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Celebrating regionally or locally? The internal geography of the
Brussels Art Nouveau (2023) and Art Deco (2025) years

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ABSTRACT

English

In 2023 and 2025, Brussels Capital Region hosted two major thematic years dedicated respectively to Art Nouveau and Art Deco. This thesis examines how the governance and policy objectives behind these thematic years shaped their spatial construction, more particularly by comparing the geographical distribution of event activities to the distribution of both architectural styles. Situated in urban cultural policy and critical event studies, the research employs a mixed-methods approach: qualitative analysis of policy documents and interviews with key stakeholders is combined with geospatial mapping of 395 event locations against Brussels' official Art Nouveau and Art Deco heritage inventory. Findings demonstrate that the Art Nouveau Year successfully expanded beyond its concentrated heritage base through strategic use of non-heritage venues, connective spaces, and integration into existing festivals and cultural programming. The Art Deco Year, on the contrary, remained spatially more constrained despite a more dispersed heritage base due to a less favourable political context, more limited resources, and less preparation time for spatial outcomes. This contrast challenges the assumption in event studies that less central control naturally produces broader spatial reach and partner diversity. Instead, it demonstrates that spatial distribution is shaped by governance, strategic use of location typologies, and integration into a broader event portfolio – all of which are themselves contingent on political and organisational conditions. Building on these insights, the thesis offers recommendations for balancing central coordination and local autonomy to achieve both coherence and a balanced territorial coverage in future thematic years.

Keywords: Urban cultural policy, Event governance, Spatial distribution, Heritage geography, Art Nouveau, Art Deco, Brussels Capital Region, Event portfolio

German

In den Jahren 2023 und 2025 war die Region Brüssel-Hauptstadt Gastgeberin für zwei große thematische Jahre, die sich jeweils dem Jugendstil und Art Déco widmeten. Diese Arbeit untersucht, wie die Governance und politischen Zielsetzungen hinter diesen thematischen Jahren ihre räumliche Konstruktion prägten, insbesondere durch den Vergleich der geografischen Verteilung der Veranstaltungsaktivitäten mit der Verteilung beider Architekturstile. Angesiedelt in der städtischen Kulturpolitik und kritischen Veranstaltungsforschung, wendet die Forschung einen Mixed-Methods-Ansatz an: qualitative Analyse von Politikdokumenten und Interviews mit Schlüsselakteuren wird mit

geospatiales Mapping von 395 Veranstaltungsorten gegen Brüssels offizielles Jugendstil- und Art-Déco-Kulturerbeinventar kombiniert. Die Ergebnisse zeigen, dass das Jugendstil-Jahr erfolgreich über seine konzentrierte Erbe-Basis hinaus expandierte durch strategischen Einsatz von Nicht-Erbe-Veranstaltungsorten, verbindenden Räumen und Integration in bestehende Festivals und kulturelle Programmierung. Das Art-Déco-Jahr blieb hingegen räumlich stärker eingeschränkt, trotz einer streuteren Erbe-Basis, aufgrund eines weniger günstigen politischen Kontexts, geringerer Ressourcen und Vorbereitungszeit für räumliche Ergebnisse. Dieser Kontrast stellt die Annahme in der Veranstaltungsforschung in Frage, dass weniger zentrale Kontrolle natürlicherweise zu breiterer räumlicher Reichweite und Partnerdiversität führt. Stattdessen zeigt sie, dass räumliche Verteilung durch Governance, strategischen Einsatz von Standorttypologien und Integration in ein breiteres Veranstaltungsportfolio geprägt wird – alles Faktoren, die selbst von politischen und organisatorischen Bedingungen abhängen. Aufbauend auf diesen Erkenntnissen bietet die Arbeit Empfehlungen für die Ausbalancierung von zentraler Koordination und lokaler Autonomie, um sowohl Kohärenz als auch eine ausgewogene territoriale Abdeckung in zukünftigen thematischen Jahren zu erreichen.

Stichwörter: Städtische Kulturpolitik, Veranstaltungsführung, Räumliche Verteilung, Kulturerbe-Geographie, Jugendstil, Art Déco, Region Brüssel-Hauptstadt, Veranstaltungsportfolio

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1. INTRODUCTION: EVENTS AND SPATIAL POLITICS

Barcelona, the world capital of Art Nouveau? Not if Brussels has anything to say about it. With bold ambition, the Brussels-Capital Region launched the Art Nouveau Year in 2023, which celebrated 130 years since the building of the revolutionary Hotel Tassel and Brussels as the birthplace of the international style. Art Nouveau emerged in the city in the 1890s and is characterised by organic lines, floral motifs, and innovative use of iron and glass. The style is often mentioned in the same breath as architects like Victor Horta and Paul Hankar. This thematic year has been followed by the Art Deco Year in 2025, which coincides with the centenary of the 1925 Paris Exposition. Art Deco started to appear in Brussels before the First World War, but gained prominence in the 1920s and 1930s. The style embraces streamlined geometry, bold colours, and modern materials. Both Art Nouveau and Art Deco have left a distinctive imprint on Brussels' built environment. Yet, the thematic years aim to go beyond the aesthetic legacy and to integrate 'societal issues such as sustainability, decolonisation, and intergenerational dialogue' (Art Nouveau Brussels 2023, 2023; Art Deco Brussels 2025, 2024).

These thematic years are part of a broader strategy to strengthen the city's international visibility through its architectural heritage (Art Nouveau Brussels 2023, 2023; Art Deco Brussels 2025, 2024). The rise of such initiatives fits within a larger European trend of cities strategically using culture to increase their visibility, differentiate themselves, and attract tourism. In this context, the notions of eventalisation, eventification, and festivalisation have become widespread. These phenomena are also much debated in Brussels, particularly as critical voices fear exclusionary effects of these urban events and a negative impact on the public space. Residents ask: 'Why are parks becoming festival grounds?' (van Eijl, 2017; Hendrickx, 2022) or 'Why is Brussels Bourse being turned into a beer experience temple that many Brussels residents no longer recognise as their own?' (Boie, 2017).

Previous research on eventisation has often focused on mega-events such as the Olympics or World Expos. Therefore, a lack of empirical work on cultural celebrations remains. Moreover, much of the existing literature analyses events from an economic, touristic, or management-oriented perspective. This study approaches events through a spatial and cultural lens, by asking *where* events take place, but also *why* and *how*, through the case study of Brussels' Art Nouveau and Art Deco years. The starting idea of this thesis is that events like the Art Nouveau and Art Deco years are tools for spatial politics. They give some neighbourhoods high visibility while others less through their programming, funding and

communication. This dynamic is especially complex in Brussels, a city with a polycentric structure, long-standing socio-spatial divides, and a fragmented decision-making power structure.

Both thematic years naturally reflect the historical geography of their respective architectural styles; however, the Art Deco Year 2025 has made decentralisation a more explicit objective. This choice is related to the broader spatial distribution of Art Deco heritage compared to Art Nouveau, but is also a more conscious strategy by organisers to decentralise cultural participation and tourist flows. However, intentions do not always translate into outcomes. Differences in local initiative, infrastructure, and resources often hinder the ambitions of the organisers. The current political situation also plays a role. While the Art Nouveau Year benefited from strong regional leadership and a fully operational Brussels government, the Art Deco Year must now unfold in a different context of administrative uncertainty and the absence of a fully formed regional government. To analyse the reality on the ground, this thesis situates both theme years within their institutional context. The events are not created in a vacuum, but are produced by a network of actors, including Urban.brussels, Visit.brussels, the cabinet of the Secretary of State responsible for Urban Planning and Heritage, private partners, and cultural institutions.

In short, this thesis investigates how the Art Nouveau and Art Deco years were spatially constructed and how this relates to the governance and policy objectives behind these events. By analysing these initiatives through a spatial lens, the study contributes to ongoing debates in urban studies, cultural geography, and critical event studies. The structure of this thesis is as follows. Chapter 2 reviews the relevant literature on urban cultural policy, place-marketing, and (critical) event studies. Chapter 3 outlines the research design and formulates the research questions and objectives. It furthermore expands on the conceptual framework on which the analysis draws. Chapter 4 presents the case study of the Art Nouveau and Art Deco years in more depth and outlines the mixed methods approach based on quantitative and qualitative analyses. Chapter 5 presents the empirical findings from the qualitative study on the governance of the event, after which Chapter 6 discusses the quantitative findings on the spatial event distribution. Chapter 7 connects the governance analysis with the spatial analysis and reflects on the recommendations and limitations of this research. Finally, Chapter 8 wraps up the main points of this thesis in a conclusion.

2. LITERATURE REVIEW

Urban events have gained increasing importance as instruments of cultural policy, economic development, and spatial transformation. This literature review explores how the intersection of culture, economy, and events in an urban context has evolved from early critiques of commodification to more recent frameworks that analyse events as strategic and spatial tools in urban governance. It touches upon theories from diverse disciplines, such as urban sociology, urban geography, cultural studies, and (critical) event studies.

The review consists of six parts. The first part gives a general outline of the debate on the intersection of cultural production, economy, and the city. Against this background, it secondly investigates how the concept of culture itself has been transformed and instrumentalised as a strategic tool for urban governance. From there, attention shifts to the processes of eventisation and festivalisation and the increased organisation of cultural events for place branding and tourism. Fourth, the review expands on the use of memory and identity in cultural planning and the inherent selectivity this implies. The fifth section links this selectivity to issues of power and representation and introduces the field of critical event studies. The literature review then identifies gaps within the current literature concerning the geography of events that this thesis aims to address.

2.1 Cultural production and urban economy

'The culture industry fuses the old and familiar into a new quality. In all its branches, products which are tailored for consumption by the masses, and which to a great extent determine the nature of that consumption, are manufactured more or less according to plan, (Adorno and Horkheimer, 2002, p. 95). This quotation from Theodor Adorno and Max Horkheimer offers an early critique of cultural consumption within the capitalist system. According to the authors, the 'culture industry' had become a mechanism that creates standardisation, passivity, and ideological control.

Building on this early work, Frederic Jameson's analysis of postmodernism continues to investigate the relationship between the city, the economy, and culture. In 'Postmodernism, or, The Cultural Logic of Late Capitalism', he argues that culture under late capitalism has changed fundamentally. The old distinctions between economic base and cultural superstructure have broken down. According to the author, modernism was still 'minimally and tendentially the critique of the commodity and the effort to make it transcend itself' (Jameson, 2005, p. x). In postmodern culture, however, 'culture' has become a product in

in its own right; the market has become a substitute for itself and fully as much a commodity as any other item.

This transformation appears most clearly in architecture, a field in which Jameson developed his understanding of postmodernism extensively (see Jameson, 2005, pp. 97–130). Whereas modernist buildings were seen as elitist and destructive of traditional urban fabric, postmodern architecture presents itself as ‘aesthetic populism’. As postmodern architecture depends on multinational business patronage, it is directly related to economic power. The result is not just a ‘style’ but a ‘cultural dominant’: an organising logic that shapes how culture operates across society (Jameson, 2005, p. 4). For cities, this means that urban space becomes a site where cultural value gets manufactured and consumed as part of economic processes. Therefore, in the postmodern city, spaces of cultural experience and economic transaction become the same thing. This transforms the postmodern city into a gigantic shopping mall or theme park and reduces urban residents and visitors to consumers.

The diagnosis of the postmodern condition is echoed by David Harvey’s work in *The Condition of Postmodernity*. Harvey (1989b, pp. 35–39) interprets postmodern culture as a response to the shift from Fordist mass production to flexible accumulation. According to the author, postmodern aesthetics are directly related to new forms of capitalist organisation. For Harvey, the saturation of cultural life with commodified signs is an ideological mechanism that masks the contradictions of capital. He argues that the postmodern aesthetic, mainly present in cities, has become interwoven with the logic of market legitimisation and speculative urban redevelopment. In line with Jameson, Harvey critiques postmodern architecture and planning for failing to deliver the promised variety and plurality. Postmodern space would no longer serve collective social functions but would cater to consumer demands manufactured elsewhere in the economy. Both Jameson and Harvey argue that culture has thus become integral to the reproduction of capital, particularly in cities (Harvey, 1989b, p. 38).

Similarly, Allen J. Scott further demonstrates empirically the centrality of cultural production to urban economies. Scott (2010, p. 12) looks at what he calls ‘commodified symbolic forms’. The author sees proof in the fact that big cities like New York, Los Angeles, London, and Paris have become significant centres for the movie, music, and fashion sectors. Whereas the separation of labour and leisure characterised the industrial metropolis, both would converge in ‘post-Fordist’ urban settings. Yet, Scott assumes that after an initial phase of product standardisation and concentrated development in only a few major centres, the cultural economy of capitalism entered a new phase. This evolution allows for increasingly high levels of product differentiation and polycentric production sites. Scott comes to a less deterministic conclusion than the authors previously outlined. He does not believe that

capitalism's contribution to cultural production leads automatically to a degradation of the cultural quality (Scott, 2010, p. 11).

For Rosalyn Deutsche (1998, pp. 10-12), the postmodern city's transformation into a spectacle of consumption, as described by Jameson and Harvey, is not an inevitable outcome but a political process. She highlights how public art and urban planning function as ideological tools that aim to mask economic inequality. She argues, for instance, that the construction of monumental architecture and public art in New York City serves to erase signs of social struggle (Deutsche, 1998, pp. 52-54). Similarly, Guy Debord (2014, pp. 8-9) considers modern life and the postmodern city as a world in which direct experience is replaced by mediated images that would justify existing power structures. The social relations among people mediated by these images are what he refers to as the 'spectacle'. According to the author, culture thus becomes a spectacle that reinforces the 'capitalist hegemony' (Guy Debord, 2014, p. 91).

To a certain extent, Zygmunt Bauman counters the dominant deterministic vision of the postmodern city as a space where culture is reduced to consumption. According to the author, culture is a 'praxis': an active and creative process through which individuals and groups negotiate meaning and identity (Bauman, 1999, pp. 25-26). This means that even in commodified urban spaces, culture offers agency and can be a tool for resistance. Whereas Jameson's 'cultural dominant' concept implies some top-down logic that shapes all cultural production, Bauman argues that marginalised groups are also able to reinterpret cultural forms. Thus, while he acknowledges that elites institutionalise culture to maintain control, he illustrates how culture serves as a tool for both domination and emancipation (Bauman, 1999, p. 39).

2.2 Culture as urban strategy

This cultural production logic reflects a broader shift in how 'culture' itself is defined. Until the 1960s, the term mainly referred to the enlightened idea of 'high culture' and had a fundamentally elitist character. Yet, the influence of anthropological thought, the decolonising process, the progress of mass culture, the contributions from critical theory, and the increasing cultural diversity in the cities have brought about a changing understanding of culture. The focus on 'art' moved to more anthropological interpretation, referring to a population's 'ways of life' (Javier Monclús and Guàrdia i Bassols, 2006, pp. xiv-xv; Stevenson, 2014, pp. 5-11)

Deborah Stevenson (2014, pp. 2-6), an expert in cultural planning research, notes how this broadened interpretation of culture has enabled the seamless integration of economic liberalism into cultural planning. These practices must be understood against the backdrop

of increased inter-urban competition. This competition situates itself within a transnational network of cities related to the growth of global markets for finance and specialised services. Attracting top-level professionals, investments, and employees needs to assure a central place within these new geographies (Sassen, 2005, pp. 31-38). Within this new urban hierarchy and context of global economic restructuring, Harvey (1989a, p. 3) describes how 'the managerial' approach (focused on the provision of services and redistribution) of the 1960s has steadily given way to initiatory and 'entrepreneurial' forms of action in the 1970s and 1980s. This entrepreneurialism aims to sell the city as a location for activity and depends heavily upon the creation of an attractive urban imagery.

Across the political spectrum, cultural planning started to embrace concepts as the 'creative economy', 'cultural industries', and various forms of cultural and social 'capital'. This has led to a widespread consensus that economic growth is a condition for achieving cultural and social objectives. In this logic, public-private partnerships are desirable, and culture is governed through an economic logic. Cultural planning, therefore, as a policy tool, now extends its original focus to artistic production or heritage preservation. It is marketed to encourage cultural diversity, promote community participation, create partnerships between public and private actors, and reinforce local economies by facilitating creative industries (Stevenson, 2014, p. 1). These ideas found their most explicit policy formulation in Richards Florida's (2006) 'creative cities' thesis. Florida positions urban cultural vibrancy as the key driver of economic growth and argues that attracting the 'creative class' through culture and tolerance would generate urban growth. This narrative appeared to be very seductive and has been adopted worldwide in city-branding strategies.

Yet, the celebration of the creative city model as a win-win scenario has received a lot of criticism. Jamie Peck argues, for instance, that the creative class narrative does not break with the narrative of neoliberal urban governance. It instead 'repackages' it in an appealing form and reinforces the instrumentalisation of culture into an economic logic. According to Peck, Florida's creative city strategies frame property-led development and gentrification as inevitable, if not desirable. This way, Florida's discourse would offer an attractive supplement to an urban growth narrative by masking socio-spatial inequalities. It would even justify the displacement it might cause. According to critics, this means that cultural vibrancy is reduced is another market asset (Peck, 2005, pp. 740-741; Miles, 2007, p. 115). The creative class concept has also been criticised for being too general and for homogenising different occupations under the umbrella notion of 'creativity'. Ann Markusen, for instance, focused on artists and contrasted their economic roles and progressive politics with the neoliberal urban discourse. Based on her empirical study, she considers the creative class as an oversimplified concept based on a 'fuzzy causal logic' (Markusen, 2006, pp. 1921-1923).

More generally, Sharon Zukin (1995, pp. 1–3) shows how the ‘symbolic economy’, i.e., the instrumentalisation of art, design, and entertainment, raises questions about what public space is. According to the author, these strategies aim to attract investment and middle-class residents, for instance, in the case of the development of Sony Plaza in Berlin and the creation of Bryant Park in New York (Zukin, 1995, pp. 3–8). This way, culture becomes a tool for exclusion rather than diversity. All too often, cultural planning would stay ad hoc and fail to consider spatial justice (Evans, 2001, p. 2,19).

Similarly, Malcolm Miles (2007, p. 102) fears that the deployment of culture and regeneration and branding (for instance, through museums and creative districts) undermines democratic engagement and fails to engage with the lived realities of urban residents and communities. By serving the elite interests, culture risks becoming separated from its social and political potential (Miles, 2007, pp. 95–97). The European Capital of Culture program would illustrate this: by prioritising tourism and investment over local needs, it deepens inequalities (Miles, 2007, pp. 124–125). Cultural planning should therefore aim to achieve an even cultural distribution (for both high art and local and popular culture) to prevent the concentration of new large projects and cultural resources. In this context, the author proposes (2005, pp. 906–908) some alternative artistic and activist practices that challenge neoliberal urban development by prioritising participation and ensuring local agency. He provides examples from London, Sheffield, and Stoke-on-Trent, where local collectives offered socio-political critique through art.

2.3 Eventilisation and festivalisation

One way in which cities have responded to inter-urban competition is through the active promotion of events. From a sociological perspective, Erving Goffman (1969, p. 2) was one of the first authors to argue that events should be considered as a ‘subject matter in their own right, analytically distinguished from neighbouring areas, for example, social relationships, little groups, communication systems, and strategic interaction’. The understanding of the organisation, outcomes, experiences, and meanings of events has, over the decades afterwards, been developed into a distinct field known as ‘event studies’. As Donald Getz and Stephen J. Page (2019, p. 3) explain, ‘event studies is the academic field devoted to creating knowledge and theory about planned events; the scope of events spans individual celebrations and community festivals, sports, business meetings and exhibitions; it also includes mega events, which have largely become the realm of professionals, corporations and entrepreneurs.’

In the urban context, Andrew Smith (2016, p. 3) defines events by their contrast to the everyday: a ‘deliberate organisation of a heightened emotional and aesthetic experience at a designated time and space’ (see also Jakob, 2012, p. 448). The rise of urban events as

policy instruments and the active role of cities in event promotion reflect what Smith (2016, p. 39) and Greg Richards and Robert Palmer (2010, p. 26) identify as the 'urbanisation of events'. According to the experts in urban event promotion, events are shifting from purpose-built venues like stadiums and concert halls to central public spaces. In addition, urban environments are temporarily transformed into performance venues or marketplaces.

This 'urbanisation of events' also applies to events that used to take place outside the city, such as music and food festivals, which are now moving to the city centre (Smith, 2016, p. 39). Smith identifies multiple strategic reasons that would underlie this tendency. First, economic growth and city marketing are pointed out as driving forces behind the organisation of events by municipalities. This is because organising events in public urban spaces would stimulate tourism, attract investment, generate symbolic power, and create an image of dynamism and creativity. At the same time, events can revitalise underused public spaces and achieve greater sociability in an era when people withdraw to more individualised spaces. Public squares in cities have often become synonymous with 'empty space,' and staging events has become a common way of tackling this problem (Smith, 2016, pp. 20-47, 61). Smith (2016, p. 36) and Doreen Jakob (2012, p. 459) use the concept of eventisation to refer to the organisation of individual events in the urban space, more specifically in public spaces: parts of a city that are 'available, without charge, for everyone to see, use and enjoy, including streets, squares and parks (Cowan quoted in Smith, 2016, p. 18).

Two sub-concepts differentiate between types of impact of events in public space. First, eventalisation refers to the revitalising effect of events on urban space (Smith, 2016, pp. 36-37). Events can temporarily transform streets, parks, or squares into dynamic and inclusive spaces that encourage civic engagement, cultural expression, and community interaction. Parks may, for instance, benefit from the 'loosening' of space during some events (Smith, 2016, p. 64). Furthermore, as Lehtvuori (2016, p. 44) suggested and Smith (2016, p. 66) affirms, urban events are essential ways to create 'momentary public urban spaces,' particularly in areas not ordinarily experienced as public. This is aligned with John Pløger's (2010) work on 'presence-experiences' in urban events, in which the focus lies on the participants' subjective experiences of space. The author argues that spontaneous or subcultural events illustrate that the eventalisation of space in itself can be a desired phenomenon (Pløger, 2010, p. 848).

Eventification, by contrast, refers to the negative effects of events on the urban public space (Smith, 2016, pp. 36-37), often because of the commercialisation, privatisation, and securitisation of the public space. In these cases, access becomes controlled, consumption is encouraged, and the public character of the space is diminished. An analysis of festivals

in cities like Barcelona, Dublin, Glasgow, Gothenburg, and London shows that these festivals remain largely market-driven and confirms these risks. The efforts for cultural inclusion stay mainly rhetorical without translation into dedicated policies. Despite their 'inclusive potential', these events fail to counteract exclusion and thus reinforce the commodification of space (Quinn et al., 2021, pp. 1892-1983). Similarly, based on her empirical study of the benefits and disadvantages of events in Berlin-Wedding and New York City, Jakob (2012, p. 459) demonstrates that cities adopt an accelerating logic of the organisation of experiences and raises questions about the sustainability of these events.

The increasing presence of urban events, which Jakob refers to, in combination with other forms of consumption and entertainment, has been referred to as festivalisation (Smith, 2016, p. 36). Festivalisation encompasses, on the one hand, the quantitative increase in festivals and the importance of events as a structural element of urban strategies. On the other hand, the trend in which all kinds of forms of culture, leisure, and even policy are 'packaged' as festivals to increase their attractiveness, reach, and economic potential (Sala, 2016, pp. 15-22; Smith, Osborn and Quinn, 2022b, pp. 1-5). A festival is in this context described as an organised socio-spatial phenomenon that takes place at a fixed time, outside the daily routine, and that aims to strengthen social cohesion (Cudny, 2014, pp. 132-134). Other definitions focus more on the politics of identity aspect and define a festival as a manifestation of a group identity through which a community expresses and preserves its uniqueness (*Arts festivals and EU culture*, 2014).

To bring further nuance, ethnology specialist Owe Ronström (2014) identifies multiple interconnected ways to comprehend and approach festivalisation as a real-world phenomenon. These facets emphasise the widespread rebranding of traditional events but also the growing dominance of festival logics in cultural production and media presentation. He discusses (1) the semantic field of events; (2) festivalisation and music life; (3) festivalisation as a form of mediatization; and (4) festivalisation as a defining trend in society at large. The first concerns a current trend of rebranding as festivals all kinds of traditional forms of gathering, celebration, and festivity. 'Festival' has become a broad, all-encompassing label that is being applied extensively. The second dimension refers to the expansion of festivals worldwide in terms of time, space, and content. The third facet addresses the impact of adapting repertoires and performances to fit the festival format. And lastly, festivalisation addresses a tendency in present-day Western societies to orchestrate cultural production in a festival-like way (Ronström cited in Vázquez-Varela, Barrado-Timón and Martínez-Navarro, 2025a, p. 2).

This dynamic is closely related to the 'event portfolio' concept, initially proposed by Getz (1997). This 'portfolio' refers to the entirety of organised events, planned in relation to each other. As Getz (2016) argues, both the process and contents of an event portfolio are of

interest: the goals and strategies of organisations that produce and manage events are as important as the individual events. In their book on eventful cities, Richards and Palmer argue that the development and promotion of this kind of event portfolio, along with a range of other factors, is a critical success factor in the creation of an animated city, through examples of Edinburgh and Innsbruck. In the context of this thesis, Richards and Palmer's portfolio as well as the other key factors in the development of the 'eventful city' are used as the unit of analysis for programme design (see section 2.7).

However, as Carmen Vázquez-Varela, Diego Barrado-Timón and José Martínez-Navarro (2025b, pp. 25-28) argue for the Spanish case, festivalisation as an urban strategy also comes with risks. Some festivals operate without an explicit binding to the place, so-called 'spatially unbounded festivals'. They are characterised by a focus on scaling up and profit maximisation, attracting international attention, often at the cost of the local cultural dynamic, as they are often driven by private companies. In addition to the sustainability issues, this type of festival is associated with the risk of homogenization and the creation of a standardised festival experience. The use of festivals for economic development and city branding, therefore, often leads to an increasing marketing of public space and raises questions about the accessibility of these urban places. Precisely because of this neoliberal logic behind the notion of festivalisation, the idea of festivalisation is interpreted negatively in German literature, particularly in urban sociology (Smith, 2016, p. 34). In this literature, the emphasis is less on the festivalisation of space and culture and more on the festivalisation of politics. It describes a process used to gain political and economic capital for civic elites and deter resistance to their control. As this boosterism is usually implemented by public-private partnerships or newly created private organisations, the term is used critically to refer to urban policy lacking democratic legitimacy.

Richards and Palmer (2010, p. 30) furthermore note that these developments resonate with the 'city as stage' concept, which was evident in the 1970s urban literature. However, the difference seems to be that rather than simply functioning as a backdrop for various events, cities now actively seek to develop, manage, and market events as a key part of their cultural life, social fabric, and economic dynamism. Claire Colomb's (2013) analysis of post-reunification Berlin describes, for instance, that different areas are staged and dramatised. This way, the city as a whole is transformed into a theatrical space. This strategic combination of events also risks transforming metropolitan areas into spaces of only entertainment, tourism, and real estate development. John Hannigan (2005, pp. 1-10) coined the term 'fantasy city' to refer to cities being branded both during the day and night. Often, they are physically and socially isolated from their surrounding neighbourhoods. Hannigan emphasises that such urban environments rely heavily on simulation and spectacle, which makes the urban space an imagined terrain that invites orchestrated experiences rather than spontaneous interaction. This aligns with Ole Jensen's (2005, pp.

29-31) critical findings on place-branding. The author argues that events indeed contribute to a city's visibility and attractiveness, but that they serve primarily external consumption. This way, they would create alienation or social exclusion. These developments underline that events do not only reorganise urban space materially. They also script what the city means and raises questions of representation and selectivity. These issues are addressed in the following section.

2.4 Representation and selectivity

Building on the literature on the urbanisation and festivalisation of events, it is necessary to acknowledge that events are representational devices. A more nuanced understanding of urban events, therefore, requires attention to what is being represented through them, as well as what is not. As cultural planning strategies use the arts and other forms of creative endeavour to strengthen place attachments, the construction of place is the core of cultural policy. This inevitably involves strategic choices about which aspects of local identity to emphasise and which to marginalise. For political and economic purposes, the identities of neighbourhoods, cities, and regions are often 'summarised or abbreviated', leading to a strategic foreshortening whereby only those elements of the past that fit within a possible city brand identity become powerful (Stevenson, 2014, p. 42). Similarly, Keith Hollinshead and Rukeya Suleman's study shows how the power of representations of peoples, places, pasts, and presents in special events can have the consequentiality of misrepresentations and derepresentations (Hollinshead and Suleman, 2016, p. 120).

Memory plays a key role in this representational character of events. Pierre Nora's concept of *lieux de mémoire* (1984) suggests that in modern societies, memories are empowered in robust and symbolic sites. When collective memory fades, memories are reconstructed through commemorations and monuments. Cultural planning is grounded in the negotiation and construction of this memory as it assumes that it is possible 'to trace place memory and meaning and to mark, celebrate, and represent it in some way' (Stevenson, 2014, p. 45). Specifically, in city marketing and event programming, 'evocations of the past' have created a spirit of place or *genius loci*. The importance of these *genius loci* is associated with proving the authenticity of a place. Urban place marketers communicate it through the development and articulation of place-related positive 'memory discourses.' Yet, all references to memory are selective, and remembering is always accompanied by forgetting (Huyssen, 2003, p. 17). Gary Warnaby and Dominic Medway (2020, pp. 586-588) highlight the temporal implications of the process:

'Place marketing works by creating a selective relationship between (projected) image and (real) identity: in the process of reimagining a city, some aspects of its identity are ignored, denied or marginalised. For example, attention may be drawn to a city's industrial or

mercantile heritage, while the practices of class exploitation and slavery that may have made this possible remain under a veil of silence. Strong local loyalties and civic pride may be highlighted, but not the traditions of trade union militancy or revolutionary politics. Great play may be made of a city's cultural diversity, but not the systematic racial discrimination that in all probability accompanied it.' (Ron Griffiths cited in Warnaby and Medway, 2020, p. 588)

At the same time, this representational dimension of events is not fixed. As Welby Ings (2016, p. 53) highlights, events carry ideological, political and personal messages that are open to interpretation. Henri Lefebvre's spatial triad offers a framework to understand how this representation through urban events works in practice. According to the sociologist (1991), space consists of three interrelated dimensions: spatial practice (lived space), representations of space (planned, conceptual space), and representational space (symbolic, experienced space). These dimensions often caused tension around an event. Urban festivals are, for instance, typically commanded by authorities (representations of space). After this, they are put into practice through logistical and managerial practices (spatial practice). Lastly, participants and communities may associate these spaces with alternative meanings and memories (representational space). When these symbolic layers don't align with the planned function, space becomes contested.

Festivals commissioned by the local authorities, for instance, to animate squares or parks can be read in different ways by audiences. Building on Stuart Hall's work (1980, 1992), Dominique Liao (2016, p. 110) argues that events become arenas where *encoded* cultural symbols are negotiated and potentially contested. She describes the Huashan Winery as an example: this place used to be a site of colonial oppression and neglect, but has been transformed into a stage for counter-narratives that challenged existing spatial imaginaries. Urban events are thus selective representational practices that curate space and memory in ways that support urban strategies, but also prove to be a platform for contestation. This double character raises power-oriented questions developed in critical event studies, on which the next section expands.

2.5 Critical event studies

If events selectively represent places and memories, they also inevitably raise the question of who has the authority to define these representations. In other words, research on urban events is inseparable from questions of power and control. As Stevenson (Stevenson, 2014, p. 46) explains, drawing on Antonio Gramsci's notion of hegemony, cultural planning often secures consent for dominant interests under the excuse of community and participation. She states that discourses around inclusivity usually mask the reproduction of social hierarchies. Indeed, the broadening of the interpretation of culture, as described above,

has frequently justified casting the local cultural policy net so wide that everything and everyone conceivably can (or should) be its object/subject. Therefore, the implicit result is the privileging of certain forms of cultural practice as a 'legitimate' cultural activity and the needs and priorities of some 'marginal' groups over others (Stevenson, 2014, p. 13). In this light, events are not only expressions of identity or memory, but also governance tools that regulate behaviour, space, and belonging for various purposes, including social ones. For instance, many of the cultural planning strategies developed in recent years to control public disorder and drunkenness in the night-time economy are about place management and often placemaking (Stevenson, 2014, p. 39).

This issue in the study of events is not entirely new. As early as the 1990s, Stuart Hall (1989) and Maurice Roche (1994) pioneered a 'political approach' to hallmark events. Similarly, Mark Boyle (1997) analysed the politics behind hallmark events and the promotion of local identity through mapping out the ideological frameworks that shape the social construction of events. Karen De Bres and James Davis (2001) investigated how events act as tools for governance, what is emphasised, and what remains ignored (Hollinshead and Suleman, 2016, pp. 180-181). However, these more critical and socio-constructionist positions, common in disciplines such as geography, sociology, and urban studies, have long been developing at the margins of the field. This is because event studies draw heavily from an empiricist, rational managerial tradition. As such, they are primarily driven by business and management perspectives (R Lamond and Platt, 2016, p. 3).

The last decade has seen a growing interest in the understanding of the power structures, ideologies, and interests embedded in the production and representation of events. Who gets to decide which cultural narratives are promoted? Whose culture is mobilised and for what purpose? Bernadette Quinn (2009, pp. 489-91), expert in event tourism and management, has called for more attention to 'stakeholder connectivity's' and introduced the concept of 'declarative authority' (used in the conceptual framework of this thesis, see 3.2): the institutional power to project and legitimize cultural meanings through events (Hollinshead and Suleman, 2021, pp. 180-181). This call for a disciplinary, philosophical, and multi-methodological approach 'to enrich the field and resist its reduction to a business-driven logic' (Pernecky, 2016, pp. 3-4) got a hearing in the growing body of 'critical event studies'. This subfield challenges all proponents of event studies and event management and acknowledges a central contestation at the heart of all events (R Lamond and Platt, 2016, p. 3). Rojek (2013, pp. xi-xii) summarizes the impact for event studies: while previous literature adopted a technocratic view and predominantly focused on the practicalities of the event - the 'nuts and bolts of the machine and when and where to grease the parts', critical event studies asks 'who owns the machine, who controls it and what is its purpose' to the foreground by raising questions of ownership, control and objectives.

The field of critical event studies is characterised by its methodological plurality. It mainly employs qualitative methodologies to expose how events reinforce or challenge dominant narratives (Robertson *et al.*, 2018). To that end, Ian R. Lamond and Louise Platt present some key considerations that scholars need to deal with within the field of critical event studies. This includes the consideration of involvement and detachment in the research process (Turner and Pirie, 2016, p. 17) as well as the maintenance of analytical insight into issues of significant personal interest (Dowse, 2016, p. 37). Allan Jepson and Alan Clarke explain how the complexity of community festivals, from the perspective of critical event studies, can pose challenges in how to capture, record and analyse the rich qualitative and quantitative data they produce (Jepson and Clarke, 2016, p. 229)

Within the methodological diversity, discursive perspectives have become common. More particularly those that focus on the significance of history and ideology. The work of Montesano Montessori (2016, p. 131), for instance, illustrates how critical discourse analysis can be used to analyse the discursive construction of events within their broader social and political contexts. As Sylvia Jaworska (2016, p. 149) shows in her study on global sports events, this critical discourse analysis can also be combined with corpus linguistic methodology. Ethnographic approaches and participatory research have also been proven to be fruitful within critical event studies (Misener *et al.*, 2016, p. 175; Pavoni and Citroni, 2016, p. 231). The latter views participants as experts in the field of study and, as such, involves them in the knowledge production process. Research projects are thus co-designed from inception through to completion (Finkel and Sang, 2016, pp. 195-196). Autoethnographic research similarly requires engagement in the event experience, but allows highly personal, emotional and evocative accounts (Dashper, 2016, p. 213). This approach highlights the importance of reflexivity and the realisation that knowledge production is never entirely objective. Finally, case studies illustrate that power relations can also be uncovered through phenomenological approaches (Moss, 2016, p. 253) or social network analyses (Jarman, 2016, p. 277).

While the presented methods are all qualitative, critical event studies do not reject quantitative methods (Robertson *et al.*, 2018, p. 870). Harris and Schlenker's examination of event sustainability is one of the few analyses that uses a standardised quantitative approach (Harris and Schlenker, 2018). Just as the more qualitative approaches, this method aims to uncover marginalised voices and the legitimisation of certain cultural narratives while silencing others. In sum, the focus on power, governance, and representation, together with the inclusion of new methodologies, expands the current knowledge on events but also demonstrates how selective current research is. The following section, therefore, turns to the gaps in the literature, particularly concerning the spatial distribution of urban events.

2.6 Research hiatus

The previous sections have illustrated how urban events relate to debates on processes of commodification (2.1), strategic cultural planning (2.2), urban festivalisation (2.3), and selective representations of memory and identity (2.4). Subsequently, critical event studies (2.5) have drawn attention to questions of power, legitimacy, and governance in these processes. However, despite this growing body of literature, the spatial dimension of events remains relatively underexplored. Whereas much of the literature has focused on symbolic, political, and managerial aspects, comparatively little work has examined how events are geographically distributed across cities, what types of venues they occupy, and how these spatial choices relate to issues of power and governance.

Existing studies on the geography of events point to unequal distribution. Cultural events are seldom distributed evenly across the urban landscape, and not uncommonly, the places of the inner city are the focus of such initiatives. This frequently involves gentrification and building specialist cultural and tourist areas. Suburbs where most people live are, according to Stevenson, the 'frequent silences' of these branding strategies (Citation of Wearing in Stevenson, 2014, p. 6). In this context, the author describes Florida's (2006) recipe for developing an urban industry as a prescription for gentrification and displacement (Stevenson, 2013, pp. 77-8).

As Butler and Smale (1991, p. 3) argue, festival distributions should be linked with governance choices and priorities. The authors show that in the case of Ontario (Canada), festivals have drawn higher priority than public recreation infrastructure. However, not all festivals have the same legitimacy in using the public space. Events are generally only temporary, and the justification for using space must be made repeatedly. Even when a festival might be able to build on its tradition, most events continue to be challenged as there is rarely consensus about their organisation in public space. Richards and Palmer (2010, p. 69) illustrate this through the case of the Notting Hill Carnival. This event has been subjected to scrutiny multiple times over its organisation, public safety, and legitimacy in occupying public space. Such negotiations point to competing interests between local authorities, police, cultural elites, and community organisers. The authors describe that popular or grassroots expressions are often delegitimised, especially when they contest dominant narratives or spatial orders. 'Elite' cultural events (think of particular types of refined arts festivals), on the contrary, would be easily legitimised and supported.

To capture the dynamic between spatial distribution and governance, sociologist Jonathan Wynn (2016, p. 276) conceptualises events as temporary and socially constructed occasions where different types of resources circulate: economic resources (such as subsidies, tourism revenues or private sponsoring), physical infrastructure (such as streets, museums,

or squares), human and social networks (organizers, volunteers, visitors), and symbolic goods (images, narratives, heritage iconography). Through these resources, events organise themselves according to specific spatial patterns (Wynn, 2016, pp. 279-280). He distinguishes three configurations – citadel, core, confetti – that differ in concentration and control (further developed in section 3.2).

Despite these observations, comprehensive empirical analyses of spatial distributions remain scarce. As Cudny (2014) points out, there is still a lack of empirical studies on how festivals reshape post-industrial urban environments. According to the author, existing studies often rely on biased sources like local authority reports or festival-produced data (Vázquez-Varela, Barrado-Timón and Martínez-Navarro, 2025a, p. 8). Event studies would, therefore, benefit from more attention to spatial perspectives to investigate their role in shaping a city's geography (an example is Colombo, Luchtan and Oliver-Grasiot, 2022). Only this way, the field can better understand the impact of cultural planning on the shaping of particular places and the city as a whole (Hall and Page, 2020, pp. 208-209; Smith, Osborn and Quinn, 2022b, pp. 8, 278). Furthermore, as Stevenson argues (2014, p. 45), these questions on spatial politics and urban agendas are not only relevant to event studies. Research on place-making and place-branding would benefit from these insights as well. (Boisen, Terlouw and Van Gorp, 2011, p. 9; Ashworth and Kavaratzis, 2014, p. 78, 2015, pp. 130-133).

In addition, the nature of the venues involved has so far been underinvestigated. In the context of musical performances, Kronenburg (2011, pp. 136-137) made a distinction between adopted, adapted, and dedicated buildings (see the operationalisation for this thesis in 3.2). Even recent work on the spatial dimension of events highlights the need to integrate public event locations such as public, cultural, and institutional spaces into the spatial analysis of events (2022a, p. 278). These spaces, think of libraries, museums, galleries and theatres, are often overlooked and play an increasing role in the festivalisation of the urban landscape and the shaping of cultural infrastructures (Smith, Osborn and Quinn, 2022a, p. 278). Libraries, in particular, exemplify the challenge of defining publicness and have largely been neglected in discussions of the use of public space. This calls for further investigation of semi-public spaces and the ways they are increasingly employed for cultural programming.

Lastly, there is a gap between policymaking and research on urban events. Festival-policy thinking needs to be integrated into wider urban strategies, such as cultural inclusion and social cohesion (Bernadette Quinn et al., 2020, p. 15). Yet, as Getz and Page argue (2019, p. 46), despite new critical literature, the effects of debates within social science on the event practice are questioned. Some critics say that radical critiques only influence policy when a tipping point is reached and there is enough public and political support (2019, p.

46). Policymakers seek straightforward interpretations and solutions that they can implement. Critical studies may help identify inequalities, problems, and issues, but the solution of enabling citizens to remove all the barriers and oppressive features will occur gradually (Getz and Page, 2019, pp. 46–49).

Taken together, these observations demonstrate that there remains a hiatus in the spatial analysis of events. The field still lacks an understanding of (1) how events are geographically distributed within cities, (2) how different types of venues are mobilised, and (3) how critical knowledge can be translated into policy practice. Addressing these gaps is necessary to connect debates on culture, governance, and representation with the concrete implementation of urban events in the urban space. The following section, therefore, formulates the research questions of this thesis. It outlines how this thesis builds on existing frameworks to operationalise a spatial perspective on urban events in the case of Brussels.

3. RESEARCH DESIGN

The literature review outlined shows that urban events have become strategic tools within urban policy, cultural planning, and city marketing. Whereas the initial research focus was almost exclusively dedicated to the economic and touristic value of events, more attention has grown for the cultural, social, and spatial implications of event organisation. Concepts such as *eventilisation*, *eventification*, and *festivalisation* help us understand how cities position themselves through event organisation, as well as the consequences for public space and the social urban fabric. From this critical perspective, mainly developed within the *critical event studies*, events are considered as socio-spatial phenomena that shape the public space and give meaning to it. Yet, as illustrated, geographical perspectives are still lacking within this field. This section formulates the research questions that aim to address this gap, as well as the conceptual framework used.

3.1 Research questions

This thesis combines critical event studies with conceptual tools from the geography of events to analyse the Art Nouveau Year 2023 and Art Deco Year 2025 in Brussels. Taking the Art Nouveau Year 2023 and the Art Deco Year 2025 in Brussels as its empirical focus, the research addresses the following questions:

1. What objectives and power relations inform the organisation of the Art Nouveau Year 2023 and the Art Deco Year 2025 in Brussels?
2. How do these objectives and power relations translate in the spatial construction of these initiatives?

To that end, the research is structured along different research objectives that reflect the structure of this thesis:

- To analyse the policy embedding and governance of the thematic years (chapter 5)
- To investigate the nature and spatial distribution of the event locations (chapter 6)
- To examine how governance choices influence the event spatial configuration and how these patterns feed back into policy aims (chapter 7)

3.2 Conceptual framework

Three complementary conceptual anchors are used to examine the Art Nouveau Year 2023 and the Art Deco Year 2025 in Brussels. For the governance analysis (chapter 5), the thesis draws in the first place on the concept framework of the eventful city (Richards and Palmer,

2010). The eventful city framework provides the conceptual lens to examine how events are embedded within local governance structures and to investigate stakeholder collaborations. More specifically, Richards and Palmer (2010, pp. 413–434) put forward a range of ‘critical success factors’ that are used in this thesis as a tool to evaluate the governance of the Art Nouveau and Art Deco years. One of those ‘key factors’ is the creation of an event portfolio, which plays a central role in the chapter to analyse the programming of events. Through an event portfolio, a city combines a mix of recurring events, one-off thematic initiatives, and imported international formats to ensure coordination between the marketing of a particular event or a series of events and the marketing of the city as a whole (Richards and Palmer, 2010, p. 249). Cities as Edinburgh and Innsbruck have embraced this model. They don’t consider festivals as stand-alone events, but as parts of an integrated urban strategy focused on tourism, image building, and economic development (Richards and Palmer, 2010, p. 248).

In addition, the governance analysis incorporates recent developments from critical event studies, namely the notion of *declarative authority* (Pernecky, 2016, pp. 198–199). In this view, events are projections through which institutions articulate visions of identity, heritage, and value. Declarative authority refers to the capacity and legitimacy of an actor—be it a public administration, political cabinet, or cultural intermediary—to speak on behalf of the city, to choose certain practices or narratives as important, and to normalize specific interpretations of place. This concept allows for investigating how the content of the event is in power and thus deepens the governance analysis.

For the spatial analysis (chapter 6), the focus lies on the geographical distribution of events across Brussels. Within this broader mapping, Kronenburg’s (2011, pp. 136–144) venue typology is used as an additional analytical tool to interpret and explain observed patterns. The author distinguishes between *adopted*, *adapted*, and *dedicated* venues. (van der Hoeven and Hitters, 2020, p. 155). For this thesis, the typology is adapted from its original application to music venues to suit heritage-specific programming better. Instead of a focus on architectural or technical flexibility, the adapted typology focuses more on the different types of spaces that are mobilised within the thematic years. Three types of locations are identified:

- Heritage Sites: these are buildings or monuments recognised in the Inventory of Immovable Heritage of the Brussels-Capital Region. They represent the core of the offer of visits during the thematic years. Examples are the Hôtel Tassel (Art Nouveau) or the Villa Empain (Art Deco).
- Event Venues: this category includes cultural spaces and temporary use sites that do are not listed as heritage but are central to hosting events within the thematic year context. This places can be libraries, community centres, municipal halls, or venues like the Halles Saint-Géry.

- **Connective Spaces:** these spaces serve as meeting points for guided walks, urban trails, or thematic routes. This way, heritage that is not publicly accessible inside can be shown from the outside, which is the case for most Art Nouveau and Art Deco buildings listed in the Heritage Inventory. These buildings are often privately owned and can serve as residences. Most of these tours take place in the context of a festival (see section 5.3) such as BANAD or Heritage Days.

The development of such a typology allows this study to move beyond descriptive mapping. By examining the types of locations being mobilised, it becomes possible to explain differences in spatial distribution and municipal engagement.

Lastly, this thesis draws on Wynn's (2016, pp. 280-1) typology of spatial event configurations to link the governance analysis with the spatial analysis and articulate policy recommendations (chapter 7). The author identifies three spatial patterns with varying levels of spatial control and consolidation (2015; 2016): the citadel pattern (a bounded space with a single even), the more open core pattern (activities take place in and around a particular area) and the confetti pattern (events are spread about a city in diverse locations). This perspective allows for a critical assessment of whether the spatial patterns observed align with policy intentions such as decentralisation or cultural inclusion.

4. METHODOLOGY

This section first introduces the case studies: the Brussels-Capital Region's Art Nouveau Year (2023) and Art Deco Year (2025), and explains the rationale of their selection. Second, the data sources are discussed that make it possible to examine the social, cultural, and spatial dimensions of events. Lastly, this section expands on the data analysis that adopts a mixed-methods design. It thus follows the current trend within critical event studies for methodological innovation and the integration of both positivist and interpretivist traditions (Robertson *et al.*, 2018, p. 868). The qualitative strand (developed in chapter 5) reconstructs policy frameworks, governance, and curatorial choices and interprets them within their social and political context. The quantitative strand (developed in chapter 6), in turn, critically tests how these intentions materialise spatially and how they relate to the officially recognised heritage inventory. The two sections are developed in parallel and are triangulated in the discussion (chapter 7).

4.1 Case study selection

The focus on the Brussels Capital Region's Art Nouveau Year (2023) and Art Deco Year (2025), both coordinated by Urban.brussels (Brussels Regional Public Service Urbanism and Heritage) and Visit.brussels (dedicated to the promotion of tourism, culture, and events in the Brussels-Capital Region), are chosen for several reasons.

First, they represent cultural events: a type of event that has so far been underinvestigated. Richards and Palmer (2010, pp. vii-viii) critique the exclusive focus on mega-events such as the Olympics due to their economic and media impact. This is problematic because cultural events are associated with meaning-making, identity formation, and place attachment processes. As Quinn, Smith and Osborn (2022, p. 278) note, festivals create 'affective connections' between people and place and contribute to the symbolic construction of urban environments.

Second, previous event studies literature has illustrated that the focus on capital cities is very fruitful to investigate the difficulties and tensions of reconciling global and external objectives with local and internal priorities (Smith, 2016, p. 3). Therefore, the deliberate focus on the Brussels Capital Region as the Belgian and European Capital allows for taking both local, national, and supra-national objectives into consideration.

Third, there are certain research advantages of the purposeful emphasis on official events (Belghazi, 2006, p. 105; Smith, 2016, p. 2). Official events pre-planned and sanctioned by

urban authorities are designed to achieve objectives and offer insights into urban policy and event management. At the same time, as Smith argues (2016, p. 2), a focus on official events avoids a drift into a more general analysis of urban activities and trends. That does not mean that their meaning is fixed in ways envisaged by the organisers. Authorised meanings are constantly negotiated and resisted. Therefore, this thesis considers the partners and different stakeholders in addition to one of the organising cabinet and city administrations.

Fourth, both thematic years represent anniversary years. As Richards and Palmer demonstrate (2010, p. 49), Europe has witnessed a growth in the number of events related to 'days' and 'years'. Examples include the EU's designation of 2008 as the Year of Intercultural Dialogue and 2009 as the Year of Creativity and Innovation, which offered a framework for various related events across member states. Similarly, cities such as Weimar and Amsterdam have used major historical anniversaries—such as Goethe's 250th birthday or the 400th anniversary of Rembrandt's birth—to generate cultural events and attract tourism. As Williams illustrates in his investigation of the anniversary of the fall of the Berlin Wall of 1989, anniversaries are a valuable lens for analysing the pragmatic dimensions of events, as well as the historical and ideological standpoints underlying them (Williams, 2020, p. 517).

4.2 Data collection

4.2.1 Documentary sources

First, this study relies on a broad corpus of documentary material to reconstruct policy aims, organisational processes and programmatic choices behind the Art Nouveau Year (2023) and the Art Deco Year (2025). The corpus covers the period 2021-2025. It comprises materials produced by regional administrations and partners (Urban.brussels, Visit.brussels, the cabinet of the Secretary of State, Patrimoine & Culture, Explore.brussels and member organisations). The types of sources include policy notes and strategy papers, evaluation and visitor reports, programme brochures and festival catalogues (e.g., BANAD, Heritage Days, Bright Brussels, Nocturnes, BRAFA, ARTONOV), press releases and newsletters, and website pages and event listings. These public documents were downloaded from institutional websites and newsletters. Where available and authorised, internal presentations and memos were included to clarify responsibilities and selection criteria. Documents were consulted in French, Dutch and English and are listed in the bibliography section.

4.2.2 Semi-structured interviews

Secondly, semi-structured interviews were conducted with stakeholders directly involved in the conception, organisation, and implementation of the Art Nouveau and Art Deco years. This kind of interview is structured and steered based on an interview guide (see appendix 3), but allows the interviewees to speak freely. The questions in the interview guide covered: policy objectives and portfolio design, governance and coordination, declarative authority and curation, venue selection and spatial strategy, inclusion/exclusion and audiences, resources and constraints, and reflections on outcomes. Interviews were held online and lasted between thirty and ninety minutes. They were conducted in Dutch, French, and English with the following actors (see also appendix 2):

- Paul Dujardin: commissioner of the thematic years and influential cultural policy maker in Brussels and internationally
- Alice Graas: coordinator of the Art Nouveau Year 2023 and involved in preparations for the Art Deco Year 2025.
- Valérie Berckman: coordinator of the Art Deco Year 2025
- Thibault Parent: representative of the cabinet of Ans Persoons, Secretary of State since 2023, responsible for Urban Planning and Heritage
- Guy Conde-Reis: cultural strategy advisor at Urban.brussels.
- Amaury De Smet: program & communication director Explore.Brussels

With consent, interviews were audio-recorded, transcribed using gladia.io and, where needed, translated into English using Claude.ai. For privacy reasons, full interview transcripts or audio recordings are not included as appendices. All participants provided informed consent for name attribution; therefore, quotations in the thesis are referenced with name and role where relevant. That consent does not extend to public release of raw materials. The raw data (audio files, notes, transcripts) are only accessible to the researcher and supervisor. They are stored on a personal drive and will be deleted after three years. The interview guide, together with precise source attributes for all quotations, ensures transparency.

4.2.3 Geospatial data

Thirdly, geospatial data was collected. Programme brochures, festival catalogues, agenda webpages, and press releases were systematically mined to construct an event database for the Art Nouveau Year (2023) and the Art Deco Year (2025). For each record, the following items were captured: venue name, full postal address, municipality, association with an existing festival (e.g., BANAD, Heritage Days) versus year-specific programming, venue type (heritage site/event venue / connective space). Addresses were normalised (street name, number, postcode, municipality) and geocoded using Awesome Tables.

Ambiguous cases were checked against municipal pages or organiser websites. Duplicates (same venue/date/organiser) were removed unless the typology was different, for instance, if a location served as a museum as well as a starting point for a guided walk, both were maintained. Specifically for the analysis of the number of events part of an existing festival (see 5.3.1), duplicates of the same locations were not removed if one was part of the year-specific programming and the other was part of a pre-existing festival. For 2023, this yielded 213 unique locations. For 2025 (programme ongoing), there are 154 unique locations (see Appendix 4).

To situate the analysis in the officially recognised heritage landscape, I integrated two Excel extracts from the non-public backend of the Inventory of Immovable Heritage of the Brussels-Capital Region (portal: monument.heritage.brussels), supplied on request by the Directorate of Cultural Heritage (Verschaffel, 2025). This inventory includes trees, monuments, and complexes and is a legal document published in the Belgian Official Journal. It serves as a tool for raising public awareness and managing heritage at the local level. The inventory is managed by Urban.brussels, the Brussels Regional Public Service for Town Planning and Heritage (*The legal inventory of immovable heritage*, 2024).

The extracts contain Art Nouveau ($n = 1,196$) and Art Deco ($n = 1,968$) records where that style is coded as the dominant (level-1) style. Many entries also carry a level-2 (secondary) style, for instance, Eclecticism or Modernism. Fields include address, architect (where known), construction date (where known), typology, level-1 style, level-2 style, and heritage values/criteria. In line with access conditions, raw files are not redistributed; only derived maps and aggregated statistics are presented.

4.3 Data analysis

4.3.1 Qualitative analysis

The qualitative analysis combines document analysis with semi-structured interviews of core actors (commissioner, year coordinators, a cabinet representative, a strategy adviser at Urban.brussels, and Explore.brussels). Documents (FR/NL/EN) were catalogued in a source register and read critically for policy goals, governance and roles, portfolio integration, spatial ambitions, selection mechanisms, resources, and evaluation. For the interpretation, initial descriptive notes and margin codes were used. These were further developed into analytical memos around declarative authority, event-portfolio logics, and spatial redistribution.

The interview processing did not follow a rigid, formal coding protocol. Instead, a pragmatic, thematic reading was used. Provisional labels were given that are grounded in

the literature. Points of tension or inconsistency were retained and later triangulated with the spatial results.

4.3.2 Quantitative analysis

To import the coordinate data (both from the event inventory and from the heritage inventory), it was added as a delimited text layer into QGIS. All point data were stored in WGS84 and re-projected to Belgian Lambert 1972 (EPSG:31370) for distance-based statistics and area calculations using QGIS (LTR, 3.40.5- Bratislava). Event points were spatially joined to municipality polygons from the UrbIS - Administrative Units dataset derived from Datastore.brussels. This dataset is made up of six different geometric classes, of which this thesis builds on the second (the territory of the nineteen municipalities that make up the Brussels Capital Region). The dataset is freely downloadable as a zipped shapefile and is based on integrated data from FPS Finance and FPS Economy. From the joined datasets, for both the Art Nouveau and the Art Deco case, the following calculations were computed:

- (a) counts of events and heritage sites by municipality. This basic frequency analysis establishes the distribution of both event locations and heritage assets. It served as a basis as for the comparison of the thematic concentrations across the Brussels Capital Region. The *Count Points in Polygon* function was used, with municipality polygons as the input layer and event or heritage points as the counting layer. Counts were added as new attributes to the polygon layer. No weighting was applied.
- (b) event/heritage ratios. This ratio expresses the relative intensity of programming in relation to the officially recognised heritage inventory, calculated on a municipal scale. After generating counts, a new field was calculated in the attribute table using the *Field Calculator*. The denominator was the number of heritage sites.
- (c) kernel density surfaces of heritage sites. The density estimation visualises the spatial clustering and identifies hotspots through a calculation of the density of features in a neighbourhood around those features (*How Kernel Density works—ArcGIS Pro | Documentation*, no date). The *Heatmap (Kernel Density Estimation)* algorithm was used with a radius set to 1000 metres and a raster cell size of 50 metres (pixels).
- (d) average nearest-neighbour indices and z-scores. This tool tests whether patterns are more clustered or dispersed than a random distribution. The *Average Nearest Neighbor* tool was used with projected coordinates in Belgian Lambert 1972 (EPSG:31370). The tool returned the nearest neighbour ratio (R), expected mean distance, observed mean distance, and z-score for significance testing.
- (e) convex-hull surface areas for territorial reach. This tool measures the minimal polygon enclosing all event points, providing a territorial footprint for the

programme. The area was calculated in square kilometres using the *Field Calculator* after projecting the polygons in EPSG:31370.

Spot checks were performed visually by overlaying results with the base map and heritage layers. Additionally, the *Identify Features* tool was used to verify attribute values for municipalities with extreme ratios or unexpected clustering patterns.

4.4 Data limitations

This study combines documentary sources, interviews, and geospatial data, and each data type comes with constraints that shape the findings. First, the documentary corpus is oriented toward official and public-facing materials (administrative notes, press releases, programme pages). Such sources could emphasise achievements and understate tensions. To counter this bias, a small number of internal documents were consulted with permission. Second, the interview sample is deliberately focused on core organisers (commissioner, coordinators, cabinet, Urban.brussels). To integrate a more bottom-up perspective, Explore.brussels was interviewed as the primary partner. Interviews were transcribed and, when necessary, translated, which introduces minor risks of transcription/translation error.

Third, the event database was compiled from programme brochures, calendars and web listings. These sources change over time, and late additions/cancellations are not captured. This is important for the ongoing 2025 programme, as the locations of the Heritage Days and ARTONOV have not been announced yet and therefore are not part of this research. A small number of online-only activities (such as webinars or presentations) were excluded from spatial analysis.

Fourth, the heritage baseline draws on two Excel extracts from the non-public backend of the Brussels-Capital Region inventory (level-1 style = Art Nouveau or Art Deco). As clarified by the Directorate of Cultural Heritage, the regional Inventory is primarily a public-realm register: it records what is visible from the street and/or (semi-)publicly accessible spaces. Non-public interiors are not systematically inventoried. Where interiors are included, this is exceptional, happens in agreement with the owner, and such interior-level records are not shared outside the administration (Verschaffel, 2025). Accordingly, the Excel extracts used here concern parcel/exterior records only; they contain no personal data and omit interior-only cases. This biases the heritage baseline toward facades and publicly accessible sites and under-represents private interiors that may open temporarily during festivals (e.g., BANAD). Where relevant, information on such interiors was therefore obtained from festival programmes rather than the Inventory.

Finally, spatial statistics depend on methodological choices. Kernel densities and nearest-neighbour results are sensitive to projection and bandwidth/parameter settings. Similarly, nearest-neighbour indices are comparable within a dataset, not across styles. Event/heritage ratios by municipality are influenced by small denominators (few heritage sites), so extreme values should be read as indicative rather than definitive.

5. EVENT ORGANISATION AND GOVERNANCE

This chapter consists of the qualitative part of the analysis and focuses on the organization and governance of Brussels' thematic years Art Nouveau 2023 and Art Deco 2025. It does so through the framework of 'the eventful city'. As described, this concept describes cities that strategically deploy events as tools for urban development and international positioning. An eventful city integrates events into long-term cultural planning and recognizes their potential to shape economic outcomes, symbolic meaning, and civic engagement (Richards and Palmer, 2010, pp. 1-3). This chapter integrates explicitly the concept of the event portfolio, which emphasizes the strategic curation and coordination of multiple events over time to achieve broader policy and identity goals (Richards and Palmer, 2010, p. 177). Lastly, recent developments from critical event studies are incorporated as well, namely the notion of *declarative authority* (Pernecky, 2016, pp. 198-199).

First, the main policy objectives are outlined. An analysis of the governance structure and stakeholders follows this. Third, the chapter investigates the event's integration within the broader event landscape of the Brussels Capital Region. Lastly, the organisation of the event building is evaluated using the key factors identified by Richards and Palmer (2010, pp. 414-415) as necessary to most city event programs.

5.1 Main policy objectives

In June 2021, the Brussels government announced that in 2023, a strategy would start to highlight the Art Nouveau Heritage in the city and to put the Capital Region on the map as the world capital of the Art Nouveau (Graas, 2024a). The initiative for the Art Nouveau year originated within the Brussels-Capital Region government in 2021 in this context, during the mandate of State Secretary Pascal Smet (who held the portfolio for Urbanism and Heritage until from 2019 until mid-2023). This initiative was unanimously evaluated as a big success as it attracted more than two million visitors (see the visitor evaluation "Public Art Nouveau 2023," 2023). Therefore, it was 'repeated' in 2025 in the form of an Art Deco Year, hundred years after the *Exposition internationale des arts décoratifs et industriels modernes* in Paris.

Just as most urban events, these thematic years were not designed around a single objective. Culture often serves to raise cities' international profile or attract tourists, but at the same time to promote civic engagement, stimulate creative activity partnerships, and improve urban quality of life. In what follows, I outline the main policy goals of the thematic years in Brussels.

5.1.1 Brussels World Capital of Art Nouveau

Stakeholders agree that the main objective has always been to brand Brussels as the world capital of Art Nouveau (Dujardin, 2025). This vision builds upon a longer trajectory. Brussels has already been actively engaging in Art Nouveau networks within Europe since the 1980s. In 1999, for example, its Department of Historic Sites and Monuments launched an initiative that led to the formation of the first European cooperation network focused on Art Nouveau. Therefore, the Réseau Art Nouveau Network (RAN), today organised as a non-profit organisation, has its headquarters in Brussels ("History of our network - Réseau Art Nouveau Network," no date).

As Brussels does not yet enjoy the same aura or visitor numbers as other European cities such as Amsterdam, the cabinet of Minister Ans Persoons, Secretary of State responsible for Urban Planning and Heritage (Parent, 2025), notes that Art Nouveau is one of the key assets through which Brussels can distinguish itself. The strengthening of its international image fits within the broader ambition to increase visitors and overnight stays in the city (De Waele, 2025). In that light, the cabinet drew inspiration from Barcelona's successful branding of Gaudí's architectural heritage. As Guy-Conde Reis explains, 'Pascal Smet wished to reinforce Brussels' image as a capital of Art Nouveau, like how Barcelona built an international reputation around Gaudí. That was the spirit in which we developed not just a logo, but an entire visual identity that was shared with all partners' (Conde-Reis, 2025). At the same time, as Thibault Parent (cabinet of Ans Persoons) underlines, it is not only competition. Brussels' central role within RANN fosters ongoing collaboration and exchange with other cities where Art Nouveau remains a prominent part of the urban fabric.

5.1.2 Redistribution of tourist flows

The thematic years increasingly aim to redistribute tourist flows across the Brussels-Capital Region. This phenomenon was already present during the Art Nouveau 2023 year, although less explicitly pronounced. In the Art Deco Year, however, a more deliberate distribution logic has been implemented. This is motivated by the combat against overtourism in the historical city centre, but also by the desire to valorise heritage in less-visited or peripheral municipalities (De Waele, 2025). This decentralization is also organically tied to the material geography of the city's architectural history. As De Waele

observes, many Art Deco buildings are located beyond the central pentagon. This is because of temporal overlap between the Art Deco style and the spatial expansion of Brussels during the 1930s.

In response, Urban.brussels and Visit.brussels collaborated to identify key sites, engage with local actors, and cluster activities. This makes it possible to offer coherent visitor circuits. 'I try to relate the cultural agendas to the theme of the year,' says Valérie Berckmans, 'and push for new organisations and partners so that we have a lot of events in different locations' (Berckmans, 2025). This required special curatorial and logistical attention as some buildings were not used to hosting public activities and others lacked visibility. Areas like Koekelberg, Ganshoren, and Forest—often overlooked in mainstream city marketing—are now positioned as nodes in a decentralised cultural network. Exhibitions, conferences, and collaborations with local associations are nowadays taking place in these otherwise 'peripheral' municipalities. Furthermore, thematic newsletters and event highlights (e.g. a month focused on fashion, another on the northwest region) are, for instance, used to draw attention to underrepresented areas (Berckmans, 2025). Similarly, the Art Nouveau Art Deco pass (see 5.3.2) includes visits outside the Brussels tourist centre and serves as an instrument to attract people to these places.

However, as both De Waele and Parent acknowledge, visitors are more likely to travel to remote sites when multiple attractions are bundled. Certain heritage sites have more difficulties attracting visitors as they lie outside tourist circuits and are not easily reachable by public transport (Conde-Reis, 2025). Interviewees therefore emphasised the importance of co-location strategies that combine architectural visits with food experiences, guided walks, or conferences. In some cases, municipalities actively collaborated. Schaerbeek and Saint-Gilles, for example, were prominent actors in the Art Nouveau year, supported in part by their participation in the Iris Festival. In other municipalities, however, engagement was more fragmented, often depending on which local service—tourism, heritage, or culture—took the lead. As Alice Graas explains, 'In Anderlecht, it's the tourism service that takes care of heritage activities. In Brussels, it's the heritage cell whose role is to focus on heritage owned by the municipality.' Decentralisation and representation ultimately depends a lot on local municipal initiative and goodwill. While communes like Schaerbeek and Saint-Gilles were highly active, others like Saint-Josse-Ten-Noode participated minimally. This is often due to budgetary or organisational constraints (Dujardin, 2024) (Dujardin, Parent, 2025).

5.1.3 Awareness among residents

Lastly, the thematic years Art Nouveau 2023 and Art Deco 2025 were explicitly aimed at raising awareness among local residents about the city's architectural heritage. As the

cabinet of Minister Ans Persoons underlines, the initiative is also for Brussels residents, for Belgians, to make clear how exceptional our heritage is, noting that 'we sometimes don't realise enough how exceptional Brussels is in that regard' (Parent, 2025). Similarly, Valérie Berckmans emphasises that 'it allows the inhabitants to realise what their heritage is.' (Berckmans, 2025). To achieve this, the coordinators deliberately sought to include lesser-known or underappreciated sites in the programme. Rather than focusing solely on iconic Art Nouveau or Art Deco landmarks, they made efforts to highlight surprising and largely unknown aspects.

As Berckmans explains, the programming team 'looked everywhere to find the different places and people working on it'. This resulted in the inclusion of locations such as the CARCoB (the Communist archives), or conferences about couture houses like Noreen, once 'very avant-garde,' but now largely unknown to the public. According to Berckmans (2025), these additions to the program enable people to discover new things and make the year richer. This desire to diversify the narratives surrounding architectural heritage is not limited to spatial inclusion. It also extends to the thematic level by incorporating disciplines and domains not traditionally associated with architecture. The programme features events on Art Deco fashion, perfume, gastronomy and even the history of domesticity. For example, Berckmans mentions that they tried to 'push those side things like fashion and perfume,' and to highlight exhibitions through conferences that relate different exhibitions and are led by people specialised in fashion' (Berckmans, 2025). Similarly, the initiative to organise a 'conference dinner about the Art Deco menu' at Halles Saint-Géry is a deliberate attempt to expand the people's associations with Art Deco beyond aesthetics and architecture.

5.2 Actors and stakeholders

Events are the outcome of interactions among a diverse range of actors. Contemporary event strategies increasingly rely on multi-actor networks and involve public authorities, cultural institutions, private organisations, non-profits, and civil society groups (2010, pp. 75-7). These strategies are examples of a shift from hierarchical governance (government) models to more networked and negotiated forms of coordination (governance), where no single body has complete control. The challenge lies in including diverse stakeholders but also in managing divergent interests, roles, and resources (Richards and Palmer, 2010, pp. 84-5). This part gives an overview of the stakeholders involved in the thematic years and analyses their relationship to each other, after which it investigates the different levels of authority each of the stakeholders has regarding the content of the event.

5.2.1 Stakeholder overview

In the Brussels case, the appointment of Paul Dujardin as commissioner ensured the creation of an overarching vision. This central coordinating role reflects what Richards and Palmer (Richards and Palmer, 2010, pp. 90-97) describe as the need for clear leadership within the governance of eventful cities. Strong leadership can offer coherence, especially in fragmented or politically sensitive contexts. It acts as a mediator across institutions, levels of government, and sectors. As Robert Garcia points out, this leader ideally enjoys political support (Richards and Palmer, 2010, p. 135). Dujardin was indeed brought in through a public procurement procedure initiated by Urban.brussels, and he was no stranger to the city's cultural landscape. As director-general of BOZAR (2002-2021), he spearheaded the institutional transformation of the Palais des Beaux-Arts into a multidisciplinary and internationally renowned European cultural house. He is also active in promoting European values and heritage, for instance, through the 'New Narrative for Europe' project. His appointment as commissioner, therefore, not only brought formal legitimacy but also cultural expertise and strong international networks.

Dujardin was reappointed as commissioner for the Art Deco Year, based on a proposal outlining his vision for the new thematic year (Paul, 2024). In this policy memo he proposed four thematic pillars: 1) strong local support and visibility; 2) international positioning and networks; 3) contemporary creation and intangible heritage; 4) consolidation of the thematic year and long-term strategic development. These served as a loose narrative framework for partners to engage with without a formal obligation to adopt them or stick to them. Dujardin also emphasised the importance of expanding beyond architectural aesthetics: 'How do we deal with heritage in a city with 160 languages spoken?' he asked. 'How do we bring these buildings—produced in the height of Belgium's imperial economy—into dialogue with a postcolonial and multicultural society?' (Dujardin, 2025)

Events which are organised directly by the public sector may be supervised directly by an elected political committee, but increasingly have a Board or Committee with representatives of major stakeholders. This board is often a crucial tool of governance in addition to the individual 'leader' (2010, pp. 135-136). In the Brussels context, such a steering committee was established, composed of representatives from Urban.brussels, the cabinet of the Secretary of State, Visit.Brussels, and the appointed commissioner, Paul Dujardin. This committee met monthly to discuss all aspects of the thematic year, from the choice of communication strategies to the development of content and the approval of the visual identity.

Whereas in a lot of cities, event organisers (often commercial companies) or specific bodies set up for the management of events outside the city administration run the event, these thematic years are organised within an existing local government structure (Richards and

Palmer, 2010, pp. 143–144). The administration Urban.brussels, Brussels Regional Public Service Urbanism and Heritage, was appointed as the leading administration to coordinate the program. Urban entrusted the operational coordination to an external association, Patrimoine & Culture, which also operates the Halles Saint-Géry. From this non-profit organisation, Alice Graas was appointed coordinator of the year in February 2022. Her successor, Valérie Berckmans, hired from the non-profit ArchHistory, took over the coordination for the Art Deco Year. Secondly, the administration Visit.brussels, responsible for the city's promotion and communication, played a central role in promoting the events of the partners through its website, newsletter, and cultural agenda. However, as De Waele of Visit.brussels points out that its role was limited to communication. As they are not a subsidising body, they could only promote initiatives that already existed (De Waele, 2025).

In addition to the key public institutions, various partner organisations played an important role in shaping the thematic year. Explore.brussels, a non-profit network (vzw) that coordinates guided tours in the Brussels-Capital Region, is one of them. While not a public authority, Explore.brussels represents a form of civil society participation and private initiative, which contributes to the event's decentralised governance. As a network of organisations (ARAU, Arkadia, Brussel Babbelt, Pro Velo, La Fonderie and Korei), it mobilised its member associations and freelance guides to interpret Art Nouveau and Art Deco heritage for diverse audiences (*HOME*, 2025).

The thematic year also relied on the active participation of explicitly private actors, namely private homeowners. Access to many iconic buildings depends on the willingness of owners to open their homes to the public. The Brussels government developed incentive mechanisms for private homeowners to open their properties (Parent, 2025). The city can offer (increased) subsidies for the recognition of the place as a museum or financially support the renovation process (See for instance this example in Ixelles BRUZZ, 2020). In this context, Explore.brussels noted that the 'anniversary' argument of 1925 is a powerful tool when approaching private property owners to overcome their reluctance to open their residences to the general public (De Smet, 2025). An example is the Anderlecht synagogue, which was initially reluctant to participate but ultimately joined the anniversary programming.

Both thematic years thus followed a similar governance structure, as visualised in Figure 1. However, the coordination and organisation varied over time and between the two years. The Art Nouveau year benefited from strong political momentum, a dedicated budget, and early planning. In that context, Urban.brussels had a clear mandate to coordinate different operators, private and public, to create an annual program. Yet, the Art Deco Year faces strong limitations due to the absence of a functioning regional government and a lack of additional funding (Parent, Berckmans, 2025). As this situation doesn't allow new

appointments within the administrations in charge and blocks the approval of new dedicated budgets, the scale and the Art Deco Year are more modest (Conde-Reis, 2025). Similarly, as Visit.brussels mentions the limited communication budget as the biggest obstacle from their side, the expected impact of the current thematic years might as well be smaller (De Waele, 2025).

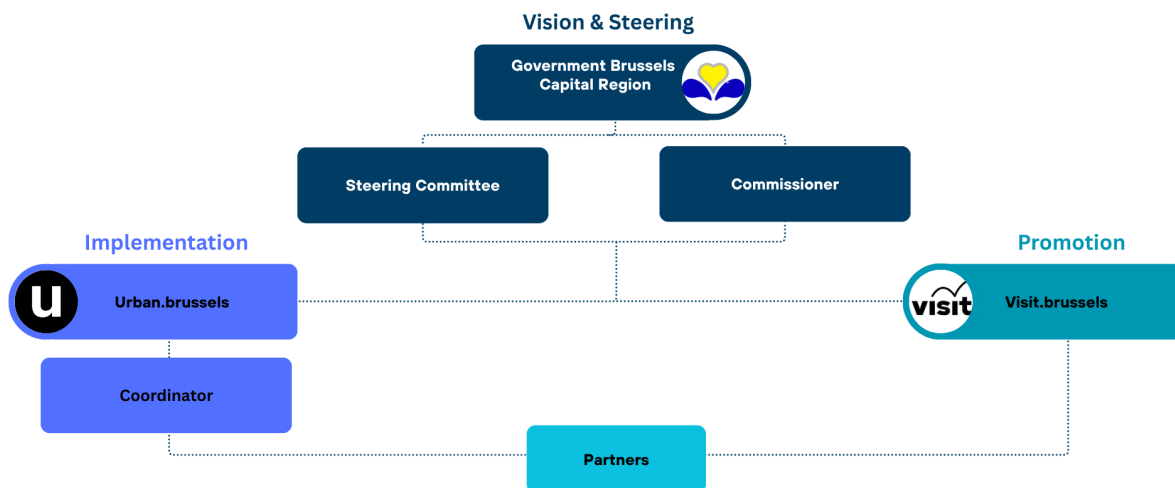


Figure 1. Stakeholder map of the Art Nouveau and Art Deco years

5.2.2 Declarative authority

A key question in analysing cultural initiatives such as the Art Nouveau or Art Deco Year is: who holds the power over the content of the event? More specifically, who has the authority to determine what counts as valuable and how that should be presented? This touches on the concept of declarative authority—the capacity of an institution, organisation, or interest group to define, explain, or validate meanings publicly. It is not merely about who manages or funds the event, but about who has the legitimised right to say what is ‘authentic,’ ‘representative,’ or ‘culturally significant.’ Declarative authority is tied to the power to naturalise specific values or traditions through tourism, heritage events, and cultural programming (Hollinshead and Suleman, 2021, pp. 198–199).

Yet, in the case of Brussels’ thematic years, this declarative authority is not concentrated in the hands of a single central actor. While there was a strategic framing and central coordination, the actual implementation of the event seems to be highly decentralised and open-ended. From the outset, a wide range of stakeholders were invited early on to submit project ideas via an open form circulated in early 2022 (for the Art Nouveau Year) as well as

in 2024 (for the Art Deco Year) (for the latter see Graas, 2024b). This initial call was followed by roundtable meetings that brought together over a hundred stakeholders, ranging from major institutions like the Horta Museum and the Design Museum Ghent to smaller grassroots initiatives. No strict selection process was applied. Any event or organisation aligned with the general theme was welcome to participate, as long as it respected basic legal and ethical standards (Graas, Berckmans, 2025). Alice Graas, appointed coordinator of the Art Nouveau Year in early 2022, explicitly described her role as that of a network facilitator. Her task was to build trust and create dialogue among local actors, rather than imposing a top-down approach.

This decentralised approach to declarative authority is exemplified by the operational autonomy enjoyed by key partners such as Explore.brussels. As confirmed in interviews, Explore.brussels operates with complete independence from the validation of the cabinet or steering committee regarding the content of programming decisions. This autonomy allows them to judge based on their established expertise, as Art Nouveau and Art Deco have been core specialities of the organisation since 2001 (De Smet, 2025). However, this decentralised approach has negative effects. It can lead to an 'abundant supply' of activities around the same themes (De Smet, 2025). For instance, during the Art Deco Year, a form of 'competition' emerged between paid BANAD activities and the free Heritage Days events. Both are concentrating on Art Deco themes, which creates confusion among audiences. This situation illustrates how decentralised declarative authority can also fragment the coherence the cultural offer.

Yet, declarative authority is not only determined by curatorial autonomy. It also depends on the ability to engage the public and to shape narratives that resonate across diverse audiences. In this context, tensions emerge between offering critical perspectives and ensuring wide public appeal. Interviewees emphasise the delicate exercise for cultural institutions between the offer of critical content on the one hand and the creation of broad public outreach on the other. This is partly because the public increasingly expects cultural events to be entertaining (Conde-Reis, 2025). As a result, cultural programming is under pressure to offer playful, Instagrammable, or family-friendly content, even when the themes might be complex or historically sensitive. Nonetheless, several initiatives attempt to integrate more critical or reflective narratives into the programme. For instance, Urban.brussels initiated an exhibition at the Saint-Géry halls that explicitly addressed themes of gender, domesticity, and social inequality in Art Nouveau architecture. Conde-Reis describes how the exhibition touches upon important and complex subjects that are intertwined with Art Nouveau and Art Deco architecture, such as the role of women or social status. Likewise, Urban.brussels aims to address the social hierarchies underlying this architectural style, such as the dependency on servants in upper-class Art Nouveau homes.

The Van Eetvelde hotel features new showcases that address questions of power and privilege, initiated by Urban.brussels (Conde-Reis, 2025).

Commissioner Paul Dujardin highlights the importance of critical storytelling, even when that can be challenging. In his view, the thematic year should not only be about aesthetic appreciation but also serve as a vehicle for social reflection. He draws parallels with Vienna's historic social housing projects, which remain relevant today. He argues that the interwar Art Deco ideals of quality and beauty in public housing could inspire contemporary visions for inclusive urbanism (Dujardin, 2025).

5.3 Broader event strategy

Cities no longer manage all events directly but play a more strategic role. Within this 'mixed model' of event governance, events are often part of a broader urban policy agenda that strategically combines a mix of recurring events and one-time events (Richards and Palmer, 2010, pp. 171-173). The following section investigates how the Art Nouveau and Art Deco years were embedded within Brussels' broader event landscape and how they balanced new initiatives with existing festivals. By examining the programmatic origin, the analysis focuses on the extent to which these thematic years create standalone events or an integrated event portfolio.

5.3.1 Festival integration

Alice Graas and Valérie Berckman described their efforts to convince partners to organise something within the Art Nouveau and Art Deco theme – even when this did not require the creation of entirely new initiatives. With some creativity, it is often possible to find ways to relate to the thematic calendar (Graas, 2025). Similarly, the cabinet of Ans Persoons highlights that this event does not happen at the cost of other events or the liveability of the city. It is rather a thematic framework that groups a lot of existing initiatives together under one shared theme and timeline (Parent, 2025). To investigate the success of that strategy, this section distinguishes between:

- Newly commissioned activities: Locations that are opened or specifically activated for the thematic year, often with new partnerships, funding streams, or curatorial objectives.
- Existing festivals or programmes: Locations embedded in events or festivals that would likely have taken place regardless of the thematic year (e.g. BANAD Festival, Bright Brussels), but that were framed or branded through the Art Nouveau or Art Deco lens.

For the Art Nouveau Year, Figure 2 concretises the Art Nouveau Year within the broader event portfolio (based on the table in Appendix 4.1). A total of 213 event locations were counted, of which 164 locations were already part of a pre-existing festival. In 25 locations, an activity of some kind was organised specifically for the thematic year. 24 locations served both in the context of a pre-existing festival and outside a festival context during the thematic year.

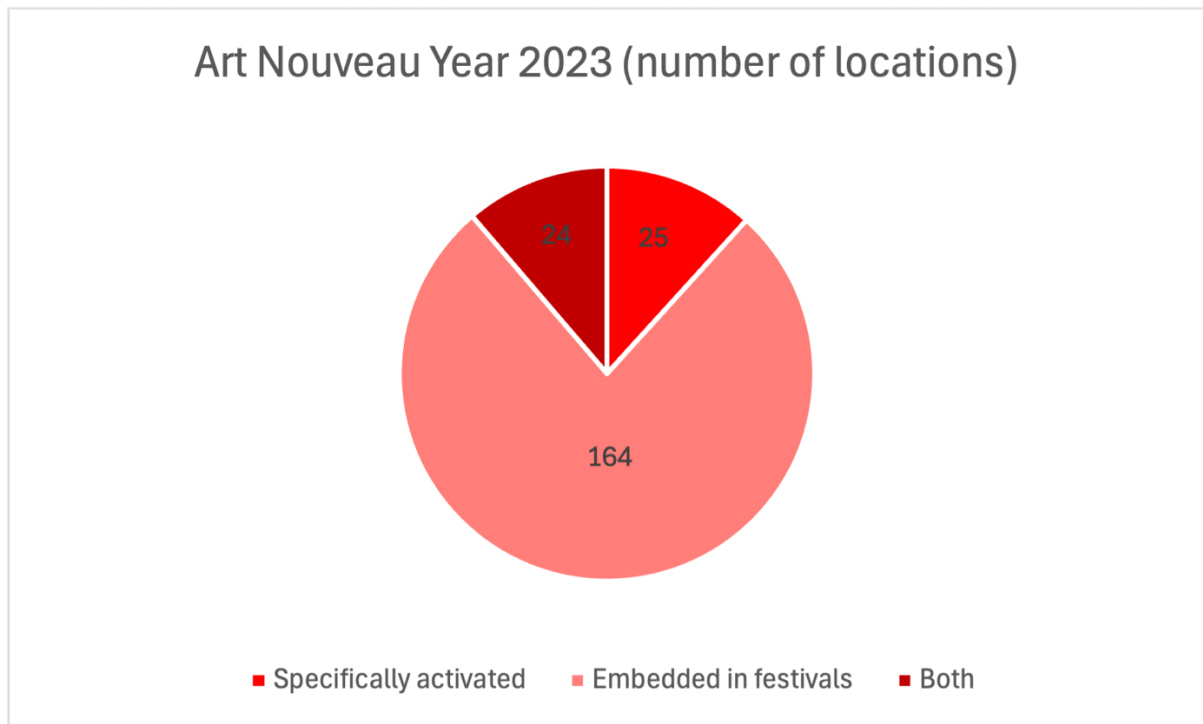


Figure 2. Number of locations embedded in festivals or specifically mobilised for the Art Nouveau Year

The vast majority of event locations, around 80% were thus integrated as part of pre-existing festivals. These festivals aligned with the thematic year are BRAFA, Bright Brussels, BANAD, Brussels Museums Nocturnes, Irisfeest, Centenaire du CHU Brugmann, ARTONOV, Festival Joseph Jongen, Mus'ici Schaerbeek, Cemeteries' Spring and Heritage Days. BRAFA is a renowned art fair in Brussels, and its 68th edition was dedicated to that art movement ("BRAFA 2023 Art Fair," 2023). Similarly, Bright Brussels, the annual light festival, focused on the city's Art Nouveau heritage in 2023 through light installations and interactive experiences. BANAD, the Brussels Art Nouveau & Art Deco Festival (organised by Explore.Brussels and its network of guided-tour organisations such as ARAU, Arkadia, Brussel Babbelt and Pro Velo) spans three weekends each year and offers rare access to exceptional Art Nouveau and Art Deco interiors. Brussels Museums Nocturnes, organised by Brussels Museums (the federation of over 125 museums), take place on selected spring evenings and provide free (or very low-cost) admission to multiple museums and an integrated Art Nouveau theme in the program (Nocturnes 2022 : Brusselse musea in een nieuw licht, 2022).

The Iris Festival, organised by the Brussels Regional Public Service to mark the Region's anniversary, served in 2023 as an occasion for several municipalities such as Anderlecht to offer guided tours focused on local Art Nouveau heritage (*Art nouveau in Kuregem | Anderlecht*, 2023). Similarly, the centenary of CHU Brugmann was celebrated with public events and guided visits about its Horta-design (*Centenaire du CHU Brugmann - urban.brussels*, 2023; *Joseph Jongen 150 Festival*, 2023). The 150th anniversary of composer Joseph Jongen was also marked in 2023. A festival of around fifteen concerts honoured his refined, luminous oeuvre, closely linked to the Art Nouveau period. It brought his music to broader audiences in venues tied to the movement. ARTONOV, a multidisciplinary festival rooted in the philosophy of the international Jugendstil movement, was a natural fit for the Art Nouveau thematic year. Its concept has always been closely linked to this aesthetic tradition (*Over ons | Artonov*, no date).

Mus'ici in Schaebeek created intimate concerts in 2023 at Art Nouveau venues such as Maison Autrique, Maison Langbehn and Maison Strauven. Cemeteries' Spring is an annual event by the City of Brussels. In 2023, it focused on Art Nouveau. Multilingual tours at Evere cemetery highlighted symbolic grave art and Art Nouveau monuments. Lastly, the Heritage Days, one of the major festivals part of the thematic year organised directly by Urban.brussels, invited the public to explore over 150 locations linked to the style. The event highlighted both iconic and lesser-known Art Nouveau sites.

For the ongoing Art Deco Year, Figure 3 concretises the Art Nouveau Year within the broader event portfolio (based on the table in Appendix 4.2). 154 event locations were counted, of which 25 locations were used both in the context of a pre-existing festival and the thematic-year-specific programming. In 30 locations, an activity of some kind was organised in the context of the thematic year. The vast majority of event locations (99) were thus used in the context of pre-existing festivals. However, these numbers might change, as the programs of the Heritage Days and ARTONOV have not been announced yet. It is therefore expected that the number of event locations in pre-existing festival integration will increase.

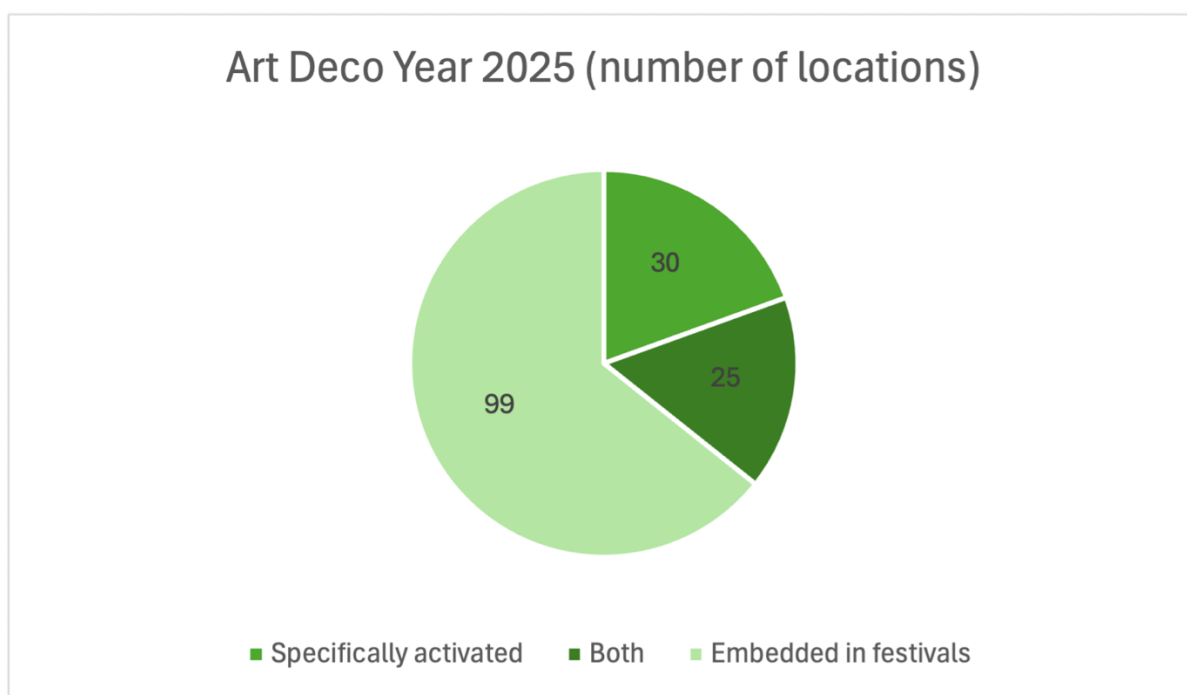


Figure 3. Amount of locations embedded in festivals or specifically mobilised for the Art Deco Year

For the 2025 edition, BRAFA, BANAD, Irisfeest, ARTONOV, Cemeteries' Spring, Mus'ici and the Heritage Days are again dedicated to the thematic year. Compared to 2023, the number of festivals explicitly engaging with the thematic year appears lower in 2025. This is partly due to the longer lead time and greater funding made available for the Art Nouveau Year, which allowed Urban.brussels and Visit.brussels to mobilise a broader network of partners. As a result, more events in 2023 were framed within the thematic year.

5.3.2 Art Nouveau Art Deco Pass

In addition to the alignment of festivals and programming, the thematic years also relied on the Art Nouveau pass to structure audience experience and connect different sites into a coherent whole. As Alice Graas explains, the first concrete step toward the Art Nouveau Year was the launch of this pass in June 2021, spearheaded by Brussels Museums with administrative support from Urban.brussels (Graas, 2025). The pass was developed as an accessible means of entry to iconic Art Nouveau sites, and its locations were expanded during the Art Nouveau Year. Its validity extends to nine months for access to temporary exhibitions, guided tours, and discounts at Art Nouveau-themed shops and cafés. Between 2022 and 2023, recorded sales of the pass increased from 2,339 to 8,390 and accounted for over 13,000 visits. These numbers provide a rough indication of its uptake and integration into the visitor experience during the thematic year (Graas, 2024b).

Since the start of the Art Deco Year in 2025, the pass evolved into the 'Art Nouveau Art Deco Pass'. The updated version retains access to nine core Art Nouveau sites but

integrates key Art Deco landmarks across Brussels. It is valid throughout the year and aligns with major moments such as the Brussels Art Nouveau & Art Deco Festival (BANAD), of which 90% will focus on Art Deco buildings. Venues like the Villa Empain, the Van Buuren Museum, and the Flagey building are included. The pass will also function as an entry point to temporary exhibitions, concerts, lectures, and immersive experiences—such as ‘Echoes of Art Deco’ and ‘Art Deco – Roaring Years, Crisis Years.’ Visit.brussels highlights that the Art Nouveau and Art Deco Pass will remain available after the end of the Art Deco Year.

The goal is to include all the permanently opened Art Nouveau and Art Deco locations (De Waele, 2025) and to make the pass last beyond the duration of the thematic years. This is a strong indicator of the wish to align these thematic years with a broader event portfolio. However, the long-term success and viability of this pass can only be evaluated after the closing of the current Art Deco Year.

5.4 Governance evaluation

‘A successful event is one that meets its own aims and, in doing so, benefits the city and improves the quality of life of its residents.’ Although Richards and Palmer acknowledge that it is tough to measure the success of an event, the broad questions to measure success remain the same for all cities. Have the objectives of the entire city event programme been achieved, and have their outcomes been of benefit to the city’s economic, social, and cultural prosperity? The authors demonstrate that many of those cities that might be considered as successful in their eventfulness have several qualities in common (Richards and Palmer, 2010, pp. 413–414, 434).

They identify some eleven recurring elements which seem to be important to most city event programmes: context, local involvement, partnerships, long-term planning, clear objectives, strong content, political independence & artistic autonomy, communication and marketing, sufficient funding, strong leadership, a committed team, and political will. Subsequently, these are grouped into several areas that are critical to the success of the eventful city: culture (content); place (context); power (leadership, political will); relationships (involvement, partnerships, autonomy); resources (funding and human resources); and planning (long-term vision, clear objectives). These factors overlap to a large extent with the factors identified in the evaluation of the European Capital of Culture program (*European Cities and Capitals of Culture*, 2004). This section applies these areas directly to the Art Nouveau and Art Deco case study to investigate where the Brussels approach meets (or falls short of) these criteria (Richards and Palmer, 2010, p. 415).

The first area refers to the interpretation of culture in its broadest sense and the alignment with the city's diverse cultural landscape. Innovation must be balanced with risks to move

beyond predictable choices. Quality is key (over quantity), and cities should be selective and assess each event's alignment with policy goals and contribution to diversity and social cohesion. Yet, flexibility is essential to keep evolving in relation to changing audience preferences (Richards and Palmer, 2010, pp. 415–417). In the Brussels context, both programs actively tried to integrate a variety of topics (art, architecture, fashion, and social history, etc) into their offer. The round table meetings and Dujardin's engagement with modern art artists show attention to local connections and the contemporary cultural scene. As Conde-Reis mentioned, the city also deliberately pushed the boundaries of critical storytelling. This can be considered a risk given the 'entertainment culture' they noticed. However, the program's expansive scope also presents a challenge. Explore.brussels' observation about potential 'overgrowth' of similar-themed activities proves valid. The event database for this thesis similarly identified multiple events overlapping in content. This risks confusion among audiences and requires a more streamlined offer.

Secondly, the authors refer to the place. They argue that distinctiveness requires deep-rooted connections to local identity and context. Effective events are more than spectacles that eventually strip events of regional character. Cities should therefore embed events in the social and creative fabric of their communities. This can be done, for instance, through the activation of underused spaces to support festival communities. Furthermore, lasting success comes from building on a city's existing cultural tendencies and not copying external 'models' (Richards and Palmer, 2010, pp. 418–423). Brussels chose Art Nouveau and Art Deco as unique differentiators. Its inspiration from Barcelona's Gaudí strategy didn't prevent the city from creating its own distinctive approach. The spatial decentralisation of activities beyond the historic centre, coupled with innovative partnerships with private homeowners, demonstrates a commitment to the activation of underused cultural spaces.

'Power' as the third area refers to the need for balanced decision-making in which public bodies provide infrastructure, funding, and oversight, and in which communities contribute to ideas and local relevance. A skilled event director should bridge political vision with community interests and avoid politicisation (confusing political agendas with programming) (Richards and Palmer, 2010, pp. 423–425). The Brussels committee's structure and appointment of Dujardin ensured a shared vision without compromising partners' freedom. Explore.brussels confirmed they enjoyed complete autonomy in programming their content. However, this also means there is limited top-down oversight of potential content overlaps.

Fourth, successful relations imply trust and support for the partner. Furthermore, consensus among partners is needed to create a unified urban brand that strikes a balance between promoting individual events and the city. Lastly, a clear division of tasks between the culture and tourism sectors prevents the event from fragmenting and saves costs (Richards and

Palmer, 2010, pp. 426-428). Brussels' decentralised approach clearly chose trust over micromanagement. The coordinators acted as network facilitators rather than as top-down managers. The collaboration between Urban.brussels (heritage/urban planning) and Visit.brussels (promotion) maintained clear divisions of responsibility but experienced internal shifts. For instance, within Urban.brussels, it was the heritage part that took part in the Art Nouveau Year, whereas its internal communication part played a bigger role during the Art Deco Year. These changes relate to budget uncertainties that characterised both years and hinder long-term strategic planning (Graas, 2025).

This relates to the sixth factor. A successful event ideally requires resources from both public and private sources. These resources should be used strategically and sparingly. Physical infrastructure is needed to ensure good locations, accommodation, transport, and safety. This way, events can lead to (temporal) transformations, such as a better city atmosphere or platforms for debate (Richards and Palmer, 2010, pp. 427-430). The Brussels thematic years relied primarily on public resources, but the late-arriving budgets (particularly for communication in 2023) and the current budget insecurity due to the absence of a functional government hamper successful planning. The mobilisation of private homeowners can bring improvements to the city but also comes with unpredictability and unrealised expectations (such as the opening of Palais Stoclet).

And lastly, successful planning implies a well-thought-out multi-year plan. Three time periods are essential: 1) the long-term (15-25 year) for a strategic vision; 2) the mid-long term (5-15 year) for strategic changes with a focus on the integration with other policy domains (tourism, economy, spatial planning...) and; 3) the short term (3-5 year) for measurable goals, regular evaluations and the use of the public space. Brussels was able to set clear goals and activate the public space during the Art Nouveau Year. In the mid-term, this proved to be a solid recipe as it could be repeated in the form of the Art Deco Year. Yet, the adjustments in the organisation seem to be reactive rather than proactive. Regarding the long term, a vision for the institutionalisation of Brussels' World Capital of Art Nouveau is still lacking. The thematic years operated without binding ties to broader urban development frameworks (e.g., housing, mobility) and without a dedicated funding pipeline.

6. SPATIAL EVENT CONSTRUCTION

This chapter investigates how the Art Nouveau and Art Deco years are spatially constructed across the Brussels-Capital Region. It covers the quantitative part of the research (see the raw data in Appendix 4) and analyses the spatial distribution of the event in relation to the nature of the spaces activated. First, the relationship between the geography of listed heritage and the actual locations of events is examined. This provides an initial indication of the extent to which programming follows the existing heritage patterns. Next, a relative perspective is given by calculating the event-to-heritage ratio for each municipality. This provides a better understanding of how intensively local heritage potential is activated, as both underrepresentation in heritage-rich areas and engagement in municipalities with limited heritage presence can be quantified. Building on these findings, the chapter looks more closely at the nature of the spaces used during the thematic years. This allows for a deeper understanding of how different types of locations contribute to the spatial reach and inclusivity of the programme. Lastly, the overall centralisation or decentralisation is calculated for the events of both thematic years in relation to the heritage, after which the results are summarised.

6.1 Heritage versus event distribution

The strategic analysis described how the event stakeholders refer to the geographical distribution of both thematic years as an important parameter in the organisation. This chapter visualises these differences in territorial spread for both architectural styles in order to be able to compare with the events.

The point plot provides a first indication of the absolute distribution of heritage sites. The map of Art Nouveau locations, as shown in Figure 4, displays a concentration within the historic city centre, specifically within the Pentagon and the surrounding neighbourhoods, such as Ixelles, Saint-Gilles, and parts of Schaerbeek. This clustering corresponds with the late 19th-century expansion belt, developed predominantly by the bourgeois elite. On the contrary, more peripheral municipalities such as Ganshoren, Evere, and Watermael-Boitsfort have a much lower density of Art Nouveau sites.

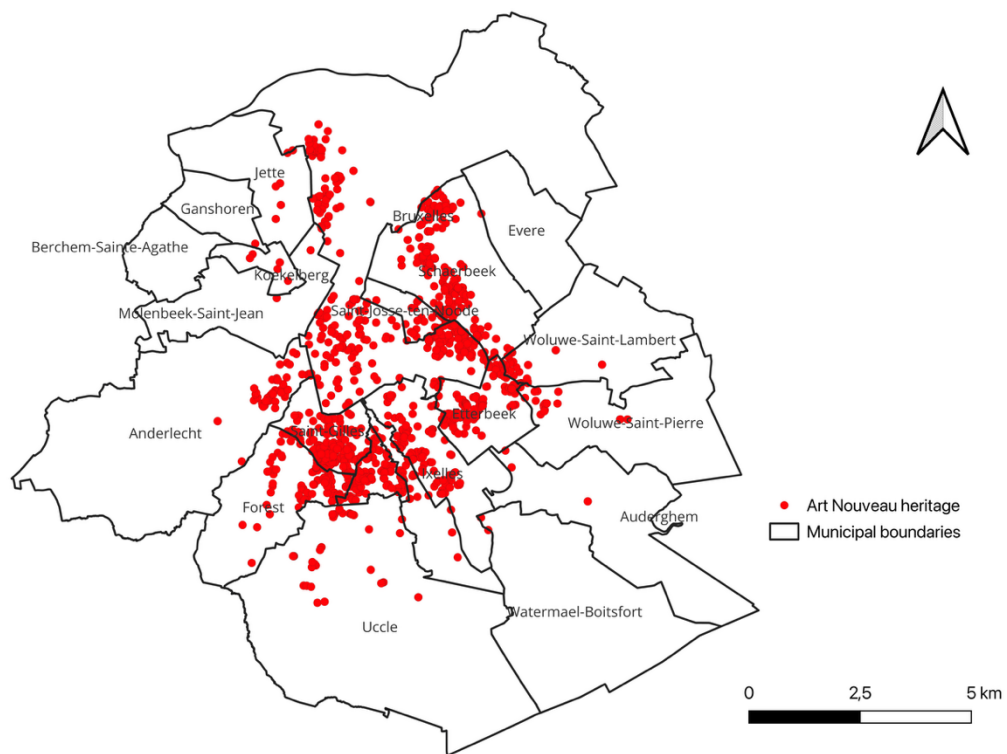


Figure 4. Point plot Art Nouveau heritage

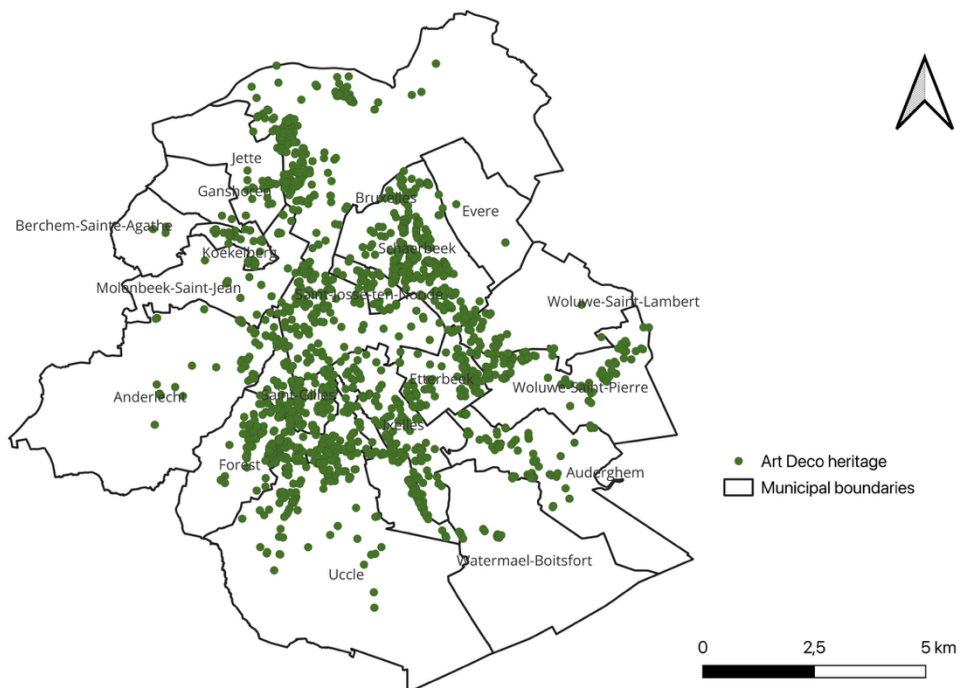


Figure 5. Point plot Art Deco heritage

The point plot for Art Deco, as shown in Figure 5, illustrates a wider spatial distribution. The centre still plays a key role, but there are clear extensions into the outer municipalities, with concentrations in municipalities such as Uccle, Forest, Jette, and even parts of Evere. This broader distribution can be partly explained by the historical context of the interwar period, during which Art Deco emerged and Brussels expanded outward. The style was adopted in public architecture, infrastructure, and social housing.

This pattern is confirmed by the heatmaps using the Kernel Density tool. The Art Nouveau heatmap (Figure 6) shows a sharp intensity peak in the central areas in deep red tones, gradually fading toward the periphery. The Art Deco heatmap (Figure 7) depicts multiple dispersed hotspots, with densities in the southeastern (Uccle, Watermael-Boitsfort) and northwestern (Jette, Koekelberg) parts of the city. Art Deco demonstrates a decentralised distribution rather than a single central cluster. This broader territorial presence extends to areas not typically represented in the dominant cultural geography of the city.

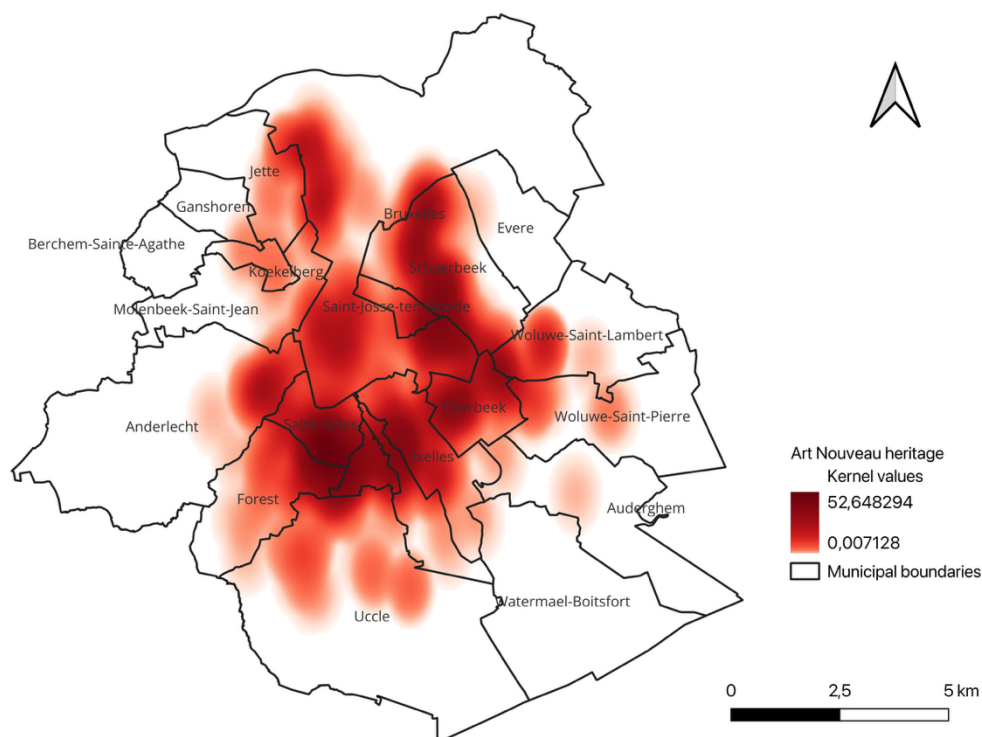


Figure 6. Kernel Heatmap Art Nouveau heritage

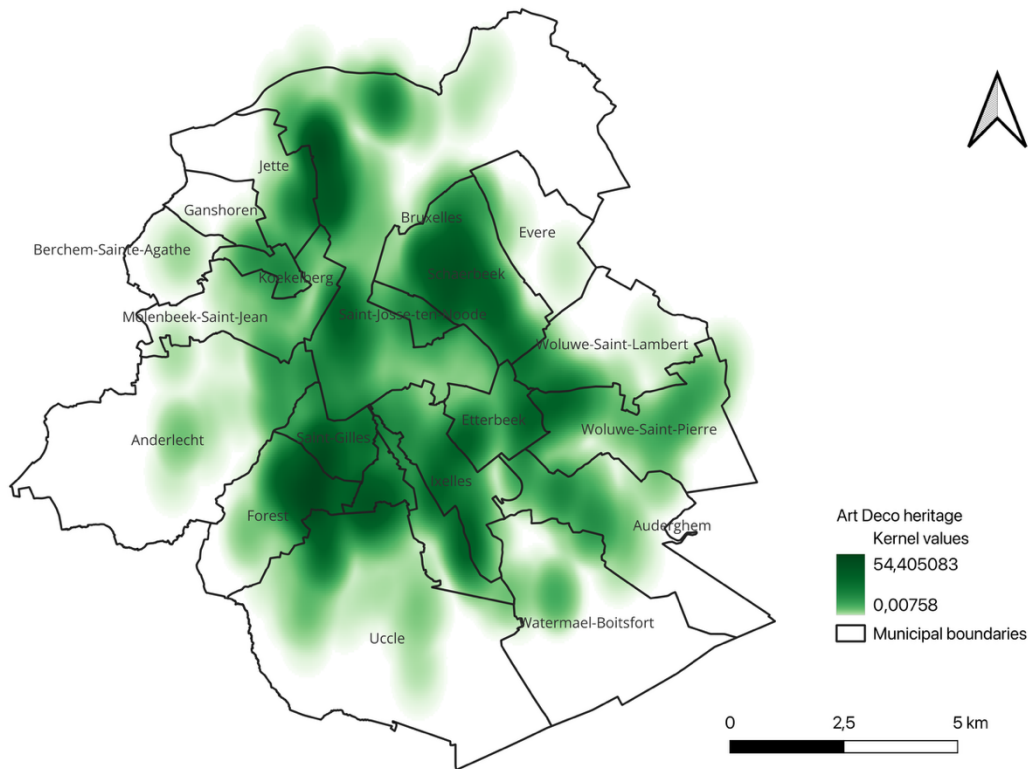


Figure 7. Kernel Heatmap Art Deco heritage

As discussed in Chapter 4, multiple stakeholders - particularly Urban.brussels, Visit.brussels, and the relevant cabinet - have emphasised the intention to achieve a more balanced territorial spread of activities during the Art Deco Year. The underlying objectives are twofold: to counter overtourism in the historic city centre, the so-called 'Pentagon', and to valorise peripheral municipalities that are often excluded from Brussels' dominant cultural geography.

The visualisation of the event data (see Appendix 4.1) compared to the heritage density, as visualised in the maps below, shows the practice of this strategic aim. Figure 8 shows the Kernel Heatmap of the Art Nouveau heritage together with the event distribution in the form of a point plot. The map shows an event concentration in the pentagon, as well as in Ixelles, Saint-Gilles, Schaerbeek and parts of Anderlecht. This clustering aligns roughly with the distribution of the heritage that situates itself in a relatively compact urban zone. Yet, the pointplots also show events outside the area of Art Nouveau presence, such as in Anderlecht, Uccle, Watermael-Boitsfort, Auderghem, Woluwe-Saint-Pierre, Evere, Jette, Ganshoren and Berchem-Sainte-Agathe.

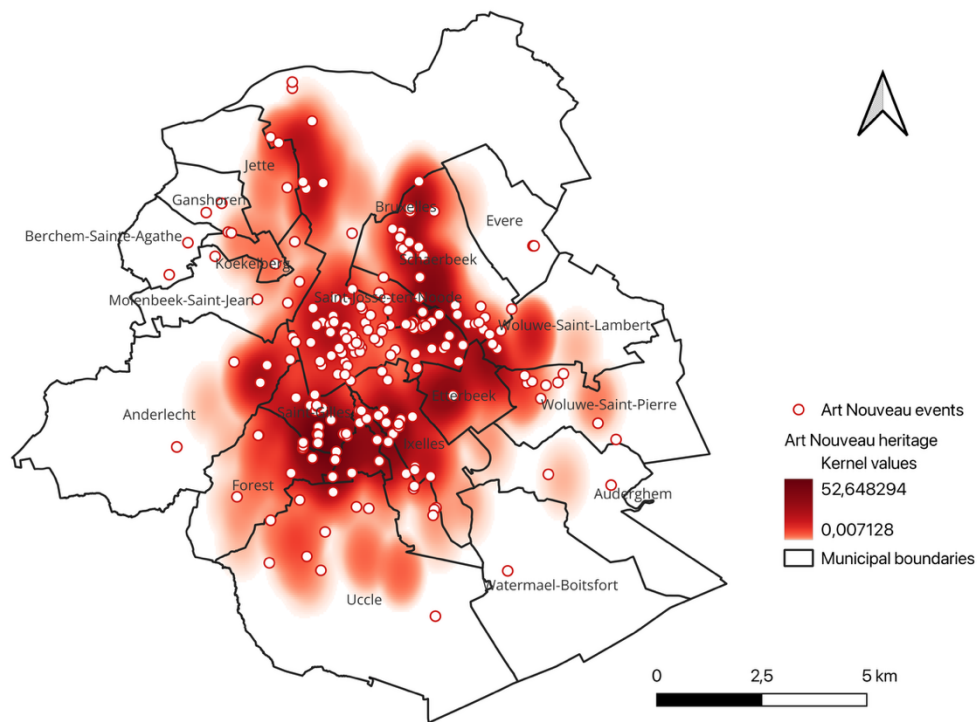


Figure 8. Kernel Heatmap Art Nouveau heritage combined with point plot of Art Nouveau events

All Art Deco Year events (see Appendix 4.2) situate themselves in areas with Art Deco heritage presence, as shown in Figure 9. The event distribution is more equally distributed between centre and periphery and thus follows the heritage pattern of Art Deco. Nevertheless, the event map also points out limitations. Despite the broader reach of the Art Deco Year, a significant share of activities remains concentrated in the historically prestigious central belt. Art Deco is present in the most northern part of the Brussels Capital Region, where so far no events are taking place. The same goes for Berchem Sainte-Agathe, parts of Woluwe Saint-Pierre, Auderghem and more southern areas of Uccle.

It is, however, important to note that these visualisations reflect absolute numbers of events per municipality. It is therefore challenging to objectively assess how intensively the existing architectural potential in each municipality was activated or mobilised. The following section examines the relative proportions of events in relation to the available heritage to provide a more nuanced understanding of spatial engagement and selectivity across the region.

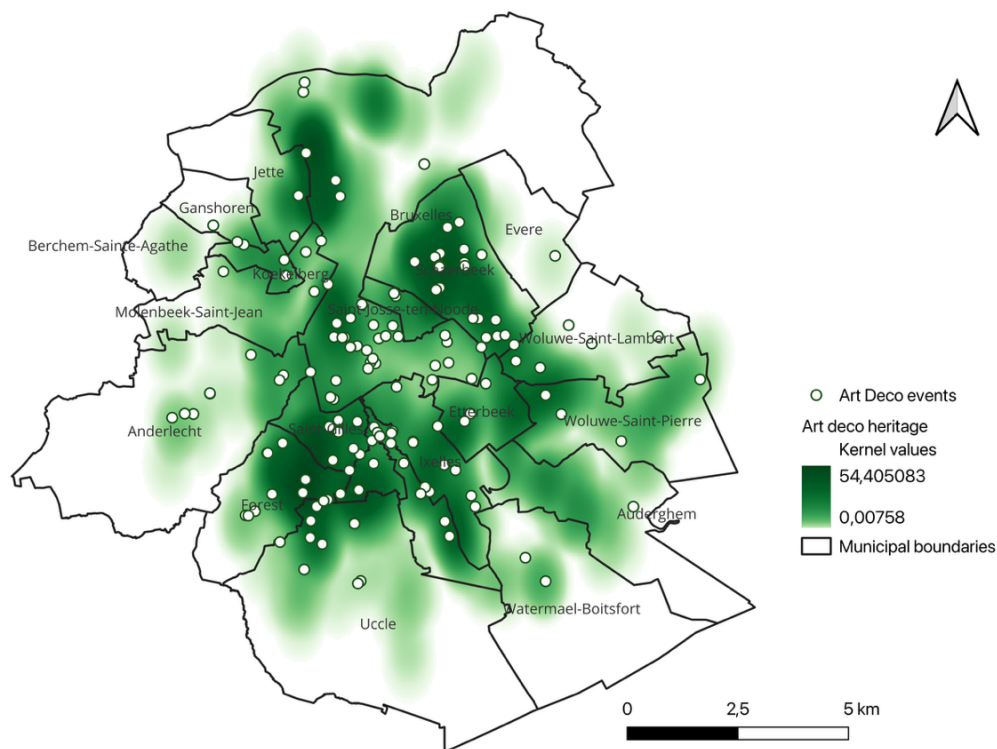


Figure 9. Kernel Heatmap Art Deco heritage combined with point plot Art Deco events

6.2 Relative municipal engagement

To investigate the relationship between heritage presence and event organisation on the municipal level, this part focuses on the event/heritage ratio. This brings an additional perspective to the previous findings by investigating in which municipalities the heritage 'potential' has actually been activated.

Figure 10 visualises the Art Nouveau ratio (event/heritage). Appendix 4.3 shows the absolute numbers of Art Nouveau heritage in relation to the number of activities being organised on which this map is based. Light colours point to a low amount of events compared to the municipal Art Nouveau heritage, and darker colours illustrate a relatively high amount of events.

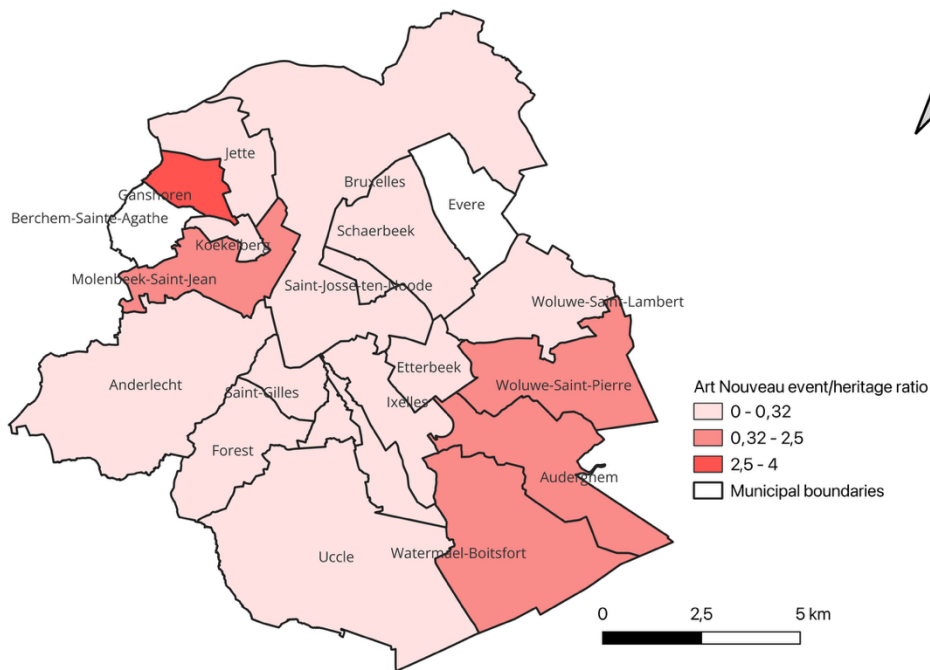


Figure 10. Distribution of Art Nouveau events in relation to heritage presence

Three groups can be distinguished:

- Municipalities with a low event number compared to local heritage presence: Bruxelles, Saint-Josse-Ten-Noode, Uccle, Jette, Koekelberg, Schaerbeek, Anderlecht, Forest, Saint-Gilles, Woluwe-Saint-Lambert, Ixelles and Etterbeek
- Municipalities with a medium event number compared to local heritage presence: Molenbeek-Saint-Jean, Watermael-Boitsfort, Auderghem and Woluwe-Saint-Pierre
- Municipalities with high event numbers compared to local heritage presence: Ganshoren

Evere and Berchem-Sainte-Agathe remain uncoloured on the map, as they don't have any Art Nouveau heritage. However, in each of these municipalities, two events have been organised, making them active event locations in relative terms. Similarly, in the municipalities of Watermael-Boisfort, Auderghem, Woluwe-Saint-Pierre, Molenbeek-Saint-Jean, and Ganshoren, with a low absolute number of events, the present heritage seems to be maximised in the organisation of events. On the contrary, the city centre and the 19th-century expansion belt with a high Art Nouveau presence do not seem to be 'overrepresented' in relative terms.

Figure 11 visualises the Art Deco Ratio, again with light colours indicating a low ratio event/heritage and darker colours illustrating a high relative amount. Appendix 4.4 shows the absolute numbers of Art Nouveau heritage in comparison with the number of activities being organised on which this map is based.

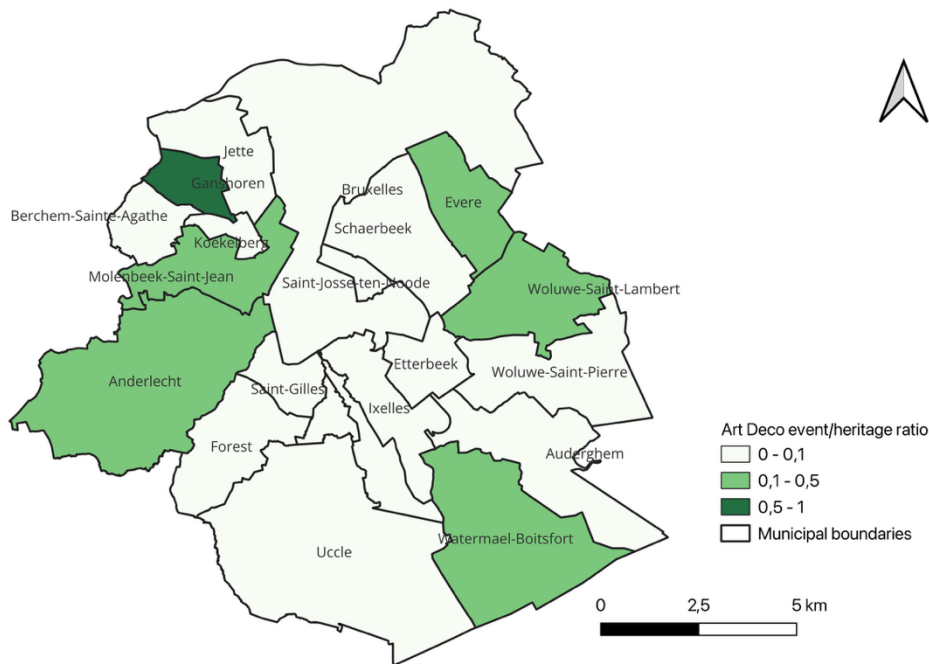


Figure 11. Distribution of Art Deco events in relation to heritage presence

In the Art Deco case, the classification looks as follows:

- Municipalities with a low event number compared to local heritage presence: Berchem-Sainte-Agathe, Jette, Koekelberg, Bruxelles, Schaerbeek, Saint-Josse-Ten-Noode, Woluwe-Saint-Pierre, Auderghem, Etterbeek, Ixelles, Saint-Gilles, Forest and Uccle.
- Municipalities with a medium event number compared to local heritage presence: Molenbeek-Saint-Jean, Anderlecht, Evere, Woluwe-Saint-Lambert and Watermael-Boitsfort
- Municipalities with high event numbers compared to local heritage presence: Ganshoren

All municipalities are coloured on the map as Art Deco is present in each of the 19 municipalities. Watermael-Boitsfort, Ganshoren, Evere and Molenbeek-Saint-Jean are again active participants compared to the local presence of Art Deco. Additionally,

Anderlecht and Woluwe-Saint-Lambert represent a high ratio. As in the Art Nouveau case, the city centre and the surrounding municipalities, where Art Deco is also prevalent, do not appear to host the majority of events in relative terms. Two municipalities stand out for not being active: Berchem-Sainte-Agathe and Auderghem. In the Art Deco case, Berchem-Sainte-Agathe does not have any Art Deco heritage listed within its boundaries, nor are events organised in the municipality. Auderghem, on the contrary, boasts a lot of Art Deco heritage (80 locations are listed), but is only home to two events.

However, the event/heritage ratio reflects a relative relationship, and municipalities with only a few heritage sites (i.e. small denominators) can display disproportionately high or low values depending on the presence or absence of just one or two events. As such, these maps do not aim to assess absolute performance or provide a ranking of municipal engagement. Instead, they offer a comparative tool to understand how different parts of the city activate their available heritage within the thematic programming. This is to identify broader spatial tendencies (for instance, central versus peripheral zones, north versus south) and not to draw conclusions about individual municipalities in isolation.

6.3 Types of event locations

To better understand the differences in the number of events between the municipalities, this section looks systematically into the nature of these locations. To do so, it uses three categories of event locations described in section 3.2: (1) Heritage sites: locations that are themselves listed or recognised as heritage (e.g., protected buildings, historic interiors) and are directly used as event spaces; (2) Event venues: spaces that are not heritage in themselves (e.g., libraries, schools, municipal halls) but that host activities related to heritage themes (e.g. lectures or exhibitions); (3) Connective spaces: spatially extended events such as walking tours that connect multiple heritage and event venues.

For the Art Nouveau Year in 2023, a total of 213 different locations were counted (see Appendix 4.1).¹ The majority of these locations are heritage locations, accounting for about 40% of the total number of locations. Many event locations and guided tours (connective spaces) accompany these heritage locations, each making up around 30% of the total offer. Appendix 4.5 shows the results of the count for each municipality in absolute numbers. The spatial distribution of each category is visualised in Figure 12.

¹ As mentioned in the methodology section, only when a certain location served as a heritage or event location and starting point for a guided tour, the location is counted doubled. This is because a starting point of a guided tour implies a wider area where the event takes place, which is considered of a different nature than a static location.

A closer examination of the distributions for each category illustrates the different ways a municipality can engage with the thematic year. Event venues, for instance, make it possible to include municipalities in the thematic year with little or no Art Nouveau heritage. This is the case in Watermael-Boitsfort, where the embassy of Pakistan (not an Art Nouveau building) organised an event within the framework of the thematic year. These kinds of locations also allow the thematic year to span beyond the borders of the Art Nouveau heritage. This is the case in Uccle, Watermael-Boitsfort, Auderghem, and Laeken, where locations as Brussels Expo, the Design Museum, and the Town Hall of Uccle ensure a broader geographical spread of the events compared to the heritage.

Similarly, the connective spaces broaden the geographical area covered within the event. Some of the tours around these locations highlight neighbourhoods or buildings that represent a blend of architectural styles – for instance, combining Art Nouveau with Art Deco, Eclecticism, or Neoclassicism – or that may be thematically relevant in another way. Examples include guided tours that highlight the linkages between Art Nouveau and colonialism (Art Nouveau et ‘Style Congo’, organised by ARAU) or the Art Nouveau style in Brussels bars and taverns (Taverns that tell the splendour of Art Nouveau and Art Deco, organised by Arkadia).

Some municipalities hosted heritage locations that were not visible on the Art Nouveau heritage point plot (see section 6.1). For instance, Berchem-Sainte-Agathe hosts two heritage events, while no Art Nouveau heritage is listed in these municipalities. One such site is the Boelpaepe house, ‘which conceals its original furnishings behind its modest Art Deco façade’ (*Packages 2023*, 2023). Similarly, the Vanderveken house in the same municipality features on the program: a ‘Belle Époque villa offering a magnificent view of the Basilique Sacré-Coeur’ (*Packages 2023*, 2023). This villa indeed has Art Nouveau elements, but is also not listed as such.² This shows that heritage locations can serve as event locations, even if they do not fit the thematic year perfectly. Similarly, in Evere, the cemetery of Brussels hosts events even though it is not an Art Nouveau place as such. This place associates itself with Art Nouveau through some of its graves: ‘On either side of the cemetery's wide avenues, you will discover majestic tombs in various styles: Art Nouveau, Art Deco, Gothic’ (*Exceptional walks in Brussels' cemeteries*, 2023).’ The fact that Victor Horta even designed a tomb is a nice bonus (“Parken en tuinen van de Stad Brussel: Kerkhof van Brussel,” 2014, p. 17).

² The building is listed but not as Art Nouveau Heritage:
<https://monument.heritage.brussels/fr/buildings/35328>

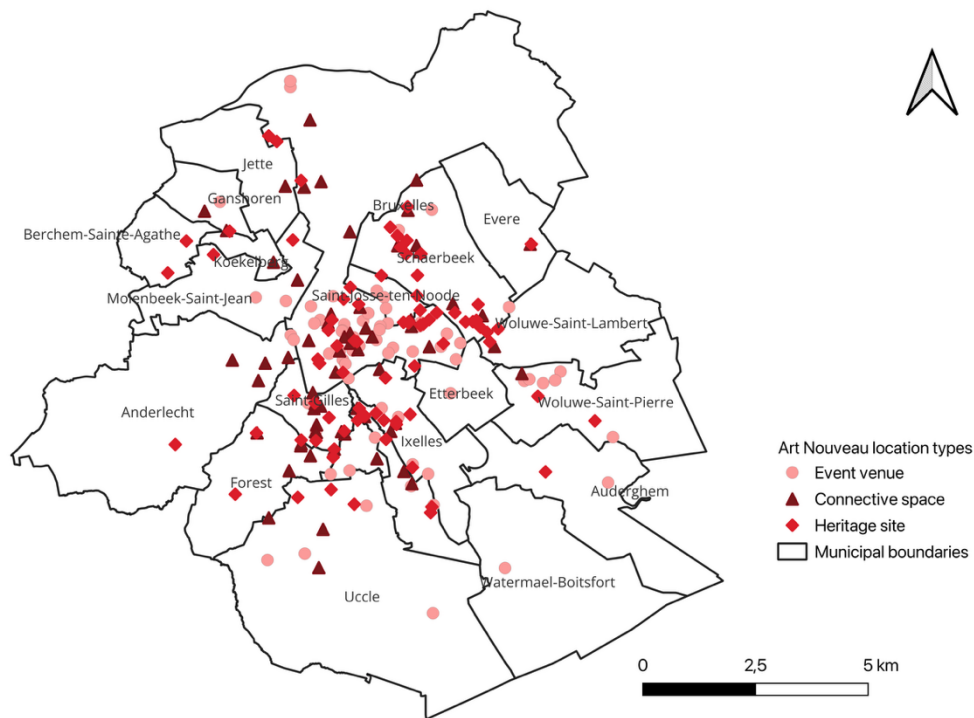


Figure 12. Art Nouveau event locations categorised

For the Art Deco Year in 2025, 154 activities were counted (see Appendix 4.2).³ Again, most of these locations are heritage sites, accounting for 52% of the total number of locations. Guided tours comprise around 40% of the thematic years' offerings, whereas event venues represent only 10%. Appendix 4.6 shows the results of the count for each municipality in absolute numbers. The spatial distribution of each category is visualised in Figure 13.

In comparison to the Art Nouveau, the event locations from the Art Deco Year represent a much smaller proportion of the total offer. Moreover, these locations overlap largely with the festival locations that were part of the Art Nouveau. These include Brussels.expo, Design Museum Brussels, BELvue museum, Halles Saint-Géry, among others. The recurring venues provide a sense of continuity regardless of the thematic focus of the cultural year. Both heritage sites and connective spaces make up a much larger proportion of the total activities offered than in the Art Nouveau case. Furthermore, they are more evenly distributed between the city centre and the municipalities around it. This aligns with the

³ As mentioned in the methodology section, only when a certain location served as a heritage or event location and starting point for a guided tour, the location is counted doubled. This is because a starting point of a guided tour implies a wider area where the event takes place, which is considered of a different nature than a static location.

heritage distribution of Art Deco, which expanded more outside the city centre and 19th-century bourgeois areas.

However, the wide presence of Art Deco heritage across the region does not necessarily mean that this potential has been optimally utilised at the municipal level. For instance, Berchem-Sainte-Agathe was not represented during the 2025 Art Deco Year, despite the presence of the Boelpaepe house in the region. Interestingly, this house was included in the programme during the Art Nouveau Year, even though its stylistic features align more closely with Art Deco.

This inconsistency highlights how the selection of event locations does not always correspond logically with the thematic focus of the year in question. In some cases, locations are integrated not for their status as pure Art Deco examples, but for their broader associations with heritage from the Art Deco period, the 1930s, or the interwar era. Modernist examples are, among others, the Winnens House⁴ or the town hall of Woluwe-Saint-Pierre⁵.

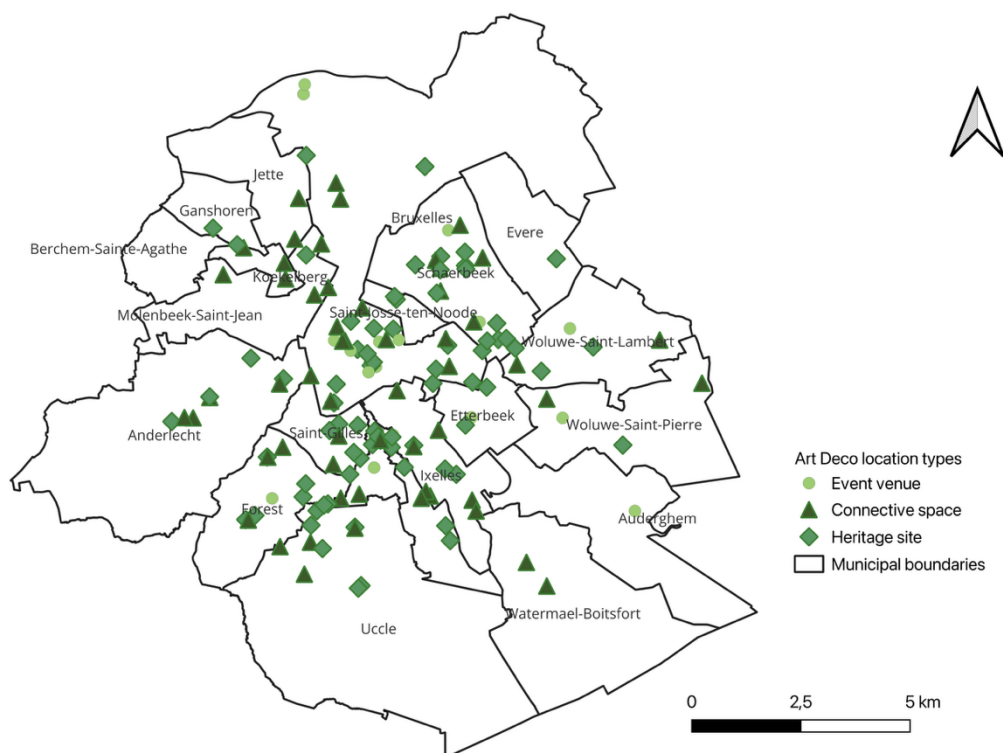


Figure 13. Art Deco event locations categorised

⁴ <https://www.banad.brussels/nl/bezoeken/winnens-huis-nl-2025>

⁵ <https://www.banad.brussels/nl/bezoeken/gemeentehuis-van-sint-lambrechts-woluwe>

6.4 Centralisation or decentralisation?

In order to objectively assess the level of clustering of the Art Nouveau and Art Deco events, this part uses the Average Nearest Neighbour toolset. Tables 1 and 2 show the results for the Art Nouveau and Art Deco cases, respectively. An observed mean distance less than the average for a hypothetical random distribution (expected mean distance) points to a clustering of the features. Conversely, an observed mean distance higher than the expected mean distance points to a dispersal of the features.

	Art Nouveau Heritage	Art Nouveau Events
Observed Mean Distance	66.33	264.56
Expected Mean Distance	137.11	368.61
Nearest Neighbour Ratio	0.48	0.72
z-score	-34.04	-7.88
p-score	0.00	0.00

Table 1. Nearest Neighbour Analysis Art Nouveau

	Art Deco heritage	Art Deco events
Observed Mean Distance	59.20	296.41
Expected Mean Distance	136.43	424.29
Nearest Neighbour Ratio	0.43	0.70
z-score	-47.92	-7.16
p-score	0.00	0.00

Table 2. Nearest Neighbour Analysis Art Deco

Both for the Art Nouveau and Art Deco cases, the heritage and the event distribution are rather clustered. This illustrates the broader territorial span of the events across the entire capital region compared to the heritage. Yet, comparisons between the Art Nouveau and Art Deco indices are not valid, as results are only comparable within the same study area and dataset characteristics.

The Z-score measures how many standard deviations the observed mean distance is from the expected mean distances under a random distribution. The further the z-score is from 0, the stronger the pattern (where negative indicates a trend towards clustering and positive a trend towards dispersion). The z-score thus confirms the stronger clustering of

the Art Nouveau and Art Deco heritage compared to their respective events. The p-score indicates the probability that a pattern like this could have occurred by random chance. A low p-value (< 0.05) demonstrates that the pattern is statistically significant, which is the case for both thematic years.

While the Nearest Neighbour Analysis gives valuable insight into the spatial pattern (clustering versus dispersion), it does not reflect the actual territorial extent of the features. In other words, it indicates how tightly features are grouped, but not how large an area they collectively occupy. Therefore, to complement the nearest neighbour results, a Convex Hull analysis was applied. This way, it makes a direct comparison of the surface area covered by the two event types possible. It provides a concrete measure of their geographic spread across the Brussels-Capital Region.

Art Nouveau Heritage	Art Nouveau events	Art Deco heritage	Art Deco events
66.45 km ²	87.29 km ²	114.93km ²	86.18km ²

Table 3. Convex Hull Analysis (surface coverage)

The results in Table 3 show important differences in territorial extent across the two styles. For Art Nouveau, the convex hull of the events (87.29 km²) is larger than that of the heritage sites (66.45 km²). This suggests that Art Nouveau-related events are organised across a broader area than where the actual Art Nouveau buildings are located. This aligns with the clustering analysis that showed that events were less clustered than the heritage.

In contrast, the Art Deco results show a different pattern. The Art Deco heritage sites span a larger area (114.93 km²) than the events (86.18 km²). This indicates that, although the heritage is geographically widespread, the events associated with Art Deco are more locally concentrated than its heritage. These findings illustrate how spatial clustering and territorial span are two distinct but complementary dimensions. Clustering tells us *how* features are distributed, while the convex hull approach tells us *where* and *how broadly* they are spread. This perspective offers a better understanding: while Art Deco events are less clustered, they don't optimise the widespreadness of the heritage. It is, however, important to note that the Art Deco Year is still running, and the upcoming heritage days (of which the program is not available yet) might change this balance.

6.5 Spatial evaluation

The spatial analysis shows that a broad geographical distribution of heritage does not automatically translate into an equally extensive distribution of events. While Art Deco heritage is widely dispersed across the Brussels-Capital Region, its 2025 programme

remained spatially more constrained. Conversely, the more centrally concentrated Art Nouveau heritage was accompanied by events that reached further across the territory than the heritage itself.

The location typology clarifies this paradox. Non-heritage venues (libraries, community centres etc.) and connective spaces (walking tours, bike trips etc.) can extend the thematic year's footprint beyond the spatial boundaries of listed heritage. In the Art Nouveau Year, these venue types were mobilised extensively and enabled engagement in municipalities with little or no listed heritage. In contrast, the Art Deco Year relied more heavily on heritage sites, with fewer alternative venues, which resulted in a reduced spatial reach despite a broader underlying heritage base.

These findings underline that spatial clustering and territorial extent are complementary but distinct dimensions of event geography. Event distribution is shaped by programming choices and the diversity of venue types as much as by where heritage is located. As such, the actual spatial impact of a thematic cultural year depends as much on curatorial strategy as on the heritage geography it seeks to showcase.

7. DISCUSSION

This chapter brings together the governance findings (Chapter 5) and the spatial analysis (Chapter 6) to assess how far stated policy aims were realised in practice. The first section tests the alignment between strategic intentions and the geographies produced by the Art Nouveau Year 2023 and the Art Deco Year 2025. Next, building on Wynn's spatial configurations, the conceptual takeaways are articulated, after which this chapter formulates some recommendations on event coordination, portfolio use and venue choices based on this research findings. The final section offers a reflection on the scope and methods of the study and outlines avenues for further research.

7.1 Event evaluation: policy versus practice

The combined analysis of the Art Nouveau Year 2023 and the Art Deco Year 2025 in Brussels uncovers how the governance structures and strategic decision-making shape the spatial outcomes of these thematic years in practice. The governance evaluation shows that Brussels adopted a decentralised, network-oriented organisational model, centred around a coordinating commissioner and a steering committee. Yet, a lot of operational autonomy was granted to partners such as Explore.brussels, private homeowners, and cultural institutions. This approach encouraged broad participation and thematic diversity and avoided overly top-down curation. However, the same decentralised logic limited the capacity for centrally steered spatial targeting. This resulted in a rich but at times fragmented programme, with overlaps between events.

The spatial evaluation illustrates how these governance choices translated into concrete geographical patterns. In 2023, the Art Nouveau Year's compact heritage footprint (concentrated mainly in the historic centre and late-19th-century expansion belt) was expanded through a deliberate use of non-heritage venues and what this thesis called connective spaces, such as guided walks and thematic routes. This strategy enabled events to reach municipalities with little or no listed Art Nouveau heritage. This effectively widened the territorial coverage beyond the borders of the style's architectural geography. Such spatial diversification was made possible by partner mobilisation, flexible curatorial frameworks, and incentives for private participation.

The Art Deco Year in 2025 started from a much more dispersed heritage base, extending well beyond the central city into peripheral municipalities. However, the event programme did not capitalise fully on this potential. The stronger reliance on heritage sites, combined with a reduced use of event venues and connective spaces, led to a more spatially

constrained distribution of activities. This more limited spatial reach reflects, at least in part, the reduced resources, shorter preparation time, and less favourable political-administrative context (the absence of a government) in 2025: all factors which narrowed both curatorial ambition and logistical capacity.

A further dimension, demonstrated through the combined governance and spatial analysis, is the contingent nature of decentralised cultural programming. When substantial autonomy is granted to local actors, the resulting programme is shaped not only by structural governance design, but also by highly situational factors. Who chooses to commit at a given time? Which actors have available resources in that specific year? How much time can partners devote? What funding streams are accessible? These variables can shift significantly from one moment to another. This means that even under identical governance arrangements, the spatial and thematic expression of a thematic year could look very different if staged under different temporal, political, or economic conditions. The Brussels case, therefore, highlights the importance of recognising contingency as both an opportunity that allows for local initiatives as well as the risk of generating uneven coverage or leaving potential untapped.

Taken together, these findings underscore that the spatial impact of a thematic cultural year is not determined solely by the physical distribution of heritage assets. Instead, it depends heavily on governance choices regarding programming strategy, partner roles, and the diversity of venue types employed, all of which interact with the contingent conditions in which the event unfolds. A decentralised, participatory model has the potential to extend territorial reach well beyond core heritage clusters, but only if accompanied by sufficient curatorial coordination and logistical guidance to prevent thematic redundancies and to target underrepresented areas actively. Conversely, a more heritage-bound and less strategically coordinated model may constrain spatial reach even when the underlying heritage geography is favourable.

By linking governance, spatial evaluation, and contingency, it becomes clear that successful thematic years require an integrated strategy in which policy objectives, available resources, and spatial ambitions are explicitly aligned. Yet, it should also incorporate flexibility to adapt to shifting local capacities, political climates, and funding realities. In this sense, governance is a determining factor in the cultural geography that a thematic year ultimately produces, but one whose outcomes are always partially shaped by the particular moment in which it is enacted.

7.2 Insights from the Brussels case

This research started from the existing literature linking the city, the economy and culture and situated itself within the existing debates on eventalisation and festivalisation. About the latter, Wynn (Wynn, 2015, p. 12) states the following: 'Festivalisation is a process where cultural activities meet territorial anchoring, but is also a cultural policy that cities and communities can debate and adopt'. As described in the literature review (chapter 2), the author captures the role of different actors, groups and individuals together in an ideal-type of spatialization of events (citadel, core, and confetti pattern) (Trottier, 2018, p. 1). This way, he explains the functioning of a festival (Wynn, 2015, pp. 17-19): the more the festival is dispersed in space, the more resource control is subject to struggles and the more social groups affected are numerous and different, inversely for a more confined festival (Trottier, 2018, p. 1). The loose confetti pattern seems to benefit a wider array of unaffiliated individuals and groups. This is less the case in the core pattern and even less so in the citadel. And yet, the dynamic is quite the inverse for festival organisers: perhaps it is because citadel-patterns are so enclosed that festival producers are finding ways to reach out to the city and to introduce a little controlled chaos in its walls through unscripted collaborations; and confetti-event producers search for ways to limit their disorder by trying to dissuade unofficial events. This way, the physical pattern sets the stage for specific interactions and attempts to foreclose others (Wynn, 2015, p. 224). This section evaluates the policy strategies and the territorial implementation of Brussels' Art Nouveau and Art Deco years, discussed in the previous two chapters, in relation to the existing Wynn's work on the intersection of policy and space.

This thesis classifies both the Art Nouveau and Art Deco years as core model events. This model, as applied in Nashville's Country Music Festival (Wynn, 2015, pp. 123-124), is characterised by a central organisation around key locations and the utilisation of the existing infrastructure. It attracts institutional support from the local community and, in the process, strengthens the local talent base in a targeted fashion (Wynn, 2015, p. 222). The Art Nouveau Year of 2023 and the Art Deco Year of 2025 indeed revolved around iconic locations such as the Horta Museum and Villa Empain, with coordinated programming by Urban.brussels and promotion by Visit.brussels. Yet, the thematic year left room for a wide variety of partners, which led to a very networked use of the centre and its surroundings. In line with Wynn's theorisation (Wynn, 2015, p. 111), these thematic years had different levels of admittance; some events were free to anyone, while only ticket holders could access others.

Yet, the thematic years also contain characteristics of the confetti-model. The author illustrates this confetti model through the example of a music festival in Austin that is based on very numerous venues throughout the city, both 'official' and 'unofficial' ones (Wynn,

2015, p. 153). These confetti-festivals place in corners, alleys and unconventional stages around the city. The festival is dynamic, which leads to, in addition to the very controlled locations, 'shadow events' that take a more critical stance (Trottier, 2018, p. 17). These kinds of events, for instance, Pop Montreal and Fête de la Musique in Paris, bring together the widest array of actors, organisations, and experiences, but also involve the least amount of control over those activities. Therefore, organisers also have the least control over the image and branding. As this confetti-pattern makes exclusion difficult, it has even been described to turn the event into a 'big networking party' (Wynn, 2015, p. 165). In the Brussels case, the Art Nouveau event indeed dynamised the local cultural scene by bringing partners into contact with each other. The Art Deco Year has the same ambition, however, so far, fewer local organisations are involved (the majority of the locations are heritage places, see chapter 6.3). As mentioned, there are budgetary and political constraints: the Art Deco year operates in a political vacuum without a functioning Brussels government, leading to smaller budgets and less centralised coordination.

Whereas Wynn associates less coordination and control with the participation of a wider variety of actors, the Brussels case illustrates that the opposite is true: more control and coordination seems to have ensured the involvement of more local partners and, eventually, a broader spatial distribution (see nearest neighbor ratio, chapter 6.4). Wynn rightly states that limited resources often lead to less controlled and more porous events, and that tighter control of festival resources means lower porosity of the event. However, the findings of this thesis challenge the subsequent assumption that less control over resources means greater access to those assets (Wynn, 2015, p. 250).

Richards & Palmer's 'Eventful City' framework offers an explanatory layer for why the two years diverged despite similar governance design. They argue that an eventful city depends on capacities in culture, place, power, relationships, resources, and planning, combined with deliberate portfolio design (the orchestration of recurring and one-off events to achieve strategic cultural and spatial objectives). In both 2023 and 2025, the thematic years were embedded within Brussels' broader cultural calendar, which includes recurring events such as the BANAD Festival, the Nocturnes, the Iris Festival, Bright Brussels, and the Heritage Days as a solid foundation. In both years, the Art Nouveau/Art Deco Pass also served as an overarching audience tool, encouraging visitors to combine multiple locations. In 2023, the Art Nouveau programme was able to activate this existing infrastructure to strong effect, notably by creating targeted links between thematic year activities and established events. This expanded the number of public entry points and made it possible to involve municipalities with little or no officially recognised Art Nouveau heritage.

In 2025, the same intention was present: organisers sought to leverage the existing portfolio anchors once again as a springboard for territorial outreach. However, the political momentum was far less favourable this time. The absence of a functioning Brussels government, reduced resources, and a shorter preparation period constrained the portfolio's potential to geographically spread as broadly as in 2023.

The articulation of Wynn's typology with the Eventful City framework, as applied to the Brussels case, leads to three overarching conclusions that nuance existing understandings of event spatialisation:

1. Control is not an obstacle to broad territorial reach

In the Brussels case, the broader spatial reach of the Art Nouveau Year (2023) was not a function of decentralisation, but of strong central coordination working in tandem with an existing event portfolio (BANAD Festival, Nocturnes, Iris Festival, Bright Brussels, Heritage Days) and the Art Nouveau/Art Deco Pass. This coordination actively linked thematic year programming to established events. It created additional entry points and enabling outreach to municipalities with little or no Art Nouveau heritage. By contrast, the Art Deco Year (2025) shared the same governance design and similar intent yet unfolded under far less favourable conditions. Under these circumstances, the same decentralised model and portfolio base generated a narrower footprint. The Brussels case thus shows that control and steering are not an obstacle, but a vehicle, for wider spatial reach.

2. Venue typology operates as an instrument of spatial policy

The 2023 programme deliberately incorporated non-heritage venues and 'connective spaces' such as walking routes and thematic circuits, enabling the event to 'stretch' beyond its architectural core and engage municipalities otherwise absent from the heritage map. By contrast, the 2025 programme relied more heavily on heritage sites and made limited use of alternative venues, thereby under-realising its broader geographic potential. Decisions on venue types thus function, implicitly, as spatial policy levers.

3. Contingency is constitutive rather than residual.

Identical governance structures can produce divergent spatial configurations. This depends on situational factors such as political stability, the timing of budget allocations, and the available capacity of partner organisations. In Brussels, the Art Nouveau year took place against a favourable political momentum with longer lead times and allocated budgets. In 2025, the absence of these conditions in a narrower footprint, despite similar structural arrangements. Event spatialisation is therefore path- and context-dependent. This element of contingency has so far been overlooked in event studies, as event governance design is being put forward as the determinant of the success of an event.

7.3 Recommendations for Brussels...and beyond?

The Brussels cases of the Art Nouveau Year (2023) and the Art Deco Year (2025) show that the spatial reach of a thematic year is not simply a function of heritage geography but a combination of governance, resources, and event portfolio design. This section proposes five recommendations adapted to the Brussels context based on this research. These recommendations take into account the risks that Richards and Palmer identified in the organisation of urban event programmes (Richards and Palmer, 2010).

1. Retain central coordination as a driver of dispersion

The results of this research's case studies challenge the assumption that reduced central control automatically increases spatial spread. In Brussels, well-resourced, strategic coordination combined with partner autonomy produced a broader territorial footprint. Future thematic years should therefore maintain a central steering role to identify underrepresented areas. This way, targeted programming can take place that avoids duplication or confusion in events.

2. Integrate thematic years within cultural calendar

Recurring events such as the BANAD Festival, Nocturnes, Iris Festival, Bright Brussels, and Heritage Days provide an already existing event infrastructure. A thematic year's key value lies in its ability to bring coherence to this diverse event landscape without creating an unsustainable overload of additional programming (Richards and Palmer, 2010, p. 195). By strategically linking to these 'portfolio anchors' through joint branding, cross-promotion, and bundled ticketing tools such as the Art Nouveau/Art Deco Pass, Brussels can maximise visibility and spatial reach while keeping the overall number of events manageable. A multi-year cultural portfolio strategy would ensure that each thematic year functions as a unifying framework. This can align and existing initiatives rather than simply multiplying them.

3. Take contingency into account and secure resources

Sufficient funding, political stability, and preparation time were decisive in 2023; these elements were less secure during the 2025 edition. Although it is easier said than done to secure these conditions (particularly in a fragmented political landscape like Brussels), they are essential to integrate a wide range of actors and realise geographical distribution. To safeguard against political or economic volatility, Brussels should establish a multi-year thematic events fund, set early programming timelines, and build flexible mechanisms for reallocating resources or adjusting programming when conditions change.

4. *Use location typologies as a spatial policy tool*

A policy around location typologies (heritage locations, event locations and connective spaces) is spatial policy by other means. The 2023 programme actively used non-heritage venues, temporary spaces, and connective routes to extend the reach of the programme beyond heritage-rich cores. So far, the 2025 Art Deco edition is mainly based on heritage locations and makes less use of other kinds of venues. Yet, many of those venues were already used in 2023 and are thus not related to the thematic focus and not tied to a heritage status. Mapping and analysing this recurring venue infrastructure can help planners distribute events more evenly across the city, independent of where the most valued heritage is located.

5. *Balance partner autonomy with enough coordination capacity*

Local autonomy encourages creativity and diversifies ownership. However, without sufficient coordination capacity, it risks fragmentation. Brussels should maintain a 'curatorial board' or spatial steering mechanism to monitor programme distribution, identify thematic and geographic gaps, and coordinate joint initiatives between partners. This way, an overload of activities can be avoided, especially around the same topics.

There is no single 'magic formula' that will make a city eventful, Richards and Palmers (2010, p. 433) rightly state. Similarly, these recommendations don't aim to prescribe a workable recipe for equal spatial event distribution in every city. Yet, they offer some critical additions to the current literature on the spatiality of events, in which central coordination is all too often seen as irreconcilable with a wide geographical spread and the activation of a diverse range of actors. Especially in an urban context with highly decentralised decision-making, the opposite seems to be true. Other cities with fragmented governance or multiple layers of authority may therefore draw from the Brussels experience.

7.4 Study limitations and further research

Several limitations affect the generalisability of this research and need to be acknowledged. First, this study uses, among other literature, the Eventful City Model of Richards and Palmer, as well as the spatial typology of Wynn as evaluation frameworks for governance the geographical distribution of the thematic years. In both cases, this thesis implicitly assumes that the spatial spread of events and a diverse range of actors are desirable outcomes of event organisation. Although this perspective is analytically valuable to investigate patterns of spatial distribution and participation (especially as it aligns with the policy goals of the Brussels Capital Region), it implies a normative perspective. This risks overlooking contexts in which a concentration of activities (for instance, in a specific neighbourhood) can be culturally, logistically and socially beneficial. The focus on

distribution and diversity, therefore, does not evaluate the desirability of the Brussels Capital Region policy objectives themselves, but treats them as a given starting point for analysis.

Second, this thesis examines temporal events of which only the Art Nouveau Year 2023 has been completed at the time of writing. The Art Deco Year 2025 is ongoing, which restricts a final and exhaustive list of organised activities. In particular, the Heritage Days 2025 'Art Deco, Roaring Twenties, Crash Years' (*Heritage days*, 2025) have not taken place yet, as well as the festival ARTONOV (*Artonov | Interdisciplinary Festival • Brussels • 26 sept - 13 Oct 2024*, 2024). Both festivals are framed within the Art Deco Year, and their programs have not been publicly announced yet, so the locations of these two events are not included in the database underlying the analysis. During the Art Nouveau Year, both festivals included a lot of event locations (in contrast to heritage locations, see 6.3) in their offer, such as embassies, town halls and exposition rooms. Especially the Heritage days also typically organise a lot of guided tours. Therefore, the balance between the different types of locations is likely to still change, and this limitation affects the current findings.

Another limitation of this research is the lack of systematic field observations during both thematic years. This way, dimensions such as the experience of the atmosphere, the nature and intensity of the interactions between participants and organisers, and the actual accessibility of the locations could not be observed. These dimensions are essential elements in the effectiveness and the evaluation of cultural events, but stay largely absent in this study. As a consequence, this analysis focuses mainly on structural and quantitative data, such as governance aspects, the number of locations, the geographical spread and the nature of the locations. Although this approach offers valuable insights into the governmental and spatial aspects of the thematic years, it cannot do justice to the experience, affective, embodied, experiential and informal processes that underlie the impact and realisation of those events.

Lastly, the interviews mainly integrate the perspectives of actors with formal authority or direct official involvement in the thematic years, such as public agencies and coordinators. As a result, perspectives from civil society organisations without formal ties to the programme, from residents, or from visitors were not structurally incorporated into the empirical material. This inevitably limits the diversity of voices and risks overlooking more critical, informal, or marginal experiences of the events. Similarly, the analysed documents are produced primarily by official institutions such as Urban.brussels and Visit.brussels, whose communications tend to emphasise achievements and may consciously or unconsciously downplay tensions, shortcomings, or exclusions. To tackle this limitation, this thesis integrated the perspective of Explore.brussels. This is one of the most active partners in both the Art Nouveau and Art Deco years. This network organisation coordinates

multiple associations and organises events such as BANAD, and offers a perspective on the freedom of movement vis-à-vis the cabinet and steering committee. Nonetheless, even this perspective is mediated through an organisational lens and still represents the institutional structure of the events. In this sense, the empirical material remains focused on 'top-down' perspectives, rather than on grassroots or non-affiliated stakeholders.

Based on these limitations, some avenues for further research can be proposed. First, the reception of the thematic years by different audiences deserves dedicated investigation. Understanding how residents, visitors, and non-affiliated cultural actors perceive and engage with such large-scale cultural programmes could shine additional light on the role of place perceptions and the ways they connect to festival experiences (Smith, Osborn and Quinn, 2022b, p. 8). The focus on the audience perception would also provide more insights into the way visitors 'identify, disidentify or counter-identify with the content of the event' (Pernecky, 2016, pp. 195–196). This would require methods such as audience surveys, qualitative interviews, or ethnographic observation to complement the governance- and structure-focused approach taken here. An initial step was taken in December 2023, when Visit.brussels published a study on the visitors of the Art Nouveau Year (based on one sample in July and one sample in September). The survey collected around 1000 responses from tourists in high-traffic areas (Grand Place, Mont des Arts, Galeries Royales) and from actual visitors at three major Art Nouveau museums (Maison Horta, Maison Hannon, Lab-An). The findings show that around 40% of randomly surveyed tourists were already familiar with Art Nouveau, while 70% expressed interest or potential interest in related sites. Among actual museum visitors, Art Nouveau scored 7.86/10 as a motivation to visit Brussels and would be likely to be recommended to others by the interviewees. This offers a valuable starting point for a more systematic study of audience reception in future thematic years, especially in combination with the Art Deco Year, and ideally also focused on residents of the Brussels Capital Region.

Second, as the events are currently still active, future research could investigate their long-term effects. As Smith, Osborn and Quinn (2022b, p. 278) argue, enduring effects of staging festivals and events in urban spaces are currently under investigated. Much of the existing research focuses on the time-bound staging of the event itself and overlooks how recurrent festivals shape long-term place associations, patterns of routine use, and even urban design decisions. For the Brussels' case, the final report on the Art Nouveau Year in 2023, realised by Paul Dujardin for Urban.brussels, notes several effects that extend well beyond 2023 (Dujardin, 2024). Multiple buildings, including some in private ownership, opened their doors to the public for the first time as part of the thematic year. A number of these have chosen to maintain public access thereafter, such as the important examples of the Hotel van Eetvelde and Maison Hannon. In several cases, inclusion in the programme led to restoration projects, such as in the case of Maison Roosenboom. At the same time, these

observations come from an organiser-produced report. A fuller evaluation of long-term effects would require perspectives beyond the institutional narrative. Independent research, both on the Art Nouveau and Art Deco years, could also address potential unintended consequences: increased visitor pressure on fragile heritage sites; shifts in neighbourhood dynamics driven by tourism; the commercialisation of formerly non-commercial spaces; or changes in the use and perception of public spaces during and after the event.

Lastly, this research is deliberately limited to two related case studies within the Brussels Capital Region and investigates the internal geography of both. An analysis of the event calendar of the Brussels Capital Region could offer insights into the overall geographical distribution of events in the city. For such an analysis, the study by Colombo, Luchtan, and Oliver-Grasiot (2022) on Barcelona can offer inspiration. The authors mapped the distribution of cultural events across the city and built a geocoded database of more than 7000 cultural events over three years. Their analysis draws on municipal event listings, cultural agendas, and festival programmes to classify the events by type (festivals, fairs, etc.) and by scale (neighbourhood, citywide, etc.). This data is subsequently correlated with factors such as accessibility, socio-economic indicators, and heritage density. The findings point towards two distinct spatial logics. On the one hand, large-scale (often internationally oriented) events are likely to cluster in central and high-visibility areas. Smaller-scale and community-driven activities, on the other hand, were more spatially spread out, yet concentrated in already culturally active neighbourhoods. The research also points to certain peripheral districts that remain consistently absent even though they have suitable public spaces (Colombo, Luchtan and Oliver-Grasiot, 2022, pp. 53, 54, 55).

A similar approach for Brussels could integrate the typology developed in this thesis (heritage locations, event venues, and connective spaces). This way, the temporal dimension of event distribution in Brussels could also be addressed. Do events tend to cluster in certain months or seasons? How does this differ between the municipalities within the Brussels Capital Region? Are there any 'quiet periods' in the Brussels event calendar? Is the spread across months evenly balanced or dominated by short bursts of activity? Answering these questions would not only contextualise the spatial patterns found here but also offer strategic insights for year-round cultural planning. From a policy perspective, combining spatial and temporal mapping would make it possible to identify and address both geographic 'cold spots' and temporal 'dead periods' in Brussels' cultural offer.

For the Brussels case, investigating this topic on a citywide scale would be complicated by the institutional fragmentation and the high degree of autonomy of its 19 municipalities. Cultural events are often organised or supported at the municipal level, with varying budgets, policy priorities, and communication structures. As a result, multiple parallel event

calendars exist, which are not always integrated into a single central database on the level of the Brussels Capital Region. This fragmentation makes the creation of a comprehensive and geocoded event dataset difficult. At the same time, such an effort is very relevant as it would enable a balanced distribution of events across space and time. This can offer inspiration for other cities, or even regions, with a decentralised decision-making structure.

8. CONCLUSIONS

This thesis investigated the Art Nouveau Year 2023 and the Art Deco Year 2023 in the Brussels Capital Region as a cultural initiative in which strategic policy and spatial programming intersect. Two questions guided this research: (1) What objectives and power relations inform the organisation of the Art Nouveau Year 2023 and the Art Deco Year 2025 in Brussels? (2) How do these objectives and power relations translate in the spatial construction of these initiatives? By combining the governance analysis (chapter 4) with the spatial analysis (chapter 5), this research demonstrated that the physical distribution of underlying heritage does not solely determine the geographical impact of thematic years of this kind.

The Art Nouveau Year 2023 started from a concentrated heritage base in the historic city centre and the 19th-century expansion belt. By deliberately focusing on non-heritage locations and 'connective spaces' such as walking routes and thematic circuits, the organisers succeeded in expanding the territorial reach to municipalities with little or no officially recognised Art Nouveau heritage. This spatial broadening was facilitated by strong central coordination, a favourable political context, sufficient preparation time, and integration into an existing event portfolio (including festivals like BANAD, Nocturnes, Bright Brussels and Heritage Days).

In the Art Deco Year 2025, the heritage base was much more widely dispersed across the city, including peripheral municipalities. Nevertheless, the programme remained more spatially confined. The emphasis on heritage locations and the limited use of alternative venues restricted the exploitation of the full geographic potential. This difference reflects a less favourable political and administrative context, lower resources, and shorter preparation time. These factors resulted in more limited strategic steering and partner mobilisation.

The Brussels case study nuances existing assumptions within event studies. First, it shows that central coordination does not necessarily come at the expense of spatial distribution; on the contrary, strategically coordinated linkages between a thematic year and an existing event portfolio can, in fact, increase distribution. Second, the chosen location typology (heritage site, event venue, connective space) proves to be an implicit spatial policy instrument: actively deploying non-heritage locations can activate underserved areas, whereas a heritage-bound approach limits this effect. Third, the research emphasises the role of contingency: identical governance designs can, depending on political stability, budget, and timing, produce divergent spatial patterns.

From a policy perspective, this implies that future thematic years would benefit from a combination of strong central direction and sufficient autonomy for local partners, tied to an explicit spatial strategy. Integration into a multi-annual event portfolio, linked to fixed tools such as the Art Nouveau/Art Deco Pass, can ensure both coherence and distribution. The structural use of location typologies as a steering mechanism offers additional opportunities to activate peripheral areas and underutilised infrastructures.

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10. APPENDICES

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Appendix 2. List of interviewees

Name	Position	Date, Location
Paul Dujardin	Commissioner Art Deco Year 2025	23/5, Online (MS Teams)
Alice Graas	Coordinator Art Nouveau Year 2023	23/5, Online (MS Teams)
Valérie Berckman	Coordinator Art Deco Year 2025	4/6, Online (Ms Teams)
Guy Conde-Reis	Cultural Strategist Urban.brussels	28/5, Online (MS Teams)
Tineke De Waele	Key Sector Advisor Heritage Visit.brussels	12/6, Online (MS Teams)

Thibault Parent	Cabinet of Ans Persoons, Secretary of State	5/6, Online (MS Teams)
Amaury De Smet	Program and Communication Director Explore.Brussels	22/7 (Phone)

Appendix 3. Interview guideline

1. Introduction

- Short presentation of the research: master's thesis on the spatial dimension of the thematic years *Art Nouveau 2023* and *Art Deco 2025*.
- Objective: to gain insight into the organisation, policy choices, partnerships, and effects of these thematic years.
- Clarification that the interview is for academic research purposes only.

2. Role and involvement

- How did you become involved in the project?
- What has been your precise role in the Art Nouveau Year (2023) and/or the Art Deco Year (2025)?
- How does your role relate to other stakeholders (Urban Brussels, Visit.brussels, the Cabinet, museums, private owners...)?

3. Organisation and decision-making

- How was coordination and decision-making structured?
- What role did the Cabinet, Urban Brussels, and other institutions play?
- Was there a steering or advisory committee? How did it function?
- To what extent were the thematic years top-down initiatives versus bottom-up initiatives from partners?

4. Budget and resources

- How were the budgets for Art Nouveau and Art Deco composed?
- Why did the budgets differ between the two years?
- What impact did this have on organisation and communication?

5. Narrative and thematic choices

- Was there a central narrative or theme (e.g. "Modernity" for Art Deco)?
- If yes, to what extent was this actively monitored or enforced?
- Were there explicit choices to address topics such as colonial heritage, modernity, or social dimensions?

6. Spatial dimension and distribution

- How important was the geographical distribution of activities?
- What strategies were used to attract tourists beyond the historic city centre?
- Were there municipalities or neighbourhoods that were difficult to include, and why?
- How were less touristic or peripheral places (e.g. Forest, Ganshoren, Koekelberg) integrated?

7. Partners and participation

- How were partners (municipalities, museums, associations, private owners) mobilised?
- What incentives were offered to private owners to open their buildings?
- Were heritage inventories used to select locations?
- Were new or unusual partners involved?

8. Access and heritage

- How did the thematic years contribute to the opening of normally inaccessible or semi-public buildings?
- Which buildings were newly opened to the public?
- If yes, how has this been realised

9. Evaluation and impact

- How is the success of the thematic years evaluated?
- What were the main strengths and difficulties?

10. Future and continuity

- What lessons were learned from Art Nouveau 2023 for Art Deco 2025?
- Are there plans to use this format again in the future (with other styles/periods)?
- How do you see the role of heritage themes in the broader cultural and tourism strategy of Brussels?

Closing

- Is there anything you consider important that I have not asked?
- May I contact you again if clarification is needed?

Appendix 4. Database of locations

4.1 Locations and typologies Art Nouveau Year 2023

Location	Latitude	Longitude	Heritage location/ Event location/ Connective space	Festival/ Specific /Both
1. Abdijstraat x Vleurgatsesteenweg	50,81898563	4,36636498	Connective space	Festival
2. Ægidium	50,83078930	4,34551500	Heritage location	Festival
3. Ambassade van Cuba, huis-atelier Fernand Dubois	50,81925681	4,35164827	Heritage location	Both
4. Amerikaansestraat x Charleroisesteeweg	50,82472377	4,35445525	Connective space	Festival
5. Arbeidsstraat 17, 1000 Brussel	50,86715068	4,35728893	Connective space	Festival
6. Art & History Museum	50,84003684	4,39287610	Event location	Both
7. Art Work Brialmont	50,85321243	4,36878371	Event location	Specific
8. Art Work LABAN	50,84706252	4,38051173	Event location	Specific
9. Art Work Stoclet	50,83547542	4,41576270	Event location	Specific
10. Association du Patrimoine Artistique	50,83994703	4,35492479	Event location	Specific
11. Atelier Arthur Rogiers	50,84993241	4,38641813	Heritage location	Both
12. Atelier Versicolore	50,87177927	4,38476052	Event location	Festival
13. Ateliers des Tanneurs - Oud wijnpaleis "Brias et Cie"	50,84006870	4,34654427	Heritage location	Festival
14. Ateliers Montald – Villa Montald	50,85111686	4,41066213	Event location	Festival
15. Autrique House	50,86383256	4,37434644	Heritage location	Both
16. Avenue des Sept Bonniers x Rue Joseph Bens	50,80644358	4,33012266	Connective space	Festival
17. Avenue Jef Lambeaux 25	50,82453286	4,34607287	Connective space	Festival
18. Avenue Louis Bertrand	50,86422330	4,37960210	Connective space	Festival
19. Avenue Louise x Boulevard de laambre	50,81628286	4,37536521	Connective space	Festival
20. Begraafplaats van Brussel	50,86446940	4,41814475	Heritage location	Festival
21. Belgian Museum of Freemasonry	50,85342309	4,35163860	Event location	Specific
22. BELvue Museum	50,84290894	4,36047343	Event location	Both
23. Bibliotheca Wittrockiana	50,83219500	4,42030160	Heritage location	Festival
24. Blan Foundation	50,81776106	4,37831870	Event location	Festival
25. BOB361	50,84417590	4,33848070	Event location	Festival
26. Bortiergalerij	50,84484291	4,35546153	Connective space	Festival
27. BOZAR	50,84375594	4,35968037	Heritage location	Both
28. Brasserie des Écuries van de tram	50,86628146	4,37319943	Heritage location	Specific
29. Brunfaut Huis	50,81075456	4,33983848	Heritage location	Festival
30. Brussels Expo	50,89911349	4,33728702	Event location	Festival
31. Café la Maison du Peuple	50,83058568	4,34565907	Connective space	Festival
32. Cage aux Ours, place Eugène Verboekhoven (à l'angle de l'avenue Princesse Elisabeth)	50,87169729	4,37675798	Connective space	Festival
33. Cateau-Horta Kleuterschool	50,83918935	4,34713014	Heritage location	Festival
34. Cauchie House	50,83852018 1,	4,39622638	Heritage location	Both
35. Centre Belge du Vitrail	50,83283420	4,39104075	Event location	Both

36.	Centre Scolaire du Souverain	50,81615590	4,42284160	Heritage location	Festival
37.	Chancellery of the Embassy Spain	50,84250137	4,37172984	Event location	Festival
38.	Charlier Museum	50,84770478	4,37000393	Event location	Festival
39.	Chez Olivia	50,83071837	4,34334232	Event location	Both
40.	Ciamberlani House - Argentinian Embassy	50,82823184	4,36198439	Heritage location	Festival
41.	CIVA	50,82970396	4,36795995	Event location	Both
42.	Collart-Van Gobbelschroy Huis	50,82696656	4,43941655	Heritage location	Festival
43.	Comic Art Museum / Magasins Waucquez	50,85170885	4,36024012	Heritage location	Both
44.	Conservatoire royal de Bruxelles (Site Chêne)	50,83908300	4,35577360	Event location	Festival
45.	Conservatoire royal de Bruxelles (Site Regentschap)	50,83908300	4,35577360	Event location	Festival
46.	Consulate General of the Slovak Republic	50,81566390	4,35082530	Event location	Festival
47.	Czech Center Brussels	50,81573394	4,38350972	Event location	Specific
48.	De Boelpaepe Huis	50,86513025	4,30243646	Heritage location	Festival
49.	De Roy Huis	50,84374359	4,40418433	Heritage location	Festival
50.	De Ultieme Hallucinatie	50,85781800	4,36783431	Heritage location	Both
51.	Demeuldre Etablissements	50,83610113	4,36923403	Heritage location	Both
52.	Design Museum Brussels	50,89781677	4,33730600	Event location	Specific
53.	Devalck Huis	50,85356565	4,37979408	Heritage location	Festival
54.	Draps Huis	50,87799278	4,34089714	Heritage location	Festival
55.	Dublinstraat 19	50,83795165	4,36727291	Connective space	Festival
56.	École 13 / F.BLUM, Roodebeeklaan 59	50,84803663	4,39851175	Heritage location	Festival
57.	Ecole fondamentale n°3	50,84789116	4,37528048	Heritage location	Festival
58.	Eglise des Carmes	50,83602264	4,35679798	Event location	Festival
59.	Embassy Albania	50,82344270	4,36569480	Event location	Festival
60.	Embassy Bulgaria	50,80896788	4,36287837	Event location	Festival
61.	Embassy France	50,84704787	4,36748412	Event location	Festival
62.	Embassy Grand Duchy of Luxembourg	50,84548531	4,38981602	Event location	Specific
63.	Embassy Indonesia	50,83557900	4,42608710	Event location	Festival
64.	Embassy Kazakhstan	50,78617400	4,38512180	Event location	Festival
65.	Embassy Liechtenstein	50,84983667	4,36346818	Event location	Festival
66.	Embassy of Azerbaijan	50,83498150	4,42207010	Event location	Festival
67.	Embassy of Japan	50,84170631	4,37836083	Event location	Both
68.	Embassy of Togo	50,83580900	4,41745390	Event location	Festival
69.	Embassy Pakistan	50,79574860	4,40925520	Event location	Festival
70.	Embassy People's Republic China	50,82352070	4,44544790	Event location	Festival
71.	Embassy Republic Nicaragua	50,79880610	4,34220170	Event location	Festival
72.	Embassy United Arab Emirates	50,80911724	4,38535810	Event location	Festival
73.	Europakruispunt	50,84559780	4,35735390	Connective space	Festival
74.	Explore.brussels	50,82836310	4,37749090	Heritage location	Festival
75.	Fashion & Lace Museum	50,84616561	4,35475619	Event location	Specific
76.	Fernand Demets 23	50,83990130	4,31789690	Connective space	Festival

77. Fin-de-Siècle Museum	50,84191458	4,35823831	Event location	Specific
78. Fondation Madeleine 7	50,84598440	4,35462940	Event location	Festival
79. Forest Town Hall	50,81140900	4,31889880	Heritage location	Festival
80. Former Veterinary School	50,83554862	4,32663048	Connective space	Festival
81. Francisco Ferrercollege	50,84405930	4,34351890	Connective space	Festival
82. Freywille	50,84178410	4,35391504	Event location	Specific
83. Galerie Ravenstein	50,84473610	4,35850780	Event location	Festival
84. Gemeenteschool n°1	50,86526769	4,37639580	Heritage location	Festival
85. Gemeenteschool n°13	50,84682967	4,40108811	Heritage location	Festival
86. Geneeskundige Stichting Koningin Elisabeth	50,88745520	4,33002748	Heritage location	Festival
87. Gustave Strauven's personal house	50,85048118	4,38083729	Heritage location	Both
88. Gutenbergstraat	50,84843515	4,37775225	Connective space	Festival
89. Haerens Herenhuis	50,83237219	4,33859176	Heritage location	Festival
90. Hallepoort	50,83299970	4,34486750	Connective space	Festival
91. Halles Saint-Géry	50,84839720	4,34729809	Event location	Specific
92. Hamesse Huis	50,82279927	4,34591825	Heritage location	Festival
93. Hélène Rudder Park, 11 rue Rome	50,82963079	4,34523896	Connective space	Festival
94. Hemelsoet Huis	50,87241743	4,37665058	Heritage location	Festival
95. Henri Maus 19	50,84785573	4,34994578	Connective space	Festival
96. Henri Vanhuffelplein	50,86066889	4,33167273	Connective space	Festival
97. Herrero Huis	50,84798988	4,39608864	Heritage location	Festival
98. Homem de Macédo Huis	50,86241046	4,38112362	Heritage location	Festival
99. In front of Sint-Augustinuskerk	50,81641724	4,33693242	Connective space	Festival
100. Hortamuseum	50,82479274	4,35540796	Heritage location	Both
101. Hotel Le Dome	50,85532600	4,35741980	Heritage location	Festival
102. Hotel Max Hallet	50,82305055	4,36940384	Heritage location	Both
103. Hotel Solvay	50,82710549	4,36868426	Heritage location	Both
104. Hôtel van Eetvelde / LAB-AN	50,84730311	4,38093688	Heritage location	Both
105. In front of Centre Belge de la Bande Dessinée	50,85112142	4,36067837	Connective space	Festival
106. In front of Hortamuseum	50,82424718	4,35560886	Connective space	Festival
107. In front of House Otlet	50,82967627	4,35971213	Connective space	Festival
108. In front of House Tassel	50,82790785	4,36233278	Connective space	Festival
109. In front of Maison de la Création	50,87777306	4,34762635	Connective space	Festival
110. In front of no. 5 Kemmelberglaan	50,82213292	4,34095755	Connective space	Festival
111. In front of the Hannon Hotel	50,82097763	4,35205409	Connective space	Festival
112. In front of the Justice Palace	50,83735419	4,35252221	Connective space	Festival
113. In front of WIELS	50,82444816	4,32619073	Connective space	Festival
114. Indrukwekkende trappenhal	50,84993266	4,39250680	Heritage location	Festival
115. Jean-Baptiste Decockstraat 97	50,85316899	4,32570865	Event location	Festival
116. Kerk Het Heilige Kruis	50,82622380	4,37289400	Heritage location	Festival
117. Kerkhof van Brussel	50,86447618	4,41776924	Connective space	Festival
118. Kerkhof van Dieweg	50,79586667	4,34689908	Connective space	Festival

119. Kiosk	50,84485254	4,36477980	Connective space	Festival
120. Kruispunt Diamant	50,84932208	4,40171260	Connective space	Festival
121. Kunstberg	50,84347890	4,35742050	Connective space	Festival
122. La Ferme Rose	50,80399798	4,34831523	Connective space	Festival
123. La Fonderie	50,85242030	4,33582470	Event location	Festival
124. La Loge	50,82860911	4,36605651	Heritage location	Festival
125. La Mercerie	50,84766223	4,34535864	Event location	Festival
126. Langbehn Huis	50,86807774	4,37081610	Heritage location	Festival
127. Le Cirio	50,84838676	4,35129246	Heritage location	Festival
128. Lempertz veilinghuis	50,83726400	4,35496000	Heritage location	Festival
129. Les Brigittines	50,84126600	4,35035820	Event location	Festival
130. Liszt Institute Brussels	50,84824662	4,36171875	Event location	Specific
131. Luchtvaartsquare 29-31-33	50,84045697	4,33662377	Connective space	Festival
132. MAD Brussels	50,85130119	4,34424021	Event location	Specific
133. Main entree Basilique de Koekelberg	50,86738918	4,31589267	Connective space	Festival
134. Maison du Roi	50,84744870	4,35541195	Event location	Both
135. Maison Hannon	50,82097763	4,35205409	Heritage location	Both
136. Metrohalte Park	50,84668886	4,36264480	Connective space	Festival
137. Metrostation Botanique	50,85460759	4,36633323	Event location	Specific
138. Metrostation Pannenhuis	50,87661292	4,34192903	Connective space	Festival
139. Molenbeek-Saint-Jean Cemetery	50,86224369	4,31153128	Heritage location	Specific
140. Monument to the Belgian Pioneers in Congo	50,84273619	4,38782050	Event location	Specific
141. Musical Instruments Museum / Old England	50,84399080	4,35877494	Heritage location	Both
142. Nationale Basiliek van het Heilig Hart	50,86722160	4,31694730	Heritage location	Festival
143. NIR Flagey	50,82684633	4,37281735	Heritage location	Festival
144. Official residence of the Ambassador of Spain	50,84137030	4,37018050	Event location	Festival
145. Otlet Herenhuis	50,82963171	4,36042927	Heritage location	Festival
146. Overloop Huis	50,84651308	4,40698967	Heritage location	Festival
147. Palais de la Folle Chanson	50,81709891	4,37825545	Heritage location	Festival
148. Parc de la Rosée	50,84519068	4,33748618	Event location	Specific
149. Parvis de l'église Sainte-Croix	50,82648048	4,37261380	Connective space	Festival
150. Paul Aernaut Huis	50,85167006	4,40029081	Heritage location	Festival
151. Paul Deschanel x Avenue Louis Bertrand	50,86285967	4,38058361	Connective space	Festival
152. Pavilion of Human Passions	50,84337852	4,38864144	Heritage location	Specific
153. Pieper Herenhuis	50,80873751	4,38475793	Heritage location	Festival
154. Place de la bourse	50,84965345	4,35096829	Connective space	Festival
155. Place Joseph Stevens	50,84288900	4,35298966	Heritage location	Festival
156. En face du n°100 rue de l'Hôtel des Monnaies	50,83015326	4,34744980	Connective space	Festival
157. Prague House	50,84786667	4,38117729	Event location	Specific
158. Premetro station Georges Henri (avenue des Rogations)	50,84278691	4,40574927	Connective space	Festival
159. Premetrostation Horta	50,82617874	4,34615030	Connective space	Festival
160. Prior's House of Rouge-Cloître	50,81387731	4,44379437	Event location	Specific

161. Quaker House	50,84753633	4,38194706	Heritage location	Festival
162. Residence Ambassador Egypt	50,81314011	4,37785231	Event location	Festival
163. Residence Ambassador Switzerland	50,84633441	4,36723177	Event location	Festival
164. Residence Ambassador UK	50,84418156	4,36614144	Event location	Festival
165. Residence of the Ambassador of Hungary	50,81646187	4,35721948	Event location	Festival
166. Restauratieprojecten	50,84186117	4,35384858	Connective space	Festival
167. Riez Herenhuis	50,86536239	4,33815028	Heritage location	Festival
168. Rodenbachstraat 37	50,81960542	4,34406388	Connective space	Festival
169. Roosenboom House	50,82710644	4,35988586	Heritage location	Both
170. Rue Archimède 1, côté rond-point Schuman	50,84273671	4,38391996	Connective space	Festival
171. Rue du Lac x Rue de la Vallée	50,82477478	4,37100517	Connective space	Festival
172. Rue Essegheem 135	50,87680943	4,33561321	Connective space	Festival
173. Saint-Cyr House	50,84844798	4,38387623	Heritage location	Both
174. Sainte-Dominique Church	50,84349155	4,39432726	Event location	Festival
175. Schaarbeek station	50,87811280	4,37965810	Connective space	Festival
176. School complex Linthout	50,84831412	4,39971654	Heritage location	Festival
177. School Het Rad P21	50,82194693	4,29878682	Heritage location	Festival
178. Sint-Jacob-op- Koudenbergkerk	50,84213099	4,35998405	Connective space	Festival
179. Sint-Jan-Baptistvoorplein	50,85690398	4,33972990	Connective space	Festival
180. Sint-Lambertusplein 38	50,89086556	4,34390361	Connective space	Festival
181. Solvay Bibliotheek	50,83862458	4,37898947	Heritage location	Festival
182. Solvay Brussels School	50,81368941	4,37808106	Connective space	Festival
183. Spittaet Huis	50,80929440	4,35876671	Heritage location	Festival
184. Square Leopold II	50,83703123	4,41495155	Connective space	Festival
185. Square Marie-Louise x Rue Ortélius	50,84703109	4,37792758	Connective space	Festival
186. Swimming pool Ganshoren	50,87346711	4,31370627	Event location	Specific
187. Taelemans Huis	50,84777673	4,37694101	Heritage location	Festival
188. Tassel Herenhuis	50,82796199	4,36221475	Heritage location	Festival
189. Taverne Esperance	50,85279980	4,35520080	Heritage location	Festival
190. Town Hall Anderlecht	50,83925275	4,32891298	Connective space	Festival
191. Town Hall Ganshoren	50,87149787	4,30853707	Connective space	Festival
192. Town Hall Saint-Gilles	50,82486900	4,34594520	Event location	Festival
193. Town Hall Saint-Gilles	50,82470006	4,34568160	Connective space	Festival
194. Town hall Saint-Josse-Ten-Noode	50,85087322	4,36940366	Event location	Festival
195. Town hall Schaerbeek	50,86745622	4,37367907	Event location	Festival
196. Town Hall Uccle	50,79745290	4,32969450	Event location	Festival
197. Town Hall Woluwe-Saint-Pierre	50,83742811	4,42788816	Event location	Festival
198. Université Libre de Bruxelles	50,82778999	4,37353677	Event location	Specific
199. UVC Brugmann	50,88627270	4,33275670	Heritage location	Festival
200. Van Waesberghe Huis	50,84803403	4,37708180	Heritage location	Festival
201. Vanderveken Huis	50,85836022	4,29621638	Heritage location	Festival
202. Victor Hugostraat 55	50,85190729	4,39183237	Connective space	Festival

203. Villa Beau-Site	50,82291274	4,34096175	Heritage location	Festival
204. Villa Empain	50,80750630	4,38435350	Heritage location	Festival
205. Villa Empain	50,80750630	4,38435350	Heritage location	Festival
206. Villa Pelseneer	50,81241171	4,35098903	Heritage location	Festival
207. Vizzavona Huis	50,82767119	4,35030489	Heritage location	Festival
208. Voormalig Papeteries De Ruyscher	50,84621797	4,35008894	Heritage location	Festival
209. Voormalige Ateliers Colpaert	50,85786813	4,37994781	Heritage location	Festival
210. Voormalige scholengroep Josaphat	50,86239450	4,37617420	Heritage location	Festival
211. Voorplein van de Sint- Servaaskerk	50,86417348	4,37334249	Connective space	Festival
212. Waxweiler Herenhuis	50,84576518	4,40326998	Heritage location	Festival
213. WIELS	50,82439920	4,32598230	Heritage location	Festival

4.2 Locations and typologies Art Deco Year 2025

Location	Latitude	Longitude	Heritage location/ Event location/ Connective space	Festival/ Specific/Both
1. Forest l'Art nouveau et l'Art Déco séduisent ouvriers et bourgeois	50,8243992	4,3259823	Connective space	Festival
2. Ancien atelier du maître-verrier Colpaert	50,8575296	4,3800122	Heritage location	Festival
3. Ancien Bâtiment RVS / Voormalig kantoorgebouw RVS	50,8562672	4,3670431	Heritage location	Festival
4. Anderlecht : architecture et abstraction (Rue du Chapitre 26)	50,8364558	4,3074221	Connective space	Festival
5. Anderlecht, tussen tuinvijken en buurten voor de middenklasse	50,8408709	4,3397040	Connective space	Festival
6. Art Deco en modernisme in Sint-Pieters-Woluwe	50,8361403	4,4151634	Connective space	Festival
7. Art Déco et modernisme : quartier Coghen	50,8072019	4,3396289	Connective space	Both
8. Art Déco et Modernisme au quartier Churchill	50,8100523	4,3538278	Connective space	Festival
9. Art Deco Fresco's / Astrid Park	50,8323800	4,2993230	Connective space	Festival
10. Art Nouveau and Art Deco places of entertainment	50,8478557	4,3499029	Connective space	Festival
11. Art nouveau et Art Déco aux étangs d'Ixelles	50,8265577	4,3726459	Connective space	Festival
12. Art Nouveau in Schaerbeek and the Squares	50,8483261	4,3828905	Connective space	Both
13. Art Nouveau in the Pentagon (Dublinstraat 19)	50,8481707	4,3638622	Connective space	Festival
14. Atelier Brunswyck/Wathelet	50,8706498	4,3084299	Heritage location	Specific
15. Autour de la Cité Terdelt : une histoire du foyer schaerbeekois	50,8712872	4,3874620	Connective space	Festival
16. Baden van Sint-Joost	50,8568448	4,3664949	Heritage location	Festival
17. Basiliek van Koekelberg	50,8673050	4,3161391	Heritage location	Both
18. Begraafplaats van Sint-Jans-Molenbeek	50,8612680	4,3116928	Connective space	Festival
19. Begraafplaatsen van Stad Brussel	50,8644559	4,4182520	Heritage location	Both
20. BELvue Museum	50,8426244	4,3605378	Event location	Specific
21. Bibliothèques francophones de Schaerbeek "Sésame"	50,8702496	4,3836729	Event location	Specific
22. Bockstael	50,8797965	4,3477590	Connective space	Specific
23. BOZAR	50,8435866	4,3596911	Heritage location	Specific
24. Brussels Expo	50,8997167	4,3377452	Event location	Festival
25. Casa Herrero	50,8478612	4,3961101	Heritage location	Festival

26.	Catteau-Horta Kleuterschool	50,8391175	4,3478768	Heritage location	Festival
27.	Cauchie Huis	50,8385135	4,3959582	Heritage location	Festival
28.	Cinema Albert Hall en Feestzaal Roseland	50,8308516	4,3891675	Heritage location	Specific
29.	CIVA	50,8288293	4,3660440	Event location	Both
30.	Clockarium	50,8483541	4,4022141	Heritage location	Festival
31.	Collection Gillion Crowet	50,8415623	4,3581830	Event location	Festival
32.	Complexe scolaire de Linthout École communale n° 13 / Scholencomplex van Linthout Gemeenteschool nr.13	50,8481448	4,3996629	Heritage location	Festival
33.	CPAS Brussel	50,8353432	4,3471370	Heritage location	Festival
34.	Cureghem	50,8391991	4,3297341	Connective space	Festival
35.	Danckaert Herenhuis - Maniera	50,8149271	4,3452014	Heritage location	Festival
36.	De L'Art nouveau à l'Art Déco à Schaerbeek	50,8642233	4,3796021	Connective space	Festival
37.	De la place Brugmann à l'ancienne maison atelier de Louise de Hem	50,8169074	4,3552026	Connective space	Festival
38.	Degustatiewandeling - Estaminets Art Nouveau & Art Déco	50,8479127	4,3506913	Connective space	Festival
39.	Design Museum Brussels	50,8977491	4,3373489	Event location	Specific
40.	Devant l'arrêt métro de Belgica / "Jette, côté Art Déco"	50,8684686	4,3345795	Connective space	Festival
41.	Devant l'hôtel Tassel	50,8278130	4,3619680	Connective space	Festival
42.	Electrorail (voormalig zetel)	50,8502615	4,3661049	Heritage location	Festival
43.	Entre commerce	50,8507704	4,3481297	Connective space	Specific
44.	Etterbeek : entre Art Déco et Modernisme	50,8298507	4,3805336	Connective space	Both
45.	Flageygebouw	50,8267566	4,3726463	Heritage location	Specific
46.	Fondation pour le vitrail Pierre et Marcelle Majerus Nizet	50,8324163	4,3910471	Event location	Specific
47.	Foundation Madeleine 7	50,8461537	4,3546509	Heritage location	Specific
48.	Gare Centrale / Koninklijk Salon	50,8452861	4,3577544	Heritage location	Festival
49.	Gemeentehuis van Vorst	50,8117344	4,3188988	Heritage location	Both
50.	Hortamuseum	50,8241396	4,3555171	Heritage location	Specific
51.	Hôtel Haerens	50,8058983	4,3434608	Heritage location	Festival
52.	Hôtel Hannon	50,8208877	4,3522095	Heritage location	Festival
53.	Hôtel Max Hallet	50,8223407	4,3696365	Heritage location	Festival
54.	Hôtel Otlet Herenhuis	50,8296453	4,3601289	Heritage location	Festival
55.	Hôtel Riez	50,8652473	4,3381932	Heritage location	Both
56.	Hôtel Solvay	50,8263727	4,3654832	Heritage location	Festival
57.	Hôtel Tassel	50,8277886	4,3620014	Heritage location	Festival
58.	Hôtel Wielemans Herenhuis	50,8285539	4,3612262	Heritage location	Both
59.	Hôtel Winssinger	50,8310793	4,3486615	Heritage location	Festival
60.	Huis Autrique	50,8632575	4,3731694	Heritage location	Both
61.	Huis Tenaerts	50,8135424	4,3416981	Heritage location	Both
62.	Huis van de Europese Geschiedenis	50,8392831	4,3787738	Heritage location	Specific
63.	Jean Delhay, architect en verdediger van het werk van Horta	50,8706498	4,3084299	Heritage location	Festival
64.	Jean-Baptiste Dewin, le maître des hôpitaux et des bestiaires	50,8378365	4,3673051	Connective space	Festival

65.	Kappelleveld : une utopie entre Art Déco et modernisme	50,8480531	4,4512737	Connective space	Specific
66.	Karski Quartet et Raphaël Feye / Brussels Royal Yacht Club	50,8831077	4,3762120	Heritage location	Festival
67.	Kerkhof van Elsene	50,8157097	4,3912858	Connective space	Both
68.	Koekelberg Art Déco	50,8667273	4,3182455	Connective space	Specific
69.	L'ancien port de Bruxelles, devant la sculpture du Vaartkapoen	50,8586951	4,3453183	Connective space	Festival
70.	L'Art Déco à Anderlecht, au centre du rond-point du Meir	50,8323151	4,3020990	Connective space	Festival
71.	L'Art Déco à Jette / Magritte huis	50,8767137	4,3357932	Connective space	Festival
72.	L'Art Déco aux quartiers Terdelt et des Fleurs	50,8646827	4,3946681	Connective space	Festival
73.	L'Art Déco et l'Art nouveau dans les Marolles	50,8357368	4,3460825	Connective space	Both
74.	L'Art nouveau pour tous / quartier plasky	50,8517583	4,3918431	Connective space	Festival
75.	L'avenue Paul Deschanel et l'Art Déco	50,8625668	4,3811366	Connective space	Festival
76.	L'intersection de la rue de Rotterdam et de la rue du Lakenveld	50,8675142	4,3430958	Connective space	Festival
77.	L'union fait l'Art Deco	50,8264126	4,3307356	Connective space	Both
78.	La basilique de Koekelberg / À l'entrée de la station de métro Simonis	50,8636324	4,3312465	Connective space	Both
79.	La Belladone	50,8253270	4,3534637	Heritage location	Festival
80.	La Fourmilière	50,8365553	4,3073810	Heritage location	Festival
81.	Le quartier des Squares	50,8427515	4,3839987	Connective space	Festival
82.	Les appartements Art Deco de prestige du rond point de l'étoile	50,8165489	4,3779002	Connective space	Specific
83.	Les cinémas Art Déco	50,8545977	4,3561727	Connective space	Festival
84. 85.	Les immeubles d'angle à Saint-Gilles - Arkadia Place Delporte	50,8229487	4,3468939	Connective space	Festival
86.	Les Pavillons Français	50,8459100	4,3945465	Heritage location	Festival
87.	Liszt Institute	50,8476830	4,3616262	Event location	Festival
88.	Little New York in Ixelles	50,8174862	4,3764860	Connective space	Festival
89.	Logis-Floréal	50,8031159	4,4086384	Connective space	Specific
90.	Maison / Woning Ajoux	50,8630885	4,3891187	Heritage location	Festival
91.	Maison / Woning Anciaux (ancienne / voormalige Imprimerie des Sciences) - Studio Xavier Lust	50,8219793	4,3826344	Heritage location	Festival
92.	Maison / Woning Averbouch The Palm Beach	50,8146851	4,3439508	Heritage location	Festival
93.	Maison / Woning Cohen	50,8105047	4,3828116	Heritage location	Festival
94.	Maison / Woning Grégoire-Lagasse	50,7978865	4,3549153	Heritage location	Festival
95.	Maison / Woning Herrero	50,8478612	4,3961101	Heritage location	Festival
96.	Maison / Woning Homem de Macédo	50,8622314	4,3811016	Heritage location	Festival
97.	Maison / Woning Lambin	50,8417347	4,4134138	Heritage location	Festival
98.	Maison / Woning Roosenboom	50,8269144	4,3594274	Heritage location	Festival
99.	Maison / Woning Seulen	50,8514170	4,3991865	Heritage location	Festival
100.	Maison / Woning Slagmolder	50,8853636	4,3382405	Heritage location	Festival
101.	Maison / Woning Van Eycken	50,8649620	4,3812744	Heritage location	Festival
102.	Maison / Woning Winnens	50,8464006	4,4050880	Heritage location	Festival
103.	Maison communale de Koekelberg, Place Henri Van Huffel	50,8604340	4,3316390	Connective space	Festival
104.	Maison communale de WoluweSaint-Lambert / Gemeentehuis van Sint-Lambrechts-Woluwe	50,8466195	4,4300135	Heritage location	Festival

105. Maison Georges Engels	50,8315466	4,2952773	Heritage location	Festival
106. Maison Hoguet	50,8297611	4,3457356	Heritage location	Festival
107. Maison Pelgrims	50,8286675	4,3486786	Connective space	Festival
108. Maison Saint-Cyr	50,8469753	4,3835350	Heritage location	Festival
109. Maison van Bruystegem	50,8189912	4,3381083	Heritage location	Festival
110. Marinuscentrum	50,8503658	4,4225865	Event location	Specific
111. Merveilles de l'Art Déco du Wolvendael au Dieweg	50,8007294	4,3376867	Connective space	Specific
112. Mode & Kant Museum	50,8459008	4,3524784	Event location	Specific
113. Molière	50,8161113	4,3493069	Connective space	Specific
114. Museum Kunst & Geschiedenis	50,8395177	4,3914279	Heritage location	Specific
115. Neerstalle / vertrek Gemeentehuis van Vorst	50,8116801	4,3197786	Connective space	Festival
116. Old England - Muziekinstrumentenmuseum	50,8428890	4,3590050	Heritage location	Festival
117. orthodoxe synagoge van Anderlecht	50,8402196	4,3309828	Heritage location	Festival
118. Palais de la Folle Chanson	50,8209041	4,3862358	Heritage location	Festival
119. Paleis voor Schone Kunsten	50,8435866	4,3596911	Heritage location	Both
120. Panorama de styles de l'avenue des Sept Bonniers	50,8063045	4,3299117	Connective space	Both
121. Quartier Cinquantenaire : les derniers feux de l'Art nouveau	50,8430801	4,4056346	Connective space	Festival
122. Quartier Stockel	50,8393094	4,4647800	Connective space	Specific
123. Résidence Palace	50,8421724	4,3797343	Heritage location	Festival
124. Roland D'Leteren Galerie	50,8222598	4,3599506	Event location	Specific
125. Rood klooster	50,8134754	4,4432996	Event location	Festival
126. Sauver l'Art nouveau / l'angle de l'avenue Louise et du boulevard de la Cambre	50,8160980	4,3750421	Connective space	Festival
127. Schaerbeek, fleuron de l'architecture de l'entre-deux-guerres	50,8579870	4,3811901	Connective space	Festival
128. Schaerbook Librairie épicurienne	50,8516977	4,3936363	Event location	Festival
129. Sint-Augustinuskerk	50,8163381	4,3372578	Heritage location	Both
130. Sint-Augustinuskerk	50,8125885	4,3218906	Heritage location	Both
131. Sint-Gorikshallen	50,8479707	4,3472198	Event location	Specific
132. Sint-Johannes de Doperkerk	50,8443634	4,3205689	Heritage location	Specific
133. Sint-Suzannakerk	50,8658169	4,3890143	Heritage location	Both
134. St.-Jan-de-Doperkerk Molenbeek	50,8572021	4,3408956	Connective space	Both
135. Stade Joseph Mariën Stadion	50,8160356	4,3273891	Event location	Festival
136. UGC de Brouckère	50,8518404	4,3525126	Heritage location	Specific
137. Van Buuren Museum & Tuinen	50,8102218	4,3538493	Heritage location	Both
138. Villa Collart-Van Gobbelschroy	50,8267919	4,4394586	Heritage location	Festival
139. Villa Empain – Boghossianstichting	50,8074947	4,3842866	Heritage location	Both
140. Villa Empain – Fondation Boghossian	50,8074947	4,3842866	Heritage location	Both
141. Villa Norine	50,7983893	4,3557980	Heritage location	Festival
142. Vlaams Parlement - Voormalig Bestuur der Postcheques	50,8480779	4,3678824	Event location	Festival
143. Volta: cité sociale Ixelles	50,8135037	4,3925667	Connective space	Specific
144. Voormalig gemeentehuis van Laken	50,8765804	4,3491892	Connective space	Festival
145. Voormalige drukkerij van dagblad Le Peuple	50,8504230	4,3599053	Heritage location	Festival

146. Voormalige Vrijmetselaarsloge Le Droit Humain (La Loge)	50,8284465	4,3656810	Heritage location	Festival
147. Watermael-Boitsfort : du Castel Fleuri à l'orée des cités-jardins	50,7983355	4,4151293	Connective space	Both
148. WIELS	50,8243881	4,3257873	Heritage location	Specific
149. Wittockiana	50,8322933	4,4202077	Event location	Specific
150. Woning Depaepe	50,8624211	4,3892559	Heritage location	Festival
151. Woning Georges Brunfaut	50,8106190	4,3398063	Heritage location	Festival
152. Woning Holvoet	50,8307972	4,3547364	Heritage location	Festival
153. Woning Homem de Macédo	50,8622314	4,3811016	Heritage location	Festival
154. Woning Seulen	50,8514170	4,3991865	Heritage location	Festival

4.3 Art Nouveau ratio (event/heritage)

Municipality	Art Nouv Heritage	Total Events	Heritage/ Events
Anderlecht	50	7	0,14
Auderghem	3	2	0,66
Berchem-Sainte-Agathe	0	0	/
Bruxelles	281	89	0,32
Etterbeek	102	1	0,01
Evere	0	2	/
Forest	83	10	0,12
Ganshoren	1	4	4
Ixelles	212	19	0,90
Jette	5	1	0,2
Koekelberg	6	1	0,17
Molenbeek-Saint-Jean	2	5	2,5
Saint-Gilles	161	17	0,11
Saint-Josse-ten-Noode	21	5	0,24
Schaerbeek	170	26	0,15
Uccle	40	9	0,23
Watermael-Boitsfort	1	1	1
Woluwe-Saint-Lambert	33	3	0,09
Woluwe-Saint-Pierre	17	9	0,52

Total	1188	213	0,18
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4.4 Art Deco ratio (event/heritage)

Municipality	Art Deco Heritage	Total Events	Heritage/ Events
Anderlecht	59	9	0,15
Auderghem	80	1	0,0125
Bruxelles	443	44	0,10
Etterbeek	99	4	0,04
Evere	2	1	0,5
Forest	184	13	0,07
Ganshoren	3	3	1
Ixelles	209	14	0,07
Jette	32	2	0,06
Koekelberg	42	3	0,07
Molenbeek Saint-Jean	19	5	0,26
Saint-Gilles	155	8	0,05
Saint-Josse-ten-Noode	31	2	0,06
Schaerbeek	322	24	0,07
Berchem-Sainte-Agathe	3	0	0
Uccle	115	10	0,90
Watermael-Boitsfort	15	2	0,133
Woluwe-Saint-Lambert	31	5	0,16
Woluwe-Saint-Pierre	113	4	0,35
Total	1957	154	0,08

4.5 Locations and typologies per municipality Art Nouveau

Municipality	Art Nouv Presence	Heritage Location	Event Venue	Connective Spaces	Total Activities
Anderlecht	50	1	2	4	7
Auderghem	3	1	1	0	2
Bruxelles	0	2	0	0	2
Etterbeek	281	30	34	25	89
Evere	102	0	0	0	1
Forest	0	1	0	1	2
Ganshoren	83	4	0	6	10
Ixelles	1	1	1	2	4
Jette	212	8	7	4	19
Koekelberg	5	0	0	1	1
Molenbeek Saint-Jean	6	0	0	1	1
Saint-Gilles	2	2	2	1	5
Saint-Josse-ten-Noode	161	6	2	9	17
Schaerbeek	21	1	4	0	5
Berchem-Sainte-Agathe	170	17	3	6	26
Uccle	40	3	4	2	9
Watermael-Boitsfort	1	0	1	0	1
Woluwe-Saint-Lambert	33	2	0	1	3
Woluwe-Saint-Pierre	17	2	6	1	9
Total	1188	81	68	64	213

4.6 Locations and typologies per municipality Art Deco

Municipality	Heritage	Heritage Location	Event Venue	Connective Spaces	Total Activities
Anderlecht	59	4	0	5	9

Auderghem	80	0	1	0	1
Bruxelles	443	24	8	12	44
Etterbeek	99	2	1	1	4
Evere	2	1	0	0	1
Forest	184	7	1	5	13
Ganshoren	3	3	0	0	3
Ixelles	209	5	2	7	14
Jette	32	0	0	2	2
Koekelberg	42	0	0	3	3
Molenbeek-Saint-Jean	19	1	0	4	5
Saint-Gilles	155	6	0	2	8
Saint-Josse-ten-Noode	31	2	0	0	2
Schaerbeek	322	16	2	6	24
Sint-Agatha Berchem	3	0	0	0	0
Uccle	115	7	0	3	10
Watermael-Boitsfort	15	0	0	2	2
Woluwe-Saint-Lambert	31	2	1	2	5
Woluwe-Saint-Pierre	113	1	1	2	4
Total	1957	81	17	56	154