From 1932 to 1967, Pierre-Louis Flouquet was a key figure of the architectural and design debate in Belgium. Although not an architect but a poet and painter, he is the writer of several thousands articles and the founder and editor of seven magazines as well as the author of several books. His work has been used as source for research on many distinct subjects, but despite of his substantial production, his contribution to the design debate has hardly had any thorough critical attention. We believe that the quality of his substantial body of work is a fundamental source for the historiography of Belgian architecture and design, but also for the general knowledge of the Modern Movement, and particularly the media’s role in diffusing its ideas. On the basis of his considerable publications as well as his archives, this PhD intends to analyse the entire production of this multidisciplinary personality. The aim is to give an understanding of the role of his contribution to the debate of the Modern Movement on a local scale, as well as its diffusion and reception by a broad audience.
This substantial production spanned continuously from 1932 till his death in 1967, and includes several thousands of articles published in magazines and newspapers, the foundation, edition and direction of seven magazines: 7art (1922-1928), 144, 172-173, 186, 413. Pic 2. Covers of the magazines 7art, Bâtir, Reconstruction, La Maison, Chantiers, Bruxelles 55.

The introduction summarizes Flouquet’s biography into five chronologically periods defined by his editorial activities. The first regards his avant-garde activities up till 1932. The second relates to the magazine Bâtir. The third period covers World War II and analyses his ambiguous role in the public administration of the occupying government, where he published the magazine Reconstruction. The fourth period concerns the immediate post-war years where he founded several magazines among which the successful La Maison. The last period deals with the end of his life where he progressively confronted with the criticism of the Modern Movement.

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The fourth chapter is titled “the multidisciplinary specialist”. As a poet and painter writing and editing about architecture and design, Flouquet had specific skills and talents that most editors, critics and historians of architecture of his time didn’t have. We intend to show how and to what extent his background, as a mediator of the Modern was valuable compared to his contemporary editors or critics? How did it have an impact on the layout of his publications?

Our research is based on two kinds of primary sources. On one side are all Flouquet’s published writings about architecture and design. On the other side are the archival sources that offer supplementary bibliographical information Flouquet. The main archives are located in Brussels (Belgium) at the Archives et Musée de la Littérature. Specific attention will be drawn to the Flouquet archives as well as the archives of his friends: Pierre Bourgeois, Victor Bourgeois, Henri Van de Velde, Paul Dewalhens.

Secondary sources are found in existing theoretical studies on the Modern Movement, historical works on architecture and design in Belgium. Special attention shall be brought to monographs on authors and editors of magazines, as well as on those concerning architects known by Flouquet. This PhD project is also embedded in ongoing research concerning architecture and design medias of the XXth century.

Bibliography


References

(4) See FLORE, F. on K.N. Elno and VAN GERREWEY, C. on Geert Bekaert.

Pic 1. FLOUQUET, P.-L. (1923), Selfportrait, in 7 arts, n°11, p.4.
Pic 2. Covers of the magazines 7art, Bâtir, Reconstruction, La Maison, Chantiers, Bruxelles 55.