



LA CASA

ESPACIOS DOMÉSTICOS
MODOS DE HABITAR

ABADA EDITORES

LA CASA

ESPACIOS DOMÉSTICOS MODOS DE HABITAR

II CONGRESO INTERNACIONAL CULTURA Y CIUDAD
GRANADA, 23-25 ENERO 2019



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La Casa. Espacios domésticos, modos de habitar
Granada 23-25 enero 2019

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Habitar un espacio, contemplar un paisaje: mujer, jardín y arquitectura doméstica en China (desde el siglo X hasta el XVIII)	1972
Antonio Mezcu López	
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Jorge Gabriel Molinero Sánchez, María del Carmen Vílchez Lara	
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Patricia Pozo Alemán	
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La casa a la italiana vs the american house. Decoracion y estilos de vida en los años 50

The Italian House vs The American House. Decoration and Life-Style in the 50's

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Resumen

Los años cincuenta vieron la consagración de dos modelos residenciales, y muebles relacionados, muy diferentes entre sí: las casas de estilo italiano y americano. El primero tiene su origen en los años treinta y se refuerza en los años Cincuenta, el otro se origina en la costa oeste y también se cristaliza en los mismos años. La interpretación que se da es, respectivamente, la de una casa, predominantemente urbana y burguesa, resultado de la combinación de objetos tradicionales y "piezas" modernas industrial y, por otra parte, de una vivienda celular inmerso en la naturaleza, "taylorizado", donde pocos muebles industriales se combinan. Dos modelos derivados de la diversidad de la producción y la estructura social pero también de una forma muy distante de interpretar el vivir y su equipamiento. La comparación entre los dos modelos se remonta hasta la actualidad, una contaminación respectiva donde el "Estilo Italiano" responde al "Imperio irresistible".

Palabras clave: Italia, Norteamérica, estilo de vida

Bloque temático: La casa: mitos, arquetipos, modos de habitar

Abstract

The Fifties saw the consecration of two residential models - and related furnishings - very different from each other: the Italian and the American homes. The first has its origins in the thirties and is strengthened later. The latter originates in the same years on the West coast. The interpretation that is given is respectively that of a house predominantly urban, bourgeois and elegant which is the result of the combination of traditional objects and modern "pieces" and, on the other side, that of a cell housing immersed in the nature, "taylorized" on its owner. Two models deriving from the substantial diversity of production and social structure but also from a very distant way of interpreting the living and its equipment. The comparison between the two models traces up to the present day, a mode of respective contamination where the "Italian style" responds to the "irresistible Empire".

Keywords: Italy, USA, life-style

Topic: The house: myths, archetypes, ways of living

Introduction

The mutual knowledge between Italy and USA become more structured and organized during the early post-war period thanks to the cultural and commercial exchanges promoted by American organizations such as USIS (United States Information System) in coordination with Italian ones involved in the reconstruction of both cultural and production systems, such as CNA (National Confederation for Crafts) or ICE (Foreign Commerce Institute).¹

Among the different languages, disciplines and merchandises, the idea of housing –as interior design, pieces of furniture, housewares and, consequently, ways of life- was transmitted in a transatlantic way and in both direction, defining and celebrating two models, as archetypes of the modern: the Italian and the American ones.

Each one was driven by the respective scientific and economic community, sketching the depiction of two concept very far from each other.

1. Italy goes to America

The Italian house, *-La casa all'italiana-* was dated at the beginning of the Thirties with the homonym book by Gio Ponti. Here the Milanese architect and director of Domus magazine, promoted the idea of a house «come il luogo scelto da noi per godere in vita nostra, con lieta epossessione, le bellezze che le nostre terre e i nostri cieli ci regalano in lunghe stagioni».² From this he derived some statements concerning the relationship between exterior and interior and the way in which the modern home can incorporate testimonies of the past:

Noi ci auguriamo di vedere in belli e chiari ambienti d'oggi, ed obbedienti alle condizioni e agli usi che determinano lo stile d'oggi, di veder presentati con onore quegli oggetti antichi che per la loro bellezza, per la loro conservazione testimoniano documentariamente ad un tempo sia della nobiltà di un'epoca passata, quanto della amorosa e giudiziosa cultura di quella presente.³

In the after-war, this idea found its realization and clarification in several articles and exhibitions conceived in North-American *milieu* to transmit nuances related to the Italian house in order to highlight the overlapping between past and present, art and industry, artificial and natural, spontaneous and designed under the roof of different categories such as Italian –off course- but also Mediterranean, rural and so on.

The weight of the artistic and creative contribute in creating interiors and ways of use the domestic spaces was originally conveyed abroad by Italian architects such as Ernesto Nathan Rogers, the director of the post-war version of *Casabella* magazine. He was appointed in 1949 by *Vogue America* to describe - next to the pictures by Irving Penn - the *Milan Renaissance* that means the new Italian design culture following the dark times of Fascism.⁴ Describing the recent

¹ Paolo Scrivano, *Building Transatlantic Italy. Architectural Dialogues with post-war America* (Burlington: Ashgate 2013), 29-47; *Milano com'è. La cultura nelle sue strutture dal 1945 a oggi. Inchiesta* (Milano: Feltrinelli, 1962), 740-743, 831-832, 955-956.

² [Author's translation: Like the place chosen by us for enjoy in our life, with happy possession, the beauties that our lands and our skies give us]. Gio Ponti, *La casa all'italiana* (Milano: Editoriale Domus, 1933), 9.

³ [Author's translation: We hope to see in beautiful and clear interiors of today, created for the life of today, to see presented with honor those ancient objects that for their authenticity, for their beauty, for their preservation are a documentary evidence of the nobility of a bygone age, and the amorous and judicious culture of the present days]. Gio Ponti, *La casa...*, 19.

⁴ Ernesto Nathan Rogers, "Milan: Design Renaissance", *Vogue* (September 15, 1949): 152-157; photo by Irving Penn; Giampiero Bosoni, *Milan: Design Renaissance: prophecy of "the new domestic landscape" in Italy* (New York: MET, forthcoming).

works by seven Milanese architectural firms, he focused on their *esprit de corps*, on the dialogue with the craftsmen mastering the skills for producing and on the fact that

It is characteristic of Italian furnishing and decoration not only to use a variety of materials but also daringly to set one style beside another. No self-respecting architect or decorator will waste his time designing imitations, but many have done interiors in which their own works harmonize with authentic antiques.⁵



Figure 1: Franco Albini's living-room with the *Veliero* bookshelf prototype
Source: *Vogue* (September 15, 1949): 156

Before him George Nelson, who well knew Italy thanks to a fellowship at the American Academy in Rome from 1932 to 1934, have linked, in a long survey on Italian design published in *Interiors* and collected by Bernard Rudofsky⁶, the pre-war design with the post-war one praising the «noble aesthetic of poverty», but highlighting the same aspect underlined by Rogers:

The Italian Architect [...] will accept a room in an 18th century palazzo as one of the pleasant fact of life. He will accept old furniture (often quite bad furniture). And he will design the rest of the room and its furnishings as if no stylistic problem existed at all. The result is generally a supremely un-selfconscious interior in which all components, old and new, occupy their place with no suggestion of contrivance or compromise.

⁵ Rogers, "Milan: Design...", 183.

⁶ George Nelson, "Blessed Are the Poor," *Contract Interiors*, n.° 107 (July 1948): 71-86. Nelson's statement echoes an influential article published by the art historian Lionello Venturi in *Casabella* at the beginning of the Thirties focused on the "proud of modesty" as a program for Italian architecture; this topic became pivotal in the post war years, Lionello Venturi, "Per la nuova architettura", *Casabella* VI, n.° 1 (January 1933): 2-3.

The "acceptance" evocated by Nelson was quickly translated by the production of some pieces of furniture by Franco Albini for the American market in the same year, manufactured by Knoll Associates.⁷ The entry of Italian designers into the American market appears as a further reinforcement of an image under construction both particular and as part of the wider and more international panorama of Good design. The desire to define an "Italian way" to design and interiors was also configured in opposition and defense of what was perceived as an excessive "scandinavian" of products and atmosphere.⁸ Atmosphere which was Mediterranean, creative, artistic, mixing the contributes by architects and artists, in the interiors of the exhibition *Italy at work. Her Renaissance in Design Today*. It aimed to show the re-birth of Italian production and crossed the United States from 1950 to 1953 in twelve different museums.⁹ The interiors included the *Mediterranean Terrace* room by architect and visual artist Luigi Cosenza and ceramist Guido Gambone; the *Dining Room* by Gio Ponti in collaboration with Piero Fornasetti; the *Transforming Living-Dining Room for a Modest House* by Carlo Mollino and the Roberto Menghi's, together with sculptor Giacomo Manzù, *Private Chapel*. Meyric Rogers, the curator of the whole exhibition, introducing the *Five Special Interiors*, stated:

The visitor will thus be able to enter more fully into the spirit and sense of Italy's contribution; and here in these complete rooms ready for use, he will find in even more comprehensive terms the fresh variety, the same vitality (however diversely expressed), and freedom from sterile intellectualism.¹⁰



Figure 2: Carlo Mollino, *Transforming living-dining room for a modest house*, 1950
Source: Rogers, *Italy at Work...*, 59

⁷ Arthur J. Pulos, *The American Design Adventure 1940-1975* (Cambridge: MIT press, 1988): 83-87.

⁸ Gio Ponti, "Un appartamento a Milano", *Domus* n.° 355 (June 1959): 37. On these topics, Elena Dellapiana, "Gio Ponti, America and the Shaping of Italian Design Image", *Res Mobilis*, vol.7, n.° 8, (2018): 19-48.

⁹ Penny Sparke, "The Straw Donkey: Tourist Kitsch or proto-design? Craft and Design in Italy, 1945-1960", *Journal of Design History*, n.° 11-1 (1998): 59-78; Catharine Rossi, *Crafting Design in Italy. From post-war to post-modernism* (Manchester: Manchester UP, 2015): 10-52.

¹⁰ Meyric R. Rogers, *Italy at Work. Her Renaissance in Design Today* (Rome: CNA, 1951): 50.

Summing up, he affirmed that «The Italians have never lost sight of the unity of the arts of design».¹¹ It sounds as a spiritual and almost sentimental matter and the Italians followed this approach bending it to their advantage. In fact, in the long feature that *Domus* dedicated in turn to the Italian-American travelling exhibition, Ponti stated:

The organizers of this exhibition (...) want to interest Americans in "Italian tastes", making them acknowledge it and turning American civilization into a powerful contribution towards an "original" development of these values. They do not intend that Italian production must adapt to American tastes but rather that the American people will fall in love with Italian things.¹²

And apparently something similar happened: the American architects, designers or critics experienced in Italy, such as the already mentioned George Nelson, or Ada Louise Huxtable, whose Fulbright fellowship was expressly spent in 1950-51 to organize the itinerant MoMA exhibition *The Modern Movement in Italy: Architecture and Design* which travelled throughout the US and Canada¹³ began strong supporters of the country which have hosted them.

Also Olga Gueft, the influencing director of Interiors, American agent for the 1954 Milan Triennale, has been extraordinarily interested in the Italian panorama and included among her closer collaborators many Italians such as Roberto Mango, art director from 1951 with the Italian born Aldo Giurgola,¹⁴ entrusted in collecting portfolios on the Italian interiors and products.

The December 1952 issue of Interiors was dedicated to Italian design:¹⁵ it was focused on ten authors and a factory (Olivetti) featuring each one as a demiurge of industrial and interior design, praised for their artistic approach. Also the used headings reflected the specificity of the Italian mood: Gio Ponti was defined «ascetic and sybarite»; the BBPR firm (Belgiojoso, Banfi, Peressutti and Rogers) «acrobats»; Carlo Mollino had a «Baroque spirit», Mario Righini (Mango's partner together with Fontana and Fornasetti) made an «harlequinade»; Marco Zanuso in partnership with two painters used «dramatic inlaid patterns»; Angelo Mangiarotti showed the «unusually Italian inventive in devising structures that perform the function of bookshelves», and so on.

A similar approach we can find in the photographic book on the Italian architecture promoted as a step of a series published by MoMA since 1943. In the Introduction Ernesto Nathan Rogers justified the oleographic collection of pictures that represented both antique and new buildings with the necessity to link past, present and future with the glue of artistry.¹⁶

¹¹ Rogers, *Italy at Work*, 20.

¹² Gio Ponti, "Omaggio a una mostra eccezionale", *Domus*, n.° 253 (December 1950): 25.

¹³ MoMA Archives, *Press Release*, 0132_104j; Ada Louise Huxtable, "Post-War Italy: Architecture and Design", *Art Digest*, vol. 28, n.° 18 (1954): 6-8; Ada Louise Huxtable, "The Modern Movement in Italy", *Interiors*, vol. CXIII, n.° 5, (December 1953): 74, 151-154.

¹⁴ Jeffrey T. Schnapp, "Domes to Domus (or how Roberto Mango brought the geodesic dome to the home of Italian design)" in Grace Lees-Maffey, Kjetil Fallan (eds.), *Made in Italy. Rethinking a Century of Italian Design* (London: Bloomsbury, 2013): 78-79.

¹⁵ Roberto Mango, "A portfolio from Italy", *Interiors*, vol. CXII, n.° 5 (December 1952): 74-111.

¹⁶ George Everard Kidder Smith, *Italy builds (L'Italia costruisce): its modern Architecture and native Inheritance* (London: Architectural Press – Milano: Comunità, 1955).



Figure 3: BBPR, Apartment in Milan
Source: *Interiors* CXII, n.° 5 (December 1952): 79

2. America goes to Italy

From the other side of the ocean, the shaping of an American house model was equally organized and driven by industry and economic policies but its promotion was mostly entrusted to the cultural *élite* which originally had identified in the International Style the way forward for American architecture and housing system.

The shaping toward abroad of an American –no more International- style in interiors begun with the exhibition *For modern Living* organized by the Detroit Art Institute in autumn of 1949, curated by Alexander Girard and immediately reviewed on *Domus* praising the

invitation to honesty together with the selection of modern forms to identify - after so many pseudo-cultural indigestions - those pure, original, authentic forms that Walt Whitman sang a hundred years ago, discovering them in the American tools, coaches, ships. The exhibition reveals a level of taste in mass production that in Italy, and in Europe, does not exist.¹⁷

¹⁷ [Gio Ponti], "Una esposizione Americana", *Domus*, n.° 241 (December 1949): 15-21. W.A., "What is Modern?", *Pathfinder. News magazine*, October, 5, 1949: 42. Alexander Girard and W.D. Laurie, Jr., *An Exhibition for Modern Living* (Detroit: Detroit Institute of Arts, 1949).

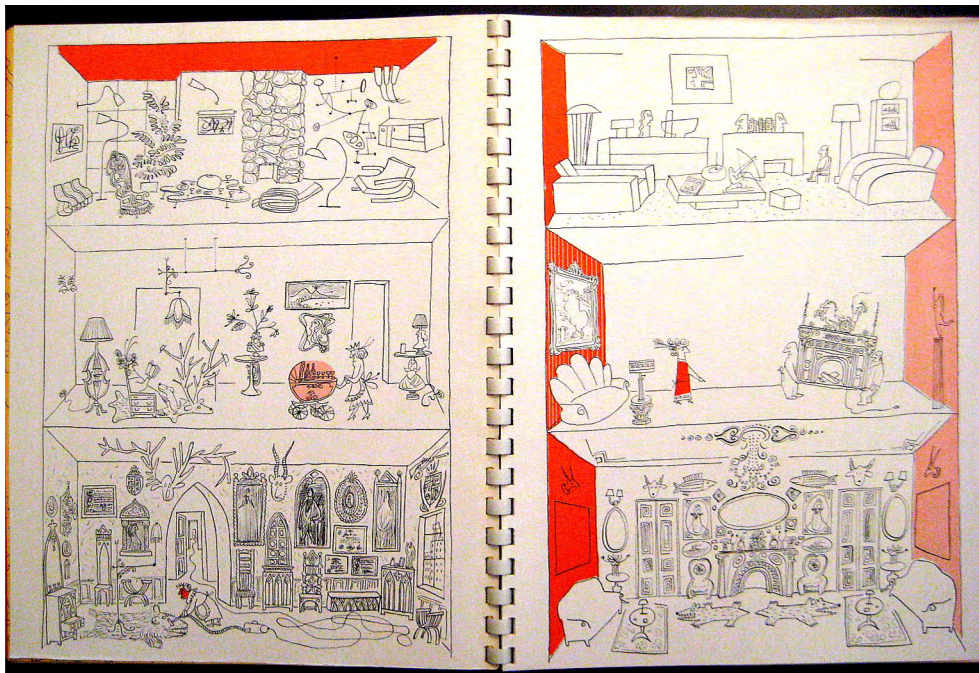


Figure 4: Saul Stenberg, illustrations for the exhibition *For modern Living*, Detroit, 1949
 Source: Girard and Laurie, *An Exhibition for...*, w.p.

Here, a mix of American and international architects (among others Aalto, Mathsson, Eames, Nelson, Knoll, Saarinen, Albin, Jeanneret, Rinsom) collaborated to define a third step in American design, after the “making Europe” –as a false- and the “borax” streamlining: that recognizable in order to formal quality and lifestyle. A selection of the objects shown in Detroit flowed into the exhibition organized by MoMA to travel in Europe displaying the *Design for Use USA*¹⁸ with the support of the ECA (Economic Cooperation Administration) that means the Marshall Plan funds. The first sorting conceived by MoMA to be limited to American products only, «Selected for European Viewpoint», landed in Italy as unofficial exhibition in the American pavilion just built in the Parco Sempione for the 9th Triennale of Milan (May-November 1951).¹⁹ Its reception was immediate: even if mainly focused on the architecture, articles and reviews were dedicated on the two exhibitions hosted in the transparent, lantern-like structure. In particular *Domus*, who’s interests in transatlantic relationships dated back investigating American furniture production, authors such as Neutra, Nelson or Eames or categories like “relax”, “miniaturization” and so on, reacted to the American purposes.²⁰ The reviewer underlined the quality of the pieces of furniture, such as the *bellissima* Saarinen’s chair or the Eames’, Komaj’s, Nogucki’s and Nelson’s ones as well as plastic items -specially containers for food and personal care-, packaging, kitchen, housekeeping or gardening equipment, office appliances, tableware, toys.²¹ The second exhibition hosted at the 9th Triennale was dedicated

¹⁸ MoMA Archives, New York, *Press Release*, 1951_0001-1951-01-04_510104-1, Jan. 8, 1951; on the exhibitions in Europe, Gay McDONald, “The “Advance” of American Postwar Design in Europe: MoMA and the “design for Use USA” Exhibition 1950-1953”, *Design Issues*, vol. 24, n.° 2 (Spring 2008): 15-27.

¹⁹ The pavilion was designed by the BBPR Italian Firm, expressly for the first American participation in the Triennale, Agnoldomenico Pica, *Storia della Triennale 1918-1957* (Milano: Ed. Milione, 1957): 65.

²⁰ W.A., “Stati Uniti”, *Domus*, n.° 260 (July 1951): 6-13.

²¹ A survey, in the absence of an official catalogue, is in Triennale Archives, Milan, *Archivio Fotografico*, TRN_09_20_1203-1221.

to the American Architecture from 1947 since 1949; it was organized by AIA (American Institute of Architects)²² and, in turn, converged in the MoMA's *Built in USA: post-war Architecture* displayed in 1952 in New York to travel later across Europe with a catalogue edited by Henry-Russel Hitchcock and Arthur Drexler, translated firstly in Italian (1954) and subsequently in other languages. In its preface Philip Johnson anticipated the thesis of the survey:

Every building in this book would look different if it had not been for the International Style, yet few buildings today recall the rigorous patterns of those days –the cubic boxes with asymmetric window arrangements so characteristic of the Twenties. With the mid-century modern architecture has come of age.²³

This and other publications on the American House were disseminated in Europe with the USIS support, translated and held in the different American Libraries showing what Johnson, Hitchcock and Drexler defined, after the pioneering studies of Thirties and Forties, as the American architecture: «this cheerful innocence is rapidly passing, and that fact has redounded to the advantage of our mid-century architecture; we are, I think, grown somewhat more sober now».²⁴ Sobriety well demonstrated by books published at the beginning of the decade and diffused in Italy too, as catalogues of «a quite revolution (which) has taken place in residential design the last decade»,²⁵ paying his debt to the European masters but translating it into a new brand national style, in relation to «the wants of the person who is to occupy it».²⁶



Figure 5: The Knoll's interior presented at the Exhibition *Colori e Forme della casa oggi*, Como, 1957
Source: *Domus*, n.° 335 (October 1957): 48

²² Scrivano, *Building Transatlantic...*, 38.

²³ Philip Johnson, "Preface", in Henry-Russell Hitchcock and Arthur Drexler (eds.), *Built in USA: post-war architecture* (New York : The Museum of Modern Art - London: Thames and Hudson, 1952): 9.

²⁴ Henry-Russel Hitchcock, *Introduction*, in Hitchcock and Drexler (eds.), *Built in USA*, 19.

²⁵ Katherine Morrow Ford & Thomas H. Creighton, *The American House Today* (New York: Reinhold, 1951): 2; equally diffused is the work of Richard Neutra, published in three languages in 1951 by Girsberger, Zurich, the same publishing house of Le Corbusier's *Oevre Complete*. These and other similar books are recorded in Italian public or private libraries.

²⁶ Morrow Ford & Creighton, *The American*, 5.

The “customizing” trend is the one underlined by Bruno Zevi.²⁷ He was one of the more active supporters of the USA architectural wave, obviously that of Wright, who, beyond the celebration of the master, became exemplum, in the tale and in the analyzes that critics like Mumford proposed.²⁸ American architecture can be found, says Zevi, in the writings of Emerson, Thoreau, Withman and Melville, in an intimate unity between construction and its interior, intended as a welcoming space where the equipment corroborates the customization of uses in opposition to every European formalism, intellectualism, standardization and purism. On the other hand in US the practice of integrally designed environments, “tailored”, is in force, according to Wright's indications: «a room does not consist of the four walls and the roof that define it, but in the space in which one lives; the house grows from the inside, for the free branching of the spaces».²⁹ Here the industrial and artisan production coexist and collaborate, setting aside the machinist dream that is instead pursued in Europe. «If the architecture is good, the task is to extend it to details, to put it to the piece of furniture, the skirting, the position of the painting, the choice of the carpet and the curtain».³⁰ The object has to derive from architecture, therefore, and, in the specifics of the American project, from fluid and interpenetrated spaces. What Zevi condemned is the design of single objects, which he perceived as being disconnected from the context.

Paradoxically the scheduled American exhibition *American Design for Home and Decorative Use* (organized by MoMA) didn't arrive at the 10th Triennale, substituted by a collection of forty single industrial products selected by the SID³¹ and focusing on the object at the expense of the interior design, which is the aspect that most interests the promoters of the idea of an American house, on both sides of the ocean. Even if several American object were published in Italian dedicated magazines, included in product surveys especially regarding kitchen, cabinets and technical equipment,³² the favorite topic was the “sense” of the American way of life. The perception was almost exclusively concentrated on the overlapping and the contamination between architecture and nature defining a “type” of suburban house: «single floor, horizontal roof, quadrangular rectilinear body, living room of maximum width with a glazed façade wall and a stone fireplace in the center; collected service cores, isolated garage and warehouse».³³ A schematization which matches with all the examples by Neutra, Hill, Stubbins, Eames and others published during the decade together with serial furnishing by Nelson, Eames, Noguchi, Pratt and others and produced by Herman Miller and Knoll. The two jambs allowed the critics in speaking about relax and comfort as typical American categories and summing up that «the last Saarinen's armchair couldn't have been born in Europe».³⁴

²⁷ Elena Dellapiana, ““Inscape” beyond *Urba* and *Tettura*. Zevi and interior and industrial design: critic and spreading”, in Ron Fuchs (ed.), *How to narrate the History of Architecture? Centenary of Birth of Bruno Zevi* (Haifa: Technion UP, forthcoming).

²⁸ Bruno Zevi, “Radici del linguaggio organico in America. Universalità dell'idiosincrasia confortevole”, *Cronache*, 7 September 1954.

²⁹ Bruno Zevi, “America anti-macchinista. Vestiti in serie ma case su misura”, *Cronache*, 23 November 1954.

³⁰ Bruno Zevi, “Teoria americana dell'arredamento. Nell'ambiente unico vivere come ci pare”, *Cronache*, 28 June 1955.

³¹ MoMA Archives, *Press Releases*, 1953_0067_56 (august, 20 1953); Pulos, *The American design...*: 249-252.

³² These products are the concrete expression of the American “New material civilization” intended as a spur against the one based on the values of art and bourgeois revolution; Victoria de Grazia, *The irresistible Empire. America's Advance through Twentieth-Century Europe*, (Harvard: Belknap Press, 2005): 371-391.

³³ “Architettura e paesaggio; Architettura da campagna”, *Domus*, n.° 235 (March 1949): 14-17.

³⁴ “Serie americana”, *Domus*, n.° 246 (May 1950): 58-59; Carlo Santi, “Charles Eames e la tecnica”, *Domus*, n.° 256 (March 1951): 11-23.

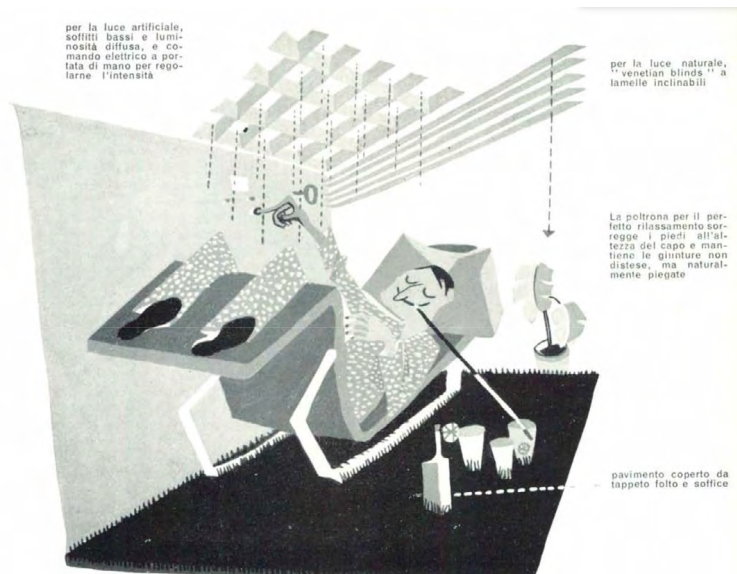


Figure 6: American Relax
Source: *Domus*, n.º 246 (May 1950): 67

They were the authors of the furnishing we find in almost all the interiors presented on Italian and international magazines: a relatively small number of objects that connoted themselves as the fix elements of an otherwise fluid interior space. The same pieces recurred in the houses belonging to the first years of the decade as well as to the last ones such as the third *Case Study House* in Beverly Hills by Graig Elwood (1959).³⁵



Figure 7: Living-room of the *Case study House n.3* 1956 (arch. C. Ellwood, furnishing prod. By Knoll)
Source: *Domus*, n.º 360 (November 1969): 11

³⁵ "La nuova casa per "Arts and Architecture"", *Domus*, n.º 360 (November 1959): 3-14; the furniture are by Eames and Van Keppel Green, all produced by Herman Miller Inc.

3. Conclusions

Reyner Banham, preparing his “final” attack on Italian architecture, accused of «infantile regression» in 1969, in 1957 was venomously mocking the Italian style and its whole cultural system. He highlighted how Italy has been in competition with America (outdoing the US at its own game)³⁶ and prepared to succumb to it. However, the two models of interior appear so different in outcomes and principles, so little practicable outside their country of origin, to survive long, at least in magazines, in movies environments and in the production of single objects, as complementary and representative of two ways of life completely different. Moreover, if the Irresistible Empire pervades all the Western countries in the proposal of equipment and comfort –with the chrism of the “New frontier”-, the link between tradition and innovation, the accuracy of execution and design, as well as a careful shaping of an image (the Made in Italy), also thanks to the «American Interest in Italy»,³⁷ will constitute two different crystallizations, two achitypes in the years to come.

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³⁶ Reyner Banham, “Ungrab that Gondola”, *The Architect's Journal*, n.° 126 (15 August 1957): 233-235.

³⁷ Gio Ponti, “L'interesse americano per l'Italia”, *Domus*, n.° 292 (March 1954): 56-72. Ponti attributed to Raymond Loewy the statement that in Italy “better than anywhere else” architects were industrial designers.

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