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# ARCHITECTS' HOUSES (AND ATELIERS) IN BRUSSELS: LATE 18TH UNTIL THE 20TH CENTURY

Valorisation of the private house of Louis Herman De Koninck



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Master thesis submitted under the supervision of prof. dr. Inge Bertels and prof. Jonas Lindekens, and the co-supervision of prof. dr. Stephanie Van de Voorde, in order to be awarded the Master's Degree in Architectural Engineering.



## Abstract

By virtue of the unique client-designer relationship, the personal dwellings of architects are considered possible gems within the Brussels patrimony. However, this type of housing is not yet properly assessed within the Brussels Capital Region. Therefore, this master thesis focuses on documenting and understanding the value and evolution of architects' houses in the Brussels Capital Region as a very particular type of housing. In order to achieve this, three main tools are developed, namely an exhaustive register, a multi-criteria evaluation and documentary fiches. In total 252 architects' houses were found by means of literature study. Basic information as well as specific characteristics and parameters of these houses are gathered in an illustrated register. As such, an exhaustive information platform is created, which allows comparison and which is made public by means of an online user-friendly interface:

*<http://linsyraaffels.wix.com/architectshouses>*

Secondly, the multi-criteria analysis, which is supported by graphical representation techniques, allows to assess architects' houses as a particular housing type within the Brussels Capital Region. It was found that often these houses guided architectural evolutions as they were some of the first projects to embrace new materials, to experiment with facade advertisement or to explore un-urbanized areas. Thirdly, a documentation and assessment tool for individual cases was set up, allowing to reflect on a particular house from two different angles. On the one hand the house is documented and analysed within the Brussels' context and the oeuvre of the architect. On the other hand, the documentary fiches also allow to compare individual cases. To complete these fiches, archival research and contact with people working in the field is indispensable. As part of this thesis, five fiches were drafted. Whereas a first analysis of these cases within the Brussels framework sometimes showed similar characteristics, the in-depth analysis revealed a high degree diversity, for instance in relation to the creative ambition of the architect: some houses were the herald of a new architectural language while others rather represented a tool to fine-tune existing knowledge. Finally, to preserve these houses, valorisation projects are of importance. Therefore, this master thesis also incorporates a design and valorisation project, concerning the private dwelling of Louis Herman De Koninck in Ukkel. By anticipating on a public program and transforming the house into a museum, the resilience of these kind of houses was tested. With regard to future valorisation projects, implementing a public function, and thereby opening the house to the broader public, was found crucial. Yet today this is only the case for just one of the 252 cases in Brussels, namely the well-known Horta Museum.

In all, this research presents a first in-depth analysis of architects' houses, their significance and characteristics as a genuine tool for the architect, and their position within the Brussels Capital Region. 252 cases were evaluated and analysed by means of a multi-layered investigation. The analysis can support future valorisation projects in order to safeguard the architectural heritage they represent for Brussels.

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Architects' houses (and ateliers) in Brussels: late 18th until the 20th century

**Key words:** architect's house, Brussels, register, De Koninck, interwar period, architectural heritage



Persoonlijke woningen van architecten, waar de functies van bouwheer en architect verenigend zijn in één persoon, zijn mogelijk architecturale pareltjes in het Brussels patrimonium. Dit specifiek woningtype is echter nog niet grondig bestudeerd binnen het Brussels Hoofdstedelijk Gewest. Daarom richt deze Meesterproef zich op het documenteren en bevatten van de waarde en evolutie van architectenwoningen in het Brussels Hoofdstedelijk Gewest als een uiterst bijzonder woningtype. Teneinde deze doelstelling te verwezenlijken werden drie instrumenten ontwikkeld: een uitgebreid register, een meervoudige criteria-analyse en beschrijvende fiches. In totaal werden 252 architectenwoningen gelokaliseerd door middel van een literatuurstudie. De basisinformatie, evenals specifieke kenmerken van deze huizen, zijn verzameld in een geïllustreerd register. Hierdoor wordt een uitgebreid informatieplatform gecreëerd dat vergelijken mogelijk maakt en dat voor het grote publiek beschikbaar is via volgende gebruiksvriendelijke interface:

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Ten tweede laat de meervoudige criteria-analyse, die ondersteunt wordt door grafische weergavetechnieken, toe om architectenwoningen te beoordelen als een specifiek woningtype in het Brussels Hoofdstedelijk Gewest. Eigen aan deze woningen is dat ze veelvuldig architecturale evoluties begeleidden aangezien ze vaak tot de eerste projecten behoorden waarin nieuwe materialen omarmd werden, het concept van gevelreclame uitgetest werd of niet-verstedelijkte regio's verkend werden. Ten derde werd een documentatie- en evaluatie-instrument voor individuele woningen opgesteld welk het mogelijk maakt om een bepaalde woning te analyseren op twee verschillende vlakken. In eerste instantie wordt het huis op zich, maar ook het oeuvre van de architect, gedocumenteerd en geanalyseerd binnen de Brusselse context. Daarnaast maken de beschrijvende fiches het ook mogelijk om architectenwoningen met elkaar te vergelijken. Om deze fiches te vervolledigen is archiefonderzoek en contact met mensen werkzaam in de praktijk onmisbaar. Als onderdeel van deze thesis werden vijf fiches opgesteld. Terwijl de meervoudige criteria-analyse binnen het Brusselse kader voornamelijk vergelijkbare kenmerken benadrukte, onthulde de grondige analyse van individuele woningen een ruime diversiteit met betrekking tot de ontwerpambitie van de architect. Zo waren enkele huizen de voorbode van een nieuwe architectonische taal terwijl andere eerder een hulpmiddel waren om bestaande kennis uit te puren. Tot slot, teneinde de toekomst van deze woningen te verzekeren, zijn valorisatieprojecten van belang. Daarom bevat deze Meesterproef ook een valorisatieproject voor de privéwoning van Louis Herman De Koninck te Ukkel. Door te anticiperen op een openbaar programma en het transformeren van het huis in een museum, werd de weerbaarheid van dit soort woningen getest. Met het oog op toekomstige valorisatieprojecten, werd het van cruciaal belang bevonden dat een publieke functie tot stand gebracht wordt om het huis open te stellen naar het bredere publiek. Vandaag is dit slechts voor één van de 252 woningen in Brussel het geval, namelijk het alombekende Horta Museum.

Dit onderzoek omvat een eerste grondige analyse van architectenwoningen, hun betekenis, hun kenmerken als specifiek instrument voor de architecten en hun positie binnen Brussel. 252 woningen werden geëvalueerd en geanalyseerd door middel van een gelaagd onderzoek met betrekking tot toekomstige valorisatieperspectieven teneinde het architecturaal erfgoed dat deze woningen vertegenwoordigen voor Brussel veilig te stellen.

**Trefwoorden:** architectenwoning, Brussel, inventaris, De Koninck, interbellum, architecturaal erfgoed



En vertu de la relation unique client-concepteur, les habitations personnelles des architectes sont considérées comme des éventuels bâtiments éminents dans le patrimoine Bruxelloise. Cependant, ce type de logement n'est pas encore profondément évalué dans la Région de Bruxelles-Capitale. C'est pourquoi ce mémoire met l'accent sur la documentation et la compréhension de la valeur et de l'évolution des maisons d'architectes dans la Région Bruxelles-Capitale comme un type très particulier de logements. Afin d'atteindre cet objectif, trois outils sont développés: un registre exhaustif, une évaluation multicritères et des fiches documentaires. Au total 252 maisons d'architectes ont été localisées par une étude de la littérature. Des informations de base, ainsi que les caractéristiques spécifiques de ces maisons, sont rassemblées dans un registre illustré. De cette façon une plate-forme d'information étendue est créée, ce qui permet la comparaison et qui est rendue publique au moyen d'une interface ergonomique:

<http://linsyraaffels.wix.com/architectshouses>

Deuxièmement, l'analyse multicritères, qui est soutenu par des techniques de représentation graphique, permet d'évaluer les maisons d'architectes comme un véritable type de logement dans la Région de Bruxelles-Capitale. Il a été constaté que ces maisons accompagnent fréquemment des évolutions architecturales comme ils étaient quelques-uns des premiers projets à embrasser des nouveaux matériaux, de prospecter la possibilité d'utiliser la façade comme publicité ou d'explorer les zones non-urbanisées. Troisièmement un outil de documentation et d'évaluation pour les cas individuels a été mis en place, ce qui permet de réfléchir sur une maison particulière au moins de deux angles différents. Tout d'abord la maison, mais aussi l'œuvre de l'architecte, est documentés et analysés dans le contexte Bruxelloise. Dans une deuxième phase, les fiches documentaires permettent également de comparer les cas individuels les uns aux autres. Pour compléter ces fiches, des recherches d'archives et le contact avec les personnes qui travaillent dans le domaine, est indispensable. Dans le cadre de cette mémoire, cinq fiches ont été rédigées. Alors qu'une première analyse dans le cadre Bruxelloise parfois montre des caractéristiques similaires, l'analyse en profondeur a exposé une degré élevée de diversité. Ainsi certaines maisons ont été le héraut d'un nouveau langage architecturale tandis que d'autres représentent plutôt un outil pour affiner les connaissances existantes. Finalement, afin de préserver ces maisons, les projets de valorisation sont importants. C'est pourquoi ce mémoire contient également un projet de conception et de valorisation concernant le logement privé de Louis Herman De Koninck à Uccle. En anticipant sur un programme public et en transformant la maison dans un musée, la résilience de ce genre de maisons a été testée. À l'égard de futurs projets de valorisation, on le trouvait crucial pour ces maisons qu'une fonction publique est créée afin d'ouvrir la maison pour le grand public, Néanmoins, aujourd'hui cela est seulement le cas pour un seul des 252 cas de Bruxelles: le bien connu Musée Horta.

Cette recherche couvre une première analyse en profondeur des maisons d'architectes, leur signification et les caractéristiques comme un véritable outil pour les architectes et leur position dans la Région Bruxelles-Capitale. 252 cas ont été évalués et analysés au moyen d'une enquête multicouche, à l'égard de la valorisation future en vue de sauvegarder le patrimoine architectural qu'ils représentent pour Bruxelles.

**Mots clés:** maison d'architecte, Bruxelles, inventaire, De Koninck, interguerre, patrimoine architectural





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I Architects' houses (and ateliers in Brussels): late 18th until the 20th century

## Introduction

The architect's house, the home the architect builds for himself, is a tool more powerful than one would imagine at first. As being the client, as well as the designer, the architect has hardly any constraints during the design and construction process, besides his own wishes. He can use his own house for instance as a unique opportunity for a technological or architectural experiment and cultivate his sense of “entrepreneurial daring”<sup>1</sup> to the fullest. The house can also become a manifest, a pilot project, a masterpiece or turning point in the architect his career. Thereby it represents the best possible business card within the profession. Moreover when architects house themselves, the personal house of an architect can be read like an autobiography.<sup>2</sup> It is the place from and by which, the architect orchestrates his ideas into built artefacts:

*“The house is the place from which architects perceive and order the world around them”.*

Christian Norberg-Schulz<sup>3</sup>

This introduction starts with a brief outline of the state-of-the-art (which is discussed in more detail in the corpus of the thesis) in order to formulate the problem statement and the objectives of the research. This is followed by a paragraph explaining the structure of the master thesis, a discussion of the research questions and methodology as well as the delineation of the research field.

## Problem statement and objectives of the master thesis

The own home of an architect is a topic that slowly gains importance as the unique features of this particular type of house are being increasingly recognised and valued. Although international scholars have already shown interest in architects' houses through compilation works, such as *One hundred houses for one hundred European architects of the XXth century* by Gennaro Postiglione,<sup>4</sup> they often only highlight the interior or specific architectural interventions rather than focusing on the qualities these houses possess as a tool for the designer. Strictly speaking, architects' houses are treated the same way as any other private house designed by the same architect without an in-depth analysis of the specific qualities and differences related to this particular type of housing. On a national level, reference works, such as the *Repertorium van de architectuur in België – van 1830 tot heden* edited by Anne Van Loo,<sup>5</sup> do not explicitly pay attention to this housing type. Moreover, it is rather exceptional that architects' houses receive attention in regional, contemporary journals as *Monumenten en Landschappen* or *Erfgoed Brussel/Bruxelles Patrimoine*.<sup>6</sup> Nevertheless, there is a vast focus on architects' houses in Flanders which resulted in an unpublished, comprehensive concept note, initiated by the

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<sup>1</sup> Gennaro Postiglione et al., eds., *One Hundred Houses for One Hundred European Architects of the XXth Century* (Köln: TASCHEN GmbH, 2004), 9.

<sup>2</sup> Vera Kotaji, “Home Sweet Home,” ed. l'Association des Amis de l'Unesco, *Les Nouvelles Du Patrimoine*, no. 112–Les maisons personnelles d'architectes (2006): 6.

<sup>3</sup> Ibid.

<sup>4</sup> Postiglione et al., *One Hundred Houses for One Hundred European Architects of the XXth Century*. See also Brigitte Reuter, *Der Architekt Und Sein Haus. Architektenwohnhäuser in Deutschland, Österreich Und Der Deutschen Schweiz von 1830 Bis 1918* (Weimar: VDG, Verlag und Datenbank für Geisteswissenschaften, 2001). and The Iconic Houses Organisation, “Geographical Location of Iconic Houses,” *Iconichouses*, accessed May 5, 2016, <http://www.iconichouses.org/>.

<sup>5</sup> Anne Van Loo, *Repertorium van de Architectuur in België: Van 1830 Tot Heden* (Antwerp: Mercatorfonds, 2003). See also: Geert A. Bekaert, *Bouwen in België 1945–1970* (Brussels: Nationale confederatie van het bouwbedrijf, 1971).

<sup>6</sup> e.g. Francis Metzger, “De Restauratie van de Woning Dewin I Herstel van Een Verloren Identiteit,” *Erfgoed Brussel*, no. 10–Jean-Baptiste Dewin (2014): 44–53. and Barbara Pecquet, “De Eigen Woning van Henry Lacoste in Oudergem – Een Uitzonderlijk Ontwerp van Een Atypisch Architect,” *Erfgoed Brussel*, no. 17–Stadsarcheologie (December 2015): 10–11.



Figure 1 - Personal residence of Victor Horta

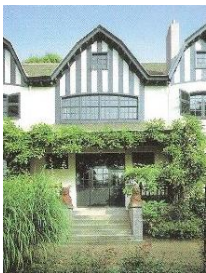


Figure 2 - Personal residence of Henry van de Velde, Bloemenwerf



Figure 3 - Personal residence of Henri Corr

Agency of Immovable Heritage and supported by several architectural historians and experts in the field.<sup>7</sup> In addition for Brussels, the Direction of Monuments and Sites was appointed in 1993 to draft the official *scientific inventory of the architectural heritage of the Brussels Capital Region*.<sup>8</sup> Currently this inventory is completed for four of the nineteen municipalities of Brussels and partially set up for four others.<sup>9</sup> On the online edition of this inventory, the withheld buildings can be classified according to typology. Although architects' houses are listed as one of those typologies and thus a first limited database on this housing type exists,<sup>10</sup> still eleven municipalities remain unexplored. As a consequence, for Brussels, there is no general database, overview or research project on this housing type, nor are compilation works or assessment tools available. Furthermore, only a few cases are studied in detail such as the private house of Victor Horta (Sint-Gillis, 1898-1901, figure 1). Therefore, the main objective of this master thesis is to document and understand the variety and evolution of architects' houses in the Brussels Capital Region. The research exceeds the level of individual case studies and focuses on the architect's house in Brussels as a distinct housing type. First a new, elaborated register is composed of 252 architects' houses within the entire Brussels Capital Region. This register offers a complete overview and includes the exceptionally well documented gems of the city, such as the personal house of Henry van de Velde (Ukkel, 1895, figure 2), as well as the rather unknown ones that are hardly studied and valorised, like the private dwelling of Henri Corr (Brussels City – East extension, 1892, figure 3). Secondly a narrative framework is developed to assess the architect's house as a specific type of housing by means of multiple criteria such as geographical location and the creative ambitions that the architect pursues with this particular design. This framework is based on the analysis of the register and allows to analyse and assess new cases in the future. Thirdly, a documentary fiche is established to study and report on individual cases and their specific qualities. These fiches, which have been completed for five cases by means of 'test case', allow in-depth and comparative research.

## Structure of the master thesis

The thesis is composed of a research and a design part. First of all, within the research part, a definition is formulated and a profound state-of-the-art analysis is performed in order to outline the field of research more in detail. Secondly, throughout each of the following three chapters, one of the presented tools is developed, discussed and used to assess architects' houses as a specific type of housing. From this evaluation, conclusions are drafted which broaden the current, limited knowledge of this housing type for Brussels. Secondly, within the design part of the master thesis, the personal residence of Louis Herman De Koninck (Ukkel, 1924, figure 4), one of the case studies for which a documentary fiche was established, is examined in relation to a valorisation project. The value assessment and future prospects (such as a museum function) are elaborated throughout the design chapter of this master thesis, which is complementary to the portfolio. The combination of both parts offer a link between the newly developed assessment strategies and actual valorisation projects which are necessary to preserve the Brussels patrimony on architects' houses in a qualitative manner over time. At last, afterthoughts in relation to future research are incorporated at the end.

<sup>7</sup> Jo Braeken, "Criteriana Thematisch Beschermingsdossier 'de Eigen Woning van Architecten,'" Nota Onroerend erfgoed, (August 30, 2007).

<sup>8</sup> Directie Monumenten & Landschappen, "Inventaris - Homepage," *Inventaris van Het Bouwkundig Erfgoed - Brussel*, accessed May 6, 2016, <http://www.irisonument.be/index.php>.

<sup>9</sup> All eight are consultable online, of which Brussels City is partially only available in book format (the extensions are taken up in the online edition).

<sup>10</sup> Directie Monumenten en Landschappen van het Brussels Hoofdstedelijk Gewest, "Heritage overview - Brussels: architects' houses (typology)," *Inventaris van het bouwkundig erfgoed - Brussel*, accessed March 14, 2015, <http://www.irisonument.be/index.php?>



Figure 4 - Personal residence of Louis Herman De Koninck

## Research questions and related hypotheses

The three tools developed throughout the master thesis allow to document, understand, assess and valorise architects' houses in Brussels as a genuine housing type and to grasp their evolution over time. In order to establish a proper assessment strategy by means of these tools, and to come to the profound understanding of this particular housing type, precise research questions were brought to the fore. Each of the following questions will be answered by means of one of the newly developed tools, and are therefore each associated with one of the different chapters. Nonetheless, they are all related to the main objective.

One of the first research questions focuses on the evaluation of the housing stock on architects' houses in Brussels. This will give an idea on the amount of architects' houses present in the Brussels Capital Region as no overview is yet established. These houses could be abundantly present or it could be that Brussels was no fruitful place to live as an architect.

The second research question was related to the geographical location of these houses and the related motives to choose a particular area to reside. By means of hypothesis it is presumed that some architects will position themselves in the spotlight of a popular neighbourhood in the city to showcase their abilities, while others would seek the quiescence of the suburban areas. Therefore, it is anticipated that architects' houses would be found throughout each neighbourhood of Brussels. Nonetheless, the socio-economical motives for a certain geographical location might have altered over time. In addition, the tendency to house yourself as an architect could have been more pronounced during certain moments in history. Therefore, the evolution of these houses over time was also a particular research question.

Furthermore, the articulation of the architect's different creative ambitions and concepts in his private architectural artefact such as the desire to create an everlasting experiment or a business card *par excellence*, was a research question. Since architects' houses thereby represent a tool for the designer, also the differences with other works within the oeuvre of the architect were questioned. Subsequently the next research question arose concerning these ambitions, as it is known that some architects built more than one house during their entire career (e.g. the four houses of Henry van de Velde). Therefore, it was investigated if it is a common trend among architects to design a number of houses for themselves or if others would attach themselves more to one specific house and adjust this to their current needs instead of moving to a new place.

Another research question concerns whether architects tend to follow contemporary tendencies in the construction of private houses (e.g. materiality, typology) or if they deviate from these general practices. Moreover, the research is deliberately open towards new aspects to be discovered throughout the course of the investigation, as it is possible that many characteristics are not yet identified beforehand.

Besides the assessment related questions, also research questions concerning the conservation and valorisation of this specific type of housing were established. For instance, is the considered housing stock still intact and are the current protected cases representative? Moreover, within the design part of this master thesis, more specific questions came to the fore such as: when these houses are opened to society, how can the duality between private and public be approached without harming the integrity of an architect's house. Or, to what extent does the original state has to be preserved while providing an appropriate level of functionality and comfort?



## General methodological approach

The general set-up of this master thesis exists out of the establishment of three assessment tools in order to approach the main objective from multiple angles. It concerns an elaborated register, a narrative framework through a multi-criteria analysis and a documentary fiche. These tools are complemented with a design and valorisation project. Although literature remains important throughout all stages of the research, each of these tools require a different methodology

For the establishment of the register, the existing inventory for eight municipalities by the Direction of Monuments and Sites serves as a base.<sup>11</sup> The extension towards the eleven unexplored municipalities is executed by means of literature on architects working and teaching in Brussels. Among other sources, registers of the teaching staff at two of the main architectural schools in Brussels, *La Cambre*<sup>12</sup> and the *Royal Academy of Fine Arts*,<sup>13</sup> are consulted. Subsequently it is verified through supplementary literature such as the *Repertorium van de architectuur in België*<sup>14</sup> or *Bouwen in België – 1945-1970*<sup>15</sup> whether they had built a personal residence within the boundaries of the Brussels Capital Region. All names and addresses of positive ‘hits’ are listed in an exhaustive, illustrated register. In addition, the latter two sources, as well as other reference works, are also individually scrutinized in order to retrieve additional architects’ houses.

Based on the first prospection through literature, several data sets are gathered for each mentioned case in the register such as typology, year of construction and presence of an atelier. Based on these evaluation criteria, graphs and charts are set up in order to find common practices or distinct particularities which are gathered in a narrative framework, by means of which the architect’s house in Brussels in general can be assessed. All cases will furthermore be represented on a map, an instrument which will also be incorporated in the future on the official inventory,<sup>16</sup> yet the map designed for this research will combine the geographical location with a multi-layered analysis of various characteristics, in order to create a backbone for the assessment of this housing type.

As this composed narrative framework can also be used to analyse and assess new cases in the future, a documentary fiche is established to study and report on those cases. The elements taken up in the fiche are gathered through the multi-criteria analysis and through literature investigation, e.g. the fiches created by prof. Linda Van Santvoort for her doctoral research on artists’ houses.<sup>17</sup> The comparative character of these fiches will be illustrated through the application on five selected cases from the register. The selection procedure is based, among other criteria, on the representativeness within the register and will be explained in greater detail in the master thesis. For this in-depth study archival research is fundamental as well as literature on the specific architect in order to frame these cases within the oeuvre and to obtain a broader idea on the specific motives.

The assessment of separate cases is also of interest when valorisation questions come to the fore. Within this master thesis a transition from theoretical assessment is made towards a hands-on-approach for valorisation through the personal residence of Louis

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<sup>11</sup> Ibid.

<sup>12</sup> Anne Van Loo, Robert L. Delevoy, and Maurice Culot, “La Cambre 1928–1978, Liste D’intitules Des Professeurs” (Archives d’Architecture Moderne, 1979).

<sup>13</sup> “Sommaire I Academie de Bruxelles,” in *Academie de Bruxelles – Deux Siècles D’architecture* (Brussels: Archives d’Architecture Moderne, 1989), 8–9.

<sup>14</sup> Van Loo, *Repertorium van de Architectuur in België: Van 1830 Tot Heden*.

<sup>15</sup> Bekaert, *Bouwen in België 1945-1970*.

<sup>16</sup> Tom Verhofstadt, Meeting on the significance and evolution of architects’ houses and the established register, April 15, 2016.

<sup>17</sup> Linda Van Santvoort, “Het 19de-Eeuwse Kunstenaarsatelier in Brussel” (PhD, Vrije universiteit Brussel, 1996).



Figure 5 - Original house of Louis Herman De Koninck, photo of 1927



Figure 6 - Personal residence of Renaat Braem, Antwerp

Herman De Koninck (Ukkel, 1924, figure 4). The original house (figure 5), but also the alterations done by the architect himself (addition of a garage in 1950 and the construction of two apartments on top in 1968) and the architects' oeuvre will be investigated through the documentary fiche. Moreover, the resilience of the house towards a public function is evaluated based on the insight gained through exemplary case studies such as the Renaat Braem House (Antwerp, 1957, figure 6).<sup>18</sup> This overall understanding is of elementary importance to define a program that complements the specific features of the house, such as its small rooms and the space-saving interventions. Since this house pointed out to be an outstanding example of what the own home of an architect can represent as a tool for its designer and since it is a type-example of an Existenzminimum house,<sup>19</sup> a museum function is valid. Through an analysis of international examples, a complete program is established, and necessary alterations (related to e.g. accessibility for disabled people and sanitary facilities) are analysed and tested, and when vital, contentious issues are encountered, they are even rejected. Based on the results, a comprehensive valorisation project is elaborated (which is documented in the portfolio of the design part of this master thesis).

The interplay between the scientific research and the design aspect is twofold. By virtue of the assessment of the heritage value of the private residence of Louis Herman De Koninck, drafted in the scientific research, a first prospection is performed which supports the analysis for the valorisation project within the design part. From this first analysis it is possible to pinpoint crucial architectural and technical characteristics to be considered throughout the design. On the other hand, since the private dwelling of Louis Herman De Koninck is selected through the same procedure as the other in-depth analysed cases, the comparison of the documentary fiches on this range of similar projects offers a more profound understanding of the general building principles in the interwar period, construction mentality and frequent materiality and the overall living habits applicable to the time De Koninck designed, occupied and altered his house. This newly gained insight can offer a better understanding on the qualities of the house, which is relevant to establish a justified concept and to elaborate the project in a sensible way.

## Delineation of the research field

In order to perform the research in a coherent way, a delineation of the research field in time and space was necessary and led to the focus on architects' houses from the late 1700s until 1970 within the entire Brussels Capital Region. The concept 'architect's house' originates from the late 18<sup>th</sup> century when architecture gets dislocated from other art professions as the architect acquires a certain status by his specialization through various new educational programs.<sup>20</sup> From that period onwards, architects gradually came to an understanding that they could use their private house as a means to experiment or to attract clients. From this blooming period onwards, the creative ambitions of architects, design aims and processes have always changed, which often had a vast influence on the architecture. Since historical studies are still ongoing as more recent architecture keeps evolving, it is difficult to yet assess the younger dwellings (over the past 50 years) within the Brussels patrimony in a critical way. Therefore, a certain distance has to be maintained. Moreover, general tendencies also happen to alter. For instance, at the current day, it is quite rare if an architect still lives and works in the same place, where in the 19<sup>th</sup> and 20<sup>th</sup> century it was almost considered the standard. Furthermore, as the research covers architectural historical research as well as valorisation strategies, houses that are still occupied by the architect are of less importance.

<sup>18</sup> Also the Hortamuseum and the private house of painter Lenglet (of which the latter one is rather a reference case) will also be investigated.

<sup>19</sup> Selected for the second CIAM conference in Frankfurt on the Existenzminimum dwelling, 1929

<sup>20</sup> Braeken, "Criteriana Thematisch Beschermingsdossier 'de Eigen Woning van Architecten.'"

The considered timeframe is large, but necessary to obtain a general overview on this type of housing for the entire territory of the Brussels Capital Region. The focus on the Brussels Capital Region stems from the observed lacuna on the knowledge on architects' houses in Brussels. Moreover, in contrast to the inventory established by the Direction of Monuments and Sites, the drafted register encompasses the whole territory of the Capital Region. Nevertheless, some architects that were of major importance for the evolution of Brussels, fall out of the scope of this master thesis since their houses were situated in the Brussels peripheral areas. Houses of for instance Willy Van Der Meeren (Tervuren, 1955), Henry van de Velde (La Nouvelle Maison, Tervuren, 1927), Albert Bontridder (Sint-Genesius Rode, 1959) and Jean Van Coppenolle (Linkebeek, 1958) do not appear on this register, but are incorporated in the official inventory project of Flanders.<sup>21</sup>

In addition to a delineation in time and space, also a substantive demarcation is made as it was found through the research that often different interpretations on the term 'architects' houses' exist, and no unequivocal description was found. Therefore, one of the first research steps will be the establishment of a definition on architects' houses.

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<sup>21</sup> Onroerend erfgoed Vlaanderen, "De Inventaris van Het Onroerend Erfgoed (Vlaanderen)," *Inventaris Onroerend Erfgoed*, accessed May 5, 2016, <https://inventaris.onroerenderfgoed.be/>.



## Part 1: Scientific analysis of architects' houses

When architects house themselves, their houses often transform into some of the most notable works in the history of architecture.<sup>22</sup> This can be for many reasons. Among other aspects, it can be an architectural or constructive experiment, a pilot project or a masterpiece within a specific architectural style. Therefore, they can be considered as potential architectural gems within the Brussels heritage. However, in general it are not typological elements that make these buildings stand out more than other private residences. For instance, although the configuration of two bays that accommodate either the dwelling or the working unit is remarkable, as it is the case for the personal residence of Victor Horta (Sint-Gillis, 1898–1901, figure 1), a house with a doctor or lawyer's practice can be organised in a likewise manner.<sup>23</sup> Therefore, it is rather the creative ambition of the architect, instead of a particular articulation of the built volume that characterizes these houses: for some architects their own house represents a manifesto as for others it is the herald of a new language to put forward some ideals with great bravery.<sup>24</sup> As a consequence, the personal house of an architect is a powerful tool that offers a lot of information on the position of the architect and his architectural beliefs. Moreover, Charles-Edouard Jeanneret, better known as Le Corbusier, states in his writings to his client Anatole Schwob that his design is characterized by the following:

*"Your villa will contain faults and qualities that are part of me".*

Le Corbusier<sup>25</sup>

Hence, every design includes features inherent to the architect, but they will be more prominent in the realization of the own private dwelling when the architect is not bound to the desires of his clients. Accordingly, an architect's house can even be considered as an autobiography. Therefore, for these houses it is foremost the historical and architectural value that makes them worth being studied and taken up in a register.<sup>26</sup>

### 1. Setting the scene

#### 1.1 Definition of an architect's house

As the research advanced, and more literature was studied, many variations on the definition of architects' houses came to the fore and were used simultaneously throughout compilation works. In order to perform the research in a coherent way and to clarify why particular, diverging cases were selected for the register, the first step in this master thesis was to define what is considered as an architect's house.

The definition of an architect was the first encountered issue. In the course of history it was not always obliged to assign an architect in order to obtain a building permit. Everyone, for instance draftsmen, engineers, painters, sculptors, etc., could draw a house and present their design to the municipality in order to be granted permission.<sup>27</sup> Often throughout publications directed to the broader public, such as the *Brussel à La Carte* booklets published by the Direction of Monuments and Sites,<sup>28</sup> the term 'architect' is alternated with 'artist' as in these publications 'architect' simply refers to the designer, regardless their main profession. Some alike dualities were also rarely found within the

<sup>22</sup> John Hill, "Architects House Themselves," eMagazine, *World-Architects*, accessed May 4, 2016, <http://www.world-architects.com/pages/insight/architects-house-themselves>.

<sup>23</sup> Postiglione et al., *One Hundred Houses for One Hundred European Architects of the XXth Century*, 8.

<sup>24</sup> Braeken, "Criteriana Thematisch Beschermingsdossier 'de Eigen Woning van Architecten.'"

<sup>25</sup> Marc Dubois et al., *Louis Herman De Koninck - Architecte Des Années Moderne / Architect of Modern Times* (Brussels: Archives d'Architecture Moderne, 1989), 76.

<sup>26</sup> Verhofstadt, Meeting on the significance and evolution of architects' houses and the established register.

<sup>27</sup> Ibid.

<sup>28</sup> Erfgoed Brussel, "... À La Carte," *Erfgoed Brussel*, accessed April 9, 2016, <http://erfgoed.brussels/ontdekken/publicaties/rondleidingen/a-la-carte/a-la-carte-1>.



Figure 7 - Personal residence of engineer Alfred Malchair



Figure 8 - Personal residence of sculptor Charles Temperman



Figure 9 - Investment house of Paul Aernaut

official inventory, such as the personal house of the engineer Alfred Malchair (Sint-Gillis, 1898, figure 7), which is classified as an architect's house. Although the synergy of both professions often used to be orchestrated by the same person, the relation of an architect to his personal house is often much more delicate, and meaningful to his oeuvre, than the same relation for an artist or constructor. After all the architect seeks to find a correlation between architectural expression, articulation of space and personal desires to dwell well. The house as an entity is in this case rather deployed as a means to express or reflect ideas than simply as an end product for a client.<sup>29</sup> Therefore, within the scope of this research and by virtue of the unique client-architect relation,<sup>30</sup> an architect is not specified as anyone who has once designed a house, but as someone whose main profession is designing buildings. As a consequence a house designed by a sculptor, such as Charles Temperman (Schaarbeek, 1908, figure 8),<sup>31</sup> is not taken into account. However, it is not always apparent, especially for less known designers, if the creator was a professional architect or not. Often it is obvious by means of a degree. Nevertheless, a degree is not a requisite given that some of the greatest architectural masters are self-taught, such as Henry van de Velde, since the educational program of architects was only regulated and mandatory by law from 1939 onwards.<sup>32</sup> For those cases other paths have to be used to verify the profession.

Moreover, some houses were encountered that were initially built by another designer, maybe not even as their personal house, but were in a later stage bought by an architect to transform it into his private home.<sup>33</sup> These transformations can be as informative as a house that was fully designed by the architect himself, such as the second house of Horta (Elsene, 1919). This house, which he bought and refurbished on his return to Brussels, was far less a business card than his first house (Sint-Gillis 1898-1901, figure 1).<sup>34</sup> Yet it offers a non-negligible understanding on the motives of Horta to design his personal houses. Therefore, it was deliberately chosen for this master thesis that an architect's house did not had to be initially built for the architect's personal use. Nonetheless, there is a requisite that the architect orchestrated some interventions when he moved in, in order to sculpt the house to his own principles and that he occupied the house himself for a considerable amount of time. The latter criteria was put forward since some architects' houses in the official inventory concern investment houses. This could imply that the architect lived there himself and shared part of the house with tenants e.g. the private apartment of Adrien Blomme (Brussels City - South extension, 1928, figure 10). Yet it often refers to a case where the architect acted as property developer e.g. Paul Aernaut (Schaarbeek, 1923, figure 9). Under the last circumstance these developers often had their legal domicile at the construction site (when living outside of Brussels) until it was sold or rented.<sup>35</sup> Subsequently, the latter cases are rejected in the register drafted within this master thesis as they would not sustain the intended narrative framework. On the Flemish level, the unpublished concept note on architects' houses, edited by Jo Braeken of the Flemish Agency of Immovable

<sup>29</sup> Postiglione et al., *One Hundred Houses for One Hundred European Architects of the XXth Century*, 9.

<sup>30</sup> This was one of the main focal points of the unpublished Flanders concept note on architects' houses (Braeken, "Criterionnota Thematisch Beschermingsdossier 'de Eigen Woning van Architecten.'")

<sup>31</sup> Directie Monumenten & Landschappen van het Brussels Hoofdstedelijk Gewest, "Schaarbeek À La Carte" (Erfgoed Brussel), accessed February 2, 2016, [http://www.schaarbeek.be/files/src/documents/se-detendre/patrimoine/sbk\\_acarte\\_nl.pdf](http://www.schaarbeek.be/files/src/documents/se-detendre/patrimoine/sbk_acarte_nl.pdf).

<sup>32</sup> Vlaamse Raad, Orde van Architecten, "Wetgeving: Juridische Teksten," *Wet Op de Bescherming van de Titel En Het Beroep van Architect*, accessed July 9, 2016, [http://architect.be/architect/wet\\_1939.php](http://architect.be/architect/wet_1939.php).

<sup>33</sup> For example the personal house of Edouard Pelseener (Ukkel, 1910) was originally commissioned by his father in law for his entire family, information retrieved from: Emmanuelle Dubuisson, "Architecte Montre-Moi Ta Maison, Je Te Dirai Qui Tu Es..." ed. l'Association des Amis de l'Unesco, *Les Nouvelles Du Patrimoine*, no. 112-Les maisons personnelles d'architectes (2006): 11. and among other similar cases, it was found on the official inventory that Antoine Pompe inherited his personal house from his parents in law, and transformed it afterwards (Elsene, 1937).

<sup>34</sup> Ibid., 10.

<sup>35</sup> Verhofstadt, Meeting on the significance and evolution of architects' houses and the established register.



Figure 10 – Personal residence of Adrien Blomme, apartment

Heritage,<sup>36</sup> also stipulates that the house had to be designed for the personal use of the architect as his private dwelling. The inventory on the built heritage in Flanders follows this reasoning and states that the house had to be inhabited by the architect.<sup>37</sup> The official inventory of Brussels is narrower by means of a different definition: the Direction of Monuments and Sites considers an 'architect's house' as the place the architect designed to live, but also to work in.<sup>38</sup> Therefore, personal dwellings of architects are often classified as town house (so-called 'burgerwoning' in Dutch or 'maison bourgeoise' in French). As a consequence some personal houses are omitted when a search on the typology 'architect's house' is performed in the official database. Taking into account the preceding criteria, the following definition was established for this master thesis:

*An architect's house is designed by an architect who occupied the considered house for a reasonable amount of time as his personal dwelling.*

This definition is deliberately broad and results in an extensive register that covers very diverging aspects as the first aim is to create a general overview of the housing stock on architects' houses. These various aspects can evolve into interesting topics for future research. For instance, no typological requirements are set and therefore the register covers terraced houses as well as apartments and detached houses. These houses can be shared with other tenants or owners through a twin house, apartment or a co-housing project. Likewise the house can be renovated by its designer, articulated in any architectural style, it can be protected or not, or be designed by a rather unknown or famous architect. However, the latter aspect is one of many selection criteria formulated in the unpublished concept note by the Agency of Immovable Heritage. The architects' houses considered within the context of this document had to be designed by an architect that had left his mark on a certain architectural period.<sup>39</sup> The same selection criteria is found for the Iconic Houses Foundation.<sup>40</sup> Moreover it are often also only these prestigious cases that are treated in literature. Nevertheless, within the scope of this research, it are also the houses that were built by less prominent architects that contribute to the broader understanding of this particular type of housing. For the register of this master thesis also houses with and without an architectural studio or office are taken into account. This decision was taken seeing that it can be interesting to investigate the differences between the two as some architects might have deliberately chosen to accommodate their atelier in their own home to attract more clientele.

At last, some cases were discovered in articles in, among other publications, the journal *Les Nouvelles du Patrimoine*<sup>41</sup> that were significantly altered, that were only still present through nothing more than a facade, or that were even demolished. Since no fiche is available for demolished heritage on the existing inventory, often these residences are only referred to by means of the available street descriptions. In Flanders the intactness is also one of many selection criteria as the houses should still be identifiable and might not have suffered too many severe alterations by third parties.<sup>42</sup> Nevertheless, within this research it was found that those altered or vanished cases could have represented non-negligible aspects to be considered during the assessment of the entire housing type. Therefore, the register within this master thesis lists all houses, also the ones that have currently vanished from the housing stock. Furthermore these cases can emphasize the importance to increase awareness. However, for the in-depth research only still existing buildings are taken into account for practical reasons.

<sup>36</sup> Braeken, "Criteriana Thematisch Beschermingsdossier 'de Eigen Woning van Architecten.'"

<sup>37</sup> Onroerend erfgoed, "Architectenwoningen - Thesaurus," *Inventaris Onroerend Erfgoed*, accessed May 5, 2016, <https://inventaris.onroerenderfgoed.be/thesaurus/typologie/32>.

<sup>38</sup> Verhofstadt, Meeting on the significance and evolution of architects' houses and the established register.

<sup>39</sup> Braeken, "Criteriana Thematisch Beschermingsdossier 'de Eigen Woning van Architecten.'"

<sup>40</sup> "IH - IconicHouses | About," *IconicHouses*, accessed May 7, 2016, <http://www.iconichouses.org/about>.

<sup>41</sup> Dubuisson, "Architecte Montre-Moi Ta Maison, Je Te Dirai Qui Tu Es..." and Kotaji, "Home Sweet Home."

<sup>42</sup> Braeken, "Criteriana Thematisch Beschermingsdossier 'de Eigen Woning van Architecten.'"



## 1.2 Profound state of the art analysis

### International compilations

International scholars already showed a lot of interest in architects' houses from which multiple international publications on the subject evolved. Most of these are compilations which focus on various projects, as *The architect's home*,<sup>43</sup> the reissued version of the book *One-hundred houses for one-hundred European architects of the XXth century*,<sup>44</sup> which is complementary to the exhibition at the Polytechnico di Milano (2000). About these publications, edited by Gennaro Postiglione, the publishing office Taschen states:

*"If houses reflect their owners' personalities, then architects' own homes are like autobiographies. Location, layout, style, lighting, artwork, furnishings — every detail adds colour to the story".*<sup>45</sup>

This indicates that this type of house is also recognised by the broader public. The focus on the interior of the houses in *The architect's home* is clarified by the background of the editor who achieved a post-doctoral degree in industrial design after his studies in architecture at the University of Naples and who currently teaches at the Interior Design department of the Politecnico di Milano.<sup>46</sup> Furthermore, Adriano Cornoldi was one of many scholarly consultants during the research project proceeding the compilation of the book.<sup>47</sup> Cornoldi studied architecture at the University of Venice and at the University of Pennsylvania with Louis Kahn. He is professor of interior design at the University of Venice and performs research on the relation between lifeforms and space.<sup>48</sup> Together with other compilation works such as *Der Architekt Und Sein Haus. Architektenwohnhäuser in Deutschland, Österreich Und Der Deutschen Schweiz von 1830 Bis 1918*,<sup>49</sup> this publication is of importance as it sets a notion on the general context of the type itself and how architects approach, define and use their houses as a tool. Moreover they give an impression how to study architects' houses as this project was one of the first initiatives to increase awareness about the heritage represented by these residences. In addition, it are these publications that have contributed over time to the establishment to conservation policies concerning this type of housing.<sup>50</sup>

Furthermore, the Iconic Houses Organisation, which is represented through internationally recognized ambassadors such as Richard Meier, Kenneth Frampton and Aron Betsky (dean of the Frank Lloyd Wright School of Architecture),<sup>51</sup> is establishing an international register of architects' houses.<sup>52</sup> Yet, the first personal residence of Victor Horta is the only case mentioned within the Brussels Capital Region. This is explained by the nature of the organisation which is an international network that connects architecturally significant houses which originated in the 20<sup>th</sup> century, and are currently open to the public as a house-museum.<sup>53</sup> Nevertheless, this register offers a supplementary overview of well valorised, international cases.

<sup>43</sup> Gennaro Postiglione, ed., *The Architect's Home* (Köln: TASCHEN GmbH, 2013).

<sup>44</sup> Postiglione et al., *One Hundred Houses for One Hundred European Architects of the XXth Century*.

<sup>45</sup> Publishing office Taschen, "The Architect's Home. TASCHEN Books," accessed May 29, 2015, [http://www.taschen.com/pages/en/catalogue/architecture/all/48707/facts.the\\_architects\\_home.htm](http://www.taschen.com/pages/en/catalogue/architecture/all/48707/facts.the_architects_home.htm).

<sup>46</sup> "Gennaro Postiglione," *Mela-Project*, accessed May 29, 2015, <http://www.mela-project.eu/project/mela-management/managers/gennaro-postiglione>. and Postiglione et al., *One Hundred Houses for One Hundred European Architects of the XXth Century*, Cover.

<sup>47</sup> At MEAM – Modern European Architecture – Museum Network), a research group at the Department of Architectural Planning of the Polytechnic of Milan. Information retrieved from: Postiglione et al., *One Hundred Houses for One Hundred European Architects of the XXth Century*, 477.

<sup>48</sup> Università Iuav Di Venezia, "In Ricordo Di Adriano Cornoldi," accessed May 29, 2015, <http://www.iuav.it/Ateneo-cal/2009/02/In-ricordo/index.htm>.

<sup>49</sup> Reuter, *Der Architekt Und Sein Haus. Architektenwohnhäuser in Deutschland, Österreich Und Der Deutschen Schweiz von 1830 Bis 1918*.

<sup>50</sup> Postiglione et al., *One Hundred Houses for One Hundred European Architects of the XXth Century*, 477.

<sup>51</sup> "IH – IconicHouses | About."

<sup>52</sup> The Iconic Houses Organisation, "Geographical Location of Iconic Houses."

<sup>53</sup> "IH – IconicHouses | About."

### National reference works

Although some architects' houses have been discussed for Belgium in detail within books about a specific movement, a specific architect and its oeuvre, or sometimes a book dedicated to the renovation, it is only rare that these cases are treated in detail within more general reference works as the *Repertorium van de architectuur in België*, edited by Anne van Loo.<sup>54</sup> Van Loo acquired a doctoral degree in architecture, is a specialist in Brussels heritage and is the secretary of the Royal Commission for Monuments and Sites in Brussels, since 1993.<sup>55</sup> Regarding her rich background, the *Repertorium* offers a broader context of the various influences that shaped architects' houses, as well as various examples. Also only few cases are taken up in the publication *Bouwen in België – 1945–1970*, by Geert Bekaert,<sup>56</sup> though this might be explained by the limited time period that is covered. Nevertheless, some compilation works also exist for Belgium as the series *Belgische architecten en hun huis* by Muriel Verbist and Diane Hendriks.<sup>57</sup> However, again also here a more narrative framework is missing. This can be elucidated by means of the qualification of the authors. Muriel Verbist is active as an interior stylist in the magazine sector while Diane Hendriks is also a reputable interior photographer for high-end magazines. Together they are the line-up behind multiple interior publications.<sup>58</sup> However, this compilation series is set up from a different angle as it recognizes the autobiographical qualities of this specific type of housing.

### Regional differences: Flanders as predecessor, scattered information for Brussels

On a regional level, Flanders' knowledge on architects' houses within their region is already a few steps ahead of Brussels. This is explained by the fact that in the past, inventories were a federal matter. When the Belgian regions arose, the matter became of regional interest. Since Brussels was assigned the Capital Region, the first priority was to set up new regulations and institutions whereby architectural historical research consequently slowed down. In the meanwhile Flanders could further evolve their knowledge.<sup>59</sup> The topic of architects' houses is now put high on the agenda in Flanders and there is a vast focus on architects' houses with *Open Monuments Day*. This strong interest evolved in a comprehensive, unpublished concept note at the occasion of Open Monuments Day 2007, which was drafted by a professional taskforce including experts on the matter such as Luc Verpoest, Francis Strauven and Linda Van Santvoort.<sup>60</sup>

Brussels is nowadays catching up with Flanders but still little overview works can be found for this region. However, on a local level *Bouwen door de eeuwen heen in Brussel*,<sup>61</sup> which is complementary to the official online inventory on Brussels, and the

<sup>54</sup> Van Loo, *Repertorium van de Architectuur in België: Van 1830 Tot Heden*.

<sup>55</sup> Bibliothèque Nationale de France, "Anne Van Loo," *Babelio*, accessed May 7, 2016, <http://www.babelio.com/auteur/Anne-Van-Loo/267198>.

<sup>56</sup> Bekaert, *Bouwen in België 1945–1970*.

<sup>57</sup> Muriel Verbist and Diane Hendriks, *Belgische Architecten En Hun Huis*, Belgische Architecten En Hun Huis 1 (Antwerpen: Luster, 2010). *Belgische Architecten En Hun Huis II*, Belgische Architecten En Hun Huis 2 (Antwerpen: Luster, 2015).

<sup>58</sup> Lusterweb, "Belgische Architecten En Hun Huis II," *Luster*, accessed May 7, 2016, <http://www.lusterweb.com/items/316-belgische-architecten-en-hun-huis-ii?locale=nl>.

<sup>59</sup> Onroerend Erfgoed, "Onroerenderfgoeddecreet van 12 Juli 2013," July 12, 2013, <http://codex.vlaanderen.be/Portals/Codex/documenten/1023317.html>. and Onroerend Erfgoed, "Bouwen Door de Eeuwen Heen: Inventaris van Het Bouwkundig Erfgoed," *Onroerend Erfgoed*, accessed May 5, 2016, [https://onderzoeksbalans.onroerenderfgoed.be/onderzoeksbalans/bouwkundig/inventarisatie/geografisch/bouwen\\_door\\_de\\_eeuwen\\_heen](https://onderzoeksbalans.onroerenderfgoed.be/onderzoeksbalans/bouwkundig/inventarisatie/geografisch/bouwen_door_de_eeuwen_heen).

<sup>60</sup> Braeken, "Criteriana Thematisch Beschermingsdossier 'de Eigen Woning van Architecten.'"

<sup>61</sup> Jo Braeken and Lydie Mondelaers, *Bouwen door de eeuwen heen in Brussel: 1A*, ed. Pierre Mardaga, vol. 1, 3 vols., Bouwen door de eeuwen heen in Vlaanderen: inventaris van het cultuurbezit in België: architectuur., deel Brussel 1A: Stad Brussel, Binnenstad (Liège: Editions Pierre Mardaga, 1989)., Jo Braeken and Lydie Mondelaers, *Bouwen door de eeuwen heen in Brussel: 1B*, ed. Pierre Mardaga, vol. 2, 3 vols., Bouwen door de eeuwen heen in Vlaanderen: inventaris van het cultuurbezit in België: architectuur., deel Brussel 1B: Stad Brussel, Binnenstad (Liège: Editions Pierre Mardaga, 1993). and Jo Braeken and Lydie Mondelaers, *Bouwen door de eeuwen heen in Brussel: 1C*, ed. Pierre Mardaga, vol. 3, 3 vols., Bouwen door de eeuwen heen in Vlaanderen: inventaris van het cultuurbezit in België: architectuur., deel Brussel 1C: Stad Brussel, Binnenstad (Liège: Editions Pierre Mardaga, 1994).

periodical *Erfgoed Brussel/Bruxelles Patrimoine*<sup>62</sup> are available. These regional sources are complemented by the publications of *Brussel à La Carte*,<sup>63</sup> published by the Brussels Capital Region. Moreover, also events such as the *Brussels Biennale of Art Deco, Art Nouveau or Modernism* are initiated by the organisation Voir et Dire Bruxelles.

Moreover, from a methodological point of view, the doctoral work of Linda Van Santvoort on artists' houses in Brussels (1996)<sup>64</sup> is highly relevant to get a better notion on the topic. In her PhD she studied the houses of painters and sculptors. Architects were not taken into consideration, yet two architects' houses were included, one by Van de Velde (Bloemenwerf, figure 2) and another one by Paul Cauchie (Etterbeek, 1905, figure 11), as their creators were no architects by profession and also worked as artists during their careers. Although artists' houses concern a broader group of projects than architects' houses, the research steps defined to identify and analyse the qualities of artists' houses are similar and of great importance to support the research performed within this master thesis. Moreover, among other aspects, the setup of the informational fiches, the structure of the thesis and the bibliography comprise essential information.

In 1993 the official inventory project of the Brussels Capital Region was set up, which is geographically based and only partially drafted. For the Brussels Pentagon<sup>65</sup> the inventory is available in book format.<sup>66</sup> Four other municipalities, as well as the Brussels South extension, are completely published online<sup>67</sup> while three other municipalities are only partially available.<sup>68</sup> The remaining eleven municipalities are still unexplored.<sup>69</sup> Throughout the recorded cases a first subcategory on architects' houses is made, yet the definition differs from the one applied within this master thesis.

### Existing shortcomings in literature

This state-of-the-art analysis confirms that little collective work is available for Brussels, and that information is scattered. Although international works of reference are indispensable for this master thesis, most of them are very project based and design oriented. They are conceived as separate case studies without a broader concept or narrative framework. Moreover, the process of construction and the materiality are rarely studied. This master thesis will focus on those missing aspects. Another gap that was experienced is the fact that it is not clear how the selection was made to discuss a certain house, or why it might have slipped through the selection procedure. In order to get a better grasp on this process, contact with people working in the field is essential.



Figure 11 – Personal residence of Paul Cauchie

<sup>62</sup> A periodical of Monuments & Sites Brussel

<sup>63</sup> Erfgoed Brussel, "... À La Carte."

<sup>64</sup> Van Santvoort, "Het 19de-Eeuwse Kunstenaarsatelier in Brussel."

<sup>65</sup> Acquired its name from the shape of the 14th century fortifications (retrieved from: Directie Monumenten en Landschappen van het Brussels Hoofdstedelijk Gewest, "Inventaris van Het Bouwkundig Erfgoed - Brussel - Brussel Vijfhoek," *Brussels Hoofdstedelijk Gewest / Inventaris van Het Bouwkundig Erfgoed*, accessed May 21, 2016, [http://www.irisonument.be/nl.Brussel\\_Vijfhoek.html](http://www.irisonument.be/nl.Brussel_Vijfhoek.html)).

<sup>66</sup> Braeken and Mondelaers, *Bouwen door de eeuwen heen in Brussel*, 1989., Braeken and Mondelaers, *Bouwen door de eeuwen heen in Brussel*, 1993. and Braeken and Mondelaers, *Bouwen door de eeuwen heen in Brussel*, 1994.

<sup>67</sup> Etterbeek, Sint-Gillis, Elsene and Sint-Joost-Ten-Node

<sup>68</sup> Schaarbeek, Sint-Lambrechts-Woluwe, Sint-Pieters-Woluwe as well as the Brussels East extension

<sup>69</sup> However, fast inventory projects are being drafted by the Direction of Monuments and Sites, yet these are thus far not accessible for the public. Information retrieved from: Verhofstadt, Meeting on the significance and evolution of architects' houses and the established register.



## 2. Establishment of an elaborated register of architects' houses in Brussels

The Direction of Monuments and Sites (DMS) has currently completed an official inventory project for four out of the nineteen municipalities and partially drafted an inventory for four other municipalities.<sup>70</sup> Within the online version of this inventory, cases can be classified according to typology, of which architects' houses are an option. Therefore, a first limited database on this housing type exists,<sup>71</sup> but still eleven municipalities remain unexplored. As a consequence no general overview is yet established and some architectural pearls still need to be discovered, as the knowledge on this part of the Brussels patrimony is rather limited. This knowledge is urgent as by 2020 Brussels will house 40.000 extra inhabitants<sup>72</sup>, all of whom will need a place to reside. As a consequence, part of the existing housing stock will be demolished or refurbished in order to create more space-efficient apartments. However, if a building in a non-inventoried municipality is dismantled in order to erect a new, larger one, no one knows what will vanish from the Brussels patrimony. To extend this crucial knowledge on the Brussels' built heritage, an additional inventory project is essential. It is first of all a database on architectural artefacts, but it also contributes to a greater awareness in order to prevent destruction of valuable architecture.<sup>73</sup>

Therefore, the first tool generated within this master thesis is an exhaustive register that aims to complete the register on architects' houses throughout the entire territory of the Brussels Capital Region.<sup>74</sup> The official inventory aims at "inventorying and documenting the architectural heritage with the aim to increase knowledge, through a reference book aimed at both professionals (researchers, architects, urban planners, etc.) and the general public", as they declare on their website.<sup>75</sup> The research conducted within this master thesis is communicated and discussed with Tom Verhofstadt, the coordinator of the official inventory project by the DMS, and can extend the official reference book. Moreover it can play an integral role in the awareness campaign endeavoured by, among other initiatives, inventory projects, which is of crucial importance to safeguard valuable heritage within the Brussels Capital Region.

### 2.1 Methodological foundation for the establishment of the register

#### **Exploration to detect architects' houses**

The first step taken was the examination of the official inventory of the Brussels Capital Region, drafted by the DMS, by filtering it on the typology of architects' houses.<sup>76</sup> As this list did not cover the territory of the Brussels Pentagon also the three volumes of *Bouwen door de eeuwen heen in België*, focusing on Brussels, were consulted.<sup>77</sup> A preliminary search for 'eigen woning' (own house) was performed in Google Books and search results were verified afterwards with the actual books.

In order to locate architects' houses situated within the yet unexplored municipalities, additional sources are consulted and individual cases are examined regarding the definition.

<sup>70</sup> All eight are consultable online, of which Brussels City is only partially available in book format (the extensions are taken up in the online edition).

<sup>71</sup> Directie Monumenten en Landschappen van het Brussels Hoofdstedelijk Gewest, "Heritage overview - Brussels: architects' houses (typology)."

<sup>72</sup> GDC, "Planbureau Voorspelt Spectaculaire Groei Brusselse Bevolking," *Brusselnieuws*, accessed April 9, 2016, <http://www.brusselnieuws.be/nl/nieuws/planbureau-voorspelt-spectaculaire-groei-brusselse-bevolking>.

<sup>73</sup> Verhofstadt, Meeting on the significance and evolution of architects' houses and the established register.

<sup>74</sup> Therefore it also considers the eleven remaining municipalities that are not yet investigated by the Direction of Monuments and Sites.

<sup>75</sup> Directie Monumenten & Landschappen, "Inventaris - Homepage."

<sup>76</sup> Directie Monumenten en Landschappen van het Brussels Hoofdstedelijk Gewest, "Heritage overview - Brussels: architects' houses (typology)."

<sup>77</sup> Braeken and Mondelaers, *Bouwen door de eeuwen heen in Brussel*, 1989., Braeken and Mondelaers, *Bouwen door de eeuwen heen in Brussel*, 1993. and Braeken and Mondelaers, *Bouwen door de eeuwen heen in Brussel*, 1994.

Firstly, the journal *Les Nouvelles du Patrimoine* dedicated an issue to the personal houses of architects. Within this issue, one chapter focused in particular on Brussels.<sup>78</sup> Secondly the registers of the teaching staff at *La Cambre*<sup>79</sup> and the *Royal Academy of Fine Arts*<sup>80</sup> were consulted. These professors were often respected architects working in the field and influenced many younger architects through the Brussels education. Therefore, these sources are indispensable in order to incorporate the personal residences of some of the foremost architects of Brussels. As often their personal residences were not specified in those registers, they were found by means of the *Repertorium van de architectuur in België*<sup>81</sup> or a *Google* search.

Moreover, as the *Repertorium* includes an alphabetical directory, every Brussels architect referred to within this publication was examined, and references to personal dwellings were sought throughout the extensively illustrated notes. Also the monographies present in *Bouwen in België 1945- 1970* were scrutinized.<sup>82</sup> Again a quick examination of every Brussels architect was performed, while also the illustration registry and chronological overview have been audited. Likewise did the list of protected heritage in the Brussels Capital Region<sup>83</sup> shed light on some architects' houses that were situated within one of the unexplored municipalities so far. In addition, the booklets of *Brussels à La Carte* were consulted.<sup>84</sup> These publications describe architectural walking tours through each community and are edited by Erfgoed Brussel. Moreover also the *Biennales of Art Deco and Art Nouveau* of 2013 and 2015<sup>85</sup> and the *Biennale of Modernism* in Brussels of 2014<sup>86</sup> were explored in order to find additional architects' houses. Moreover, both collection catalogues of the Archives d'Architecture Moderne (AAM)<sup>87</sup> were inspected to find architects with a personal dwelling within the Brussels Capital Region. If possible additional information was retrieved from the biographic notes. Among other personal residences, the private houses of Louis Herman De Koninck, Jean-Baptiste Dewin, Henry Lacoste, Michel Paul-Amaury and Jacques Obozinski were mentioned. In all of these sources, some residences were mentioned in greater detail, others were just quickly cited. In the latter case a *Google* search was conducted once more in order to find the exact address as often only the municipality or street was mentioned. Through this verification also a few new cases were encountered. For instance, on the official website of the community of Schaarbeek, a page dedicated to their architectural gems was found, and exceptionally also online versions of articles were encountered, dedicated to a certain architect's house.<sup>88</sup>

These sources made it possible to set up a list with addresses as well as some standard characteristics such as typology, construction year, architectural studio present in the house, changes performed by the architect or a third party, intactness, etc. For a

<sup>78</sup> Dubuisson, "Architecte Montre-Moi Ta Maison, Je Te Dirai Qui Tu Es..."

<sup>79</sup> Van Loo, Delevoey, and Culot, "La Cambre 1928-1978, Liste D'intitules Des Professeurs."

<sup>80</sup> "Sommaire | Academie de Bruxelles."

<sup>81</sup> Van Loo, *Repertorium van de Architectuur in België: Van 1830 Tot Heden*.

<sup>82</sup> Geert A. Bekaert and Francis Strauven, "Lijst van Illustraties | Bouwen in België," in *Bouwen in België 1945-1970* (Brussels: Nationale confederatie van het bouwbedrijf, 1971), 372-77. and Geert A. Bekaert, "Biografieën | Bouwen in België," in *Bouwen in België 1945-1970*, by Francis Strauven and Geert A. Bekaert (Brussels: Nationale confederatie van het bouwbedrijf, 1971), 252-371.

<sup>83</sup> Directie Monumenten en Landschappen van het Brussels Hoofdstedelijk Gewest, "Register van Het Beschermd Onroerend Erfgoed van Het Brussels Hoofdstedelijk Gewest" (Gewestelijke Overheidsdienst Brussel, November 2015).

<sup>84</sup> Erfgoed Brussel, "... À La Carte."

<sup>85</sup> Voir et dire Bruxelles, "Interieurbezoeken," *Biennale Art Nouveau En Art Deco*, accessed October 3, 2015, <http://www.biennale-art-nouveau.be/nl/bezoeken>.

<sup>86</sup> Brussels Biennale of Modern Architecture, "Living in Modernism | Rondleidingen 2014," *BMMA*, accessed January 9, 2016, <http://bbma.be/nl/events/category/rondleidingen/>.

<sup>87</sup> Archives d'Architecture Moderne, *Catalogue Des Collections Des Archives d'Architecture Moderne Tome I* (Brussels: AAM éditions, 1986). and Maurice Culot, Eric Hennaut, and Liliane Liessens, *Catalogue Des Collections Des Archives d'Architecture Moderne Tome II* (Brussels: AAM éditions, 1999).

<sup>88</sup> e.g. J. Vandervoorde and Françoise Blomme, "Maison D'architectes À Boitsfort | Architectes J. et F. Vandervoorde-Blomme," *Architecture*, no. 41 (1961): 810-11.

number of cases, not all of the details were retrieved by use of the sources mentioned above. The available information was scrutinized and relevant elements were taken up into the register, which offered a broader and comparative insight. In addition, to determine the typology, the pictures of the individual fiches on the official inventory were used, while for the newly added addresses *Google Street View*<sup>89</sup> and the bird perspective tool on *Bing Maps*<sup>90</sup> were found to be advantageous. However, these results should be considered with care since some houses could have been demolished during war, or in order to erect larger apartments, and number changes could have happened. In order to obtain a more reliable result, the historical aerial maps of Bruciel<sup>91</sup> were consulted. Likewise, some old postcards offered a decisive answer.<sup>92</sup> Bruciel has proven to be, among other cases, a useful tool for the personal residence of Ernest Blérot (Elsene, 1901, demolished in 1962, figure 12). Moreover some articles or books referring to the considered case were illustrated with pictures of the original composition of the house, such as for Antoine Aulbur (Sint-Pieters-Woluwe, 1906, significantly renovated in 1931, figure 13) in the *Repertorium*,<sup>93</sup> or Claude Laurens (Ukkel, 1957, figure 14), through an article in the journal *Architecture*.<sup>94</sup>

Furthermore, some house numbers were retrieved from the *Almanakken*,<sup>95</sup> which are the predecessors of the current telephone books and cover a timespan between 1820 and 1969 (with minor gaps). This was mostly the case when the house number was missing in the description or when clarification was required, for instance if twice the same address was found in literature. The latter issue was encountered with Antoine Aulbur (Sint-Pieters-Woluwe, 1906, figure 13) and Jules Rau (Sint-Pieters-Woluwe, 1906, figure 15) and was caused by confusion due to number changes. The *Almanakken* were also used in order to find the initial of an architect's name, such as for F. André who was only referred to by his last name on the official inventory.

#### Encountered levels of complexity: additional measures to the methodology

Through the descriptions available on the online register, some peculiarities were encountered. For instance, it was not always precisely defined if a certain case contemplated a personal dwelling, an investment house<sup>96</sup> or simply a design assigned by a client. Therefore, often it was not clear whether an architect had truly designed the house himself, or if he had indeed effectively occupied the house. At the one hand this problem was manifested through the descriptions, but it was also occasionally assumed that some architects had built three personal houses over a timespan of three years. In the latter case it is doubtful whether all houses were indeed personal residences of the architect. Therefore, it seemed that there was no common ground for the selection of the cases that were classified as an architect's house in the official inventory. However, from a meeting with Tom Verhofstadt it became clear that there was no requirement that an architect should have lived in the considered house, nor did he had to be the designer of the building. It was rather the indication that the architect had practiced his profession within the considered premises that was of importance to be classified as an architect's house. Moreover, there was a tendency in the 19<sup>th</sup> century that people moved often as they depended on available job offers. Therefore, home ownership was quite seldom. As a consequence, architects often practiced the role of promotor and rented their built



Figure 12 - Personal residence of Ernest Blérot



Figure 13 - Personal residence of Antoine Aulbur



Figure 14 - Personal residence of Claude Laurens



Figure 15 - Personal residence of Jules Rau

<sup>89</sup> Google inc., "Instant Google Street View," accessed May 12, 2016, <http://www.instantstreetview.com>.

<sup>90</sup> Microsoft, "Bing Kaarten," *Bing*, accessed May 12, 2016, <http://www.bing.com>.

<sup>91</sup> Brussel Stedelijke Ontwikkeling, "HemelsBrussel I Bruciel," accessed May 12, 2016, <http://www.gis.irisnet.be/bruciel/#>.

<sup>92</sup> Which were also retrieved from the webtool of Bruciel.

<sup>93</sup> Van Loo, *Repertorium van de Architectuur in België: Van 1830 Tot Heden*, 535.

<sup>94</sup> Claude Laurens, "Maison D'architecte À Uccle, Avenue Du Vert Chasseur," *Architecture*, no. 26 (1959): 120-23.

<sup>95</sup> The Brussels Capital Region, "Almanakken," *Stad Brussel*, accessed April 9, 2016, <http://www.brussel.be/artdet.cfm?id=6332&ParamType=1&PAGEID=5070>.

<sup>96</sup> In which the architect had the role of bulding promotor.

houses, while they remained the actual owner. Alexis Dumont for example lived in the border of Brussels, while he is often mentioned in the *Almanakken* as the inhabitant. This is due to the fact that his office was situated in the Brussels Capital Region, in order to work in closer contact with his clients since Brussels was his working field. But Dumont was not mentioned because of his office, but by virtue of the fact that his offices served also as investment houses. For such investment properties the architect/promotor was often seen as the inhabitant during construction.<sup>97</sup>

Due to these ambiguities it was verified by means of the *Almanakken* whether these architects actually housed themselves in Brussels. The books were consulted based on a search by name (occasionally also a search on street or profession). When there was considerable doubt if the represented case on the official inventory corresponded to the definition set up for this master thesis, the address was verified over a time span of (mostly) ten years. This was done because the mentioned year might be the date when the building permit was granted, but the works might have started later or the architect could have been living elsewhere during construction. Moreover, because of the quite large time span it could be determined whether the architect had lived there for several years. Often when the exact address of the considered residence only appears once, it might be assumed that it was an investment house. Although a year might seem as a relevant long period of time, it must be considered that personal situations could easily alter between the subscription and the publication of the volumes of the *Almanakken*.<sup>98</sup>

The exercise to make the comparison with the *Almanakken*, is one that the DMS would like to make themselves in the future in order to revise the inventory more accurately. This is of importance since in the past the DMS judged whether a house was used as working space based on general knowledge and the presence of a suitable space for an architectural studio. Often was the occurrence of the same name for the architect and client on the building permit another decisive finding.<sup>99</sup> Therefore, few cases might have been classified as town house instead of architect's house.

One of the verification steps also included a cross-check with the urgency inventory.<sup>100</sup> Some inconsistencies were found between the online and the urgency inventory. Since the urgency inventory was drafted in 1979, it was found that the mentioned houses in that publication were already partially revised for the more recent, online version. This is not an uncommon finding seen that it is often the case that a register becomes out of date, the moment it is published, and needs to be revised as more research is conducted and new publications come to the fore.<sup>101</sup> Therefore, these inconsistencies can be neglected. However, for the municipalities not yet taken up in the online version, the urgency inventory can be of interest, especially since it classifies cases according to significance, ranging between 1 to 6, from unique to memorable and appended.<sup>102</sup>

In addition, the difference in semantics concerning an architect's house induced that some cases, which would be eligible for this study, were omitted as architect's house in the online inventory. Therefore, also a search based on the term 'own house' (eigen woning) was conducted. The keyword 'personal house' (persoonlijke woning) was also used. However, the latter did only refer to the personal dwelling of artists, while an own dwelling is far more often used for an architect's house.

<sup>97</sup> Verhofstadt, Meeting on the significance and evolution of architects' houses and the established register.

<sup>98</sup> The Brussels Capital Region, "Almanakken."

<sup>99</sup> Verhofstadt, Meeting on the significance and evolution of architects' houses and the established register.

<sup>100</sup> Sint-Lucasarchief, *Bouwen Door de Eeuwen Heen, Brussel Hoofdstad Urgentie Inventaris* (Brussels: Ministerie Van Nederlandse Cultuur, 1979).

<sup>101</sup> Verhofstadt, Meeting on the significance and evolution of architects' houses and the established register.

<sup>102</sup> Sint-Lucasarchief, *Bouwen Door de Eeuwen Heen, Brussel Hoofdstad Urgentie Inventaris*, 15.



Another difficulty is related to the register of the staff teaching at *La Cambre*. In most of the cases, the main profession of the professor was not clear, since also courses not related to architecture were taught (e.g. bookbinding or industrial design). Therefore, a list of possible names was made and the profession was verified for each member of the teaching staff through a literature study (the *Repertorium, Bouwen in België*, the official inventory of Brussels and Flanders, a *Google* search and, occasionally, literature specifically about the professor in question). Once confirmed that the person was an architect (which was always the case for the *Royal Academy of Fine Arts*, but not for *La Cambre*), the same sources were used to verify whether they had built a personal house, and if so, if it was located in Brussels. Especially for this verification a *Google* search was conducted based on keywords composed of the name of the architect and 'eigen woning', 'persoonlijke woning', 'maison personnelle' and 'habitation personnelle' to cover as many 'hits' as possible.

Finally, the ambiguity whether the considered architect had also designed his personal dwelling himself occasionally remained as the designer was not always specifically mentioned. These remaining uncertainties can only be verified through the analysis of the building permit. However, these documents are not always easy accessible and the consultation is a laborious task.

A full overview of the consulted sources for each individual case in the register is given in *Annex II: Reference list*.

## 2.2 The register

The established register is composed of three parts. First of all, every address and architect is listed and some details are presented. These details concern an illustration of the facade, the typology, construction year, presence of an architectural studio, architectural style, intactness, date when it was protected (if applicable), whether the architect built a new house or renovated one, if the architect built any other personal houses, name of the house, kind of architect's house, changes performed by the architect and a third party, where the personal archive is stored, possible signatures or nametags present on the facade and other remarkable aspects. Although it was not possible within the scope of the master thesis to find all elements for every considered case, as much information as possible is completed.

Secondly two columns explain the verification through the *Almanakken*. The first column is composed of the addresses found in the consulted editions. Sometimes 'gap' is written, referring to the fact that no *Almanak* was found for the considered years. Also 'not mentioned' is often stated, which indicates that the architect was not subscribed that year (and therefore no address could be found). This column can be consulted in order to consult which editions were considered during the verification. The second column represents the conclusion. It often states 'OK' which means that the considered case corresponds to the definition. Other findings obtained through this verification are also summarized.

The third section of the register lists the used sources for each individual case. First of all, a reference is made to the official inventory. An 'x' indicates that the house is referred to on the official inventory as an architect's house while '-' refers to the fact that the case was found by means of a different source, but that it is mentioned in the official inventory as another typology. The latter indicates that those cases are documented with an individual fiche when the house is classified as town house, or it can be only briefly mentioned in the street description.<sup>103</sup> Secondly, the occurrence in the

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<sup>103</sup> Mostly the case when the house has been demolished.

most important literature sources is indicated: the occurrence in respectively the *Repertorium*, issue 110 of *Les Nouvelles du Patrimoine*, *Bouwen in België* and *Les Cahiers de La Cambre 2* is mentioned in the corresponding columns. This allows to get a grasp on the representativeness of these sources within this field of research. To verify through which of these sources the information, presented in the first part of the register, was retrieved, the sources mentioned in the 'additional information' column have to be checked. Moreover, when a picture was not retrieved from the online inventory, the source is also cited. Furthermore, it is mentioned whether the considered architect was active as professor at *La Cambre* or the *Royal Academy of Fine Arts*. For *La Cambre* the period is mentioned, as well as the function. Finally also the category given by the urgency inventory is presented.

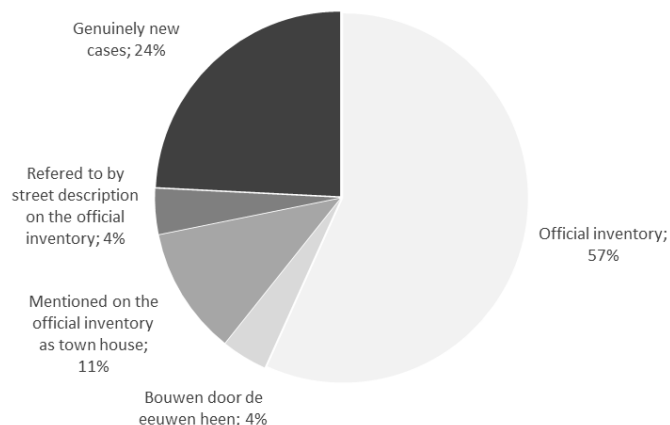
The register is appended in *Annex 1: Illustrated register*, and made public through an online tool, accessible by means of the following web address:

<http://linsyraaffels.wix.com/architectshouses>

This website presents the conducted research, its objectives and conclusions. It also offers a search and classification tool on the entire illustrated register, represents this register on maps and graphs and highlights the cases that were selected for the more in-depth comparative research within this master thesis. By means of this online tool, a user-friendly interface is created that is synchronized with the established register, and in which the three tools created within this master thesis are combined.

### Results in numbers

The register established within this master thesis contains 252 architects' houses. In April 2015, 145 houses were already classified as architect's house in the online official inventory and ten cases were taken up in the published inventories *Bouwen door de eeuwen heen* for the Brussels Pentagon. By May of 2016 it was noticed that even 15 houses were added to this official list, what indicates that the official inventory is still being modified and updated. From these 167 officially recognized cases in total, 17 deviated from the definition of an architect's house put forward in this research. Therefore, the amount of valid architects' houses found by means of the official register was reduced to 153. To this number of recognized cases, 99 additional cases were added within this master thesis by means of literature. 28 thereof were found to be classified as town house in the official inventory and ten were briefly referred to in the street description. Therefore, this research adds 61 genuinely new cases to the existing inventory. The innovative aspect of the research, by means of its quantitative contribution to officially recognized cases, is represented in Graph 1.



**Graph 1** – innovative aspect of the reasearch (percentages)

The darker, the more innovative the case within the establishment of the register.

However, over the course of this master thesis more than 500 names and addresses were investigated. Many were never included, as it showed that the considered architect had built a personal house outside the borders of the Brussel Capital Region or that the verified person was not an architect by profession. On the other hand, through the teaching staff at *La Cambre* and the *Royal Academy of Fine Arts*, some architects were found for which it was not yet possible to find a personal house. Some cases were also removed from the register as the verification with the *Almanakken* gave insight in the fact that the residence was an investment house or just a regular design for a client. Nonetheless, for 17 cases of the 252 remaining, there still exists some uncertainties due to inconclusive findings. For instance sometimes the architect could not have been subscribed to the *Almanakken*<sup>104</sup> or the number changes are questionable. For instance it is quite unusual to have a change from no. 271 to 234, as it was found for Henri Wellens (Etterbeek, 1905, figure 16), because no. 234 should be located at the other side of the street. In addition, some number changes are quite large, such as from 245 to 311 for G. Löw (Schaarbeek, 1895, figure 17), and namesakes can cause some confusion as well. For instance two houses were mentioned to be personal dwellings of Eugène Linssen on the official inventory. However, only one address was found in the *Almanakken* for this particular architect, while the other one was mentioned in the same edition for a certain E. Linssens, also architect by profession.<sup>105</sup> Nevertheless, the latter one was only mentioned once, and his house could therefore have been an investment house (Etterbeek, 1923, figure 18). Other examples that remain doubtful are, among other cases, the house by Henri Jacobs (Schaarbeek, 1899, figure 19), for which the street length is too short to have the suggested house number in it. By means of old postcards it appeared that throughout history the construction of a square divided the (much longer) street. Consequently the name of the second part of the street was changed and thereby also the address of the private house of Jacobs. Because of these dualities, a certain degree of caution must be applied while examining the results.

21 architects' houses were found by means of the educational institutes. In general, of the 226 different architects in the register, 31 were active as a professor: 10 of them at *La Cambre*, 16 at the *Royal Academy of Fine Arts* and 5 were active at both. Moreover, 19 additional cases were added to the register as a result of the issue of *Les Nouvelles du Patrimoine* dedicated to architects' houses. On the other hand, the *Repertorium* allowed to add even 5 more genuine cases to the list that were not mentioned elsewhere. Nevertheless, the *Repertorium* revealed many more architects' houses during the verification of the professors at *La Cambre* and 48 personal houses in Brussels are mentioned in total, compared to 73 cases for the rest of Belgium. Moreover, the *Brussels à La Carte* brochures yield 12 other cases, and the AAM is in the possession of 9 files on personal houses by Brussels architects.

252 architects' houses are found for Brussels, while at the moment Antwerp counts only 101 cases<sup>106</sup> and 39.7% of the mentioned architects' residences in the *Repertorium* concern Brussels houses. This indicates that Brussels is one of the most representative cities to be considered in research concerning architects' houses.



Figure 16 - Personal residence of Henri Wellens



Figure 17 - Personal residence of G. Löw



Figure 18 - Personal residence of E. Linssens

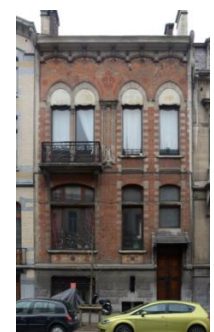


Figure 19 - Personal residence of Henri Jacobs

<sup>104</sup> Because of which the result remains inconclusive whether it is a personal dwelling or not.

<sup>105</sup> Found in the same edition of the Almanak as the house of Eugène Linssen. Therefore, each name certainly refers to a different person.

<sup>106</sup> Jo Braeken, "Architectenwoningen," February 8, 2016.

### Comparison to the artist's house: different fields of research

Since the aim of the research is to comprehend the additional meaning and function of a personal house for the architect himself, it is the creative ambition of the architect that is focused upon when investigating these houses as a genuine type. During discussions with Tom Verhofstadt it was therefore proposed that a comparison with artists' houses could be of interest. This comparison would mainly apply to those houses used as an experiment or those that serve as a business card since architects often elaborate these concepts more when working for a client. Yet, when designing an artist's house, the architect is limited and steered by the wishes of his client, and one needs to remain cautious in order not to draw incorrect conclusions. It has to be questioned to what extent the design was used as a tool to strengthen the profession of the architect, or if interventions were taken to complement the prestige and desires of the artist. Therefore, this comparison is only valuable to gain insight on the position of the personal house within the oeuvre of the architect or to obtain a more detailed understanding of the creative ambitions the architect pursued with his own house. This duality is illustrated through the following two examples. Both also explain that research on artists' and architects' houses highlights different aspects, however a certain overlap has to be acknowledged.



Figure 20 – Personal residence of painter Lenglet

The first example, the personal house of Louis Herman De Koninck (Ukkel, 1924, figure 4), represents an everlasting experiment that cultivated his sense of entrepreneurial daring by exploring multiple materials and design concepts. However, since De Koninck was limited in his budget, the design features and alterations were often executed on a small scale. From a comparison with the house for the painter Jacques Lenglet (Ukkel, 1926, figure 20), situated on the neighbouring plot, many similar features and concepts are found, such as ribbon and corner windows, yet these elements are designed and executed in a more sophisticated way and on a larger scale. An incorrect conclusion from this comparison could be that one stipulates that ribbon windows in itself were an architectural expression of De Koninck, while the more underlying creative ambition might be omitted: De Koninck often tested new design ideas or interventions on his own house first, before suggesting these to clients. In addition, his private house was conceived in the spirit of the Existenzminimum, a design concept by which he was personally inspired as an architect. However, when working for a wealthier artist, like Lenglet, more spacious rooms are often desired and therefore this particular interest of the architect can only truly come to the fore when examining his own private residence. Therefore, it is of importance to treat architects' houses differently from artists' houses as they can shed entire new light on the motives and believes of an architect concerning architecture.



Figure 21 – Personal residence of painter Ciamberlani

The second example considers the house for the painter Albert Ciamberlani (Elsene, 1897, figure 21) designed by Paul Hankar. In this case, the house (especially the front facade) represented a physical business card through the amber-coloured paintings, yet this was presumably more the merit of the painter than of Hankar.

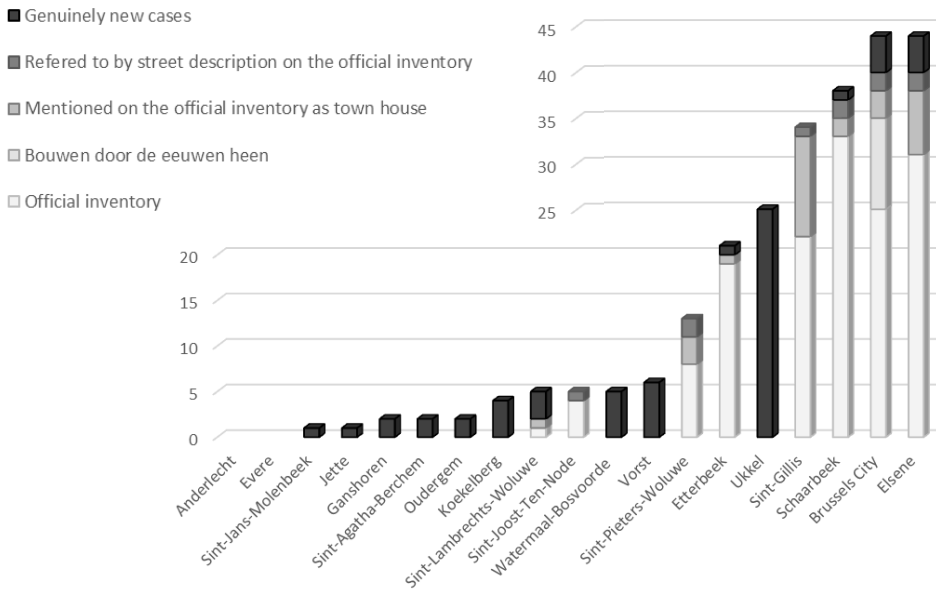
### Correlation with the official register

As it was briefly mentioned, the methodology of the DMS is highly accurate and the timeframe in which the exploration is performed, is much larger: every street of every municipality is investigated and each facade is analysed and valued. Based on for instance architectural qualities, intactness, context and urban planning, houses are selected to be withheld in the inventory.<sup>107</sup> As the first selection is thus mostly based on visual aspects, some architects' houses might have slipped through the first stages of the

<sup>107</sup> Verhofstadt, Meeting on the significance and evolution of architects' houses and the established register.

selection procedure. Nevertheless, based on the art-historical values or the theoretical aspects, such as the position of the architect, some of those houses might seem interesting after all. Therefore, this research is of importance to the DMS as it can add some of the formerly unnoticed cases to the list.

As a result, the established register within this master thesis allows to verify to what extent the official inventory project is already complete. In Graph 2 the composition of the research is represented for each municipality. For those fully covered on the official inventory (Etterbeek, Sint-Joost-Ten-Node, Sint-Gillis and Elsene), four genuine new cases were added for Elsene and one new case for Etterbeek. All the others were mentioned as an architect's house, were classified as town house or were referred to by means of a street description in the official inventory. One of those five houses is now demolished (the second house of Victor Horta on the Louizalaan) and thus justly not included in the official inventory. The four other houses should be re-examined within the context of an architect's house. For the partially explored municipalities in the official register six genuinely new cases are found which implies that these registers are already quite elaborated concerning architects' houses. For nine additional municipalities 50 new houses are added to the list.



Graph 2 – Composition of the research/municipality



### 3. A multi-criteria analysis and evolution of architects' houses in Brussels

The established register offers an overview on architects' houses in Brussels, but a second tool has to be created in order to assess and evaluate the remarkable aspects peculiar to architects' houses. The need for qualitative assessments of this specific type of housing is recognized and emphasized in some recent international publications. Postiglione states in the introduction of his compilation that "one can add that in houses of such uniqueness, the architectural achievement is by no means at odds with the occupants. Architecture is here deployed as a means, not an end".<sup>108</sup> Therefore, he indicates his aspiration to increase awareness of the heritage represented by this particular typology.<sup>109</sup> Furthermore the online platform World-Architects acknowledges that little attention is given to the unparalleled circumstances that those projects represent. Questions such as "how do architects design for themselves" and "what experiments do they incorporate that are not possible when working with clients" remain unanswered until now.<sup>110</sup> The personal house of an architect is the place where ethics and aesthetics come together, where a balance is made between a place to express themselves and a place to dwell well.<sup>111</sup> This implies that these houses can be very functional, or on the contrary very conceptual, such as the Glass House by Philip Johnson (New Canaan, USA, 1949, figure 22) where concept even takes over privacy and comfort:

*"When it gets cold I have to move towards the fire, and when it gets too hot I have to move away".*

Rayner Bahnam, paraphrasing Philip Johnson<sup>112</sup>

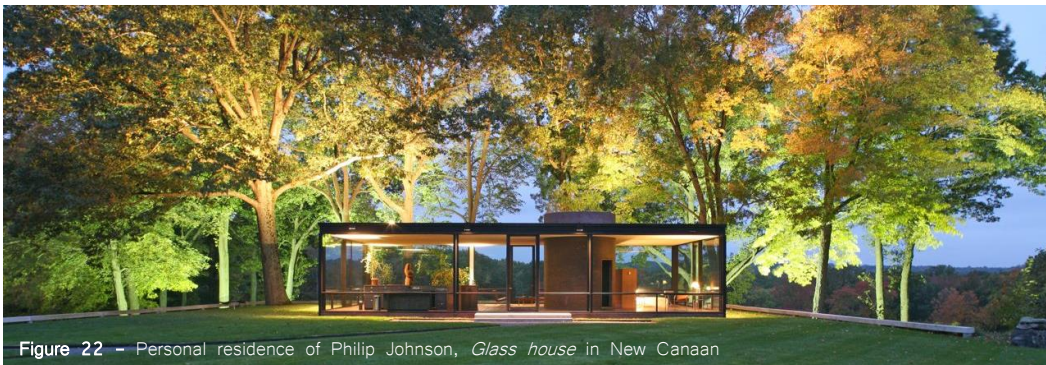


Figure 22 – Personal residence of Philip Johnson, *Glass house* in New Canaan

Many other remarkable aspects, like this duality between comfort and expression, can be found through the analysis of the established register. Based on various criteria, graphs and maps can be established in order to analyse and thematise the register. Through themes such as the geographical location, timeframe, typology, creative ambition of the architect and intactness, common practices or peculiarities can be found in order to assess this genuine type of housing. Based on this analysis a narrative framework is developed that helps to grasp what they represent as a tool for the designer and which particular qualities they might possess. By virtue of the remarkable design interventions that originate from the unique client-designer relationship, architects' houses can be considered as possible architectural gems. The narrative framework helps to assess these houses and to frame them within the overall development of Brussels.

<sup>108</sup> Postiglione et al., *One Hundred Houses for One Hundred European Architects of the XXth Century*, 9.

<sup>109</sup> Ibid., 477.

<sup>110</sup> Hill, "Architects House Themselves."

<sup>111</sup> Vera Kotajji, "Home Sweet Home," ed. l'Association des Amis de l'Unesco, *Les Nouvelles Du Patrimoine*, no. 112 – Les maisons personnelles d'architectes (2006): 6.

<sup>112</sup> Barbara Miller Lane, *Housing and Dwelling: Perspectives on Modern Domestic Architecture* (New York: Routledge, 2007), 60.

### 3.1 Geographical findings



Map 1 –  
Geographical location of  
architects' houses in the  
Brussels Capital Region  
with indication of the  
first crown

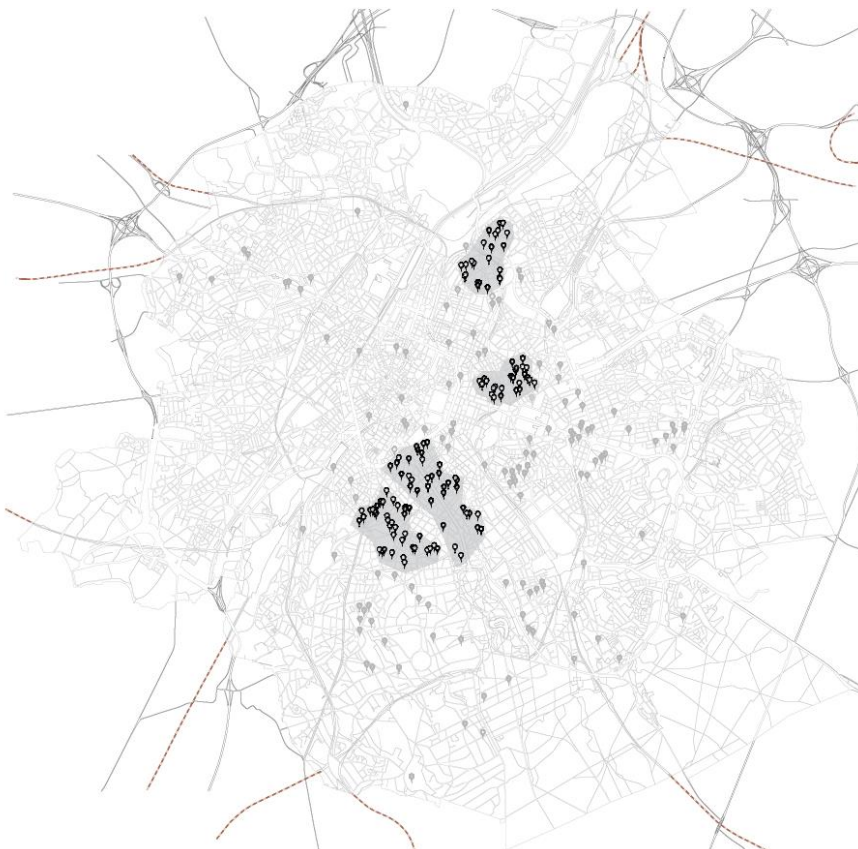
The 252 cases in the register are represented on Map 1. It is apparent that almost half (48.4%) of the houses are situated within the eastern half of the first crown of the Brussels Capital Region (Brussels City and its later extensions, Elsene, Schaarbeek and Sint-Gillis). However, when focusing on Brussels City itself, it is remarkable that within the boundaries of the Pentagon far less architects' houses are present. This is explained by the fact that the concept of architects housing themselves only arose in the early 19<sup>th</sup> century, when the Pentagon was already densified. In addition, the observation of the difference between the east and west side of the canal is clarified by the historical development of the left bank, which focused more on industry than on housing. Therefore, the socio-demographic growth of these districts influenced the choices architects made concerning where to build their house. However, it has to be taken into account that the most popular municipalities are also the ones already covered in the official inventory. Some architects' houses might still be discovered throughout the other municipalities by means of further investigation. Nonetheless, among the newly explored districts, Ukkel was also found to be prominent, as ten percent of the newly discovered architects' houses found in this master thesis are situated in this municipality. By virtue



of the tramway, serving the Brugmannlaan from 1875, Ukkel became a famous place to settle as it offered its inhabitants the opportunity to live in a more green area, while they were still in proximity to the active city centre of Brussels.<sup>113</sup>

When these results are compared to the postulated hypothesis that “architects’ houses would be found throughout each region of Brussels”, it can be concluded that there is no homogeneous pattern found for the entire Brussels Capital Region: a dense concentration is found within the east side of the first crown, while one fifth of the architects’ houses are more dispersed and situated in the more suburban areas. Moreover, the west side of Brussels remains quite unexplored with no single architect’s house in Anderlecht or Evere, and hardly any architects’ houses present in Molenbeek, Jette and Ganshoren.

Nevertheless, within the overview of the geographical location, a few clusters of architects’ houses can be found. For instance within the surroundings of the Louizalaan, around the square of Marie Louise and Ambiorix, between the park of Vorst and the Brugmannlaan and also within the centre of Schaarbeek as it is represented on Map 2. These architects’ neighbourhoods can be explained by the fact that architects were also subject to the tendency to move towards areas with plenty of work opportunities, and these regions were popular among the more notable clientele.<sup>114</sup>



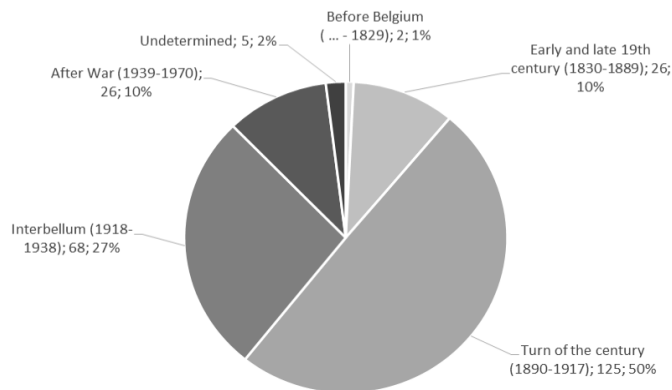
Map 2 - Indication of clusters

<sup>113</sup> Dubuisson, “Architecte Montre-Moi Ta Maison, Je Te Dirai Qui Tu Es...,” 10.

<sup>114</sup> Verhofstadt, Meeting on the significance and evolution of architects’ houses and the established register.

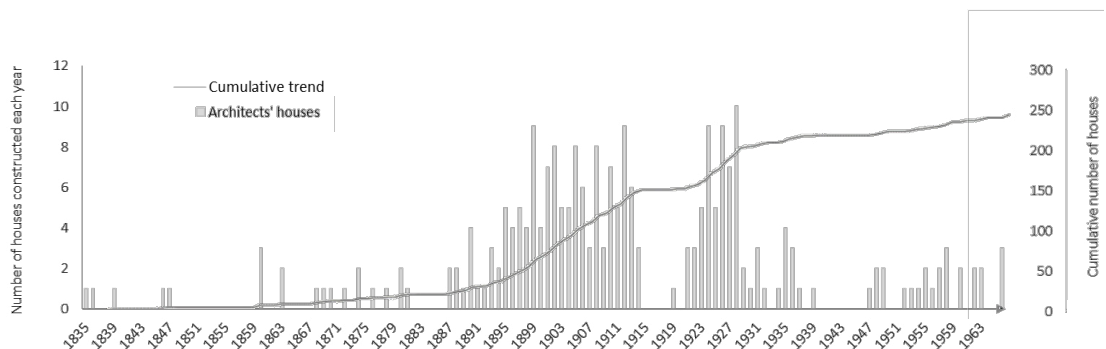
### 3.2 Timeframe analysis

The timeframe during which the architects' houses were built in Brussels was examined. As it can be observed in Graph 3, most of the architects' houses that were found, were constructed throughout the 20<sup>th</sup> century, and more specific between the turn of the century and the beginning of World War II: over a time span of 48 years, 77% of the architects' houses were built. For five houses in the register, the construction year could not be defined because of a lack of information in literature.



Graph 3 - Amount of architects' houses built during several periods in history.

When also Graph 4 is examined, the evolution of architects' houses can be compared to the socio-economical motives inherent to a specific moment in time.



Graph 4 - Evolution of architects' houses

Slowly but steadily architects' houses have been built since the independence of Belgium. Although architecture is dislocated from other art professions since the late 18<sup>th</sup> century, only two architects' houses were found before 1830. This could be related to the fact that in Brussels the tendency to build an own house manifested itself in a later stage in history. Otherwise this finding can result from the limited amount of publications covering the evolution of Brussels before the establishment of Belgium as an independent country. Therefore, more houses could still be discovered through other sources. Nevertheless, the surface of Brussels was limited to the region fringed by the Pentagon until 1830,<sup>115</sup> and therefore the total housing stock in Brussels was also rather small. As a consequence it is plausible that also fewer architects and architects' houses were present. It is observed that the tendency to house yourself as an architect only truly developed in the late 19<sup>th</sup> century when Brussels became progressively urbanised.<sup>116</sup> Therefore, a great opportunity arose for the Brussels' architects as the demand for newly built houses increased drastically, which offered the occasion to attract a lot of new assignments to support

<sup>115</sup> Stad Brussel, "Geschiedenis van Brussel," *Stad Brussel*, accessed May 5, 2016, <https://www.brussel.be/artdet.cfm/4094>.

<sup>116</sup> Over the 19th century Brussels was subject to an enormous demographic growth from 65.000 to 625.000 inhabitants, which was mostly stimulated by the second industrial revolution. (Ibid.)

their growing and booming businesses. Although many architects worked and lived in Brussels, it can be concluded from Graph 4 that they only started to compete with each other, by means of their houses, from the 1890s onwards.<sup>117</sup> Over the timespan of the following 20 years, almost half of the current housing stock on architects' houses was erected as architects discovered their houses as an effective tool to attract clients, since it offered the ability to showcase their capabilities and ideas through an example *par excellence*. More than any other design project, the personal dwelling provides the opportunity to make statements since the architect gave his concepts the necessary credibility by living in the house himself.<sup>118</sup> When in addition an architectural office was accommodated in their own home, it became an even more powerful means as then clients could experience the house for themselves.<sup>119</sup> This promising rise of architects' houses came to an abrupt stop when the First World War broke out, until the city started to flourish again around 1923. Since this was the era in which the Modernist Movement came to the fore, again a new boost in architects' houses can be perceived. This is explained by the fact that the duality between "housing the individual or the mass"<sup>120</sup> became a hot topic in the international debate on architecture, by virtue of which the architect's house became a useful instrument once again to explore various new design questions.<sup>121</sup> As a result, the debate was accompanied in an exemplary way by various architects' houses being built.<sup>122</sup> But the outbreak of the Second World War ceased this growth again. Afterwards the heydays of the architect's house never returned as a more steady evolution followed with only 26 additional houses over a period of 30 years. More recently it is perceived that the tendency to attract clients by the showcase of the own dwelling is fading even further.

It is interesting to compare this general tendency over time with the geographical evolution, represented throughout Maps 3 to 7. The geographical location of architects' houses essentially followed the historical evolution of the Brussels Capital Region itself. It can be seen that indeed both houses constructed before the independence of Belgium are situated within the Pentagon. When architects' houses were discovered as a tool for the architect to advertise their expertise by 1890, the dispersal of architects' houses was situated radially around the Pentagon. Nevertheless, two architects strayed from this pattern. Among them Henry van de Velde (Ukkel, 1895, figure 2) already discovered the benefits of the suburban areas, while Hyppolite Jaumot (Schaarbeek, 1888, figure 23) was the first architect to construct his personal dwelling up north in Schaarbeek.

From 1890 onwards the Pentagon expanded towards the formation of the first crown, an expansion also followed by architects. Schaarbeek, Sint-Gillis and Elsene in particular became interesting places to reside as an architect: respectively 26, 25 and 30 architects' houses were built there by 1917. Henceforth the popularity of some neighbourhoods came to the fore, such as the concentration around the Louizalaan and the square Marie Louise. On the contrary, eight additional architects housed themselves outside the boundaries of those popular communities, and anticipated on the future expansion of the Brussels Capital Region. Within this growth pattern Vorst and Ukkel were two of the first municipalities to be urbanized after the development of the first crown, and by 1938 this expansion was also guided by the construction of more architects' houses in these neighbourhoods. Moreover, a distinction can be made between the Northern and Southern neighbourhoods of Ukkel, separated from each other by the



Figure 23 – Personal residence of Hyppolite Jaumot

<sup>117</sup> Dubuisson, "Architecte Montre-Moi Ta Maison, Je Te Dirai Qui Tu Es...", 9.

<sup>118</sup> Braeken, "Criterianota Thematisch Beschermingsdossier 'de Eigen Woning van Architecten.'"

<sup>119</sup> Dubuisson, "Architecte Montre-Moi Ta Maison, Je Te Dirai Qui Tu Es...", 9.

<sup>120</sup> Braeken, "Criterianota Thematisch Beschermingsdossier 'de Eigen Woning van Architecten.'"

<sup>121</sup> Many new housing concepts were created like garden cities and Existenzminimum (Ibid.)

<sup>122</sup> Ibid.

Winston Churchillaan. The Northern part is composed of a similar urban fabric as it is found in Elsene since it was urbanized only shortly after. However, during the interwar period and after the Second World War, also the Southern part was discovered which was characterized by an open landscape.<sup>123</sup> This resulted in a scattered urbanization as it was also found in the geographical evolution of architects' houses by 1970 represented on Map 7. More and more architects sought the tranquillity and open space of the suburban areas in contrast to the popular neighbourhoods in which they used to cluster together. There is also a socio-demographic logic behind this evolution: this was a region with very large plots on which prosperous clients would want to reside, as the first crown became densely built.<sup>124</sup>

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<sup>123</sup> Verhofstadt, Meeting on the significance and evolution of architects' houses and the established register. and Cécil Egrix, Conversation on the importance of Ukkel, March 17, 2016.

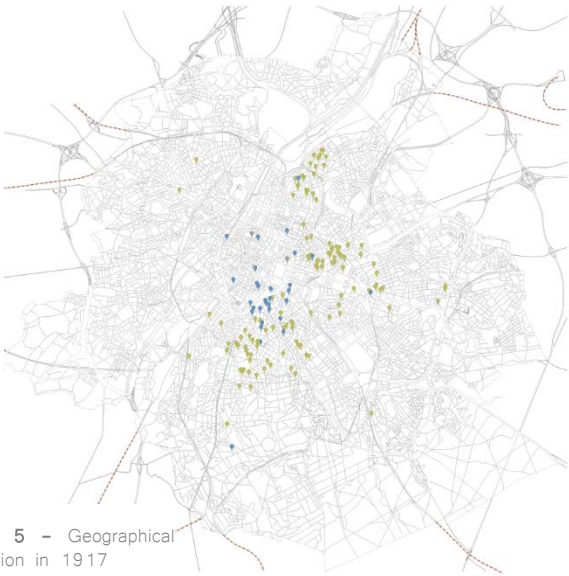
<sup>124</sup> Verhofstadt, Meeting on the significance and evolution of architects' houses and the established register.



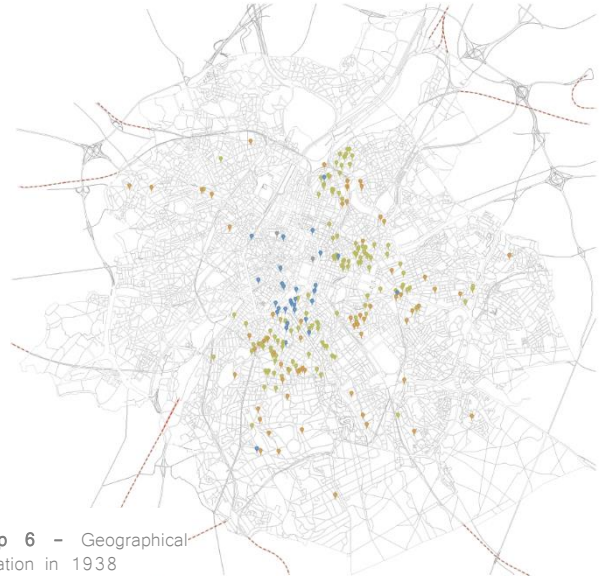
Map 3 - Geographical location before 1830



Map 4 - Geographical location in 1889



Map 5 - Geographical location in 1917



Map 6 - Geographical location in 1938



Map 7 - Geographical location in 1970

### 3.3 Creative ambitions

The design of a personal residence is a delicate assignment as it allows architecture to become deployed as a means to reflect ideas and formulate statements. It subsequently exceeds the limits of creating an end product for a client.<sup>125</sup> Therefore, these houses can shed light on the cultural and political structure that influenced architecture over the course of history. It allows to comprehend the ongoing contemporary interchange of ideas and values that characterized multiple architectural evolutions.<sup>126</sup> Therefore, the motives and objectives of the architect are looked into: was he building a manifest, a business card or rather a technical laboratory, and what steered his design decisions? Or are there even concepts and aspirations still to be discovered?



Figure 24 - Personal residence of geometry expert Émile Tassel



Figure 25 - Personal residence of Jean-Jules Eggericx



Figure 26 - Personal residence of Édouard Ramaekers

It is perceived that architects that design their own house share the desire to experiment. Although these experiments are limited by the financial situation of the architect and the urban planning rules, these houses often blossom into one of the most exemplary houses of their time.<sup>127</sup> For instance these experiments can lift up the personal residence into a business card *par excellence*, such as the first personal residence of Victor Horta (Sint-Gillis, 1898-1901, figure 1). However, often the creation of a business card is not the only objective. It has to be kept in mind that the personal house of Horta did not represent the same powerful elaboration of architectural and stylistic choices to showcase his craftsmanship and inventiveness as the house of Tassel (Brussels City - South extension, 1893, figure 24) which was Horta's true manifest by virtue of the unlimited budget of his client. However, his personal house could be considered as a continuation and perfection of this earlier manifest, yet in a more modest, pure way.<sup>128</sup> It still represents all the precepts of Horta's interpretation on Art Nouveau and his innovative signature elements can be found such as the roof light in order to bring in a play of natural light, the central staircase used to burst open the interior spaces and the whiplash motives. Yet it was built in a less luxurious manner than his more prestigious assignments.<sup>129</sup> The grandeur which he created for Tassel was not something Horta sought for himself. As it is even more highlighted throughout his second house (Elsene, 1919), Horta refined and optimized his signature elements through his own houses, by means to perfect his architecture for his clients. His personal houses therefore played an important role in the development of his innovative approach to differ from the regular plan layout in the Brussels town houses until then. The same applies for the experiments Louis Herman De Koninck (Ukkel, 1924, figure 4) conducted on his private residence within the spirit of the Existenzminimum. Although his personal house was not conceived as a business card, it was selected as the example house for the CIAM conference in 1929 about the Existenzminimum dwelling when it was published on the cover of the *German Weekly Illustrierte Zeitung* in 1929.<sup>130</sup>

It are these beliefs and desires of architects to test a concept or to develop a personal language that are often of greater importance than comfort, as the example of Philip Johnson's house demonstrated (New Canaan, USA, 1949, figure 22). This sacrifice is especially possible when designing a house for yourself, as a client will not likely compromise on comfort.

The position within the oeuvre of the architect is often also remarkable. Firstly, the personal house can represent a full-scale prototype, such as the private residence of

<sup>125</sup> Postiglione et al., *One Hundred Houses for One Hundred European Architects of the XXth Century*, 9.

<sup>126</sup> Ibid., 7.

<sup>127</sup> Kotaji, "Home Sweet Home," 6.

<sup>128</sup> Verhofstadt, Meeting on the significance and evolution of architects' houses and the established register.

<sup>129</sup> Dubuisson, "Architecte Montre-Moi Ta Maison, Je Te Dirai Qui Tu Es...," 9-10.

<sup>130</sup> Louis Herman De Koninck, "Confidences of an Architect of Our Time or How in The 'good Old Days' a 'modern' architect Matured," in *L.H. De Koninck, Architecte*, ed. Robert L. Delevoy (Brussels: Archives d'Architecture Moderne, 1980), 49.

Jean-Jules Eggericx (Watermaal-Bosvoorde, 1921, figure 25) for the housing units of his future garden cities Logis and Floréal.<sup>131</sup> In addition, it can also represent the materialisation of the architect his beliefs and needs in a particular timeframe, or it can become a masterpiece or highlight in his professional career. The latter is the case for the personal houses of, for instance, Ernest Blérot (Elsene, 1901, figure 12) and Édouard Ramaekers (Brussels City – East extension, 1899, figure 26). Moreover, Bloemenwerf of Henry van de Velde (Ukkel, 1895, figure 2) symbolized his career switch into architecture,<sup>132</sup> and afterwards, his other personal houses even became the physical witnesses of his architectural evolution.<sup>133</sup> Not only Van de Velde did express his architectural evolution through the construction of multiple private residences, but also Victor Taelemans (who even built five personal houses), Paul Saintenoy, Joseph Diongre, Adrien Blomme, Victor Horta, Jules Brunfaut, Paul Cauchie and many others built at least two residences for themselves. Nevertheless, it has to be mentioned that not all of these houses express the same creative ambition, on the contrary: they often represent a different phase in the architect's career, with varying ambitions and objectives. For instance, the second house of Paul Cauchie (Sint-Pieters-Woluwe, 1926, figure 27) in which he lived in the company of the owner Ms. Margueritte Scoriels, is no longer a showcase but represents a more common town house. Nonetheless, it includes one of the probably last sgraffito works executed in Brussels (since after WO I the technique fell into abeyance). When the second house is not located within the Brussels Capital Region (which is the case for 7 of 31 architects who designed more than one personal residence), this was often a holiday house. Examples thereof are the one of Carlo Tits in the Alpines, the one of Georges Hobé at the Belgian coast in de Panne and the one of Gustave Herbosch in Falmange. It is also possible that architects built only one house, but that they redesigned or altered it multiple times. The already mentioned house of Louis Herman De Koninck is one of the most exemplary private residences of such an everlasting evolution. But also Frans Van Ophem redesigned his personal house (Schaarbeek, 1890 and 1903, figures 28 and 29): he enlarged his first residence in 1897 in order to integrate an architectural office, which he expanded in 1903 to house his new personal dwelling situated at the back of the original house on the same trapezoidal plot, but facing the street at the rear side.

When summing up, there exists an entire range of motives for the architect to build his own house. Through further research an even larger diversity might be encountered, as the literature study within this research could only reveal the underlying creative ambition for a limited amount of cases. For instance, as it is known from international examples, it is not unusual for architects to stray from their common known beliefs when considering their own house. For instance, Le Corbusier did not implement his five principles of architecture for his personal house (Paris, France, 1931, figure 30),<sup>134</sup> although they represented the herald of his architectural language, expressed through his manifest-house Villa Savoye (Poissy, France, 1929).<sup>135</sup> Nevertheless, at the age of 65 he designed the Cabanon (Roquebrune-Cap-Martin, France, 1952): a summer holiday shed of 3.66 m by 3.66 m based on his patented Modulor system. This is again an example of experimentation in which the comfort is compromised to make a statement, a total different creative ambition than the one applicable on his Paris residence.<sup>136</sup>



Figure 27 - Second personal residence of Paul Cauchie



Figure 28 - Personal residence of Frans Van Ophem (1890)



Figure 29 - Personal residence of Frans Van Ophem (1903)



Figure 30 - Personal residence of Le Corbusier, Paris

<sup>131</sup> "Logis et Floréal," in *J.-J. Eggericx: Gentleman Architecte: Créateur de Cités-Jardins*, by Maurice Culot, Charles Picqué, and Francis Strauven (Brussels: AAM - CFC-Éditions, 2012), 110.

<sup>132</sup> UNESCO World Heritage Centre, "L'œuvre Architecturale d'Henry van de Velde - UNESCO World Heritage Centre," accessed February 3, 2016, <http://whc.unesco.org/en/tentativelists/5356/>.

<sup>133</sup> Braeken, "Criterianaota Thematisch Beschermingsdossier 'de Eigen Woning van Architecten.'"

<sup>134</sup> Pilotis, free plan, roof gardens, ribbon windows and free facades

<sup>135</sup> Kotaji, "Home Sweet Home," 7.

<sup>136</sup> Ibid.

### 3.4 Typological findings

#### Typological differences

Although the architect's house as a particular type of housing is not defined by a specific organisation of space or a specific volumetry of the house, it is interesting to take a look at typological differences, to see whether there exists a certain preference among architects to construct their private houses in a particular manner.

First of all it was important to classify the encountered typologies into categories. It was therefore chosen to focus on the number of free facades since these might influence the design. In addition also a division was made based on the number of dwelling units within the considered building. This decision is supported by the fact that when an architect designs multiple units, other design facets are stimulated regarding the interior circulation. Therefore, four major categories were formulated: freestanding houses, semi-detached houses, terraced houses (so-called 'rijhuizen' in Dutch or 'maison mitoyenne' in French) and apartments. Thereby the form of the houses was separated from the functionality. However, still some dualities exist. On the one hand, there could be an overlap between an apartment and a terraced house. For instance, for the private duplex residence of Henri Montois (Elsene, 1952, figure 31) it is quite clear to classify the building as apartment based on its functionality rather than as a terraced house by virtue of its number of free facades. Yet, for terraced houses that were transformed into apartments over time, the classification is often more difficult as the initial intentions and alterations of the architect are often hard to distinguish from renovations by third parties without the specific building permits or plans. On the other hand, corner houses, which are by definition enclosed by two facades and classified as terraced houses, sometimes have a facade composition with multiple inclinations (to bring more natural light in the building). Thereby, they represent a design based on three available surfaces of the outer envelope to a greater extent than some semi-detached houses that rather focus on the front and rear facade.<sup>137</sup> This duality can be observed between the private house of Joseph Van Neck (Ukkel, 1924, figure 32, semi-detached) and the one of Pierre Verbruggen (Sint-Gillis, 1924, figure 33, terraced house). Moreover, some detached houses were encountered, such as the one by Lucien François (Watermaal-Bosvoorde, 1923, figure 34), that were designed as one entity but functioned as twin villa. As a consequence, these cases are considered as semi-detached houses. An overview of the division of the register in the represented categories is given in Graph 5.



Figure 31 - Personal residence of Henri Montois



Figure 32 - Personal residence of Joseph Van Neck



Figure 33 - Personal residence of Pierre Verbruggen

Graph 5 - Division of the housing stock related to typology

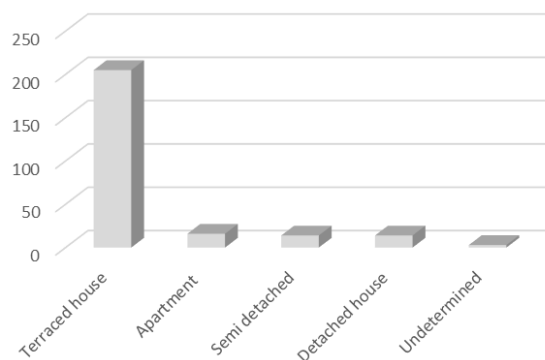


Figure 34 - Personal residence of Lucien François

Terraced houses are by far the most frequent typology. This is related to the traditional housing culture in Brussels. Moreover, since land to build on is quite expensive in the city, the general plot shape is characterized by a narrow and elongated rectangle. Its standard width of approximately five to six meters does not permit to differ much from this traditional typology.<sup>138</sup> Architects were in a way thus almost forced to build terraced houses. In order to understand the typological differences, it is important to approach

<sup>137</sup> While some corner houses were also given a bevelled third facade.

<sup>138</sup> Verhofstadt, Meeting on the significance and evolution of architects' houses and the established register.



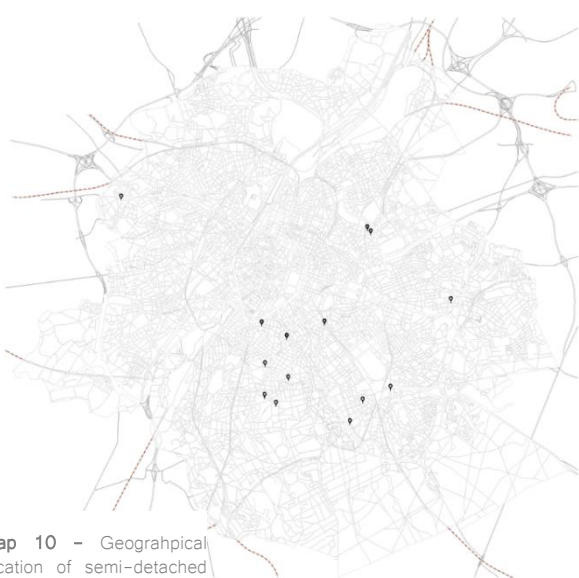
these typological findings from a more geographical and time-related angle. Firstly, the geographical location of the typologies is represented in Maps 8 to 11. It can be observed that indeed terraced houses are most common and appear throughout the entire Brussels Capital Region. Nevertheless, when analysing the other typologies, it is clear that architects moved out of the popular neighbourhoods in the east half of the first crown in order to unfold their abilities through the construction of a different typology. Especially Vorst, Watermaal-Bosvoorde and Ukkel appear to be the most innovative typological wise. Ukkel even contains 46.4% of the freestanding and semi-detached houses in the register. This is explained by the fact that in the Southern part of Ukkel many big building sites remained empty until the interwar period and no specific urbanisation plan was put forward before that time. Therefore, it was possible to experiment with large houses surrounded by gardens that almost resembled parks.<sup>139</sup>



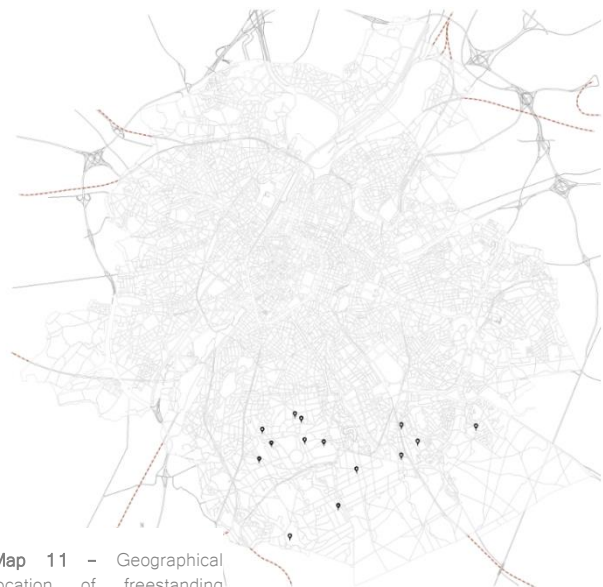
Map 8 - Geographical location of terraced houses



Map 9 - Geographical location of apartments



Map 10 - Geographical location of semi-detached houses

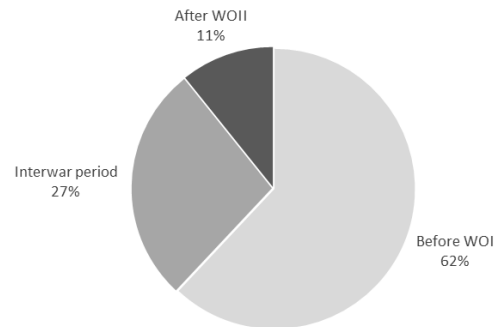


Map 11 - Geographical location of freestanding houses

<sup>139</sup> Egrix, Conversation on the importance of Ukkel.

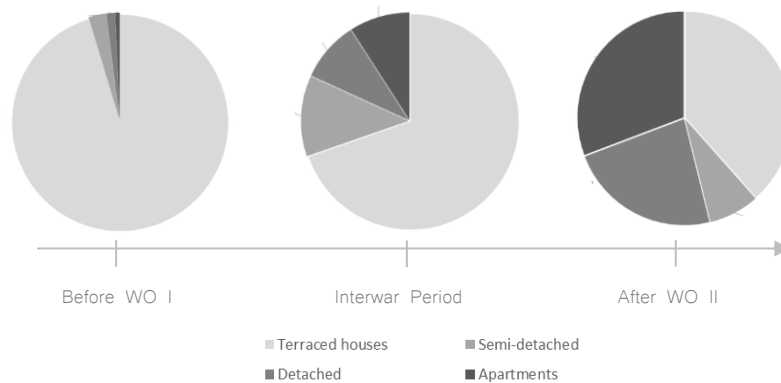
Secondly the comparison to the timeframe in which these architects' houses were built is examined and represented through Graph 6 and 7.

**Graph 6** - General division of the housing stock in relation to periods of war (left)



First of all, Graph 6 gives an impression during which timeframe, related to the periods of war, most of the housing stock on architects' houses was established. The combination of this graph, together with the quantitative evolution for each typology in graph 7, allows to draw new conclusions.

**Graph 7** - Evolution of typology over time. From left to right: amount of houses constructed before WO I, during the interwar period, and after WO II



While terraced houses were by far the preferred typology before the First World War, they became increasingly overpowered by the other typologies over the course of time. During the interwar period the semi-detached and freestanding houses were more and more chosen by the architects, while also the apartments became more popular. After the Second World War detached houses and apartments together even represented the majority of newly built architects' houses. The sudden increase in apartments might be stimulated by the law Brunfaut, promulgated by the social party after the Second World War in order to rebuild the country. Therefore, the personal houses of architects could have become an exemplary tool by which architects encouraged the construction of apartments as they shared themselves their residence with tenants. Nevertheless, the emergence of the typology had already started two decades before. Therefore, on the other hand some architects might have explored apartments as an option to continue living in the more densely populated city, while others sought inspiration in detached houses situated in the broader, more open periphery of Brussels.

#### Relation between the house and the architectural studio

The analysis also focused on the functionality of the house: whether or not, and how, an architectural office was integrated in the design. However, it has to be mentioned that it is not always clear from literature if the mentioned studio is a small personal office where the architect works at evenings and weekends, or rather a public office where he has other workers alongside him and where he might also receive clients. Clarification can only result from a more in-depth literature analysis or a profound study of the plans. Moreover, sometimes the architect's stamp on the plans might indicate where his office is located or occasionally the *Almanakken* mention a working and living place.

Therefore, within the register, it was chosen to indicate the presence of a studio when there was a working space available, regardless its functionality or relation to the rest of the plan. Yet, when more detailed information was retrieved, the spatial configuration and architectural articulation were analysed. Many questions for future research arose, since the relation between the house and the office is highly interesting, of which a few remarkable aspects and common practices are explored within this master thesis.

First of all, in order to separate living and working environments, some architects work with sliding or rotating doors in the entrance hall to create different circulation paths, like Victor Horta (Sint-Gillis, 1898-1901, figure 35 and 36), while others use a play of stairs in order to create a feeling of boundaries, like Léon Sneyers (Ukkel, 1926, figure 37 and 38). In addition, the location of the architectural office is often decisive for the overall plan layout. The ideal set-up for the drawing table is near large window bays, letting in plenty of natural daylight. Therefore, due to the often rather limited width of the street, the studios are mostly located at the back of the houses facing the garden.

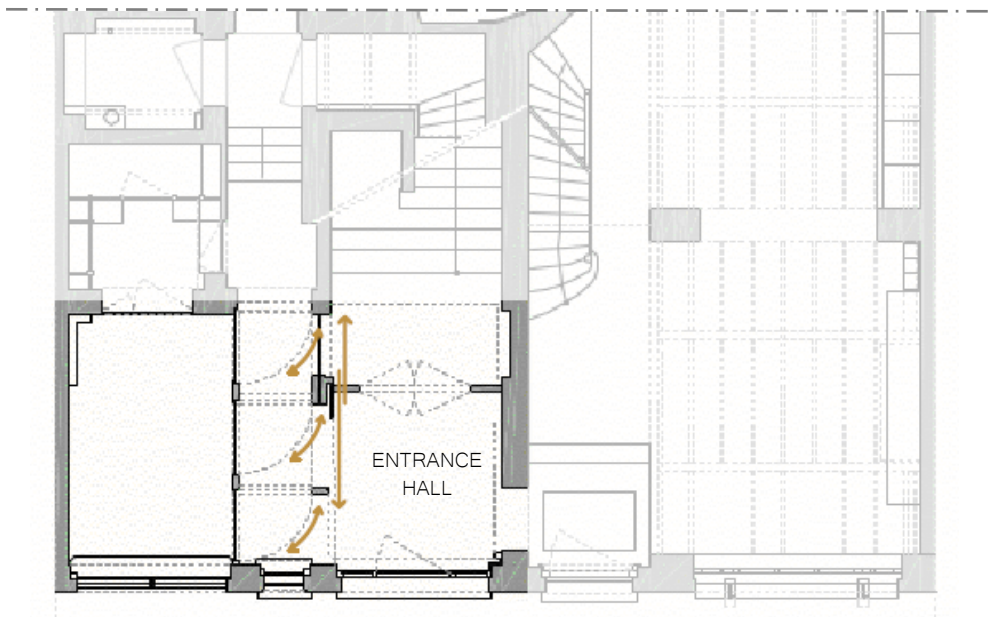


Figure 35 - Door in the entrance hall of the private residence of Victor Horta

Figure 36 - Principle of sliding and rotating door in the entrance hall of the private residence of Victor Horta



Figure 37 - Personal residence of Léon Sneyers

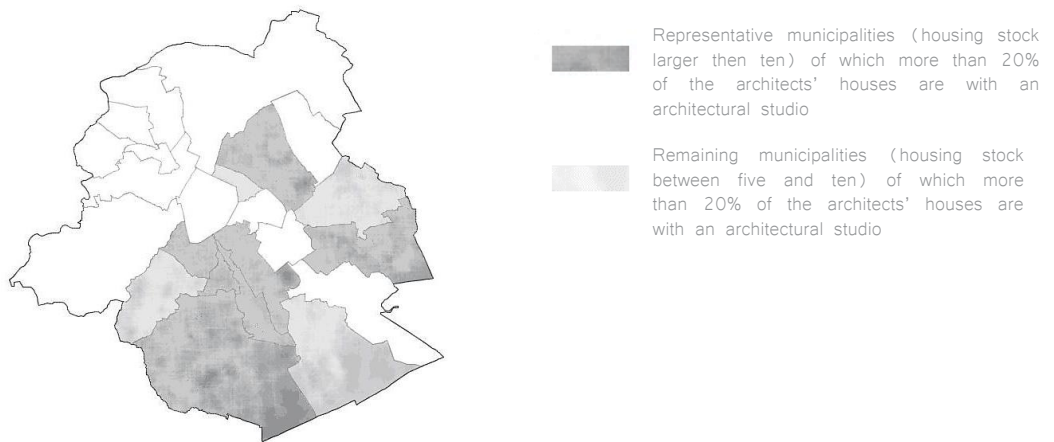
Figure 38 - Play of stairs between the public (office) and private (dwelling) parts of the house of Léon Sneyers



Figure 39 - Personal residence of Edouard Pelseneer

Some architects use the combination of a house with an office to demonstrate their versatility, e.g. their mastering of various architectural styles by designing their architectural office deliberately differently from their actual house, in order to steer clients. For instance, the own house of Edouard Pelseneer (Ukkel, 1898, figure 39) has a cottage inspired appearance with a lot of woodwork. On the contrary, the interior of his architectural office in which he receives his potential clients, situated at the right, is deliberately more traditional with Beaux-Arts decorations and a few Art Nouveau items.<sup>140</sup>

The relation towards the geographical location was investigated by means of Map 12. This map shows those municipalities in which over 20% of the architects' houses have an architectural office. A distinction is made between those municipalities that contain a large enough number of architects' houses to be considered as representative (namely ten or more) and those municipalities in which only five to ten architects' houses are discovered and of which the latter percentages can thus create a distorted image.

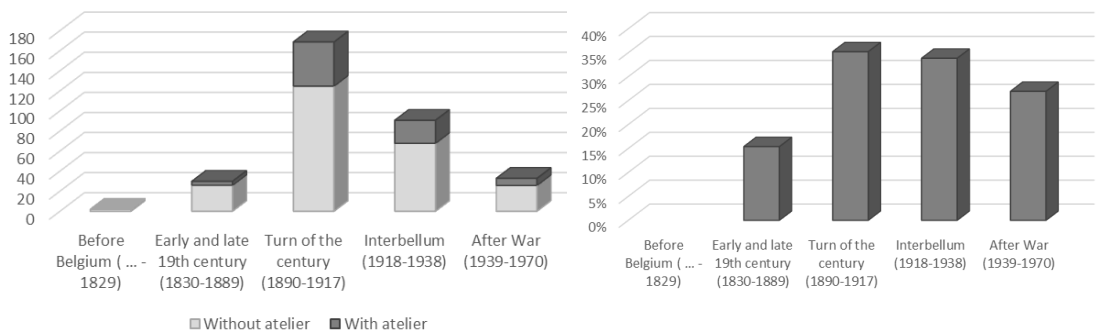


Map 12 - Geographical spread of architects' houses with an architectural studio

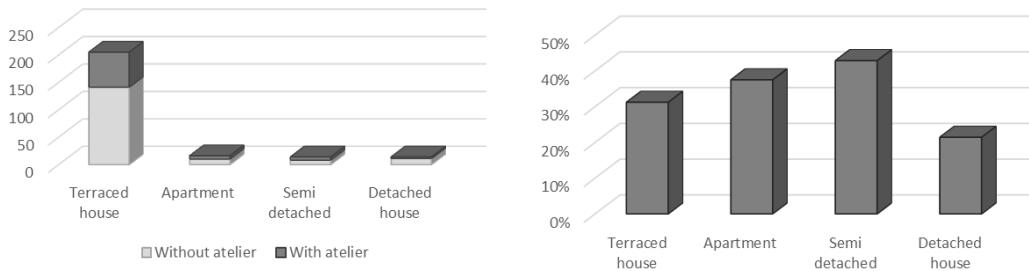
It can be observed that most houses with an architectural office are closely situated to the previously identified clusters of architects' houses around Ukkel and Vorst, Sint-Gillis and Etterbeek (around the Louizalaan) as well as Schaarbeek. By virtue of the presence of the wealthier clientele, these were by far the best municipalities to persuade possible clients of your knowhow and capabilities through direct contact in the architectural office. In addition, when the presence of an architectural studio is compared to the timeframe analysis in Graph 8 and 9, it can be seen that the significant increase in architects' houses over the turn of the century is accompanied by an increase in houses with an architectural office. The percentage of houses with an architectural office slightly diminishes for architects' houses constructed after the Second World War, a tendency which is probably continued towards the present day as architectural offices are nowadays often larger companies than the one-man businesses of the 20<sup>th</sup> century, which are more difficult to integrate within the private dwelling.

Graph 8 - Presence of architectural studio related to construction year in absolute numbers (left)

Graph 9 - Presence of architectural studio related to construction year in percentage (right)



<sup>140</sup> Dubuisson, "Architecte Montre-Moi Ta Maison, Je Te Dirai Qui Tu Es...", 11.



**Graph 10** - Presence of an atelier related to typology in absolute numbers (left)

**Graph 11** - Presence of an atelier related to typology in percentage (right)

Moreover, when the presence of an atelier is compared to the typology in Graph 10, the absolute numbers might lead to think that again terraced houses are the most favoured. Nevertheless, the percentages in Graph 11 show that apartments and semi-detached houses are relatively more often equipped with an architectural studio than terraced houses. This might be explained by the fact that often architects designed apartments more spacious for themselves by housing the office in a second unit within the same apartment. In addition, seen the geographical location of (semi-) detached houses, architects might have been more likely to work from home instead of spending an hour twice a day to go to work and back to their residences.

### Plot choices

In general, over the course of history, corner plots and plots with unusual shapes were avoided by future property owners as they were often more difficult to build upon than the regular rectangular city plots.<sup>141</sup> Only from the interwar period onwards, these plots were built up as during the densification of the city the classical plots quickly became scarce.<sup>142</sup> Yet, it was found that architects seemed to be specifically interested to build on those unwanted plots, even when more classical parcels were still available in the neighbourhood.<sup>143</sup> Edouard Elle's house for instance is located on a triangular plot as the house is situated on the inside bend of a curved street (Brussels City – East extension, 1897, figure 40), Adrien Blomme had chosen one in the shape of the capital letter L (Elsene, 1913, figure 41) and the plot of Octave Van Rysselberghe was not only tiny (6 by 6 meters) but also a blind backside was inevitable (Elsene, 1912, figure 44). Nonetheless, the architect was able to integrate some creative interventions through which he took advantage of the situation: he created a third facade, allowing lateral illumination of the back rooms and placed the staircase in a turret, freeing up internal space.<sup>144</sup> Among the leftover parcels, also a number of plots were encountered that stretched from street to street and therefore had no back facade, but rather two main facades such as the house of Gustave Strauven (Brussels City – East extension, 1902, figure 43) which is constructed on an elbow shaped parcel. The plot difficulties thus often challenged architects to express their creativity and cultivate their sense of entrepreneurial daring instead of building on another monotonous rectangular plot in Brussels.

After the Second World War, the creative solutions of architects on specific plots became even more remarkable as they worked their way around limited floorplans or a densified neighbourhood: for instance, some architects' houses were constructed on top of existing structures such as the addition made by Louis Herman De Koninck to his personal house in 1968, and the personal residence of Paul Caulier which is constructed on top of a terraced house (Koekelberg, 1966, figure 42).



**Figure 40** - Personal residence of Edouard Elle



**Figure 41** - Personal residence of Adrien Blomme



**Figure 42** - Personal residence of Paul Caulier

<sup>141</sup> Directie Monumenten & Landschappen van het Brussels Hoofdstedelijk Gewest, "Uitbreiding Oost À La Carte" (Erfgoed Brussel), 10, accessed February 2, 2016, <http://erfgoed.brussels/links/publicaties-online/pdf-versies/a-la-carte/brussel-uitbreiding-oost>.

<sup>142</sup> Directie Monumenten & Landschappen, "Sint-Gillis I Korte Schets van de de Stedenbouwkundige Ontwikkeling" (Inventaris van het Bouwkundige Erfgoed), 9, accessed April 28, 2016, [http://www.irismonument.be/pdf/nl/1060-saint-gilles\\_intro\\_urb\\_Part2\\_Nl.pdf](http://www.irismonument.be/pdf/nl/1060-saint-gilles_intro_urb_Part2_Nl.pdf).

<sup>143</sup> Verhofstadt, Meeting on the significance and evolution of architects' houses and the established register.

<sup>144</sup> Dubuisson, "Architecte Montre-Moi Ta Maison, Je Te Dirai Qui Tu Es..."



Figure 43 - Personal residence of Gustave Strauven



Figure 44 – Personal residence of Octave Van Rysselberghe

### 3.5 Peculiarities and anomalies



Figure 45 – Personal residence of Gustave Bossuyt



Figure 46 – Personal residence of Alphonse Boelens



Figure 47 – Name tag present on the gable of the personal house of Jean-Baptiste Dewin



Figure 48 – Twin house of Georges Hendrickx and Van Der Smissen



Figure 49 – Personal residence of Joseph Diongre

During the examination of existing literature, many particular aspects were encountered, some of which turned out to be part of a broader tendency. Many of those aspects were unexpected or refreshing findings, additional to the predefined research questions. For instance, it was found that often some alterations had to be done in relation to the initial design, due to town planning rules. For instance Gustave Strauven (Brussels City – East extension, 1902, figure 43) had to alter his design multiple times because many of his interventions were declined by the municipality. Strauven originally designed a richly decorated and articulated back facade, as well as a wall with decorative ironwork to enclose an inner court: both design options were rejected by the municipality. On the other hand some prominent figures disputed the decision of the municipality. For instance Adrien Blomme (Brussels City – South extension, 1928, figure 10) was declined the building permit for his third personal house due to the modernistic facade that would not fit in the existing street image. However, Blomme was convinced of the architectural qualities of his design and appealed to his colleagues Victor Horta, Alexis Dumont, Georges Hobé and Fernand Petit to exert pressure on the city policy, with success. Also Gustave Bossuyt (Schaarbeek, 1925, figure 45) was granted an exception on the building code. Normally it was forbidden to practice a profession in the neighbourhood but Bossuyt was allowed to establish his architectural office in the building.

Occasionally, when the personal residence was designed as a business card, this was implemented very literally in the facade. Paul Hankar was the first architect to transform the facade of his private dwelling (Sint-Gillis, 1893, figure 52) into the physical representation of such a business card by means of sgraffiti and the literal reference "à paul hankar / architecte novateur / 1859- 1901". Many other architects were inspired by this principle of facade advertisement, such as Paul Cauchie (Etterbeek, 1905, figure 11), Alphonse Boelens (Ukkel, 1903, figure 46) and Jean-Baptiste Dewin (Vorst, 1905, figure 47). All of them experimented with sgraffiti, ornaments or the presence of plaques and inscriptions. These latter signs vary in materiality from brass to stone or are even embedded in the sgraffiti and paintings. Many of them have weathered over time, yet there also exist other, more permanent variations on the physical representation of the business card: for instance, Victor Horta (Sint-Gillis, 1898-1901, figure 53) incorporated his signature whiplash motif in the delicate iron work of the balustrades and bow window of his private residence. As the personal dwelling of an architect thus often showcased the architectural expertise of its creator through the facade, at least seven architects' houses gained a medal during the gable competitions organised by the municipality of Schaarbeek (in which 38 architects' houses are present). For instance, the house of Clément Verhas (Schaarbeek, 1907, figure 54) was awarded gold in 1907, and the one of Maurice Dechamps (Schaarbeek, 1908, figure 55) was awarded silver in 1908. These competitions were an initiative of the municipality to please owners, architects, the city itself and its visitors with exceptional buildings.<sup>145</sup> The owners of elected facades acquired a cash prize and the building was often published in architectural revenues such as *l'Emulation*.<sup>146</sup>

Another unexpected observation is that architects often lived together with tenants or a co-owner. For instance Louis Herman De Koninck (Ukkel, 1924, figure 4) moved into one of the newly added upper floors in 1968, while he rented the original lower floors of the house. Even more, the new apartment was shared with a friend who financed half of the building cost and thereby became co-owner of the upper floor in which she lived.

<sup>145</sup> Directie Monumenten & Landschappen van het Brussels Hoofdstedelijk Gewest, "Schaarbeek À La Carte."

<sup>146</sup> Brusselse hoofdstedelijke regering, "Besluit van de Brusselse Hoofdstedelijke Regering Tot Bescherming Als Monument van Bepaalde Delen van Het Gebouw Gelegen Weldoenersplein 5 Te Schaarbeek" (Brussels hoofdstedelijk gewest, July 10, 2008), 7.



Many other architects were found to rent a part of their house as an investment initiative, such as Joseph Diongre (Schaarbeek, 1914, figure 49) or Adrien Blomme. Moreover, when Blomme designed his third house for his large family (Brussels City – South extension, 1928, figure 10), he once more opted for a large volume with additional units for tenants, which could over time also be used for the future needs of his family: a possible seventh child or the expansion of the architectural practice. Indeed, some of his children still used the family practice after they moved out. For instance, Yvan Blomme designed his personal residence within one kilometre of his parental house, from which he kept working as an architect (Brussels City – South extension, 1939, figure 50). But also Françoise Blomme (Watermaal-Bosvoorde, 1960, figure 51), the granddaughter of Adrien Blomme, remained in proximity to the architectural family practice when constructing her own dwelling.



Figure 50 – Personal residence of Yvan Blomme

One of the most surprising findings is the re-use of materials by Antoine Pompe (Elsene, 1937, figure 56). When he obtained the ownership of the house of his parents-in-law (constructed in 1895), he renovated it extensively before moving in himself. The architect redrew the full interior, while trying to re-use or replace as much of the original elements as possible. He even thought of dismantling some of the ornaments to use them for an entire different function in order to save money and material.<sup>147</sup>

### 3.6 Missing icons

When examining the newly established register, some icons might seem to be missing. For instance, architects such as André Jacquain, Jules-Jacques Van Ysendyck and Michel Polak are not taken up in the register. No distinct argument can be provided why these architects are not included, yet this might be explained through the following statement by Adriano Cornoldi:

*“The study of residences designed by architects for themselves shows that, from the very core, the designs pursue an aim that ranges across a richly nuanced spectrum from a condition of absolute involvement to one of the utmost detachment”.*<sup>148</sup>

On the one hand, some architects deploy their houses to strengthen their line of work, while others deliberately take a step back and distance themselves from their discipline with a more average design, as it was perceived through the second house of Paul Cauchie (Sint-Pieters-Woluwe, 1926, figure 28). Within the same regard, not every architect has the urge to build a personal house,<sup>149</sup> so some of them might just rent or buy a particular house designed by someone else. Moreover, some masterpieces are currently demolished, which makes it quite hard to detect lost cases such as the personal residences of Joseph Poelaert, Hendrik Beyaert and Ernest Blérot.<sup>150</sup> Therefore, these sensible missing houses might never have existed in the first place, they could have been demolished and are therefore difficult to find, or are still to be discovered in one of the less investigated municipalities such as Anderlecht or Evere.



Figure 51 – Personal residence of Françoise Blomme

<sup>147</sup> Directie Monumenten & Landschappen, “Elsene – Huis Antoine Pompe – Kasteleinsstraat 47,” Inventaris van het bouwkundig erfgoed – Brussel, accessed July 22, 2016, <http://www.irismonument.be/nl/Elsene.Kasteleinsstraat.47.html>.

<sup>148</sup> Postiglione et al., *One Hundred Houses for One Hundred European Architects of the XXth Century*, 9.

<sup>149</sup> On of the most extreme examples is Antoni Gaudi, who was perfectly happy to live on the construction site of his church the Sagrada Família in Spain, retrieved from: Kotaji, “Home Sweet Home,” 6.

<sup>150</sup> Dubuisson, “Architecte Montre-Moi Ta Maison, Je Te Dirai Qui Tu Es...,” 11.



Figure 52 – Personal residence of Paul Hankar



Figure 53 - Personal residence of Victor Horta



Figure 54 - Personal residence of Clément Verhas



Figure 55 - Personal residence of Maurice Decamps

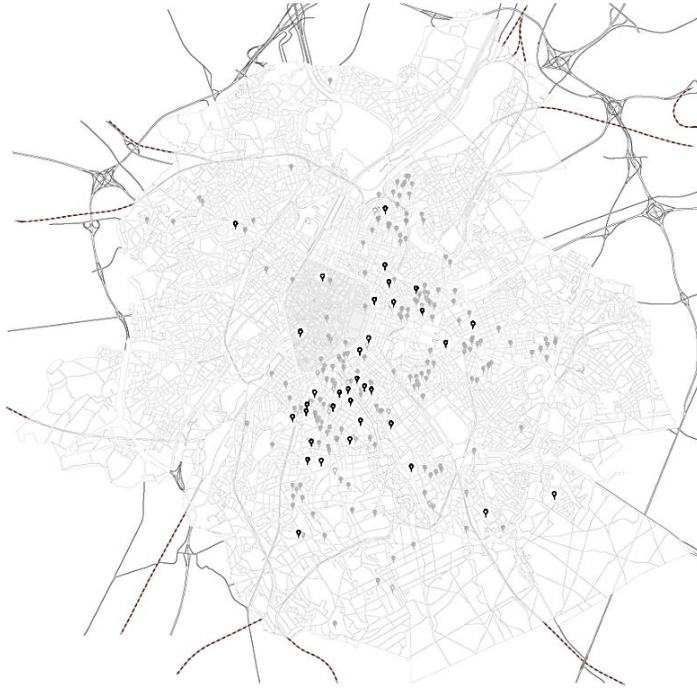


Figure 56 - Personal residence of Antoine Pompe

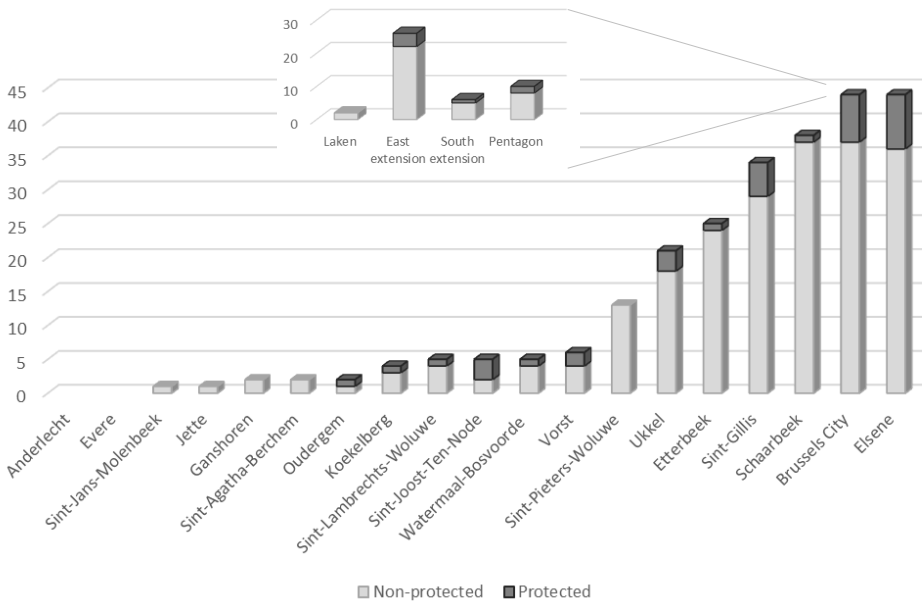
### 3.7 Relation towards protection

#### Representativeness of protected cases

Currently almost 14% of the cases in the register, or 35 houses out of 252, are listed as protected heritage. Although this is already quite a substantial number, it is investigated to what extent the protected cases cover the entire range of architects' houses. First of all, from a geographical point of view, the protections seem to be equally distributed over the entire Brussels Capital Region. This is indicated on Map 13, as it can also be perceived on Graph 12. Nevertheless, 30% of the protected cases were found through the literature study, as they are situated within the municipalities that are not yet taken up in the official online inventory.



Map 13 – Geographical location of protected cases (indicated in black)

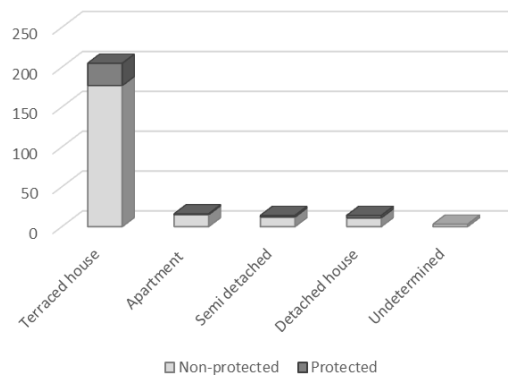


Graph 12 – Protections in each municipality

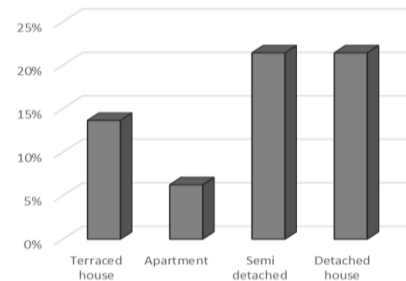
Secondly, the range of protected cases is compared to the typological findings. Through Graphs 13 and 14 it is found that again the terraced houses represent by far the most important category in absolute terms. Yet, in relative terms the freestanding and semi-detached houses are most often listed as protected heritage (21%). As for the

apartment buildings, only one out of sixteen apartments is protected. This single case is the corner apartment by Adrien Blomme (Brussels City - South extension, 1928, figure 8), currently used as the Rector's department of the Université Libre de Bruxelles. When the analysis of the protected architects' houses is linked with the timeframe analysis (Graph 15), the small appreciation for apartment buildings can be explained. Most apartments in Brussels were built after the Second World War, a trend also common for architects' houses (as seen in Graph 7), yet none of the post-war architects' houses is protected. In fact, of all the residential buildings erected in the post-war period in Brussels, in total only seven houses are listed as protected heritage, none of which is an architect's house.<sup>151</sup> Chronologically, it is also perceived that the houses constructed around the turn of the century (1890-1917) are most frequently listed as protected heritage. Of both the older and younger architects' houses, less than 10% is protected. Therefore, although the protections are geographically evenly distributed over the Brussels Capital Region, chronologically the distribution is not at all representative for the housing stock on architects' houses.

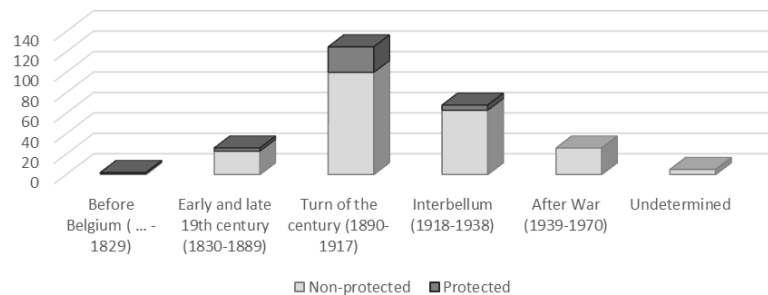
Graph 13 - Typology related to protection in absolute numbers (left)



Graph 14 - Typology related to protection in percentage (right)



Graph 15 - Protection in relation to construction year (absolute numbers)



In addition, it was perceived that the protected architects' houses often only represent the houses of the famous or well documented architects, especially the key figures of the Art Nouveau, for which Brussels is known. There is thus a sense of urgency to explore the rather unknown part of the Brussels patrimony, which is bequeathed by less known architects, as otherwise even more gems could be lost during the upcoming years. Moreover, when one would conduct research on a less famous architect, the architect's personal house is often a good place to start. Thereby, the beliefs and motives of the architect are better understood when exploring the rest of his oeuvre.

<sup>151</sup> Directie Monumenten en Landschappen van het Brussels Hoofdstedelijk Gewest, "Register van Het Beschermd Onroerend Erfgoed van Het Brussels Hoofdstedelijk Gewest."



**Intactness**

With regard to the sense of urgency, an analysis of the current state of the housing stock on architects' houses is made in order to substantiate the urge for further research. Therefore, the cases that were altered were classified in one of the following categories: restored (if the house had regained its former glory), adjusted (when minor changes were made), renovated (when alterations were performed with little respect to the original state), demolished, and if applicable, new functions are also mentioned. This classification is visualized in Graph 16. The left side of the graph takes into account the changes performed by the architect himself over the course of time and incorporates those residences that were not originally designed by the architect himself, but which he renovated to correspond to his own wishes before he moved in. It was found that one in seven cases were altered by the architect himself during the time that he occupied the house. These alterations are often related to the addition of an extra floor level, the enlargement of a window bay in the facade in order to create an entrance for a garage, etc. Some cases were even encountered that were changed beyond recognizable, such as the personal residence of Victor Bourgeois (Koekelberg, 1925, figure 57). Nevertheless, these changes are part of the architect's vision and represent a certain evolution. Therefore, these changes are not considered to be harmful for the house.

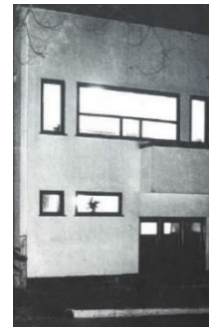
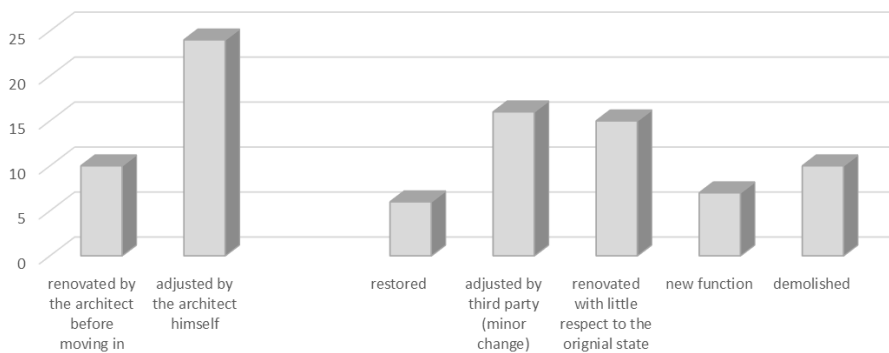


Figure 57 - Personal residence of Victor Bourgeois



Graph 16 - Intactness (absolute numbers)

When the right side of Graph 16 is analysed, it is noticed that only 5 of the considered cases (or 2%) are restored to the original state, while on the other hand 31 houses were drastically renovated by a third party. In addition, 10 cases were demolished, or in the case of Emile Hellemans (Elsene, 1881, figure 58) only the facade is still present. As a consequence, 16% of the architects' houses (or 41 cases out of 252) have already underwent severe, and usually irreversible, alterations. Therefore, the importance of protections, especially of the building as an entity, cannot be underestimated. Even more do these results emphasise that awareness has to be raised on the qualities of this specific housing type.



Figure 58 - Personal residence of Emile Hellemans

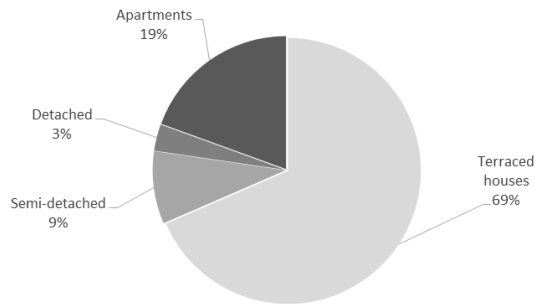
3.8 Comparison with the general housing stock

Until now architects' houses were thematically analysed by means of multiple criteria, yet one important aspect still needs to be discussed, namely how they relate to the overall housing stock in Brussels. Since most architects considered their personal residence as a means to strengthen their profession or to make a strong statement, they had to step out of the comfort zone and go beyond common practices in order to realize this ambition. The information on the overall housing stock for the entire Brussels Capital Region was retrieved from the statistical information provided by the Federal Public Service for Economy.<sup>152</sup> Based on the analysis of the numbers made public by the ministry, the following comparative diagrams were drafted.

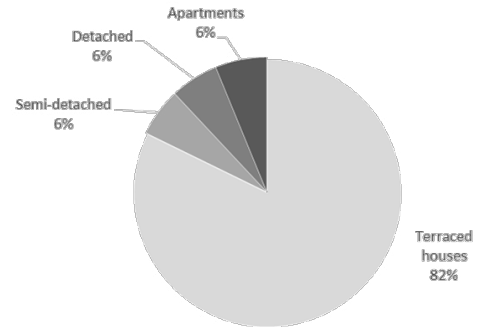
<sup>152</sup> Federale overheidsdienst Economie, "Het Gebouwenpark - Statistieken & Analyses," *Statistics Belgium / Gebouwenpark*, accessed May 18, 2016, [http://statbel.fgov.be/nl/statistieken/cijfers/economie/bouw\\_industrie/gebouwenpark/](http://statbel.fgov.be/nl/statistieken/cijfers/economie/bouw_industrie/gebouwenpark/).

One way to distinguish yourself as an architect could be to choose for an atypical typology, which could exceptionally initiate progressive and innovative architectural evolutions in Brussels. When both the architects' houses and the total number of houses in the Brussels Capital Region are examined in terms of typology, it can be perceived through Graphs 17 and 18 that the general housing stock in 1970 actually represented a larger diversity than the architects' houses, as 82% of the architects had designed a terraced dwelling for themselves.

**Graph 17** - Division of the total housing stock in Brussels (in 1970) related to typology (left)

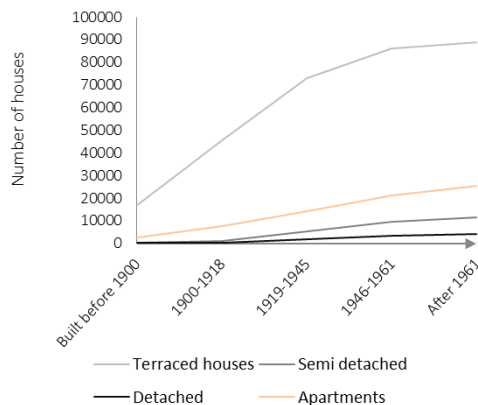


**Graph 18** - Division of architects' houses related to typology (right)

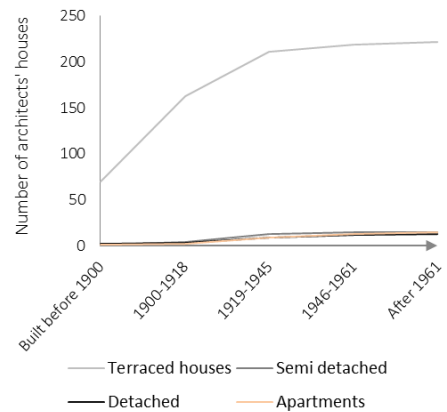


However, when the evolution of these typologies is examined in Graphs 19 and 20, it is found that architects' houses already made a switch to (semi-)detached houses and apartments during the interwar period, but that these typologies are only more recently implemented in the overall region (while the tendency to house yourself as an architect phases out after the second world war).

**Graph 19** - Evolution of housing stock in the entire Brussels Capital Region (left)

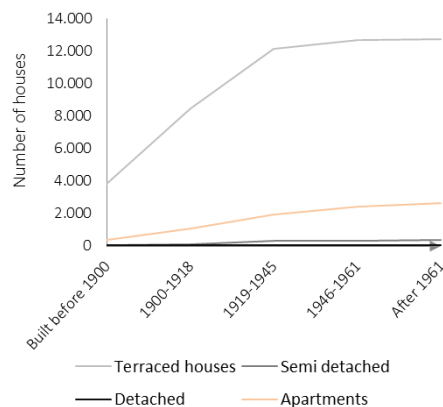


**Graph 20** - Evolution of architects' houses in the entire Brussels Capital Region (right)

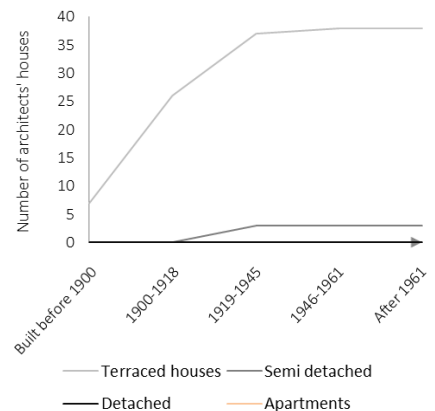


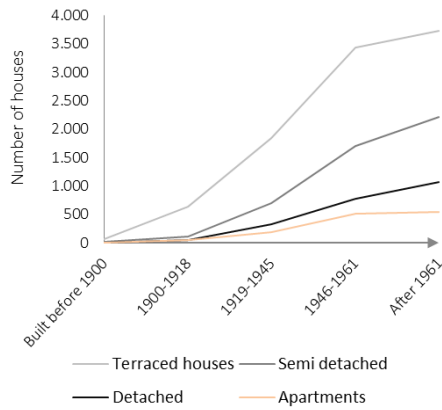
In order to study the exemplary character of architects' houses more accurately, the analysis of the typological evolution is also performed on the scale of the municipalities, as some architects might have chosen to make a statement in a particular (and only later urbanized) neighbourhood. Therefore, in order to make valid representative conclusions, a closer look was given to those houses situated in the seven municipalities in which more than ten architects' houses were found: Schaarbeek, Ukkel, Elsene, Sint-Gillis, Brussels City, Sint-Pieters-Woluwe and Etterbeek.

**Graph 21** - Evolution of housing stock in Schaarbeek (left)

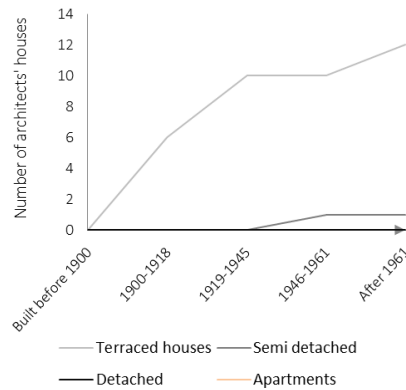


**Graph 22** - Evolution of architects' houses in Schaarbeek (right)

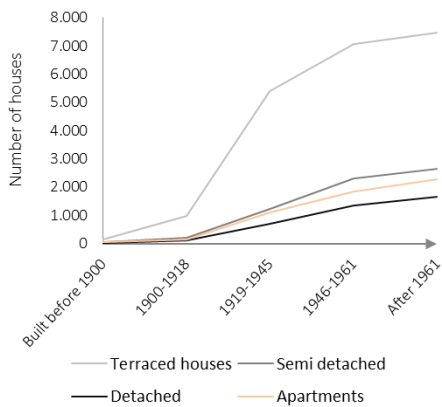




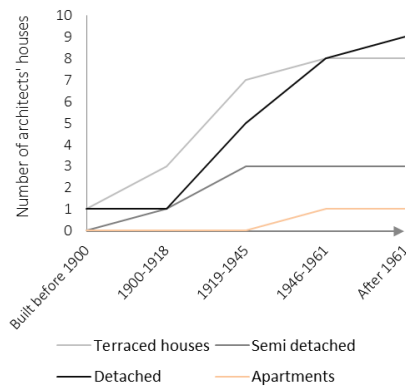
**Graph 23** - Evolution of housing stock in Sint-Pieters-Woluwe (left)



**Graph 24** - Evolution of architects' houses in Sint-Pieters-Woluwe (right)



**Graph 25** - Evolution of housing stock in Ukkel (left)



**Graph 26** - Evolution of architects' houses in Ukkel (right)

First of all, it was found that the representative municipalities within the first crown (Brussels City, Elsene, Schaarbeek, Etterbeek and Sint-Gillis) showed a similar general housing stock (represented in Graph 21). Moreover, for the architects' houses in these municipalities, no deviation of the standard pattern was found for Sint-Gillis, Etterbeek or Brussels City. On the other hand, and opposite to the general trend, both in Schaarbeek and in Elsene architects preferred semi-detached houses over apartments as can be seen in Graph 22 (represented for Schaarbeek, but an almost identical progression is found for Elsene).

As for the municipalities of the second crown, only Sint-Pieters-Woluwe and Ukkel are studied, due to inconclusive results for the other municipalities of the second crown, as a result of the low occurrence of architects' houses. Both Sint-Pieters-Woluwe and Ukkel show similar tendencies as regards the overall housing stock, yet the typological evolution of architects' houses is different for the two municipalities. While there is a remarkable and early increase in terraced houses in Sint-Pieters-Woluwe that negatively affects the other typologies (Graph 24) of architects' houses, in Ukkel the increase in detached houses stands out, both chronologically as well as quantitatively (Graph 26). This significant difference is explained by the fact that Sint-Pieters-Woluwe was urbanised shortly after the municipalities of the first crown, and therefore has a more traditional urban fabric composed of mainly terraced houses. On the other hand, the large plots in Ukkel were only discovered by the large public from the post-war period onwards and were often built with more grotesque houses as no urbanization plan was yet into force.



## 4. Case study research

The narrative framework enables a general assessment of architects' houses in relation to certain parameters. The next step is to study the individual cases in depth and to report on their specific qualities. In order to do so, documentary fiches are elaborated. These fiches contain general aspects that are discussed in the narrative framework as well as particular characteristics such as the use of materials and the spatial layout. These fiches are essential for future research as they offer a concise overview on the house in question, highlight which aspects are of importance and include a bibliography. By virtue of their uniform structure, they also create a sound base for comparative research.

### 4.1 Template for in-depth examination

The selection of aspects and characteristics to be dealt with in the documentary fiches is first of all based on the narrative framework. In addition, the individual excerpts in *One hundred houses for one hundred European architects of the XXth century*<sup>153</sup> and the fiches in the doctoral research of Linda Van Santvoort on artists' houses,<sup>154</sup> were scrutinized. As a result, the template combines concise, factual data with more descriptive passages (e.g. on the architect and his oeuvre), as well as graphical material (pictures, drawings, plans and maps). For instance, the fiches include information on the time of occupation, presence of name signs, recognition of the house in literature, intactness, geographical location, the spatial layout of the house, as well as the building's evolution. Thereby this tool not only allows to consider a specific personal house within the Brussels framework on architects' houses, but also within its particular context. Thereby it allows to assess these individual cases as an architect's house in itself.

In order to collect the necessary information for the documentary fiches, archival research is indispensable. This includes the personal archives of the architects (which can be located by means of *ODIS*<sup>155</sup>), as well as the archives of the municipalities (for the original building permits as well as more recent alterations) and possibly the documentation centre of the DMS. Supplementary information on the architect, his oeuvre, the occupation of the house, etc. can be retrieved through the *Repertorium*,<sup>156</sup> but also monographs,<sup>157</sup> the *Almanakken* and other literature or web sources. In addition, in-situ investigations and interviews with the owners about their own experiences with the house, can shed light on the functionality and interior elements that could not be derived from the available plans or literature.

### 4.2 Selection procedure

In literature often the selection procedure is not elucidated. Although this also applies for the compilation *One hundred houses for one hundred European architects of the XXth century*, it was found from an analysis of the excerpts that the publication focuses on the quality of the interior as well as the geographical location of the cases, both of which might have steered the selection. Nevertheless, before initiating the actual analysis, the selection procedure is explained for this master thesis as it can offer crucial information for future research. The scope of the in-depth research is first of all determined in relation to the general typological and timeframe analysis. The comparison between the general housing stock and architects' houses already showed that freestanding and semi-detached architects' houses were often the most progressive typology within certain municipalities (Graph 21 to 26). Graph 27 shows in greater

<sup>153</sup> Postiglione et al., *One Hundred Houses for One Hundred European Architects of the XXth Century*.

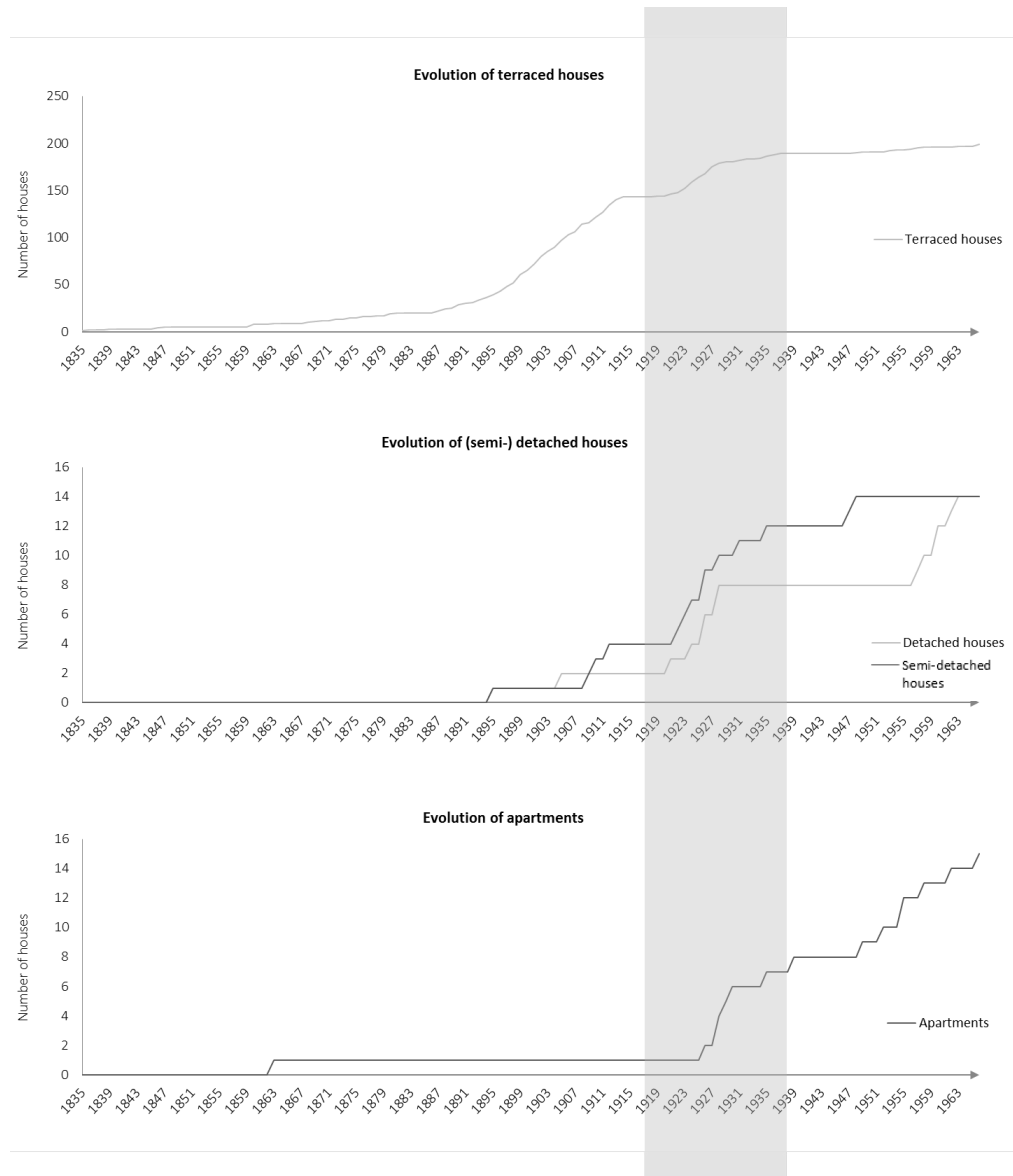
<sup>154</sup> Van Santvoort, "Het 19de-Eeuwse Kunstenaarsatelier in Brussel."

<sup>155</sup> ODIS, "ODIS-Databank," accessed May 23, 2016, [http://www.odis.be/hercules/\\_nl\\_home.php](http://www.odis.be/hercules/_nl_home.php).

<sup>156</sup> Van Loo, *Repertorium van de Architectuur in België: Van 1830 Tot Heden*.

<sup>157</sup> Such as "Logis et Floréal." and Robert L. Delevoy et al., *L.H. De Koninck, Architecte* (Brussels: Archives d'Architecture Moderne, 1980).

detail that these typologies were the most popular ones for architects' houses during the interwar period: the six freestanding and eight semi-detached interwar houses represent half of the architects' houses built according to this typology over the entire timespan. Moreover, they represent 20.6% of the total amount of architects' houses built during the interwar period.



Graph 27 - Evolution of each typology, focus on the interwar period

The typological and chronological findings resulted in a first, rough selection of 14 (semi-)detached houses in the interwar period. A first exploration of archival material and literature resulted in only nine cases to be withheld based on the quantity of the available information. A second selection criteria is added, which is related to the creative ambition of the architect: to have a more profound understanding on the variety of creative ambitions, it was chosen to limit the selection to cases with alike design intentions in order to better grasp the more subtle differences that have steered the design. In the end, five cases were selected to serve as a sort of 'test case': two represent an experiment and three others were conceived as business cards. This sample of five cases allows a focused, comparative analysis on one specific group of architects' houses within the register while the similarities between them serve as a base for comparative research.

### 4.3 Comparative study

By means of the documentary fiches, individual cases can be compared to the narrative framework, but also to each other. The private residences of Jean-Jules Eggericx, Lucien François, Louis Herman De Koninck, Léon Sneyers and Georges Hendrickx were selected as a 'test-case' based on the particular correlation between timeframe, typology and the creative ambition of the architect. Moreover, by virtue of their well-preserved state, the ease of documenting and their (or their creators) position within the architectural history of the Brussels Capital Region, these houses qualify as possible cases to be listed as protected heritage.

Each of the presented houses were constructed on relatively large plots within a sub-urban area. In addition, they were all equipped with an architectural office. As a result, many criteria in the narrative framework were alike. This offered the opportunity to find distinct differences related to the creative ambitions of the architects, by means of which it can be assessed to what extent architects' houses can be deployed as different means, even when the same design aspiration dominated. For instance, it was found that Louis Herman De Koninck, as well as Jean-Jules Eggericx, deployed their personal house as an experiment for future works, both embedded in an economical reality. Nevertheless, the experiment was of a total different nature. Where De Koninck explored the possibilities of new construction materials, Eggericx focused on new ways to implement known building components that had already proven their robustness. Moreover, the house of Eggericx represented one specific experiment as predecessor of the houses in the garden cities of Le Logis and Floréal, while De Koninck used his house as an experiment for over 40 years, continuously testing and fine-tuning new materials and building techniques. For the other three cases, the personal house was developed as a business card. For all three the architectural office was conceived as part of the actual house and received special attention as this was the place where clients had to be persuaded of the architect his expertise. As a result, the circulation between private and public spaces often represented a crucial parameter during the design. Nevertheless, in these three residences, private and public rooms remained in close contact to each other, yet all three maintained a different degree of separation. For Sneyers the tension between both was solved by means of a play of stairs, Hendrickx developed two main circulation areas and François even created two separate entrances. However, this duality between private and public was also present in the residence of De Koninck who solved the issue by virtue of a vestibule entry. Eggericx deliberately avoided this design question by means of the creation of an autonomous office with a separate entrance, without any connection between the office and the actual house. Moreover, the twin villas of Hendrickx and François allow to directly compare the approach the architect used for his personal houses to a design for one of his clients.

A more detailed analysis of these, and other, aspects can be consulted in the documentary fiches appended in this master thesis:

- p.60-65,        *Jean-Jules Eggericx*
- p.66-71,       *Lucien François*
- p.72-79,       *Louis Herman De Koninck*
- p.80-85,       *Léon Sneyers*
- p.86-91,       *Georges Hendrickx*

## The precedent of Logis and Floréal by Jean-Jules Eggericx

-

**Architect**

Jean-Jules Eggericx

**Original address**

Vinkstraat 88,  
Watermaal-Bosvoorde

**Current address**

Vinkstraat 126,  
Watermaal-Bosvoorde

**Building permit** 1921

**Construction year** 1921

### Building identity

**Design architect:** New/Renovated + Adjusted

**Typology:** Detached house + architectural office

**Architectural style:** Art Deco, cottage inspired

**Current condition:** Adjusted +

Restored

**Protected:** 03/02/2011

**Sign:** -

**Type of architect's house:** Experiment / full-scale prototype for the houses he built in the garden cities 'Le Logis' and 'Floréal'.

**Lifetime spent in the house:** 42 years, from 1921 until his death in 1963

**Recognition in literature:** The garden cities of Le Logis and Floréal are recognized as some of the most significant garden cities in Brussels. As this house represents their precedent, the personal house of Jean-Jules Eggericx is also referred to in architectural revenues.

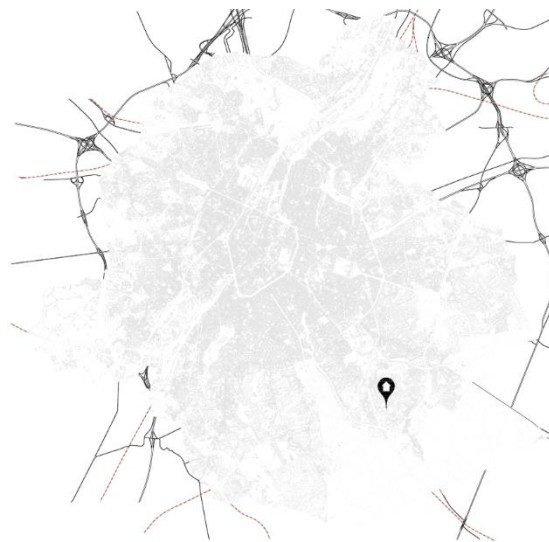
*"A house describes in minute detail the intimate life of its occupant: his job, his social position, wealth and character".*



Figure 59 - Front facade (photo of 2010)



Figure 60 - Back side of the house (photo of 2010)



Map 14 - Geographical location in Brussels



Map 15 - Composition of the urban fabric

Jean-Jules Eggericx



### Biography of the architect

°08/21/1884, Anderlecht - †04/21/1963, Ukkel

Jean-Jules Eggericx studied natural sciences before applying to the *Royal Academy of Fine Arts* in 1903. However, in 1906 he left the institute without a degree as a way to protest against the traditional teaching approach. Nevertheless, he completed some traineeships in the offices of Jean-Baptiste Dewin and Victor Horta, while he was active as a journalist for the journals *La Pointe Sèche* and *Haro*. When the war broke out, he followed his master Horta to England, where he met Ebenezer Howard, and became intrigued by urban planning. Upon his return to Brussels, Eggericx got involved in 1920 with the national social housing company Société Nationale des Habitations à Bon Marché. Shortly after, he teamed up with Louis Van der Swaelmen and Lucien François in the design of the garden cities of Le Logis and Floréal, offering 1,600 dwelling units, a school, a library, shops and other public functions. The functionalist design approach of the project, which he learned about in England, enabled him to control the entire operation until the smallest detail e.g. tile choices and colours of the gables. Furthermore, Eggericx was a member of CIAM and SCAB, one of the founding members of the journal *La Maison* and was involved in the editions of *Tekhné* (the technical annex to *La Cité*). In 1927 Eggericx was recruited by Henry van de Velde to teach at *La Cambre*. He was in charge of the courses *architecture* (1928–37), *landscape architecture* (1930–32) and *urbanism* (1942–54). After the Second World War, Eggericx acquired also the function of urban planner of Ostend.

**Situation in oeuvre:** Together with Louis Van der Swaelmen and Raphaël Verwilghen, Eggericx was one of the pioneers in the development of garden cities in Belgium after the First World War. These garden cities offered a solution to the housing shortage as a consequence of the war. In order to create a qualitative design with the limited resources at the time, Eggericx made a thorough analysis of the possible location, typology and designed some standardized elements, while he still maintained a certain variety within the unity of the new urban area. The construction of his personal house was finished by the time the urban works for the garden cities of Le Logis and Floréal started further down the road. The houses constructed in these garden cities (e.g. figures 62 and 63) resemble a lot to the personal residence of Eggericx in terms of structure and materiality. Furthermore, his private residence complies with the same criteria set for the houses in those garden cities.



Figure 61 - Jean-Jules Eggericx

All houses were conceived from an economical approach, which was fine-tuned through the design of his personal dwelling: no new techniques were implemented as Eggericx wanted to reduce future costs, which might occur when new techniques are incorporated that have not yet proven to work properly over a larger period of time.



Figure 62 - A housing unit of the garden city Le Logis



Figure 63 - A different housing unit of the garden city Le Logis

**Description of plot & surroundings in original time and space:** The house was located on a plot within a newly developed neighbourhood, situated at the boundaries of the area which shortly after would become the garden city Le Logis. When the garden city was completed, the street in which the personal house of Eggericx was situated, was prolonged throughout the garden city.

**Changes in plot & surroundings:** Shortly after the completion of his personal dwelling the garden city of Le Logis was constructed further down the street.

**Spatial layout:** The one-family home consists of two stories, one of which is situated under the pitched roof where the bedrooms are located (a single room is also situated on the ground floor). The surface area of the house is in direct relation with the number of people inhabiting the house, a feature which is also incorporated in the design of residences in the garden cities. Yet, these latter ones were based on a smaller area/person ratio in order to design more economical. The spacious, professional architectural studio of Eggericx is separated from the rest of the house and can be accessed by a glass door from the garden. Throughout the entire house the orientation of the rooms was one of the key elements: the independent studio was illuminated from the South West, while the other rooms are all connected to each other and positioned side to side (to receive light from the North as well as from the South) with only one central circulation point (figure 64). Again this North-South principle can also be found through multiple housing units in Le Logis (figure 65).

**Construction and materiality:** An economical design ambition was maintained since this was also the aim for the garden cities. Therefore, the architect made a deliberate choice to focus on materials that had already proven their robustness, and of which he knew well how to implement them in his architectural language.

**Interior elements:** Many of the original elements are still present (e.g. the carpentry).

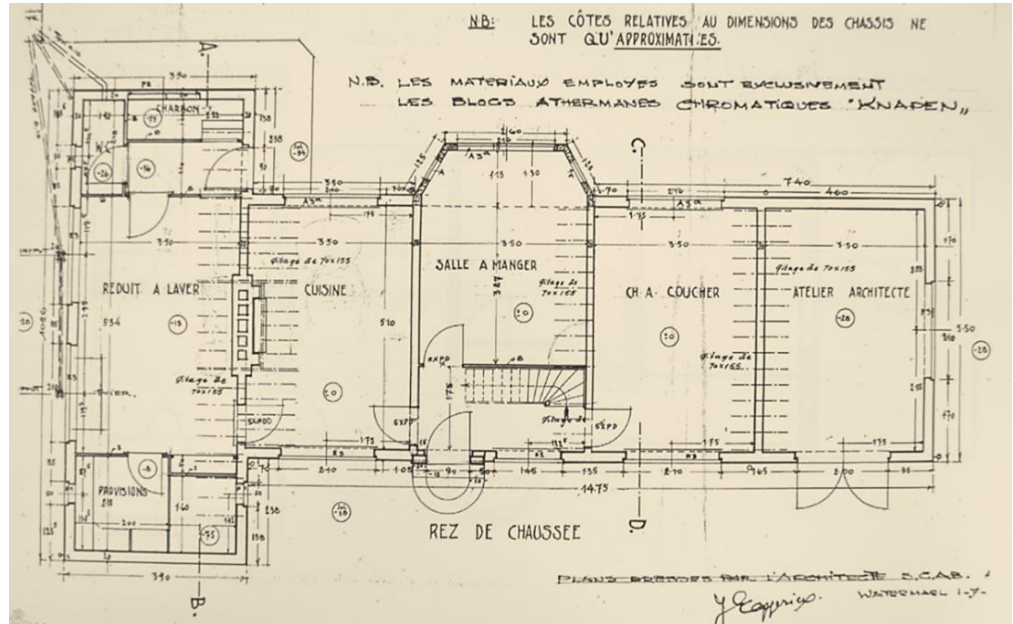


Figure 64 - Plan set-up of the ground floor (with architectural office)

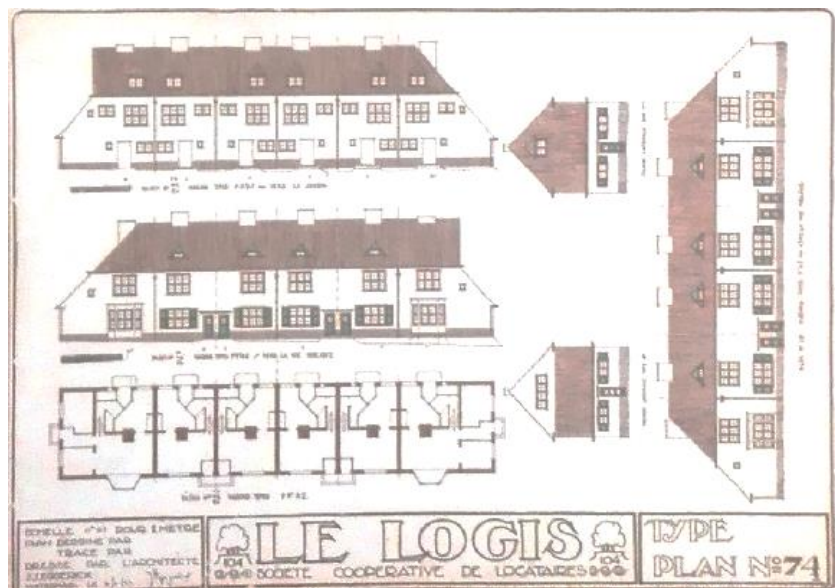


Figure 65 - Summary drawing of a housing unit in Le Logis

## Evolution

### Refurbishment by architect himself: -

**New Inhabitants/owners:** Eggericx his son, John Eggericx, (who was also an architect) remained living and working in the house. Tanguy and Sophie Verhaegen became the (current) owners in 2010, and initiated the protection procedure on June 26<sup>th</sup>, 2010.

**New use/function:** Still in use as a private residence

**Renovation by third parties:** From 1958 until 1964, John Eggericx re-oriented the entrance (from the North facade to the one oriented towards the East), and transformed the former washing area into the kitchen and vestibule, along with some other small reorganisations of the interior on the ground floor (e.g. the connection of the spaces around the staircase). Despite all the interventions, the overall division is still preserved as well as the architectural quality of the facades. The house was restored in 2011 on the initiative of Tanguy and Sophie Verhaegen and by the architectural office *Atelier d'Architecture du Congrès*.

## Consulted sources

### Literature

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### Archival research

- "Protection File | Eggericx Jean-Jules - Watermaal-Bosvoorde Vinkstraat 126," n.d. WMB-2.0136, 2328-0069. Documentatiecentrum Monumenten & Landschappen. Accessed April 19, 2016.

## The private residence of Lucien François

-

**Architect**  
Lucien François

**Original address**  
Tercoignelaan 36,  
Watermaal-Bosvoorde

**Current address**  
Tercoignelaan 36,  
Watermaal-Bosvoorde

**Building permit** 1923  
**Construction year** 1923

### Building identity

**Design architect:** New/Renovated + Adjusted

**Typology:** Semi-detached house (twin villa)  
+ architectural office

**Architectural style:** Cottage inspired

**Current condition:** Adjusted

**Protected:** -

**Sign:** -

**Type of architect's house:** Business card / Masterpiece

**Lifetime spent in the house:** 60 years, from 1923 until his death in 1983

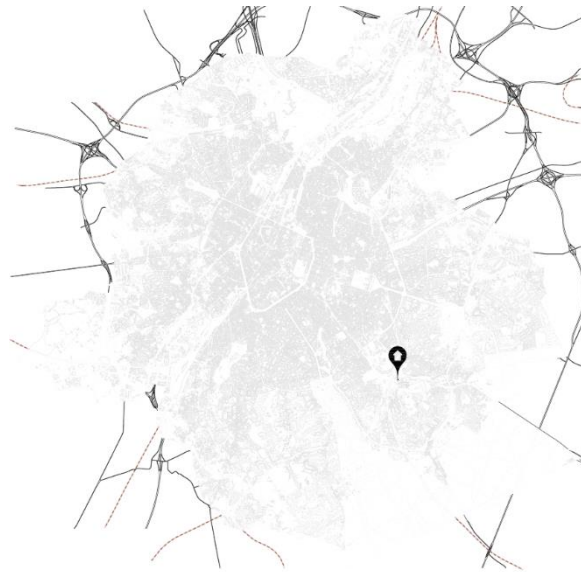
**Recognition in literature:** -



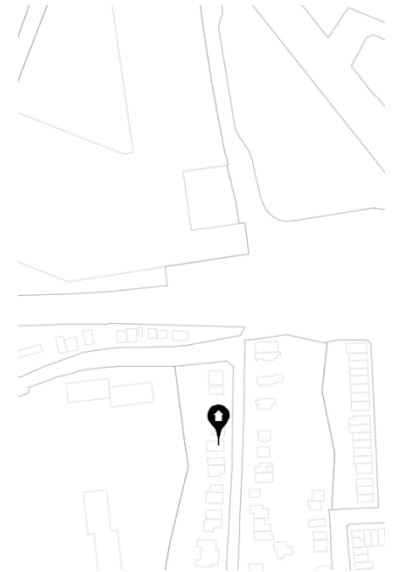
Figure 66 - Current front facade (2016)



Figure 67 - Original front facade (photo of 1924)



Map 16 - Geographical location in Brussels



Map 17 - Composition of the urban fabric

### Biography of the architect

°06/22/1894, Schaarbeek - †03/23/1983, Brussels

Lucien François was the official draftsman for the architectural department of the Brussels City. Moreover he was autodidact as an architect. He gained his architectural knowledge from traineeships in the offices of Fernand Bodson, Joseph Diongre and Albert Van Huffel. In 1939 François became the successor of Antoine Pompe at the *Royal Academy of Fine Arts* for the course of furniture design (1939-1959). He also acquired a teaching position at the Evening Academy of Schaarbeek for the course on architectural and technical aspects of the building. He was one of the board members for the journal *l'Emulation* which he renamed *Architectuur en Stedenbouw*.

**Situation in oeuvre:** Lucien François mainly designed apartments, social housing estates and single-family dwellings. In 1921 he was invited by Jean-Jules Eggericx to design 50 houses in the garden cities of Le Logis and Floréal in Watermaal-Bosvoorde. Shortly after, the architect designed the private house for M. Puttemans (1923) with a floorplan of 61 m<sup>2</sup>. Nevertheless, it was decided after the preliminary design (figure 69) to transform the concept into a more refined twin villa, which would also become the personal residence of Lucien François himself. The architect occasionally designed other similar prestigious villas, such as the ones in Palerme and another twin villa in Ouderghem (1927).



Figure 68 - Lucien François



Figure 69 - Preliminary design sketches for the private dwelling of M. Puttemans

**Description of plot & surroundings in original time and space:** Situated at the edge of a small residential quarter that was developed during the 1930s.

**Changes in plot & surroundings:** The area remained surrounded by farmland and isolated from other city developments until the 1970s when apartment buildings were constructed at the backside of the building plot. Also the campuses of the Vrije Universiteit Brussel and Université Libre de Bruxelles were erected at that time, which are situated up north.

**Spatial layout:** The house is considered as a detached house since François designed it as a uniform entity, in which the (slightly larger) right part of the house was for Lucien François (figure 71). Regardless the fact that M. Puttemans also practiced a liberal profession, as it can be concluded from the plan layout (figure 70), the house was not designed by means of a mirror image. The plan layout between both houses differs a lot in terms of the functionality and the division of the living spaces. For instance, the side of François is designed with two main entrances, one for the studio and one to access the living spaces, while one common hallway was designed for M. Puttemans. The studio on the side of François is articulated in the facade by means of a large bow window.

**Construction and materiality:** -

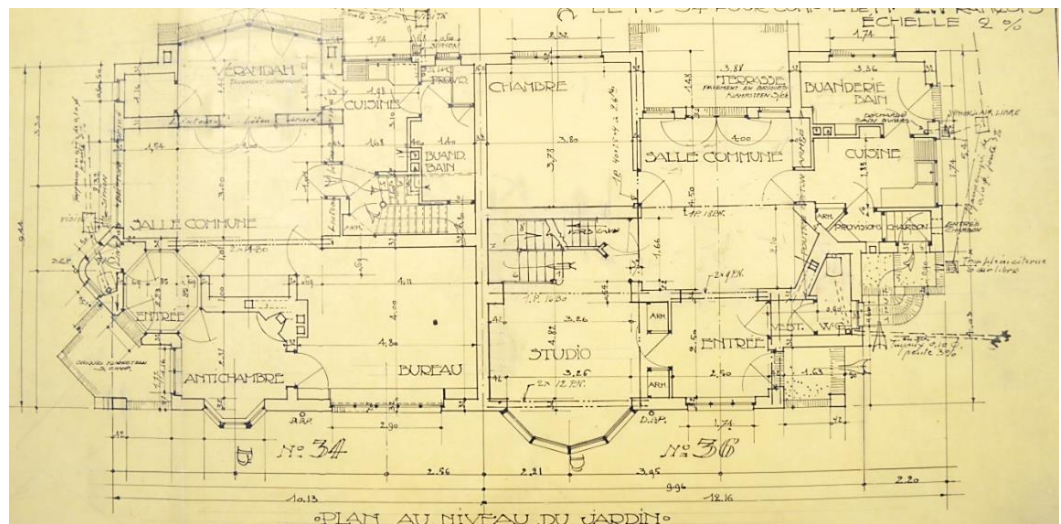


Figure 70 - Plan layout of ground floor for both parts of the twin villa



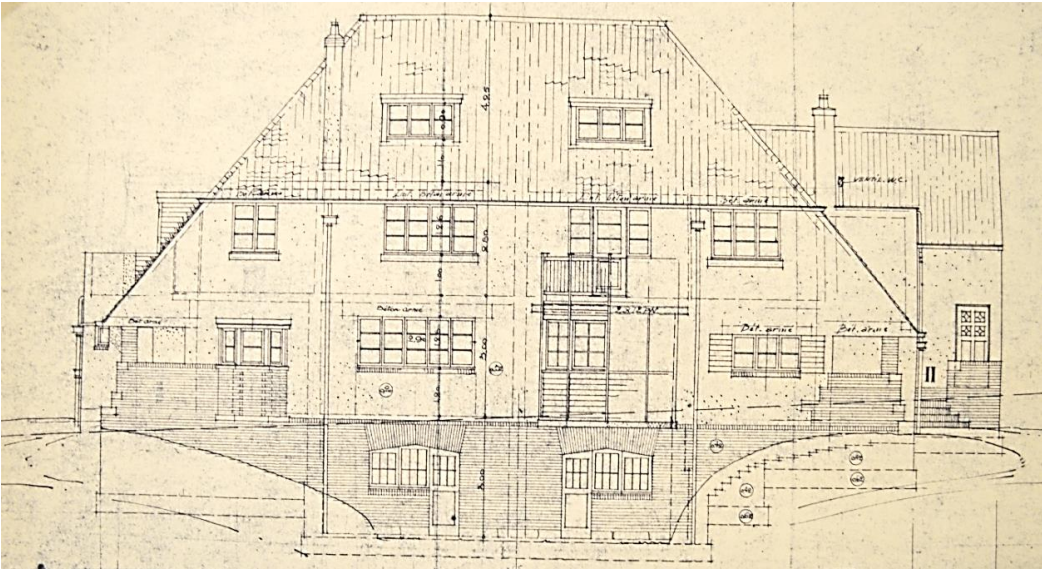


Figure 71 - design sketch offront facade

**Interior elements:** Many of the interior elements received special attention in the design such as the chimneys (figures 75 and 76) or the furniture (figure 73 and 74). These design interventions were explored by means of multiple colour drawings such as the one represented in figure 72.



Figure 72 - Interior colour drawing

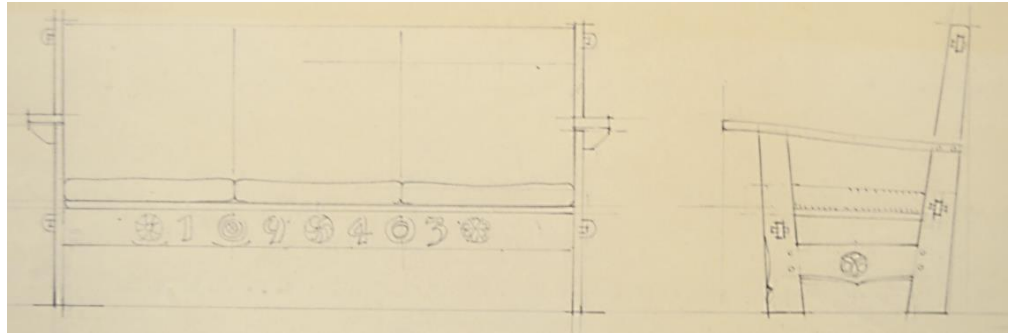


Figure 73 - design of furniture

Figure 74 - Furniture element of the architectural office (right)

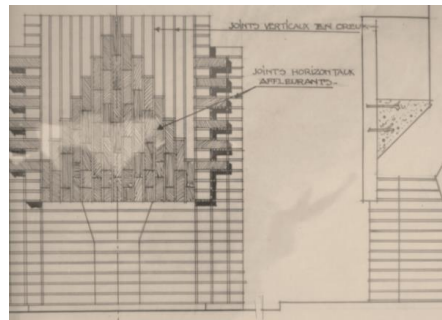


Figure 75 - Detailing of a chimney (left)

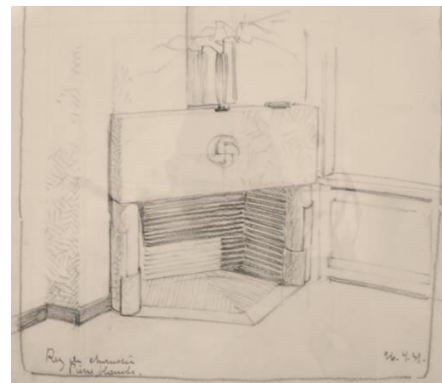
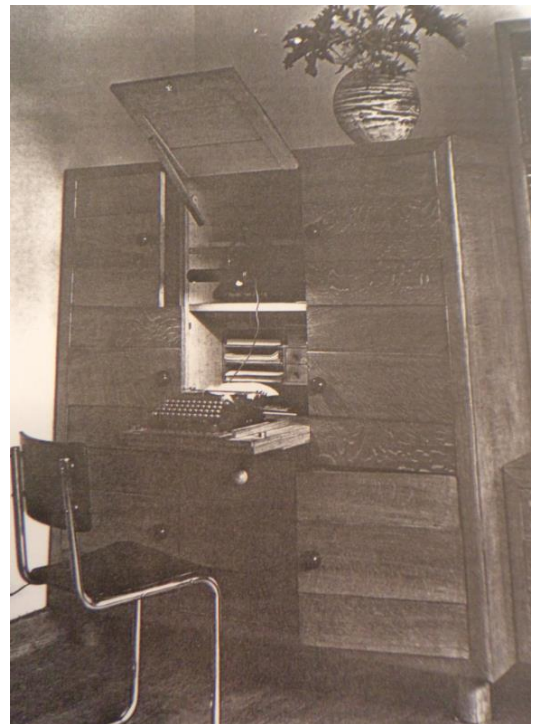


Figure 76 - Design sketch of a chimney (left)



## Evolution

**Refurbishment by architect himself:** Addition of two garages in the 1930s (one for each dwelling unit) and enlargement of the porch in 1942.

**New Inhabitants/owners:** M. Puttemans was the owner of the other half of the twin villa.

**New use/function:** Still in use as a private residence

**Renovation by third parties:** -

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### Archival research

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## The everlasting experiment of Louis Herman De Koninck

### 'Bungalow'

**Architect**  
Louis Herman De Koninck

**Original address**  
Vronerodelaan 49, Ukkel  
**Current address**  
Vronerodelaan 105, Ukkel

**Building permit** 1923  
**Construction year** 1924  
(based on revised plans)



Figure 77 - Current front facade (2016)



Figure 78 - Original house (photo of 1927)

### Building identity

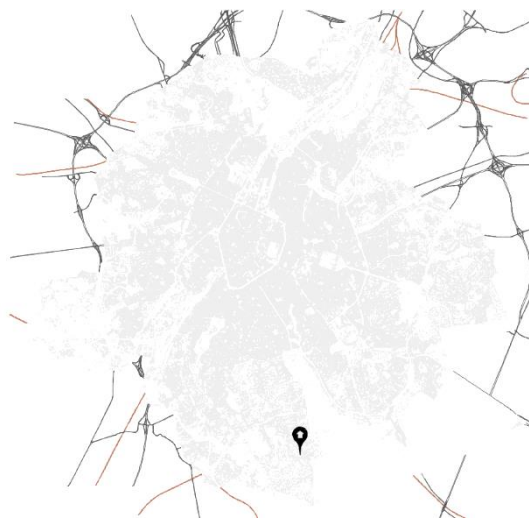
**Design architect:** New/Renovated + Adjusted  
**Typology:** Detached house + architectural office  
**Architectural style:** Modernism

**Current condition:** Intact  
**Protected:** -  
**Sign:** "LH de KONINCK, architecte"

**Type of architect's house:** Everlasting experiment  
**Lifetime spent in the house:** 60 years, from 1924 until his death in 1984  
**Recognition in literature:** Example of minimal dwelling, CIAM II, Frankfurt (1929)

*"This time, my destiny was my own [...], it is not up to me to criticize the architectural result: in fact others have done so, especially Sunday strollers, one of whom called me a "madman". The insulting remark contained a message: the man-in-the-street did not like my house and refused to set a foot in it".*

Louis Herman De Koninck



Map 18 - Geographical location in Brussels



Map 19 - Composition of the urban fabric

### Biography of the architect

°03/31/1896, Sint-Gillis - †10/21/1984, Ukkel

Between 1912 and 1916 Louis Herman De Koninck studied at the Brussels *Royal Academy of Fine Arts*, under the supervision of professors Emile Lambot, Frans De Vestel and Joseph Van Neck. After he obtained his degree at the age of 21, De Koninck went to the Brussels Industrial School to learn about reinforced concrete, a course taught by Duchâteau. Inspired by this course, De Koninck focused in his practice on industrial normalization and prefab systems. From 1917 De Koninck worked for the engineering and contractor office “La Pierre DS (De Smaele)” and after internships with Jean-Baptiste Dewin in 1919 and Fernand Petit in 1920, De Koninck started his own architectural practice. In 1928 he introduced a construction system based on thin concrete walls into his works. The new architectural and structural possibilities of this material steered De Koninck in his architectural practice. As a result, he developed a formal strictness, economical awareness and spatial virtuosity (inspired by Victor Horta, the former director at the Academy) in his architecture. These elements were also the foundation for his pedagogical mission from 1942 to 1973 at the *Royal Academy of Fine Arts* where he was the head of the studio and charged with courses such as construction. In addition to his career as a teacher, he continued his research in the field of prefabricated structural systems such as Acia, Inhala and Skalja. Moreover, he was involved in multiple architectural journals such as *Architecture*, *l'Architecture d'Aujourd'hui* and *Tekhné*, and he was actively involved in organisations such as *Société Centrale d'Architecture de Belgique* (SCAB) and the *Congrès Internationaux d'Architecture Moderne* (CIAM). Louis Herman De Koninck was therefore one of the protagonists of the Modern Movement in Belgium.

**Situation in oeuvre:** This house was the only personal house De Koninck constructed. Within his extensive oeuvre this house is often mentioned as his most notable work. De Koninck designed many private residences such as the ones for Dotremont, Ley, Lenglet and Canneel, but also offices, small apartments and industrial buildings. Moreover, he designed some pavilions, for instance for the Société Générale de l'Industrie du Bâtiment (Geba), the manufacturer of prefabricated concrete and cement products. These temporary constructions allowed De Koninck to test his ideas on specific construction systems, in order to translate them afterwards in economical projects for clients.



Figure 79 - Louis Herman De Koninck with his wife in the garden of his private residence.

**Description of plot & surroundings in original time and space:** The house is located in a suburban hilly neighbourhood that only became truly urbanized in the 1960s. The oldest houses (such as this one) were built before an urbanization plan was in force. The house is built on a small, elongated plot of 10 by 70 m, and situated at a distance of 6 m from the street. Moreover, the level of the garden is situated one storey lower than the street and the building is partially embedded in the ground.

**Changes in plot & surroundings:** -

**Spatial layout:** The house has a squared floorplan of nearly 8 by 9 meters (figure 80). The plan layout is based on the central heating system, developed by the Koninck himself and which is based on the gravitational properties of hot air. This system eliminated the need for traditional chimneys and mantelpieces in each room. Therefore, it was possible to maintain the pure shape of the house by only one chimney emerging from the roof. The house represented the traditional idea of the living rooms on the ground floor and the bedrooms situated on the upper floor. For privacy reasons, the office of the architect was located at the upper floor as it was then easily accessible through the vestibule entry (hall). However, in this house, seen the topography of the plot, you enter at the upper floor with immediate access to the bedrooms. As a consequence a unique circulation plan was designed.

**Construction and materiality:** The load bearing elements of this small cubical volume are the four outer walls, constructed in the experimental concrete masonry from Geba (figure 82), and two central pillars, which are incorporated in the chimney construction. The foundations are composed of regular masonry and the floor slab is made of reinforced concrete. The upper facade is executed with a washed concrete cladding (figure 81) while the lower storey is cladded with a masonry stone that reminds of the plinths from Brabantine farmhouses. The pattern creates a charming contrast with the articulated corner windows and the canopy at the front entrance.

**Interior elements:** De Koninck integrated multiple space-saving interventions, such as built-in bookshelves or the innovative central heating system (figure 83). Moreover, the freestanding furniture was designed by the Koninck himself, such as the tubular steel chairs.

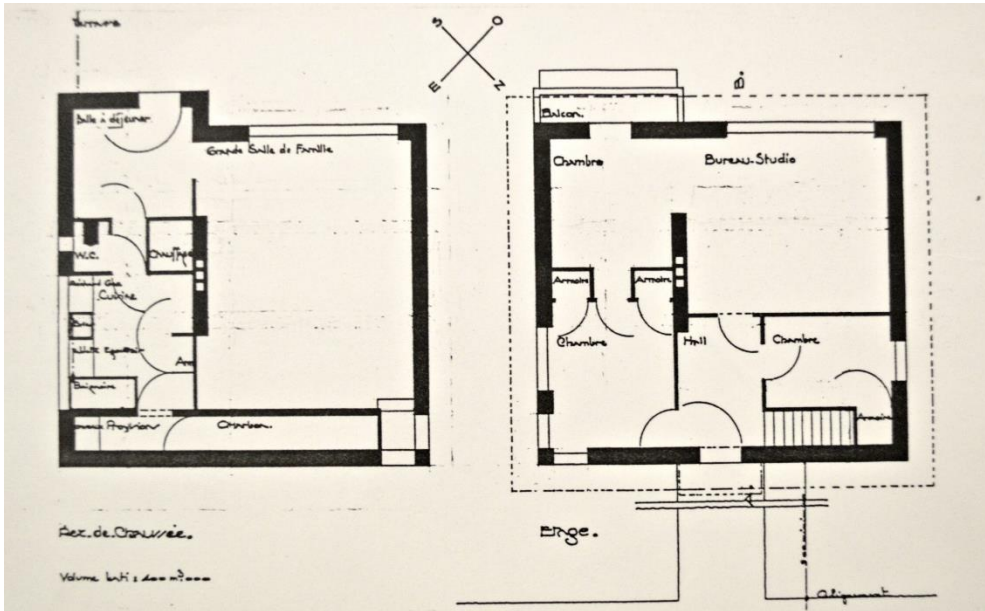


Figure 80 - Plans of the iconic house as they were presented to the CIAM II conference in 1929



Figure 81 - Materiality of the facade and upper floor (right)

Figure 82 - Construction site, use of concrete blocks (1924)



Figure 83 - Space saving intervention with central heating system accessing all rooms





## Evolution

**Refurbishment by architect himself:** The architect, passionate by innovation and technology, adjusted his personal house over a timespan of more than 40 years. It was his test bench for new products such as coatings, metal frames, glazing, etc. As a result, among other small interventions, window apertures were enlarged and additional openings were pierced.

The main interventions Louis Herman De Koninck made to his house were at first in 1932 the installation of a CUBEX kitchen. Afterwards, in 1950 the architect designed the addition of a garage (which was not executed in the design of 1924, but which was present in the preliminary draft of the house in 1923). At last in 1968, De Koninck added two apartments on top of his original house, constructed with an independent load bearing structure (figure 84 and 85).

**New Inhabitants/owners:** The original house was rented from 1968 onwards, during the time De Koninck lived on the newly added second floor. The third floor was occupied by a friend of the architect. The current owner is Mme. B. Herry who bought the lower three floors of the house in 1985 and acquired the upper floor in 2000. The house has been put for sale in 2015 for the price of €1,450,000.

**New use/function:** Still in use as 3 separate dwelling units.

**Renovation by third parties:** In 2012 new window frames were installed at the upper floors and a new heating system was incorporated (based on the original principle of the gravitational properties of hot air). Also the kitchen units in the upper apartments were replaced and a part of the CUBEX kitchen in the original house has disappeared.



Figure 84 - Stairwell to upper apartments (addition of 1968)

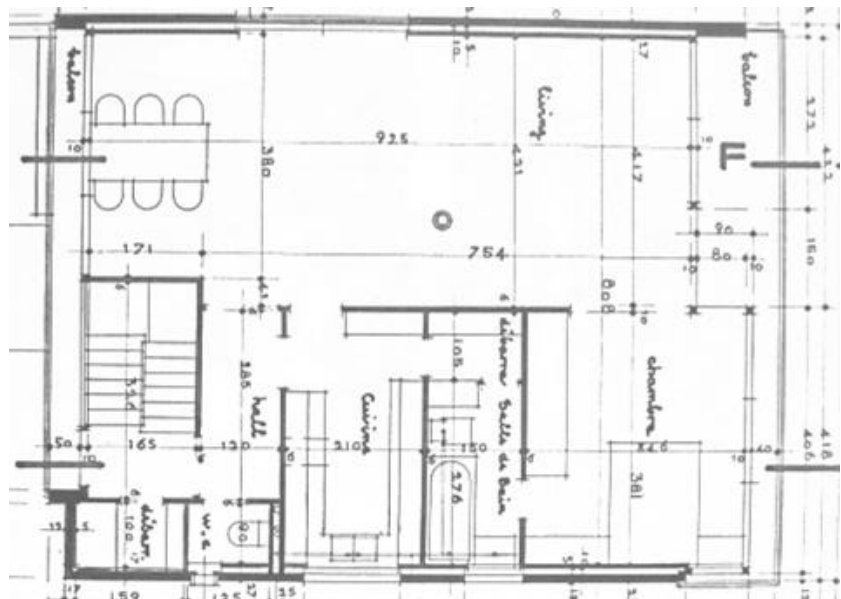


Figure 85 - Floorplan of the upper apartments (addition of 1968)

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## The business card of Léon Sneyers

-

**Architect**

Léon Sneyers

**Original address**

Schepenvijlaan 21, Ukkel

**Current address**

Schepenvijlaan 21, Ukkel

**Building permit** 1926

**Construction year** 1926

### Building identity

**Design architect:** New/Renovated + Adjusted

**Current condition:** Renovated

**Typology:** Detached house + architectural office

**Protected:** -

**Architectural style:** Art Deco

**Sign:** -

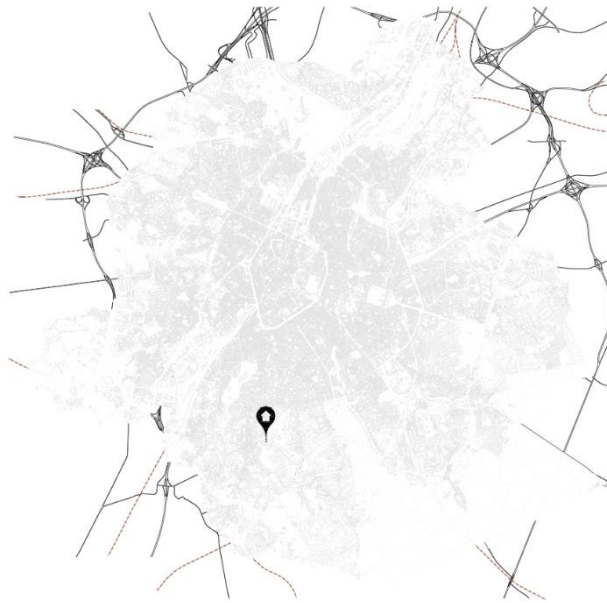
**Type of architect's house:** Business card

**Lifetime spent in the house:** 23 years, from 1926 until his death in 1949

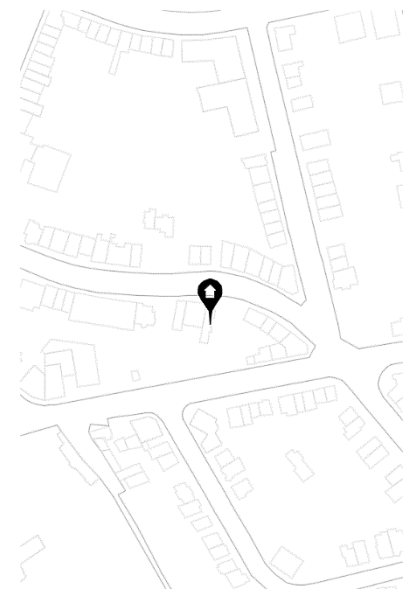
**Recognition in literature:** -



Figure 86 - Current front facade (2016)



Map 20 - Geographical location in Brussels



Map 21 - Composition of the urban fabric

### Biography of the architect

°07/23/1877, Brussels - †1949, Brussels

Léon Sneyers was an interior decorator, art dealer, graphical designer, architect and teacher. Given his background and interests, Sneyers practiced architecture as a total work of art. Although he did not have an architectural degree, he was trained by Paul Hankar from 1897 to 1900. Afterwards he founded his own practice in graphical art and also accepted architectural assignments in which the formality and sobriety of Hankar can be recognized.

**Situation in oeuvre:** Sneyers was one of the advocates of the Vienna Secession in Belgium. As an architect he designed multiple pavilions and some artists' houses, such as the personal residence of the painter Cortvrindt in 1900. Inspired by the Biennale of Venice in 1906, Sneyers reinvented his architectural language: he started to focus on more pure cubical shapes, instead of the detailed ornamental work that used to be his signature mark. Twenty years later, his personal house becomes his business card as it showcases fine-tuned architectural language, his creativity and fine interpretation of Art Deco (figures 90 and 91).

**Description of plot & surroundings in original time and space:** The house is situated on a wide parcel of 13 m which allowed enough space for the rich program (large architectural office and private dwelling). Although the urban planning rules of Ukkel prescribed a distance of 5 m between the houses on this avenue and the actual street, the house is set back 12 m from the middle of the street.

**Changes in plot & surroundings:** -

**Spatial layout:** The division between working and living area is marked by the presence of several stairs between both parts of the house (and thus a level difference, figures 88 and 89). The architectural office is situated at the right (when standing in front of the house), while the living spaces are at the left of the house. On the upper floor of the house also a small private studio was incorporated. The living areas on the other hand are oriented towards the garden.



Figure 87 - Léon Sneyers

Figure 88 - Play with level differences, visualized in a section of the house

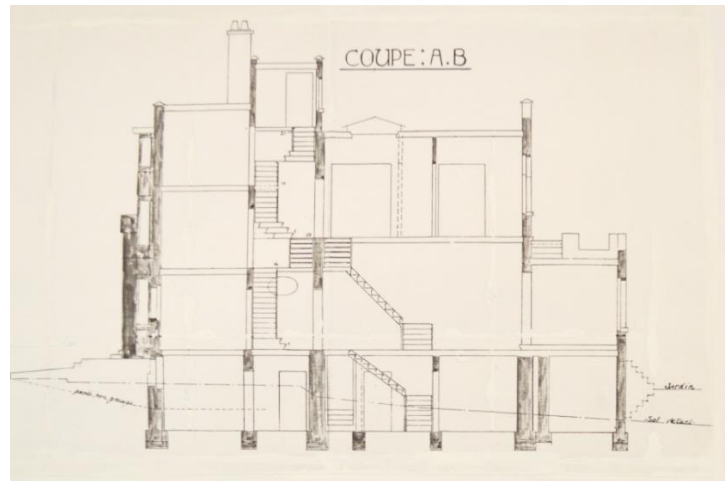
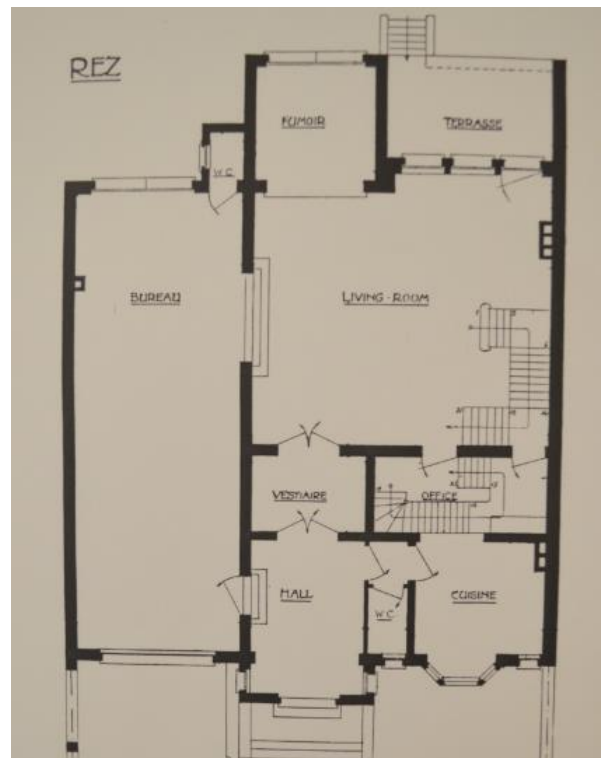


Figure 89 - Play with stairs throughout the house



**Construction and materiality:** The bearing structure is made of reinforced concrete of which the municipality of Ukkel prescribed a certain minimal strength to be obtained in the flooring, beams, columns, etc. In detail the composition of the concrete was at least conform the following rules:

- 300 kg first quality Portland cement
- 400 dm<sup>3</sup> extra rough sand
- 800 dm<sup>3</sup> porphyre aggregates or gravel from the Rhine area.
- The armatures had to be of first quality
- The minimal compressive strength of the concrete had to be 40 kg/cm<sup>2</sup>
- The minimal tensile strength of the armatures had to be 12kg/m/m<sup>2</sup>
- The ratio of the elasticity of steel to the one of concrete can vary between 12-15

**Interior elements:** -

## Evolution

**Refurbishment by architect himself:** -

**New Inhabitants/owners:** Originally designed for widow Clémentine Gomand, and at the time of the assignment probably the mistress of Sneyers as he moved in with her after the completion of the building and married her in 1930.

**New use/function:** Currently still used as residence and architectural office by Paul David Perraudin.

**Renovation by third parties:** Renovation by arch. Baron in 1988. He tried to make a synthesis of the Art Deco through a re-evaluation of the mouldings, stained glass windows, original light fixtures and many other elements, but embedded this in a contemporary architecture with purified spaces, an upgrade of forms and volumes, more importance was also given to natural lighting, the installation of a new kitchen and bathroom. In addition, a new swimming pool was designed in an extension at the back and partially embedded in the ground. On top of this extension a terrace was constructed.

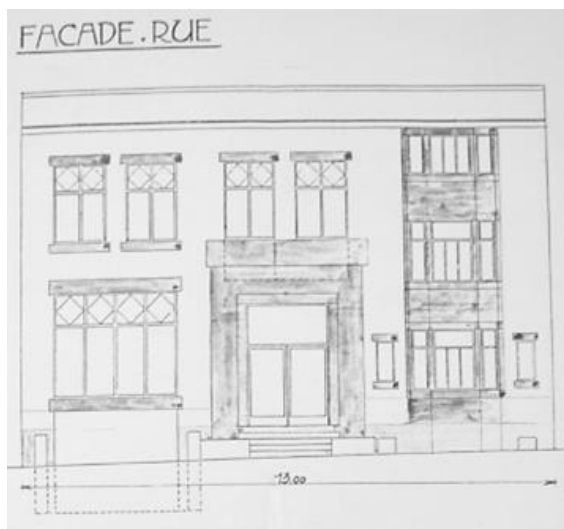


Figure 90 - Drawing of front facade (left)



Figure 91 - Drawing of back facade (right)



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- Van Loo, Anne. "Sneyers, Léon." In *Repertorium van de Architectuur in België: Van 1830 Tot Heden*, 510-11. Antwerp: Mercatorfonds, 2003.

### Archival research

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- "Maison GOMAND Clémentine Avenue de l'Echevinage 21," n.d. 16-1561-1925 | 16-30381-1988. Urbanisme Uccle. Accessed April 21, 2016.

## Georges Hendrickx' twin villa

-

**Architect**  
Georges Hendrickx

**Original address**  
Hamoirlaan 56a, Ukkel

**Current address**  
Hamoirlaan 56a, Ukkel

**Building permit** 1928  
**Construction year** 1928

### Building identity

**Design architect:** New/Renovated + Adjusted

**Typology:** Semi-detached house (twin villa)  
+ architectural office

**Architectural style:** Eclectic, influenced by Art  
Nouveau

**Current condition:** Intact

**Protected:** -

**Sign:** -

**Type of architect's house:** Business card

**Lifetime spent in the house:** 5 years, from 1928 until his death in 1933

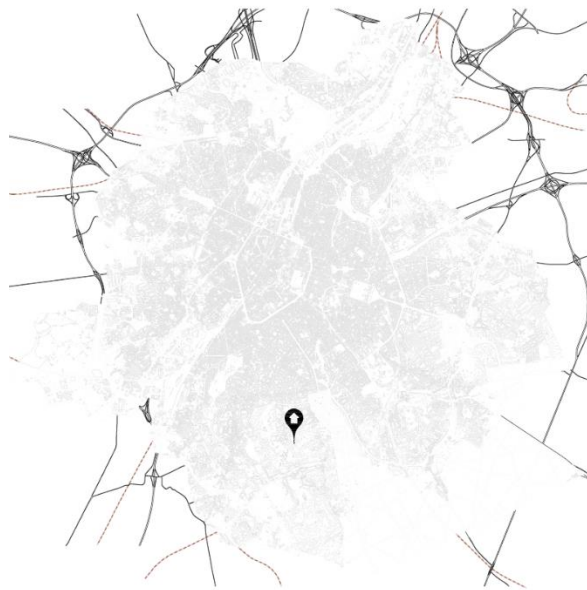
**Recognition in literature:** Awarded the annual architectural Prize Van de Ven in  
1931 and was therefore mentioned in *l'Emulation* (1931, no. 4, see figure 67)



Figure 92 - Current front facade (2016)



Figure 93 - Original front facade (photo of 1931)



Map 22 - Geographical location in Brussels



Map 23 - Composition of the urban fabric

### Biography of the architect

°02/18/1890, Elsene - †02/15/1933, Elsene

Georges Hendrickx obtained his architectural degree in 1913 at the *Royal Academy of Fine Arts*. From 1921 onwards he was an active member of SCAB.

**Situation in oeuvre:** The architect had, throughout his short career (due to his early death), always a certain respect for tradition in his designs. Between 1920 and 1930 the architect mostly added social residences in garden cities to his oeuvre and from 1925 onwards he focused on villas in Brussels (such as his own) and at the Belgian coast side.

**Description of plot & surroundings in original time and space:** The house was located in a suburban neighbourhood, which only became truly urbanized in the 1960s. The older built plots were therefore designed without an urbanization plan (such as this one). The right side of the house (when standing in front of the house) was of Hendrickx himself.

**Changes in plot & surroundings:** -

**Spatial layout:** The architectural office is situated on the first floor of the house, facing the street. On the ground floor a small waiting room, toilet and vestibule were installed together with a separate staircase for the architectural office (figure 94) from which one can access the office itself, as well as the drawing room and the dactylo room (figure 95). The drawing room and office are equipped with large window bays to create a workable environment. The private part of the residence is accessed through the same entrance but, behind the rooms for the professional practice, a central hall with a more monumental wooden staircase is located that leads to the upper private rooms. This central hall can be closed off from the professional rooms by means of an intermediate door. On the upper floor also a connection between the private and office part of the house was realised so that the architect could easily switch between both parts of the building. Hendrickx did design every detail of the house himself. The twin villa was not built by a mirror image scheme as the neighbour did not need an architectural office, nor double circulation areas (figures 96 and 97). Also the front door of the neighbour is not present in the front gable, but in a bevelled part of the facade. Nonetheless, the same monumental staircase is maintained in both dwelling units.

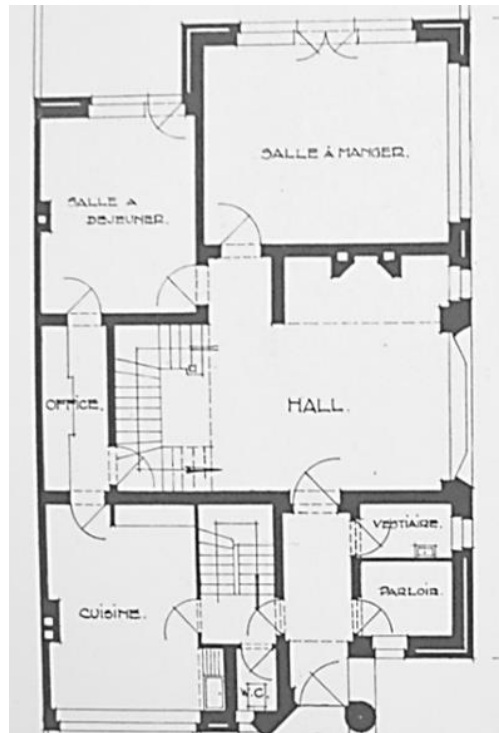


Figure 94 - Plan set-up of the ground floor with different circulation areas for the dwelling and the architectural office (left)

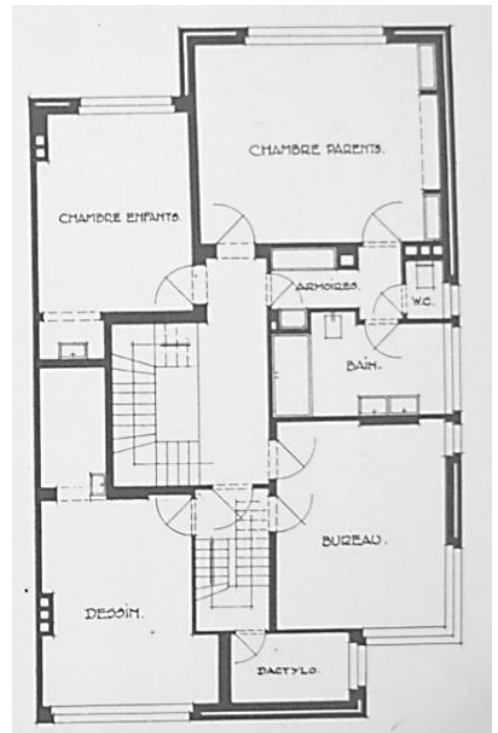


Figure 95 - Plan set-up of the first floor (right)

**Construction and materiality:** The bearing structure is made of reinforced concrete of which the municipality of Ukkel prescribed a certain minimal strength to be obtained in the flooring, beams, columns, etc. In detail the composition of the concrete was at least conform the following rules:

- 300 kg first quality Portland cement
- 400 dm<sup>3</sup> extra rough sand
- 800 dm<sup>3</sup> porphyre aggregates or gravel from the Rhine area.
- The armatures had to be of first quality
- The minimal compressive strength of the concrete had to be 40 kg/cm<sup>2</sup>
- The minimal tensile strength of the armatures had to be 12kg/m/m<sup>2</sup>
- The ratio of the elasticity of steel to the one of concrete can vary between 12-15

**Interior elements:** -

Figure 96 - Plan of both parts of the twin villa (ground floor)

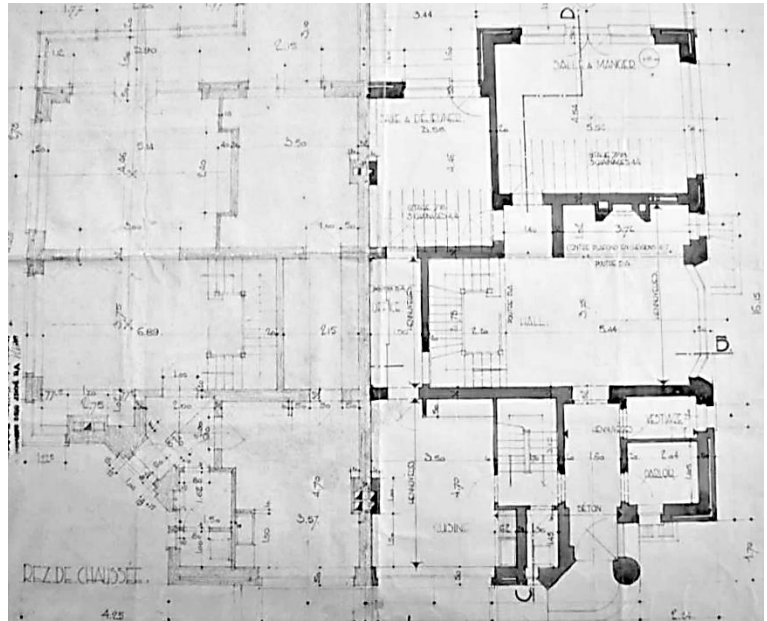
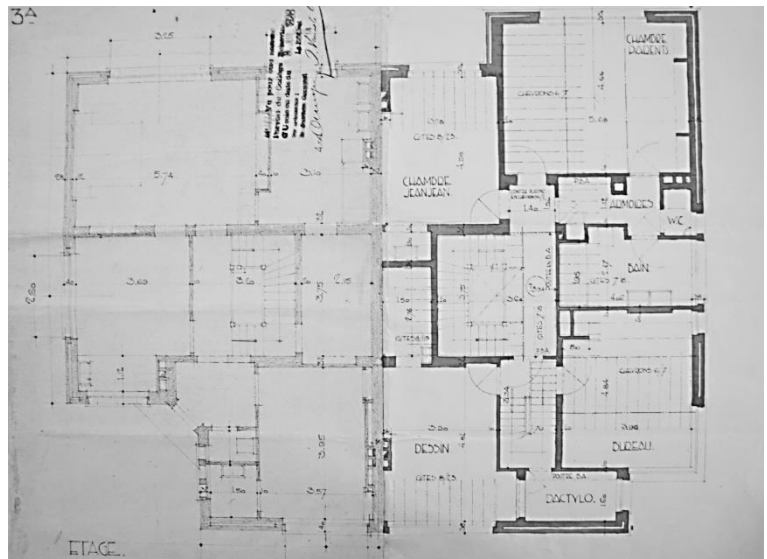


Figure 97 - Plan of both parts of the twin villa (first floor)



## Evolution

### Refurbishment by architect himself: -

**New Inhabitants/owners:** Vander Smissen was the owner of the other half of the twin villa. After his death, family Van den Branden-Limelette became the new owners of the house.

**New use/function:** Still in use as a private residence.

**Renovation by third parties:** Construction of a roof window in 1961 by Van den Branden-Limelette

## Consulted sources

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The Brussels Capital Region. "Almanakken." *Stad Brussel*. Accessed April 9, 2016.  
<http://www.brussel.be/artdet.cfm?id=6332&ParamType=1&PAGEID=5070>.

Van Loo, Anne. "Hendrickx, Georges." In *Repertorium van de Architectuur in België: Van 1830 Tot Heden*, 344-45. Antwerp: Mercatorfonds, 2003.

### Archival research

"1928 | Maison Personnelle, Hendrickx Georges," n.d. Hendrickx, 1928 maison Hendrickx et Van Der Smissen. Archives d'Architecture Moderne. Accessed April 6, 2016.

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## 5. From scientific research towards valorisation practice

### 5.1 Synergy between the assessment tools

As the main objective of this master thesis is to document and understand the variety and evolution of architects' houses in Brussels, the three tools that have been developed have proven to be complementary to each other in order to achieve that aim. First of all, the register provides an overview of the 252 architects' houses present in the Brussels Capital Region, which served as a base for the set-up of the multi-criteria analysis. Based on the details encountered in literature, the various aspects that determine the assessment of the architect's house as a particular housing type were defined in order to set up the narrative framework. Moreover, these aspects were analysed in reference to the geographical location and the evolution over time. Several interlinking maps and charts were drafted that display the characteristics of these 252 houses. The multi-criteria analysis allowed to evaluate architects' houses as a particular housing type within Brussels. Based upon these findings, five (semi-)detached houses from the interwar period were selected to set up a test-case for the assessment of individual houses. A documentary fiche was established based on criteria from the narrative framework as well as some remarkable aspects encountered in the register. These fiches are, and can be used for comprehensive, comparative research of similar cases within the narrative framework. Thereby, they can reveal a larger diversity in, among other aspects, the creative ambition of the architect. As a result, these fiches add a level of detail to the assessment method established within this master thesis.

### 5.2 Assessment of heritage value: "Bungalow" of Louis Herman De Koninck

Besides the usefulness within a comparative study, the documentary fiches are also of interest to prove the potential of particular architects' houses to be listed as architectural heritage. This potential can be determined by means of the ease of documenting, the current state of the dwelling, its alterations and the value that it represents within architectural history. When the potential is considerably high, it is interesting to make a detailed value assessment of the specific dwelling in order to investigate the particular architectural strengths and qualities that represent the heritage value. It was chosen within this master thesis to establish the value assessment, by means of a test-case, for the private residence of Louis Herman De Koninck since its potential is estimated as exceedingly high. Moreover, De Koninck is recognised as an important architect in Belgian historiography: he was one of the Belgian members of CIAM and one of the first architects in Belgium who was drawn to prefabrication and concrete in the private housing sector. In addition, this particular assessment will complement the analysis of the valorisation project within the design part of this master thesis and will serve as a guideline when establishing the future program.

Through the literature study and the archival research conducted for the documentary fiche, three main qualities of the house were identified. By means of the elaboration of three main design ambitions, De Koninck demonstrates to what extent the personal house of an architect can be used as a tool in order to strengthen his profession: he explores the innovative concept of Existenzminimum, tests and fine-tunes many new construction techniques and materials and thereby transforms his house in an everlasting experiment. The original house was subject to some minor alterations, while De Koninck constructed new volumes that can be seen as *parasites* to the original house, when his needs changed.<sup>158</sup> Thereby, the private dwelling of the architect also documents his professional evolution over more than 40 years.

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<sup>158</sup> For instance when his daughter moved out (probably around 1950 when the garage was added and one room had to be sacrificed).

### Existenzminimum–maximum concept

In the early 1920s only few architects possessed the “courage and combative spirit”<sup>159</sup> to question the traditional housing principles as new ideas were often condemned by contemporaries or conservative clients. Louis Herman De Koninck, who had just graduated as an architect, was one of the confident architects that had a particular interest in rationalizing the existing domestic environment.<sup>160</sup> In 1923 De Koninck translated his objectives into practice while investigating the Existenzminimum concept through the design of his personal dwelling in Ukkel.<sup>161</sup> A small cubical house was envisioned with a floor plan of only 8 by 9 meters, in which he intended to maximize life in minimal space: each function was given a suitable room, each designed with the minimal required dimensions to live comfortably (with narrow door openings of maximum 80 cm) with enough fresh air and natural light, while the garden provided a green extension to minimal living space. As a result, the concept introduced a new domestic, more economical lifestyle (figure 98).



Figure 98 - original house (1926)

Notwithstanding the small rooms, the design was not at all minimal in itself: the house is rich in its spatial and visual detailing. Spatially, all rooms were elaborated without one single millimetre being lost: the design was based on the mechanical equipment, circulation and furniture present in each room in order to maximize the use of the living areas and the quality of the volumes.<sup>162</sup> First of all, instead of the traditional individual fireplaces in each room, an innovative central heating system was invented by De Koninck. It consisted of one rising hollow column with a coal stove at the base, around of which all the rooms were organised. This technique enabled the architect to free space in the plan and provided an aesthetical, elegant benefit: the effect of the cube could be preserved. The “chimney phenomenon” was eliminated by virtue of only one stack emerging from the roof, which was barely visible behind the eave.<sup>163</sup> Secondly, the basic circulation principle in the house is the movement from the upper street level to the lower floor with access to the garden. When entering the house, the entrance hall is carefully designed as the vestibule entry for the office and includes a single flight of steps in the north–east facade to access the living spaces.<sup>164</sup> Moreover, the living room of 5 by 6 meters is rather large in comparison to the total floor plan to accentuate the importance of family, but it has been given an even larger appearance by the fact that

<sup>159</sup> Delevoy et al., *L.H. De Koninck, Architecte*, 20.

<sup>160</sup> Dubois et al., *Louis Herman De Koninck - Architecte Des Années Moderne / Architect of Modern Times*, 19.

<sup>161</sup> *Ibid.*, 13.

<sup>162</sup> *Ibid.*, 86.

<sup>163</sup> *Ibid.*, 82–84.

<sup>164</sup> *Ibid.*, 79 and Caltagirone, “La maison cubique de Louis Herman De Koninck,” 20.

the landing of the staircase is situated in the corner of the house. This creates a diagonal trajectory towards the dining room which is situated in the opposite corner of the floor plan and not enclosed by a door.<sup>165</sup> Thirdly, many ingenuities were implemented on the level of furniture to generate more space in the plan such as the built-in bookshelves and cupboards, the installation of the cubex kitchen and the movable furniture that was especially created by the architect for his house, but which has nowadays disappeared.<sup>166</sup>

Furthermore, the visual detailing is distinguished through architectural qualities such as the articulation of the front door, which is slightly positioned to the left and accentuated by a small canopy.<sup>167</sup> Also the apertures in the facades are reduced to a minimum, (except in the back facade) resulting in a strong architectural expression that reveals the unusual interior relationships: two corner windows break the edges of the volume, one of which illuminates the lower landing of the staircase.<sup>168</sup> At the south-east facade a sole square window is present as well as a well-articulated drain pipe (figure 98).<sup>169</sup>

Both apartments of the extension in 1968 are also conceived in the spirit of the Existenzminimum and were once more embedded in an economic reality while embracing the possibilities of reinforced concrete. Each apartment represents a floor plan of 8.5 by 11 meter and the living spaces are again positioned around the rising heat duct, yet the architectural expression of the volume is not as pronounced as in the original house.

#### **Rich research of techniques and materials in the original house**

The architect designed his private residence early in his career and wanted to create a synthesis of his already acquired knowledge.<sup>170</sup> At the time, De Koninck's architecture originated from two concepts: the Brabantine farmhouse on the one hand and prefabrication and industrialization on the other hand.<sup>171</sup> The Brabantine farm was the subject of a thorough analysis during his studies and early in his career de Koninck also restored suchlike farms, destroyed during the First World War, for Albert Callewaert.<sup>172</sup>

*"I was happy to come across buildings erected with common sense and logic: [...] a functionalism in which every object is technically designed to serve practical purposes, while beauty and appearance are secondary."*

Louis-Herman De Koninck<sup>173</sup>

In the meanwhile, De Koninck performed research on prefabrication and industrialization on behalf of F. De Smaele during his apprenticeship. He acquired a lot of professional expertise as he managed the workshops manufacturing the components of prefabricated concrete and followed up the implementation on the construction site:<sup>174</sup>

*"I began to sense the meaning of what "technical" architecture would be and should be".*

Louis-Herman De Koninck<sup>175</sup>

<sup>165</sup> Dubois et al., *Louis Herman De Koninck - Architecte Des Années Moderne / Architect of Modern Times*, 109.

<sup>166</sup> Delevoy et al., *L.H. De Koninck, Architecte*, 87.

<sup>167</sup> Dubois et al., *Louis Herman De Koninck - Architecte Des Années Moderne / Architect of Modern Times*, 107.

<sup>168</sup> *Ibid.*, 79–80.

<sup>169</sup> *Ibid.*, 109.

<sup>170</sup> De Koninck, "Confidences of an Architect of Our Time or How in The 'good Old Days' a 'modern' architect Matured," 49.

<sup>171</sup> Delevoy et al., *L.H. De Koninck, Architecte*, 17.

<sup>172</sup> De Koninck, "Confidences of an Architect of Our Time or How in The 'good Old Days' a 'modern' architect Matured," 47.

<sup>173</sup> *Ibid.*

<sup>174</sup> *Ibid.*, 46.

<sup>175</sup> *Ibid.*

From these experiences, Louis Herman De Koninck aspired to invent buildings himself and felt attracted to the use of new materials and techniques.<sup>176</sup> Therefore, he chose materiality as a common guideline in his designs, which was steered by the refinement of new techniques in order to stretch the possibilities of the considered construction material.<sup>177</sup> In order to strengthen this ambition, both functionality and industrialization have therefore found their way into his architectural vocabulary, and were combined for the first time in his private residence. The most apparent aspect in which both fields of expertise of his early career are combined, is the rendering of the facades: at the upper floor a washed cement is present, while the lower plinth is finished in a brick pattern that reminds of the Brabantine farmhouse. Regarding the load bearing structure of this house, De Koninck designed an innovative double wall system of concrete masonry. The external layer functions as the insulating, load bearing structure which is composed of hollow concrete blocks, fabricated (and fine-tuned by himself) by Geba, the later company of De Smaele (figure 100). Also other components of the building, such as the standardized ribbed concrete floor slabs and concrete beams, are prefabricated by Geba.<sup>178</sup> Even the interior received special attention as the architect designed the highly original furniture of the house with tubular steel elements with a diameter of 20 to 25 mm.<sup>179</sup> Moreover, many new materials and products (invented by new manufacturers) were still tested and implemented after the completion of his initial design: the original wooden window frames were replaced with experimental steel frames, insulated with a layer of zinc and completed with a backed lacquer finish (figure 99),<sup>180</sup> while other more performant steel window frames (some of which open along the vertical axis, figure 99) were later adopted in newly pierced openings which were alternatively equipped with reflective or new clear glazing. Also new coatings were applied to steel elements, several solar systems (blinds) were integrated over time, renderings were renewed, etc.<sup>181</sup>



Figure 99 - Steel window frames (1930)

<sup>176</sup> Caltagirone, "La maison cubique de Louis Herman De Koninck," 20.

<sup>177</sup> Dubois et al., *Louis Herman De Koninck - Architecte Des Années Moderne / Architect of Modern Times*, 86.

<sup>178</sup> Ibid., 82.

<sup>179</sup> Ibid., 187.

<sup>180</sup> Ibid., 82.

<sup>181</sup> Caltagirone, "La maison cubique de Louis Herman De Koninck," 21.



Figure 100 – Unfinished state, exposed Geba blocks (1924)

### Everlasting experiment

*“As far as I am concerned, this starting-point developed into a never ending straight line, that hardly ever altered despite the ups-and-downs of life”.*

Louis-Herman De Koninck<sup>182</sup>

De Koninck “unceasingly and affectionately retouched”<sup>183</sup> his private residence, within his financial limits. These alterations already start during the design phase. When the building permit was granted based on the first drawings, De Koninck simplified his house and made it more economical (eliminated split levels and deleted the garage). Shortly after signing the agreement with the contractor Henri Steenhouwer, the architect even updated his design a second time and only then incorporated the Geba systems in the specifications. Nevertheless, these alterations did not legally bind the contractor, and the only bill Steenhouwer sent to De Koninck was the revised (and raised) one almost at the end of the construction period.<sup>184</sup> The architect was not able to pay the entire sum and as a result the contractor refused to add the external finishing. Due to his rebellion against the traditional housing principles and the rejection of contemporaries, and perhaps also because of the unfinished look of his personal house, his practice was almost left without assignments after completion of the building. De Koninck experienced the lowest point of his financial crisis in 1926 when he had to give up his own telephone.<sup>185</sup> When prospects started to change by late 1927 and with the selection as example dwelling for the CIAM II conference in Frankfurt in 1929, De Koninck finished his house by adding the rendering and repaired the damages due to water infiltration by means of testing multiple new coatings and products.<sup>186</sup> Afterwards, he never held back and kept experimenting for more than 40 years on his private house as training for his architectural practice. Thereby he repeatedly took risks as he implemented new techniques before suggesting them to clients. As a consequence some had to be refined and thus errors had to be repaired.<sup>187</sup>

<sup>182</sup> De Koninck, “Confidences of an Architect of Our Time or How in The ‘good Old Days’ a ‘modern’ architect Matured,” 50.

<sup>183</sup> Delevoy et al., *L.H. De Koninck, Architecte*, 20.

<sup>184</sup> Dubois et al., *Louis Herman De Koninck - Architecte Des Années Moderne / Architect of Modern Times*, 82.

<sup>185</sup> *Ibid.*, 84, 90.

<sup>186</sup> *Ibid.*, 91.

<sup>187</sup> *Ibid.*, 72.

One of the first alterations was the transition from wooden framework to steel ones in 1928. Shortly after, in 1930 a winter garden was installed alongside the kitchen and in 1932 a cubex kitchen was integrated. After many more small interventions, a garage was added to the cubical volume in 1950 and in 1968 even two apartments were suspended on top of the original building (figure 101). The latter two units were constructed fully independent from the first house and were supported by four pillars in reinforced concrete. Thereby the original house and its architectural features could be preserved. The architect moved into one of the apartments which stresses the fact that the intervention was no act of extension but rather a decision of moving on. This could be related to the fact that after the Second World War his practice started to broaden, as did his architectural language.<sup>188</sup> He resumed his research into prefabrication, industrialization and standardization of the interior and reached the pinnacle of his success in private dwellings in 1947 when he designed a standard fitted apartment in collaboration with Victor Bourgeois and Lucien De Vestel.<sup>189</sup> With the construction of the additional volume to his own house in 1968, again some more experimental elements were incorporated such as sandwich panels for the walls with an exposed concrete finish and again steel frames for the windows.



Figure 101 - evolution of the house in terms of built volumes

<sup>188</sup> Ibid., 44.

<sup>189</sup> Ibid.







## Part 2: Design and valorisation project

The selection for the private house of Louis Herman De Koninck (Ukkel, 1924, figure 4) was steered by the scientific research as it has proven to be an example *par excellence* when considering architects' houses. This mainly resulted from the fact that De Koninck truly used his house as a tool to strengthen his profession:

*"The realization of an architectural work is a complicated matter, rarely free of outside contrary contingencies such as customers. [...] Only personal projects [...] can sometimes be crowned by some perfections and provide an interpretation as to the real intentions of their creator".*

Louis Herman De Koninck<sup>190</sup>

Since the house represents a considerable heritage value, it is important to preserve it within the Brussels patrimony. Furthermore, a valorisation project is crucial to safeguard the future of the building: when the house is solely preserved, it might get out of use and slowly decay until, for instance, windows will not open anymore or water infiltration has caused such significant damage that it becomes too expensive to repair. In most of suchlike cases, the architectural gem will be demolished over the course of time.

### Relation between scientific research and design

While drafting the register, and during the preliminary set-up of the narrative framework, the personal residence of Louis Herman De Koninck was found to stand out in many aspects (location, evolution, design ambition, etc.). Therefore, this particular house was chosen to guide the subsequent elements in the scientific research by means of a test-case. For instance it was used for the establishment of the template of the documentary fiches, as in the meanwhile additional research paths were explored to complete the fiche. From this analysis, the house turned out to be even more remarkable and was selected for the valorisation project. Based on the documentary fiche, it was possible to pinpoint some architectural and technical characteristics to be considered in the design part of this master thesis. In addition, through the assessment of the heritage value, these characteristics were analysed and defined in greater detail. Moreover, the comparison with the other four in-depth studies allowed to broaden the perspective and to recognize the qualities of this particular house even more clearly, for instance with relation to construction techniques, building materials and the creative ambition of the architect. In addition, the preliminary concept for the new program is justified through observations within the scientific research: only one of the 252 cases in the register is currently valorised by opening it for the broader public, namely the Horta Museum. Therefore, one of the important research questions for the design part concerned the resilience of these houses to incorporate a public function and to draft valorisation strategies for the architectural practice.

By virtue of the documentary fiche, also a first exploration of the urban context was made and the plot itself was briefly explored. Throughout the analysis for the design part, which is initiated by the value assessment, the scale is narrowed even more and investigated in greater detail. Attention is paid especially to the topography of the plot, the relation between the living rooms and the large garden and the house itself. The analysis of the house meticulously focuses on specific characteristics, such as material choices, load bearing structure, furniture, circulation and space-saving interventions. Because of the multiple alterations throughout the building's history, it is important to see

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<sup>190</sup> De Koninck, "Confidences of an Architect of Our Time or How in The 'good Old Days' a 'modern' architect Matured," 50.

how the current state of the house relates to the original design, in order to determine which aspects might have vanished, or which were altered significantly. The analysis of the current state also allows to determine which actions need to be taken to preserve the house in a qualitative way. Simultaneously, the value assessment guides the establishment of the future program in such a way that it will complement the architectural value that the project represents.

## Approach to the specific valorisation question

During the valorisation project, specific attention is paid to the heritage question. As it is put forward in the Venice Charter,<sup>191</sup> the presence of a contemporary function is crucial to safeguard the future existence of the architectural artefact, yet this new function should not affect the heritage value in a harmful way. As a consequence, program and function have to be examined at two different levels. On the one hand it has to be determined which function might be appropriate for this particular quarter of Brussels, or maybe even Brussels in general. On the other hand it has to be evaluated to what extent this particular function is in accordance with the architectural heritage value of the house. As only one architect's house in Brussels has a public program, a public function was anticipated. Nevertheless, transforming a private dwelling into a public space can be dangerous: it includes a challenge to preserve and design at the same time, with respect to the heritage and taking into account the duality between public and private.

By visiting similar cases (e.g. the Horta Museum and the Renaat Braem House), as well as meetings with people working in the field such as Jo Braeken<sup>192</sup> and Maarten Vandyck,<sup>193</sup> these concerns were explored. Both reference cases have a museum function, yet their program is not identical: the Horta Museum is only partially accessible and a shop, cloakroom and library are integrated, while the Renaat Braem House can only be visited by appointment. Moreover, in the latter example, the house is occupied by a concierge. Therefore, a range of possibilities was found related to the resilience of the house. In addition to these two house-museums, also a third case study was added, namely the house Lenglet: the artist's house designed by De Koninck for his neighbour. This case study will not focus on the degree of resilience of the architect's house, but rather support the analysis of aspects inherent to the architect's own house since the house Lenglet is also equipped with a studio and characterized by similar stylistic and aesthetical features, which are more explicit and strongly articulated with respect to De Koninck's own house. For instance the corner windows, the use of washed concrete, the square plan of the house and the construction method are alike:

*"The other Fond'Roy villa was realized for a friend who presented me with a very strict program that fixed the architectural conditions. I again applied the principle of the "square plan", encouraged by the example of my own house".*

Louis Herman De Koninck<sup>194</sup>

It is quite remarkable that the architect designed his neighbour's house, yet this can be explained by the fact that they were both active in the same political and artistic circles. In addition, it is likely that De Koninck acquired the ownership of both plots, and thereby made the proposition in 1926 to Lenglet to become his neighbour.<sup>195</sup>

<sup>191</sup> Gazzola, Piero, Raymond Lemaire, Jose Bassegoda-Nonell, and Luis Benavente. "The Venice Charter for the Conservation and Restoration of Monuments and Sites," May 31, 1964.

<sup>192</sup> Jo Braeken, Meeting on the restoration of the Renaat Braem house, September 16, 2015.

<sup>193</sup> Maarten Vandyck, Guided tour of the Renaat Braem house, August 24, 2015.

<sup>194</sup> De Koninck, "Confidences of an Architect of Our Time or How in The 'good Old Days' a 'modern' architect Matured," 40.

<sup>195</sup> Verhofstadt, Meeting on the significance and evolution of architects' houses and the established register.

## Establishment of concept and program

The Gropius House (Massachusetts), the private dwelling of Jozef Schellekens (Turnhout), the personal house of Ernest Goldfinger (London), the Glass House by Philip Johnson (New Canaan) and the Horta Museum (Brussels) are only a few international examples of architects' houses that have given up their original function as dwelling in order to be visited by the broader public. All of them are valorised in a way to inform society on what they represent as a particular type of housing. Therefore, the building has often become a physical print of a particular moment in time as it was transformed into a house-museum.<sup>196</sup> As hardly any of such projects are present in Belgium, a comparable program is envisioned for the private dwelling of De Koninck in order to raise awareness on the particular qualities that architects' houses possess. From multiple case studies and visits, it was envisioned to provide a broader program than just a house-museum since it was found that visitors often only go through such a house once. In order to stimulate visitors to return also a varying temporary gallery is incorporated in which additional information can be found on either Modernism, Existenzminimum or other related concepts. Also a space for lectures and workshops will be implemented as well as a book café in which visitors could soak up the context of Modernism, Existenzminimum, Louis Herman De Koninck and architects' houses. In addition, the garden will be restored to its former glory (as it was designed by De Koninck himself in 1923) and serve as an extension to the book café in the same way it used to be an extension to the living spaces. In that way visitors can always experience something new, actively explore some of the related concepts in greater detail or just 'dwell' a little time in the spirit of the Existenzminimum of the 1920s. Moreover, an artist in residence unit is implemented in the apartment that Louis Herman De Koninck occupied himself from 1968 onwards. The latter part of the program would allow to continue a part of the house as an actual dwelling, and would enable international artists and architects to truly experience what a minimal dwelling represents by living in it during their stay in Brussels, whilst working on their project in the city. In addition the artist has the possibility to exhibit his work at the end of his stay by means of a contemporary exposition in the lecture space, to which a workshop can be linked. This is a unique concept in Flanders as for architects only 2 artist in residence locations are available, which are accommodated in newly built units without any historical value.

During the design project, the plans and circulation were meticulously observed in order to fine-tune the program in terms of functionality. It was found that the house was quite spacious (when taking into account all four floors), yet an additional volume was required in terms of circulation and sanitary, more specifically for disabled people. By virtue of the everlasting experiment that the house represents, it was investigated if a new *parasitic* volume would be complementary to this line of thought. After the exploration of multiple options it was chosen to bury a new volume underneath the existing garage as thereby the interventions to the existing structure would be minimal. In addition, it was chosen to preserve the Existenzminimum spirit and therefore, grotesque, expensive gestures are not tolerable within the valorisation of this particular house as it would overrule one of the main heritage values that the house represents.

For the detailed analysis, thorough establishment of the program and the elaboration of the valorisation project, the *Portfolio* can be consulted.

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<sup>196</sup> John Hill, "When Architects Design Homes for Themselves," *Houzz*, accessed May 25, 2016, <http://www.houzz.com/ideabooks/8534762/list/When-Architects-Design-Homes-for-Themselves>.



## Synthesis on the type 'architect's house'

Architects' houses are internationally recognized as potential architectural gems since they have special significance within the oeuvre of the architect and shed light on the architectural ideas, beliefs and motifs of their creators by virtue of the unique client-designer relationship. Yet in Brussels this type of housing has not been thoroughly investigated thus far. Therefore, within this master thesis a first prospection on this type of housing was performed: 252 cases were located and data thereon was summarized in an exhaustive, illustrated register. The extremely high number of cases corroborates the importance and relevance to study this type of housing in the Brussels Capital Region. Furthermore, the register offers an overview on the broad variety of this type of houses present in Brussels. As no general overview on these cases existed, this research has proven the sense of urgency to assess this part of the Brussels built heritage. Two main additional tools were developed to initiate this assessment challenge. First of all, by means of a multi-criteria analysis, a narrative framework particular for the Brussels' context is set up, allowing to grasp the significance and importance of architects' houses for the Brussels Capital Region, and to understand how these houses functioned as a genuine tool for architects in their professional career. Secondly, documentary fiches are created, as these are essential for the in-depth assessment of individual cases. Moreover, the multi-criteria analysis showed that a considerable number of architects had chosen to create their private house as a statement against the current architectural practices, for instance by experimenting with a new typology, material, construction method or geographical location. Thereby, architects' houses have also steered the overall urban development of Brussels, and have guided the exploration and fine-tuning of many architectural concepts in the private housing sector. Illustrative examples are the break from the traditional plan layout by Horta to bring in daylight in town houses, or the elaboration of the Existenzminimum and the use of reinforced concrete in the private dwelling of Louis Herman De Koninck. Furthermore, these houses have guided many architectural debates and they were even exalted to business cards *par excellence* to attract clients. Moreover, a first value assessment is set-up in order to investigate the architectural qualities of these house and to determine to what extent they might be presented as cases worth being listed as protected heritage.

Today, only 2% of the architects' houses is restored to their former glory, and only one of the 252 architects' houses is valorised by opening it for the broader public (i.e. the first house of Victor Horta, 1898-1901). Therefore, the resilience of these houses, with regard to public functions, is investigated through the design part of the master thesis, in which a valorisation project is elaborated for the private dwelling of Louis Herman De Koninck. In addition to other smaller functions, a museum function was anticipated so that the public at large could experience the house and properly value its qualities. These kind of projects are crucial to raise awareness about these particular residences, and thereby to safeguard the architectural and historical value they represent.

### Afterthoughts: paths for future research

In order to reach the goals of this master thesis, especially recent literature with a particular focus on Brussels was studied. These recent publications not only allow a historical architectural analysis of architects' houses, they also introduce a first assessment as they often include a (qualitative) perception of these houses in their historical and/or current context. As this master thesis represents one of the first steps in the assessment of architects' houses in the Brussels Capital Region, future research is encouraged. For instance, an extensive literature study has to be performed in order to broaden the scope of the research and to enrich the narrative framework. Especially contemporary literature by means of Belgian architectural journals such as *l'Emulation* (1874-1939), *Bâtir* (1932-1940), *La Maison* (1945-1970), *Rythme* (1948-

1967) and *Architecture* (1952–1970), is of interest. The editorial board of these publications often included influential architects, who not seldom published their own house. As a consequence these sources can be considered as important primary sources for future research. As no (digital) index of these journals exists, the consultation thereof is quite time-consuming. Nevertheless, suchlike investigations could reveal many new cases to be added to the register and offer a more detailed understanding of particular cases (e.g. whether the house might have been an investment property). In addition, to locate even more architects' houses for the Brussels Capital Region, also other architectural institutes in Brussels (e.g. the Sint-Lucas schools in Schaarbeek and Sint-Gillis) can be examined in terms of their teaching staff.

Furthermore, it is of importance to evaluate the register in greater detail. As a first select analysis was performed for five of the (semi-)detached houses in the interbellum, yet also other typologies, timeframes, creative ambitions, neighbourhoods, etc. have to be analysed by means of the documentary fiches. In a later stage, it would also be possible to draw conclusions, not only for the entire Brussels Capital Region, but for the different municipalities as some remarkable regional differences were already encountered within this master thesis. In addition to extensive archival research, more detailed information can be retrieved by performing in-situ investigations for each of the cases and discussing the design with the current owners as these on-site visits and discussions prove to be highly valuable and indispensable to assess the cases. For instance, current owners might experience that those features that made the house stand out in the first place, have become an obstacle for the current living circumstances. This extensive in-depth analysis of the register might reveal new themes to be considered in the narrative framework. For instance, it was found that by means of a detailed analysis on specific clusters of architects' houses in the register, new motives to build private residences could be encountered. Such new themes could be investigated for all the cases in the register, in order to extend and fine-tune the narrative framework further.

From this detailed analysis, particular cases can be identified to be considered as protected heritage. In order to sustain their significance within the architectural patrimony of the Brussels Capital Region value assessments can be drafted, such as the one for the private residence of Louis Herman De Koninck within this master thesis. Because of the low number of valorised cases, these assessments might immediately serve as a base for future valorisation projects. Yet, in order to draft outstanding valorisation strategies, international examples and expertise can be consulted and analysed. From there on, those findings can be translated to the architectural practice and sustain future re-use projects of some of the gems discovered in the register. Thereby additional research will play a substantial role to safeguard the future of the remarkable buildings represented by architects' houses.







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Archive of the Urban Planning Service of Schaarbeek

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## Annex I: Illustrated register






#	General information and details							
#	Picture	Year	Name	First name	Municipality	Street + No.	Typology	New/renovation
1		1670	Dewez	Laurent-Benoit	Brussels (pentagon)	Lakensestraat 73-75	Terraced house	New
2	Not found	1784	Montoyer	L.	Brussels (pentagon)	Henri Beyaertsstraat 3-5-7	Terraced house	New
3	Not found	1835	Suys	Tilman-François	Sint-Joost-Ten-Node	Brialmontstraat & Koningsstraat	Terraced house (corner house)	New
4		1836	Peeters	P.J.	Brussels (pentagon)	Waterloolaan 90	Terraced house (used to be villa)	New
5		1839	Corten-Crabbé	J.	Brussels (pentagon)	Barthelemylaan 24	Terraced house	New








General information and details				
Atelier	Intactness	Protection	Style	Additional information
		13.02.1992	Neoclassicism	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sign:</b> -  <b>Sources:</b> [-]</p>
	Demolished (1861)		-	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> 6 houses were demolished (amongst which this house) and replaced by one big neoclassical facade in 1861  <b>Sign:</b> -  <b>Sources:</b> [Bouwen door de eeuwen heen]</p>
	Demolished (1870)		-	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sign:</b> -  <b>Sources:</b> [-]</p>
	Adjusted (-)		-	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sign:</b> -  <b>Sources:</b> [-]</p>
			Neoclassicism	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sign:</b> -  <b>Sources:</b> [-]</p>

#	General information and details							
#	Picture	Year	Name	First name	Municipality	Street + No.	Typology	New/renovation
6		1846	Cluysenaar	Jean-Pierre	Sint-Joost-Ten-Node	Kunstlaan 10-11 & Liefdadigheidsstraat 34 (back side)	Terraced houses (linked)	New
7		1847	Janlet	F.	Brussels (pentagon)	Gasthuisstraat 27	Terraced house	New
8	Not found	1860	De Vestel	François	Brussels (South extension)	Wollendriestorenstraat 11	Terraced house	New
9		1860	Partoes	Alexis	Brussels (East extension)	De Meeûssquare 4	Terraced house	New
10		1860	Poelaert	Joseph	Brussels (pentagon)	Waterloolaan 13	Terraced house	New





General information and details				
Atelier	Intactness	Protection	Style	Additional information
	Renovated; new function (1935, 1956, 1958)  Partially demolished (1993)	11.09.1992	Neoclassicism (influenced by Italian Renaissance)	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b>            1935: Front and back facade of nr. 11 were rebuild by F. Seeldrayers and some alterations were performed in order to make the building suiteable for a commercial function.            1956: Extension with two bays at the left of nr. 10 by F. De Montigny commisioned by "Lloyds belge"            1958: Construction of an atelier by arch. L. Smets.            1993: Architectural office H. Gilon made a proposal in 1988 to built a new office building and destruct the existing construction. Due to the protection procedure, this was dismissed. After a devastating fire in 1993, a new proposal was made and executed by the previous office.  <b>Archive:</b> -  <b>Other information:</b> Design 1841, buidling permit 1846. Today the house still work as the architecutral office for H. Gilson.  <b>Sources:</b> [Irismonument]</p>
				<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sign:</b> -  <b>Sources:</b> [-]</p>
	Demolished (-)			<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> [-]</p>
		28.03.1996	Classicism	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> [-]</p>
				<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> Lived in the house from the construction period of the courthouse until his death in 1879  <b>Sign:</b> -  <b>Sources:</b> [Bouwen door de eeuwen heen]</p>

#	General information and details							
#	Picture	Year	Name	First name	Municipality	Street + No.	Typology	New/renovation
11		1863	Laureys	Félix	Brussels (pentagon)	Adolphe Maxlaan 11-17	Apartment (corner house)	New
12		1863	Legraive	Edmond	Elsene	de Stassartstraat 106	Terraced house	New
13		1868	Maréchal	Gérard	Elsene	de Stassartstraat 67	Terraced house	New
14		1869	Van Ysendijck	Jean	Sint-Gillis	Berckmansstraat 109	Terraced house	New + adjusted (1885)
15		1870	Balat	Alphonse	Elsene	Londenstraat 17	Terraced house	New

General information and details				
Atelier	Intactness	Protection	Style	Additional information
x			Neoclassicism	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> Also used as a return investment house, 1872  <b>Sources:</b> [Repertorium]</p>
			Neoclassicism	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> Elsene 1878  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> [-]</p>
			Eclecticism	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sign:</b> -  <b>Sources:</b> [Irismonument]</p>
x	Adjusted (1923, 1956)		Neoclassicism	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> 1885: Annex for the accomodation of an atelier  <b>Changes performed by third party:</b> 1923: Mansard added by Maurice Van Ysendijck  1956: Garage added at the backside (Schotlandstraat 35)  <b>Archive:</b> -  <b>Other information:</b>  <b>Sources:</b> [Irismonument]</p>
			-	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> Probably by his own design (only check possible with building permit)  <b>Sources:</b> [-]</p>

#	General information and details							
#	Picture	Year	Name	First name	Municipality	Street + No.	Typology	New/renovation
16		1872	Acker	Ernest	Sint-Gillis	Charloise Steenweg 94	Terraced house	New
17		1874	Jacobs	-	Brussels (South extension)	Louizalaan 210 & Lensstraat 15	Terraced house	New + adjusted (1875)
18		1874	Jamaer	P. Victor	Brussels (pentagon)	Stalingradlaan 62	Terraced house	New
19		1876	Bonny	Alexandre	Sint-Gilles	Charloise Steenweg 84	Terraced house	New
20		1878	Legraive	Edmond	Elsene	Jules Bouillonstraat 2a	Terraced house	New

General information and details				
Atelier	Intactness	Protection	Style	Additional information
			Neoclassicism	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> Probably by his own design (only check possible with building permit)  <b>Sources:</b> [Irismonument]</p>
			Art Nouveau	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> 1875: the architect built some annexes in Lensstraat 15 (at the back side)  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sign:</b> -  <b>Sources:</b> [Irismonument]</p>
		08.08.1988	Neo Flemish Renaissance	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> Distinguishes itself from the other striking buildings in the street by his pinion and varied choice of materials. P.V. Jamaer was the cities architect but made only few realisations in his own practice.  <b>Sign:</b> -  <b>Sources:</b> [Bouwen door de eeuwen heen] &amp; [Repertorium]</p>
			Eclecticism	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> [-]</p>
			Eclecticism (influenced by Italian Renaissance)	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> Elsene 1963  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> [-]</p>




#	General information and details							
#	Picture	Year	Name	First name	Municipality	Street + No.	Typology	New/renovation
21	Not found	1880	Brunfaut	Jules	Elsene	Kapitein Crespelstraat 38	Terraced house	New
22		1880	Dumont	Albert	Sint-Gillis	Schotlandstraat 17, 17a	Terraced house	New + adjusted (1908)
23		1881	Hellemans	Emile	Elsene	Kapitein Crespelstraat 25	Terraced house	New
24		1887	De Rycker	Arthur & Louis	Sint-Gillis	Bosquetstraat 26	Terraced house	New
25		1887	Elle	Édouard	Brussels (East extension)	Orteliusstraat 30	Terraced house	New + adjusted (1895)








General information and details				
Atelier	Intactness	Protection	Style	Additional information
	Demolished (-)		-	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> Vorst 1908, Sint-Gillis 1904  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> [Irismonument]</p>
x	Adjusted ; new function (1929)		Neo Flemish Renaissance	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> 1908: Albert and (son) Alexis Dumont changed the layout of the ground floor  <b>Changes performed by third party:</b> 1929: Became used as the medical center of dr. A. Dumont which was designed by arch. Alexis Dumont (both sons of the architect who lived there before).  <b>Archive:</b> -  <b>Other information:</b> Lived there until he died in 1920, the office is situated in 17a (1883)  <b>Sign:</b> -  <b>Sources:</b> [Irismonument]</p>
	Demolished (facadism) (-)		Eclecticism (influenced by Neo Gothic architecture)	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> Due to years of neglect, only the facade could be saved.  <b>Sources:</b> [Irismonument]</p>
			Eclecticism	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> Designed by two brothers for the personal use of them both.  <b>Sources:</b> [Irismonument]</p>
x			Eclecticism	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> Brussels east extension 1897  <b>Changes performed by architect:</b> The office at the ground floor was enlarged in 1895  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sign:</b> -  <b>Sources:</b> [Irismonument]</p>

#	General information and details							
#	Picture	Year	Name	First name	Municipality	Street + No.	Typology	New/renovation
26		1888	Jaumot	Hyppolite	Schaarbeek	Florisstraat 35	Terraced house	New
27		1888	Taelemans	Victor	Brussels (pentagon)	Watteestraat 20	Terraced house	New
28		1889	Baes	Jean	Brussels (pentagon)	Van Moerstraat 12	Terraced house	New
29		1890	Delune	Ernest	Elsene	Dalstraat 9	Terraced house	New
30		1890	Maukels	Gustave	Brussels (East extension)	Orteliusstraat 5	Terraced house	New






General information and details				
Atelier	Intactness	Protection	Style	Additional information
			Neo Flemish Renaissance	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sign:</b> "1889"  <b>Sources:</b> [Irismonument]</p>
			-	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> East extension 1901, Elsene 1907 (5 personal houses in total)  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> First own house of the architect  <b>Sign:</b> -  <b>Sources:</b> [Bouwen door de eeuwen heen] &amp; [Les Nouvelles du Patrimoine]</p>
			Eclecticism	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> Sgraffito works on the inside  <b>Sign:</b> -  <b>Sources:</b> [Repertorium]</p>
			Eclecticism	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> [-]</p>
			Eclecticism	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sign:</b> -  <b>Sources:</b> [-]</p>

#	General information and details							
#	Picture	Year	Name	First name	Municipality	Street + No.	Typology	New/renovation
31		1890	Saintenoy	Paul	Elsene	Paul Spaakstraat 20-22	Terraced house	New
32		1890	Van Ophem	Frans	Schaarbeek	Emmanuel Hielstraat 37 & Renkinstraat 33 (backside)	Terraced house	New + adjusted (1897)
33		1891	Parys	Édouard	Sint-Gillis	Charleroise Steenweg 204	Terraced house	New
34		1892	Corr	Henri	Brussels (East extension)	Maria-Louizasquare 64	Terraced house	New + adjusted (1896, 1899, 1912)
35		1893	Hankar	Paul	Sint-Gillis	Defacqzstraat 71	Terraced house	New + adjusted (-)

General information and details				
Atelier	Intactness	Protection	Style	Additional information
			Eclecticism (influenced by Neo Flemish Renaissance)	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> Elsene 1897  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> First own house of the architect  <b>Sources:</b> [Irismonument]</p>
			Neo Gothic	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> Schaarbeek 1903  <b>Changes performed by architect:</b> 1897: the architect extended his house with an atelier which he expanded in 1903 in order to house his new personal dwelling.  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> Both plots were connected on a trapezium shaped parcel.  <b>Sign:</b> -  <b>Sources:</b> [Biennale Art Nouveau - Art Deco 2015]</p>
			Eclecticism (influenced by Neorenaissance)	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sign:</b> "anno 1891"  <b>Sources:</b> [Irismonument]</p>
x			Beaux-Arts	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> The house is the result of a renovation of his previous personal house in eclectic style erected on the plot in 1892.  1896: addition of porch and a wooden canopy above the window on the ground floor  1899: addition of his office at the other side of the plot, near the Boduognatusstraat  1912: renovated - most of the changes occurred in the facade (e.g. new addition of storey and change of window bays) and in the garden a gallery was built between the house and the office.  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sign:</b> -  <b>Sources:</b> [Irismonument]</p>
x	Adjusted (1932 - ...)  Restored (1994)	26.05.1975	Art Nouveau	<p><b>Name:</b> Huis Hankar  <b>Type of architect's house:</b> Manifest (of Art Nouveau) and represented his first design (and accompanied his astounding intro to the architectural world)  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> Addition of dormer (dakkapel)  <b>Changes performed by third party:</b> Since 1932 multiple alterations by the Alexis Dumont have heavily disrupted the original layout and relationships (a.o. a division in apartments was created).  Barbara Van Der Wee reconstructed the facade in 1994  <b>Archive:</b> -  <b>Other information:</b> Influences of Japonism are found. Although the plan is quite traditional, the innovative aspect can be found in the facade. It is one of the first houses that announced the principle of facade advertisement, which is taken over by many architects such as Paul Cauchie who operates the concept brilliantly in his own house.  <b>Sign:</b> "à paul hankar / architecte novateur / 1859-1901" &amp; 'p.hankar / architecte' &amp; '1893'  <b>Sources:</b> [Irismonument] &amp; [Repertorium]</p>

#	General information and details							
#	Picture	Year	Name	First name	Municipality	Street + No.	Typology	New/renovation
36		1893	Peeters	Auguste	Sint-Gillis	Theodore Verhaegenstraat 222	Terraced house	New
37		1893	Segers	Jean	Sint-Gillis	Aqueductstraat 47	Terraced house	New
38		1894	Popelin	Armand	Sint-Gillis	Lausannestraat 14	Terraced house	New
39		1894	Van Massenhove	Henri	Brussels (East extension)	Brabançonnelaan 7	Terraced house	New
40		1895	Bisschops	M.	Elsene	Kroonlaan 40	Semi detached	New

General information and details				
Atelier	Intactness	Protection	Style	Additional information
	Ajdusted (1906)		-	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> 1906: addition of storey  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> [Irismonument]</p>
			Eclecticism	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> [-]</p>
			Eclecticism	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sign:</b> -  <b>Sources:</b> [-]</p>
			Eclecticism	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> East extension 1896  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> [Irismonument]</p>
x			Neo Flemish Renaissance	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sign:</b> -  <b>Sources:</b> [-]</p>






#	General information and details							
#	Picture	Year	Name	First name	Municipality	Street + No.	Typology	New/renovation
41		1895	Dumortier	Valère	Sint-Gillis	Edouard Ducpétiauxlaan 90 & Henri Wafelaertsstraat 1	Terraced house (corner house)	New
42		1895	Löw	G.	Schaarbeek	Wijnheuvelenstraat 311	Terraced house	New
43		1895	Van De Velde	Henry	Ukkel	Vanderaeylaan 102	Detached house	New
44		1895	Vandeveld	Henri	Brussels (East extension)	Maria-Louizasquare 68	Terraced house (corner house)	New
45		1896	Conard	Fernand	Brussels (East extension)	Margaretasquare 32	Terraced house	New








General information and details				
Atelier	Intactness	Protection	Style	Additional information
			Eclecticism (influenced by Neo Gothic architecture)	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> [-]</p>
			Eclecticism (influenced by Gothic architecture)	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> Brussels east extension 1900  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> Above the door a tympanum representing the tools of the builder.  <b>Sign:</b> " 1895"  <b>Sources:</b> [Irismonument]</p>
x	Intact	03.08.1983, nominated Unesco	Art Nouveau	<p><b>Name:</b> Bloemenwerf  <b>Type of architect's house:</b> manifest (rich example of Art Nouveau) &amp; carrier switch ( first house he built as an architect)  <b>Other personal houses:</b> Weimar (house nr 2: Hohe Pappeln, 1906), Wassenaer (house nr. 3: De Tent, 1921), Tervuren (house nr 4: La Nouvelle Maison, 1927)  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> AAM  <b>Other information:</b> Remained his personal residence until he moved to Germany (1900).  Inspired by Arts &amp; Crafts  <b>Sources:</b> [Unesco]</p>
			Eclecticism	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sign:</b> -  <b>Sources:</b> [-]</p>
			Eclecticism	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sign:</b> -  <b>Sources:</b> [-]</p>

#	General information and details							
#	Picture	Year	Name	First name	Municipality	Street + No.	Typology	New/renovation
46	Not found	1896	Fastré	D.	Brussels (East extension)	Willem de Zwijgerstraat 26	Terraced house	New
47		1896	Rentmeesters	A.	Schaarbeek	Vondelstraat 121	Terraced house	New
48		1896	Van Massenhove	Henri	Brussels (East extension)	Brabançonnelaan 49	Terraced house	New + adjusted (1928)
49		1897	Caluwaers	Jean-Joseph	Brussels (East extension)	Willem de Zwijgerstraat 40	Terraced house	New
50		1897	Dhaeyer	Georges	Brussels (East extension)	Karel de Grotelaan 34	Terraced house	New


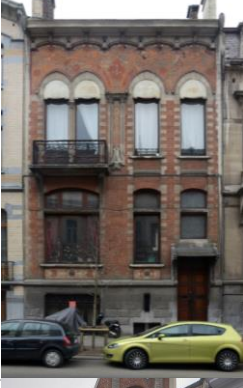


General information and details				
Atelier	Intactness	Protection	Style	Additional information
	Demolished (-)		-	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> [-]</p>
			Eclecticism (influenced by Renaissance)	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sign:</b> "1896"  <b>Sources:</b> [Irismonument]</p>
			Eclecticism (influenced by Neoclassical architecture)	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> East extension 1894  <b>Changes performed by architect:</b> 1928: addition of dormer with geometric wrought iron railing. The architect also replaced the railing on the first floor by a matching one.  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> [Irismonument]</p>
			Eclecticism	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> Built another personal house in 1904 (address unknown)  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sign:</b> -  <b>Sources:</b> [Repertorium]</p>
	Renovated (-)		Neo Gothic	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> Thoroughly renovated  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sign:</b> -  <b>Sources:</b> [Irismonument]</p>

#	General information and details							
#	Picture	Year	Name	First name	Municipality	Street + No.	Typology	New/renovation
51		1897	Elle	Édouard	Brussels (East extension)	Orteliusstraat 2	Terraced house	New
52		1897	Evrard	Vict.	Brussels (East extension)	Saint-Quentinstraat 59	Terraced house	New
53		1897	Saintenoy	Paul	Elsene	Gewijde-boomstraat 123	Terraced house	Renovation
54		1898	Horta	Victor	Sint-Gillis	Amerikaansestraat 23-25	Terraced houses (linked)	New + adjusted (1906, 1908, 1911)
55		1898	Pelseeneer	Edouard	Ukkel	Brugmanlaan 91	Terraced house	New

General information and details				
Atelier	Intactness	Protection	Style	Additional information
				<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> Brussels east extension 1887  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> In construct to what the broad facade suggests, the house is bluit om a small plot as it is positioned on the connection point between the Orteliusstraat and the Hamerstraat by means of a kink in the street allignment. The actual plot has the shape of sharptriangle.  <b>Sign:</b> -  <b>Sources:</b> [Irismonument]</p>
			Eclecticism	
x				<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> 1928: addition of floor for new bedrooms by arch. Chr. Veraart en E. Richir.  <b>Archive:</b> -  <b>Other information:</b> At the ground floor, originally there was an office at the front and a kitchen in the back while the first floor was almost fully occupied by the atelier.  <b>Sign:</b> -  <b>Sources:</b> [Irismonument]</p>
	Adjusted (1928)		Beaux-Arts	
				<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> Elsene 1890  <b>Changes performed by architect:</b> Bought the house (built in 1872) in 1897 and adjusted the facade while he also designed an extension in the back.  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> The garden reached until the Mercelisstraat. The family stayed in the house until the death of the architect in 1952. In 1954 the back of the plot became parceld out (became nrs. 56, 58). Currently owned by vzw 'Mission catholique Hongroise'  <b>Sources:</b> [Irismonument]</p>
		02.07.1992	Eclecticism (influenced by Italian Renaissance)	
x				<p><b>Name:</b> Hortamuseum  <b>Type of architect's house:</b> Manifest: original use of building materials &amp; visual integration of structural elements. Remarkable iron work with characteristic whiplash motif.  <b>Other personal houses:</b> Elsene (1919)  <b>Changes performed by architect:</b>  1906: Enlargment of dining with small salon, extended with a winter garden.  1908: Third room in enfilade added on the ground floor  1911: Window and railing of atelier replaced by garage door  <b>Changes performed by third party:</b>  1969: Jean Delhayre restored the house and opened the museum  1993: Window and railing of atelier replaced by Barbara Van Der Wee.  <b>Archive:</b> Present in the house  <b>Other information:</b> 1898: obtained building permit. nr. 23. represented the architectural and sculpture atelier while nr. 25 housed the personal residence. Both were linked.  <b>Sources:</b> [Irismonument] &amp; [Repertorium]</p>
	Restored; new function (1969, 1987-2010)	16.10.1963, Unesco (2000)	Art Nouveau	
				<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> Ukkel 1910  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> First own house, erected in a very pure Art Nouveau  <b>Sources:</b> [Les nouvelles du patrimoine]</p>
			Art Nouveau	






#	General information and details							
#	Picture	Year	Name	First name	Municipality	Street + No.	Typology	New/renovation
56		1898	Verhelle	Arthur	Brussels (East extension)	Michel Angelolaan 30	Terraced house	New + adjusted (1898)
57		1898	Vermeulen	Ad.	Brussels (East extension)	Brabançonnelaan 57	Terraced house	New
58		1899	Albert	Franz	Elsene	Generaal Pattonstraat 26	Terraced house	New
59		1899	Aulbur	Antoine	Brussels (East extension)	Eedgenotenstraat 123	Terraced house	New + adjusted (1903)
60		1899	Delcoigne	Georges	Sint-Gillis	Louis Moricharplein 14	Terraced house	New

General information and details				
Atelier	Intactness	Protection	Style	Additional information
				<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> East extension 1900  <b>Changes performed by architect:</b> The original design was made for a private client. However, shortly before the start of the construction site, the architect became the owner of the site (and used it for his personal use). Therefore he made some changes to the facade.  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> The architect designed 11 houses in this street, this one was the only one for his personal use.  <b>Sign:</b> 'A. Verhelle / Bouwmeester' (left of the window bay on the ground floor)  <b>Sources:</b> [Irismonument]</p>
				<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> [-]</p>
			Eclecticism	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> 1995: addition of third storey consequent to the addition of a roof terrace.  <b>Archive:</b> -  <b>Other information:</b> assigned by, and almost certainly designed by Albert Franz (only building permit could clarify the designer).  <b>Sign:</b> -  <b>Sources:</b> [Irismonument]</p>
	Adjusted (1995)		Eclecticism	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> Sint-Pieters-Woluwe 1906  <b>Changes performed by architect:</b> The very first design was built, and adjusted in 1903.  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> Designed for him and his wife Louise Gorlé, who gave the assignment. Aulbur build about twenty houses in this quarter. Many of his designs are immersed in the Art Nouveau elements of Horta, who inspired him during the internship of Aulbur in the office of Horta between 1898-1900  <b>Sign:</b> "L'Architecte / AULBUR: GORLE / 1899"  <b>Sources:</b> [Irismonument] &amp; [Les Nouvelles du Patrimoine]</p>
x			Eclecticism (influenced by Neo Gothic architecture & Art Nouveau)	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> Sint-Pieters-Woluwe 1906  <b>Changes performed by architect:</b> The very first design was built, and adjusted in 1903.  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> Designed for him and his wife Louise Gorlé, who gave the assignment. Aulbur build about twenty houses in this quarter. Many of his designs are immersed in the Art Nouveau elements of Horta, who inspired him during the internship of Aulbur in the office of Horta between 1898-1900  <b>Sign:</b> "L'Architecte / AULBUR: GORLE / 1899"  <b>Sources:</b> [Irismonument] &amp; [Les Nouvelles du Patrimoine]</p>
		06.07.2006	Art Nouveau	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> The house was inspired by the personal house of Victor Horta, but is considers a more tense version. However it is one of the few art-nouveau buildings the architect conceived throughout his carrier (he was more neoclassical throughout his other designs)  <b>Sign:</b> -  <b>Sources:</b> [Irismonument]</p>






#	General information and details							
#	Picture	Year	Name	First name	Municipality	Street + No.	Typology	New/renovation
61		1899	D'Ours	Franz	Brussels (East extension)	Newtonstraat 5	Terraced house	New
62		1899	Govaerts	Léon	Sint-Joost-Ten-Node	de Liedekerkestraat 112	Terraced houses (twin house)	Renovation
63		1899	Jacobs	Henri	Schaarbeek	Maarschalk Fochlaan 9	Terraced house	New
64		1899	Ramaekers	Édouard	Brussels (East extension)	Correggiostraat 35	Terraced house	New
65		1899	Ramaekers	Jean	Elsene	Gewijdeboomstraat 98	Terraced house	New








General information and details				
Atelier	Intactness	Protection	Style	Additional information
			Eclecticism (influenced by Neoclassical architecture)	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sign:</b> -  <b>Sources:</b> [-]</p>
	Renovated; new function (-)	29.06.2000	Art Nouveau	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> He renovated a house from 1864 (neoclassical appearance) which he brought back into fashion with his Art Nouveau.  <b>Changes performed by third party:</b> Houses currently houses the recreational centre of Sint-Joost-Ten-Node  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> [Irismonument] &amp; [Repertorium]</p>
x		12.09.1996	Art Nouveau	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> First own house with a studio  <b>Sign:</b> "H. JACOBS – ARCHITECTE"  <b>Sources:</b> [Irismonument]</p>
x		05.03.2007	Art Nouveau (influenced by Neo Gothic architecture)	<p><b>Name:</b> -  <b>Type of architect's house:</b> Pinnacle of his carrier  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> Lived in the house until his death (1941)  <b>Sources:</b> [Irismonument]</p>
	Renovated (-)		Neo Gothic	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sign:</b> -  <b>Sources:</b> [-]</p>

#	General information and details							
#	Picture	Year	Name	First name	Municipality	Street + No.	Typology	New/renovation
66		1899	Struyven	Alex	Schaarbeek	Vandeweyerstraat 57	Terraced house	Renovation + adjusted (1909)
67		1900	David	Louis	Ukkel	Brugmannlaan 490	Terraced house	New
68		1900	Löw	Guillaume	Brussels (East extension)	Van Campenhoutstraat 63	Terraced house	New
69		1900	Seeldayers	Fritz	Sint-Gillis	Morisstraat 52	Terraced house	New
70		1900	Verhelle	Arthur	Brussels (East extension)	Brabançonnelaan 6	Terraced house	New

General information and details				
Atelier	Intactness	Protection	Style	Additional information
x			Neoclassicism	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> To the house of 1868 the architect added in 1900 a new storey 1909: the architect built his office at the back side which is connected to Brichautstraat 51.  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> [Irismonument]</p>
			-	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> Inspired by Gaudi (ubiquitous and sculptural stone contrasts with the unbridled scrolls in the ironwork of the balconies) but with a more traditional plan  <b>Sources:</b> [Les Nouvelles du Patrimoine]</p>
x			Eclecticism (influenced by Neo Gothic architecture)	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> Schaarbeek 1895  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> At the front of the first floor the working room of the architect was situated  <b>Sign:</b> -  <b>Sources:</b> [Irismonument]</p>
			Art Nouveau	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> [-]</p>
x			Eclecticism (influenced by Neo Flemish Renaissance)	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> East extension 1898  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> The atelier of the architect was originally housed in two spaces situated on the ground floor (in the first travee). This house was featured by a more rich architecture than his previous personal dwelling.  <b>Sources:</b> [Irismonument]</p>

#	General information and details							
#	Picture	Year	Name	First name	Municipality	Street + No.	Typology	New/renovation
71		1901	Blérot	Ernest	Elsene	Rue vilainXIII 3 corner with Genraal de Gaullelaan	Terraced house (corner house)	New
72		1901	Daulmérie	Édouard	Brussels (East extension)	Patriottenstraat 40	Terraced house	New
73		1901	Goris	E.	Brussels (East extension)	Eedgenotenstraat 80	Terraced house	New
74		1901	Serrure	Louis	Sint-Gillis	Albaniëstraat 10	Terraced house	New
75		1901	Taelemans	Victor	Brussels (East extension)	Filips de Goedestraat 70 & Pacifiëtiëstraat	Terraced house (corner house)	New

General information and details				
Atelier	Intactness	Protection	Style	Additional information
x	Demolished (1962)		Art Nouveau	<p><b>Name:</b> -</p> <p><b>Type of architect's house:</b> Synthesis</p> <p><b>Other personal houses:</b> -</p> <p><b>Changes performed by architect:</b> -</p> <p><b>Changes performed by third party:</b> -</p> <p><b>Archive:</b> -</p> <p><b>Other information:</b> After the completion of his own house (in 1904) he brought his practice to halt in order to travel and invent. The atelier was adjacent to the house.</p> <p><b>Sources:</b> [Irismonument] &amp; [Repertorium] &amp; [Book Art Nouveau, Art Deco &amp; Modernisme]</p>
			Eclecticism	<p><b>Name:</b> -</p> <p><b>Type of architect's house:</b> -</p> <p><b>Other personal houses:</b> -</p> <p><b>Changes performed by architect:</b> -</p> <p><b>Changes performed by third party:</b> -</p> <p><b>Archive:</b> -</p> <p><b>Other information:</b> -</p> <p><b>Sign:</b> -</p> <p><b>Sources:</b> [-]</p>
			Eclecticism	<p><b>Name:</b> -</p> <p><b>Type of architect's house:</b> -</p> <p><b>Other personal houses:</b> -</p> <p><b>Changes performed by architect:</b> -</p> <p><b>Changes performed by third party:</b> -</p> <p><b>Archive:</b> -</p> <p><b>Other information:</b> -</p> <p><b>Sign:</b> -</p> <p><b>Sources:</b> [-]</p>
			Eclecticism (influenced by Art Nouveau)	<p><b>Name:</b> -</p> <p><b>Type of architect's house:</b> -</p> <p><b>Other personal houses:</b> -</p> <p><b>Changes performed by architect:</b> -</p> <p><b>Changes performed by third party:</b> -</p> <p><b>Archive:</b> -</p> <p><b>Other information:</b> -</p> <p><b>Sources:</b> [Irismonument]</p>
x		08.08.1988	Art Nouveau	<p><b>Name:</b> -</p> <p><b>Type of architect's house:</b> -</p> <p><b>Other personal houses:</b> Brussels pentagon 1888, Elsene 1907 (5 personal houses in total)</p> <p><b>Changes performed by architect:</b> -</p> <p><b>Changes performed by third party:</b> -</p> <p><b>Archive:</b> -</p> <p><b>Other information:</b> The architect's trademark is already traced back in this house: the horseshoe arch. The house is inspired by the personal house of the family Otlet of 1894 by the hand of Octave Van Rysselberghe &amp; Herni Van De Velde</p> <p><b>Sign:</b> -</p> <p><b>Sources:</b> [Irismonument] &amp; [Les Nouvelles du Patrimoine]</p>

#	General information and details							
#	Picture	Year	Name	First name	Municipality	Street + No.	Typology	New/renovation
76		1901	Van Hall	Jean	Schaerbeek	Renkinstraat 90	Terraced house	New
77		1901	Vosch	Charles	Brussels (East extension)	Keizer Karelstraat 128a	Terraced house	New
78		1902	Defontaine	William	Sint-Gillis	Maurice Wilmottestraat 28 & Spanjestaart	Terraced house (corner house)	New
79		1902	Delune	Aimable	Elsene	Van Elewycckstraat 41	Terraced house	New
80		1902	Gilson	P.	Sint-Joost-Ten-Node	Tweetorenstraat 114	Terraced house	New

General information and details				
Atelier	Intactness	Protection	Style	Additional information
			Art Nouveau	<p><b>Name:</b> Langbehn house  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> The ground floor became used with for commercial aims  <b>Archive:</b> -  <b>Other information:</b> The house displays a mix of techniques and materials: stained-glass windows and wrought iron with dragonflies and butterflies as motifs, block bricks of pink sandstone, wooden bays ... The house was purchased in 1926 by the mother of artist Roger Langbehn who gave the house its current name. Houses at the moment the vzw Roger Langbehn pour l'éducation par les arts et le respect de la nature.  <b>Sign:</b> -  <b>Sources:</b> [Biennale Art Nouveau - Art Deco 2015] &amp; [Irismonument] &amp; [Wesite Schaarbeek]</p>
	Renovated (1934)		Modernism	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> 1934: Arch. Louis Hoebeke buys the house and renovates it in a harsh way  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> [Irismonument]</p>
	Adjusted (1938)		Art Nouveau	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> Sint-Gillis 1908  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> 1938: addition of garage door  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sign:</b> -  <b>Sources:</b> [Irismonument]</p>
		23.02.2006	Art Nouveau	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> Used to be a part of three identical houses (41-45).  <b>Sign:</b> Sgraffito on bow window: '1903, A(imable) D(elune) – C(atherine) V(arvenne)'  <b>Sources:</b> [Irismonument]</p>
x			-	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sign:</b> -  <b>Sources:</b> [-]</p>

#	General information and details							
#	Picture	Year	Name	First name	Municipality	Street + No.	Typology	New/renovation
81		1902	Hemelsoet	Frans	Schaarbeek	Prinses Elisabethlaan 22	Terraced house	New
82		1902	Strauven	Gustave	Brussels (East extension)	Lutherstraat 28 & Calvijnstraat 5 (back side)	Terraced house	New + adjusted (1902, 1923)
83		1902	Tilley	Franz	Elsene	Vilain XIII-straat 7	Terraced house	New
84		1902	Vanvlasselaer	François	Sint-Pieters-Woluwe	Paul Wemaerestraat 24	Terraced house	New
85		1902	Wartel	Henri	Sint-Gillis	Montenegrostraat 5	Terraced house	New



General information and details				
Atelier	Intactness	Protection	Style	Additional information
			Neo Renaissance (influenced by Art Nouveau)	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> His first personal house  <b>Sign:</b> "FRS HEMELSOET / ARCH." &amp; "ANNO / 1902"  <b>Sources:</b> [Biennale Art Nouveau - Art Deco 2015] &amp; [Irismonument]</p>
		06.05.2004	Art Nouveau	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b>  <i>During construction: The design was much more enriched with respect to the built project since during construction numerous changes had to be made due to town planning rules, for instance at the back facade. Moreover, originally the architect wanted to make an inner court enclosed by a wall embellished with decorative ironwork, which was declined as well by the municipality.</i>  <b>1923:</b> The covered basement and kitchen were remodeled into a garage.  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> Elbow shaped parcel of 3,75m width, having a front facade at both streets. It represents a very flamboyant Art Nouveau  <b>Sources:</b> [Irismonument]</p>
x			Art Nouveau	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> The architect lived there until he died in 1929  <b>Sign:</b> -  <b>Sources:</b> [Irismonument]</p>
x			Eclecticism	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> Studio spread out over the entire second floor of the house and equipped with an office  <b>Sign:</b> -  <b>Sources:</b> [Irismonument]</p>
			Eclecticism	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> [-]</p>

#	General information and details							
#	Picture	Year	Name	First name	Municipality	Street + No.	Typology	New/renovation
86		1903	Barth	Georges	Brussels (East extension)	Leonardo da Vincistraat 16	Terraced house	New
87		1903	Boelens	Alphonse	Ukkel	Karmelietenstraat 177	Terraced house	New
88		1903	Delbove	Léopold Emile	Elsene	Legrandlaan 27	Terraced house	New
89		1903	Frankinet	Édouard	Sint-Lambrechts-Woluwe	Kruisdagenlaan 21	Terraced house	New
90		1903	van Ophem	Frans	Schaarbeek	Renkinstraat 33 & Emmanuel Hielstraat 37 (backside)	Terraced house	Renovation





General information and details				
Atelier	Intactness	Protection	Style	Additional information
			Eclecticism	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> [-]</p>
		15.05.2008	Art Nouveau	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> Decorative facade inspired by the works of Hankar  <b>Sources:</b> [Besluit bescherming]</p>
			Eclecticism	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> [-]</p>
x		02.04.1999 (presevation list)	Art Nouveau	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> The architect designed as well nr. 17 and 19, sgraffito made by Paul Cauchie. The atelier was built in the same year as the house, and placed at the backside of the building.  <b>Sign:</b> -  <b>Sources:</b> [Irismonument]</p>
x	Restored (2003)		Eclecticism (influenced by Art Nouveau & Picturesque architecture)	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> Schaarbeek 1890  <b>Changes performed by architect:</b> 1903: Frans Van Ophem renovated the small houses that he used before as his studio (coonnected) to his previous personal house in Emmanuel Hielstraat 37) into his picturesque and lavishly decorated second personal house by an addition of storeys and a volume on the left  <b>Changes performed by third party:</b> Restored in 2003 by Strubbe-Priit architecten who currentlly have their architectural office in the building  <b>Archive:</b> -  <b>Other information:</b> Some very decotative elements are still preserved in the hall and staircase. The house was inspired by rural architecture. The parcel has the shape of a trapezium. Both plots were connected  <b>Sign:</b> -  <b>Sources:</b> [Biennale Art Nouveau - Art Deco 2015] &amp; [Irismonument] &amp; [Website Schaarbeek]</p>

#	General information and details							
#	Picture	Year	Name	First name	Municipality	Street + No.	Typology	New/renovation
91		1904	Brunfaut	Jules	Sint-Gillis	Charloise Steenweg 228	Terraced house	New
92		1904	Mayeres	Michel	Sint-Joost-Ten-Node	Warmoesstraat 150	Terraced house	New
93		1904	Ramaekers	J.	Etterbeek	Van Meyelplein 24	Terraced house	New
94		1904	Rieck	Henri	Sint-Gillis	Sint-Bernardusstraat 5	Terraced house	New
95		1904	Van Waeg	Edouard	Sint-Pieters-Woluwe	Vandenhovenstraat 86	Terraced house	New

General information and details				
Atelier	Intactness	Protection	Style	Additional information
			Beaux-Arts	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> Elsene 1880, Vorst 1908  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sign:</b> '(ules) Brunfaut archte' en gedateerd op hoofdgestel 'MCMIV'.  <b>Sources:</b> [Irismonument]</p>
x	Sgraffito had disappeared	12.03.1998	Art Nouveau	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> Very fascination facade. Architectural studio present in the upper floor, marked by the large window.  <b>Sources:</b> [Les nouvelles du patrimoine]</p>
			Neo Gothic	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sign:</b> -  <b>Sources:</b> [Irismonument]</p>
			Neoclassicism	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sign:</b> -  <b>Sources:</b> [-]</p>
			Eclecticism	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> [-]</p>


#	General information and details							
#	Picture	Year	Name	First name	Municipality	Street + No.	Typology	New/renovation
96		1905	Baucq	Philippe	Schaarbeek	Roodebeeklaan 49	Terraced house	New
97		1905	Cauchie	Paul	Etterbeek	Frankenstraat 5	Terraced house	New + adjusted (1906, 1911)
98		1905	Dewin	Jean-Baptiste	Vorst	Molièrelaan 151	Terraced house	New + adjusted (1922)
99		1905	Lambelé	Oscar	Sint-Gillis	Henri Wafelaertsstraat 31	Terraced house	New
100		1905	Rocher	Eugène	Schaarbeek	Hollestraat 24	Terraced house	New

General information and details				
Atelier	Intactness	Protection	Style	Additional information
			Eclecticism	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> [-]</p>
x	Restored (1981 - ...)	26.05.1975	Art Nouveau	<p><b>Name:</b> Huis Cauchie  <b>Type of architect's house:</b> Bill board to showcase his potential and thereby attract clients  <b>Other personal houses:</b> Sint-Pieters-Woluwe (1926)  <b>Changes performed by architect:</b> 1906 &amp; 1911: the architect enlarged the back of the house twice  <b>Changes performed by third party:</b> Restoration of scraffito by J.J. Boucau, X. De Pieront &amp; M. Henricot . The house was saved of demolition by the couple Decissy (new owners) who also restored the house to its former glory  <b>Archive:</b> -  <b>Other information:</b> Even the original furniture was designed by Cauchie. It is one of the most exemplary works in his rather small oeuvre.  <b>Sign:</b> "MR &amp; MME CAUCHIE / DECORATEURS / COURS PRIVÉ / D'ART APPLIQUÉ / PEINTURE / DESSINS / BRODERIE D'ART / APPLICATIONS DIVERSES"; On the right: "ATELIERS CAUCHIE / INSTALLATIONS / MODERNES / TRANSFORMATIONS / ORIGINALES D'INTÉRIEURS ET DE FACADES / DÉCORATION PEINTURE / SGRAFFITO BRODERIE / MEUBLES TENTURES".  <b>Sources:</b> [Irismonument]</p>
x	Restored (2007- ...)	08.11.2007	Art Nouveau	<p><b>Name:</b> Woning Dewin  <b>Type of architect's house:</b> Experiment  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> 1922: Addition of annex, cellar and changes to the layout of the ground floor  <b>Changes performed by third party:</b> Restoration performed by MA<sup>2</sup>  <b>Archive:</b> -  <b>Other information:</b> Lived in the house since 1907. The original decoration and furniture were still present at time of renovation. Dewin was the most modern architect in his quartier (amongst others F. Petit, C. Damman).  <b>Sign:</b> "J.B. Dewin, Architecte 07"  <b>Sources:</b> [Erfgoed Brussel] &amp; [MA<sup>2</sup>]</p>
			Eclecticism	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> [-]</p>
	Adjusted (1909, 1925)		Eclecticism (influenced by Art Nouveau)	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> As well in 1909 as in 1925 a storey was added.  <b>Archive:</b> -  <b>Other information:</b> Originally 3 storeys. Built as an integral part with nr. 22  <b>Sign:</b> Present on nr. 22: "EUG. ROCHER. / arch. 1905.  <b>Sources:</b> [Irismonument]</p>






#	General information and details							
#	Picture	Year	Name	First name	Municipality	Street + No.	Typology	New/renovation
101		1905	Serrure	Théo	Schaarbeek	Jenatzystraat 19	Terraced house	New
102	Not found	1905	Vasanne	Alfons	Watermaal-Bosvoorde	E. Van Becelaerelaan 160	Detached house	New
103		1905	Wellens	Henri	Etterbeek	Oudergemlaan 234	Terraced house	New
104		1906	Aulbur	Antoine	Sint-Pieters-Woluwe	Tervurenlaan 128	Terraced house	New + adjusted (-)
105		1906	Cochaux-Ségard	Georges	Etterbeek	Trevierenstraat 16-18	Terraced house	New + adjusted (1909)








General information and details				
Atelier	Intactness	Protection	Style	Additional information
			Eclecticism (influenced by Art Nouveau)	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> Won the silver medal of the gable competition in 1906-1907 of Schaarbeek  <b>Sign:</b> -  <b>Sources:</b> [Irismonument]</p>
			-	<p><b>Name:</b> Villa les trois Canadas  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> Became his own house after a few years  <b>Sources:</b> [Issuu p47]</p>
x	Adjusted (1934, 1939)		Art Nouveau	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> 1934: augmentation by Albert Timmermans  1939: alteration of last building storey (1934) by Jean Finné  <b>Archive:</b> -  <b>Other information:</b> Wing-door leading from the hallway to the architectural office at the back  <b>Sources:</b> [Irismonument]</p>
x	Renovated (severely, 1931)		Art Nouveau	<p><b>Name:</b> -  <b>Type of architect's house:</b> Top of his career  <b>Other personal houses:</b> Brussel stad 1899  <b>Changes performed by architect:</b> Originally the house had 4 floors, but Aulbur added one storey afterwards,  <b>Changes performed by third party:</b> 1931: Currently Art Deco apartment of 7 storeys by P. Rouard and Em. Dereck  which have altered the facade significantly.  <b>Archive:</b> -  <b>Other information:</b> Many of Aulbur's designs are immersed in the Art Nouveau elements inspired by Horta, who  trained him during his internship in his architectural office between 1898-1900  <b>Sign:</b> -  <b>Sources:</b> [Nouvelles du Patrimoine] &amp; [Irismonument]</p>
x	Adjusted (1928)		Eclecticism	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> Addition of an architectural office and multiple studio's at the left in 1909 (left  house of both is nr. 16).  <b>Changes performed by third party:</b> 1928 office (nr. 16) was transformed into a garage (facade was transformed  in order to fit a garage door).  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sign:</b> -  <b>Sources:</b> [Irismonument]</p>

#	General information and details							
#	Picture	Year	Name	First name	Municipality	Street + No.	Typology	New/renovation
106		1906	Dankelman	Albert	Schaarbeek	Jenatzystraat 9	Terraced house	New
107		1906	Godsdeel	Henri	Etterbeek	Oudergemlaan 297	Terraced house	New
108		1906	Nelissen	Arthur	Vorst	Kemmelberglaan 5	Terraced house	New
109		1906	Rau	Jules	Sint-Pieters-Woluwe	Tervurenlaan 124	Terraced house (corner house)	New
110		1907	Bosmans	Constant	Schaarbeek	Vergotesquare 27 & Vergrotestraat	Terraced house (corner house)	New






General information and details				
Atelier	Intactness	Protection	Style	Additional information
			Neo Gothic (influenced by Art Nouveau)	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sign:</b> "A.DANKELMAN / ARCH. 1906"  <b>Sources:</b> [Irismonument]</p>
			Art Nouveau	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sign:</b> -  <b>Sources:</b> [-]</p>
		23.02.2006	Art Nouveau	<p><b>Name:</b> Villa Beau Site  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> [Repertorium] &amp; [Register of protected heritage in Brussels]</p>
x	Adjusted; new function (1931, 1944)		Eclecticism	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> 1931: the house was altered for the Société Générale de Belgique and by arch. Gaston Deru. First the cellars were transformed into a trunk room and in 1944 it became an air-rade shelter  <b>Archive:</b> -  <b>Other information:</b> The houses at each side were designed together by means of mirror image. The ground floor was used for the architectural office and studio  <b>Sign:</b> -  <b>Sources:</b> [Irismonument]</p>
	Renovated (1939)		Eclecticism (influenced by Art Nouveau)	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> 1939: renovation by Cyrill Van Lierde of the last storey and addition of new storey  <b>Archive:</b> -  <b>Other information:</b> Designed by both Constant Bosmans and Henri Vandeveld  <b>Sign:</b> -  <b>Sources:</b> [Irismonument]</p>

#	General information and details							
#	Picture	Year	Name	First name	Municipality	Street + No.	Typology	New/renovation
111		1907	Taelemans	Victor	Elsene	Ernest Solvaystraat 32	Terraced house	New
112		1907	Verhas	Clément	Schaarbeek	Voltairelaan 57	Terraced house	New
113		1908	Blomme	Adrien	Elsene	Amerikaansestraat 205 & Lariksenstraat	Terraced house (corner house)	New
114		1908	Brunfaut	Jules	Vorst	Molierelaan 104	Terraced house	New
115		1908	Dechamps	Maurice	Schaarbeek	Louis Bertrandlaan 66	Terraced house	New

General information and details				
Atelier	Intactness	Protection	Style	Additional information
x		19.02.1998	Art Nouveau	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> Brussels pentagon 1888, east extension 1901 (5 personal houses in total)  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> Second personal house with studio, but 5th own house. Already some very modernist shapes can be distinguished  <b>Sign:</b> -  <b>Sources:</b> [Irismonument] &amp; [Nouvelles du Patrimoine]</p>
x			Eclecticism (influenced by Baroque architecture)	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> Won the golden medal on the gable competition of Schaarbeek 1907-1908  <b>Sign:</b> -  <b>Sources:</b> [-]</p>
x	Renovated (1920)	05.06.1997	Eclecticism (influenced by Art Nouveau & Arts and Crafts)	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> Elsene 1913, South extension 1928  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> Renovated in 1920 by the new owner, but based on a design by the hand of Adrien Blomme himself.  <b>Archive:</b> -  <b>Other information:</b> First own house and atelier of Blomme  <b>Sources:</b> [Irismonument]</p>
x			Eclecticism	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> Elsene 1880, Sint-Gillis 1904  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> Inspired by the Italian 'Quattrocento'  <b>Sources:</b> [Vorst à la carte]</p>
			Eclecticism (influenced by Baroque architecture)	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> Won silver medal during gable competition of Schaarbeek in 1908-1909  <b>Sources:</b> [Irismonument]</p>






#	General information and details							
#	Picture	Year	Name	First name	Municipality	Street + No.	Typology	New/renovation
116		1908	Defontaine	William	Sint-Gillis	Henri Wafelaertsstraat 59	Terraced house	New
117		1908	Diongre	Joseph	Schaarbeek	Léopold Couroublestraat 11	Terraced house	New
118		1908	Frère	Albert	Vorst	Albertlaan 198	Terraced house	New
119		1908	Loens	Emile	Etterbeek	Generaal Capiaumontstraat 74	Terraced house	New
120		1908	Muller	Charles	Etterbeek	Tervurenlaan 86	Terraced house	New

General information and details				
Atelier	Intactness	Protection	Style	Additional information
			Beaux-Arts	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> Sint-Gillis 1902  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sign:</b> -  <b>Sources:</b> [-]</p>
			Neo Renaissance	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> Ukkel 1928, Schaarbeek 1914  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> Burned his personal archive shortly before his death.  <b>Other information:</b> First price in the gable contest of Schaarbeek in 1908-1909  <b>Sign:</b> "(Joseph). DIONGRE. / ARCHTE 1908".  <b>Sources:</b> [Irismonument]</p>
			-	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> [-]</p>
			Eclecticism (influenced by Art Nouveau)	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> [-]</p>
	Adjusted (1951, 1959)		Eclecticism	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> 1951: addition of a garage door where the 'drielight' used to be  1959: addition of one storey by arch. Paul Maes  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sign:</b> -  <b>Sources:</b> [Irismonument]</p>

#	General information and details							
#	Picture	Year	Name	First name	Municipality	Street + No.	Typology	New/renovation
121		1909	Damman	Camille	Elsene	Louis Lepoutrelaan 44	Terraced house	New
122		1909	Hamesse	Paul	Sint-Gillis	Jef Lambeauxlaan 25 & Antoine Bréartstraat	Terraced house (corner house)	New
123		1909	Roosenboom	Albert	Sint-Gillis	Verbindingslaan 4	Semi detached	New
124		1910	Capette	Jean	Elsene	Keienveldstraat 2	Terraced house (corner house)	New
125		1910	Delune	Léon	Elsene	de Henninstraat 21	Terraced house	New



General information and details				
Atelier	Intactness	Protection	Style	Additional information
x			Beaux-Arts	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> Sint-Gillis 1890  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> [-]</p>
x		23.10.1997	Art Deco	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> The architect worked together with his two brothers (Georges and Léon). Their stury bureau was situated in the house.  <b>Sign:</b> 'Paul Hamesse / &amp; frères / architectes'.  <b>Sources:</b> [Irismonument]</p>
			Beaux-Arts	<p><b>Name:</b> -  <b>Type of architect's house:</b> Masterpiece  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> [Irismonument]</p>
			Neo Flemish Baroque	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> Forms the corner together with the house in De Stassartstraat 64. Both are by the hand of the same architects (Léon &amp; Jean). Both houses are quite alike.  <b>Sign:</b> "[Jean]. &amp; L[éon]. Capette. / Archtes. / 1910".  <b>Sources:</b> [Irismonument]</p>
			Art Nouveau	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> The plans of the archive do not entirely match the built house, they were altered during construction  <b>Sources:</b> [Irismonument]</p>

#	General information and details							
#	Picture	Year	Name	First name	Municipality	Street + No.	Typology	New/renovation
126		1910	Goyens	Jules	Sint-Pieters-Woluwe	Vandenhovenstraat 64	Terraced house	New
127		1910	Lemaire	Robert	Sint-Gillis	Savoiestraat 66	Terraced house	New
128		1910	Pelseeneer	Edouard	Ukkel	Winston Churchilllaan 51	Semi detached	New
129		1910	Piquet	Paul	Elsene	Molièrelaan 130	Terraced house	New
130		1910	Van Neck	Joseph	Sint-Gillis	Jef Lambeauxlaan 21-23 & Antione Bréartstraat	Terraced house (corner house)	New




General information and details				
Atelier	Intactness	Protection	Style	Additional information
			Eclecticism	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sign:</b> -  <b>Sources:</b> [-]</p>
			Art Nouveau	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sign:</b> "R(ober) Lemaire / Arch. 1910"  <b>Sources:</b> [Irismonument]</p>
x		04.03.1999	Art Nouveau (influenced by Cottage style)	<p><b>Name:</b> Villa Pelseneer  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> Ukkel 1898  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> Saved at the last moment from demolition. It was designed as a whole of three houses, commissioned by his father in law to house the entire family (nr. 51-55). Only this house remains today, and Eduoard moved in himself in nr. 51 in 1911. A lot of the initial furniture is preserved as well as the original woodwork. The facade represents a complex volumetry.  <b>Sources:</b> [Les nouvelles du patrimoine] &amp; [Immofiscal]</p>
x			Beaux-Arts	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sign:</b> -  <b>Sources:</b> [-]</p>
x		Adjusted (1953)	Eclecticism (influenced by Neorenaissance)	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> 1953: addition of garagedoor and the implementation of a bow-window at the first storey.  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sign:</b> -  <b>Sources:</b> [Irismonument]</p>

#	General information and details							
#	Picture	Year	Name	First name	Municipality	Street + No.	Typology	New/renovation
131		1911	Coomans	Charles	Schaarbeek	Emile Maxlaan 50	Terraced house	New
132		1911	De Pauw	Fernand	Schaarbeek	Lambermontlaan 172	Terraced house	New
133		1911	Lauwers	Oscar	Schaarbeek	Eugène Demolderlaan 152	Terraced house	New
134		1911	Rasquin	Florent	Schaarbeek	Sleecxlaan 31	Terraced house	New
135		1911	Veldeman	Guillaume	Schaarbeek	Albert Giraudlaan 97	Terraced house	New

General information and details				
Atelier	Intactness	Protection	Style	Additional information
x			Beaux-Arts	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> Office at the backside of the house on the second floor  <b>Sign:</b> Present but no further information (with metal letters, illegible on pictures)  <b>Sources:</b> [Irismonument]</p>
x			Eclecticism	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> Won the ruby medal on the gable competition of Schaarbeek in 1912.  <b>Sign:</b> "F. DE PAUW / Architecte"  <b>Sources:</b> [Irismonument]</p>
			Eclecticism (influenced by Art Nouveau)	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> Won the brass medal on the gable competition of Schaarbeek in 1911-1912  <b>Sign:</b> "OSCAR / LAUWERS / ARCHITECTE"  <b>Sources:</b> [Irismonument]</p>
			Art Nouveau	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> Sgraffiti n.o.v. Paul Cauchie.  <b>Sign:</b> "FLRosquin / =: Archte" and presence of a ruler and compass  <b>Sources:</b> [Irismonument]</p>
x			Eclecticism (influenced by Neorenaissance)	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> Through a glazed wall at the back side, the studio at the back receives more light.  <b>Sign:</b> "GUIL. VELDEMAN / ARCHte, à Schaarbeek"  <b>Sources:</b> [Irismonument]</p>






#	General information and details							
#	Picture	Year	Name	First name	Municipality	Street + No.	Typology	New/renovation
136		1912	Abeloos	Clément	Sint-Gillis	Savoiestraat 124	Terraced house	New
137		1912	Borgers	Antoine	Vorst	Van Volxemlaan 242	Terraced house	New
138	Not Found	1912	Brunfaut	Fernand	Jette	De Smet de Naeyerlaan 69	Undetermined	New
139		1912	Damman	Camille	Sint-Gillis	Charleroise Steenweg 206	Terraced house	Renovation
140		1912	De Ligne	Jean	Sint-Pieters-Woluwe	Maurice Liétartstraat 62	Terraced houses (linked)	New

General information and details				
Atelier	Intactness	Protection	Style	Additional information
			Neo Flemish Renaissance	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> [-]</p>
			-	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> [-]</p>
			-	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> AAM  <b>Other information:</b> -  <b>Sources:</b> [-]</p>
			Eclecticism	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> Elsene 1909  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> Commissioned by arch. Victor Taelmans in 1890. Inhabited by Damman in 1912  <b>Sources:</b> [Irismonument] &amp; [Almanakken]</p>
x			Eclecticism	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> Sint-Pieters-Woluwe (1921)  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sign:</b> on the left in bas-relief an owl and drafting compass are present, dated "1912"  <b>Sources:</b> [Irismonument]</p>





#	General information and details							
	Picture	Year	Name	First name	Municipality	Street + No.	Typology	New/renovation
141		1912	Linssen	Eugène A.	Etterbeek	Aduatiekersstraat 27	Terraced house	New
142		1912	Van Hoecke-Dessel	Achille	Elsene	de Henninstraat 14	Terraced house	New
143		1912	Van Meir	Félix	Schaarbeek	Sleeckxlaan 35	Terraced house	New
144		1912	Van Rysselberghe	Octave	Elsene	Livornostraat 83	Semi detached	New
145		1913	Blomme	Adrien	Elsene	Geo Bernierlaan 13, 13a, 13b	Terraced house	New + adjusted (1928)








General information and details				
Atelier	Intactness	Protection	Style	Additional information
			Beaux-Arts	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> The neighbouring house (nr. 25) is based on an alike design by te same architect, who was as well the owner of both houses.  <b>Sources:</b> [Irismonument]</p>
x			Art Nouveau	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> Gent (Kunstlaan 1903)  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> In the third storey a large window is present that probably lightend the atelier. The house is designed in an overal retrenched, decoration-less architecture  <b>Sources:</b> [Irismonument] + [Repertorium]</p>
			Eclecticism	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> Was also used as return investment house, built shortly after his return investment house at nr. 33 (1908). Both form an ensemble  <b>Sign:</b> On nr 33: "FELIX VAN MEIR / ARCHTE"  <b>Sources:</b> [Irismonument]</p>
		05.06.1997	Art Nouveau	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> Last design of the architect, but situated on a difficult plot: a blind backside and a very narrow footprint of 6x6m. However this enabled him to use his ingenuity: he creates a third façade, allowing lateral illumination of the back rooms and placed the staircase in a turret, freeing space.  <b>Sources:</b> [Irismonument]</p>
x	Renovated; new function (-)	05.06.1997 (preservation list)	Eclecticism (influenced by Neorenaissance)	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> Elsene 1908, South extension 1928  <b>Changes performed by architect:</b> Addition of top floor by Blomme in 1928  <b>Changes performed by third party:</b> Currently houses the Swedish Embassy  <b>Archive:</b> -  <b>Other information:</b> L-shaped groundplan, atelier in annex.  <b>Sources:</b> [Irismonument]</p>

#	General information and details							
#	Picture	Year	Name	First name	Municipality	Street + No.	Typology	New/renovation
146		1913	De Lestré	Benjamin	Elsene	Louis Hymansstraat 1 & M. Delstanchestraat	Terraced house (corner house)	New
147		1913	Doom	René	Schaarbeek	Diamantlaan 143	Terraced house	New
148		1913	Henry	E.	Schaarbeek	Albert Giraudlaan 22	Terraced house	Renovation
149		1913	Hobé	Georges	Elsene	Kluisstraat 54	Terraced house	New
150		1913	Lefever	Fernand	Koekelberg	Pantheonlaan 59	Terraced house	New

General information and details				
Atelier	Intactness	Protection	Style	Additional information
	Renovated (1934)		Beaux-Arts	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> <i>Elsene (no date found)</i>  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> <i>1934: addition of storey + renovation into appartments by architect G. Gilbert</i>  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> <i>[Irismonument]</i></p>
			Beaux-Arts	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> <i>Won the golden medal during the gable competition of Schaarbeek in 1914</i>  <b>Sign:</b> <i>"René Doom / architecte / F. Van Cuyck / sculpteur / 1913".</i>  <b>Sources:</b> <i>[Irismonument]</i></p>
			Eclecticism (influenced by Beaux-Arts architecture)	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> <i>The house was originally designed for a member of his family before the architect moved in himself. However the built version deviates a lot from the building permit (and became more cottage inspired).</i>  <b>Sign:</b> <i>"E HENRY / ARCH."</i>  <b>Sources:</b> <i>[Irismonument]</i></p>
		05.06.1997 (preservation list)	Beaux-Arts	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> <i>De Panne (Villa Kykhill)</i>  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> <i>Very spacious house with abundace of natural light flowing in and large stair well (equipped with sky light). Much attention was given towards decoration and the use of recovered materials such as ceramic tiles and stained windows. Hobé educated Dewin as a trainee.  He built many villas at the coast, always in realtion with nature (but was also active in Spa and Namur). Seen his devotion to the surroundings, for this house he respected the urban character of the street through his architectural style.</i>  <b>Sources:</b> <i>[Irismonument] &amp; [Repertorium]</i></p>
x		20.02.2006	Art Nouveau	<p><b>Name:</b> -  <b>Type of architect's house:</b> <i>Business card: the facade is designed down to the last detail</i>  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> <i>[Koekelberg à la carte]</i></p>

#	General information and details							
#	Picture	Year	Name	First name	Municipality	Street + No.	Typology	New/renovation
151		1914	De Groef	Pierre	Elsene	Klauwaartslaan 36	Terraced house	New
152		1914	Diongre	Joseph	Schaarbeek	Albert Giraudlaan 94	Terraced house	New
153		1914	Petit	Fernand	Elsene	Edmond Picardstraat 29	Terraced house	New + adjusted (1925)
154	Not found	1919	Horta	Victor	Elsene	Louizalaan 136	Terraced house	Renovation
155		1921	De Ligne	Jean	Sint-Pieters-Woluwe	Maurice Liétartstraat 56-58	Terraced houses (linked)	New

General information and details				
Atelier	Intactness	Protection	Style	Additional information
			Beaux-Arts	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> Forms one whole with the house nextdoors, both are conceptualized behind the same monumental gable.  <b>Sign:</b> -  <b>Sources:</b> [Irismonument]</p>
x			Eclecticism	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> Ukkel 1928, Schaarbeek 1908  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> Burned his personal archive shortly before his death.  <b>Other information:</b> Served as well as a return investment building, built together with the neighbouring house at nr. 96 (caretaker's house) for contractor A. Verhaeghe.  Very interesting facade with relief (while other houses in the street are flat). Diongre was known for his powerfull facades and it was said that he was able to work within every flourishing style of the moment;  <b>Sign:</b> "J(oseph) DIONGRE / ARCHITECTE / 1914".  <b>Sources:</b> [Irismonumente] &amp; [Schaarbeek à la Carte]</p>
x	Adjusted (-)		Historism (influenced by Elizabethan architecture)	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> Elsene 1927  <b>Changes performed by architect:</b> 1925: addition of garage on the right  <b>Changes performed by third party:</b> The rooms at the street side and the current courtyard used to be occupied by the office of the architect  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sign:</b> "F. Petit. architecte / 1914"  <b>Sources:</b> [Irismonument]</p>
x	Demolished (1948)		Art Deco	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> Sint-Gillis (1898)  <b>Changes performed by architect:</b> Upon his return to Brussel, Horta decided to buy and renovate a neoclassical house . He designed an extension, changed the interior (both in a more classic Art Deco) and transformed the annexes into a new atelier.  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> When Horta returned from the US in 1919, he sold his house in the Amerikaansestraat. Probably he thought of it as 'unfashionable' since Art Nouveau had become a style of the past. Keep living in an outdated house could harm his reputation. It could also be that his atelier became too small for the numerous orders, or that he wanted some more prestige. Since he had earned enough money at the time, he moved to the Louizalaan: a neighbourhood he knew well as he had designed many luxurious mansions for some of his clients at this avenue. Although this new house did not become a new manifest, it is more refined than his former one (which was based on intuition), but does not create the same warm atmosphere.  <b>Sources:</b> [Les Nouvelles du Patrimoine]</p>
x	Renovated (2001)		Art Deco	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> Sint-pieters-Woluwe (1911)  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> The interior has been changed by Patrick Jacqmot.  <b>Archive:</b> -  <b>Other information:</b> Before the architect worked in nr. 62.  <b>Sign:</b> -  <b>Sources:</b> [Irismonument]</p>



#	General information and details							
	Picture	Year	Name	First name	Municipality	Street + No.	Typology	New/renovation
156		1921	Eggericx	Jean-Jules	Watermaal-Bosvoorde	Vinkstraat 126	Detached house	New
157		1921	Obozinsky	Jaques	Ukkel	Brugmannlaan 366	Terraced house	New
158		1922	André	F.	Etterbeek	de Gerlachestraat 2	Terraced house	New
159		1922	Dehaen	Antoine	Schaarbeek	Mimosasstraat 6	Terraced house	New
160		1922	Hano	G.	Schaarbeek	Ernest Cambierlaan 28	Semi detached	New

General information and details				
Atelier	Intactness	Protection	Style	Additional information
	Adjusted (-)	03.02.2011	Art Deco	<p><b>Name:</b> -  <b>Type of architect's house:</b> Experiment: implementation of new building techniques  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> His son (John) re-oriented the entrance (north to east), accompanied by a change in kitchen and vestibule and other small reorganisations of the interior (+ facade view). But the overall division is preserved as well as the architectural quality of the facades.  <b>Archive:</b> -  <b>Other information:</b> Predecessor of the houses he built later for the garden city 'Le Logis' and 'Floréal'. Many of the original elements are still present (e.g. carpentry)  <b>Sources:</b> [Besluit bescherming]</p>
			-	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> [-]</p>
			-	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> [-]</p>
			-	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> Was one of the many houses the architect designed in this street  <b>Sources:</b> [Irismonument]</p>
			Art Deco (influenced by Beaux-Arts architecture)	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> [-]</p>






#	General information and details							
#	Picture	Year	Name	First name	Municipality	Street + No.	Typology	New/renovation
161		1923	Delforge	Armand	Schaarbeek	Voltairelaan 166	Terraced house	New
162		1923	François	Lucien	Watermaal-Bosvoorde	Tercoignelaan 36	Semi detached (twin Villa)	New
163		1923	Linssens	E.	Etterbeek	Aduatiekersstraat 56a	Terraced house	New
164		1923	Rubbers	Paul	Ukkel	Dieweg 82	Terraced house	New
165		1923	Verhulst	Maurice	Schaarbeek	Voltairelaan 168	Terraced house	New



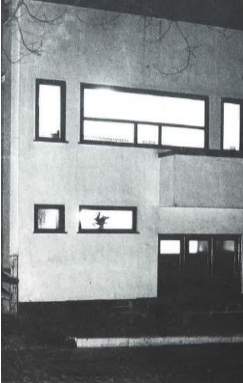




General information and details				
Atelier	Intactness	Protection	Style	Additional information
			Art Deco	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sign:</b> -  <b>Sources:</b> [-]</p>
			-	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> AAM  <b>Other information:</b> The architect designed mostly apartments and single family houses. The twin villa wa also for the personal use of M. Puttemans  <b>Sources:</b> [Repertorium]</p>
			Neo Flemish Baroque	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> [-]</p>
			-	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> Same concept of housegroup in Alseberg 1928 &amp; Ukkel 1958  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> AAM  <b>Other information:</b> Group of four houses  <b>Sources:</b> [AAM]</p>
			Art Deco	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sign:</b> -  <b>Sources:</b> [-]</p>

#	General information and details							
#	Picture	Year	Name	First name	Municipality	Street + No.	Typology	New/renovation
166		1924	De Koninck	Louis-Herman	Ukkel	Vronerodelaan 105	Detached house	New + adjusted (1950, 1968)
167		1924	Everarts	Armand	Etterbeek	Antoine Gautierstraat 91	Terraced house	New
168		1924	Fink	Joseph	Schaarbeek	Joseph Jacquetstraat 19	Terraced house	New
169		1924	Finné	Jean	Etterbeek	Eudore Pirmezlaan 33	Terraced house	New
170		1924	Keyaerts	J.	Schaarbeek	Ernest Renanlaan 15	Terraced house	New



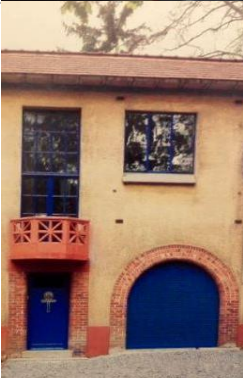


General information and details				
Atelier	Intactness	Protection	Style	Additional information
x	Adjusted (-)	03.02.2011	Art Deco	<p><b>Name:</b> -</p> <p><b>Type of architect's house:</b> Experiment: implementation of new building techniques</p> <p><b>Other personal houses:</b> -</p> <p><b>Changes performed by architect:</b> -</p> <p><b>Changes performed by third party:</b> His son (John) re-oriented the entrance (north to east), accompanied by a change in kitchen and vestibule and other small reorganisations of the interior (+ facade view). But the overall division is preserved as well as the architectural quality of the facades.</p> <p><b>Archive:</b> -</p> <p><b>Other information:</b> Predecessor of the houses he built later for the garden city 'Le Logis' and 'Floréal'. Many of the original elements are still present (e.g. carpentry)</p> <p><b>Sources:</b> [Besluit bescherming]</p>
			-	<p><b>Name:</b> -</p> <p><b>Type of architect's house:</b> -</p> <p><b>Other personal houses:</b> -</p> <p><b>Changes performed by architect:</b> -</p> <p><b>Changes performed by third party:</b> -</p> <p><b>Archive:</b> -</p> <p><b>Other information:</b> -</p> <p><b>Sources:</b> [-]</p>
			-	<p><b>Name:</b> -</p> <p><b>Type of architect's house:</b> -</p> <p><b>Other personal houses:</b> -</p> <p><b>Changes performed by architect:</b> -</p> <p><b>Changes performed by third party:</b> -</p> <p><b>Archive:</b> -</p> <p><b>Other information:</b> -</p> <p><b>Sources:</b> [-]</p>
			-	<p><b>Name:</b> -</p> <p><b>Type of architect's house:</b> -</p> <p><b>Other personal houses:</b> -</p> <p><b>Changes performed by architect:</b> -</p> <p><b>Changes performed by third party:</b> -</p> <p><b>Archive:</b> -</p> <p><b>Other information:</b> Was one of the many houses the architect designed in this street</p> <p><b>Sources:</b> [Irismonument]</p>
			Art Deco (influenced by Beaux-Arts architecture)	<p><b>Name:</b> -</p> <p><b>Type of architect's house:</b> -</p> <p><b>Other personal houses:</b> -</p> <p><b>Changes performed by architect:</b> -</p> <p><b>Changes performed by third party:</b> -</p> <p><b>Archive:</b> -</p> <p><b>Other information:</b> -</p> <p><b>Sources:</b> [-]</p>

#	General information and details							
#	Picture	Year	Name	First name	Municipality	Street + No.	Typology	New/renovation
171		1924	Maelschalck	Jean	Sint-Gillis	Waterloose Steenweg 233	Terraced house	Renovation
172		1924	Van Neck	Joseph	Ukkel	Montjoielaan 196	Semi detached	New
173		1924	Vandenbroucke	Franz	Etterbeek	Victor Jacobslaan 56 & de Haernestraat 101	Terraced house (corner house)	New
174		1924	Verbruggen	Pierre	Sint-Gillis	Antoine Bréartstraat 47-49 & Lombardijestraat	Terraced house (corner house)	New
175		1925	Bossuyt	Gustave	Schaarbeek	Gustave Latinislaan 21	Terraced house	Renovation

General information and details				
Atelier	Intactness	Protection	Style	Additional information
			Eclecticism (influenced by Neo Flemish Renaissance)	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> Architect became the owner of the house in 1924 which was built in 1898  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sign:</b> -  <b>Sources:</b> [Irismonument]</p>
x			Art Deco	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> [-]</p>
			Beaux-Arts	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sign:</b> -  <b>Sources:</b> [Irismonument]</p>
x		09.03.1995	Modernism	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> leper  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> The office is situated downstairs, the living areas are on the upper floors  <b>Sources:</b> [Irismonument]</p>
x		Resotred (2010)	Art Deco	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> Restored in 2010 by the architectural office Vortex. They managed to do the renovation with care and without harming the original architectural elements of the building.  <b>Archive:</b> -  <b>Other information:</b> One of the architects' early works, designed upon the smallest detail. Many elements of the Art Deco period are preserved. The house was originally built for his parents. But he designed his own garage and studio at the back for which he obtained a deviation on the building code (as it was forbidden to have a working place in the neighbourhood).  <b>Sign:</b> "G. BOSSUYT / ARCH = 1925"  <b>Sources:</b> [Biennale Art Nouveau - Art Deco 2015] &amp; [Irismonument]</p>


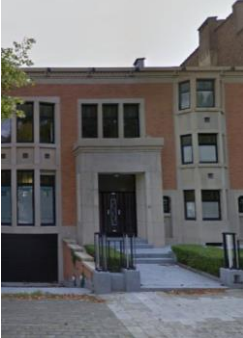



#	General information and details							
#	Picture	Year	Name	First name	Municipality	Street + No.	Typology	New/renovation
176		1925	Bourgeois	Victor	Koekelberg	Segherslaan 103	Terraced house	New + adjusted (1928, 1934, 1948)
177		1925	Coppieters	Jean	Schaarbeek	Henry Villardstraat 17-19	Terraced house	New
178		1925	Dirickx	Victor	Sint-Agata-Berchem	Josse Goffinlaan 42	Terraced house	New
179		1925	Twijffels	Jacques	Sint-Gillis	Parklaan 55	Terraced house	New
180		1926	Acarin	Georges	Sint-Pieters-Woluwe	Sint-Huibrechtsstraat 38	Terraced house	New

General information and details				
Atelier	Intactness	Protection	Style	Additional information
x			Modernism	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b>  1928, 1934 and 1948: All the refurbishments have in total severely changed the outside of the facade (even beyond recognizable).  <b>Changes performed by third party:</b> -  <b>Archive:</b> AAM  <b>Other information:</b> Conceived with the idea to house the headquarters of the modernist movement in Brussels. The unusual division of spaces shows the influence of Le Corbusier: the living spaces are designed in the cellar while the office of the architect is housed on the ground floor. The house does not pass a front door, but the entrance is through the garage.  <b>Sources:</b> [Koekelberg à la Carte] &amp; [Repertorium]</p>
x			Art Deco (influenced by the Amsterdam school)	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> Small office next to the entrance, also used to be a return investment house  <b>Sources:</b> [Irismonument]</p>
			-	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> AAM  <b>Other information:</b> -  <b>Sources:</b> [-]</p>
x			Eclecticism (influenced by Art Deco)	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sign:</b> Name tag present below the letter box &amp; medallion left of the door "JT" with attributes of his profession (passer and two snags).  <b>Sources:</b> [Irismonument]</p>
			Modernism	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sign:</b> -  <b>Sources:</b> [-]</p>






#	General information and details							
#	Picture	Year	Name	First name	Municipality	Street + No.	Typology	New/renovation
181		1926	Cauchie	Paul	Sint-Pieters-Woluwe	Terkamerenstraat 177	Terraced house	New + adjusted (1936)
182		1926	Deree	Henri	Etterbeek	Charles de Buckstraat 6	Terraced house	New
183		1926	Lacoste	Henry	Oudergem	Jean Van Horenbeecklaan 145	Detached house	New
184		1926	Lambin	Raphaël	Sint-Lambrechts-Woluwe	Slotlaan 21	Terraced house	New
185		1926	Leemans	Gustave	Schaarbeek	Ernest Cambierlaan 14	Semi detached (twin villa)	New








General information and details				
Atelier	Intactness	Protection	Style	Additional information
x			Modernism	<p><b>Name:</b> Huis Scoriels  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> Etterbeek (1905)  <b>Changes performed by architect:</b> 1936: addition of new floor  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> Lived there in company of the owner Ms. Margueritte Scoriels. The house did no longer represent a showcase but was a more common town house. Probably it includes one of the last sgraffiti executed in Brussels (after WO I the technique fell into abeyance)  <b>Sources:</b> [Irismonument]</p>
			Modernism	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> AAM  <b>Other information:</b> -  <b>Sources:</b> [-]</p>
		22.11.2012	Art Deco	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> [-]</p>
			Art Deco	<p><b>Name:</b> Maison Lambin  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sign:</b> -  <b>Sources:</b> [Biennale Art Nouveau - Art Deco 2015]</p>
			Art Deco (influenced by Cottage style)	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> Mirror image of house on nr. 12 (part of the twin villa)  <b>Sources:</b> [Irismonument]</p>

#	General information and details							
#	Picture	Year	Name	First name	Municipality	Street + No.	Typology	New/renovation
186		1926	Meewis	Pierre	Sint-Gillis	Arthur Diderichstraat 1-3-3a & Savoiestraat 70-72	Apartment (corner house)	New
187		1926	Sneyers	Leon	Ukkel	Schepenijlaan 21	Detached house	New
188		1926	Verheyen	François	Sint-Agata-Berchem	Koning Albertlaan 128	Semi detached	New
189		1927	Collin	Marceline	Elsene	Jules Lejeunestraat 26	Terraced house	New
190		1927	Coppe	Vital	Etterbeek	Pierre Hap-Lemaîtrestraat 18	Terraced house	New





General information and details				
Atelier	Intactness	Protection	Style	Additional information
			Art Deco	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> Return investment home by Pierre Meewis for personal use  <b>Sign:</b> -  <b>Sources:</b> [Irismonument]</p>
x	Renovated (1988)		Art Deco	<p><b>Name:</b> -  <b>Type of architect's house:</b> Business card par excellence: it shows his creativity and fine interpretation of Art Deco.  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> Renovation by arch. Baron. He tried to make a synthesis of the Art Deco through a re-evaluation of the moldings, stained glass windows, original light fixtures, ... but married this to a contemporary architecture with purified spaces, an upgrade of forms and volumes, more importance to natural lighting, the installation of a new kitchen and bathroom, ...  <b>Archive:</b> -  <b>Other information:</b> Originally built for widow Clémentine Gomand, but he married her in 1930 (and moved in the house as well. Very broad parcel of 13m which resulted is a huge program. The division between working and living area is clearly marked by the presence of several stairs between both (and thus a difference in level).  <b>Sources:</b> [Uccle à la carte] &amp; [Biennale 2015 - guided afternoon tour Ukkel]</p>
			Art Deco	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> [-]</p>
			Art Deco	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> [-]</p>
			-	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sign:</b> -  <b>Sources:</b> [-]</p>

#	General information and details							
#	Picture	Year	Name	First name	Municipality	Street + No.	Typology	New/renovation
191		1927	Gorlier	Fernand	Etterbeek	Jules Maloulaan 44-46	Terraced house	New
192		1927	Lebon	Paul	Sint-Gillis	Antoine Bréartstraat 142	Terraced house	New
193		1927	Petit	Fernand	Elsene	Edmond Picardstraat 37 (&27a)	Terraced house	New
194		1927	Polderman	A.	Etterbeek	Pater de Dekenstraat 34-34a	Terraced house	New
195		1927	Van Tuyn	Joseph	Schaarbeek	Paul Deschanellaan 30	Terraced house	New

General information and details				
Atelier	Intactness	Protection	Style	Additional information
			Beaux-Arts	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sign:</b> -  <b>Sources:</b> [Irismonument]</p>
			Modernism (influenced by Art Deco)	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> [-]</p>
(x)			-	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> Elsene 1914  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> Office in 27a, detached from his house, but not conclusive if he designed it himself (only building permit can clarify that).  <b>Sign:</b> -  <b>Sources:</b> [Almanakken]</p>
			Beaux-Arts	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> [-]</p>
x			Eclecticism (influenced by Picturesque architecture)	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sign:</b> "J. VAN TUYN / ARCHTE / DEC(ORA)TEUR" en "ANNO MCMXXVII".  <b>Sources:</b> [Irismonument]</p>



#	General information and details							
#	Picture	Year	Name	First name	Municipality	Street + No.	Typology	New/renovation
196		1928	Antoine	Alfred	Sint-Gillis	Bronstraat 13	Semi detached	New
197		1928	Blomme	Adrien	Brussels (South extension)	Franklin Rooseveltlaan 52 & Antoine Depagelaan 1	Apartment (corner house)	New
198		1928	Combaz	Jean	Elsene	Franz Merjaystraat 78	Terraced house	New + adjusted (1937)
199		1928	Darche	André	Elsene	Louis Hymansstraat 9-9a-9b-9c	Apartment	New
200		1928	Diongre	Joseph	Ukkel	Crabbegatweg 45	Detached house	New

General information and details				
Atelier	Intactness	Protection	Style	Additional information
			Eclecticism	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> On triangular plot.  <b>Sources:</b> [Irismonument]</p>
x	Renovated; new function (1964)	27.09.2007	Modernism (influence by Packet Boat style)	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> Elsene 1908, 1913  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> Transformation by the Université Libre de Bruxelles into offices for the headship. Nonetheless the renovation, the original layout and functions of the various spaces are still legible.  <b>Archive:</b> -  <b>Other information:</b> Investment property by means of additional rental apartments (besides the personal dwelling unit and the architectural office). The personal residence was designed for future family needs (with regard to the fact that they already had 6 children). Initially the city of Brussels declined the building permit due to the very modernistic facades that would not fit in the existing street image. Blomme appealed to his colleagues (G. Hobé, A. Dumont, V. Horta, F. Petit and A. Puissant) to exert pressure on the city policy, which yielded in the end to their demand. Shape of an asymmetrical V and F.  <b>Sources:</b> [Irismonument]</p>
			Art Deco	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> 1937: addition of the attic  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sign:</b> Brass plate present, but no further information (illegible on pictures)  <b>Sources:</b> [Irismonument]</p>
x			Art Deco	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> Characteristic volume - and material play. The house was designed for the brothers Darche. At no. 9c a hall and staircase is present with an elevator to go up to the apartments (one per floor) from the second to third floor. At no. 9b access to the architectural office is provided with waiting room, and of which the office is strongly oriented towards the garden to bring in light. The actual architect's house is located on the first floor. On the ground floor this unit is accessible via the bureau. The gallery at no. 9 or the adjacent port leads to the garage behind the garden.  <b>Sign:</b> "A(ndré). Darche / architecte', 1928"  <b>Sources:</b> [Irismonument]</p>
			-	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> Schaarbeek 1908 &amp; 1914  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> Burned his personal archive shortly before his death.  <b>Other information:</b> Lived there until his death in 1963  <b>Sign:</b> -  <b>Sources:</b> [Repertorium] &amp; [Bruzz.be]</p>

#	General information and details							
#	Picture	Year	Name	First name	Municipality	Street + No.	Typology	New/renovation
201		1928	Hendrickx	Georges	Ukkel	Hamoirlaan 56a	Semi detached (twin Villa)	New
202		1928	Mardulyn	Henri	Koekelberg	Pantheonlaan 14	Terraced house	New
203		1928	Roggen	Julien	Sint-Jans-Molenbeek	Wissenstraat 32	Terraced house	New
204	Not Found	1928	Van Nueten	Charles	Sint-Lambrechts-Woluwe	Marie-Josélaan	Undetermined	New
205		1928	Van Roye	Octave	Schaarbeek	Charbolaan 19	Terraced house	New







General information and details				
Atelier	Intactness	Protection	Style	Additional information
x			Eclecticism (influenced by Art Nouveau)	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> Other inhabitant of the twin house was Van Der Smissen. The residence gained the Van De Ven price in 1931  <b>Sources:</b> [Repertorium]</p>
			Art Deco	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> Lived in this particularly detailed designed house for more that 40 years  <b>Sources:</b> [Koekelberg à la carte ]</p>
			Art Deco	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> All elements take the form of triangles, diamonds, circles and spirals, even the owls, the guardians of the house.  <b>Sources:</b> [Molenbeek à la Carte]</p>
			-	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> [-]</p>
x			Art Deco	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> Served partially as a return investment house. The architectural office is situated on the ground floor  <b>Sign:</b> "O. Van Roye / architecte"  <b>Sources:</b> [Irismonument]</p>

#	General information and details							
#	Picture	Year	Name	First name	Municipality	Street + No.	Typology	New/renovation
206		1929	Delalieux	Armand	Sint-Gillis	Henri Wafelaertsstraat 36 & Félix Delhassestraat 1-3-5	Apartment (corner house, duplex - separate entrance)	New
207		1929	Puttemans	Robert	Ukkel	Camille Lemonnierestraat 112	Terraced house	New
208		1930	De Coster	Jacques	Etterbeek	Victor Jacobslaan 9 & Generaal Capiaumontstraat	Apartment (corner house)	New
209		1931	Cozac	Eléazar	Elsene	Derbylaan 19	Semi detached	New
210		1931	de Saulnier	Armand	Etterbeek	Baron de Castrostraat 33-35	Terraced house	New



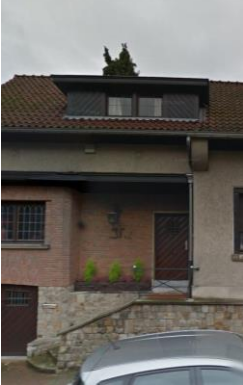


General information and details				
Atelier	Intactness	Protection	Style	Additional information
			Art Deco	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sign:</b> "A(rmand). Delalieux. Arch. 1929"  <b>Sources:</b> [Irismonument]</p>
x			Modernism	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> Ukkel 1958, Lasne (no date found)  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> This house represents the architect his second personal dwelling, the last one was built in Lasne  <b>Sources:</b> [Repertorium]</p>
			Modernism (influenced by Art Deco)	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sign:</b> -  <b>Sources:</b> [-]</p>
			Modernism (influenced by Art Deco)	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> [-]</p>
x			Art Deco	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> [-]</p>

#	General information and details							
#	Picture	Year	Name	First name	Municipality	Street + No.	Typology	New/renovation
211		1931	Draps	Henri	Brussels (Laken)	Prudent Bolslaan 47	Terraced house	New
212		1932	Petiau	Charles	Etterbeek	de Haernestraat 145	Terraced house	New
213		1934	Vermeiren	Willem	Vorst	Jupiterlaan 5	Terraced house	New
214		1935	De Rom	Jean Victor	Sint-Lambrechts-Woluwe	Vergotestraat 6	Apartment	New
215		1935	Lion	Louis	Elsene	Jean Chapeliéstraat 50	Terraced house	New

General information and details				
Atelier	Intactness	Protection	Style	Additional information
			Art Deco	<p><b>Name:</b> <i>Draps huis</i>  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> <i>The house still has a part of its original interior: windows, tile floors, stained-glass windows, some furniture, tapestries and a wall decoration with floral slant that adorns the entrance hall walls and the basement stairs, and that runs all the way up from the ground floor.</i>  <b>Sign:</b> -  <b>Sources:</b> [Biennale Art Nouveau - Art Deco 2015]</p>
			Art Deco	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> [Irismonument]</p>
			Art Deco	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> [-]</p>
x			-	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> AAM  <b>Other information:</b> -  <b>Sources:</b> [-]</p>
			Modernism	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> [-]</p>






#	General information and details							
#	Picture	Year	Name	First name	Municipality	Street + No.	Typology	New/renovation
216		1935	Michel	Paul Amaury	Ukkel	Jules Lejeunestraat 69	Semi detached	New
217		1935	Vankerkhoven	Pierre	Sint-Pieters-Woluwe	Charles Thielemanslaan 77	Terraced house	New
218		1936	Tilman	J.-B.	Brussels (South extension)	Braziliëlaan 7	Terraced house	New
219	Not Found	1936	Tits	Carlo	Sint-Lambrechts-Woluwe	Jean-François Debeckerlaan 243	Undetermined	New
220		1936	Vanden Nieuwenborg	Auguste	Ukkel	Louis Thévenetlaan 15	Terraced house	New

General information and details				
Atelier	Intactness	Protection	Style	Additional information
		24.09.1998	-	<p><b>Name:</b> <i>Maison de Verre</i>  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> [Repertorium]</p>
x			Modernism (influenced by Art Nouveau)	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> <i>The house was designed together with his associate arch. Antoine Desmedt.</i>  <b>Sign:</b> -  <b>Sources:</b> [Irismonument]</p>
			Modernism	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> [-]</p>
	Demolished (-)		-	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> <i>Wezembeek-Oppem 1951 &amp; Bungalow in the Alpine</i>  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> AAM  <b>Other information:</b> -  <b>Sources:</b> [AAM]</p>
			-	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> AAM  <b>Other information:</b> -  <b>Sources:</b> [-]</p>






#	General information and details							
#	Picture	Year	Name	First name	Municipality	Street + No.	Typology	New/renovation
221		1937	Pompe	Antoine	Elsene	Kasteleinsstraat 47	Terraced house	Renovation + adjusted (-)
222		1939	Blomme	Yvan	Brussels (South extension)	Venezuelastraat 12	Apartment (duplex)	New
223		1947	Coppens	René	Sint-Pieters-Woluwe	Felix Poelsstraat 34	Semi detached	New
224		1948	De Bruyne	Marcel	Elsene	George Bergmannlaan 5	Terraced house	New
225		1948	Troffaes	Georges	Elsene	Pleisterstraat 75	Semi detached	New






General information and details				
Atelier	Intactness	Protection	Style	Additional information
x		05.06.2007	Modernism	<p><b>Name:</b> <i>Huis Antoine Pompe</i>  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> <i>Inherited the neoclassical house (built in 1895) in 1937 from his parents in law. The architect redraw the full interior, while trying to re-use or replace as much of the original elements as possible. He even thought of dismantling some of them and use them for an entire different function. Pompe designed as well a 'telescopic' stair to facilitate the acces to the attic, on which he requested a pattend. But even more ingenious solutions were found in order to save money and material. Many of his changes affected the exterior of the facade.</i>  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> <i>The design is based on on re-use and functionalism. The architect lived in the house between 1938 and 1970. 10 years after the architect moved oud, he died at the age of 107. Pompe did many of the works to thehouse himself over de years.</i>  <b>Sources:</b> <i>[Irismonument]</i></p>
			Modernism	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> <i>Twinhouse assigned by his father in law Maurice Sand, but in which he also lived. The architectural office remained in the parental home. Designed together with his brother Adrien. Both are probably duplex units.</i>  <b>Sources:</b> <i>[Irismonument]</i></p>
			-	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> <i>[-]</i></p>
			Modernism	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> <i>[-]</i></p>
			Modernism	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> <i>[-]</i></p>

#	General information and details							
#	Picture	Year	Name	First name	Municipality	Street + No.	Typology	New/renovation
226		1949	Gérard	Marcel	Etterbeek	Kommandant Lothairelaan 3	Apartment (corner house)	New
227		1949	Ricquier	Georges	Elsene	Renbaanlaan 32	Terraced house	New
228		1952	Montois	Henri	Elsene	Armand Huysmanslaan 198	Apartment	New
229		1953	Delatte	Eugène	Elsene	George Bergmannlaan 41	Terraced house	New
230		1954	Herbosch	Gustave	Ukkel	Vossendreef 39	Terraced house	New





General information and details				
Atelier	Intactness	Protection	Style	Additional information
				<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> The initial project of this house has been refused on the grounds that sloped roofs could only be considered as back cover. This house was designed for three households.  <b>Sources:</b> [Les cahier de La Cambre, p107]</p>
	Renovated (-)			<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> AAM  <b>Other information:</b>  <b>Sources:</b> [-]</p>
			Modernism	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> Built in collaboration with Robert Courtois  <b>Sources:</b> [Irismonument]</p>
			Modernism	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> Won the architectural prize 'Van de Ven' in 1955 as well as the first entry in the national architecture competition organized by the Industry Belge du Bois.  <b>Sources:</b> [Repertorium] &amp; [Irismonument]</p>
				<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> Holiday house in Falmagne (no date found)  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> AAM  <b>Other information:</b> The architect was mainly active in the urban planning field  <b>Sources:</b> [AAM]</p>

#	General information and details							
#	Picture	Year	Name	First name	Municipality	Street + No.	Typology	New/renovation
231		1955	Courtois	Robert	Elsene	Armand Huysmanslaan 179	Apartment (duplex)	New
232		1955	Franssen	Josse	Ukkel	Coghenlaan 244	Apartment	New
233		1956	Delhaye	J.	Ganshoren	Amaryllissenstraat 34	Terraced house (corner house)	New
234		1957	Brunswyck	Raoul. J.	Ganshoren	Villegaslaan 25	Terraced house	New
235		1957	Laurens	Claude	Ukkel	Groene Jagerslaan 11	Detached house	New

General information and details				
Atelier	Intactness	Protection	Style	Additional information
x			Modernism	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> Built in collaboration with architect Henri Montois and sculptor Marc Mendelson, the apartment on the upper floor was for Courtois. It is composed of two half-open duplexes wit a studio.  <b>Sources:</b> [Irismonument]</p>
			-	<p><b>Name:</b> Flatgebouw Coghen  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> The architect lived there until the end of his live  <b>Sources:</b> [Repertorium]</p>
			-	<p><b>Name:</b> Résidence Amaryllis  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> The architect uses from this design onwards a more geometrical architectural language  <b>Sources:</b> [Ganshoren à la Carte]</p>
			-	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> The house represents a brilliant example of what can be achieved with a bel-etage house: a typology already existing since the rise of the car during the 1930'ies. It is his first realized project. The front door is emphasized by a metal canopy supported by a pillar V, characteristic of the fifties.  <b>Sources:</b> [Ganshoren à la Carte]</p>
			-	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> [-]</p>






#	General information and details							
#	Picture	Year	Name	First name	Municipality	Street + No.	Typology	New/renovation
236		1958	Puttemans	Robert	Ukkel	Langeveldstraat 46	Detached house	New
237		1958	Rubbers	Paul	Ukkel	de Foetsaertsiaan 22	Apartment (corner house)	New
238		1958	Volcrick	Georges	Watermaal-Bosvoorde	Jagersveld 13	Terraced house (corner house)	New
239		1960	Blomme	Françoise	Watermaal-Bosvoorde	Roofkeverslaan 11	Detached house	New
240		1960	Wybauw	Jacques	Ukkel	Brunardlaan 41	Detached house	New

General information and details				
Atelier	Intactness	Protection	Style	Additional information
x	Intact		Modernism	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> Ukkel 1929, Lasne (no date found)  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> [-]</p>
			-	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> Same concept of housegroup in Alseberg 1928 &amp; Ukkel 1923  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> AAM  <b>Other information:</b> Last own house, and last project  <b>Sources:</b> [AAM]</p>
x	Intact		Modernism	<p><b>Name:</b> -  <b>Type of architect's house:</b> Business card  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> A home that reflects the spirit of the architect. Which is a sober architecture, innovative, always open to the outside and above all practical.  <b>Sources:</b> [RTBF]</p>
			Modernism	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> Designed together with her husband José Vandevoorde, the architectural office remained in the parental house.  <b>Sources:</b> [Repertorium]</p>
			-	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> [-]</p>


#	General information and details							
#	Picture	Year	Name	First name	Municipality	Street + No.	Typology	New/renovation
241		1962	Franchimont	J.L.	Ukkel	Vossendreef 78	Detached house	New
242		1962	Kroll	Lucien	Oudergem	Louis Berlaimontlaan 20	Apartment	New
243	Not found	1963	Baucher	Lucien-Jacques	Ukkel	Dolezlaan 550	Detached house	New
244		1963	De Gheest	Jean	Sint-Pieters-Woluwe	Charles Thielemanslaan 118	Terraced house	New
245		1966	Caulier	Paul	Koekelberg	Landsroemlaan 10	Terraced house (duplex)	New (optopping)



General information and details				
Atelier	Intactness	Protection	Style	Additional information
x			-	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> Ground floor is occupied by the architectural office  <b>Sources:</b> [Architecture nr. 57, 1964]</p>
x			-	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> Live and work cluster in which Kroll was active between 1951-1965  <b>Sources:</b> [Repertorium]</p>
			-	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> [-]</p>
			-	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sign:</b> -  <b>Sources:</b> [-]</p>
x	Renovated (-)		-	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> Renovation performed with respect to many of the original elements  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> [Architectenwoning.be]</p>

#	General information and details							
#	Picture	Year	Name	First name	Municipality	Street + No.	Typology	New/renovation
246		1966	Pluys	Robert	Sint-Pieters-Woluwe	Vijf Bunderlaan 51 & Terkamerenstraat	Terraced house (corner house)	New
247		1966	Vincent	Paul Emile	Brussels (Laken)	Rode-Kruislaan 41	Apartment (corner house)	New
248		-	Annaert	Alphonse	Ukkel	Brugmannlaan 449	Terraced house	New
249		-	Boelens	Victor	Ukkel	Brugmannlaan 535	Terraced house	New
250		-	De Lestré	Benjamin	Elsene	Emile Bouilliotstraat 12	Terraced house	New

General information and details				
Atelier	Intactness	Protection	Style	Additional information
x			-	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> Currently used by the Lithuanian representatives of the EU.  <b>Sources:</b> [Irismonument]</p>
			-	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> [-]</p>
			Art Nouveau	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> Annaert is a fan of symbolic interiors with references to pine cone patterns, beetles, sunflowers, ... sculpted in different materials or in stained glass and sgaffito. However the plan remains traditional.  <b>Sources:</b> [Les Nouvelles du Patrimoine]</p>
			-	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> -  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> [-]</p>
x			-	<p><b>Name:</b> -  <b>Type of architect's house:</b> -  <b>Other personal houses:</b> Elsene (1913)  <b>Changes performed by architect:</b> -  <b>Changes performed by third party:</b> -  <b>Archive:</b> -  <b>Other information:</b> -  <b>Sources:</b> [-]</p>

#	General information and details							
#	Picture	Year	Name	First name	Municipality	Street + No.	Typology	New/renovation
251	Not found	-	Hoppenbrouwers	Alfons	Schaarbeek	Groenstraat 158	Terraced house	New
252		-	Janssens	Wynand	Brussels (South extension)	Florencestraat 2 & Louizalaan	Apartment (corner house)	New

General information and details				
Atelier	Intactness	Protection	Style	Additional information
				<p><i>Name: -</i>  <i>Type of architect's house: -</i>  <i>Other personal houses: -</i>  <i>Changes performed by architect: -</i>  <i>Changes performed by third party: -</i>  <i>Archive: -</i>  <i>Other information: -</i>  <i>Sources: [-]</i></p>
				<p><i>Name: -</i>  <i>Type of architect's house: -</i>  <i>Other personal houses: -</i>  <i>Changes performed by architect: -</i>  <i>Changes performed by third party: -</i>  <i>Archive: -</i>  <i>Other information: -</i>  <i>Sources: [-]</i></p>



## Annex II: Reference list

#	Verification Almanakken		Bibliographical register				
	Consulted years and findings	Comment	Irismonument	Repertorium	de Patrimoine nr.	Bouwen in Belgie	Les Cahier 2
1							
2							
3							
4							
5							
6			x		p.13		
7	(check number) 1854: nr 27	/					
8							
9					p.13		
10							
11	...-1964: not mentioned 1865-1973 : St.-Michel 9	<i>Result remains doubtful</i>			p.389		
12	...-1878: not mentioned 1878-1881: Le Graive Edm. Architecte - De stassart. 106 - GAP - 1885: Jules Bouillonstraat 2	OK	x				
13	...-1868: not mentioned 1868-1869: rue De Stassart 87	OK	x				
14	1870- ... : not mentioned	OK	x				
15	1865-1866: Pont-neuf 41 1868: Borgerdaal 8 1870-1895: Londres 17	OK					



Bibliographical register				
Other used sources	Photo reference (when not retrieved from irisonument.be)	La Cambre	Academie	Urgency
Braeken, Jo, and Lydie Mondelaers. <i>Bouwen door de eeuwen heen in Brussel: 1B</i> . Edited by Pi�re Mardaga. Vol. 2. 3 vols. Bouwen door de eeuwen heen in Vlaanderen: inventaris van het cultuurbezit in Belgi�: architectuur., deel Brussel 1B: Stad Brussel, Binnenstad. Li�ge: Editions Pierre Mardaga, 1993: 318.  Directie Monumenten en Landschappen van het Brussels Hoofdstedelijk Gewest. "Register van Het Beschermd Onroerend Erfgoed van Het Brussels Hoofdstedelijk Gewest." Gewestelijke overheidsdienst Brussel, November 2015.	Google inc. "Google Streetview - Lakensestraat 73-75." <i>Google Maps</i> . Accessed May 10, 2016. <a href="https://www.google.be/maps/place/Lakensestraat+73">https://www.google.be/maps/place/Lakensestraat+73</a> .			
Braeken, Jo, and Lydie Mondelaers. <i>Bouwen door de eeuwen heen in Brussel: 1B</i> . Edited by Pi�re Mardaga. Vol. 2. 3 vols. Bouwen door de eeuwen heen in Vlaanderen: inventaris van het cultuurbezit in Belgi�: architectuur., deel Brussel 1B: Stad Brussel, Binnenstad. Li�ge: Editions Pierre Mardaga, 1993: 22.				
<b>Found with the search term "persoonlijke woning" (no fiche since the house is demolished):</b> Directie Monumenten & Landschappen. "Sint-Joost-Ten-Node - Koningsstraat." <i>Inventaris van Het Bouwkundig Erfgoed - Brussel</i> . Accessed April 28, 2016. <a href="http://www.irisonument.be/nl.Sint-Joost-ten-Node.Koningsstraat.html">http://www.irisonument.be/nl.Sint-Joost-ten-Node.Koningsstraat.html</a> .			1783-1861, p.200; First docent architecture at the Academie	
Braeken, Jo, and Lydie Mondelaers. <i>Bouwen door de eeuwen heen in Brussel: 1C</i> . Edited by Pi�re Mardaga. Vol. 3. 3 vols. Bouwen door de eeuwen heen in Vlaanderen: inventaris van het cultuurbezit in Belgi�: architectuur., deel Brussel 1C: Stad Brussel, Binnenstad. Li�ge: Editions Pierre Mardaga, 1994: 371.	Google inc. "Google Streetview - Waterlooiaan 90." <i>Google Maps</i> . Accessed May 10, 2016. <a href="https://www.google.be/maps/place/Waterlooiaan+90">https://www.google.be/maps/place/Waterlooiaan+90</a> .			
Braeken, Jo, and Lydie Mondelaers. <i>Bouwen door de eeuwen heen in Brussel: 1A</i> . Edited by Pi�re Mardaga. Vol. 1. 3 vols. Bouwen door de eeuwen heen in Vlaanderen: inventaris van het cultuurbezit in Belgi�: architectuur., deel Brussel 1A: Stad Brussel, Binnenstad. Li�ge: Editions Pierre Mardaga, 1989: 124.	Google inc. "Google Streetview - Barthelemylaan 24." <i>Google Maps</i> . Accessed May 10, 2016. <a href="https://www.google.be/maps/place/Barthelemylaan+24">https://www.google.be/maps/place/Barthelemylaan+24</a> .			
Braeken, Jo, and Lydie Mondelaers. <i>Bouwen door de eeuwen heen in Brussel: 1A</i> . Edited by Pi�re Mardaga. Vol. 1. 3 vols. Bouwen door de eeuwen heen in Vlaanderen: inventaris van het cultuurbezit in Belgi�: architectuur., deel Brussel 1A: Stad Brussel, Binnenstad. Li�ge: Editions Pierre Mardaga, 1989: 318.	Google inc. "Google Streetview - Gasthuisstraat 27." <i>Google Maps</i> . Accessed May 10, 2016. <a href="https://www.google.be/maps/place/Gasthuisstraat+27">https://www.google.be/maps/place/Gasthuisstraat+27</a> .			
<b>Found on irisonument with search "eigen woning" (street)</b> Directie Monumenten & Landschappen. "Brussel Uitbreiding Zuid - Wollendriestorenstraat." <i>Inventaris van Het Bouwkundig Erfgoed - Brussel</i> . Accessed April 29, 2016. <a href="http://www.irisonument.be/nl.Brussel_Uitbreiding_Zuid.Wollendriestorenstraat.html">http://www.irisonument.be/nl.Brussel_Uitbreiding_Zuid.Wollendriestorenstraat.html</a> .				
	Google inc. "Google Streetview - De Meeussquare 4." <i>Google Maps</i> . Accessed May 10, 2016. <a href="https://www.google.be/maps/place/De+meeussquare+4">https://www.google.be/maps/place/De+meeussquare+4</a> .			
Braeken, Jo, and Lydie Mondelaers. <i>Bouwen door de eeuwen heen in Brussel: 1C</i> . Edited by Pi�re Mardaga. Vol. 3. 3 vols. Bouwen door de eeuwen heen in Vlaanderen: inventaris van het cultuurbezit in Belgi�: architectuur., deel Brussel 1C: Stad Brussel, Binnenstad. Li�ge: Editions Pierre Mardaga, 1994: 365.	Google inc. "Google Streetview - Waterlooiaan 13." <i>Google Maps</i> . Accessed May 10, 2016. <a href="https://www.google.be/maps/place/Waterlooiaan+13">https://www.google.be/maps/place/Waterlooiaan+13</a> .		1817-1879, p.212	
Braeken, Jo, and Lydie Mondelaers. <i>Bouwen door de eeuwen heen in Brussel: 1A</i> . Edited by Pi�re Mardaga. Vol. 1. 3 vols. Bouwen door de eeuwen heen in Vlaanderen: inventaris van het cultuurbezit in Belgi�: architectuur., deel Brussel 1A: Stad Brussel, Binnenstad. Li�ge: Editions Pierre Mardaga, 1989: 14-15.	Van Loo, Anne. <i>Repertorium van de Architectuur in Belgi�: Van 1830 Tot Heden</i> . Antwerp: Mercatorfonds, 2003: 389.		1820-1897, p.268	
	Google inc. "Google Streetview - Londenstraat 17." <i>Google Maps</i> . Accessed May 10, 2016. <a href="https://www.google.be/maps/place/Londenstraat+17">https://www.google.be/maps/place/Londenstraat+17</a> .			

#	Verification Almanakken		Bibliographical register				
	Consulted years and findings	Comment	Irismonument	Repertorium	de Patrimoine nr.	Bouwen in Belgie	Les Cahier 2
16	1872-1877: not mentioned / GAP 1878-....: Ch. Charleroi 96	OK	x				
17	Not found with professions/street/name	Result remains doubtful	x				
18				p.365	p.13		
19			-				
20			x				
21			-				
22			x	p.287	p.11		
23			x				
24	1887-1889: De Rycker L. (architecte) St-Bernard 12 1889: Derycker L. et A. (architecte) Bosquet 26 1890: De Rycker L. A. (architecte) Bosquet 26 1891: Derycker L. et A. (architecte) Bosquet 30	OK	x				
25			x				
26			x				
27					p.12		
28				p.134	p.13		
29			x				
30			x				
31			x				
32			x				
33	1891-1892: Victoire 186 1893-....: Chaussée Charleroi 204	OK	x				
34			x				
35			x	p.37, 336, 588	p.10		
36			-				
37			x				
38	1892- 1895: Rue St. Georges 30 1897-...: rue de Lausanne 14	OK	x				

Bibliographical register				
Other used sources	Photo reference (when not retrieved from irismonument.be)	La Cambre	Academie	Urgency
			1852-1912 p.330	
Directie Monumenten en Landschappen van het Brussels Hoofdstedelijk Gewest. "Register van Het Beschermd Onroerend Erfgoed van Het Brussels Hoofdstedelijk Gewest." Gewestelijke overheidsdienst Brussel, November 2015.				
Braeken, Jo, and Lydie Mondelaers. <i>Bouwen door de eeuwen heen in Brussel: 1C</i> . Edited by Pi�re Mardaga. Vol. 3. 3 vols. Bouwen door de eeuwen heen in Vlaanderen: inventaris van het cultuurbezit in Belgi�: architectuur., deel Brussel 1C: Stad Brussel, Binnenstad. Li�ge: Editions Pierre Mardaga, 1994: 248.	Google inc. "Google Streetview - Stalingradlaan 62." <i>Google Maps</i> . Accessed May 10, 2016. <a href="https://www.google.be/maps/place/Stalingradlaan+62">https://www.google.be/maps/place/Stalingradlaan+62</a> .			
<b>Found on irismonument with search "eigen woning" (fiche)</b> Directie Monumenten & Landschappen. "Sint-Gillis - Charleroise Steenweg 84, 86 - Faiderstraat 2 - BONNY Alexandre." <i>Inventaris van Het Bouwkundig Erfgoed - Brussel</i> . Accessed April 29, 2016. <a href="http://www.irismonument.be/nl.Sint-Gillis.Charleroise_Steenweg.84.html">http://www.irismonument.be/nl.Sint-Gillis.Charleroise_Steenweg.84.html</a> .				cat. 3, p. 278
<b>Found on irismonument with search "eigen woning" - only mentioned in street (no fiche since it is demolished)</b> Directie Monumenten & Landschappen. "Elsene - Kapitein Crespelstraat." <i>Inventaris van Het Bouwkundig Erfgoed - Brussel</i> . Accessed April 27, 2016. <a href="http://www.irismonument.be/nl.Elsene.Kapitein_Crespelstraat.html">http://www.irismonument.be/nl.Elsene.Kapitein_Crespelstraat.html</a> .				cat. als geheel 4, p. 426 cat. 3, p. 281
				cat. 3, p. 402
				cat. 3, p. 261
Braeken, Jo, and Lydie Mondelaers. <i>Bouwen door de eeuwen heen in Brussel: 1C</i> . Edited by Pi�re Mardaga. Vol. 3. 3 vols. Bouwen door de eeuwen heen in Vlaanderen: inventaris van het cultuurbezit in Belgi�: architectuur., deel Brussel 1C: Stad Brussel, Binnenstad. Li�ge: Editions Pierre Mardaga, 1994: 376.	Google inc. "Google Streetview - Watteusstraat 20." <i>Google Maps</i> . Accessed May 10, 2016. <a href="https://www.google.be/maps/place/Watteusstraat+20">https://www.google.be/maps/place/Watteusstraat+20</a> .			
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				cat. 4, p. 260
				cat. 4, p. 309
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				cat. 4, pg. 257
			p.286	cat. 2, p. 412
<b>Found on irismonument with search "eigen woning" (street)</b> Directie Monumenten & Landschappen. "Sint-Gillis - Th�odore Verhaegenstraat." <i>Inventaris van Het Bouwkundig Erfgoed - Brussel</i> . Accessed April 29, 2016. <a href="http://www.irismonument.be/nl.Sint-Gillis.Theodore_Verhaegenstraat.html">http://www.irismonument.be/nl.Sint-Gillis.Theodore_Verhaegenstraat.html</a> .	Google inc. "Google Streetview -Thodore Verhaegenstraat 222." <i>Google Maps</i> . Accessed May 10, 2016. <a href="https://www.google.be/maps/place/Theodore+verhaegenstraat+222">https://www.google.be/maps/place/Theodore+verhaegenstraat+222</a> .			

#	Verification Almanakken		Bibliographical register				
	Consulted years and findings	Comment	Irismonument	Repertorium	de Patrimoine nr.	Bouwen in Belgie	Les Cahier 2
39			x				
40			x				
41			-				
42	1897-...: Coteaux 245	<i>Questionalbe number change, result remains doubtful</i>	x				
43				p. 37, 39, 559	p.10, 14-16		p.32
44			x				
45			x				
46			-				
47			x				
48			x				
49			x	p.193			
50			x				
51			x				
52			x				
53			x	p. 494	p.12		
54			x	p. 249, 355	p.9		
55					p.11		
56	1899 - Av. Michel Angelo 30 (checked since two houses were built shortly after each other)	OK	-				
57			x				
58	1897- 1899: Wéry 78 1900: Rue Kerckx 49 1901- 1902: Rue Adolphe 26 1903: not mentioned	<i>Result remains doubtful</i>	x				
59			x		p.12		
60			x		p.11		
61			x				
62			x		p.13		
63	1899-1901: Chaussée de Haecht 216 1902-1905: rue Royale-Ste-Marie 229 1906-1909: rue Royale Ste-Marie 231	<i>av. Maréchal Foch is the extension of Rue Royale Ste-Marie. The square in the middle might have given one side of the street a new name.</i>	x	p.362	p.13		
64			x	p. 471	p.12		
65			x				
66	1897-1898: Rue de la Poste 214 1899-...: rue Vande Weyer 55	<i>Exact year traced back by the Almanakken</i>	x				

Bibliographical register				
Other used sources	Photo reference (when not retrieved from irisonument.be)	La Cambre	Academie	Urgency
				cat. 4, p.230
				cat 4, p. 298
<b>Found on irisonument with search "eigen woning" (fiche)</b> Directie Monumenten & Landschappen. "Sint-Gillis - Edouard Ducpétiauxlaan 90, 92 - Henri Wafelaertsstraat 1 - DUMORTIER Valère." <i>Inventaris van Het Bouwkundig Erfgoed - Brussel</i> . Accessed April 29, 2016. <a href="http://www.irisonument.be/nl.Sint-Gillis.Henri_Wafelaertsstraat.1.html">http://www.irisonument.be/nl.Sint-Gillis.Henri_Wafelaertsstraat.1.html</a> .				
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				cat. 2, p. 255
				cat. 4, p. 255
<b>Found on irisonument with search "eigen woning" (street)</b> Directie Monumenten & Landschappen. "Brussel Uitbreiding Oost - Willem de Zwijgerstraat." <i>Inventaris van Het Bouwkundig Erfgoed - Brussel</i> . Accessed April 29, 2016. <a href="http://www.irisonument.be/nl.Brussel_Uitbreiding_Oost.Willem_de_Zwijgerstraat.html">http://www.irisonument.be/nl.Brussel_Uitbreiding_Oost.Willem_de_Zwijgerstraat.html</a> .				
				cat.3, p. 246
				cat. 4, p.260
				cat. 4, p. 265
			p.336	
			Director, p.298	cat. 1, p. 401
	Google inc. "Google Streetview - Brugmannlaan 91." <i>Google Maps</i> . Accessed May 10, 2016. <a href="https://www.google.be/maps/place/Brugmannlaan+91">https://www.google.be/maps/place/Brugmannlaan+91</a> .			
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				cat. 4, p.230
				cat. 3, p.235
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				cat. 4, p. 453
Gemeente Schaarbeek. "Van Het Gemeentehuis Naar de Bijenkorfstraat." <i>Schaerbeek 1030   Schaarbeek</i> . Accessed April 28, 2016. <a href="http://www.schaerbeek.be/nl/ontspannen-schaerbeek/patrimonium-toerisme/gemeente-ontdekken/ontdekkingstochten/gemeentehuis-naar-bijenkorfstraat">http://www.schaerbeek.be/nl/ontspannen-schaerbeek/patrimonium-toerisme/gemeente-ontdekken/ontdekkingstochten/gemeentehuis-naar-bijenkorfstraat</a> .				
				cat. 3, p.232
				cat. 4, p. 290

#	Verification Almanakken		Bibliographical register				
	Consulted years and findings	Comment	Irismonument	Repertorium	de Patrimoine nr.	Bouwen in Belgie	Les Cahier 2
67					p.10		
68			x				
69			-				
70			x	p.592			
71	1897-1902: Chaussée de Wavre 169 1903-1905: Rue Vilain 3 1906: Rue Vilain 1 & Bureau: Avenue de la Cascade 42 1907-...: Rue Vilain 3	OK	-	p. 155		p.373, photo 58	
72			x				
73			x				
74	...-1906: nr. 99 1907-...: Westphalie 34	Questionalbe number change, result remains doubtful	x	p.505			
75			x		p.12		
76	(check number) 1902: Renkinstraat 90	/	x				
77			-				
78			x				
79			x		p.12		
80			x				
81			x	p.342			
82			x		p.13		
83			x	p.540	p.12		
84			x				
85			-				
86			x				

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Other used sources	Photo reference (when not retrieved from irismonument.be)	La Cambre	Academie	Urgency
	Google inc. "Google Streetview - Brugmannlaan 490." <i>Google Maps</i> . Accessed May 10, 2016. <a href="https://www.google.be/maps/place/Brugmannlaan+490">https://www.google.be/maps/place/Brugmannlaan+490</a> .			
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<b>Traced back on irismonument (fiche):</b> Directie Monumenten & Landschappen. "Sint-Gillis - Morisstraat 52 - SEELDRAYERS Fritz." <i>Inventaris van Het Bouwkundig Erfgoed - Brussel</i> . Accessed April 29, 2016. <a href="http://www.irismonument.be/nl.Sint-Gillis.Morisstraat.52.html">http://www.irismonument.be/nl.Sint-Gillis.Morisstraat.52.html</a> .				
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<b>Traced back on irismonument - only mentioned in street (no separate fiche available since it was demolished):</b> Directie Monumenten & Landschappen. "Elsene - Vilain XIII-Straat." <i>Inventaris van Het Bouwkundig Erfgoed - Brussel</i> . Accessed April 27, 2016. <a href="http://www.irismonument.be/nl.Elsene.Vilain_XIII-straat.html">http://www.irismonument.be/nl.Elsene.Vilain_XIII-straat.html</a> .				
				cat. 4, p. 263
				cat. 2, p.237
Voir et dire Bruxelles. "Interieurbezoeken." <i>Biennale Art Nouveau En Art Deco 2015</i> . Accessed October 3, 2015. <a href="http://www.biennale-art-nouveau.be/nl/bezoeken">http://www.biennale-art-nouveau.be/nl/bezoeken</a> .				
Gemeente Schaarbeek. "Omgeving van Het Gemeentehuis." Schaarbeek 1030   Schaarbeek. Accessed April 28, 2016. <a href="http://www.schaerbeek.be/nl/ontspannen-schaerbeek/patrimonium-toerisme/gemeente-ontdekken/ontdekkingstochten/omgeving-gemeentehuis">http://www.schaerbeek.be/nl/ontspannen-schaerbeek/patrimonium-toerisme/gemeente-ontdekken/ontdekkingstochten/omgeving-gemeentehuis</a> .				
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				cat. 4, p. 433
				cat. 3, p. 313
Voir et dire Bruxelles. "Interieurbezoeken." <i>Biennale Art Nouveau En Art Deco 2015</i> . Accessed October 3, 2015. <a href="http://www.biennale-art-nouveau.be/nl/bezoeken">http://www.biennale-art-nouveau.be/nl/bezoeken</a> .				
				cat. 3, p.255
				cat. 4, p. 313
<b>Found on irismonument with search "eigen woning" (fiche)</b> Directie Monumenten & Landschappen. "Sint-Gillis - Montenegrostraat 5 - WARTEL Henri." <i>Inventaris van Het Bouwkundig Erfgoed - Brussel</i> . Accessed April 29, 2016. <a href="http://www.irismonument.be/nl.Sint-Gillis.Montenegrostraat.5.html">http://www.irismonument.be/nl.Sint-Gillis.Montenegrostraat.5.html</a> .				

#	Verification Almanakken		Bibliographical register				
#	Consulted years and findings	Comment	Irismonument	Repertorium	de Patrimoine nr.	Bouwen in Belgie	Les Cahier 2
87					p.10		
88			-				
89			x	p.312			
90			x				
91	1904: Crespel 36 & Source 93 1905-...: Chaussée de Charleroi 228	OK	x				
92			x		p.13		
93	1893- 1905: Boulev. Du Nord 116 1906- 1910: Place Van Meyel 24	OK	x				
94			x				
95			-				
96			-				
97			x	p.196, 197	p.10		
98					p.11		
99			-				
100	1907-...: Rue cruese (Hollestraat) 24	OK	x				
101			x				
102							



Bibliographical register				
Other used sources	Photo reference (when not retrieved from irisonument.be)	La Cambre	Academie	Urgency
<p>Brusselse hoofdstedelijke regering. "Besluit van de Brusselse Hoofdstedelijke Regering Tot Bescherming Als Monument van Bepaalde Delen van Het Huis Gelegen Karmelietenstraat 177, Te Ukkel." Brussels hoofdstedelijk gewest, July 13, 2006.</p> <p>Directie Monumenten en Landschappen van het Brussels Hoofdstedelijk Gewest. "Register van Het Beschermd Onroerend Erfgoed van Het Brussels Hoofdstedelijk Gewest." Gewestelijke overheidsdienst Brussel, November 2015.</p>	<p>Directie Monumenten en Landschappen van het Brussels Hoofdstedelijk Gewest. "Register van Het Beschermd Onroerend Erfgoed van Het Brussels Hoofdstedelijk Gewest." Gewestelijke overheidsdienst Brussel, November 2015.</p>			<p>cat. 3, p. 504</p>
<p><b>Found on irisonument with search term "persoonlijke woning" on street page, but with own fiche:</b>  Directie Monumenten &amp; Landschappen. "Elsene - Legrandlaan 27 - DELBOVE Léopold." <i>Inventaris van Het Bouwkundig Erfgoed - Brussel</i>. Accessed April 29, 2016.  <a href="http://www.irisonument.be/nl/Elsene.Legrandlaan.27.html">http://www.irisonument.be/nl/Elsene.Legrandlaan.27.html</a>.</p>				<p>cat. 3, p. 469</p>
<p>Voir et dire Bruxelles. "Interieurbezoeken." <i>Biennale Art Nouveau En Art Deco 2015</i>. Accessed October 3, 2015. <a href="http://www.biennale-art-nouveau.be/nl/bezoeken">http://www.biennale-art-nouveau.be/nl/bezoeken</a>.</p> <p>Gemeente Schaarbeek. "Omgeving van Het Gemeentehuis." Schaarbeek 1030   Schaarbeek. Accessed April 28, 2016. <a href="http://www.schaerbeek.be/nl/ontspannen-schaerbeek/patrimonium-toerisme/gemeente-ontdekken/ontdekkingstochten/omgeving-gemeentehuis">http://www.schaerbeek.be/nl/ontspannen-schaerbeek/patrimonium-toerisme/gemeente-ontdekken/ontdekkingstochten/omgeving-gemeentehuis</a>.</p>			<p>1852-1942, p.280</p>	<p>cat. 4', p. 411</p> <p>cat. 3, p. 461</p>
				<p>cat. 4, p. 427</p>
<p><b>Found on irisonument with search "eigen woning" (fiche)</b>  Directie Monumenten &amp; Landschappen. "Sint-Pieters-Woluwe - Vandenhovenstraat 86 - VAN WAEG Edouard." <i>Inventaris van Het Bouwkundig Erfgoed - Brussel</i>. Accessed April 29, 2016.  <a href="http://www.irisonument.be/nl/Sint-Pieters-Woluwe.Vandenhovenstraat.86.html">http://www.irisonument.be/nl/Sint-Pieters-Woluwe.Vandenhovenstraat.86.html</a>.</p>				
<p><b>Found on irisonument with search "persoonlijke woning" (street)</b>  Directie Monumenten &amp; Landschappen. "Schaarbeek - Roodebeeklaan." <i>Inventaris van Het Bouwkundig Erfgoed - Brussel</i>. Accessed April 29, 2016.  <a href="http://www.irisonument.be/nl/Schaarbeek.Roodebeeklaan.html">http://www.irisonument.be/nl/Schaarbeek.Roodebeeklaan.html</a>.</p>			<p>p.360</p>	<p>cat. 2, p. 320</p>
<p>Monumenten en landschappen, Brussel. "Jean-Baptiste Dewin." <i>Erfgoed Brussel 10</i> (2014): 44-53.</p> <p>Metzger et Associés Architecture. "Woning Dewin." MA<sup>2</sup> - Metzger et Associés Architecture. Accessed February 3, 2016. <a href="http://www.ma2.be/nl/projecten/woning-dewin-21/">http://www.ma2.be/nl/projecten/woning-dewin-21/</a>.</p>	<p>Francis Metzger. "De Restauratie van de Woning Dewin   Herstel van Een Verloren Identiteit." <i>Jean-Baptiste Dewin</i>, Erfgoed Brussel, no. 10 (2014): 28.</p>			<p>cat. 4, p. 530</p>
<p><b>Found on irisonument with search "eigen woning" (fiche)</b>  Directie Monumenten &amp; Landschappen. "Sint-Gillis - Henri Wafelaertsstraat 31 - LAMBELÉ Oscar." <i>Inventaris van Het Bouwkundig Erfgoed - Brussel</i>. Accessed April 29, 2016.  <a href="http://www.irisonument.be/nl/Sint-Gillis.Henri_Wafelaertsstraat.31.html">http://www.irisonument.be/nl/Sint-Gillis.Henri_Wafelaertsstraat.31.html</a>.</p>				
				<p>cat. 4, p. 377</p>
<p>Directie Monumenten &amp; Landschappen. "Open Monumentendagen 2010, Steen &amp; Co." Het Brussels Hoofdstedelijk Gewest. Accessed April 29, 2016. <a href="https://issuu.com/mbhg.dml/docs/omd10_steen">https://issuu.com/mbhg.dml/docs/omd10_steen</a>.</p>				

#	Verification Almanakken		Bibliographical register				
	Consulted years and findings	Comment	Irismonument	Repertorium	de Patrimoine nr.	Bouwen in Belgie	Les Cahier 2
103	1905-1907: Wellens H. architecte-géomètre. Ch. De Tervueren 17-19 1908: not mentioned 1909-1914: Wellems H. architecte-géomètre. Av. d'Auderghem 273 - GAP - 1920-1921 Wellens: av. d'Auderghem 271	<i>Questionalbe number change, result remains doubtful</i>	x				
104	...-1910: Aulbur Ant. architecte, Rue des Confédérés 123 1911: not mentioned 1909-...: Aulbur et Derech architectes-experts, Av. De Tervueren 124	<i>Number of the house traced back since Rau Jules was supposed to have a house on the same number. It was probably nr 124 back in 1906, but is has become 128 today.</i>	-	p.130	p.12		
105	1906-1907: Rue Leys 17 1908: Rue Leys 15 1909- ... Rue des Trévires 18	OK	x				
106			x				
107	...-1907: rue Froissard 31 1908-...: Av. D' Auderghem 295	OK	x				
108				p. 432			
109	1906: nr. 120	<i>Number of the house traced back since Aulbur Antoine was supposed to have a house on the same number. Is was probably nr. 120 back in 1906, but is has become nr. 124 today</i>	x	p. 472			
110			x				
111	1906: r. Philippe Le Bon 70 1907-1914: r. Ernest Solvay 32	<i>Year was mentioned otherwise on irismonument (1904) - other sources indicated 1907, which was correct</i>	x	p.535	p.12		
112			x				
113			x	p. 156	p.17-19		
114					p.11		
115			x				
116			x				
117			x				
118							
119	1909: nr. 78 1910: nr. 76	OK	x				
120	1909-1911: Av. De Tervueren 125 1912-: Av. De Tervueren 85	<i>Questionalbe number change, result remains doubtful</i>	x				
121	...-1906: Rue Berckmans nr. 71 1907-1911: nr. 206 1912-1913: Louis Lepoutre 44	OK	x		p.11		
122			x		p.11		
123			-				
124			x				
125			-				
126			x				

Bibliographical register				
Other used sources	Photo reference (when not retrieved from irismonument.be)	La Cambre	Academie	Urgency
				cat. 4, p. 326
<b>Traced back on irismonument (fiche)</b> Directie Monumenten & Landschappen. "Sint-Pieters-Woluwe - Tervurenlaan 128 - DERECK Em." <i>Inventaris van Het Bouwkundig Erfgoed - Brussel</i> . Accessed April 28, 2016. <a href="http://www.irismonument.be/nl.Sint-Pieters-Woluwe.Tervurenlaan.128.html">http://www.irismonument.be/nl.Sint-Pieters-Woluwe.Tervurenlaan.128.html</a> .				
				cat. 4, p. 332
				cat. 4, p. 377
				cat. 4, p. 326
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				cat. 4, p. 309
				cat. 4, p. 393
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				cat. 4, p. 329
				cat. 4, p. 419
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				cat. 4, p. 286
<b>Found on irismonument with search "eigen woning" (fiche)</b> Directie Monumenten & Landschappen. "Elsene - de Henninstraat 21, 23, 25 - Elyzeese Veldenstraat 74 - DELUNE Léon." <i>Inventaris van Het Bouwkundig Erfgoed - Brussel</i> . Accessed April 29, 2016. <a href="http://www.irismonument.be/nl.Elsene.de_Henninstraat.21.html">http://www.irismonument.be/nl.Elsene.de_Henninstraat.21.html</a> .				

#	Verification Almanakken		Bibliographical register				
	Consulted years and findings	Comment	Irismonument	Repertorium	de Patrimoine nr.	Bouwen in Belgie	Les Cahier 2
127			-				
128					p.11		
129			x		p.11		
130			x				
131			x				
132			x				
133			x				
134			x				
135			-				
136			-				
137							
138							
139	....1906: Rue Berckmans nr. 71 1907-1911: nr. 206 1912-1913: Louis Lepoutre 44	<i>Since Damman would have been 10 years old during construction, the year of occupancy was traced back to 1912. However it remains doubtful whether he made changes to the house or not.</i>	x				
140	1912: not mentioned 1913-1920: r. Belliard 100 1921 & 1923-1925: r. Maurice Liétard 46 & bureau : op 42A	<i>Result remains doubtful whether both houses were his personal dwelling</i>	x		p. 250		
141			x				
142			x		p.564		
143			x				
144			x		p.12		
145			x		p.17-19		
146			-		p.11		
147			x				
148			x				
149			x		p. 351	p.12	
150							
151			x				

Bibliographical register				
Other used sources	Photo reference (when not retrieved from irisonument.be)	La Cambre	Academie	Urgency
<p><b>Found on irisonument with search "eigen woning" (fiche)</b> Directie Monumenten &amp; Landschappen. "Sint-Gillis - Savoiestraat 66 - LEMAIRE Robert." <i>Inventaris van Het Bouwkundig Erfgoed - Brussel</i>. Accessed April 29, 2016. <a href="http://www.irisonument.be/nl.Sint-Gillis.Savoiestraat.66.html">http://www.irisonument.be/nl.Sint-Gillis.Savoiestraat.66.html</a>.</p>				
<p>Immofiscal. "Villa Pelseener." Immofiscal. Accessed April 28, 2016. <a href="http://www.immofiscal.eu/nl-nl/page/29/villa-pelseener">http://www.immofiscal.eu/nl-nl/page/29/villa-pelseener</a>.</p>	<p>Google inc. "Google Streetview - Winston Churchillaan 51." <i>Google Maps</i>. Accessed May 10, 2016. <a href="https://www.google.be/maps/place/Winston+Churchillaan+51">https://www.google.be/maps/place/Winston+Churchillaan+51</a>.</p>			cat.4, p. 304
			1880-1959, p.444	
				cat 4, p. 383
<p>Gemeente Schaarbeek. "Van Het Prinses Elisabethplein Tot de Lambertmontlaan." <i>Schaerbeek 1030   Schaarbeek</i>. Accessed April 28, 2016. <a href="http://www.schaerbeek.be/nl/ontspannen-schaerbeek/patrimonium-toerisme/gemeente-ontdekken/ontdekkingstochten/prinses-elisabethplein-tot-lambertmontlaan">http://www.schaerbeek.be/nl/ontspannen-schaerbeek/patrimonium-toerisme/gemeente-ontdekken/ontdekkingstochten/prinses-elisabethplein-tot-lambertmontlaan</a>.</p>				
<p>Dangles, Pierre. "Frantz Veldeman  ." <i>Opaal-Opale</i>. Accessed April 28, 2016. <a href="http://www.opale-opaal.be/frantz-veldeman-2/">http://www.opale-opaal.be/frantz-veldeman-2/</a>.</p> <p><b>Traced back on irisonument (fiche):</b> Directie Monumenten &amp; Landschappen. "Schaerbeek - Albert Giraudlaan 95, 97 - VELDEMAN Guillaume." <i>Inventaris van Het Bouwkundig Erfgoed - Brussel</i>. Accessed April 28, 2016. <a href="http://www.irisonument.be/nl.Schaerbeek.Albert_Giraudlaan.95.html">http://www.irisonument.be/nl.Schaerbeek.Albert_Giraudlaan.95.html</a>.</p>				
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<p>Culot, Maurice, Eric Hennaut, and Liliane Liessens. "Brunfaut Fernand (1886-1972)." In <i>Catalogue Des Collections Des Archives d'Architecture Moderne Tome II</i>, 122-24. Brussels: AAM éditions, 1999.</p>				
		architecture (36-56)	1890-1985, p.456	
				cat. 3, p. 30
				cat. 4, p. 278,
<p><b>Traced back on irisonument (fiche):</b> Directie Monumenten &amp; Landschappen. "Elsene - Louis Hymansstraat 1 - DE LESTRÉ-DE FABRIBECKERS Benjamin." <i>Inventaris van Het Bouwkundig Erfgoed - Brussel</i>. Accessed April 29, 2016. <a href="http://www.irisonument.be/nl.Elsene.Louis_Hymansstraat.1.html">http://www.irisonument.be/nl.Elsene.Louis_Hymansstraat.1.html</a>.</p>				
<p>Directie Monumenten &amp; Landschappen. "Koekelberg à La Carte." <i>Erfgoed Brussel</i>. Accessed February 2, 2016. <a href="http://www.koekelberg.be/p4w/user_files/Koekelberg_a_la_carte/KB_ACARTE_NL.pdf">http://www.koekelberg.be/p4w/user_files/Koekelberg_a_la_carte/KB_ACARTE_NL.pdf</a>.</p>	<p>Google inc. "Google Streetview - Pantheonlaan 59." <i>Google Maps</i>. Accessed May 10, 2016. <a href="https://www.google.be/maps/place/Pantheonlaan+59">https://www.google.be/maps/place/Pantheonlaan+59</a></p>			cat. 4, p. 351 cat. 3, p. 295

#	Verification Almanakken		Bibliographical register				
	Consulted years and findings	Comment	Irismonument	Repertorium	de Patrimoine nr.	Bouwen in Belgie	Les Cahier 2
152	1910-1914: Rue Leopols Couloubre 11 1920-...: Av. Albert Giraud 94	OK	x				
153	1914: other address - GAP - 1920-1925: Edmond Picard 41 1926: Not mentioned 1927-1930: Ed. P. 37 1931-...: Bureau at nr. 27a, lives at nr 37	Strange number change since nr. 41 would have become number 29 while nr. 37 en and 27a remained the same over time. Therefore the result remains doubtful.	x	p.449	p.11		
154					p.10		
155	1912: not mentioned 1913-1920: r. Belliard 100 1921 & 1923-1925: r. Maurice Liétard 46 & bureau : op 42A	Result remains doubtful whether both houses were his personal dwelling	x				
156							
157				p. 436			
158	...: 1925: not mentioned 1925-...: Rue De Gerlache 2	OK	x				
159			-				
160	-GAP- 1923-24 : rue Vanderstichelen 1925-1930: architecte av. Ernest Cambier 28 1931-32: av. Ernest Cambier 93	OK	x				
161			x				
162				p.311			p.76
163	1914: Aduatiekerk.... 27 -Gap of 6 years- 1920-1927: Aduatiekerk.... 13 1928-1930: Pater de Dekenstraat 43  & Linssens E. arch. 1926: Aduatieker... 56a (only appears once)	Namesame, but also an architect. However result remains doubtful as it could consider a return investment house due to the short period of occupation.	x				
164	(check of number) 1925: nr. 82	/					
165			x				
166				p.56-57, p.243	p.20-21		p.85
167	1924- 1926: Rue Général Capiaumont 91 1927-...: rue Antoine Gautier. 91	OK	x				
168			x				
169			x				
170			x				

Bibliographical register				
Other used sources	Photo reference (when not retrieved from irisonument.be)	La Cambre	Academie	Urgency
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				cat. 4, p. 306 (
		architecture (36-56)	1890-1985, p.456	cat. 3, p. 480
Strauven, Francis. "J.-J. Eggericx. Gentleman Architect, Ontwerper van Tuinwijken." Bouw&Wonen. Accessed April 28, 2016. <a href="http://www.bouwenwonen.net/architectuur/read.asp?id=32791">http://www.bouwenwonen.net/architectuur/read.asp?id=32791</a> .				
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<b>Found on irisonument with search "persoonlijke woning" (street)</b>				
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	Archives d'Architecture Moderne. "Photograph Lucien François (1894-1893)   Habitation Personnelle 1922." AAM, n.d.	décoration intérieure (39-59)		
				cat. 4, p. 317
Archives d'Architecture Moderne. "Paul Rubbers (1900-1985)." In <i>Catalogue Des Collections Des Archives d'Architecture Moderne Tome I</i> , 260-71. Brussels: AAM éditions, 1986.	Google inc. "Google Streetview - Dieweg 82." <i>Google Maps</i> . Accessed May 10, 2016. <a href="https://www.google.be/maps/place/Dieweg+82">https://www.google.be/maps/place/Dieweg+82</a> .			
Herry, B. Visit and guided tour to the personal house of Louis Herman De Koninck, November 13, 2015.	Rozier, Frederic, and Kristof Welleman. "Villa Louis Herman De Koninck." <i>ArchitectenWoning</i> . Accessed March 2, 2016. <a href="http://www.architectenwoning.be/index.php/nl/te-koop/detail/44/duplex-penthouse-caulier">http://www.architectenwoning.be/index.php/nl/te-koop/detail/44/duplex-penthouse-caulier</a> .	architecture (42-72)	p.466	cat. 4, p. 517

#	Verification Almanakken		Bibliographical register				
	Consulted years and findings	Comment	Irismonument	Repertorium	de Patrimoine nr.	Bouwen in Belgie	Les Cahier 2
171	1898-1900: chaussee de Waterloo 371 1901-1902: chaussee de Waterloo 339 1902-...: chaussee de Waterloo 233	OK	x				
172							
173	1920-1923: Rue de Comines 20 1924- 1925: Rue de Comines 30 1926- 1929-...: Av. Victor Jacobs 56	OK	x				
174			x	p.591			
175	1926-...; av. Gust. Latinis 21	OK	-				
176				p168			p.38
177	1925-1926: not mentioned 1927-1935: r. Henri Villard 7	OK	x				
178							
179			-				
180			x				
181			-				
182			-				
183				p.383			
184							
185			x				
186	1924- 1928: Av. Mont Kemmel 15 1929-...: not mentioned	Result remains doubtful	x				



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				cat. 4, p. 432
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				cat. 4', p. 404
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Culot, Maurice, Eric Hennaut, and Liliane Liessens. "Victor Dirickx (1882-1965)." In <i>Catalogue Des Collections Des Archives d'Architecture Moderne Tome II</i> . Brussels: AAM éditions, 1999.	Google inc. "Google Streetview - Josse Goffinlaan 42." <i>Google Maps</i> . Accessed May 10, 2016. <a href="https://www.google.be/maps/place/Josse+Goffinlaan+42">https://www.google.be/maps/place/Josse+Goffinlaan+42</a> .			
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#	Verification Almanakken		Bibliographical register				
	Consulted years and findings	Comment	Irismonument	Repertorium	de Patrimoine nr.	Bouwen in Belgie	Les Cahier 2
187							
188							
189			-				
190			x				
191	1925- 1932-...: Av. Jules Malou 43	<i>Questionalbe number change, result remains doubtful</i>	x				
192			-				
193	1914: other address - GAP - 1920-1925: Edmond Picard 41 1926: Not mentioned 1927-1930: Ed. P. 37 1931-...: Bureau at nr. 27a, lives at nr 37	OK			p.449		
194	1928- 1929: Rue de la Natation 25 1930-...: Rue Père De Deken 34	OK	x				
195			x				
196	...-1936: not mentioned 1936-...: Antoine A. architecte, av. De la Couronne 237  BUT with other profession (both are present simultaneously):  1932-...: Antoine A. fonctionn. R. de la Source 13	<i>Result remains doubtful as a namesake is encountered with a different profession</i>	x				
197			x	p. 156	p.17-19		
198			x				
199			x				
200					p.284		
201	(check number) 1931: nr. 56a	/			p. 344		
202							
203							
204	nr: 1929: different address 1930-...: not mentioned	<i>Impossible to trace back house number, and thereby typology</i>			p.580		
205	1928: Rue de Foullon 77 1929-1930: Rue au Bois 23 1931-...: av. J.B. Charbo 19	OK	x				

Bibliographical register				
Other used sources	Photo reference (when not retrieved from irisonument.be)	La Cambre	Academie	Urgency
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	Consulted years and findings	Comment	Irismonument	Repertorium	de Patrimoine nr.	Bouwen in Belgie	Les Cahier 2
206			-				
207				p. 469			
208			x				
209			x				
210	1931-1933: rue des menapiens 34 1934-...: Baron Castro 33	OK	x				
211							
212	1932-1935: not mentioned 1936-1938: Petiau Ch. Architecte. Av. De la Couronne 190 1939: sp. Leopoldville 15 -GAP-	Result remains doubtful	x				
213							
214			-				
215	1938-...: Rue Jean Chalelière 50	OK	x				
216				p.418	p.22		
217			x				
218	1936-1938: Tilman J. architecte: Generaal Gratry 43 1939-...: Tilman J.B. architecte, Brésil 7	OK	x				
219	(check of number) 1938: nr. 234						
220							
221	...-1905: Not mentioned 1905-1907: Pompe A. et Lener A. architect-décorateur: rue de la Charité 20 1908: Pompe A et Lener A. architect-décorateur: Chaussée d'Ixelles 169 1909: Pompe Antoine, architecte, Rue Meraichère 4 1910: not mentioned 1911: Pompe A. architecte, Rue Meraichère 7 1912-...: Kastelijnestraat 47	Since the AAM made a reference to another personal house of 1917, the Almanakken were checked. Pompe could have had his office in this house before 1937, or he might have lived there, but could have only been able to make changes to the house when he inherited it.	x				p. 46
222	-GAP between 1939-1946- 1946-...: Blomme Y. Architecte, nr. 12	OK		p. 157			

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				cat. 3, p. 318
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		cours de dessin technique (27-39)		

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	Consulted years and findings	Comment	Irismonument	Repertorium	de Patrimoine nr.	Bouwen in Belgie	Les Cahier 2
223			-				
224			x				
225			x				
226							p.107
227	1949-...: av. Hippodrome 32	OK					
228			-				
229			x	p.246			
230							p.90
231			-				
232				p. 313			
233							
234							
235				p. 388			
236				p.469			p.93
237							

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Other used sources	Photo reference (when not retrieved from irisonument.be)	La Cambre	Academie	Urgency
<p><b>Found on irisonument with search "eigen woning" (street)</b> Directie Monumenten &amp; Landschappen. "Sint-Pieters-Woluwe - Félix Poelsstraat." <i>Inventaris van Het Bouwkundig Erfgoed - Brussel</i>. Accessed April 29, 2016. <a href="http://www.irisonument.be/nl/Sint-Pieters-Woluwe.Felix_Poelsstraat.html">http://www.irisonument.be/nl/Sint-Pieters-Woluwe.Felix_Poelsstraat.html</a>.</p>	<p>Google inc. "Google Streetview - Felix Poelstraat 34." <i>Google Maps</i>. Accessed May 10, 2016. <a href="https://www.google.be/maps/place/Felix+Poelstraat+34">https://www.google.be/maps/place/Felix+Poelstraat+34</a>.</p>			
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<p>Mastari, Leyla. "The Co-Housing Project Montois-Gravener (1952) in Elsene (Brussels)   An Analysis and Retrofit Strategy." Unpublished masterthesis, Vrije Universiteit Brussel, 2015.</p> <p><b>Traced back on irisonument (fiche):</b> Directie Monumenten &amp; Landschappen. "Elsene - Armand Huysmanslaan 179 - MONTAIS Henri." <i>Inventaris van Het Bouwkundig Erfgoed - Brussel</i>. Accessed April 29, 2016. <a href="http://www.irisonument.be/nl/Elsene.Armand_Huysmanslaan.179.html">http://www.irisonument.be/nl/Elsene.Armand_Huysmanslaan.179.html</a>.</p>				
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	Consulted years and findings	Comment	Irismonument	Repertorium	de Patrimoine nr.	Bouwen in Belgie	Les Cahier 2
238							
239				<i>p.198</i>			
240							
241							
242				<i>p. 381</i>			
243						<i>p.266</i>	
244			<i>x</i>				
245							
246				-			
247				<i>p.597</i>			
248					<i>p.10</i>		
249					<i>p.10</i>		
250					<i>p.11</i>		
251						<i>p.320</i>	
252							



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	Van Loo, Anne. <i>Repertorium van de Architectuur in België: Van 1830 Tot Heden</i> . Antwerp: Mercatorfonds, 2003: 597.	<i>architecture</i> (65-79)		
	Google inc. "Google Streetview - Brugmannlaan 449." <i>Google Maps</i> . Accessed May 10, 2016. <a href="https://www.google.be/maps/place/Brugmannlaan+449">https://www.google.be/maps/place/Brugmannlaan+449</a> .			
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“The realization of an architectural work is a complicated matter, rarely free of outside contrary contingencies such as customers. [...] Only personal projects [...] can sometimes be crowned by some perfections and provide an interpretation as to the real intentions of their creator”.

Louis Herman De Koninck