POLITECNICO DI TORINO
Repository ISTITUZIONALE

Gio Ponti. A life for Housing

Original
Gio Ponti. A life for Housing / Roccella, G.. - In: ARCHITECTOUR.NET. - ISSN 1974-4552. - ELETTRONICO. - (2010).

Availability:
This version is available at: 11583/2501632 since:

Publisher:
ARCHITECTOUR.NET snc

Published
DOI:

Terms of use:

This article is made available under terms and conditions as specified in the corresponding bibliographic description in the repository

Publisher copyright

(Article begins on next page)

12 October 2026

Username Password
Login
Forgot your password?

Gio Ponti

[Giovanni Ponti]

* Milan [Milano], Italy, 18 November 1891
+ Milan [Milano], Italy, 16 September 1979
nationality: italian

Gio Ponti Archives

www.giopontiarchives.org
GioPontiArchives@fastwebnet.it

BUILDINGS

1971 — **Denver Art Museum**
United States » Denver

1953 - 1960 — **Grattacielo Pirelli**
Italy [Italia] » Milan [Milano]

1953 - 1957 — **Villa Planchart**
Venezuela » Caracas

1938 - 1939 — **Palazzo della Montecatini**
Italy [Italia] » Milan [Milano]

1933 - 1938 — **Domus Serena**
Italy [Italia] » Milan [Milano]

1934 - 1934 — **Scuola di Matematica**
Italy [Italia] » Rome [Roma]

1933 — **Torre Branca - Torre del Parco**
Italy [Italia] » Milan [Milano]

1924 - 1925 — **Casa Ponti**
Italy [Italia] » Milan [Milano]

BIBLIOGRAPHY

ALVARO SIZA
All'interno: - Ibere Camargo, Porto Alegre (Brasile) - Saggio: Alvaro Siz...

SPAIN ARCHITECTS
REHABILITATION
Tradizionalmente l'architetto moderno è visto come l'autore cosciente dell...

JARDINS ZEN & CONTEMPORAINS
Oggi i valori Zen, ai quali si aggiungono i principi del Feng Shui, costitu...

WRITINGS BY THE ARCHITECT

Gio Ponti, **""Espressione" dell'edificio Pirelli in costruzione a Milano/"Expression" of the Pirelli building now under construction in Milan"**, ***Casabella*** 733, maggio/may 2005, pp. 68-73 (68-77), 97-98

Gio Ponti, **"Chiesa dell'autostrada del Sole, vicino a Firenze"**, ***Domus*** 413, aprile/april 1964, pp. 38-40

WRITINGS ABOUT THE ARCHITECT

Graziella Roccella, ***Gio Ponti 1891-1979. Master of lightness***, Taschen, Köln 2009

tr. fr.: ***Gio Ponti 1891-1979. La légèreté de la matière***, Taschen, Köln 2009

tr. ger.: ***Gio Ponti 1891-1979. La Meister der Leichtigkeit***, Taschen, Köln 2009

tr. it.: ***Gio Ponti 1891-1979. Maestro della leggerezza***, Taschen, Köln 2009

tr. sp.: ***Gio Ponti 1891-1979. Maestro de la levedad***, Taschen, Köln 2009

Paolo Piccione, ***Gio Ponti. Le Navi. Il progetto degli interni navali 1948-1953***, Idea Books, Viareggio 2007

Maria Antonietta Crippa, Carlo Capponi (ed.), ***Gio Ponti e l'architettura sacra. Finestre aperte sulla natura, sul mistero, su Dio***, Silvana, 2006

Massimo Martignoni, ***Gio Ponti. Gli anni di Stile. 1941-1947***, Abitare Segesta, Milano 2002

Lucia Miodini, ***Giò Ponti. Gli anni trenta***, Electa, Milano 2000

Ugo La Pietra, ***Gio Ponti***, Rizzoli, Milano 1995

Gloria Arditi, Cesare Serratto, ***Gio Ponti. Venti cristalli di architettura***, Il Cardo, 1994

Lisa Licitra Ponti, ***Gio Ponti. L'opera***, Leonardo Editore, Milano 1990

review: Claudia Conforti, ***Domus*** 720, ottobre/october 1990, p. I

Donatella Paterlini, **"Ponti e Milano. Dalle prime opere alle facciate in ceramica"**, ***Domus*** 708, settembre/september 1989, "Itinerario n. 49" pp. XI-XVI

Mario Universo, ***Gio Ponti designer. Padova 1936-1941***, Editore Laterza, Bari 1989

review: Arturo Dell'Acqua Bellavitis, ***Domus*** 709, ottobre/october 1989, "Libri/Books", p. V

POOLS
DESIGNSOURCE
Il volume racchiude in ben 635 pagine il meglio del meglio in fatto di pisc...

DETAIL 10/2008
FACCIATE
CONTENUTI: Louis Vuitton Flagship Store a Guam Barthelemy & Grino Ar...

ARCHITEKTUR AKTUELL 3/2008
SPLENDID ISOLATION #2
ALL'INTERNO: EXTENDING A HOUSE, OELDE, GERMANIA - MATTHIAS R. SCHMALOH...

ARQUITECTURA VIVA 116

Domus 599, ottobre/october 1979, cover

Gianni Mazzocchi, **"Gio Ponti 1891-1979"**, ***Domus*** 599, ottobre/october 1979, p. 1

Alessandro Mendini, **"Gio Ponti 1891-1979"**, ***Domus*** 599, ottobre/october 1979, p. 1

Design Quarterly 69-70, Nathan H. Shapira, ***The expression of Gio Ponti***, Walker Art Center, Minneapolis 1967

EXHIBITIONS

Lina & Gio: The Last Humanists, London, Architectural Association Gallery, 25 february / 24 march 2012

Gio Ponti. Il fascino della ceramica

Milano, Grattacielo Pirelli, 6 may / 31 july 2011

Roma, Casino dei Principi di Villa Torlonia, 22 october 2011 / 8 january 2012

Espressioni di Gio Ponti, Milano, Triennale di Milano, 6 may / 4 september 2011

Giò Ponti: un architetto italiano in America Latina, Roma, IILA (istituto Italo-Latino Americano), 4/8 october 2010

Gio Ponti in Casa Palladio, Fratta Polesine (RV), La Badoera (Villa Badoer), 21 february/28 june 2009

Gio Ponti Designer, Calenzano (FI), Fondazione Anna Querci per il Design, 15/20 may 2007

Gio Ponti: a world

London, London Design Museum, 3 may/6 october 2002

Milano, Triennale, 15 february/22 april 2003

ESSAYS AND ARTICLES

Gio Ponti. A life for Housing
Graziella Roccella

Gio Ponti is an independent personality who overpasses the boundaries of space and time, whose extensive work has explored every horizon of meaning of the concept of housing, resulting extremely updated still now. Equipped with an endless and sincere passion for architecture, **Ponti** faces any theme without any hierarchical distinction, working with the same intensity and quality of results in the fields of architecture, painting, design, furniture and communication with excursions in theater and applied arts.

Gio Ponti is a complete artist and a great cultural animator who works for nearly sixty years, getting to a synthesis between formal language and the apparent dialectic concepts of complexity and linearity, classical and contemporary. His compositional process is complex and goes under a "secret structure", shared only with his staff.

LADRILLO VISTO
La ceramica ha perdurato come elemento costruttivo essenziale per tutto il ...

EL CROQUIS 138
RCR ARQUITECTES 2003-2007
INSIDE:
BIOGRAPHY
PARQUE DE PIEDRA TOSCA
PARQUE DE LA ARBOLEDA
GUARDE...

More complex is the genesis of the project so easier and spontaneous is the result. So he proceeds, all life long, from heavy to light, from simple to complex and sometimes for a game of lightness and detachment, it reverses the route, finding enemies among the critics who are unable to decipherate him. For his great autonomy, **Ponti** should be quoted among the protagonists on the scene of contemporary architecture. Instead, the disbalance that afflicts the Italian architectural critic,either for the classic or the rational, risks to relegate him to a secondary role.

Ponti's classicity, as a non-programmatic filter for his cultural background, is supported by a lively compositional ability to operate original choices in formal and decorative aspects. "**Ponti** is a modern case of a ancient architect", this is definition by his daughter **Lisa Licitra Ponti**. The classicism works in him at an unconsciouss level since **World War I**, when he spent entire nights in the abandoned Venetian villas by **Andrea Palladio**, during resting time in-between military actions. **Ponti**'s classical approach seems to derive from experiencing those buildings' spaces with closed eyes, thus developping a new sensibility to the housign theme.

"Who are you dad's masters?" he asks to his little children; "**Serlio**, **Palladio** and **Vitruvius**" is the choral answer from Lisa and Giovanna as it was a nursery rhyme. This classical approach, also due to the academic circle of **Piero Portaluppi** and **Giovanni Muzio**, is mostly evident in his early works, such as via **Randaccio House** in **Milan**, built with **Emilio Lancia**, where however, there is already a sense for building new ethical modern interiors functional, and practical. **Ponti** proves a strong commitment in supporting Modernity: in order to spread modern culture he often compares the house to a car and asks: why people claim the ultimate technology in transportation and instead is satisfied by antiquated houses? These principles are applied in so-called Typical Houses (Case Tipiche) in **Milan**, all with different names: **Domus Julia**, **Domus Aurelia**, **Domus Serena**, just to name a few.

Since the **Thirties**, he teaches at the **Polytechnic of Milan** and is the founder and director of **Domus**, an international magazine, unique on the Italian press scene for his cross-cutting interest in regard to architecture, design, art and applied arts. **Ponti** is Editor from 1928 until his death, and he works with longtime collaborators such as his daughter **Lisa**, **Enrichetta Ritter**, **Mario Tedeschi** and, sometimes he even invites friends to write for Domus, including **Bernard Rudofsky**, **Charles Eames**, **Ettore Sottsass**. Only for a short period, from 1941 to 1947, **Ponti** abandons **Domus** to found the magazine **"Style"**, due to some problems with the publisher **Gianni Mazzocchi**. However once he solves the misunderstanding, after the war he returns to **Domus**, promoting relationships between artists and industry and he porves to be a key figure for the birth and dissemination of industrial design in **Italy**. At a time when, internationally, the foreign industries producing household goods are highly competitive, **Ponti** presses **Italy** to start its own modern production, based on the transfer and preservation of the precious heritage of techniques from local workers to young artists. He himself draws hundreds of objects for the house, for the glass industry and for the furniture, fabric and ceramic ones. With many new collections for **Richard-Ginori**, **Fontana**, **Artemis** and **Venini**, he renews the Italian production in the fields of ceramics and glass thus contributing to the spread of the Italian design in the world. In the field of interior design, thousands of drawings of chairs, tables, sofas, furniture, for **Cassina**, **Frau**, **Ideal Standard**, **Walter**

Ponti, export the craftsmanship and the Italian industrial production abroad. **Ponti** designs dishes, cutlery, curtains and fabrics. In the **Forties** he is also dedicates some attention to costumes for **Teatro La Scala** in **Milan**, prototypes for sewing machines (**Borletti** 1948), a coffee machine, (**La Pavoni**, 1948), and even in 1953 the proposal for a car shell called **Diamond** (Diamante). During the **Fifties** **Ponti** deserves international consecration with the construction of some houses for some enlightened clients and for **Pirelli Tower**. He gets also many foreign commissions such as the government offices in the important program of **Baghdad** in 1955. Over the **Sixties**, he works in **Pakistan** (Pakistan House Hotel, 1962), **Hong Kong** (facade of department stores **Shui-Hing**, 1963), for the **Ministries of Islamabad** in 1964, in **Eindhoven**, where he redesigns the front facade of the **Bijenkorf General Store** in 1967, in addition to unrealized projects of residential towers in **Montreal** (1961) and the **Cultural Center A. Bruckner** in Linz in 1963. In 1968, as a culmination of this happy period, and a whole career, the **Royal College of Art in London** awards him an **honorary degree**. **Ponti** also receives the **Gold Medal** from the **French Academy of Architecture**.

The **Seventies** are the last decade in which **Ponti** operates: we can consider its latest architecture as expressions of Felicitas et Facilitas: from the **Cathedral of Taranto** to the **Denver Art Museum** he accomplishes the process of dematerialization as the climax of a life dedicated to housing in all its forms and expressions.

December 2010

Contacts Copyright © 2004 - 2012 ARCHITECTOUR.NET s.n.c

| **Disclaimer** | **Conditions of use** | **Credits** |

MONOSTUDIO LIBER SOFT