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12 ARCHITECTURAL GEMS IN
DE PANNE'S DUMONT QUARTER

HERITAGE GUIDE

TEAM CULTURE AND HERITAGE

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INTRODUCTION

Alongside sun, sea and sand, De Panne also offers visitors a unique piece of seaside architecture: the Dumont Quarter. One of the first things to catch anyone's eye when visiting De Panne are the delightful villas of the Dumont Quarter. These eyecatchers are the beating heart of the villa quarter, taking you right back to the late 19th century, which saw the first overall urbanisation phase of the seaside town. Archetypical of this picturesque urbanisation is the siting with respect for the natural rolling dune landscape and the sparse plantings. This is a new type of residential dwelling: the countryside cottage, a style in which Albert Dumont lead the way, assisted by other architects such as his son Alexis Dumont, Georges Hobé and Jozef Viérin.

Nowadays, the Dumont Quarter is a marvellous cross-section of the customary architectural styles from the late 19th century up until after the Second World War. We are treated to a mix of eclectic design language, Art Nouveau, Art Deco, Cottage style and Modernism. As a result, the Dumont Quarter is a powerful example of the evolution of styles which seaside architecture went through.

The Dumont Quarter is well preserved. Since 1995, it is listed and one of the key manifestations of the burgeoning tourism at the Belgian seaside.

Prepare to be swept off your feet by the 12 architectural gems this quarter has to offer. Take this guide along and absorb the background information at your leisure as you walk or cycle your way around the quarter.

Nicolas Luyssen
Town Alderman for Culture & Heritage

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FISHERMAN'S COTTAGES

- modest single story dwelling (19th century type) sheltered and concealed behind the interior dunes
- whitewashed brickwork on a terraced plinth course, uneven (north-facing facade) saddle roof (red tiles), small shuttered frame windows, small two-part doors
- kitchen (open fireplace, later on replaced by a Leuven stove), cellar, a sitting room, an attic, a small (timber) stable, all kinds of lean-to and add-on annexes and a standalone bakehouse
- small front garden, vegetable garden, small crop field (which makes the entire ensemble look like a small farmstead)



COTTAGE STYLE (1890-1930)

- original name for any rural home inhabited by local residents in England.
- embedded with respect for the natural rolling dune landscape and the original plantings
- individualised country residence
- plentiful use of (painted) woodwork (shutters, balconies, braces), complex interplay of roof types (half-hipped roofs, kerb roofs, small turrets, dormer windows), recessed and projecting wall sections (front porches, loggias, bay windows, terraces)
- Flemish materials (brick, red roof tiles)
- English and Norman influence (half-timber construction)
- unostentatious, duly considered and comfortable home interior
- favourite colour combination: white and green



ART NOUVEAU (1890-1910)

- rediscovery of handicrafts (English influence: William Morris, the Arts and Crafts Movement)
- Gesamtkunstwerk (or total artwork)
- modelling from the inside out
- graceful wavy lines, asymmetry, dynamism and motion
- use of new materials: cast and wrought iron, glass
- Importance of the natural incident light
- the decoration references nature (stylised plant and animal motifs), the exotic (Japanese prints), the mystical (woman as femme fatale)
- pastel colours

REVIVALIST STYLES (LATE 19TH EARLY 20TH CENTURY)

Neo-Romanesque style

- round arch: functional and decorative
- materials: natural stone or brick
- balance between vertical articulation and horizontal lines
- predilection for geometric volumes: cubes, cylinders, semi-spheres
- decorative elements: horizontal mouldings, vertical pilasters, engaged columns, rose windows



Neo-Classicism

- inspired by: the art of Antiquity
- aspired to achieve simplicity, rigour (taut geometric patterns)
- symmetry, straight lines, pared down ornamentation (pilasters, capitals, garlands, acanthus leaves, meanders)
- colouring: predilection for white and gold



Neo-Flemish renaissance

- Also harked back to the repertory of shapes from Antiquity, albeit mixed with regional elements of its own
- colourful interaction of natural stone and brick
- emphasises horizontality (bands, frames)
- stepped gable, roof and dormer windows
- Favourite motifs: balusters, cartouches, obelisks, flower and fruit garlands, volutes, medallions, caryatids, shells, putti, ornamental anchors



Neo-baroque

- aspired to achieve unity of space and shape, for instance of the building and its setting, of detail and the whole
- aspired to achieve grandeur, monumentalism
- dynamic; predilection for curved and broken lines, light and shade effects
- extravagant decorations: flower and fruit garlands, decorative vases, torch holders, cartouches, sculptures

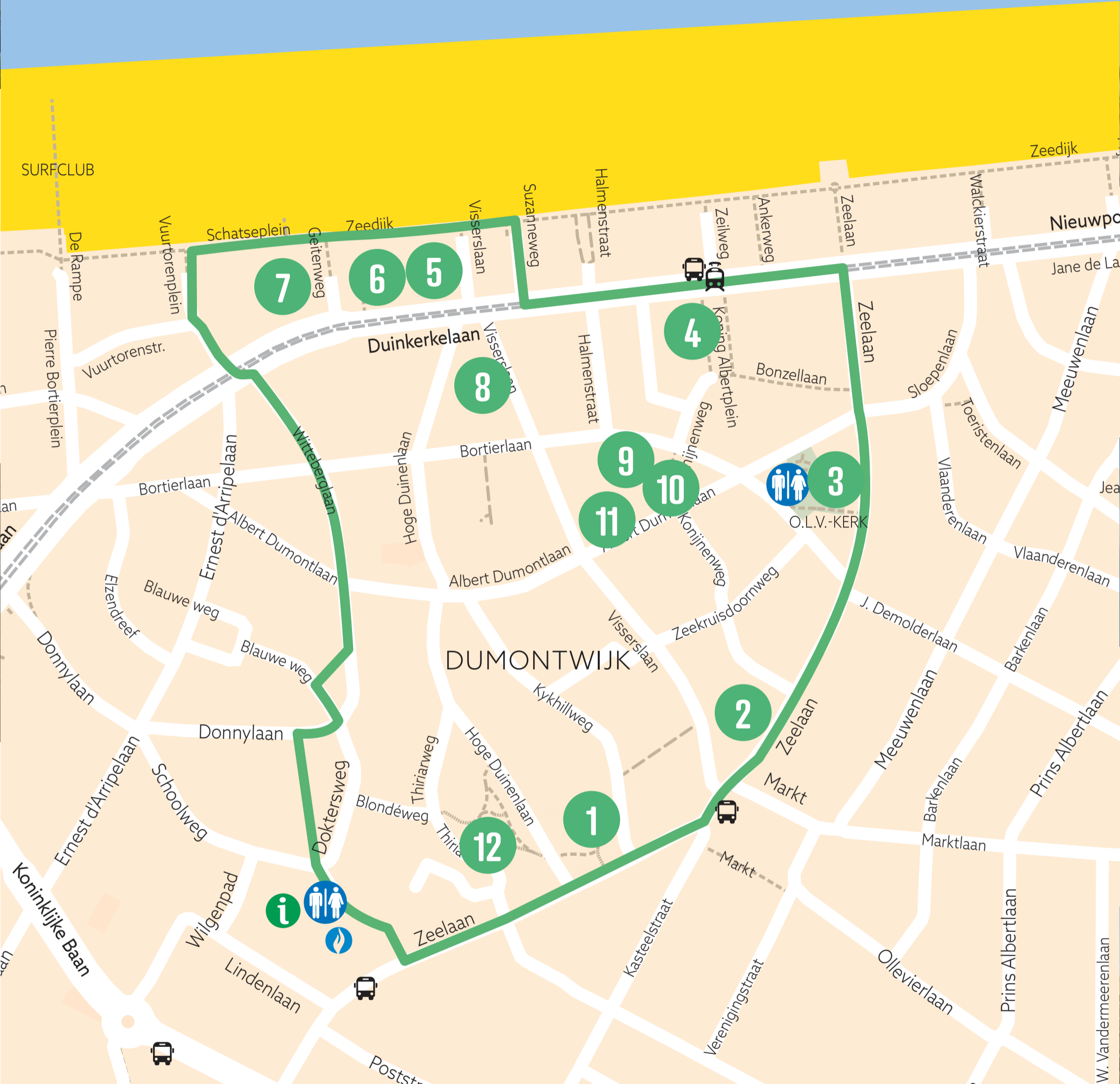


Eclecticism

Alongside the revivalist architectural styles which confined themselves to harking back to just a single style or period as their source, eclecticism developed during the second half of the 19th century. Within eclecticism, elements of various styles are combined in a single building in order to achieve a particular effect. This 'mixed' style produced some of the most peculiar wiles of fantasy.

The Dumont Quarter has been listed as a townscape since 1995. It continues to be a worthy alternative for the urban thoroughfares Zeelaan-Duinkerkeleen-Nieuwpoortlaan that are littered with commercial properties. These thoroughfares are typified by the discordant urban sprawl properties, some with Neo-Baroque and regional Neo-Flemish Renaissance influences, and some even in Art Nouveau or Art Deco style in cases.

THE ARCHITECTURAL STYLES IN THE DUMONT QUARTER



ART DECO (1920-1940)

- appreciation of industrially manufactured products
- the decorative element and the functional design come first
- clear geometric lines
- use of new materials: metal, plastic
- decoration: zigzag, concentric circles (cf. cubism, futurism); radiant sun, driving clouds; stylised flowers (cf. art nouveau)
- bright, vibrant colours (scarlet red, lemon yellow)



MODERNISM (1920-1940)

- restrained, dispassionate and functional
- unostentatious, abstract shapes
- materials: steel, glass, concrete
- all things superfluous are left out, minimal use of decorative elements
- well-defined horizontality
- flat roofs, rounded corners, pass-through registers with windows, large window partitions
- cimorné (fine glass fragment and cement façade rendering), decorative brick and colourful tiles make for picturesque vibe



ORIGINS AND DEVELOPMENT OF THE DUMONT QUARTER

At the impetus of Pedro Ollevier, the director of the Veurne Nationale Bank, French contractor Arthur Bonzel built what is now Zeelaan (literally Sea Boulevard) around 1892. This vital connecting road between the village and the sea strays from the more traditional geometric pattern. The road bypasses Kykhill Dune by way of an elegant bend. The project served as the backbone for the onward urban development of the seaside town.

Between 1892 and 1913, the first overall urbanisation phase of De Panne was carried out, directed by Albert Dumont. In these endeavours, he was ably assisted by other architects such as Georges Hobé and Jozef Viérin. Over the 1902-1904 time span, Albert's son Alexis Dumont worked up the development plan for the land parcel. The underlying idea for the project came from the concept of garden quarters which had been making inroads in England. In essence, the original social principle had to make way for an elitist holiday residence. This saw the birth of a new type of residential dwelling: the countryside cottage, with respect for the natural rolling dune landscape. The detached, individualised cottages or dune dwellings, sitting amid well-proportioned plots (gardens), bear witness to a practical and rational architecture.



The cottage style continued to be used after the First World War had ended. Almost simultaneously, a counter move developed against this picturesque style. Architectural renewal came in the guise of restrained, business-like and functional designs. Originally, this modernism was introduced in De Panne by Brussels master builders (Jean-Jules Eggerix, Raphaël Verwilghen). Their example was soon followed by a number of local architects (Louis Legein, Oscar Vermeesch).

THE DUMONT QUARTER: EXTERIOR FEATURES

Typical of the Dumont Quarter is the wide diversity of facade compositions. There are literally hundreds of facades. Some restrained. Some opulent. However, they are all testimony to the pursuit of an agreeable quarter that is connected and consistent yet varied all at the same time. The facades tell us a lot about the past, yet they also give indications of what was to come. And they also turn our attention to the merit of the quarter as a whole.

The cottage style seen around the quarter is typified by three key elements. The architects knew how to be creative in the way they incorporated the characteristics of their own Flemish popular culture. They did so by using locally sourced materials (brick, red and grey tiles, wood) and drawing on local building traditions (profiles and detailing details). In addition, the irregular floor plans, the wall sections (front porches, balconies, loggias and bay windows) and the roof volumes (half-hipped roofs, kerb roofs, small turrets and dormer windows) played a key role, whilst the architects were also mindful of modern-day needs and requirements.



07 VILLA GROUP

Zeedijk 81-85 / Geitenweg 1-9



Unlike the picturesque centre of the quarter, the rolling dune landscape was largely dug up and evacuated in order to build the promenade. At the prom's westerly end, the 'Witte berg' (white mountain, so named in reference to a dune) has been preserved. Around 1900, this location became home to some eight eclectic villas, which were largely designed by Albert and Alexis Dumont. They came up with various solutions for the narrow dwellings to bring in the greatest possible amount of natural light. This group of dwellings is the best preserved set of villas with a sea view on the Belgian seaside.

Villa Anita (5 Geitenweg) has a brick full-width cornice front that has been rendered and painted. The frontage consists of a semi-circular bay window, crowned by a central roof window, which connects to a wooden balustrade balcony, underneath a corbelled half-hipped roof and resting on small timber columns. The corner villa Coup de Vent (9 Geitenweg) is the most imposing of this particular group of villas. The facade is an interesting blend of cottage style (the use of wood) and neo-classicist elements (basket arched entrance portal with a capstone and a cartouche on the breast-work). However, the most imaginative aspect has to be the rounded corner openwork tower topped by a pointed crown, which acts as a mini belvedere.



01 VILLA KYKHELL

Hoge Duinenlaan 2A (to be viewed from Zeelaan or from the viewing platform at Duinpark Kykhill or Kykhill Dune Park)



Villa Kykhill was built in 1897 in cottage style at the top of De Panne's highest dune. Hence the name Kyk ('kyken' meaning 'kijken' or 'looking, watching' in English and 'hill' meaning 'hills', 'heuvel' or 'height' in English). At the height of the fisheries industry, the fishermen's wives would climb to the top of this dune to see when their menfolk and sons were sailing back home. The villa was designed by Georges Hobé (*1854, Brussels - 1938, Brussels), who built the home for himself and his spouse. Each one of the four facades of this small rural cottage differs from the next, with each of the window openings constituting an exemplary combination of clear views and sheltered intimacy. This sees the facades lend expression to a highly differentiated relationship with the local setting, depending on orientation and the nature of the living spaces. Georges Hobé was first and foremost an interior architect. In 1895, he opened a shop at Hofberg in Brussels. Along with Henry van de Velde and Paul Hankar, he was invited to design the Congo Exhibition of 1897 in Tervuren. In 1902, he took part in the first International Exposition of Modern Decorative Art in Turin and in 1908, he took part in the world's fair in Milan. Georges Hobé did not pursue the convoluted aspect or the extremely twisting lines of the Art Nouveau decorative style that was typical of the time, but kept things sleek and balanced.



08 VILLA KINKANKHOORN

Visserslaan 47



The client who commissioned this villa, built around 1897 in eclectic style, was sculptor Jules Lagae (*1862, Roesseler - 1931, Brugge). Right alongside, at what is now 30 Hoge Duinenlaan, the now demolished identical villa Zeemarmine was built. The picturesque villa Kinkankhoorn stands out courtesy of its simplicity. The siting and beach-facing location, the whitewashed brick facades, the red pantile roof and the north-facing uneven saddle roof are in reference to the traditional fishermen's cottages on our stretch of the Belgian seaside. The cottage style is seen reflected in the frequent use of woodwork that is painted white and green and the vivacious interaction of facade sections with recessed and projecting wall sections. These sections make for an asymmetric and dynamic facade composition. Inside the original home is the sculptor's studio, which today serves as the kitchen. During this time, Jules Lagae made a sculpture of Kootje Maes, an old De Panne fisherman (1899), a young fisherman from De Panne (1900) and a fisherman on horseback (1900). In 1926, he also designed the medalion for the monument in honour of architect Albert Dumont at 11 A. Dumontlaan.



02 FORMER HOTEL CENTRAL

Zeelaan 95



This striking brick corner property, which shows the influence of art nouveau, was built in 1927 by architect Henri Lepoudre (*1895, Veurne - 1955, Oostende). The stand-out feature of the frontage and side facade (Konijnenweg) is the floral aspect, expressed in natural shapes and swirls. The variation in window patterns, joinery and frames, with the part-tinted glazed sections in the ribbon windows delivering the characteristic plastic treatment of the windows. Yet these beautifully detailed facades are in marked contrast to the rear facade, all in restrained brick, typical of our seaside architecture. In essence, Art Nouveau revolted against the Classicist tradition. Artists drew inspiration from nature, and flowers and plants in particular, which were translated into organic or geometric patterns and shapes. In addition, they were guided by all manner of exotic influences. Art Nouveau was the style par excellence of the well-to-do bourgeoisie who placed a premium on splendour and magnificence as well as a refined taste. The ease with which members of this elite were able to travel enabled them to meet up at prestigious and sumptuously decorated locations more than ever before. Home to luxury hotels and villas, seaside towns soon became the exclusive realm of a small elitist club. In short, town dwellers hankered after a rural living environment.

DUINPARK KYKHELL (KYPHILL DUNE PARK)

ZEELAAN BETWEEN HOUSE NUMBERS 47 AND 55

Around 1892, at the impetus of large landowner Pedro Olivier, French contractor Arthur Bonzel built what is now Zeelaan (literally Sea Boulevard), which served as the backbone for the onward urban development of the seaside town. This crucial connecting road between the village and the sea strays from the traditional geometric pattern. The road bypasses the park (then Kykhill Dune) by way of an elegant bend. As the sole 'green' gateway to the quarter, the park - with its characteristic relief - is a precious landscape remnant of the Dumont Quarter's quintessential dune character. Situating a number of villas on the dune tops gave rise to five visual landmarks: villa Beau-Séjour, villa Star, villa Kykhill, villa Les Aïreilles and the duplex house plan villa D'Hoge Dune-Florian. In fact, it is nothing short of a miracle that only villa Star succumbed to the ravages of time.

The uncurbed vegetation growth saw the park falling into decay over the years, which meant a much-needed redesign was called for. The park's makeover was part of the redevelopment plan for the Dumont Quarter. In 2008, the design for the Duinpark Kykhill was rewarded by the Flemish government Agentschap for Natuur en Bos (Nature and Woodlands Agency) as one of the exemplary projects of harmonious park and greenery management. Today, the park has been restored to its former glory: a sand dune with archetypal dune plantings such as marram grass and sea buckthorn. The trees have been grubbed and some of the historical elements, such as the low fencing walls and the water wells, have been restored. The icing on the cake sits on top of the dune, on the original foundations of villa Star, in the form of a viewing platform in corten steel that offers a delightful vista overlooking the Dumont Quarter and the sea. Duinpark Kykhill once again serves as a meeting place and as a pleasant setting for people to enjoy a walk and children to play.



03 ONZE-LIEVE-VROUWEKERK (OUR LADY MARY CHURCH)

Zeelaan 129



Onze-Lieve-Vrouw (Our Lady Mary) parish was established by Royal Decree of 25 November 1926. All the more so as a church by the sea had become a necessity given the continuous growth of tourist activities in De Panne after the First World War. The existing Sint-Pieterkerk (St. Peter's Church) and the Chapel of the Missionaries (Friars) Oblates were too far away from the seaside town's new town centre. Architects Jozef (*1872, Kortrijk - 1948, Brugge) and son Luc (*1903, Kortrijk - 1979, Brugge) Vidin, along with local De Panne contractor Georges Demolder were responsible for the construction of the (former) rectory (1929) situated at the back and the Onze-Lieve-Vrouwekerk (Our Lady Mary Church) with its small crypt. The church was built in 1930-1932 in traditionalist Neo-Romanesque style. Archetypal are the sturdy tower, the robust walls and buttresses, the basilican upstand (i.e. a nave and two transepts) and the massive columns and round arches. The interior too leaves a restrained and modest impression. In doing so, the architects were factoring in modern-day requirements, without forsaking tradition. This church is one of the precursors of the typical seaside churches with the progressive and monumentalist design language of the 1950s and 1960s. In 1947, the crypt was given its present look and was devoted to Our Lady of Fatima.



09 LE CHALUTIER HOME-CUM-STUDIO

Bortierlaan 25

When Brussels artist-painter Louis Van den Eynde discovered De Panne and the North Sea Coast just after the First World War had ended, his life and work took a new turn. In 1927, he commissioned architects Myriam Dumont and Gustave Remy to design this summer residence in a regional-traditionalist brick architecture with references to a pared down cottage style. The bulk of the ground floor is taken up by the painter's octagonal studio. With its large central ceiling window, the studio is entirely geared to the artist's requirements. In 1997, Georges Goossens-Van den Eynde gifted his father-in-law's artistic legacy to the town of De Panne. The home-cum-studio has enjoyed listed monument status since 2002. The original decor of the interior largely remains intact.

Louis Van den Eynde (*1881, Anderlecht - 1966, Anderlecht) graduated from the Koninklijke Academie voor Schone Kunsten (Royal Academy for the Fine Arts) in Brussels, where he trained under Constant Montald, Louis Titz and Juliaan Dillens. Before the Great War, he taught at the new Academy in Anderlecht. Between 1926 and 1935, he took part in the Paris Salon without as good as any interruption. Not without success! Louis Van den Eynde was a drawer, engraver and designer of fancy metal ware, sgraffito paintings and posters. He was also a highly talented painter of portraits, nudes, landscapes, marines, townscapes, domestic scenes and (floral) still lifes.



04 DUPLEX HOUSE PLAN RESIDENCE LES EGLANTINES – LES ARGOUSIERS

Koning Albertplein 1-2



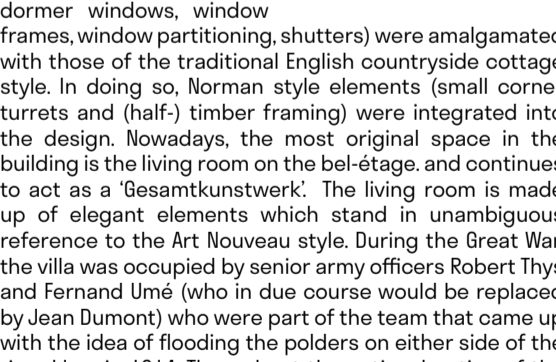
These two semi-detached cottage style villas, built to a design from architect Georges Hobé, date back to around 1900. Villa Les Eglantines (French for wild rose) shares its entrance with villa Les Argousiers (French for sea buckthorn) and is topped by a corbelled, slate saddle roof. The bricks are painted over, with highly sub-divided windows. The half-timber construction calls to mind the Norman architectural trend. Yet examples of timber framing on the Belgian seaside are few and far between. The beam structures are not wood and do not form part of the facades' load-bearing sections. What we see is imitation or half-timber framing: a stucco lattice with a thin, timber cladding that has been tacked onto the facade as it were. Which means there is no question of a constructional function. Another characteristic feature of the Belle époque period is the separate cellar entrance for domestic staff, as seen in the facade of the duplex house plan residence. This reflects the 'upstairs, downstairs' principle and allowed staff to perform their duties efficiently and without fuss. The cellar is where the kitchen, the laundry room, the ironing room and the larders and storage rooms were located. The 'monte-plats', a small lift, would bring the dishes prepared downstairs right up to the dining room, enabling the butler to serve the master and mistress of the house swiftly and discreetly.



10 VILLA ZONNEWELDE

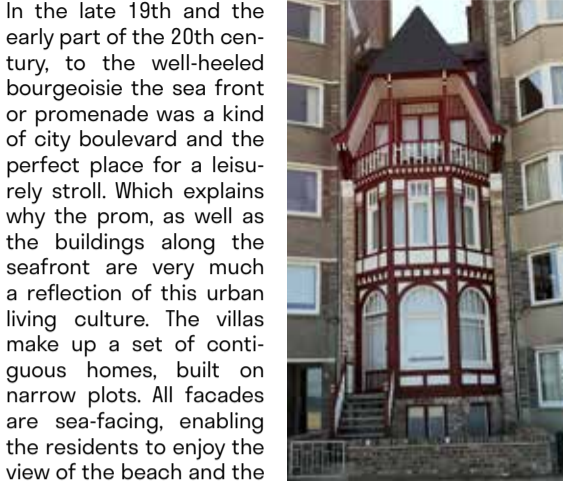
A. Dumontlaan 18

This cottage style corner villa built in 1913 makes up a semi-detached residence along with villa La Roche (20 A. Dumontlaan) and was designed by architects Albert and Alexis Dumont. The villa was originally called villa Val d'Ante. It is a typical airy holiday home, in which the exterior and interior spaces are wholly matched in every respect. The region-specific or regional style features (brickwork, dormer windows, window frames, window partitioning, shutters) were amalgamated with those of the traditional English countryside cottage style. In doing so, Norman style elements (small corner turrets and (half-) timber framing) were integrated into the design. Nowadays, the most original space in the building is the living room on the bel-étage, and continues to act as a 'Gesamtkunstwerk'. The living room is made up of elegant elements which stand in unambiguous reference to the Art Nouveau style. During the Great War, the villa was occupied by senior army officers Robert Thys and Fernand Ué (who in due course would be replaced by Jean Dumont) who were part of the team that came up with the idea of flooding the polders on either side of the river IJzer in 1914. Throughout the entire duration of the war, they continued to keep the inundations going with their company of sappers (all of whom, including Hendrik Geeraert, lived at the semi-detached villa La Roche).



05 VILLA DOUDOU

Zeedijk 55



In the late 19th and the early part of the 20th century, to the well-heeled bourgeoisie the sea front or promenade was a kind of city boulevard and the perfect place for a leisurely stroll. Which explains why the prom, as well as the buildings along the seafloor, are very much a reflection of this urban living culture. The villas make up a set of contiguous homes, built on narrow plots. All facades are sea-facing, enabling the residents to enjoy the view of the beach and the waves rolling in as widely as possible. All of these characteristics remain in evidence in villa Doudou. This cottage style residence was built in 1901 and designed by Albert and Alexis Dumont. The villa was originally named 'Titicot'. It is a deep and narrow three-storey residence topped by a kerb roof. The sea view patently comes first in this villa, as the front door is located on the bel-étage (a half-floor above street level) and opens out directly onto the living room, to the effect that the living space equals the width of the building plot. The angled windows too play a major role in this regard. The home has a separate staff and tradesmen's entrance which opens out directly onto the cellar. The villa has listed monument status, although it is wedged between two high-rise blocks of flats nowadays. A typical sight that shows how the Belgian seaside has been developed into the modern age.

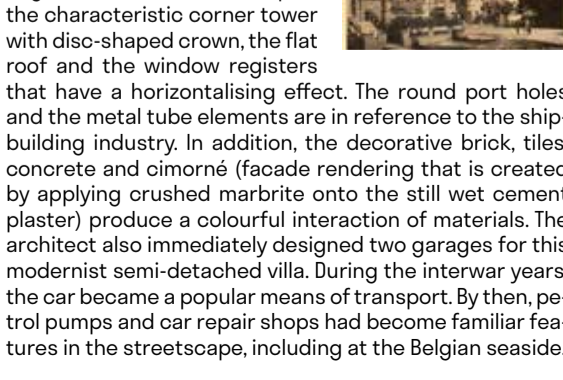


11 VILLA NANO-NANINE

A. Dumontlaan 26



The plinth course around the dwelling as a whole shows how the residence makes up a single entity with villa Simone-Andrée-Paul at 26 Visserslaan. Villa Nano-Nanine was named after the original client's children (Jean and Jeannine). The modernist corner complex was originally built in 1936 by De Panne architect Louis Legéin (*1903, Adinkerke - 1971, De Panne). He sought to avoid uniformity and to soften the tauness of modernism by uncoiling the texture and metal-colour nature of the materials. The most striking features of the facade include the angular and rounded shapes, the characteristic corner tower with disc-shaped crown, the flat roof and the window registers that have a horizontalising effect. The round port holes and the metal tube elements are in reference to the ship-building industry. In addition, the decorative brick, tiles, concrete and ciments (facade rendering that is created by applying crushed marblite onto the still wet cement plaster) produce a colourful interaction of materials. The architect also immediately designed two garages for this modernist semi-detached villa. During the interwar years, the car became a popular means of transport. By then, petrol pumps and car repair shops had become familiar features in the streetscape, including at the Belgian seaside.



THE DUMONT QUARTER: INTERIOR FEATURES

As the cottages in the Dumont Quarter originally served as summer residences, the interiors were kept quite restrained. The charm these home interiors exude is largely owed to the plentiful use of wood. All the more so as wood is associated with homely warmth, comfort and safety, as well as traditional craftsmanship. The woodwork, which is mainly 'pitchpine' (resinous wood species from North American pinewood) is used for the shutters, doors, windows with small partitions, wainscoted sections, fitted wall units, stairwells, floors and exposed beam ceilings.

The spaces are functionally sequenced, courtesy of the successive level differences. The see-throughs too, which visually link the various rooms, as well as the strategically located built-in seats and the furniture pieces play a key role in this respect. Every level, in some cases separated by a few steps, serves one particular domestic function. The space available has been put to maximum use at every turn so as to facilitate everyday household life. The living room on the bel-étage is the hub of all domestic traffic. Quite a few of these homes go by the so-called 'upstairs, downstairs' principle, involving a separate cellar entrance for the domestic staff.



12 VILLA BEAU-SÉJOUR

3 Thiriaweg (to be viewed from the foot of the dune and Thiriaweg or from the top of the viewing platform in Duinpark Kykhill)



Just like villa Kykhill, villa Beau-Séjour (French for beautiful residence) sits atop a high dune ridge. The imposing dwelling was built around 1895 to a design from architects Albert and Alexis Dumont. The eclectic building has a fairytale crenellated corner tower and was constructed using the characteristic region-specific yellow brick, for which the local clay rich soil supplied the raw material. Polder clay turns yellow once it has been fired, which lessens the contrast between the brick and the pointing. To provide the home with water, a small pump house was built at the foot of the dune. A book entitled 'La Panne, chronique d'un temps perdu' sees Albert Dumont's grandson Philippe reminisce. In the 1920s, his mother and the maidservants had to fetch water from the small pump house using buckets. After the Great War, the dune around the villa was turned into a garden. The garden is unostentatious and equally fascinating. The various terraces where trees, plants and rock structures come together to make up a harmonic whole, are effective in softening the gradient of the garden as a whole.



06 VILLA L'ESCALE

Zeedijk 73



In 1923-'24, renowned architect Jean-Jules Eggerix (*1884, Anderlecht - 1963, Ukkel) was commissioned by Genk-based engineer Karel-Jozef Verwilghen to devise the promenade villa L'Escale (French for stopover). He came up with this singular and eye-catching eclectic style residence. The frontage betrays the cottage style influence. There is the rendered pointed gable and the bay window. The three bricks that embellish the continuous narrow side sections of the facade in turn reference the Art Deco style. Villa L'Escale received the highest accolade with the First Mention of the inaugural edition of the 'Émile Jean' Van de Ven Award' in 1928. The aim of this Belgian architectural competition was to single out for praise five of the most progressive constructions from the past year, which was rewarded with a cash prize. The villa still has its original flooring with typical Winkelmans tiles, ceilings, wainscoted sections, cottage style furniture and decorations such as small blocks in the walls and balls in the banisters. The restored home is now a listed monument and has been transformed into a hotel. The restoration project was singled out as the West-Flemish laureate of the Flemish Monuments Award in 2008.



THE DUMONT QUARTER LANDSCAPE

Every bit as important as the actual buildings and the interiors are the trees, plants, gardens and landscapes that make up an indispensable element of the quarter and its history. From the earliest days, when towns first started to take shape, to the present day, people have always hankered after verdure. The underlying rationale for the Dumont Quarter was the then nascent garden quarter concept which originated in England. The use of curved roads, streets and pathways in the quarter is highly characteristic of this development. It is an artificial imitation of nature, that follows in the footsteps of the romantic English garden.

Building individual gardens acts to create an ideal landscape around the residence. Time and again, the atmosphere takes us back to a timeless world, in which homely happiness within one's own circle of friends and family takes precedence over the association with the town. Anyone stepping outside their own private terrace should feel as though they are out there in the great outdoors. The plot fences also help establish the vibe and are inextricably linked with the overall concept of the quarter.

