



The Triennale
International
Exhibition
of Architecture
and Design
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houses
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San

architecture

housing

interiors

advertising design

hotels

industrial design

the literature of design

the door of the duomo

history of the chair

glassware

lamps

furnishings

foreign sections

the united states pavilion



nona triennale di milano

Industrial Designer Walter Dorwin Teague, (below) who described his travels as a jury member for the Italy at Work exhibition in last November's issue, recently visited the Triennale in the course of his duties as a member of the Italian-American Marketing Council.



The Triennale—short for The Triennial International Exposition of Modern Decorative and Industrial Art and Modern Architecture—has been held, with characteristic Italian disregard for non-essentials—at wildly irregular intervals since its first appearance in 1923. But with the Italians' flair for design and drama, also characteristic, it has often been a spectacular success. Outstanding was the Fifth of 1933, the first held in the Palazzo dell'Arte built for it in the Parco Nord. In its enormous galleries 20 nations exhibited, and the world saw the first international exhibition of modern architecture—bristling with names like Dadok, Gropius, Hoffman, LeCorbusier, Loos, Melnikoff, Mendelsohn, Mies, Perret, Wright.

There was an understandable gap between the Seventh Triennale in 1940, already somewhat cramped, and the revival in the Eighth of 1947. This too was attenuated, but marked a full scale attack on post-war housing: construction was begun on a huge experimental urban housing project in the "Quartiere Triennale 8" (QT8) at San Siro, on the outskirts of Milan. To-

day it is well advanced, forms a detached section of the present exposition.

In the Ninth Triennale, open this May through October, the show resumes its great pre-war scale and pace. It is the first opportunity to reveal adequately that renaissance that has followed the lifting of the dead weight of Fascism.

The Nona Triennale was organized under the dynamic presidency of His Excellency Ivan Matteo Lombardo, until recently Minister of Foreign Trade in the De Gasperi cabinet, a man of great ability and energy. He is also President of the Compagnia Nazionale Artigiana, organized to assist the craftsmen of Italy both with facilities for their work and markets for their products—the Italian sponsor of the Italy at Work exhibition touring the United States. Members of the Executive Council are architect Franco Albini, architect Luciano Baldessari, painter Marcello Nizzoli, Professor Elio Palazzo, painter Adriano di Spilimbergo. The General Secretary is Giuseppe Gorgerino.

Under Lombardo's leadership the architects, painters, sculptors, and ceramists who form such a brilliant constellation in Milan were rallied in groups to deal with specific sections of the exposition. Among them are the celebrated Gio Ponti, who has been active in Triennale almost since their inception; and Rogers and Belgioioso, who despite their youth today are veterans of the great 1933 Triennale.

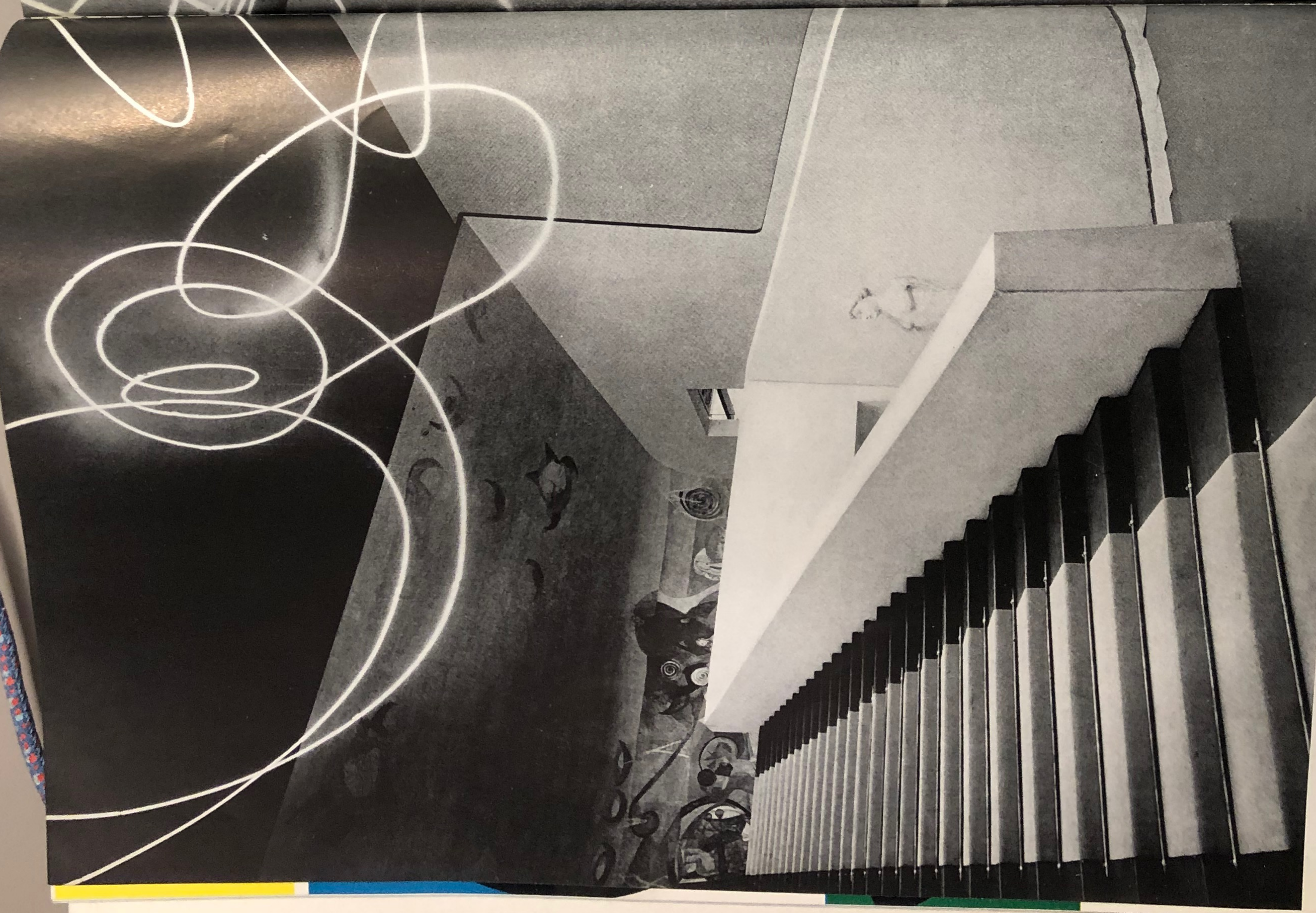
These and many others have transformed the non-committal Palazzo dell'Arte into a series of surprising, widely divergent, always exhilarating experiences—extravagantly imaginative yet simple in execution. Altogether they have made the Nona

Triennale the most stimulating show of its kind I have ever seen, as interesting for its settings, the use of forms, materials, color, and lighting, as for its content. I suspect there was a great deal of rivalry among the teams; the result is a delightful cacophony in which each theme is memorable for itself and the whole is somehow reduced to very real harmony by a typical Italian joy in creation.

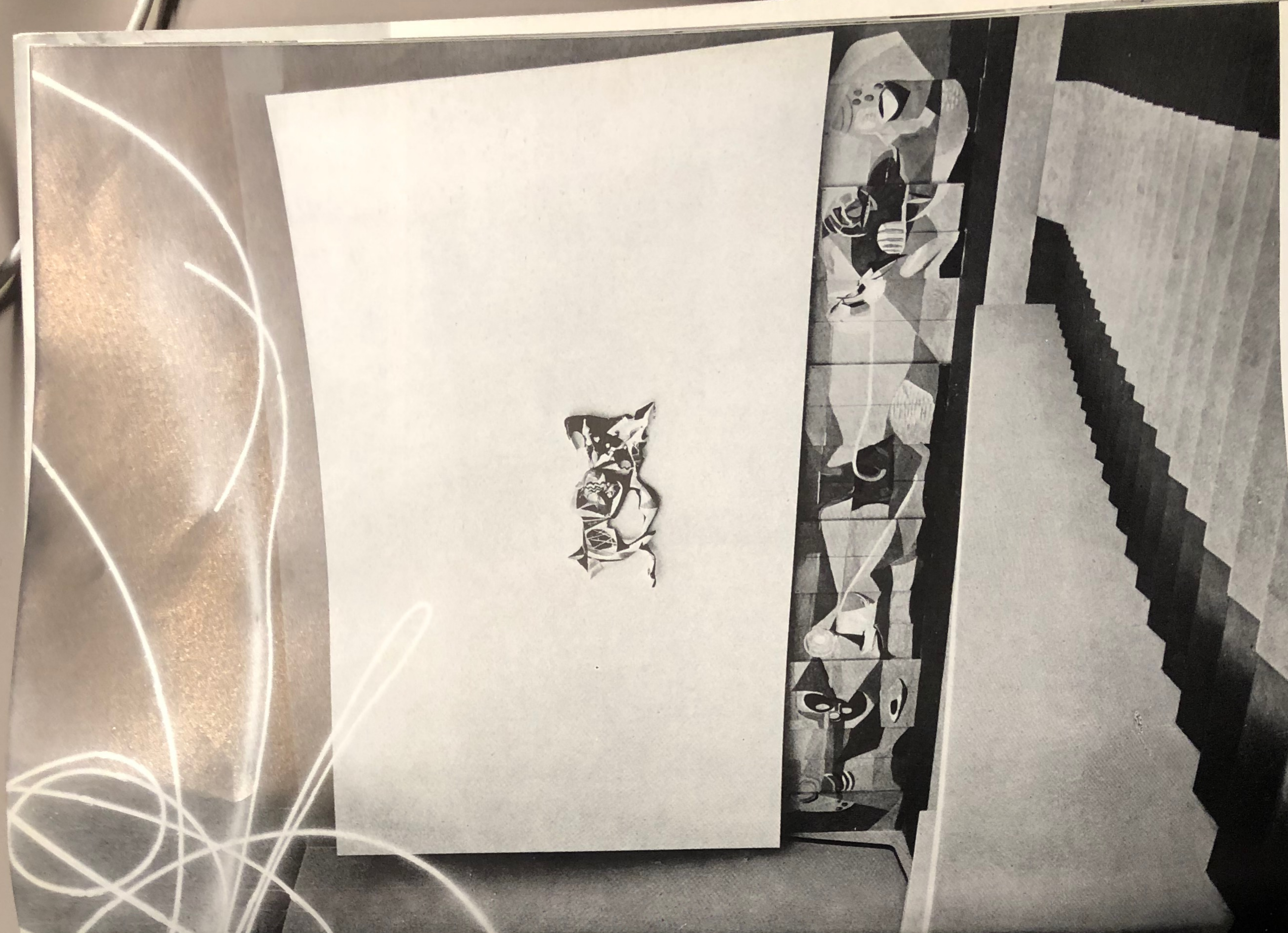
Italians are incorrigible individualists, each bent on exercising his inventive abilities in his own way. They do not readily herd into schools or carry torches for abstract theory. In Milanese architectural circles there is, it is true, mild division between a reserved functionalist group and a more prankish set headed by Gio Ponti, who has developed into something of an artistic playboy since the war. But within these groups there is wide divergence among individuals, and functionalist Belgioioso's pavilion for the United States is brilliantly radical, while Gio Ponti's ceramic section is austere. From his work in this show, it would be hard to tell where anybody's allegiance lay, in the unlikely event that he has any except to his own principles. In fact all Italians hate rules, and avoid, ignore, or conscientiously break them, and while they have superb integrity, it is a quality of their own natures, not a self-denying discipline adopted like a monastic habit. Their errors too are their own, not those of dogma. The Triennale gives one an overwhelming impression of freedom and vitality. It is a healthy antidote to the new academicism that seems to be pressing so many of our young architects' skulls into stylized—and stylish—trapezoids.



Ivan Matteo Lombardo, President of the Triennale



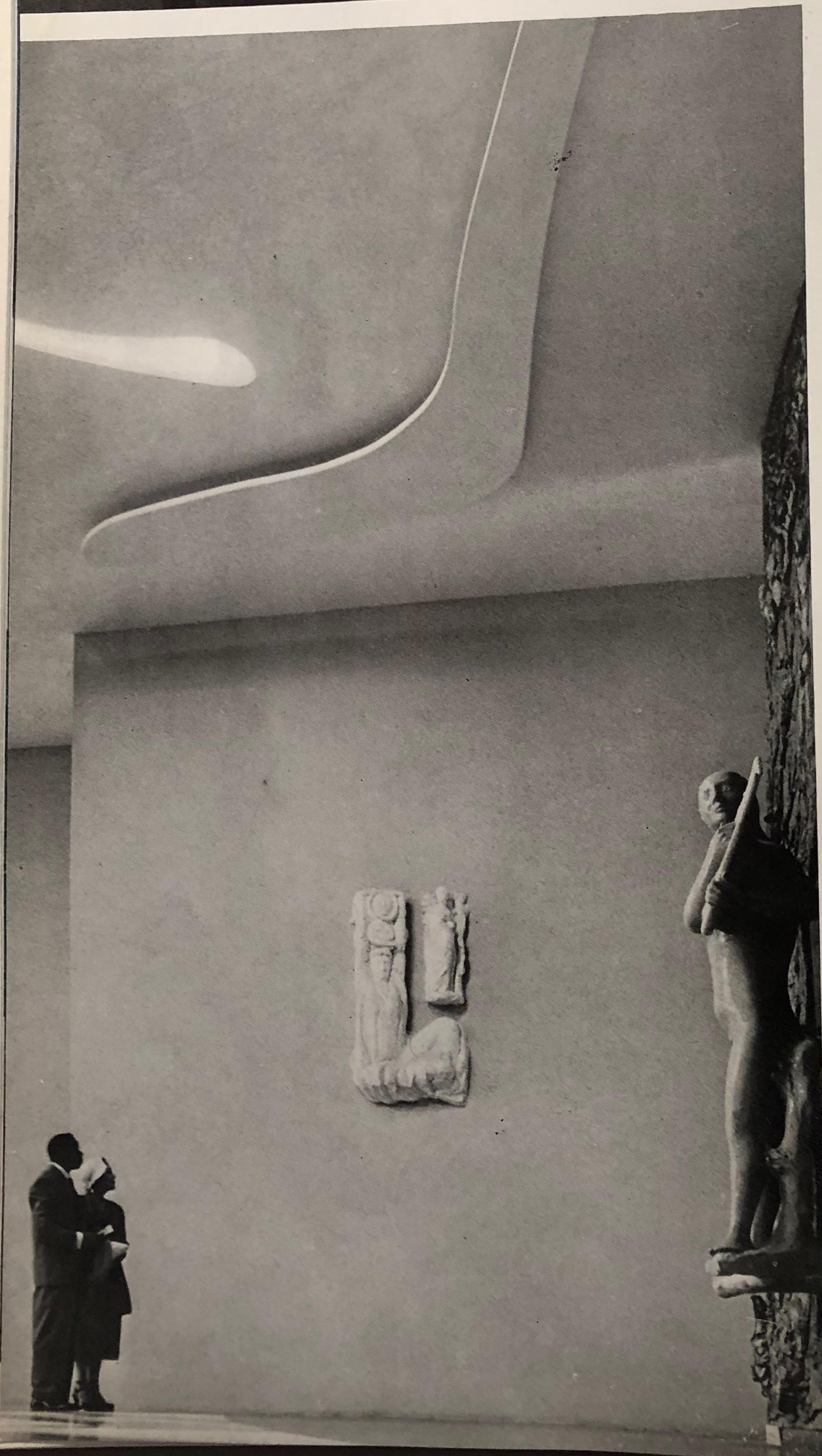
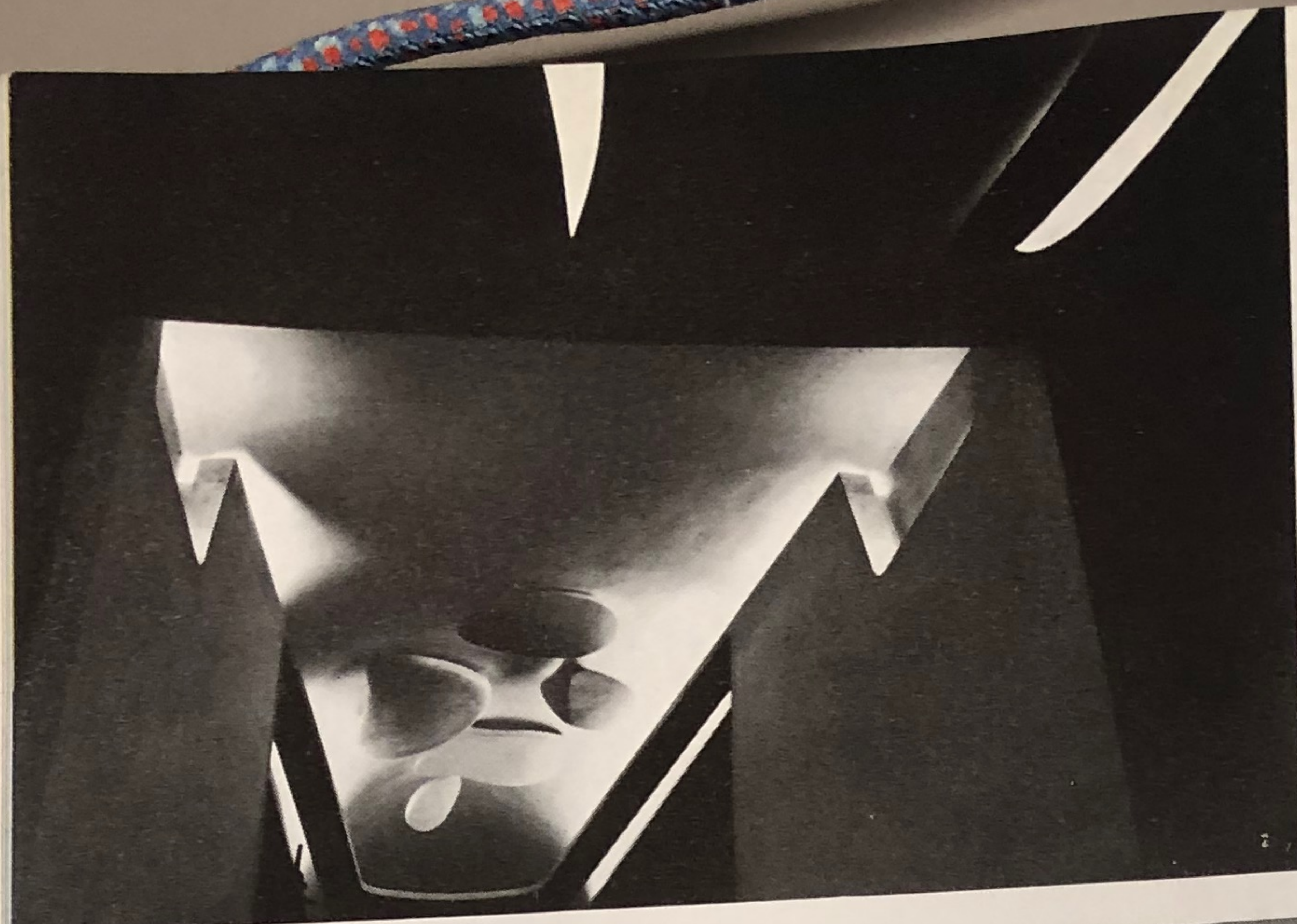
Twisting loops of a flashlight swung by the arm of a giant are frozen with 200 meters (657 feet) of neon tubing to make—not a lighting fixture—but a weightless line of light. The volumes it defines change with each step taken by the observer. Designer was Lucio Fontana.



To transform the architectural frame and accelerate the perspectives of the grand stairway and lobby, architects Luciano Baldessari and Marcello Grisotti set panels that fly from the perpendicular. Campi's ceramic looms before a huge white panel above a mural by Del Bon.



In the medallion of apparent hieroglyphics which is the official symbol of the Ninth Triennale, the reader will recognize the workaday tools of the craftsman and of the artist.



From the doors of the Palazzo dell' Arte, a corridor with converging walls which increase its perspective opens into a flattened oval hall and beyond this leads to the foot of the Scalone d'Honore. These areas, with the vestibule at the head of the stairs, have been designed by Baldesari with verve and freedom and instantly inform the visitor that he had better check pet dogmas at the door. The spaces are walled with great simple panels, overlapping, flat, or curved, some inclined forward from the vertical, in predominant tones of gray. The floor is black linoleum with abstract designs by Rossi inlaid in brilliant color. Lighting is concealed in ceiling troughs, and free-form shapes hang overhead. The sculptures in the trough shown at the top of this page were designed by Umberto Milani; the long, free cove whose tail appears at left, by Lucio Fontana. The vista from the entrance is closed by a huge ceramic panel in dull rose and gold by the dynamic young sculptor, Agenore Fabbri. Creditable sculpture from the state schools of art is placed effectively, and some of the panels bear inoffensive but indifferent murals—great murals are seldom improvised overnight. The effect of the whole is spirited yet simple—alive, light, and directional but serene. One is not numbed prior to the great climactic impact of Lucio Fontana's design in light in the stairwell. Probably if Picasso hadn't played with a flashlight before a camera, this wouldn't have been done, but that doesn't detract from the thrill of these huge, three-dimensional swirls of hundreds of feet of white neon tube, floating apparently unsupported in a dark void. It is not only endlessly varied as one moves beneath it, and uplifting in its pale grace, but it is also gratifyingly effective as a light source.



ground floor

- 1 entrance
- 2 lobby
- 3 the QTS project
- 4 a history of modern architecture
- 5 architecture, measure of man
- 6 city planning
- 7 the dwelling
- 8 industrial design
- 9 temporary architecture
- 10 theatres
- 11 industry and commerce
- 12 schools
- 13 hospitals
- 14 hotels
- 15 sports
- 16 transportation
- 17 advertising and graphic design
- 18 spontaneous architecture
- 19 in memorium

upper floor

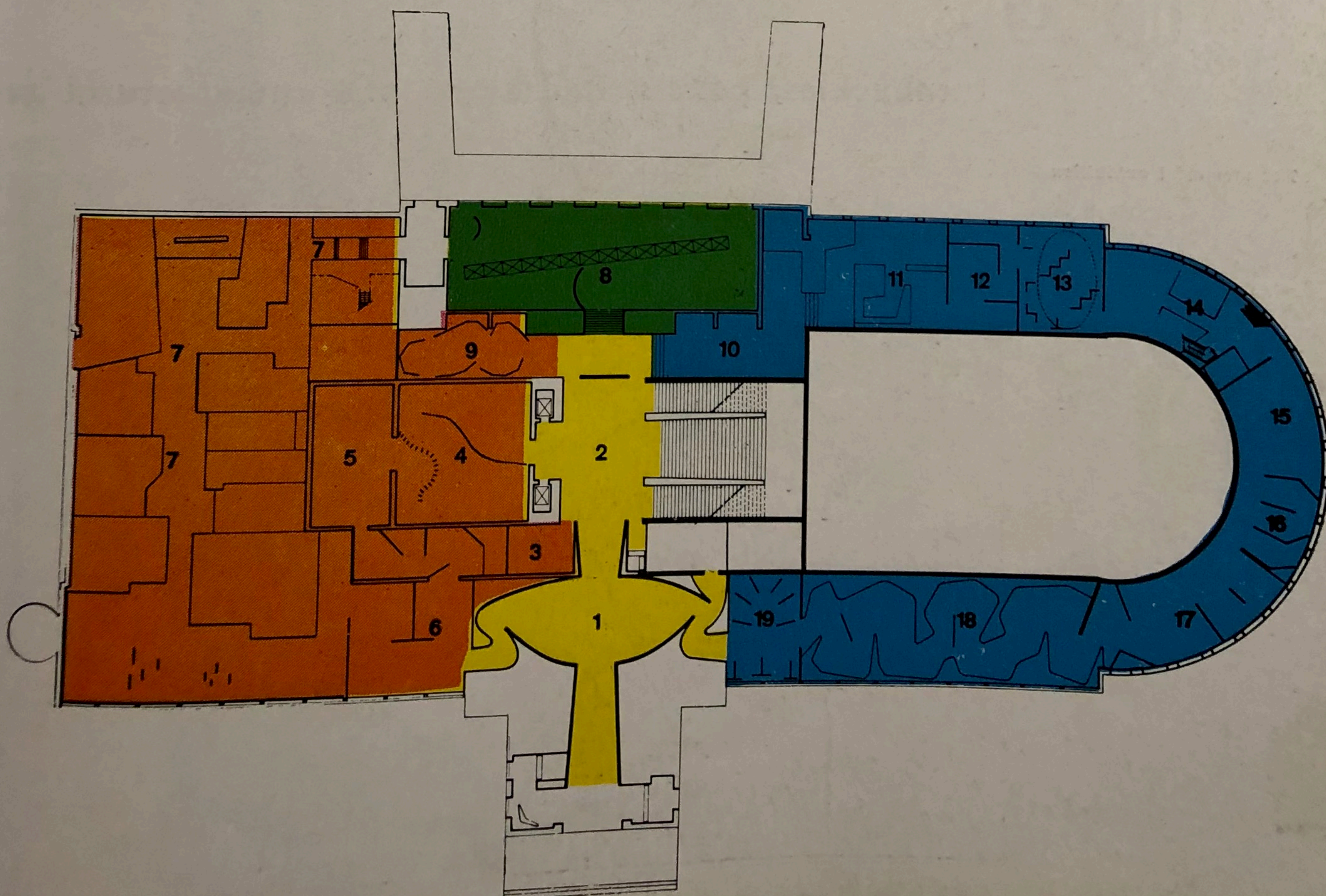
- 20 stairway and lobby
- 21 the literature of design
- 22 the door of the Duomo
- 23 glassware
- 24 lighting
- 25 ceramics
- 26 the Italian chair through the ages
- 27 plastics
- 28 metals
- 29 gold- and silverware, jewelry
- 30 leather
- 31 straw, reeds, and wicker
- 32 lace, and embroidery
- 33 textiles
- 34 furniture
- 35 State art institutes and schools
- 36 E.N.A.P.I. (Ente Nazionale Artigianate Piccole Industrie—National Society of Small Handicrafts Industries)

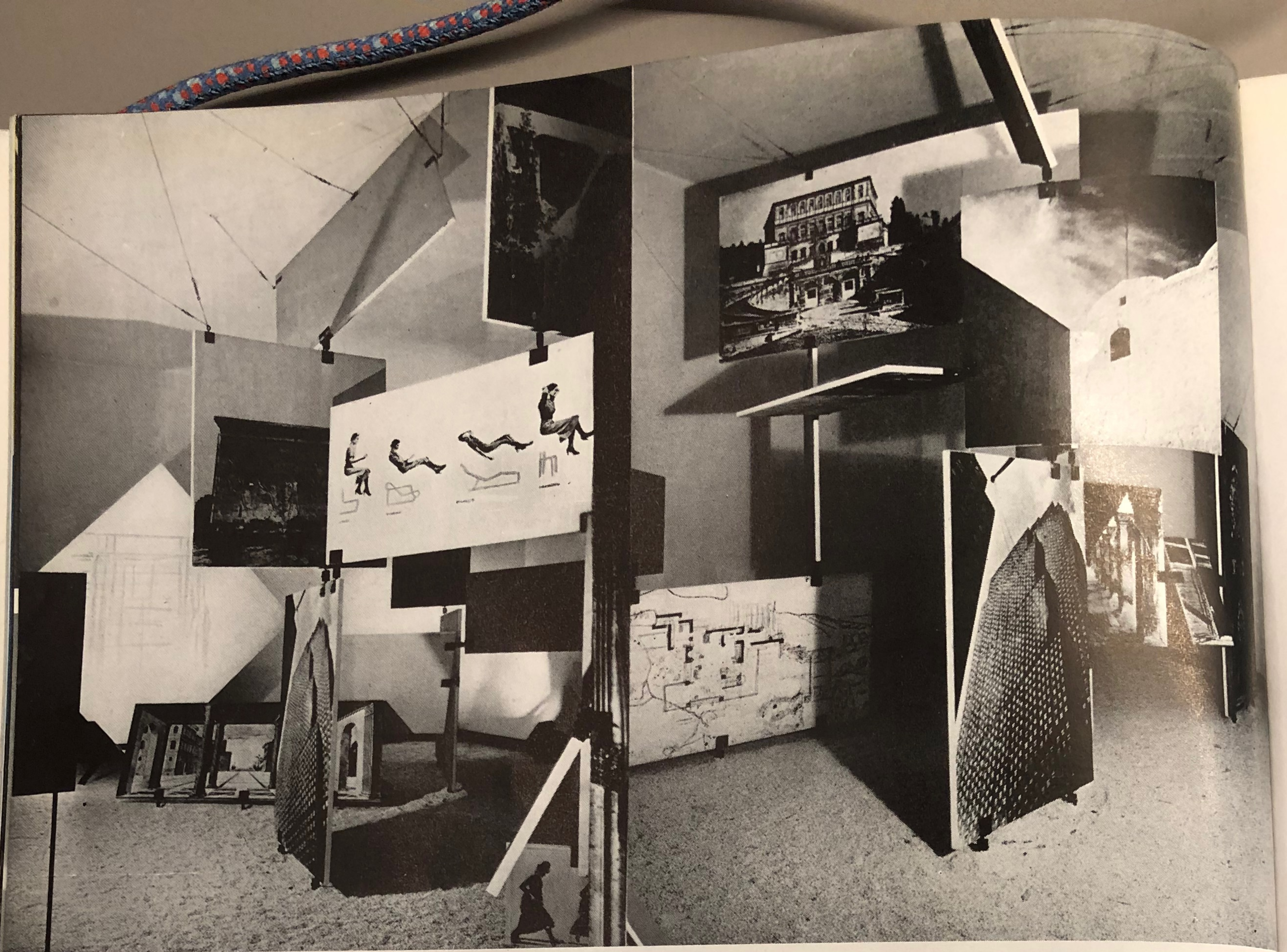
- 37 C.N.A. (Compagnia Nazionale Artigiana—National Handicrafts Company)

foreign exhibitions (upper floor)

- I Britain
- II Spain
- III Austria
- IV Finland
- V West Germany
- VI Netherlands
- VII Sweden
- VIII Orrefors glassware
- IX Belgium
- X France
- XI Robin Day
- XII Denmark
- XIII Switzerland

- u v sales office
p p post office



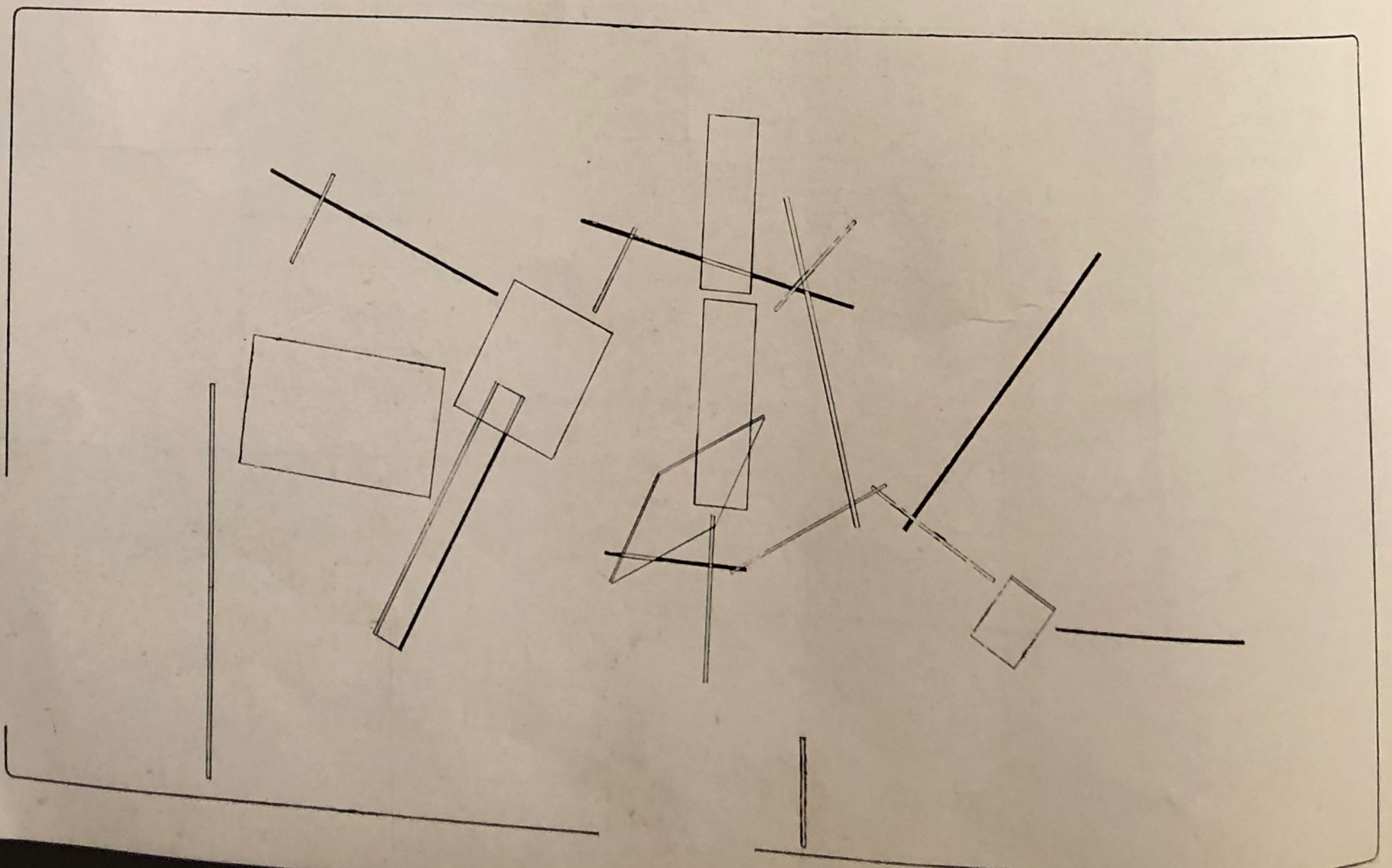


Ernesto Rogers' exhibition of Architecture, the Measure of Man occupies a room that is all white even to the gravel floor. Rogers' plan is reproduced below. His collaborators were Gregotti and Stoppino.



turnbuckles, panels, and slats: the architectural sections

The memorial exhibition



These, the most extensive sections of all, cover practically the whole range of present-day architectural interests. Professor Argan's history of the modern movement, set up by Labo, Gentili, and Veronesi, leads to Rogers' presentation of *Architecture, the Measure of Man*. On the erratic panels of this white room we see how man's building has been adapted to his constant physical but changing spiritual dimensions.

Next "Urbanism" opens in a dark room, where by sinister light one sees through simulated arches the picturesque but foul slums of Italy. Emerging into daylight, the achievements of modern community

planning are presented in models and photographs by Astengo and Bonfante. Passing from the general to the particular, one enters a kaleidoscopic, painted grove complete with fountains and garden sculpture—the beginning of *Dwellings* (below). This grove painted on vertical slats dissolves and regroups itself as one walks through it, and as a fantasy in the colors of spring and autumn combined it gives a lift to the spirits. A touching interlude is a memorial to four young architects, Pagano, Giolli, Persico, and Terragni—whose deaths during the war ended careers that had already left marks on architectural history (opposite, bottom left).



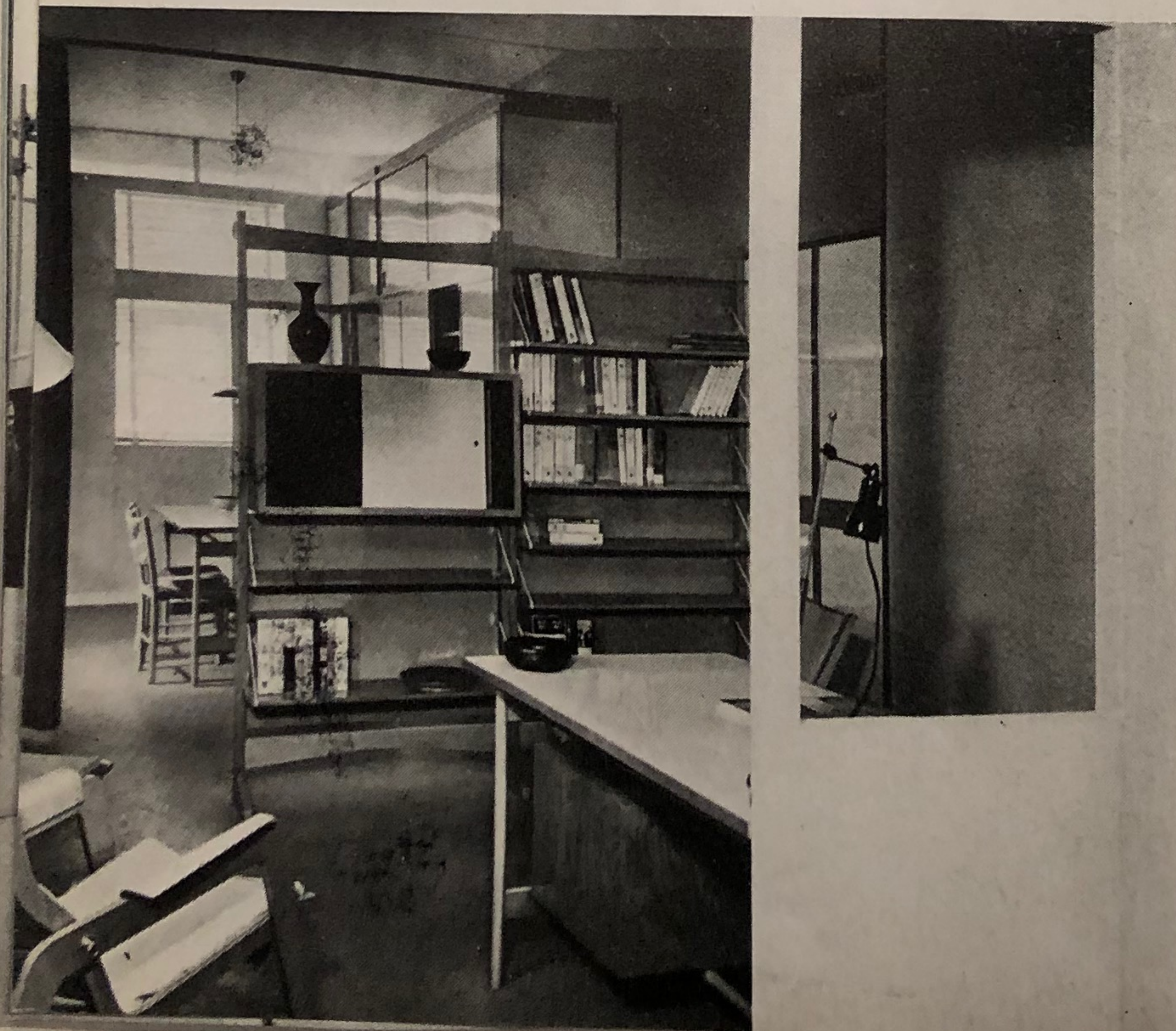


Left: cabinetry by Casali tempers a small apartment for 3 by Castiglioni and Bravi. General design of the Dwellings section is by Professor Nizzoli and painter Buffoni, with Bernasconi, Giordani and Fiori collaborating. Right: demountable outdoor furniture. Far right: a furniture display by Ulrich and Calderara.

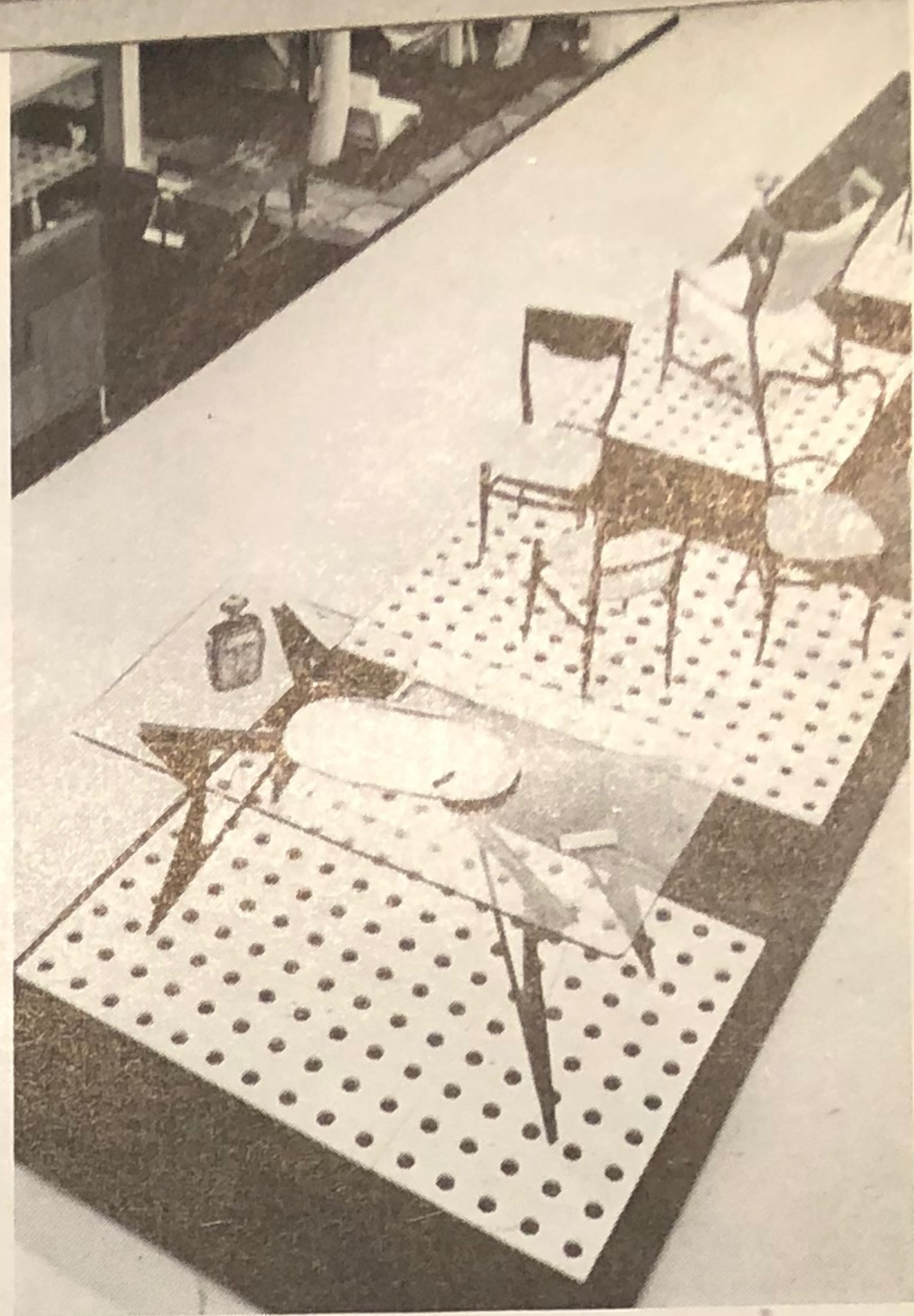
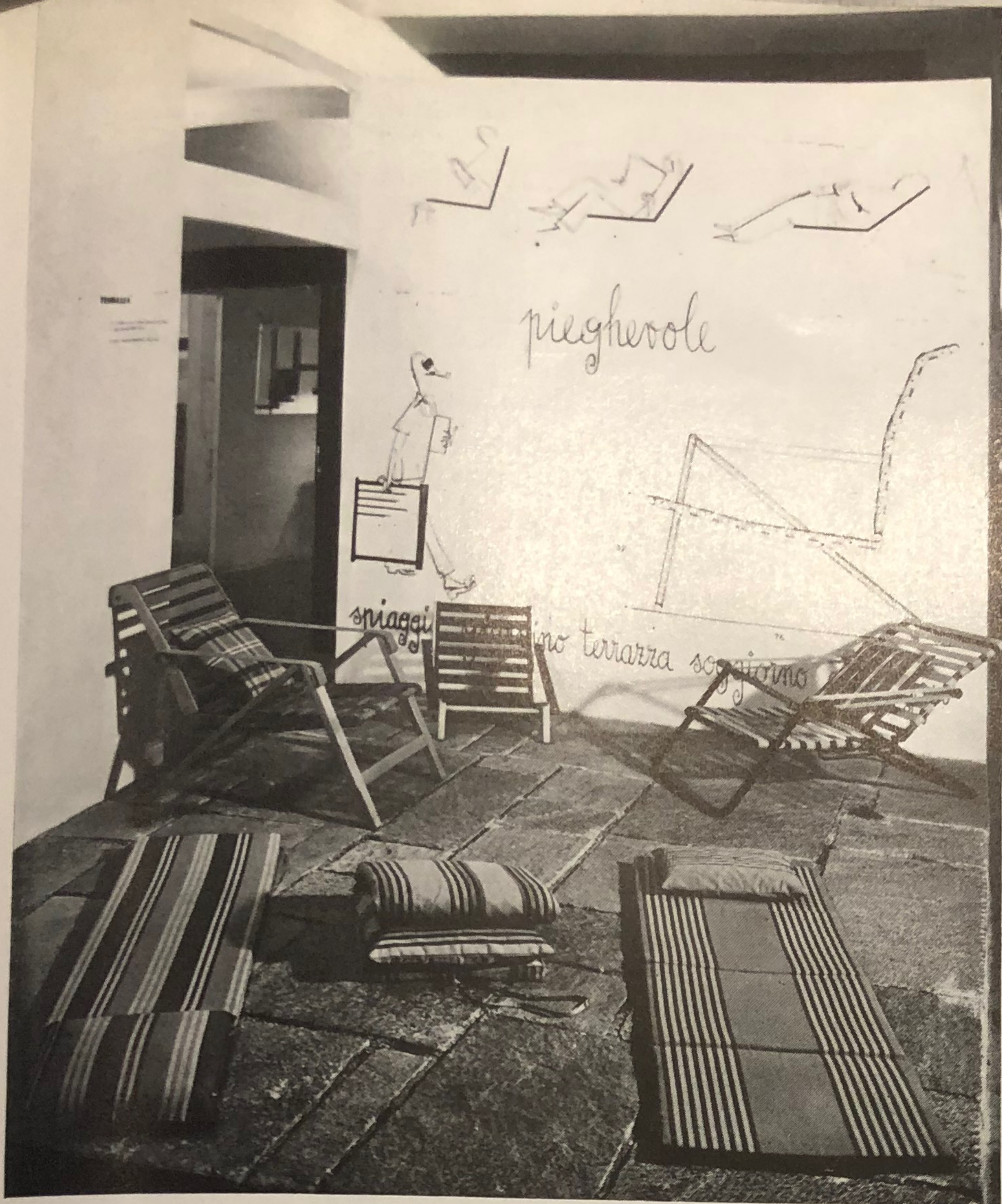


model apartments and furniture

Dwellings (Abitazione) include a series of full scale apartments for one to four occupants. These are simply and rationally furnished, not tailored to austerity budgets but by no means luxurious. Italian living habits differ somewhat from ours, but Americans could fit very comfortably into these uncluttered, colorful



Left: another view of same apartment shown above. Right: the sundered black metal tubing and foam rubber cushion components of a low-slung lounge chair by Mariani and Perogalli. Far right: beautifully articulated high backed modern desk-dining chair with arms low enough to slide under a table or desk, designed by Gariboldi and executed by Magneti.



interiors. Their lightness and ingenuity forecast the character of the extensive furniture displays. As seems inevitable in furniture collections, there is a wide range of esthetic values, some in questionable taste. But here, as elsewhere, there is a refreshing freedom from the exhausted Bauhaus influence that is dragging out its

wearisome senility in this country. Craftsmanship is superb, the touch light, the feeling for materials sure. One would have to be ascetic indeed not to enjoy some of the more frivolous enterprises in which these Italians indulge in a light-hearted approach to serious problems. If not all their experiments come off, the

average is still high—and who does better?

The architectural sections progress through a fascinating show of *Spontaneous Architecture*, the regional building of Italy as it has been shaped by sea and mountain, men's lives and work, and the materials at hand. It was planned and designed by



architects Cerutti, de Carli, and Samona, with draftsman Albe Steiner. In another wing there are adroit groups of structures, furnishings, and equipment for the Theatre, Factories, Offices, Hospitals, Hotels,

publicity, hotels, sports

The *Sports* section, shown on pages 104 and 105, is dominated by sails, propellers, tents, and dynamic wire-frame figures in well-designed sports gear. Its designers were architects Vigano and Freyrie, Milani (whose large sculpture dominates the space), painters Crippa and Dova.



A long megaphone blaring AP (advertising and publicity) is the sign for the Publicity section (above) designed by architects Carboni and Villani. It contains a brief history of the field's last fifty years, as well as an admirable collection of current work in magazine covers, advertisements, posters, and commercial printing. Its swooping ceilings, jagged canopies, zig-zagged slatted frames, and mountings may put ideas into the heads of the Art Directors' Club of New York when their next exhibition comes up for hanging.

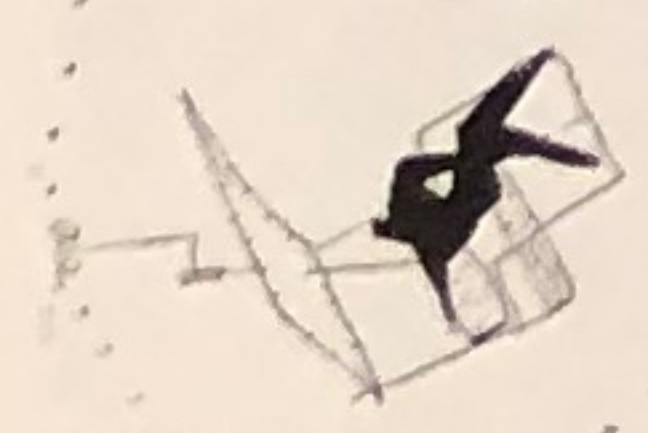
Hotel bedrooms, dining rooms, lobby, and stairs (which are suggested rather than fully realized) may startle Messrs. Hilton and Statler, but have a lightness and grace which would please all who are fed up with ponderous pretentiousness in our inns. At top of next page a group by Bega and Latis; below, by Ponti.





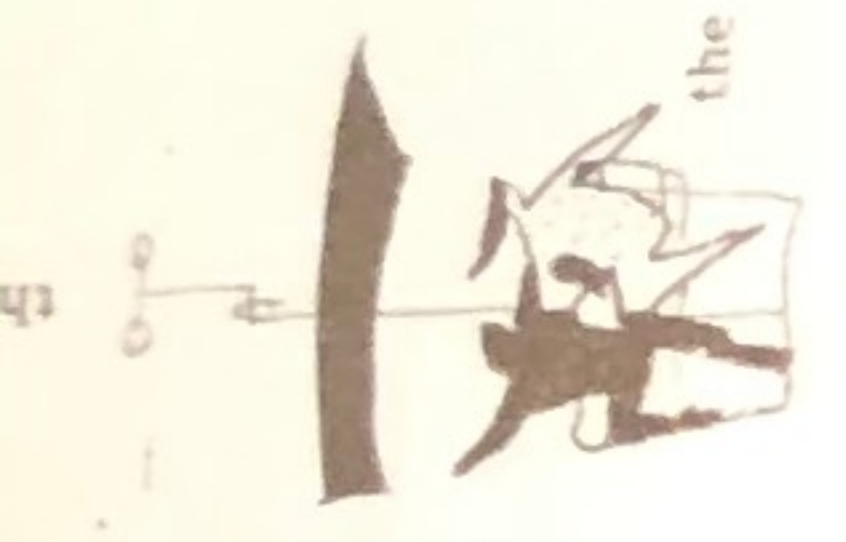
but the chair lift...

A successful exposition spares those indispensable, the spectators...



sports

most of the Tricentennial is concentrated in one building...



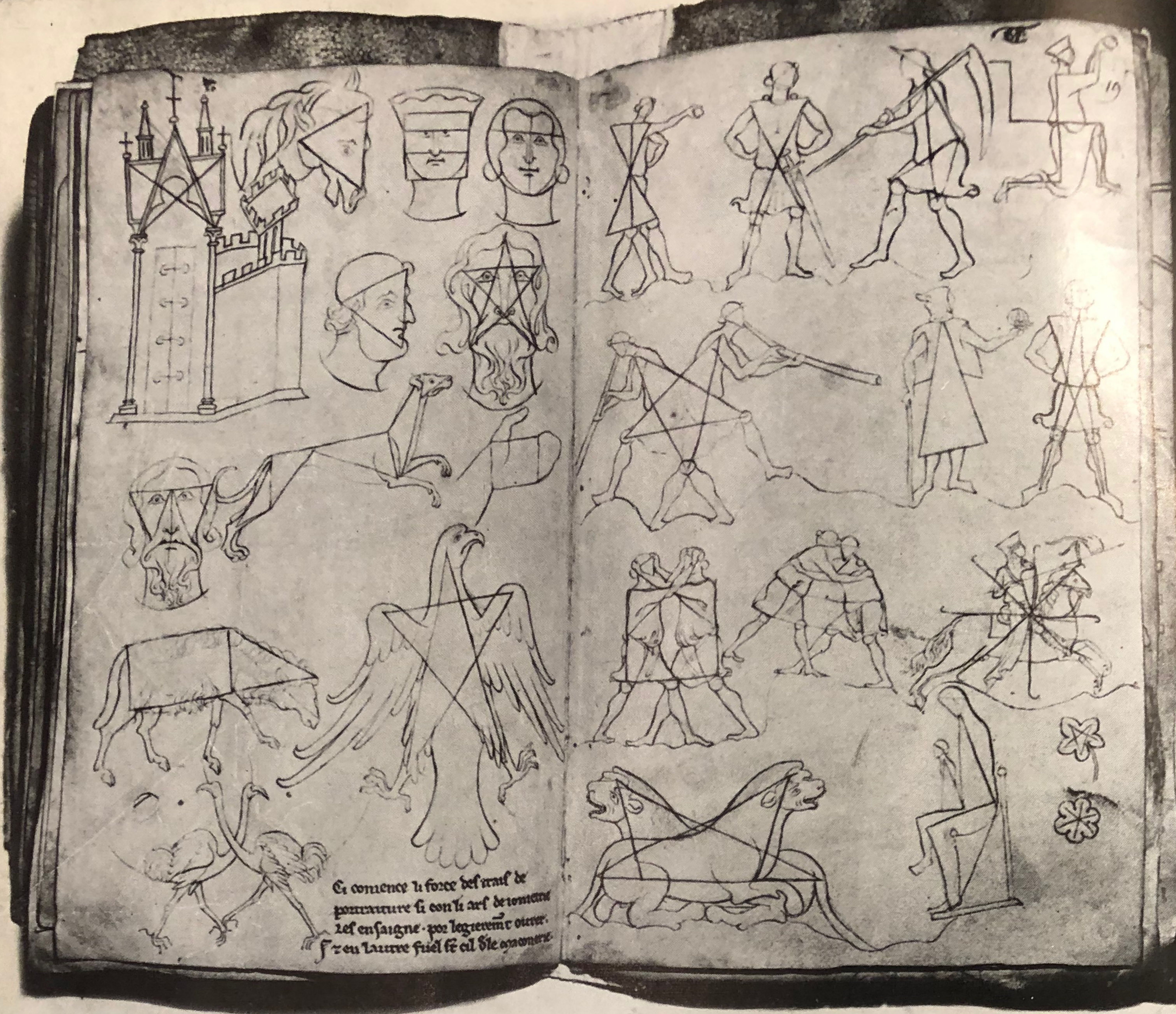
the American pavilion

enables you to tour the park the bar in the lookout tower...



...the helicopter takes off to the QT's development... without fatigue...





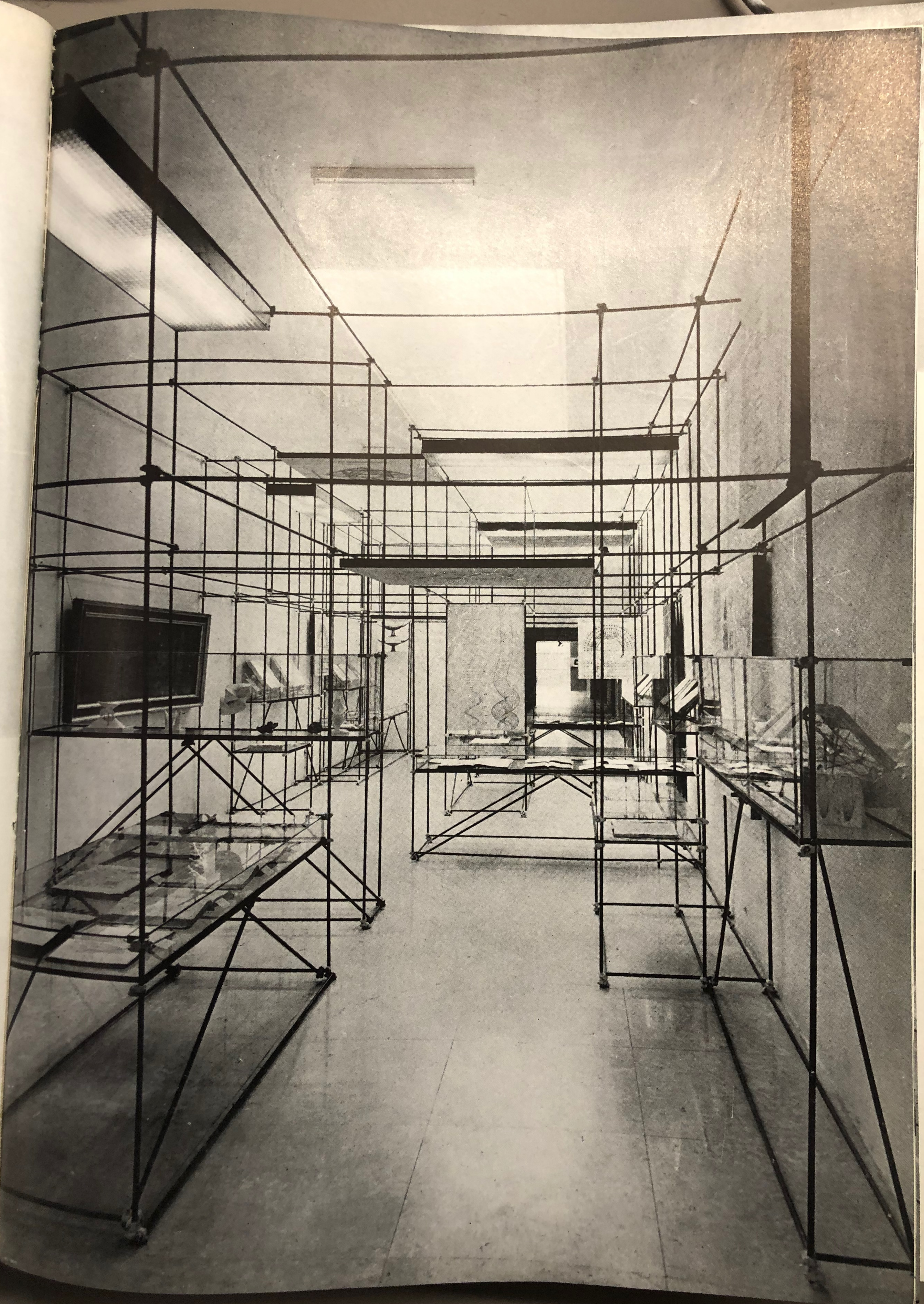
harmony and proportion

The Triennale has always paid its respects to the great arts of the past. This year it outdoes itself in what seems to me the most important gallery of the whole show, where, under the title, *Harmony and Proportion*, the records of man's efforts to rationalize the abstract theories of design are assembled with a completeness which has no precedent and may never be duplicated again. Under the auspices of the Ministry of Education, Mme. Carla Marzoli of Milan has induced the state libraries and private collectors to lend their greatest treasures, and the gamut runs from the priceless notebook of a 13th century French architect, Villard d'Honnecourt (above), lent by the Bibliotheque Nationale of Paris, to a beautiful panel prepared especially for this show by LeCorbusier on his Modulor system.

There is a manuscript volume on proportions, beautifully illustrated in the margins, by Piero della Francesca, and another on architectural design by Francesco di Giorgio Martini, both of the 15th century. The latter artist is also represented by a perspective study painted on wood, and the Cathedral of Padua has lent a similar subject in wood intarsia. All important editions both in manuscript and letterpress of the works of Vitruvius, Alberti, Serlio, Palladio, and Durer are here in their majesty, with an impressive collection of incunabula including the mathematical treatise by Pacioli on which da Vinci collaborated. The key mathematical treatises affecting design are present—Euclid, Galileo, Copernicus, Kepler, Einstein—in their first editions, and the key studies of the theory of music. Modern

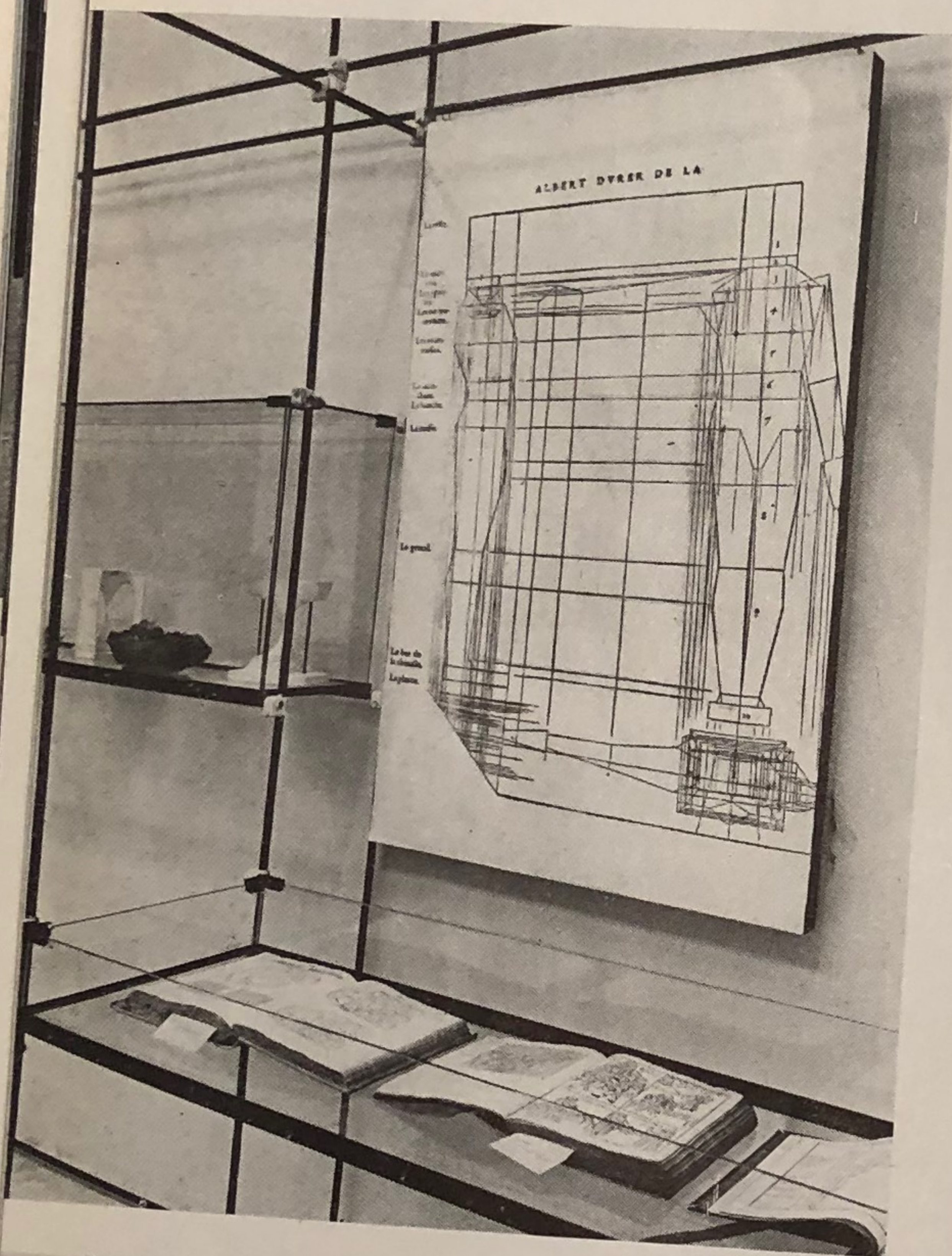
works include those of Kandinski, Ghyka, Gliza, Wittkauer, Hambidge, leading up to LeCorbusier's panel.

Most exhibitions of old books have a depressingly mortuary character, an effect of "viewing the remains"; but the young architect, Francesco Gnechi Ruscone, has installed this matchless collection in a "jungle gym" labyrinth of glass and black steel rods, interspersed with photographic enlargements, as vital and dynamic as the subject of the exhibition itself. All its proportions are developed on the "golden section" theory of the Greeks and Jay Hambidge, which may account for the effect of pure logic in its intricacy. If our generation is ever again confronted by such a demonstration of man's persistence in analytical exploration of the bases of order as this collection, it will be lucky.



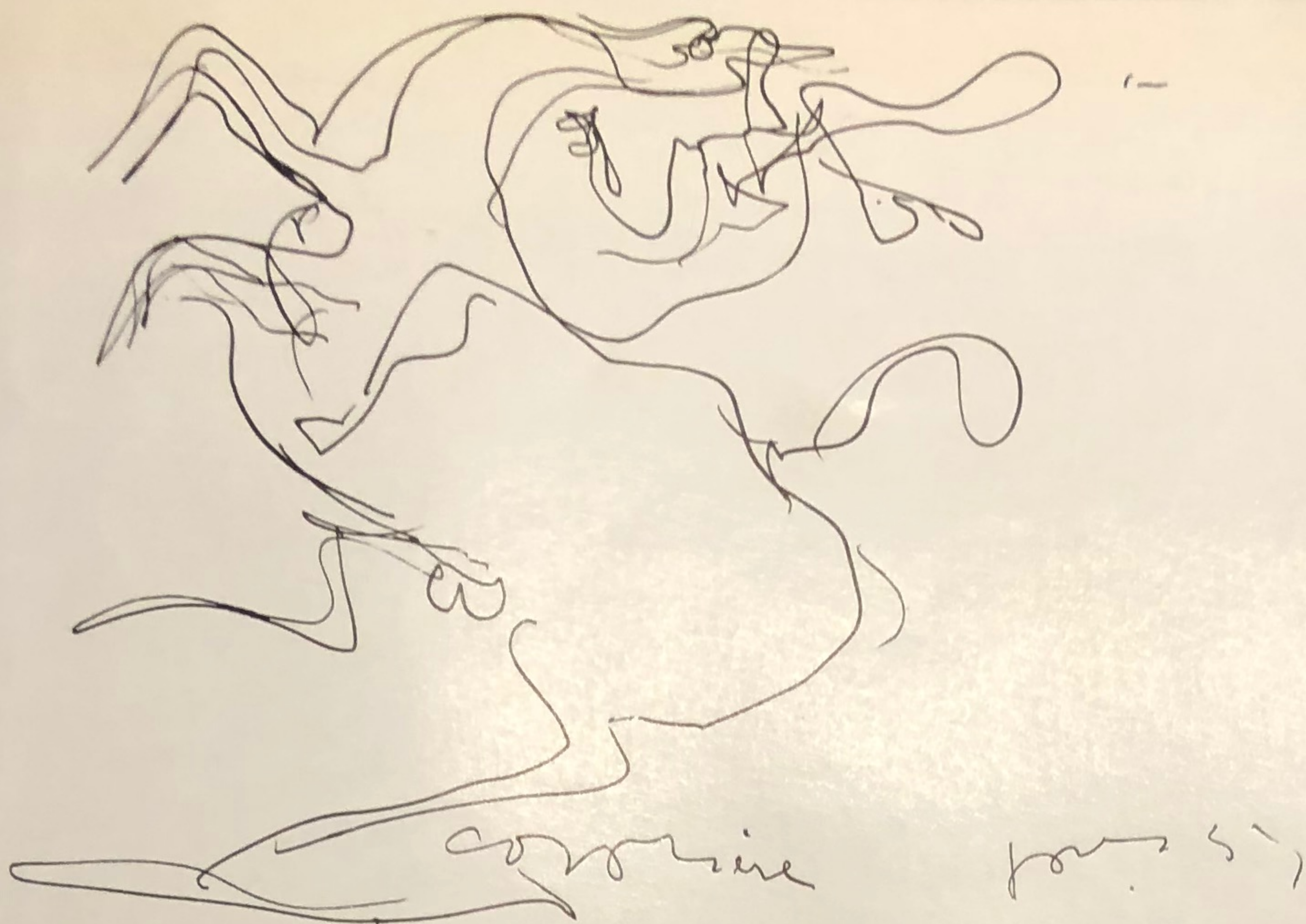


Top to bottom, in the glass and steel labyrinth held up by standard connecting clamps: a blown-up Kandinsky drawing used as a ceiling panel; a 15th century analysis of human proportions, by Durer; renaissance studies of antique architecture and vases.

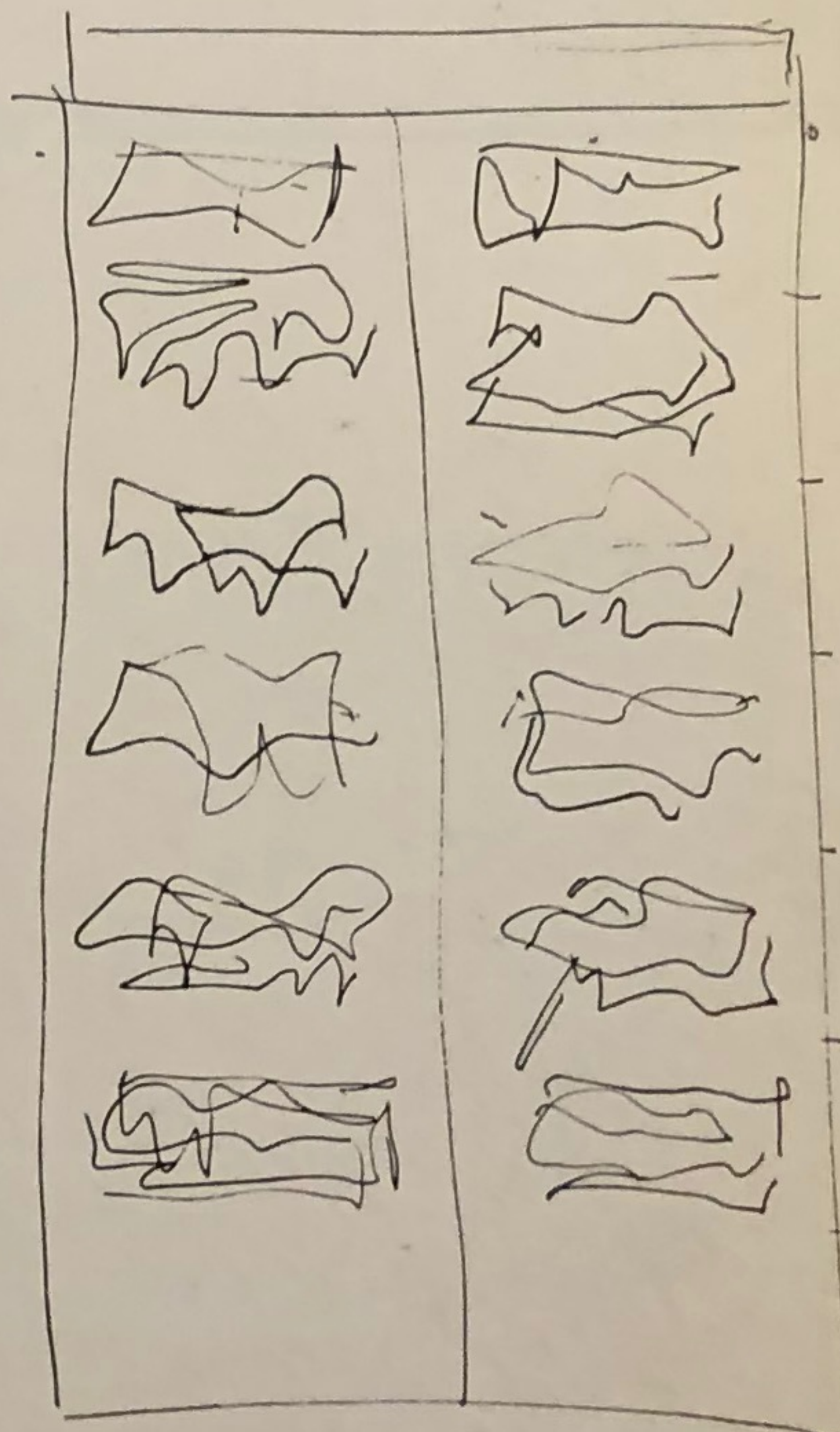


Fontana and the Duomo competition

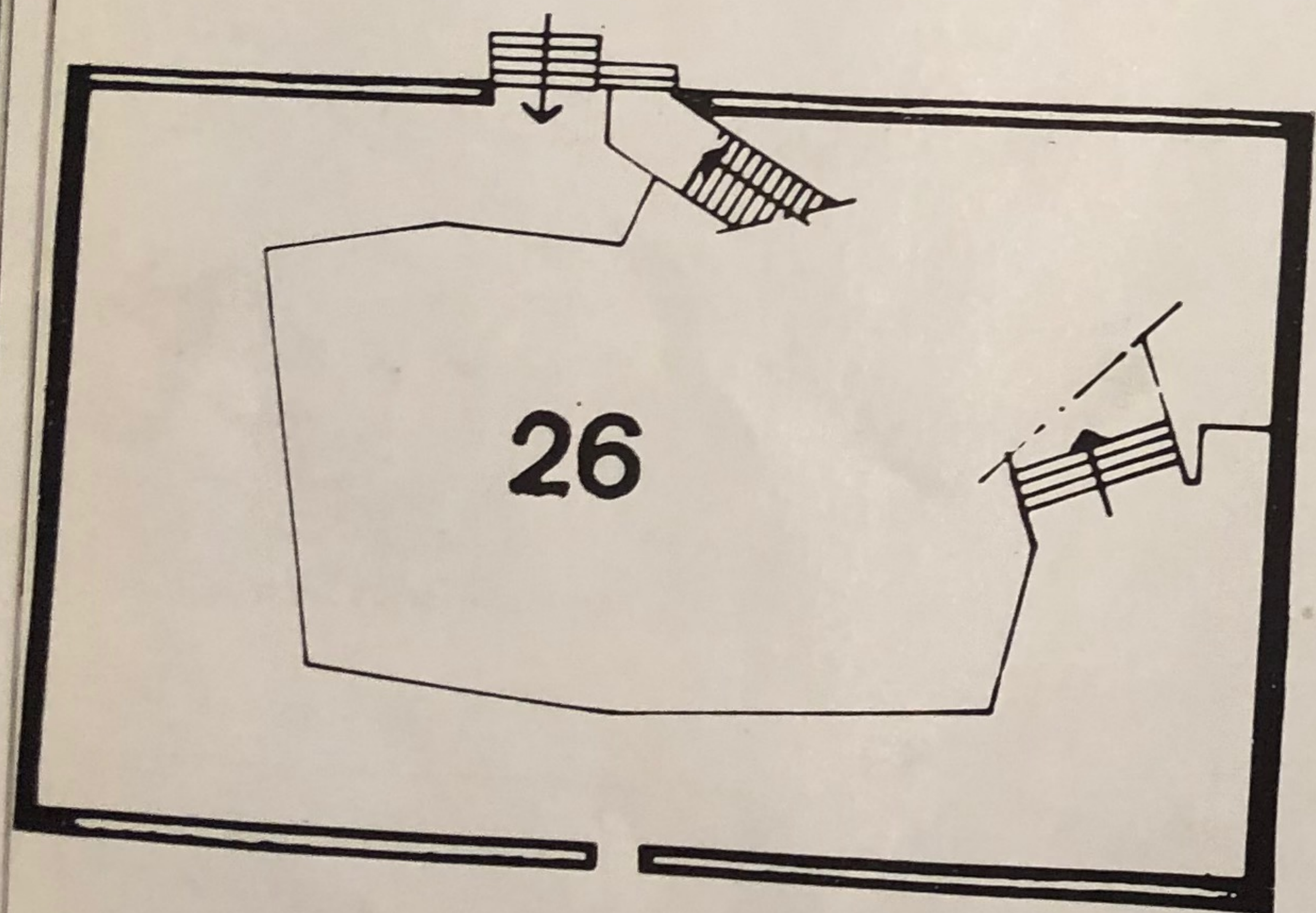
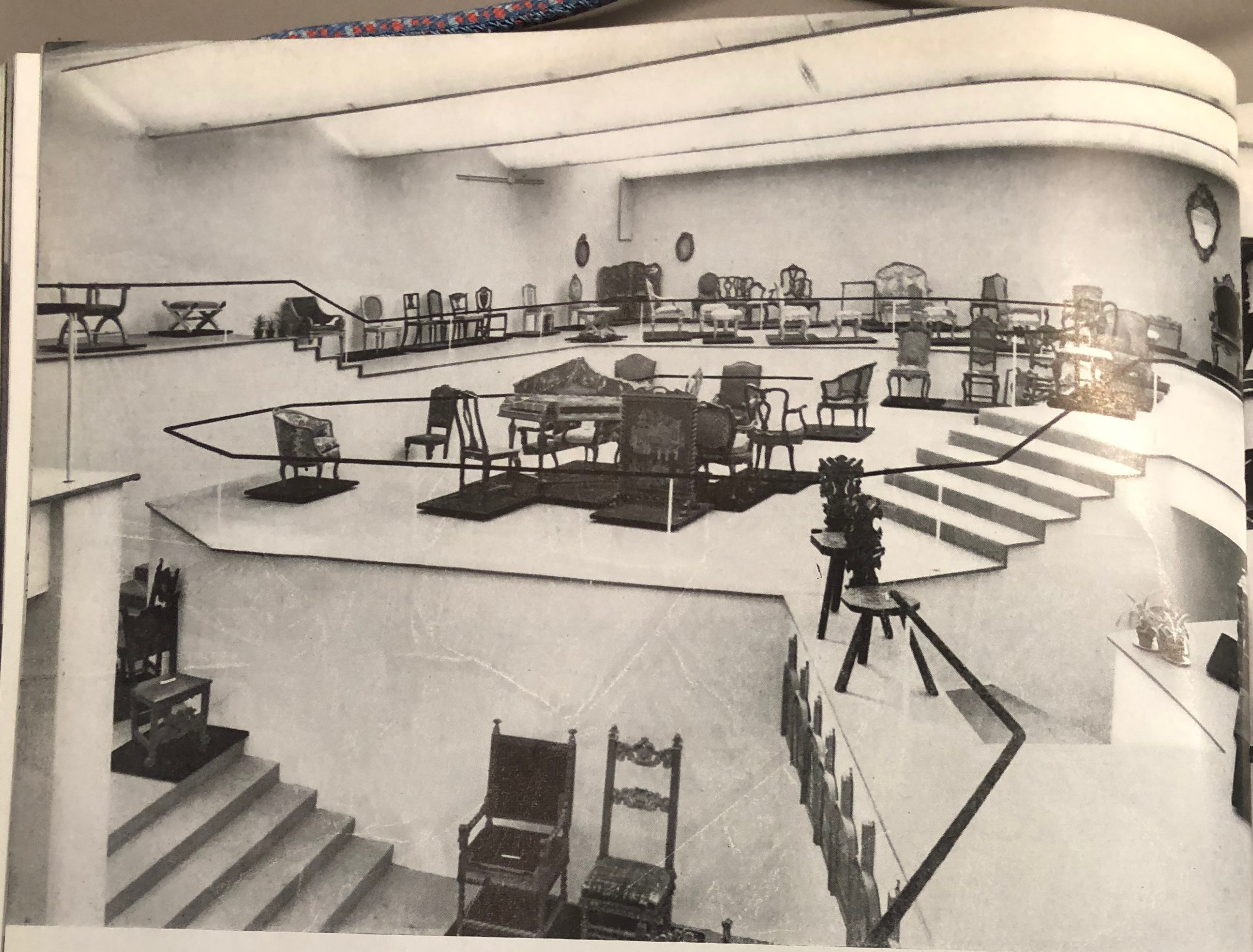
Circumstances permit the Nona Triennale to include the Concorso Duomo—stained glass and sculpture submitted in competition for the Cathedral of Milan. Most important are models for a new pair of bronze doors, and of these the outstanding entry is that of sculptor-ceramist Lucio Fontana, also designer of the swirling neon fixture in the stairwell (pages 94-5). This nervous, dynamic artist has here a subject worthy of the power that seems to burst the bonds of a mere vase or platter, and his flame-like forms are as startling as those of della Quercia or Ghiberti must have been in their day. All the competition entries are competent, some admirable, but Fontana's blankets the others like a major detonation. It is so unexpected, in fact, that it would take an uninhibited jury of churchmen to recognize its pre-eminence, and I am afraid we'll never see it glittering in gift bronze on the Duomo facade.



Fontana's reliefs are almost entirely three-dimensional, disregarding but not out of harmony with the classic renaissance panels and pilasters of the arched door frame.



Fontana



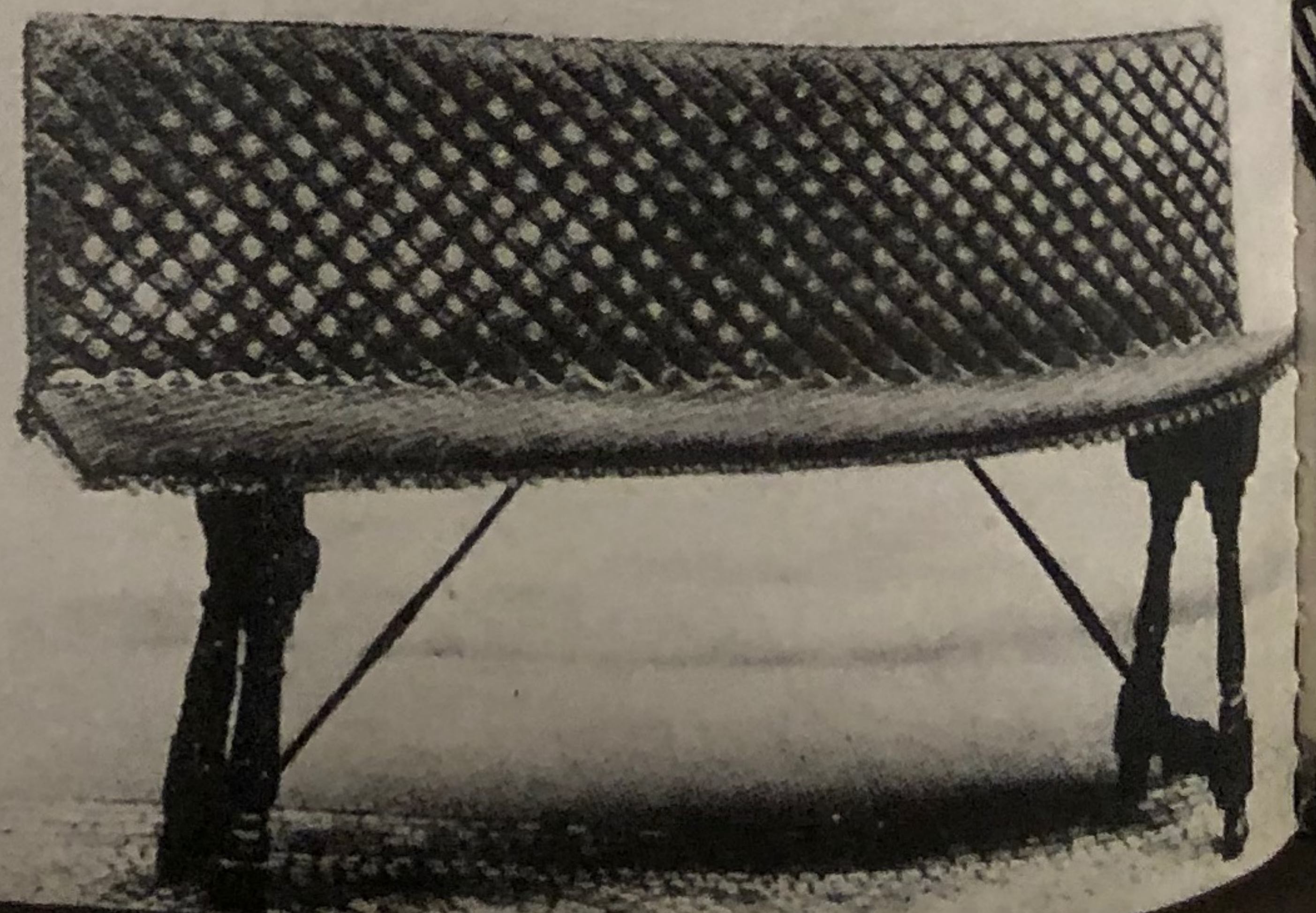
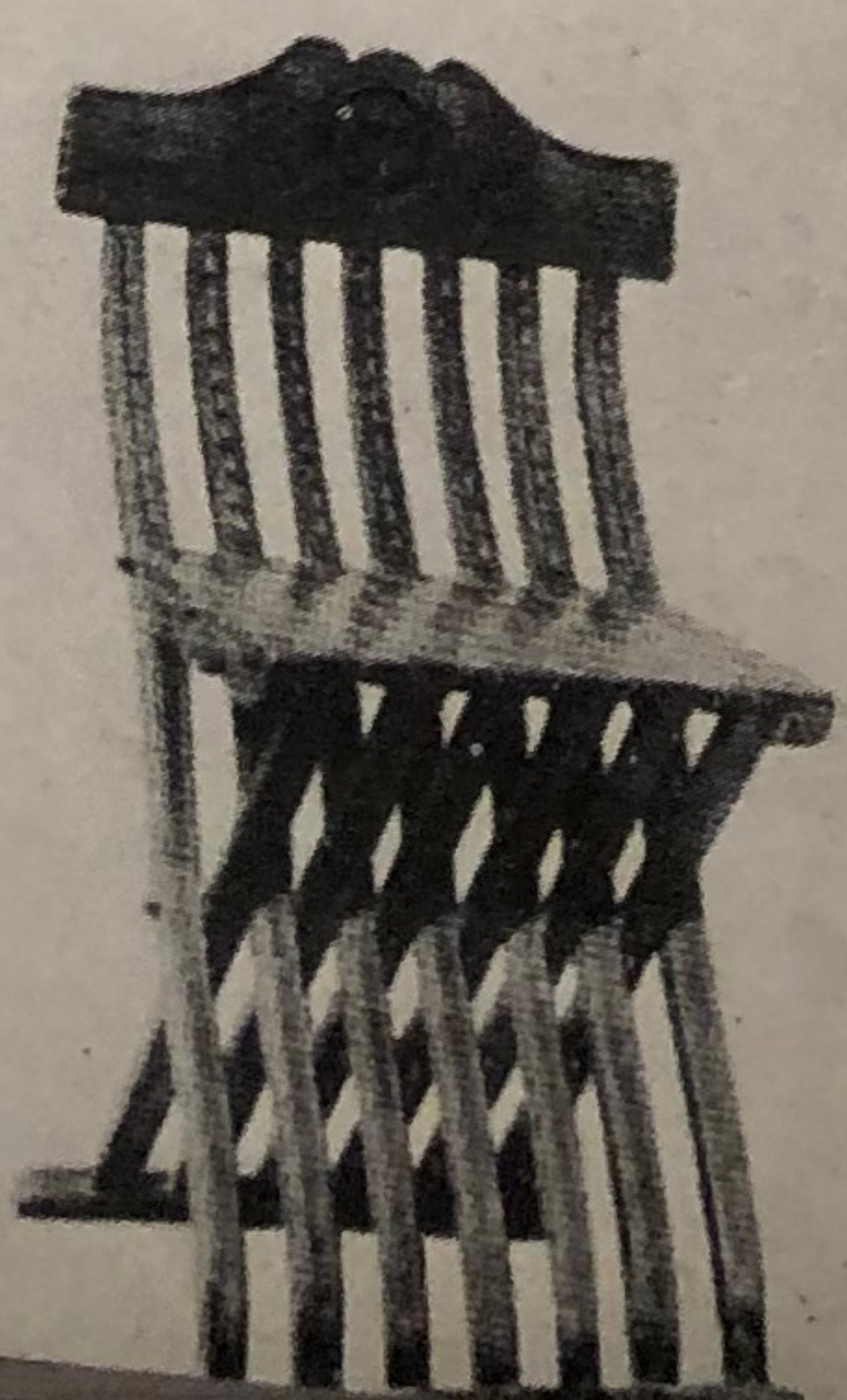
At a time when so much ingenuity is lavished on novel ways of supporting the human body as bent twice at right angles, the section of the Triennale devoted to *A History of the Italian Chair* through two thousand years has a peculiar interest. It is, in fact, a chastening and illuminating experience. Just as libraries were ransacked for the *Harmony and Proportion* books, so the museums and palaces of

VIII

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XVI

XVI





the Italian chair through the ages

Italy have lent their finest treasures for this collection of 160 chairs, armchairs, settees, sofas, thrones, and stools assembled by Licia Collobi Ragghianti.

The human body being reasonably well standardized as to dimensions, there is no wide range of scale among the items, though some of the ducal thrones must have made their standard-sized occupants look painfully insignificant.

But so many little pedestals for the human posterior might easily have formed a tiresome series if they had not been arranged with refreshing skill and variety by architect Ignazio Gardella. The visitor follows a labyrinth that provides diverse spaces and numerous levels, showing the exhibits in changing settings and never all at once. It is interesting to see that Pompeian designers anticipated Florence Knoll and

George Nelson in the use of small square rods, but had the advantage of bronze, which probably was gilded but now has a beautiful green patina. And modern gadgetry is outdone in an Empire concoction which appears to be a solid circular table but disintegrates into a desk and desk chair. All the many units of this unprecedented collection reflect the tastes and mores of their times, as does all authentic

XIX

XIX

XIX

XIX





XVIII century stool from Bergamo — ornamental fantasy by simple peasants.

the Italian chair *continued*

design, and drive home the momentous truth that no matter how you hold it up, the horizontal portion of the seated figure is most comfortably sustained at about seventeen inches above the floor. Fortunately a fully illustrated 226-page catalog records this survey and will be an invaluable document.

the gallery of glass

Glass making having been a major art of Italy since long before the medieval islanders of Murano used to repel invaders with blobs of hot glass on the ends of their blowpipes, it is fitting that glass should have an important place in the Triennale. The place is a long gallery (upper right) glassed in above the arcade of the restaurant—a very pleasant place to lunch or dine in the open, by the way. Here this most fragile and exquisite medium for design can be seen against a background of flowers and foliage of the park, in strong daylight, over a violet mosaic floor under a Thermolux ceiling, and it becomes delightfully flowerlike itself in this setting. Designers of the gallery are architects Menglie and Reggio, and Professor Palazzo.

Much of the exhibition will be familiar to those who have seen the very complete and representative collection in the *Italy at Work* show, especially as it was installed by Meyric Rogers in the Art Institute of Chicago, but others will be surprised at how naturally a contemporary spirit has found expression in so traditional an art. Even those ancient marvels of ingenuity, the Murano figurines, have become gracefully stylized as in the regional costume pieces by Seguso, and the forms and lines of both Murano and Empoli possess the simplicity and restraint that reveal the modern mood of their makers. Not that we find here the chaste classicism of Orrefors or Steuben—Italians, prime inheritors of the classic tradition, are never classical in that derivative sense. They must always be fanciful, they cannot do without color and brilliant color, but these very characteristics expressing themselves in an unselfconscious modernism are peculiarly adapted to a delicate medium which after all is anything but monumental.

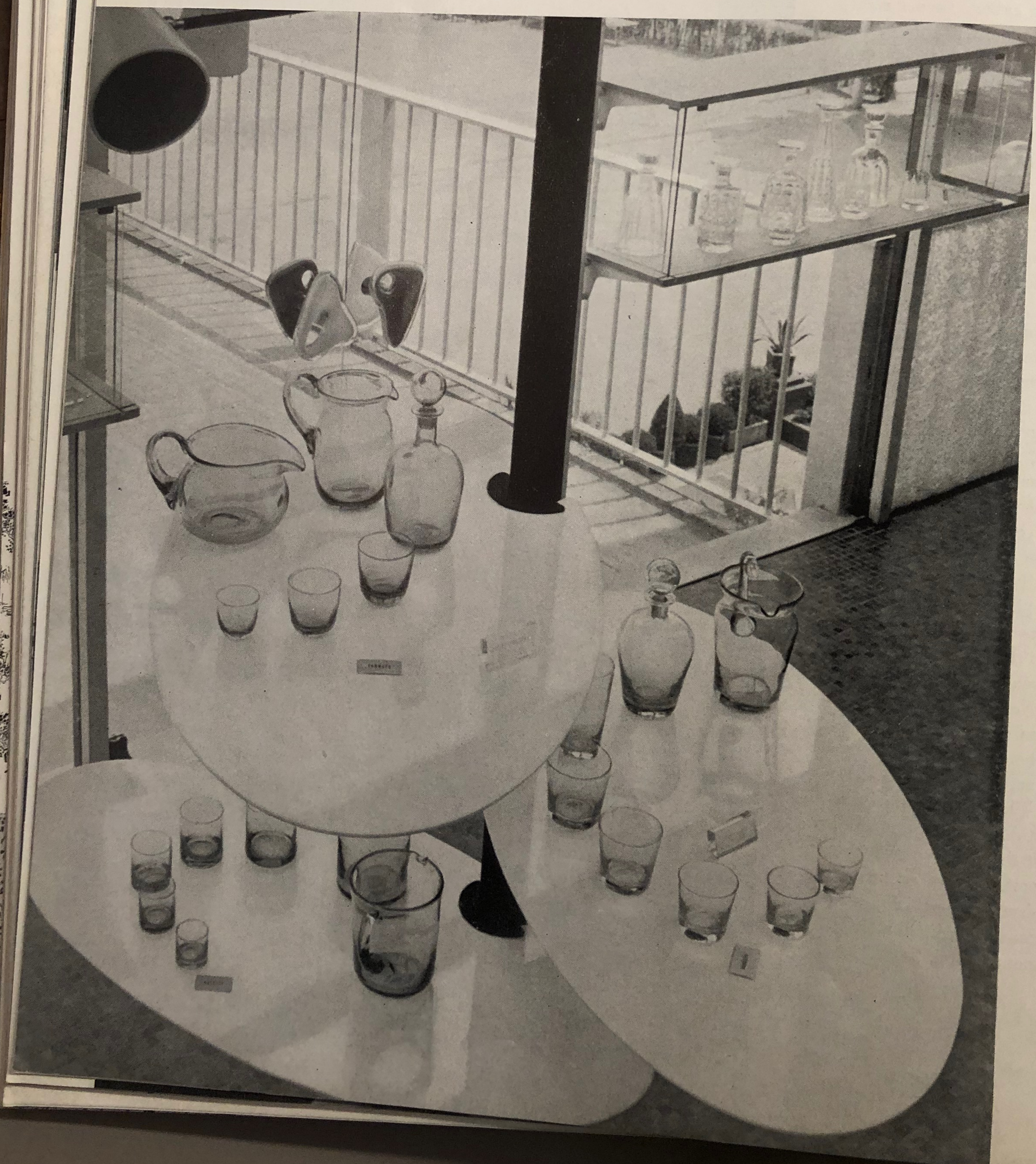


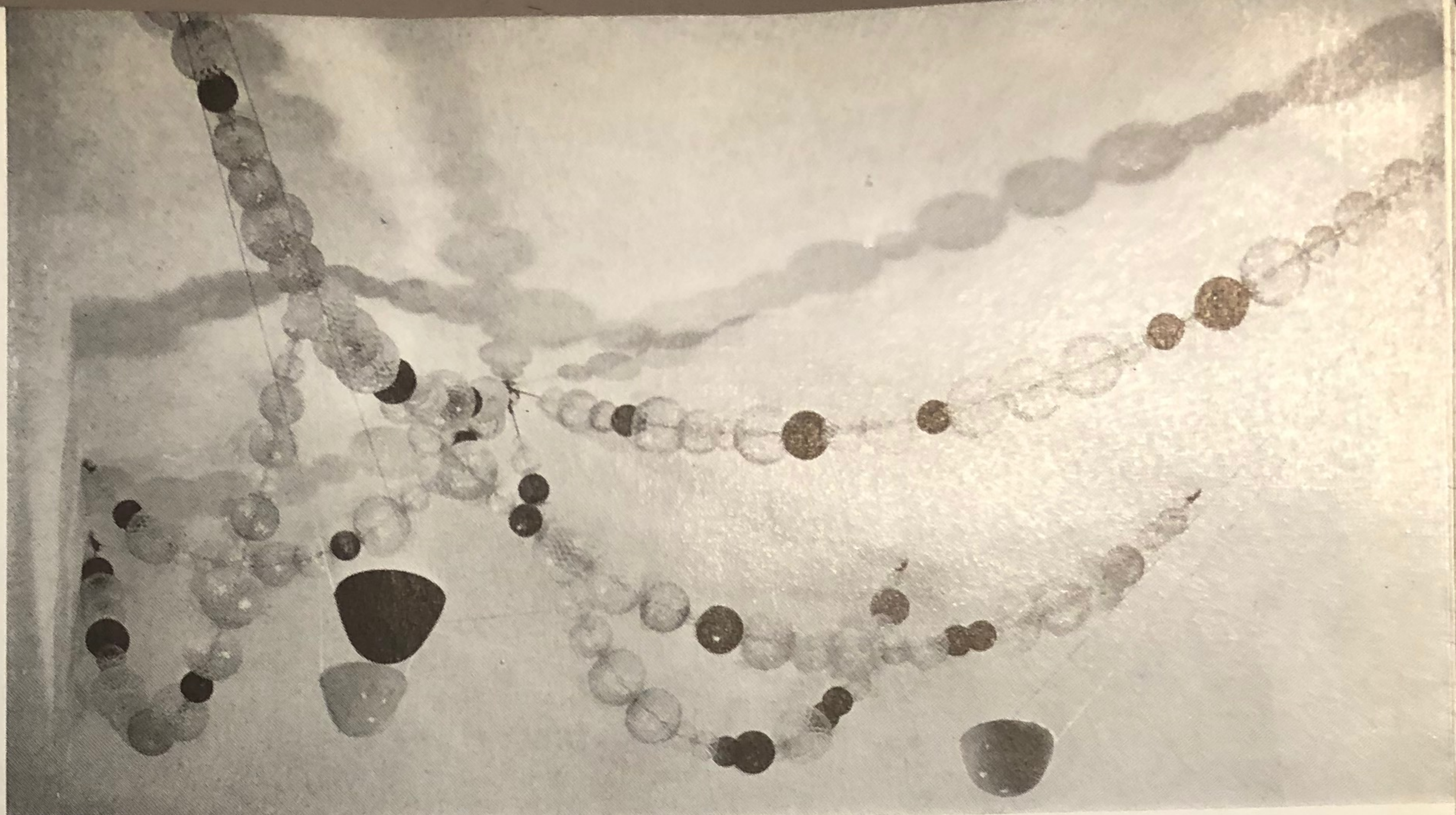


the gallery of glass, lamps



Characteristic devotion to the material is shown in the wholly new pieces by S. Eduardo Poli from the Seguso furnaces. These flowing shapes in translucent gray greens shot with lights seem to have barely detached themselves from the blowpipes that made them. Here are the marks of the tool, a triumph of craftsmanship.



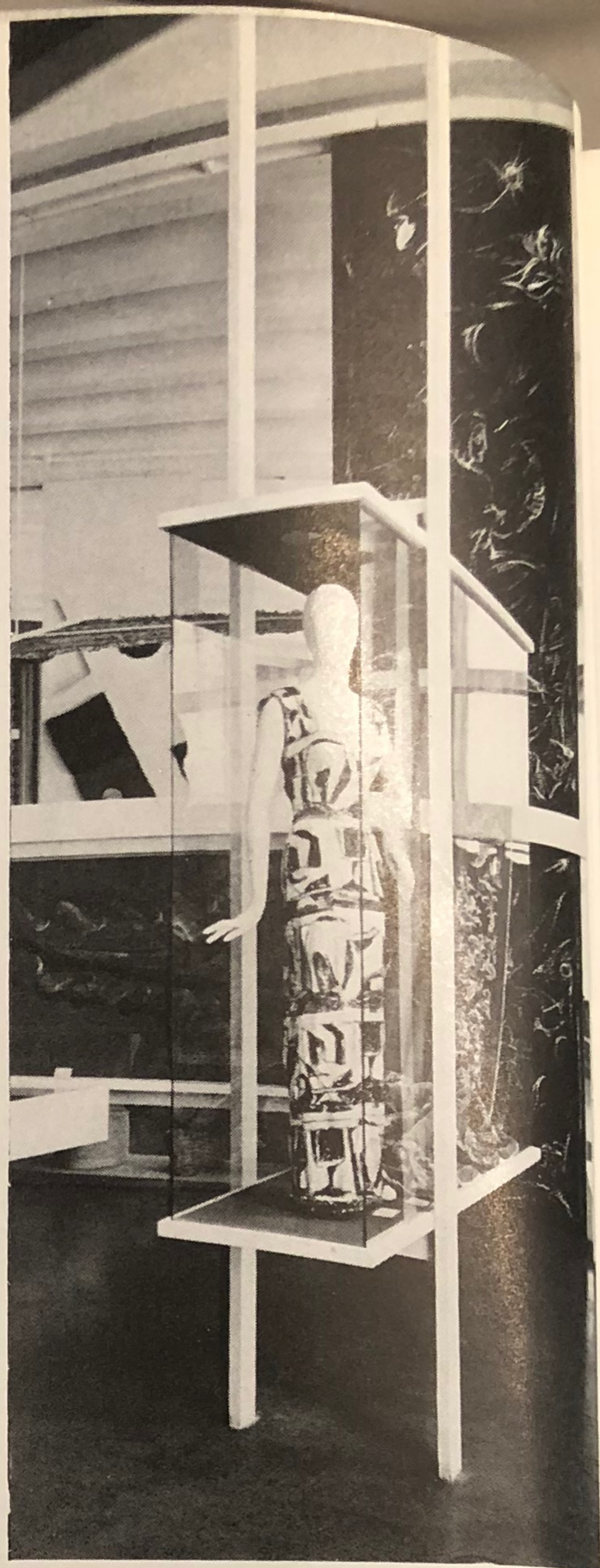


The lighting section is a model of clarity, and light-hearted as well. The finesse, fantasy, and extreme economy of Italian lamps (economy in use of electric current) are already well known, as well as their ingenuity with regard to weighting and adjustability. The exhibition, designed by architects Achille Livio and Piergiacomo Castiglioni includes working diagrams. At left is one of the more playful items, resembling a cluster of many-colored mushrooms or umbrellas, on a stand complete with handle, by Sarfatti of Arteluce.



The influence of Gio Ponti is felt throughout the Nona Triennale as in so many of its predecessors. He was responsible for the ceramic section and thereby brought on his head some acid criticism. It is clear to anyone familiar with the field that in selecting exhibits Ponti has exercised his own highly personal taste, and the result is a stimulating collection marked by conspicuous omissions and distortions. Those artists with whom Ponti is thoroughly in sympathy are fully shown—the great Gambone, the passionate Fontana (opposite page), Sassu, and the young Fabbri whose work seems generally in the mood of Picasso's *Guernica*. But it is surprising that the most sensitive sculptor, Melotti, should be represented by a group of rimmed objects resembling elongated silk hats as big as umbrella stands; Cascella's abstract art is better shown in the architectural section, and many younger men are not present at all. But Ponti serenely follows his own somewhat erratic light, and appears again and again elsewhere in the show: in the glass section, with his brilliant exercises in simple form and bright color; in the metals section, with his tableware in stainless steel; and throughout the furniture and interiors sections. One of his most striking works in his present facetious mood is a secretary of severe lines (upper left) which he has had Fornisetti cover with enlargements of architectural facades in black on gold. I, for one, am grateful for this proof that gaiety and elegance can still survive.

Italy produces wonderful textiles but you aren't impressed by that fact in the textile section—one of the least satisfactory in the show—though the presentation, combining angled panels stretched between the ubiquitous turnbuckle-tightened cords of the Triennale is ingenious. The installation was designed by architects Tedeschi, Ponti, and Mariani (lower right). It might be thought that jewelry, too, would offer difficulties of display, but these have been surmounted by providing the tiny exhibits with a dramatic plane of reference—jewelry as it appeared in other cultures than ours (page 118). The metals section (page 118) becomes a properly scintillating area highlighted by the beautiful work in brass of Ferarri of Brescia and Lacca of Milan, and the unique achievements in enamel on copper by the gifted de Paoli of Padua. All in all, the Italians are able to assemble a range and quality of craftsmanship in many fields that no other nation in the world today can challenge successfully.



Far left: Ponti's desk covered with black and gold architectural facades; left: Italy's burgeoning fashion industry represented in the Textile section; Right: sculptural ceramics by Lucio Fontana, the same who designed the spectacular floating light lines for the stairwell of the Palazzo dell'Arte.



Far left: Bookracks are an Italian specialty; this in blond wood with adjustable troughs, held by pressure clamps between floor and ceiling. Left: Cheti prints in the textile section. Right: Ponti's mosaic table of burl veneers invisibly joined, a good example of Italian craftsmanship and rich materials.

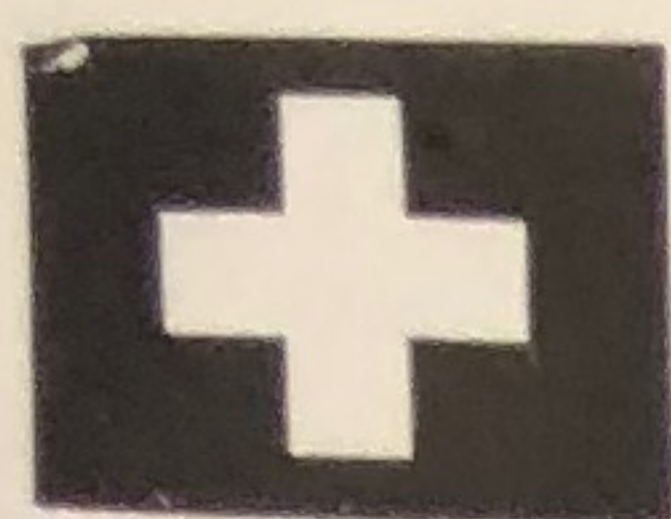


The Metals section uses white draperies as a foil for a brass door, a fluted aluminum panel. By painter Muratore and architect Olivieri.

The Jewelry section; beautifully made cases, blow-ups, a pastel panel by Taiuti. Designers were architect Angeli, painter Zimelli.



the foreign sections



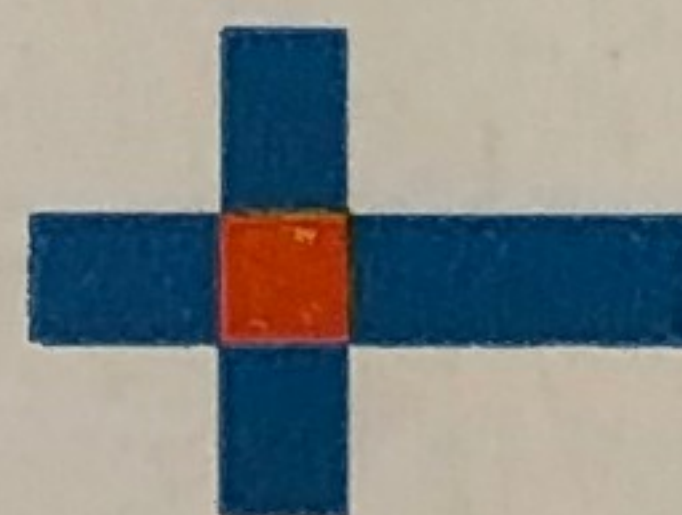
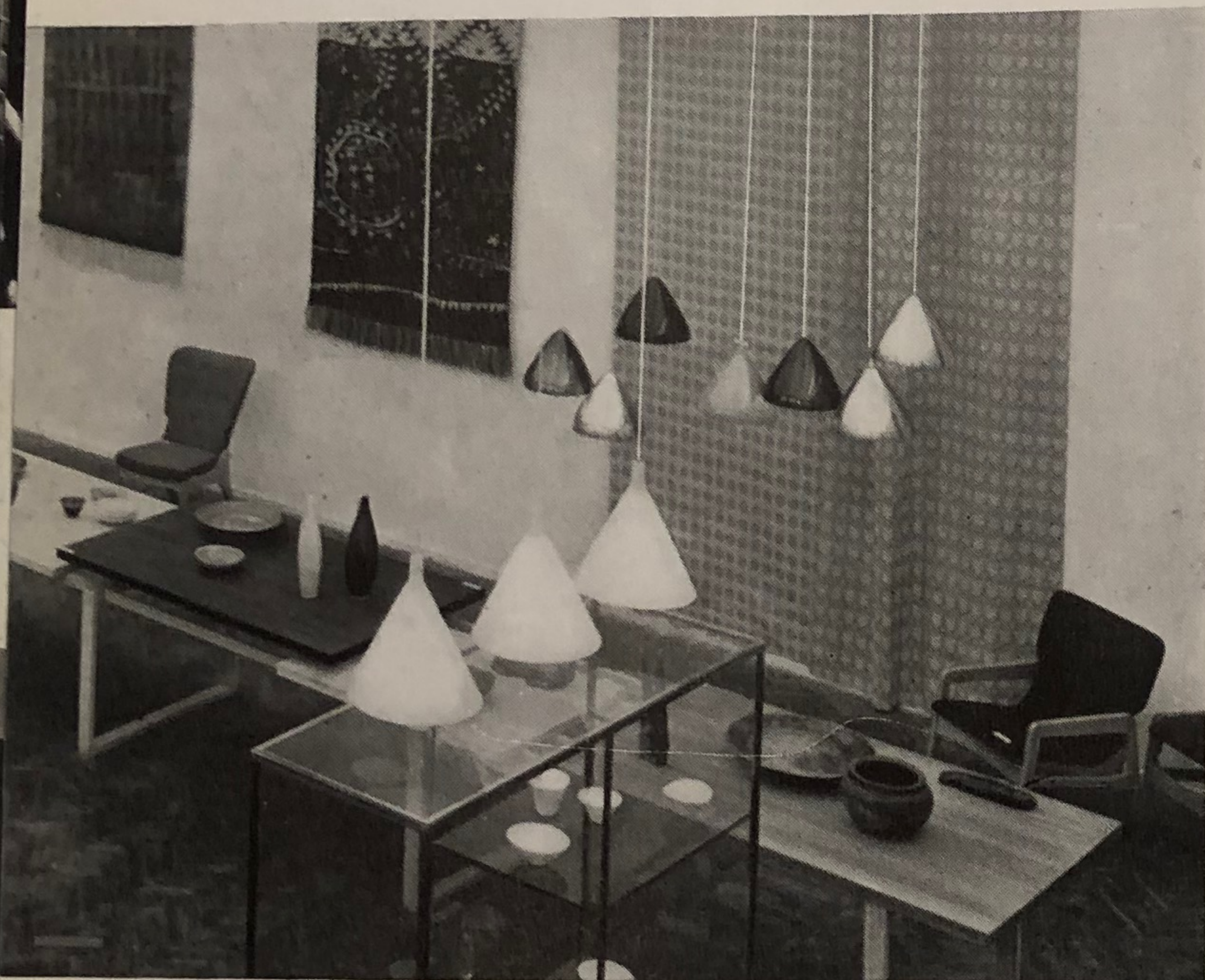
Nowhere can one find so valuable an overall survey of European production today as at the Triennale. It shows Europe closely united in the arts; national differences are less evident in the exhibits than in their settings. For instance, Finnish design is not so severely simple, Belgian so lushly opulent, as their dis-

plays would indicate. Most original of all is Max Bill's presentation of his land of snowy peaks and green valleys; in a black room, a group of black cylinders rise to waist height, and in their depths the beautiful products of Switzerland are seen like treasures tossed into wishing wells—the only light source in the room.





In Denmark's section, rimmed by silver, porcelain, other handicrafts, several hand (Finn Juhl) and factory (Hansen) chairs stand on a platform of stretched canvas. Organizer was P. Wonsild; designer, Erik Herlow.



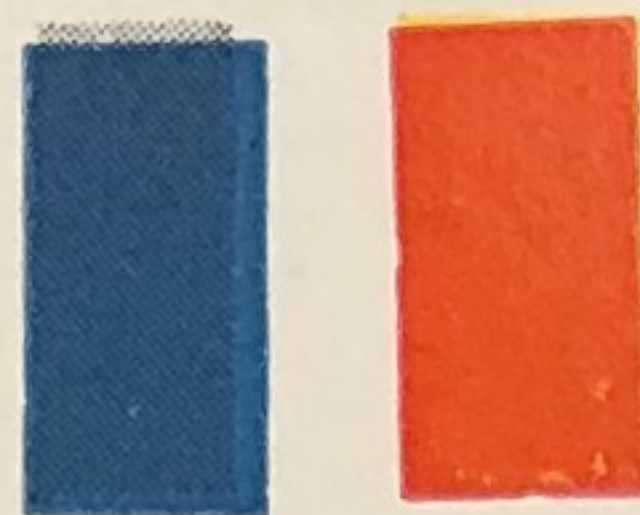
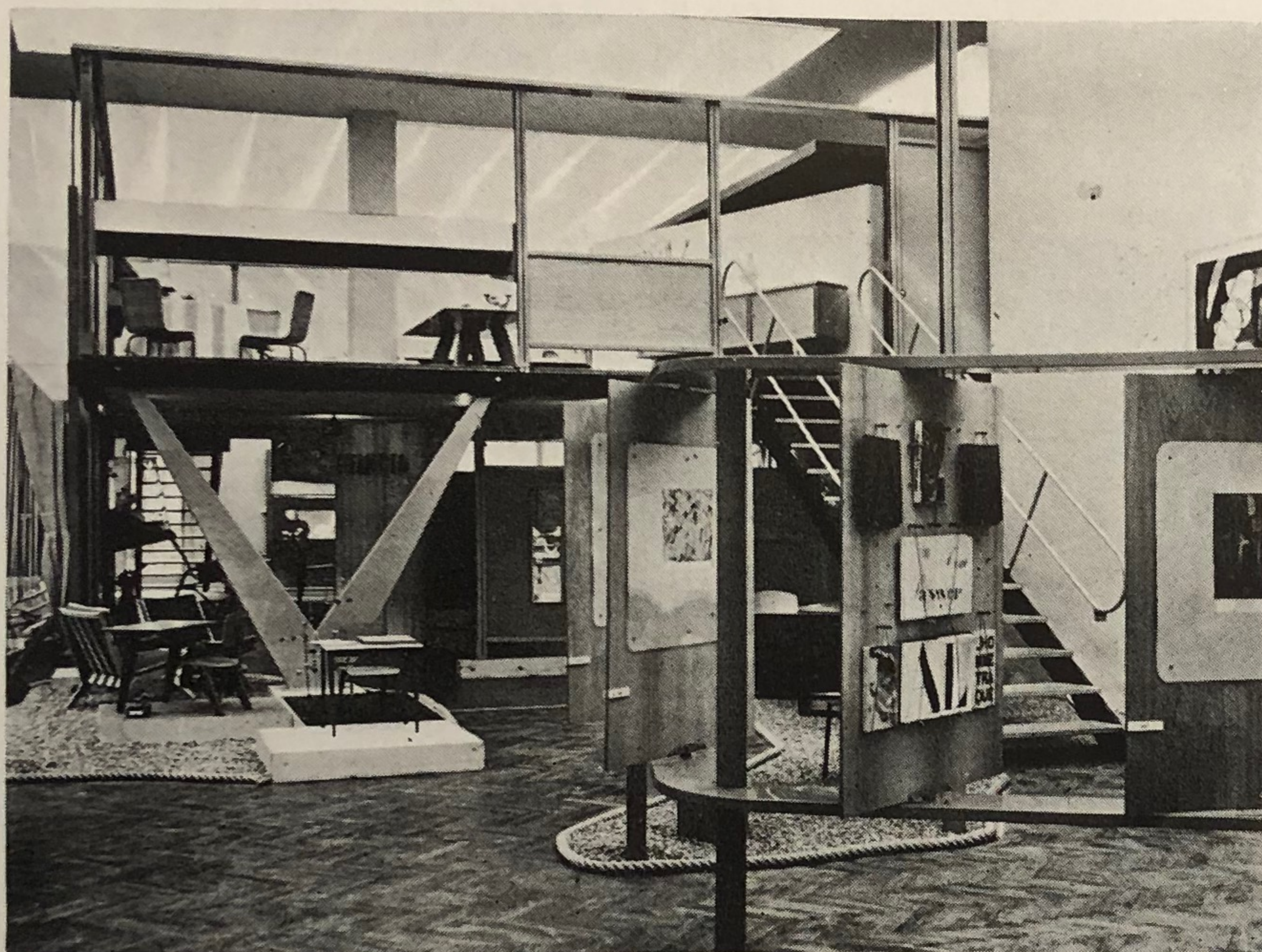
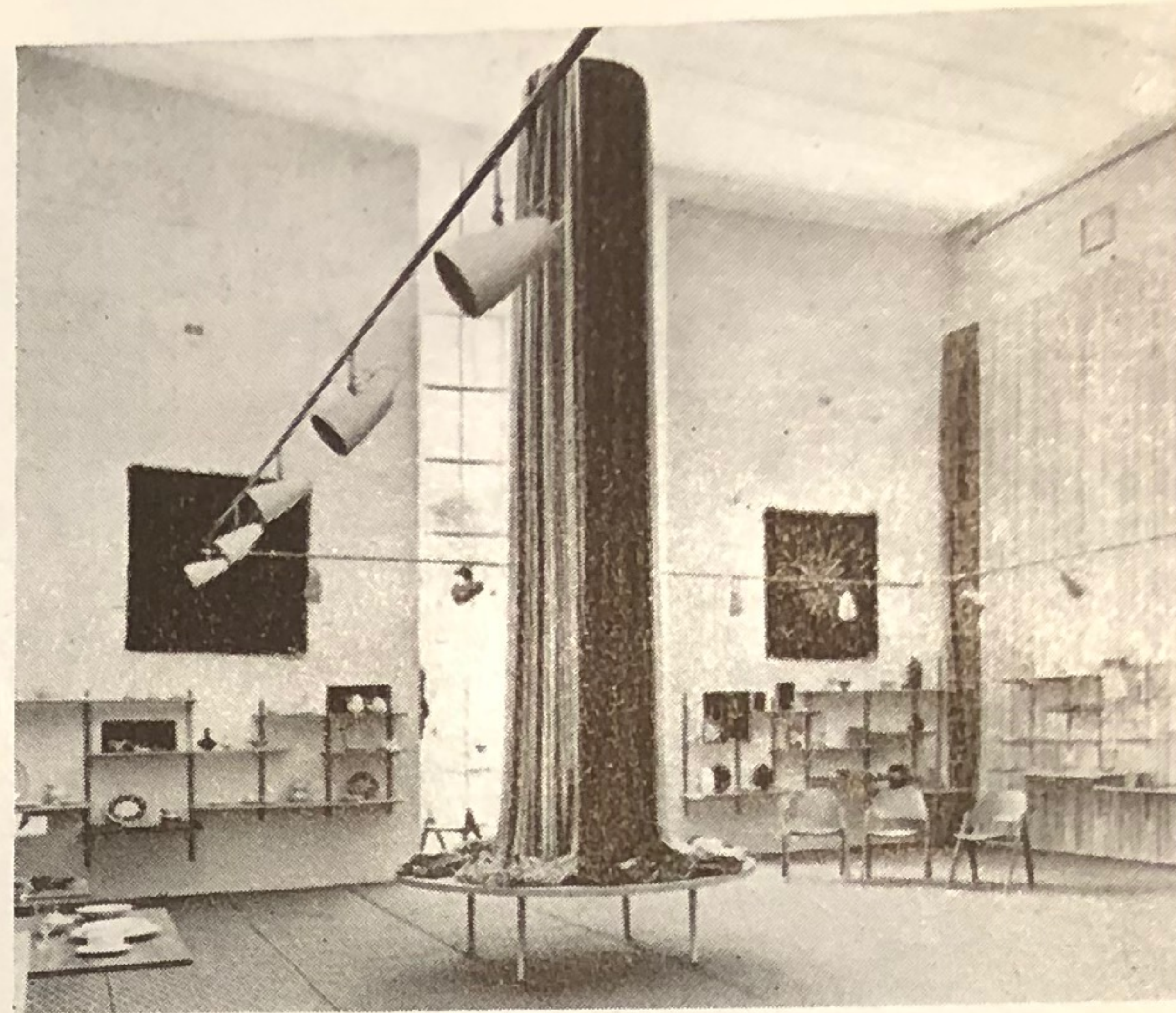
Architect Tapio Wirkkala filled Finland's section with the works of artists known the world over—with Rut Bryk ceramics. Lisa Johansson-Pape lamps, Alvar Aalto furniture, Gunnel Nyman glass, and much more.



West Germany's two richly-crammed floors, connected by architect Max Wiederanders' winding stairs, had every conceivable type of objet d'art and factory item for interiors, plus photography, precision machines.



Sweden's light, airy rooms, designed by Bengt Gate and filled with a respectable collection by Gotthard Johansson, were dominated by the Orrefors glass display, which challenged the Triennale's own glass galleries.



France impressively presented city planning, painting, innumerable art objects (with glass and Lurcat tapestries outstanding) in spaces designed by architect Henry Prouve with the collaboration of Charlotte Perriand.



In a simple yet effective setting by architect Coderch, Spain showed traditional handicrafts, Miro paintings, Ferrant sculpture, architecture by Ibiza and by the lately famous, late Catalan, Antonio Gaudi.

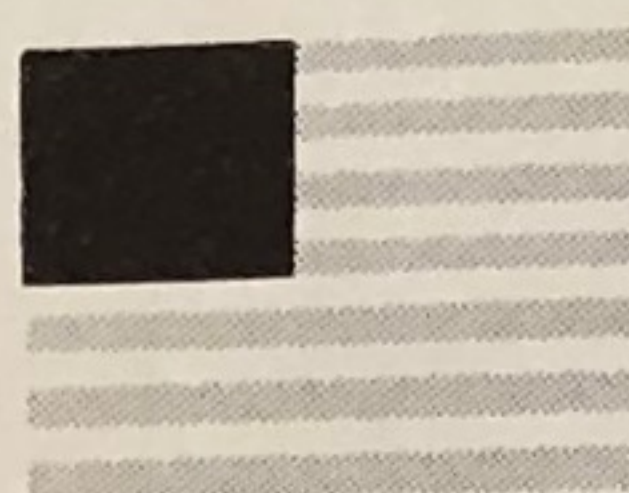


England's official show, by the Royal Institute of British Architects, pictured her long-term urban plans; the unofficial one (below) presented Robin Day's interesting new furniture.

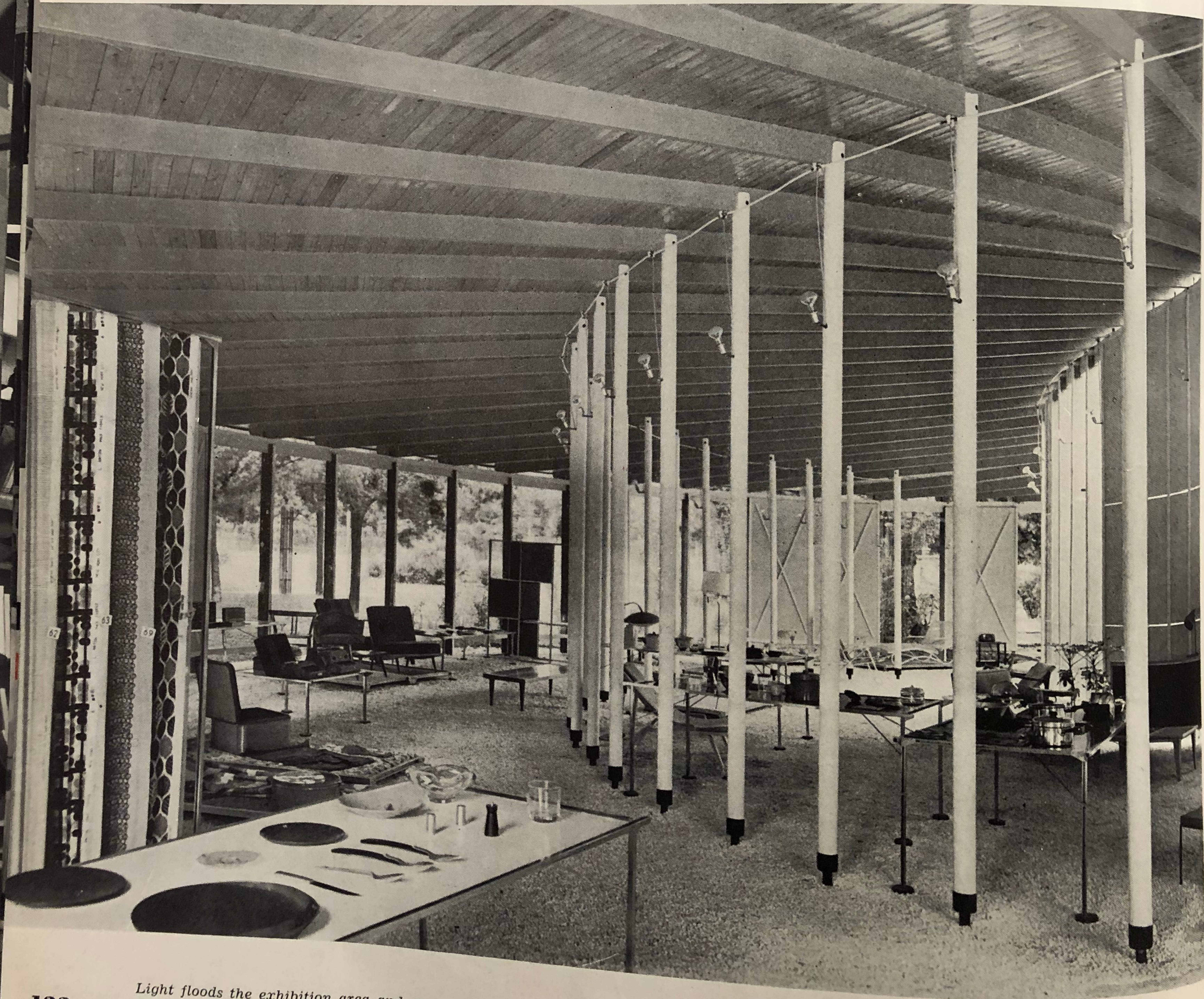


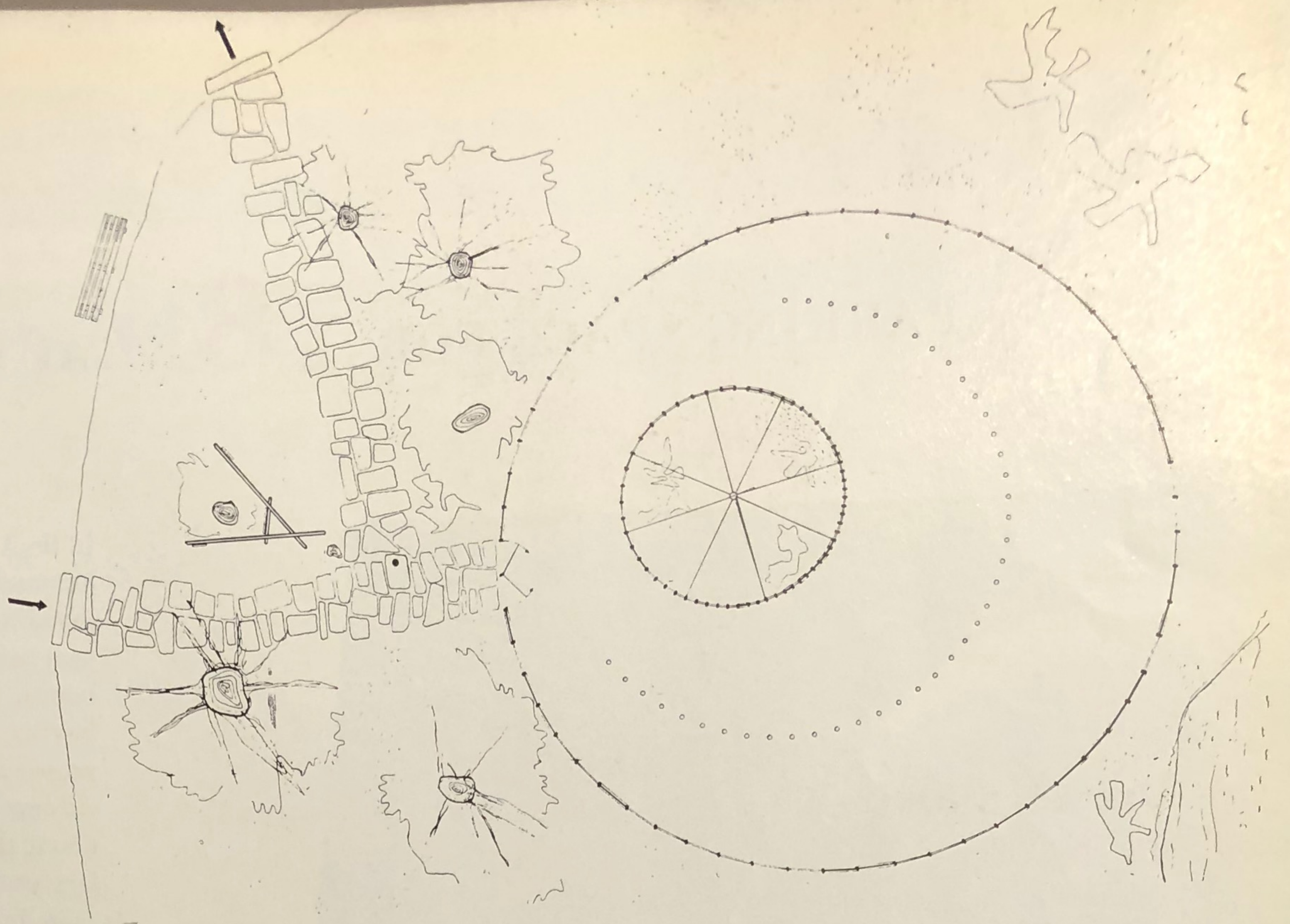


the United States pavilion



The United States is the only foreign nation rating a separate pavilion, and a beautiful little building it is, although not of American origin. It was designed by the famous architectural team of Belgioioso, Peressutti and Rogers. It is an off-center doughnut of plywood and plate glass—light, airy, and practically perfect for its purpose. It is sad that one cannot be as enthusiastic about its contents, which occasion polite astonishment in Italians, acute embarrassment in Americans. Here is one of those collections of small, atypical, unobjectionable objects that appear in the Museum of Modern Art under the presumptuous title, "Good Design." It includes no architecture and almost none of our original, characteristic achievements in mass-produced designs for living that fascinate the European public. It is a great opportunity missed at a critical time, and the common reaction is, "Why did anyone bother?"





The United States pavilion is the only exhibition outside of the Palazzo dell'Arte besides the open-air transportation exhibition. It stands in a grove of poplars beside a pond, can be reached, like the transportation exhibition, the lookout tower, and the cafe, by the chair lift, if the spectator is indisposed to additional tramping.

