



EDITORIAL

1968

Micaela Antonucci, Sofia Nannini, Gabriele Neri, Matteo Sintini

1968 was «the year that would subvert the world» when revolutions, the undermining of the established order and new prospects marked every aspect of the social, cultural and artistic life in the western world. In architecture, the irruption of such novelties generated movements of reaction and opposition: updates to the critique of Modernism and attempts to refounding the discipline, new fields of theoretical exploration, visionary scenarios of technological utopias, new processes in the architectural practice. At the same time, the conservative trends that will produce a “return to order” in some fundamental experiences of '70s to '80s are taking shape.

After fifty years from that pivotal date, HPA publishes a monographic issue that collects a set of original contributions on some still unexplored episodes from such an intense and meaningful moment in history. To begin with, HPA republishes an essay by Antonio Pizza, *Reflection Itinerary: Counter-cultural Polemics and Processes of Normalization* a partir de los años setenta. The text was published in the catalogue of the exhibition *Arquitecturas sin lugar 1968-2008*, held at the Col·legi d'Arquitectes de Catalunya di Barcelona in 2009. With Franco's regime on one hand and the participation to the “International of Utopia” on the other, the Spanish landscape became a fruitful ground of experimentation, where some of the leading characters of the following years established themselves. Another exhibition, that was recently held at the Galleria Nazionale d'Arte Moderna e Contemporanea in Rome (*It's Just a Beginning. 1968*), explored the events of 1968 in Italy: its curator, Ester Coen, narrates for HPA how such an extraordinary and revolutionary excitement arrived from the

United States and Europe to Italy and how it brought about a powerful payload, among culture, society and art, that will determine changes and developments in the upcoming decades.

The “Focus” section begins with an essay by Elena Dellapiana, titled *“Architettura e/o Rivoluzione”. Up at the Castle. A Self-Convened Conference in Turin* (April, 25-27, 1969). The paper explores an important, yet still not widely known, Italian episode of these years: a conference organised at the Faculty of Architecture of Turin in 1969, thoroughly recorded by the Journal *Marcatré*, that saw the participation of some of the protagonists of the “new” architecture, such as Archigram, Architecture Principe, Utopie, Yona Friedman, Archizoom, Paolo Soleri and Aldo Giurgola, together with some of the most influential figures in the artistic and architectural debates as Gianni Vattimo Carlo Olmo, Gian Mario Bravo and Aimaro Isola. The conference was a polyphonic event, focusing on the relationship between Utopia, Revolution and Architecture, and one of the key moments in the reflection on the social role of the architect and the design.

The connection to the student movements, naturally at the core of the historical events of this moment, is also narrated in *Between Urban Renewal and Nuova Dimensione: The 68 Effects Vis-à-Vis the Real*. Here, Marianna Charitonidou traces an in-depth analysis of the outcomes of 1968 student protests within the Italian and North-American architectural contexts, by dealing with the two concepts of urban renewal and “nuova dimensione”. Her essay highlights the changes on the architectural pedagogy and epistemology that derived from the events of 1968, and debates the different relations of Italian and North-American architecture to the real.

Andjelka Badnjar Gojnić, in *The Collective and The Architecture of the City in Postwar Modernism* combines a key figure such as Aldo Rossi, to an important term defining the movement, that is “collective”. This term is crucial to understand not only the theoretical interpretation of Aldo Rossi (and, among the others, Manfredo Tafuri’s contribution), but also its being a dialectic element of comparison with “the other spirit” – avant-gardist and iconoclastic - of 1968.

Aldo Rossi is also the focus of Kenta Matsui’s article, entitled *Monument in Revolution: Movement and Statics in Aldo Rossi’s Architectural Theory*, in which the scholar analyses the relationship between the Italian architect and the “1968 phenomenon” through the crisis of architectural schools and his program of “re-foundation” of architecture as a transmissible discipline and theoretical body. Rossi’s activity as a teacher, the nexus between his urban theories and the architectural project, and lastly “the possibility of experiencing revolution as a concrete experience of monuments” are investigated, leading to a final reinterpretation of the student protests at the Milan Polytechnic.

Alessandro Canevari, Francesco Bacci and Gianluca Porcile in *Myths*,

Machines, and Words analyse the new “contamination” of architecture, that – from being mainly a building issue – became a “hybrid” discipline and obtained a central role in the theoretical and social debate. Under the pressure of the technological innovations and of social revolutions, also the discipline of architecture needed to provide an answer to the new theoretical necessities and to take control on new languages, tools and perspectives: as Hans Hollein wrote in *Bau* in 1968, from then onwards, “Alles ist Architektur”.

The issue also holds two biographical essays on two architects that were both active in the late 1960s: Leonardo Savioli and Slobodan Vukajlović.

In her paper, entitled *Leonardo Savioli: Didactics and Projects for “Space Involvement”*, Carolina di Falco explores the teaching activity of the Florentine architect by the end of the 1960s, when he taught some of the major exponents of Radical Architecture – such as Alberto Breschi, founder of ZZiggurat, and Adolfo Natalini – and his parallel approach to design. The analysis reveals a mutual exchange and contamination, clearly visible in various projects, showing the innovation of Savioli’s work and ideas within the Tuscan school.

In *Hexagonal Architecture of Slobodan Vukajlović: An Example of the City Chapel in Nikšić City, Montenegro*, Vladimir Bojković, leads the readers to the less debated side of the Adriatic Sea, thus drawing an interesting picture of what was taking place in the town of Nikšić in the years around 1968, especially by highlighting the central role played by the architect Slobodan Vukajlović.

Finally, the issue also offers the readers an extra research, in *Miscellanea* section: Francesca Privitera’s paper entitled *Giovanni Michelucci: Heritage of Pompeii and Post-War Reconstruction Modernism*. The author investigates the important connection between the “archeological discover” of the ancient Roman ruins made by the Florentine master and his particular declination of “organic” architecture.