



EDITORIAL

Histories of Postwar Architecture

Histories of Postwar Architecture is a biannual open-access peer-reviewed Journal that publishes innovative and original papers on postwar architecture, with no geographical, methodological, historiographical or disciplinary restrictions. The Journal is published by the Department of Architecture of the University of Bologna, in association with the Department of Visual, Performing and Media Arts and the Department for Life Quality Studies of the same university. The Articles section of our Journal hosts original contributions and is organized in three subsections: *Focus*, *Invited papers* and *Miscellanea*. *Focus* includes articles that, submitted in response to our call for abstracts, have successfully passed a double-blind peer-review process. *Invited papers* hosts articles of authors whose work is considered relevant for the current topic both by the Scientific Committee and the Editorial Team. Finally, *Miscellanea* hosts peer-reviewed papers dealing with the history of architecture of the second half of the 20th century, not necessarily linked to the main topic of the current issue. For any further information, please visit our website: hpa.unibo.it

Histories of Postwar Architecture welcomes articles focusing specifically on postwar historiography, aiming to establish itself as a point of reference for scholars interested in contemporary architecture, its problems and peculiarities. The first issue of *Histories of Postwar Architecture* hosts position papers written by members of the Scientific Committee. Daniel Naegele (Iowa State University, Ames) demonstrates how, thanks to Henry Luce's endorsement, Frank Lloyd Wright became the most popular

American architect in history, a position he retains to this day. Pepa Cassinello (Technical University, Madrid) writes about Eduardo Torroja, the director of the institute that now bears his name, who organized an unprecedented international competition around industrialized housing. André Tavares (ETH, Zurich) examines the poetry of Joaquim Cardozo, the structural engineer for Oscar Niemeyer, which reveals the ambiguous relation between “misunderstood” European models and regionalist convictions. Nicholas Adams (Vassar College, New York) presents a study of the autobiography of the American architect Nathaniel A. Owings, founder of the architectural firm SOM. Dominique Rouillard (ENSA, Paris-Malaquais) focuses on 1950s and on the age-old debate between “organic” and “functional,” analyzing in particular the trajectory of Eero Saarinen. Mary McLeod (Columbia University, New York) examines how the notion of modern architecture changed during the 20th century from a living movement committed to specific values and aspirations to a codified style and cultural period of the past. Giovanni Leoni (University of Bologna) demonstrates that the Anonymous represents a theme of discontinuity in the culture of Italian architecture between the first and second halves of the 20th Century. Christophe Van Gerrewey (EPFL, Lausanne) examines three different positions - and three ways of dealing with history at the end of the 20th century - presented in the 1981 issue of “AMC”: that of philosopher Hubert Damisch, of historian Manfredo Tafuri, and of OMA/Rem Koolhaas. Maristella Casciato (Getty Research Institute, Los Angeles) offers an insight of her own experience in exhibiting architecture based on research projects.

Today, it seems, we stand at a chronological distance that enables scholars to develop a historical - and not merely critical - discourse regarding postwar architecture. In fact, considering the papers published in our first issue we can affirm that the second half of the 20th century represents a specific historiographical unit, rich in original topics and innovative research tracks. *Histories of Postwar Architecture* will dedicate its second issue, to be published in July 2017, to histories of those futures that - imagined in the prewar period - survived in the postwar era, either conceptually or physically. Some of the questions we would like to ask include: What was the physical and cultural destiny of prewar futures in the postwar scenario? What influence did they have on places, cities or environments? What traces of them remain in our present? The third issue, to be published in January 2018, will be on 1968, “Annus mirabilis,” a symbolic year in the history of the 20th century. The outbreak of social causes - also within architecture - situations of action and reaction, developing topics of the former decade as well as opening to new and contemporary subjects. In this case, *Histories of postwar Architecture* seeks original submissions, which could highlight several perspectives of the historical complexity that pivots around this crucial date.