
L'EQUERRE - THE COMPLETE EDITION

Published between 1928 and 1939, along with "Opbouwen", "L'Equerre" served as a platform for the Belgian and international avant-garde and for the theories developed by the CIAM from 1928 onwards. It showcased the proponents of Belgian and international modernism (V. Bourgeois, LH De Koninck, Le Corbusier ...) and nurtured a special relationship with the Italian architect Alberto Sartoris. In close collaboration with the poet and critic Georges Linze, and aware of the transversal dimension of architecture, the authors gave significant coverage in their columns to the diverse expressions of modern art (poetry, sculpture, painting, etc.). Sensitive and pragmatic, the editorial line advocated dialogue between all disciplines that could be used as building blocks for a "better architecture." Lawyers, teachers and political representatives were thus invited to share their experiences and to stimulate reflection on a logical and functional architecture meeting the needs of a "healthy man in a healthy city." The section dedicated to international developments, the position of its members in charge of the Belgian secretariat of the CIAM, as well as its regular issues, made this journal stand out head and shoulders above the plethora of Belgian publications dedicated to modern architecture. Today still, it is widely considered as one of the most significant journals circulating in Europe at the time.



The discussions around the republication of the journal were prompted by the realisation that modernist production is largely overlooked in Wallonia. Confronted daily with a culture of architecture and urbanism dominated by so-called "traditional" references and symbols, the "Société Libre d'Emulation" sees this as a "gesture", as a kind of Belgian modernism handbook. In addition to the republication of 115 issues of the journal in facsimile form, giving the informed reader a personal perspective and, above all, perpetuating a wealth of knowledge, the work also takes on a didactic perspective. A critical production makes it possible to understand the context, the strategies, the actors and questioning of a movement whose theories were to leave a lasting mark on post-war architects. The ultimate objective being to raise awareness of modern architecture in Wallonia.

This book received the Fernand Baudin Prize 2012.

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