

IN THE NAME of BEAUTY

VENEZIA 1600



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IN THE NAME of BEAUTY
V E N E Z I A 1 6 0 0

GANGEMI EDITORE
INTERNATIONAL

Tourism is an industry that the Ministry of Tourism is supporting as it prepares to regain its rightful central position with a view to systematically promoting the appreciation of Italy and of its cultural heritage. The authenticity and genuineness of the values and traditions enshrined in the brand Italy have always been at the centre of attention of Italian and foreign tourists who pick up the scent of Italy's cultural resources. It is the responsibility of this Ministry to create the conditions for sustainable development to make their experience of travelling in the *Bel Paese* unique.

Tourists like to be involved in the experiences in which they participate and in which they want to be the protagonists, to enjoy emotionally fulfilling experiences that are rich, moments to share with others. It is a community following the routes of sustainable tourism and digital innovation that throws light on an ethical, inclusive and accessible way of doing business, with the objective of enriching society and its fundamental values. Knowledge of the localities is often taken for granted, yet it is a challenge to help tourists to discover and experience them afresh, to show with new eyes the destinations that are suspended and persistent in the collective imagination. Here Venice reveals itself as a treasure chest in a thorough historical inquiry, opening windows onto different periods in Italy's past that leave scope for imagination and reminiscences.

In getting to grips with the task of researching and cataloguing more than 160,000 works – posters, slides, photographs and promotional catalogues from the last hundred years – Enit has carried out a work of archiving Venice that consolidates the iconicity of Italy with an ideal circuit shown to tourists. As in a play of mirrors, the images included here follow one another in a cycle of figures that have crystallised in the collective imagination, and for this reason are also connected with historical developments. It is a heritage of faces, voices, stories that weave the identity of this country in its profound stratification and variety. The journey through the centuries was bound to start with the marvellous fairy-tale spectacle that is Venice, a border city that has risen to the challenges, a vision of what Italy needs when it looks ahead. The city on the water is like the eye of the director that showcases the splendour of the Italian peninsula, that pops up symbolically behind every corner, and that invites each one of us to imagine our own journey through Italy.

Massimo Garavaglia
Minister of Tourism

Once again we are involved in a stimulating visual experience to free the confines of the imagination and to retrace the magnificence of Italy with its memory. This time we focus on a section ‘in the foreground’ that is like a metaphor of a focus, a close-up midway between convivial space and performative place as a means of learning to improve. Italy and its past are more of a formative than an informative journey, with so much to teach us. This time it does so with a ‘container’ that is both physical and virtual that Enit has officially opened to the public and that is always within reach. We want to share one of the most exclusive and unique profiles of the peninsula: Venice in its anniversary, 1600 years after its foundation. It is a sketch of Italian identity that is also a composition in sociology, recalling the changes in how we have experienced travel with the example of one of the art cities that is a symbol of the tourist passion for Italy. An institution, Italy enters the world in one of its most expressive and sonorous combinations of culture, art, traditions, nature, food and wine by means of historical images that give it universal forms. It ends up by transplanting it into the dreams of travellers all over the world: in a word, Italy takes control of the tangible, implanting itself in collective desires and perceptions and moving at its own pace. The Enit virtual exhibitions, embodied in a book of tiny gems, are extraordinary not only for the quality of the works in its archive, but also for the pioneering spirit with which they have been conceived: an extensive catalogue of reality that shakes off time to become immortal. I am struck and moved when I imagine the determination with which Italian tourism has been with us for more than a century. Enit has patiently collected hundreds of artistic promotional posters that have received lavish international praise: works by women and men, artists and other creative talents at the service of Italy, study and research initiatives and expansive support. I admire the energy and courage with which this passion has been converted into concrete actions. As the historical cradle of arts and culture, Italy is an active participant in what we might call a permanent laboratory, with initiatives of great vitality. And I am naturally proud to know that this catalogue celebrates the insightfulness, intelligence and regenerative capacity of the peninsula. There are still some important stages for this process to pass through before every hidden piece of the composition is in its proper place. The live visitors and those who visit these pages will be able to admire images taken from a rich archive of photographs, posters and colour slides, which represent the progressive changes in different periods. If they were placed side by side, all the images of the Enit historical archive would form a path thousands of kilometres long, a perception of the events from the privileged viewpoint of the traveller.

Giorgio Palmucci
President Enit

Venice: the city of dreams for visitors from all over the world, loved and appreciated for 1600 years. This year marks the legendary anniversary of its foundation – the perfect occasion to join with Enit in telling the story of the city that has played a crucial role in Italian and international tourism.

The fascination of the alleyways, squares and canals of Venice continues to attract a tremendous number of visitors, who can discover a unique and unforgettable city. The fascination exerted on the collective imagination has opened the way to a flow of tourists who have found experiences among the quarters, bridges and canals that cannot be repeated elsewhere.

The image of Italy itself is inseparable from the image of Venice, whose promotion needs to be geared to a sustainable and responsible tourism in the future. In fact, providing a more profound knowledge of the city enables today's tourists to see Venice from a perspective that is closer to the essence and often lesser-known characteristics of its territory, allowing visitors to enjoy and appreciate the multi-faceted range of what the city has to offer.

The vision of Venice in its historical image in the posters and photographs of Enit is a point of entry that reveals to us how the city has always occupied a crucial place among the national tourist attractions. The combination of culture, historical heritage, entertainment and world-famous events such as the Biennale has attracted a flow of national and international tourists to Venice and its beauty.

Looking at the tourism and images with which it has been possible to make Venice known to the world is a way of analysing in depth the dynamics of the past and, at the same time, of projecting towards the future. It is a question of putting into practice a long-term project based on the principles of sustainability, love and respect for the territory. The objective is to guarantee future visitors the invaluable heritage that Venice can offer through promotional activities, attention and caring for one of the most resilient cities in the world.

Paola Mar

Councillor for Heritage, Toponymy, Universities and Promotion of the Territory of the City of Venice

Conventionally, Venice is 1600 years old. The last 100 years of its history coincide with the explosion of that epochal phenomenon, social tourism, and with the foundation and development of Enit, a very forward-looking institution, by the first Nitti government in 1919. The relation between Enit and Venice is a very close one, nor could it be otherwise: the city on the lagoon, with its monuments and the play of light and water in which it is immersed, with its atmospheres and its marvellous territory, has been one of the absolute protagonists of the tourist era ever since the emergence of the latter. It occupies a central place in the (material and mental) album of memories of so many visitors who visit it every day and who take snapshots of the city with their cameras or mobile phones. 'Photography has reached the point that a tourist without a camera is inconceivable. The Bridge of Sighs in Venice, the Eiffel Tower in Paris, Niagara Falls, the Taj Mahal in Agra perhaps once existed as real, authentic things, but we no longer know anything about them because they have been photographed thousands of times. These locations, these monuments, have been emptied of every reality, reduced to a stereotype of themselves, lacking substance and consistency'. The pitiless diagnosis – or provocation? – of Michel Tournier (*Célébrations*, Gallimard, Paris 1999) is attenuated, if not contradicted, once you leaf through the pages of this book. Far from the souvenir cliché, the splendid images that it offers us are a celebration not only of the beauty of Venice but also of the extraordinary creativity of so many professionals who have worked for Enit (graphic designers, artists, photographers, etc.), enabling the whole world to know and appreciate the many faces of this city, captured in its reality and authenticity and intelligently transfigured for artistic ends.

Today more than ever, Venice needs a responsible, curious and passionate tourism that respects its fragility and is committed to preserving the integrity of its remarkable artistic heritage. Of course, the role of Enit is still strategic for the promotion of this tourism, as is the contribution that not only the cultural institutions of the city (the university above all) are called to make, but also the many territorial entities, from the municipality of Venice to the region, from the university to the trade associations and to the tourism and hospitality branch. Two very recent initiatives point in this direction: 'Venice world capital of sustainability', a joint plan for the relaunch of the city promoted by the region of Veneto; and 'Hospitality Innovation and e-Tourism', the first professional university course at Ca' Foscari, aimed at the training of new professionals capable of managing the complex dimension of hospitality in the global post-Covid-19 era and the digitisation of the sector; not to mention the traditional tourism courses, the Smartland project, the initiative of the innovative Smart Destination in the Land of Venice network, targeting the digital transition of the tourist sector from an ecosystemic perspective, and the scientific collaboration with the region of Veneto through the International Centre of Studies on the Tourism Economy (CISSET).

The impression that emerges from leafing through this beautiful book is that, beyond the profoundly changed conditions, the challenges of tourism both yesterday and today call for a careful planning and the implementation of adequate promotional strategies and activities. The construction of a widespread culture of responsible and sustainable tourism is an urgent and feasible objective. It should involve in the forefront all those bodies, institutions, businesses and citizens who care about safeguarding Venice and the sustainable future of the city and of its delicate ecosystem. The course that Enit has followed so far represents a precious example of this. Only a vision that involves and is shared by so many diverse actors in the process can, today, offer Venice a tourism that is at last adequate to its splendour. The Università Ca' Foscari is ready to make its own contribution.

Tiziana Lippiello
Rector, Università Ca' Foscari Venezia

‘Venice is not a city, it is a state of mind.’ This is how the great and visionary contemporary artist Fabrizio Plessi last year described his love of the city and his decision to settle there while still a young man with so many long-cherished dreams.

Because Venice is not simple: now the austere queen, now the young dreamer, loved and hated and yet the only one to be able to draw travellers and artists from every part of the world ever since its foundation 1600 years ago.

Its unique angles, its traditional boats, its unmistakable shape have inspired the greatest painters, but have also stimulated experiments, the bases of some ‘future visions’ that have been so important for Italy as a whole, above all the Biennale.

The historical image recorded in the posters and photographs that Enit has produced over the years, snapshots that show us how the city has always been a key factor in national tourism activities, forms a part of this vast artistic universe centred on Venice.

They are not simple promotional images but genuine masterpieces, created ad hoc by some of the best photographers and publicists in the world, that remind us of the immense value of our patrimony, its extraordinary potential, and its unique, incomparable beauty.

Giovanna Zabotti
Curator of the Venetian Pavilion at the Biennale

INTRODUCTION

This catalogue illustrates the relationship between Enit and the city of Venice from the twenties to the seventies and their efforts to promote tourism in this area.

The authors examine the reciprocally advantageous relationship between Enit and the city of Venice after reviewing the reasons for its foundation in 1919 and analysing its mission and role as a catalyst of tourist flows in Italy. As part of Enit's mission to promote the best of Italy in foreign countries, it uses the lagoon city, and others, as a 'flagship' illustrating the best of what Italy has to offer in the field of tourism. Thanks to the spotlight Enit shined on Venice, the city was able to boost the propaganda it already distributed through its municipal and provincial offices.

The authors' research focused on the documents housed in Enit's historical archive: joint plans, programmes and reports, graphic and photographic material, and old magazines. Their work not only allowed them to establish the role Venice played in Enit's promotion strategy, but also led to pleasant discoveries: the organisation's commitment to establishing a hotel management school specialised in improving the accommodation facilities and hospitality provided by a city deemed to be the privileged destination of a certain kind of high profile international tourism as well as a city promoted in international media articles focusing on attracting a foreign public.

The authors concentrated in particular on the strategies Enit adopted to jointly promote Venice and its territory with a view to presenting a fluid tourism that would consider a trip to the lagoon city to also include excursions to other cities and cultural locations in the Veneto region. To achieve this goal Enit produced posters, published in-depth articles in magazines distributed abroad, and organised itinerant exhibitions.

One chapter is also dedicated to the city of Cortina, a star in the firmament of mountain tourism and the city that hosted the Winter Olympics in 1956. This event – which will be repeated in 2026 – is a good opportunity to assess the impact of big sporting events in the evolution and improvement of the services provided in the cities involved and, in this case, the role played by Enit in promoting this initiative with a view to consolidating the image of Italy as an ideal venue for important world events.

The catalogue ends with a series of images selected from Enit's historical archive. The photographs taken from the thirties to the fifties were part of the campaigns undertaken by Enit to document the beauty of Italy's heritage and to tell the story of the city of Venice using unusual views and original vantage points.

Chapter One

Venice's role in Enit's promotion strategy

“... Venice is a place of abandonment and I am certain that this jewel is unparalleled and unique in the world. The only way to endure life is to forget life: and nowhere is it possible to forget life more than in Venice [...]”.

These words, published in the magazine *L'Italia*¹ (fig. 1), were written by an Iranian tourist, Sadika Hezieli, to describe her trip to Italy.²

As far back as the early decades of the twentieth century Venice was one of the most popular tourist destinations in Italy. It very quickly became one of the biggest attractions of Italy's tourist circuit thanks to the importance of its historical-artistic heritage, its appeal as a city built on water, the prestige of the Lido, the presence of genuine religious celebrations, lively cultural festivals, and the extensive substrate of its folklore and artisanal traditions. Venice changed radically when the advent of what we now call the age of mass tourism started immediately after the war; tourism became the city's dominant economic activity.³ (fig. 2)

¹ *L'Italia – Notiziario turistico e ferroviario* is one of the magazines Enit published to promote Italy. The publication, produced in collaboration with the Ferrovie dello Stato (Italian State railways), published news about local events, detailed articles about individual cities, updates regarding the construction of the railway network, and articles describing the modern style of Italian trains. The publishers believed that the tourism and transportation networks were closely interlinked and contributed to the

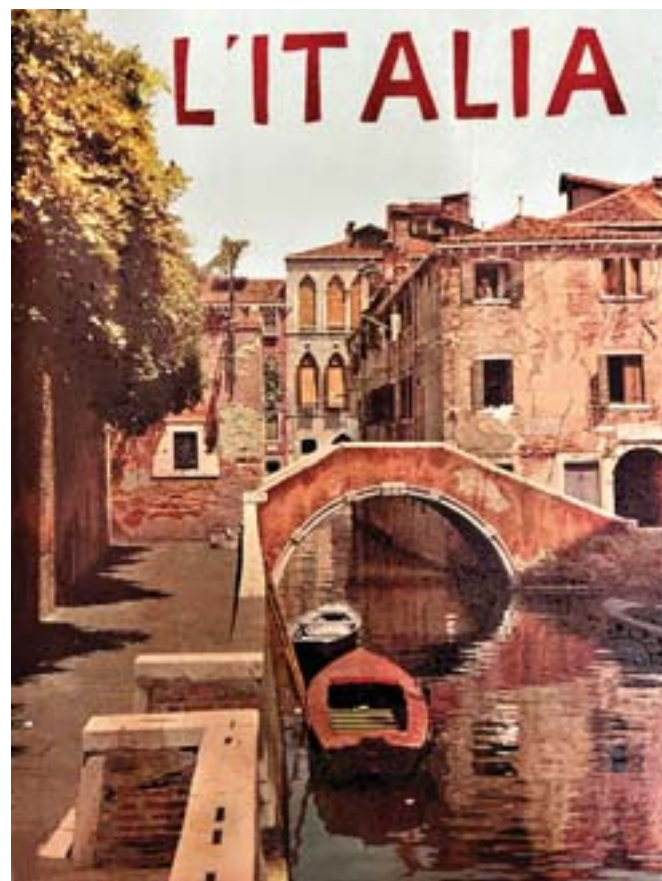


Fig. 1 – *L'Italia*, cover, 1965

An epochal event also occurred at that time, one that was to influence the development of Ital-

development of Italy's economy. One column in the magazine, entitled *Che ne pensano dell'Italia* [What do they think of Italy], posted letters by tourists who were invited to write about their impressions of the country during their trip.

² *L'Italia – Notiziario turistico e ferroviario*, N. 84 – June 1955, *Che ne pensano dell'Italia*, p. 60.

³ A. Zannini, *Il turismo a Venezia dal secondo dopoguerra ad oggi*, in *Laboratoire italien*, 15, 2014, <http://journals>.



Fig. 2 – By train to Italy, *L'Italia*, cover, 1955

ian economic policies regarding the hospitality sector: Enit⁴ was founded in 1919. From that moment on the organisation⁵ took on an important challenge: to promote Italy abroad in order to increase the quantity and quality of tourists visiting the country. Enit was also charged with

openedition.org/laboratoireitalien/848; DOI: <https://doi.org/10.4000/laboratoireitalien.848>.

⁴ For more in-depth information about the events that led to the foundation of Enit, see: M. Barrese, *Promuovere la bellezza. Cento anni di politiche culturali e strategie turistiche per l'Italia*, Roma 2019.

⁵ Decree Law n. 2099 establishing Enit was published on 12 October 1919; it was then published in the Official Gazette

several other missions: to propose legislative measures that would improve the Italian tourist network; to publish and provide information about issues related to tourism; to study – also in relation to tourist industries – the conditions and requirements of communications, transportation, customs services, and commercial traffic.⁶ (fig. 3)

After inheriting the disastrous legacy of the immediate post-war years⁷ Enit also had to tackle the delicate issue of the creation of a national identity. It inaugurated its activities by initially trying to provide the general public with a modern, all-embracing vision of Italy and only afterwards focused on enhancing each locality. Its ob-



Fig. 3 – Inauguration of the Enit office, Termini Station, Rome, *Le Vie d'Italia*, 1926

n. 276 on 22 November that same year and converted into law on 7 April 1921 n. 610.

⁶ *Activities Report for 1924* and the first five-year period (1920-24), Roma 1925, p. 6.

⁷ A. Treves, *Anni di guerra, anni di svolta. Il turismo italiano durante la prima guerra mondiale*, in G. Botta (edited by), *Studi geografici sul paesaggio*, Milano 1989, pp. 249-299.

jective was to establish a uniform flow of tourists throughout the peninsula.

In 1921, roughly 18 months after it was founded, the following statement was published in the general report about the year's activities:

“The main idea and general criteria behind Enit's publicity ventures [...] focus on the dissemination of information about Italy, summarised in a concise vision briefly illustrating the country's beautiful artworks, landscape, and climatic and therapeutic resources; and often its economic and industrial revival.”

To achieve these results the organisation used every possible communications tool available at that time: postcards, posters, films, information circulars, travel literature, conferences, and art guidebooks.⁸ (figs. 4-5-6)

Using the motto “to please the public”, Enit tried to persuade more and more people to visit and travel around Italy; to promote the territory it developed a complex communications plan, trusting in its extensive network of local associations.⁹

Of all the beautiful sites and artefacts that could attract the attention of the international tourist

⁸ Enit's advertising activities continued in newspapers and publications illustrating Italy, not only with a view to enhance and promote the country's natural and artistic beauty, but also to publicise the inner workings of a country that had made enormous progress.

Many publications saw the light in 1922 and many others were on the drawing board. The layout of these publications was carefully studied so that their beautiful graphics captured people's attention. The following artists all contributed to the illustrations: Barberis, Barrera, Bottaro, Cantori, Conti, Cressini, Grassi, Grim, La Monaca, Marussing, Metlicovitz, Paschetto, Pellegrini, Pittalis, Terzi and Vannucci.



Fig. 4 – Meeting of celebrities and engineers at Enit, *Il Giornale del Turismo*, 1952

market, Venice became, to all intents and purposes, one of Enit's ‘flagships’. In 1921 when it opened its offices in Italy, the latter were tasked

⁹ A special office was opened to establish the best possible network with which to collaborate with local associations involved with tourism. The office was assigned the number 2; one of its objectives was to maintain relations with the Pro Loco (local tourist offices) and regional federations. To further its programme the organisation published and distributed a complex study on the Organisation and Role of the Pro Loco. To encourage the local tourist associations to structure themselves according to the general plan developed by Enit, the latter began to assign the title of *Correspondent for Enit* to the regional federations and Pro Loco that proved themselves the most active. This was the first nucleus of associations which, working along the lines of the directives issued by Enit, contributed to organising tourism in Italy.



Fig. 5 – *Le Vie d'Italia*, cover, 1937

with satisfying the requirements of local tourism and assisting the clients who arrived from abroad. At the time Enit signed an agreement with the *Federation for the tourist interests of Venice* to turn its info point for foreigners in Venice, located in Piazza San Marco, into a travel and tourism office. One of the responsibilities of these info points was to distribute brochures about the city. In order to facilitate a tourist's visit to Venice and interest him in excursions to nearby scenic sites, Enit printed a series of small leaflets in several languages. Italian "cities of art" played a key role in these leaflets. The collection was intended to illustrate all the local monuments and artistic traditions; the small, eight-sided leaflet had numerous illustrations, maps, itineraries involving the

main attractions, and practical information about transportation and hotels. Publication began in 1925; Venice was one of the first cities to be featured, together with Bologna, Florence, Naples, Palermo and Ravenna.

The responsibilities of the *Venice Office* included organising exclusive tours and excursions as well as congresses, events, contests and competitions. In addition, the office also coordinated the info points in other cities in the Veneto region, for example in Padua where, supervised by the *Venice office*, a contact point was opened to provide assistance to pilgrims during the Jubilee Year in 1925.



Fig. 6 – Mino delle Site, *Italy*, 1955, 100x62 cm

Publications about Venice focused not only on enhancing its attractions in guidebooks and brochures, but also promoting a services system, based on the belief that a tourist product is successful if it merges contents and the possibility to enjoy them. In 1921 Enit began to publish a rapid guide of Venetian hotels – updated every year – and the “timetable-card” of services; both were placed together in very visible locations in railways stations and along streets.¹⁰ As part of these services the organisation focused closely on what was called the ‘art of hospitality’, considering it crucial for the development of Italy’s tourist sector. Enit not only encouraged the construction of new buildings and the refurbishment of old ones in order to improve the country’s hotel sector, it also opened professional schools to train specialised staff. In 1925, in agreement with the *Compagnia Italiana dei Grandi Alberghi* (CIGA – Italian Company of Big Hotels), the organisation opened the so-called *School of Venice*; this arrangement ensured a perfect merger between the theoretical discussion of the topics involved and their practical application. It also made it possible to observe the hotel in full swing. The innovative education of the Enit training school lay in the fact that while students were still at school they came into contact with clients, and while in the hotel they studied not only the theory, but also applied what they learnt – something they needed in order to understand how services worked in a modern hotel with Italian and foreign clients.¹¹

To successfully promote and enhance the country’s resources, Enit immediately organised major photographic campaigns to document the lo-

calities and their main features: the landscape, art, architecture, food and wines, folklore, and handicrafts. The images were either distributed separately to travel agencies, shipping companies, tourist and cultural organisations, and railway stations, or used during fairs and expositions. The most important photographic reportage about Venice was organised by Enit in 1933; it led to Enit’s participation, that same year, in the Milan Triennale where it set up a tourist info point decorated with the photographs of the lagoon city. The event, which lasted from April to October, was a crucial moment in the campaign to promote Venice worldwide.¹²

In the second half of the twentieth century Enit established an even more successful collaboration with the *Ente Provinciale per il Turismo di Venezia* (Provincial Authority for Tourism, EPT); the objective was to provide more incisive support and assistance to the activities undertaken to enhance local tourism since these activities were part of a more complex strategy to promote the best Italy had to offer.

Together with the EPT in Venice and the relevant municipal office, Enit began to study and prepare a massive advertising campaign (**fig. 7**).¹³ It not only produced and distributed graphic promotional material – brochures, leaflets and posters – but also exploited another effective communications tool: the press office, set up by Enit in 1922, but organised and enlarged from 1924 onwards. Its role was to engage the public by producing articles that were to appear in newspapers, sectoral magazines, and political and technical journals.¹⁴

¹⁰ *Activities Report for the year 1922*, Roma 1923.

¹¹ *Activities Report for the year 1925*, Roma 1926

¹² *Activities report for the year 1933*, Roma 1934.

¹³ *Il Giornale del Turismo, Far rivivere gli splendori di*

Venezia città dei Dogi, 1951.

¹⁴ Set up in 1919 to spontaneously collect and disseminate travel news, starting in 1924 the press office became an extremely important tool in Enit’s internal structure, so



In una vasta e ariosa chiarezza di sole, si raccoglie quieta l'ombra sotto i portici che guidano alla Chiesa di San Marco, tesoro incastonato nello splendore di una città unica al mondo: Venezia

Fig. 7 – Piazza San Marco, *Il Giornale del Turismo*, 1955

The press office actually played a dual role: on the one hand it gathered all the news the country produced about tourism in general and Italy in particular; on the other, it studied this material and then “set about to convince people and rectify any flawed opinions”. One document produced by Enit specified that the press office must:

“maintain contact with newspapers and journalists; use short news items and articles

to draw the public’s attention to the propaganda produced by Enit; disseminate the work performed by Enit in Italy to improve and increase the hotel industry and train service; distribute articles to persuade foreigners to visit Italy and encourage Italians to travel so as to enhance their own knowledge of their Homeland; counteract fake, tendentious, malicious, or in any way damaging news printed in Italian or foreign newspapers [...]”.¹⁵

much so that in 1933 its work was defined as being “journalistic”, because it not only collaborated with magazines and newspapers, but also produced and transmitted programmes on the radio, launched journalistic and literary

competitions, and distributed photographic and cinematographic material.

¹⁵ *Activities Report for the year 1925*, Roma 1926.

Enit's collaboration with local organisations was crucial when it came to disseminating information. For example, in 1951 the *Provincial Authority for Tourism in Venice* sent Enit several ads which, in turn, were to be sent to foreign newspapers, in particular to a group of important newspapers, periodicals and magazines in Europe and America. This publicity campaign, agreed in advance with the *Municipal Office for Tourism in Venice*, involved expenses to the tune of several million lira, to which Enit participated satisfactorily. The ads featured traditional events held in Venice, the attractions of the Lido, hotel facilities, and cultural, recreational, sporting and social initiatives of the Venice-Lido "season". The ads were sent to a total of 37 newspapers, periodicals and magazines in France, Switzerland, Belgium, The Netherlands, Sweden, Denmark, West Germany, Austria, England, Egypt and the United States of America. From April to October these publications printed, "reminders" about Venice accompanied by the photographs and illustrated articles produced by Enit.¹⁶ In 1952 this impressive communications plan included not only a full-page editorial to be published in the *New York Times* and *New Herald Tribune* together with a tourist-oriented drawing of Venice, but also 30,000 copies of a leaflet in English to be sent to several tourist organisations in New York. The leaflet contained the timetable of the most important events to be held in Venice and was to be distributed in big North American cities.¹⁷

¹⁶ Il Giornale del Turismo, *Rugge il Leone di San Marco*, 1951.

¹⁷ Il Giornale del Turismo, *A Venezia in primavera la mostra mondiale di filatelica*, 1952.

¹⁸ Anton Zoran Mušič (Bukovica, 2 February 1909 – Venice, 25 May 2005) was a Slovene painter and etcher, an exponent of the new School of Paris. After finishing



Fig. 8 – Italians abroad, *L'Italia*, 1956

Another extremely eye-catching promo initiative was the window-dressing of street level Enit offices abroad. In May 1951 Enit designed one window display, dedicated entirely to Venice, in its offices in Zurich (fig. 8). The offices, located in the city centre, also acted as a travel agency. The choice of the person charged with developing the exhibition is what made this initiative important. To render the street level window as attractive as possible the painter Zoran Mušič¹⁸ was chosen as art curator; one year earlier Mušič had won the Gualino Award at the 25th Venice Biennale. Mušič opted for a holistic choice of exhibition materials and, together with the photographs and posters, decided to also display typical objects of Venetian craftsmanship to passers-by: glass ornaments and precious laces.¹⁹ The initiative was very successful, so Enit decided that, as part of

his studies at the Academy of Fine Arts in Zagreb in 1934, Mušič began his career by travelling extensively (1935-1940); in Venice (1943) he married Ida Barbarigo Cadorin whom, for the rest of his life, he considered his muse.

¹⁹ Il Giornale del Turismo, *Venezia prepara una trionfale stagione*, 1951.

the programme to promote Venice, it would repeat the initiative that same year in its Paris offices located in the very central Rue de la Paix. Enit also confirmed Mušič as curator of the window display.²⁰

Ever since its foundation, Enit has always considered the production of films and tourist documentaries as crucial; it believes that the persuasive power of films stimulates the viewer's imagination and turns them into potential travellers.²¹

In 1951 a documentary entitled "Richard Wagner's Venetian itinerary" was made by the director Giorgio Pàstina. The film was immediately sold in the United States and distributed to 14,000 cinemas in France, Belgium, and The Netherlands.²² This kind of initiative soon became an established practice, so much so that Enit commissioned the most famous American public relations organisation in the field of tourism, the Hamilton Wright Organization,²³ with offices in the Rockefeller Centre skyscraper, to annually draft a detailed review with the reactions of the global television stations that transmitted the documents it produced and distributed (fig. 9). In 1954 the film "Ville Venete" was produced and promptly launched on the market in the United States. The Hamilton Organization received letters of approval from several local broadcasting stations,

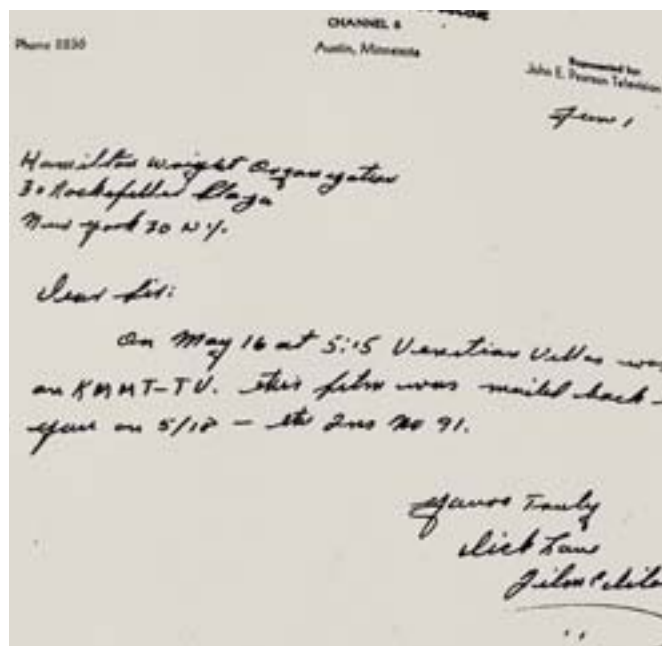


Fig. 9 – Letter for the broadcasting of the documentary on the villas of Veneto, 1955

including CBS, the National Broadcasting Company, the Southeastern Broadcasting Company, WBTM Tv, KMMT-TV, Wave Tv, Kopo, and WNBF – TV. Each letter bore not only the name of the film, but the date it was broadcast and the number of repeats which in some cases were as much as thirty. In 1959, these initiatives also took place in Australia where, on 19 November 1958, the film "Tales of Venice" was broadcast. The splendour of Venice had conquered all the continents in the world.

²⁰ Il Giornale del Turismo, *Con un lusinghiero bilancio di successi Venezia affronta la nuova stagione 1951*, 1951.

²¹ The photographic and cinematographic work undertaken by Enit started immediately after it was founded and developed further, especially in the period 1922-1923 when it created a Photographic and Cinematographic Archive. The latter had to curtail its activities after Law n. 1474 of 21 June 1928 was passed, establishing the Istituto Nazionale LUCE as the technical body of all State-controlled organisations. Nevertheless, the Archive was very important, especially because the photographic genre was very unusual, in other words, tourism photographs were

taken using a unique technique. In 1933 the Archive was perfectly capable of providing all the material needed for its own publications; it was also able to satisfy requests from journalists, conference participants, and international associations.

²² Il Giornale del Turismo, *Far rivivere gli splendori di Venezia città dei Dogi*, 1951.

²³ In 1908 Hamilton Wright Sr. founded the Hamilton Wright Organization, a public relations company specialised in producing travel diaries and newsreels and distributing them to film companies all around the world, often on behalf of national and foreign governments.

Chapter Two

Venice: art and the publishing industry; Enit's creative artworks

Artistic posters were one of the most important and effective communications tools used by Enit to promote Italy abroad.¹ The following is an extract from an Enit report dated 1924:

“Particular emphasis has been placed on wall posters; these increasingly requested and appreciated posters [...] are produced based on sketches by famous artists”.²

The posters were sent to its offices abroad, used in travel agencies and railway stations, displayed in the windows of major cities worldwide, and sent to schools to help teachers during lessons. Today they are an important legacy we can use to trace the development of Italian cultural policies and the evolution of the artistic taste of an age (**fig. 1**).

Like many other art cities Venice was a key player in Enit's visual strategy, not only as a tourist venue, but also as a place where it was possible to hold important events, e.g., the International Art Exhibition. The style used to design posters usually turns the typical features of a place into evocative symbolic objects, in others the image acts as a trompe l'oeil,



Fig. 1 – Enit and Italian Automobile Club (ACI) office in the port of Genoa, *Notiziario turistico*, 1949

a window onto a typical panorama, as if it opened an imaginary visual gateway to a specific locality.³ Obviously, the style of the artist who interprets the tourist venue gives the image its distinctive character. One of the first art posters dedicated to Venice was an image designed by Vittorio Grassi⁴ (1878-1958) in the twenties (**fig. 2**): a gondola tied to mooring poles standing out at sunset against the outline of San Giorgio Maggiore with the Lido in the background. The poster, entitled “Venise

¹ For more in-depth information about tourist posters and their use, in particular, the ones used by Enit over the years, see: M. Barrese, *In the Name of Beauty. Enit: 100 years of cultural policy and tourism strategy in Italy*, Roma 2019, pp. 39-86.

² *Activities Report for the year 1924*, Roma 1925, p. 12.

³ The use of trompe l'oeil is successfully illustrated in M. Bar-

rese, *Promuovere la bellezza. Enit: cento anni di politiche culturali e strategie turistiche per l'Italia*, Roma 2019, pp. 48-49.

⁴ Vittorio Grassi (1878-1958) was an Italian painter and decorator, director of the illustrated section of the Treccani Encyclopaedia. He designed several posters for Enit, including one of the city of Arezzo and one of Trajan's Markets in Rome.



Fig. 2 – Vittorio Grassi, *Venice and the Lido*, ca. 1920, 100x62 cm

⁵ As far back as the early twentieth century Venice was one of the most important tourist destinations for foreigners. The old city, coupled with its beach – the Lido – was a location that was almost unique in Europe. So, while the industrial zone was being built on the mainland, construction was ongoing on the so-called *cit   loisir* at the Lido, located the edge of the lagoon; it included the building to host the International Exhibition of Cinematographic Art – inaugurated in 1932 – and the Casino. In the meantime, the old city centre retained its role as a cultural and representational venue. It was therefore crucial that the two areas be promoted as complementary parts of a single city.

⁶ Marcello Dudovich (1878-1962) was a poster designer, illustrator, decorator, and painter from Trieste with a Middle-European style; he was considered one of the best twentieth-century draughtsmen. He produced art posters for La Rinascente, Strega, Pirelli, and the Assicurazioni Generali. he produced several posters for Enit, all focusing

et le Lido”, combines the characteristic water element, reproduced with a naturalistic almost photographic style, with the view of the Lido as yet another asset in the versatile hospitality of a city chiefly known for its beautiful artistic landmarks and artefacts.⁵

The same visual strategy – used to jointly promote Venice and its seaside beach – was also portrayed in the thirties by the duo Marcello Dudovich⁶ (1878-1962) and Marcello Nizzoli⁷ (1887-1969) (fig. 3). The woman wearing a swimsuit, depicted in a monolithic but graceful pose, typical of contemporary graphics (figs. 4-5), is portrayed moving towards Piazza San Marco, its stylised bell tower, domes, and the outline of the Procuratie.

Another poster dedicated only to Venice was produced in 1935. The image, by an anonymous author, places one of the Moors of the Clock Tower inside the *ferro* of a gondola; the figure appears suspended against a light blue background stretching – thanks to the chromatic *continuum* – from the water to the sky where the author places the bell tower of St. Mark’s (fig. 6).

on the promotion of individual cities such as Venice, Padua, and Grado.

⁷ Marcello Nizzoli (1887-1969) was an architect, painter, illustrator, and poster designer. He studied at the Academy of Fine Arts in Parma, initially adopting the style of the Secessionists (Klimt and Schiele) and then the Futurists. Nizzoli studied with the futurist architect Sant’Elia; he designed numerous buildings, shops and set-ups for fair stands; he was one of the first industrial designers in Italy (company brands, Olivetti typewriters and calculators). In 1920 he began to focus on publicity graphics, working in particular with the Maga Agency and later the Boggeri studio. After a figurative period, his poster designs were influenced by Cubism and Rationalism, and later by Expressionism and finally Abstractionism. His posters for Fiat Lubricants in 1928 were original, important and significant, unequivocally inspired by his futurist experiences: the motif of a white figure with oil cans instead of hands and feet was reused in several ads by Fiat in the fifties.



Fig. 3 – Marcello Dudovich – Marcello Nizzoli, *Venice Lido*, 1930, 100x62 cm

Instead the poster executed by an anonymous painter in 1938 is more classical in style; it depicts the balustrade of a loggia, presumably that of Palazzo Ducale, through which one can see the church of Santa Maria della Salute. In the middle ground several boats navigate the lagoon, conjuring up the dreamy atmosphere of

the city (fig. 7). The same magical and romantic atmosphere is present in the image by Adolphe Jean-Marie Mouron (1901-1968),⁸ known as Cassandre (fig. 8). Using the typical colours of the sunset, and the images reflected in the lagoon, the poster introduces an element of innovation – movement – into this classical representation. In fact, the main character in the scene is the gondolier who, in a daring diagonal pose, pushes his gondola over the waters reflecting the scene, thus imbuing depth into the composition.

Posters were also used to promote important events held in the city. One interesting example is the poster designed by Erberto Carboni (1899-1984)⁹ (fig. 9) for the 26th edition of the International Art Exhibition in 1952. The reproduction of an old etching of Venice stands out against a purple background; the stylised form of the tools used by painters and sculptors are reproduced in the foreground surrounded by a mosaic of international flags representing the countries taking part in the event. A few years earlier, Gino Krayner (1906-1971) designed a poster for the XI International Exhibition of Cinematographic Art – another key event in the city's palimpsest – held in Venice from 8th August to 10th September 1950 (fig. 10). He graphically superimposed a black and white photograph of Palazzo Ducale on a negative film strip and surrounded it with a garland made with the flags of the countries participating that year.

⁸ Adolphe Jean-Marie Mouron (1901-1968) was a French painter, ad artist, and designer. As a young man Cassandre moved to Paris where he studied at the École des Beaux-Arts and the Academie Julian. The popularity he achieved with his posters gave him the opportunity to work for a printing company in Paris. Later on he founded an ad agency and made his mark especially in the field of tourist posters.

⁹ Erberto Carboni (1899-1984) was an architect and publicist famous for having created slogans for important brands such as Barilla and Pavesi. After having worked extensively for the Italian television network, Rai, in the fifties he focused almost entirely on his collaborations with numerous companies including Olivetti, Shell, Motta, and Enit.

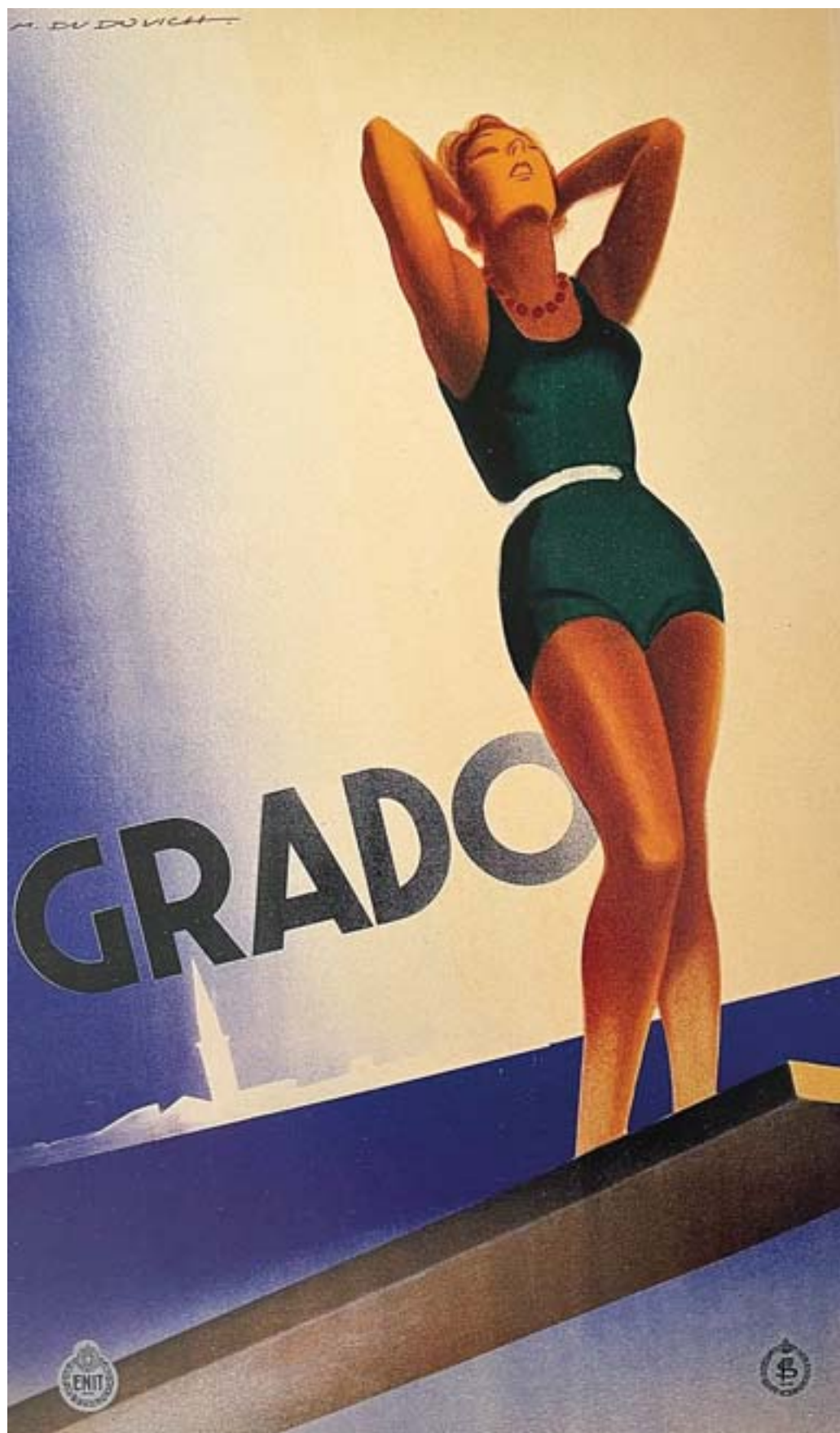


Fig. 4 – Marcello Dudovich, *Grado*, 1933, 99.6x61.5 cm



Fig. 5 – *Italia*, cover, 1933



Fig. 6 – Anon., *Venice*, 1935, 98.7x65.3 cm

The city, the events held there, and its infrastructures, were also part of another important expressive tool used by Enit: the publishing business.¹⁰ In 1919 the *Le Vie dell'Italia*,¹¹ the monthly pub-

¹⁰ For more information regarding the publishing business used by Enit as a promotional tool, see M. Barrese, *Promuovere la bellezza. Enit: cento anni di politiche culturali e strategie turistiche per l'Italia*, Roma 2019, pp. 87-102.

¹¹ *Le Vie d'Italia*, published by Touring Club Italia (TCI) from 1917 to 1968, was an illustrated monthly periodical focusing on geography, travel, and photography. It came out in September 1917 as a supplement of the *Rivista Mensile* sent to TCI members. The title, chosen after a competition of ideas, was *Le Vie d'Italia* with a subtitle: *Turismo nazionale. Movimento dei Forestieri. Prodotto Italiano*. The bombing that caused so much destruction in 1943 led

lication of the *Touring Club Italia* (TCI), became Enit's official journal:

“Enit [...] not only provides thousands and thousands of readers with news about what it does in the fields in which it is active, but also potentially helps to disseminate amongst the public that love of the – known and unknown – attractions that exist in Italy, as well as that special culture which continues to be heartfelt, a culture that helps to create the *tourist conscience* of Italy”.¹²

The city of Venice is undoubtedly one of those “known attractions” that Enit promotes unwaveringly and in an extensive and comprehensive manner. Every edition of the Biennale, for example, was accompanied by articles describing its main characteristics: the participants, sections, quality of the displayed works, collateral events, and logistical indications such as reduced prices for travel and hotel accommodation. In addition, the magazine focused on a new attraction in the city, touted as bringing added value to the tourism on offer. In 1932 there was talk of opening a Luna Park near the Lido, with nighttime illumination along the main avenues.¹³ That same year an announcement was made that the *Reale Comitato Talassografico Italiano*¹⁴ had decided – taking into account the

to its suspension for several years; publication began again in January 1946. In the second half of the twentieth century, *Le Vie d'Italia* became one of the symbols of the revival of the country's spirit; it mirrored the development of tourism, motorisation, and the ensuing boom in mobility. Publications stopped in 1968 when it merged with *Le Vie del Mondo*.

¹² *Activities report for the year 1921*, Roma 1922, p. 7.

¹³ Summer events in Venice 1932 in *Le Vie d'Italia*, Roma 1932.

¹⁴ The *Regio Comitato talassografico italiano* was created in 1911 with executive functions for the physical-chemical



Fig. 7 – Anon., *Venice*, 1938, 98.7x67.7 cm



Fig. 8 – Adolphe Jean-Marie Mouron, aka Cassandre, *Venice*, 1952, 100x62 cm

importance of Venice as a world-famous marine centre – to built an ultramodern aquarium next to the Gardens of the Royal Palace in the small square next to San Marco. The aquarium was, however, never built.¹⁵ Information about the main modernisation initiatives regarding local infrastructures

and biological study of Italian seas, chiefly in relation to the navigation and fishing industries, but also to explore the upper layers of the atmosphere for aerial navigation. To fulfil its mission the Committee organised cruises in the Adriatic Sea in February, May, August and November. Each lasted roughly two weeks during which systematic hydrographical and biological observations were per-

was also published in this journal and other Enit magazines, such as the *Notiziario turistico*. A crucial element in the promotion of a tourist venue and its commercial development is the idea that it is easy to reach one's destination. So in 1933 the *Vie d'Italia* published a long article in which it initially talked generally about the construction of a national road network as a “grandiose Italian pre-

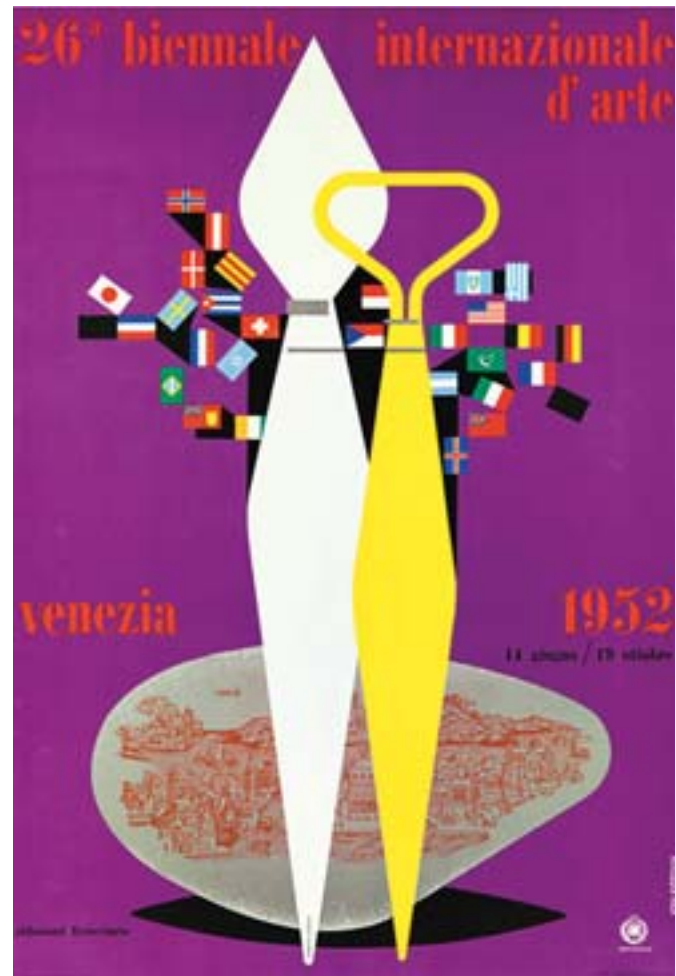


Fig. 9 – Erberto Carboni, *26th International Art Biennale, Venice 1952*, 1952, 100x62 cm

formed. Given the Committee's operational and technical relations with the Navy – naval ships were used in the thal-assographic campaigns and marine researches – its offices were located in the headquarters of the Istituto Idrografico in Genoa.

¹⁵ Venice is to have the most modern aquarium in Europe, in *Le vie d'Italia*, Roma 1932.



Fig. 10 – Gino Krayner, *XI International Exhibition of Cinematographic Art*, 1950, 100x62 cm

view” and “absolutely certain sign of our building power”, and then extolled the construction of the fast road built between Padua and Venice:

“It’s superfluous to underline the importance of the new motorway for tourism. Suffice it to cite the name of one of the cities involved: Venice. However, the Bridge across the lagoon [...] was not built only to facilitate the influx of foreigners drawn to Venice from all over the world due to its comparable appeal. Joining the lagoon city to the mainland was designed, desired, and achieved based on

a much broader idea and with a much more productive intent. As acknowledged by most people, it is in fact a tool to develop the commercial and industrial potential of Venice which, however, cannot stop its industrious yearning towards the sea, under penalty of moral decadence”.¹⁶ (fig. 11)

Venice railroads was the inspiring title of the article published in the magazine *L’Italia* in 1956.¹⁷ The article uses a certain poetic tone to illustrate the modern railroads leading to the lagoon city, and touts the station of Venezia S. Lucia as “a model of simplicity, of architectural functionality” with “a railway system sealed at the end by a station for travellers – like S. Maria Novella, Roma Termini, and before the one to be built in Naples – that is architecturally aristocratic and a daring modern construction [...]” (fig. 12).

Each article in the magazine was accompanied by a broad range of images from the Enit archive; the images and photographs help to evocatively reinforce the words, given their profound inspiring scenic atmosphere; they not only embellish the graphic layout, but also act as testimonials and



Fig. 11 – Venice motorway, *Le Vie d’Italia*, 1933

¹⁶ The Padua-Venice motorway in *Le Vie d’Italia*, Roma 1933.

¹⁷ Venice railroads in *L’Italia*, April 1956, Roma 1956.



Fig. 12 – Venice railway station, *L'Italia*, 1956

encourage readers to investigate experientially. The thirties was the period when the programme involving the magazines published by Enit saw the advent of a new modernly illustrated monthly printed in three editions (French, English and German), respectively entitled: *Italie-Vayages*, *Travel in Italy*, *Reiseland Italien*. The magazine was the foundation stone of Enit's general promotion plan; the magazines were suitable distributed on international trains leaving Italy and in railways stations at the border; they were also sent to the Wagon-Lits Company to be placed in their carriages. Most of the magazines were, however, distributed either by the Enit delegations and offices abroad and travel and tourism agencies in Italy, or left in the halls of important Italian hotels. The magazine had an innovative and eye-catching layout. The covers are signature art posters often created by the same artists who designed tourist posters. In 1934 the monthly dedicated two of the most beautiful covers to Venice; the covers acted as teasers to the most important literary contributions in their respective

editions. The first cover, published in May, depicted two gondolas entering from the top left-hand corner, the shimmering movement of the water bestowing dynamism on the whole composition. The reflection of the façade of a typical Venetian building helps to increase the sense of depth in a game of references and imagination¹⁸ (fig. 13). Several articles in this issue talked about the imminent season of festivals. They were, respectively; *the XIX edition of the International Art Biennale*, *the II edition of the Venice Film Festival*, *the international ballet meeting*, and *the International festival of classical music*. The articles were accompanied by panoramic photographs of the city, information about logistics, discounts, and reductions in the prices of travel tickets and entrance fees.

Instead in July of that year the Roman artist Virgilio Retrosi¹⁹ (1872-1975) (fig. 14) designed an interesting graphic composition. The successful collaboration between Enit and Retrosi, a pupil of Duilio Cambellotti's (1876-1960), was also visible in an article published in *Il Giornale del Turismo*²⁰

¹⁸ Travel in Italy, cover, May 1934.

¹⁹ For more in-depth information about the collaboration between Enit and Virgilio Retrosi as a poster designer and photographer, see: M. Barrese, *In the Name of Beauty*.

Enit: 100 years of cultural policy and tourism strategy in Italy, pp. 80-86, Roma 2019.

²⁰ *Il Giornale del Turismo*, 21 February, Roma 1952.

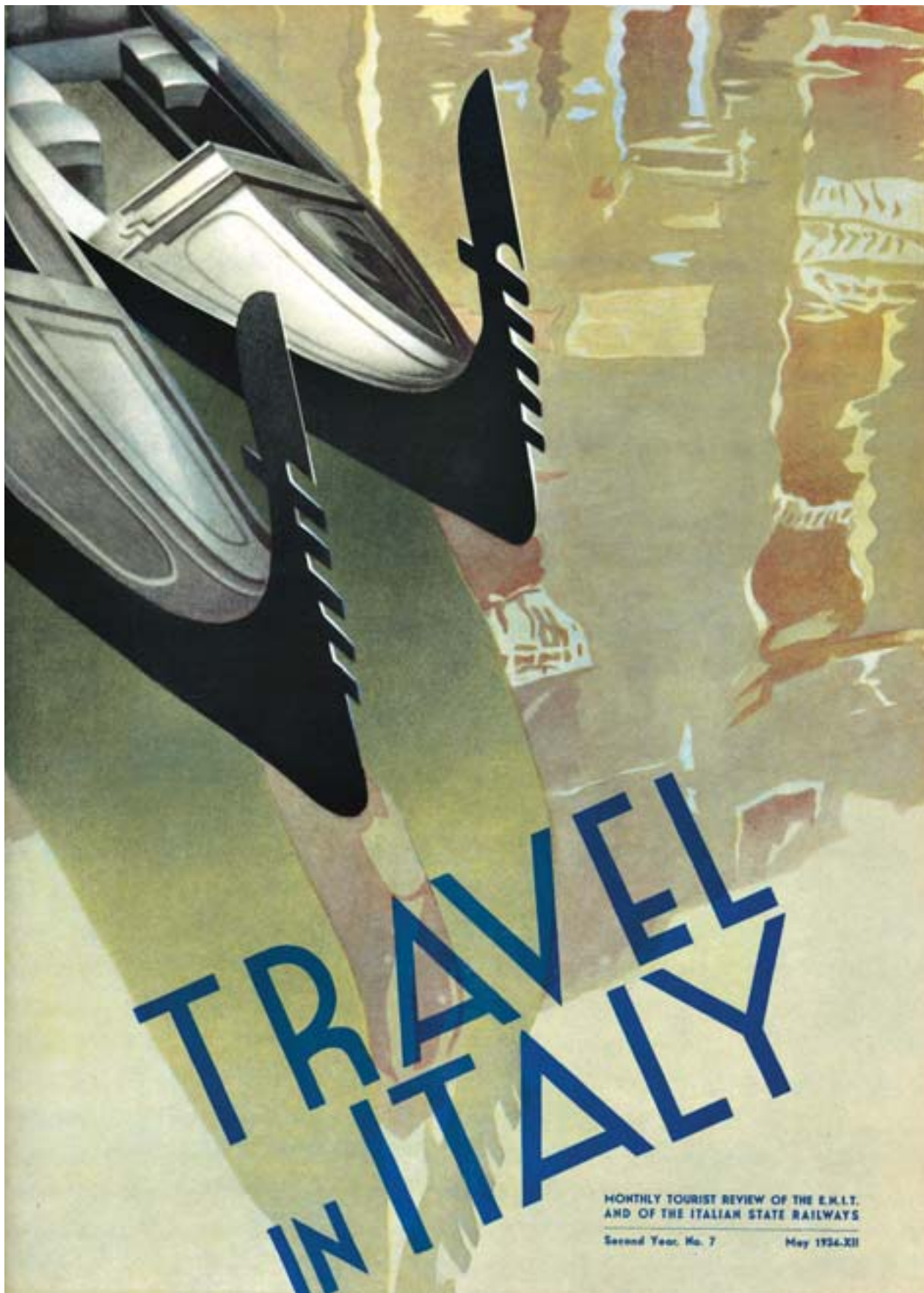
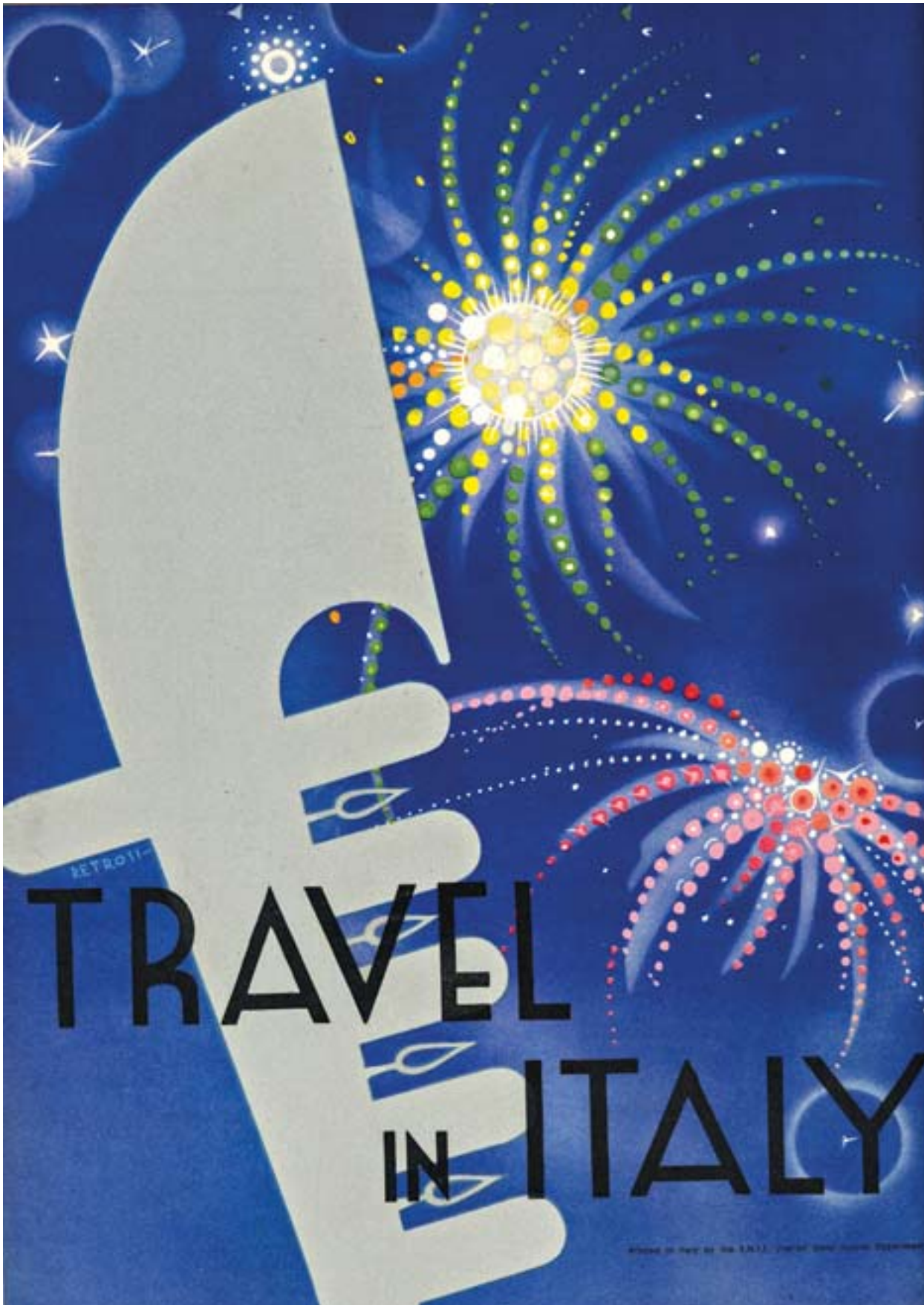


Fig. 13 – *Travel in Italy*, cover, 1934



14. Virgilio Retrosi, *Travel in Italy*, cover, 1934



Fig. 15 – Meeting of celebrities and engineers at Enit, presentation of award to Virgilio Retrosi, *Il Giornale del Turismo*, 1952

about the meeting between Enit and political and technical representatives. The meeting had been organised to also talk about the possibility of presenting a prize to Virgilio Retrosi who had won the *International Competition of Tourism Posters* with an entry on the theme *Le voyage est la marque de la liberté*, organised by the European Tourism Commission (fig. 15). The artist worked for Enit as a poster designer, photographer, and designer. The cover, dated July 1934, is a lively graphic restitution of the *Feast of the Redeemer*. This traditional event takes place mainly on the island of the Giudecca; it is celebrated every year on the third Sunday of July to commemorate the end of the plague of 1575-1577. The poster portrays the firework display on Saturday evening that makes the lagoon sparkle and glow with colours. On a blue background, reminiscent of the night sky, Retrosi abstracts the gondola, captured in typographic silver, surrounding it with garlands of coloured lights

representing the fireworks. The result is absolutely innovative and modern.

An interesting mix of graphics, photography and words appear in the magazine *Italia* which in 1952 began to be printed again almost periodically after publication had been suspended during the war. The magazine presented an annual review of life in Italy as regards tourism, art, culture, folklore, and the economy. Its pages were filled with images of the incomparable attractions of internationally famous tourist locations as well as other images illustrating progress in the fields of labour, culture, and national excellence; this was important because it was a rather delicate moment for a country that was beginning to rebuild after the devastation caused by the war. The issue began with an address by Luigi Einaudi (fig. 16) – who



Fig. 16 – Luigi Einaudi, *Italia*, 1952



Fig. 17 – Alcide De Gasperi, *Italia*, 1952

at that time was the second President of the Republic – another by Alcide De Gasperi (fig. 17) – the Prime Minister – and Pietro Romani – at that time the High Commissioner for Tourism. The issue also had an interesting column *Italia alla rinfusa* (random Italy) in which one of the curators, Alfonso Vittorio Giardini, combined emblematic black and white photographs with some of the ideas he himself wrote in longhand in the column. Venice appears in all its romantic splendour in several photographs of Piazza San Marco underwater accompanied by the words:



Fig. 18 – Italy at random, *Italia*, 1952

“Venetians say that in winter Venice seems more truly Venice. In fact, once the noise of the festivals subsides, and the alleys are again deserted, the gold of St. Mark’s dims its lights, and the little squares and streets regain their sleepy peace. Every now and then, high tides flood the city. A sort of joke the lagoon allows itself. But I said a joke. No malice is involved. Nothing in Venice can be malicious [...] the lace, the two-handed vases, the glass, everything that is Venetian and that suits Venice is *la gentilissima*”.²¹ (fig. 18)

²¹ A. V. Giardini, *Italia alla rinfusa* in *Italia*, Roma 1952.

Chapter Three

Venice and its territory: for a global promotion of Venetian excellence

With a view to the integrated promotion of the territory, Enit does not confine itself to celebrating Venice alone, but also seeks to promote the other provinces of the Veneto through the organisation of publicity campaigns, dedicated articles, and activities aimed at ideally connecting the image of the Serenissima with that of the other capitals of the region.

An example of this is the item ‘Veneto: collective propaganda’ published in the magazine *Terme e Riviere* in 1962. This monthly reported that, at the invitation of the lawyer Luigi Merlin, who was President of the Regional Department for Tourism (EDP) of the Veneto, Friuli and Venezia Giulia at the time, an important item on the agenda for discussion was the global promotion of the Venetian territory. Enit attended with a delegation to organise a ‘Venetian Week’ in the cities of Amsterdam and The Hague to increase the flow of Dutch tourists to this part of Italy. On the occasion it was decided to set up an executive committee for this purpose to study without delay an organic plan to organise the initiative. Its focus was the installation of an ‘Exhibition of the Castles and Villas of the Veneto’ in the main shop windows of the travel agents and other shops in the two Dutch cities; afterwards the exhibition

was taken to other centres in northern Europe, especially Düsseldorf, Frankfurt, Munich, Vienna and Zurich. At the same time a film programme and an exhibition of local products was jointly organised with the *Venetian Labour Institute of Venice* and the *Unions and Associations of Handicrafts* of the individual Venetian provinces to add variety and interest to the event.¹

The patrimony of the Venetian Villas is undoubtedly an important strategic factor for the integrated promotion of the territory. A coach service was already opened in 1955 for visits to these emblematic architectural gems. The CIAT² created a daily service with its points of departure and arrival in Venice; it passed through Treviso, Maser – the location of Villa Barbaro –, Asolo, Riese – with the house of Pope Pius X as the destination –, Castelfranco, Cittadella, Bassano, Thiene, Vicenza, Praglia, Abano Terme, Padua, Strà – for Villa Pisani – before arriving in Fusina, where a boat brought tourists back to the Lagoon.³ Subsequently, various magazines contained in-depth articles on the work of Palladio, the cities noted for their art such as Vicenza and Verona, and the city of St Anthony of Padua.

Enit intended these interventions to demonstrate how a visit to Venice can include other briefer but absolutely indispensable excursions to the

¹ *Terme e Riviere*, Roma 1962, p. 78.

² CIAT stands for Compagnia Italiana Autoservizi Turistici Roma. This car service company organised tours

and excursions throughout the country.

³ *L'Italia*, June 1955, p. 56.

other provinces. In the feature 'Italy seen from the train' in the monthly magazine *L'Italia*, an article was published entitled 'From Verona to Venice' in which the author addressed a potential tourist with these words:

'And so I would be displeased, dear reader, if after having accompanied you by train, passing through Brescia and skirting the Lago di Garda, from the city of Milan to that of Verona, you were to continue from Verona to Venice without spending a day, or at least half a day, to spend some time in the city of St Zeno – without enjoying an hour of sun in the colourful and merry Piazza delle Erbe, or the moonlit spectacle of the Arena, pale and poetic in the calm of the night'.⁴

There was also an intensive poster campaign to publicise the main capitals of the Veneto, their characteristics and their main events. In 1928 an anonymous poster, printed by the famous Pizzi & Pizio printing press, portrayed one of the most famous sights of the city: the *arche* or tombs of the Scaligeri (**fig. 1**). Situated in the heart of the historic centre of Verona, beside the church of Santa Maria Antica and a few metres from the Piazza dei Signori, these are the monumental Gothic tombs of the Della Scala family,

destined to contain the mortal remains of several illustrious members of the dynasty, including that of the Lord of Verona Cangrande, to whom Dante dedicated the *Paradiso*. In his *L'Europe au moyen âge*, the French historian Georges Duby called the *arche* 'one of the most celebrated and important monuments of Gothic art'. The poster shows them in a style halfway between realism and stylisation, decorated with an expanse of matt colour. The same approach was used to publicise the opera season in Verona. In 1954 Tolmino Ruzzenente (1917-1995)⁵ designed the poster for the Verona Arena to publicise the XXXII opera season, with *Mephistopheles*, *Aida* and *Turandot* (**fig. 2**). The image of the illuminated Arena is enveloped in a whirl of musical notes pulling it towards the starry night sky.

The Palladian Basilica is the principal subject of the 1926 poster by Tullio Silvestri (1880-1963).⁶ The public building that looks onto Piazza Signori in Vicenza owes its name to the Renaissance architect Andrea Palladio, who redesigned the Palazzo della Ragione with the addition to the pre-existing Gothic construction of the famous loggias in white marble with their Venetian windows (**fig. 3**). That the fame of the city of Vicenza is closely connected with that of the renowned artist is also confirmed by a poster designed by Giuseppe Riccobaldi in 1951 entitled *Vicenza –*

⁴ *L'Italia*, June 1965, pp. 41-47.

⁵ In 1948 Tolmino Ruzzenente (1917-1995) designed the logo of the Verona Arena Foundation. From then on he worked continuously with the foundation and this episode marked the creation of Studio Ruzzenente. This studio immediately became an important point of reference for communications by the new enterprises of the Triveneto: Aia, Bertani, Bauli, Glaxo, Paluani.

⁶ Tullio Silvestri (1880-1963) studied with Ciardi at the Academy of Fine Arts in Venice. In the 1910s and 1920s he lived in Trieste, where he frequented artistic and literary circles and came into contact with painters like Gino Parin, Vito

Timmel, Piero Lucano, Carlo Wostry, and poets and writers like Svevo, Saba, Stuparich and even James Joyce, who lived there at the time. Silvestri took part on four occasions in the Venice Biennale, for the last time 1934, and held solo exhibitions in many cities, including Trieste, Venice, Milan and Pordenone. In 1928 he moved to Zoppola, where he was to remain for some thirty years. With his fondness for environments, events and popular figures, he found many sources of inspiration for his painting in his immediate surroundings: he painted processions, vedutas, bar customers, street musicians, and portrayed ironing women, peasant women, lace-makers, card players who also appear in his posters.



Fig. 1 – Anon., *Verona*, 1928, 98x61 cm



Fig. 2 – Tolmino Ruzzenente, *Verona Arena*, 1954, 140.2x101.3 cm



Fig. 3 – Tullio Silvestri, *Vicenza*, 1926, 98.5x66.5 cm



Fig. 4 – Giuseppe Riccobaldi, *Vicenza city of Palladio*, 1951, 98.7x66.2 cm

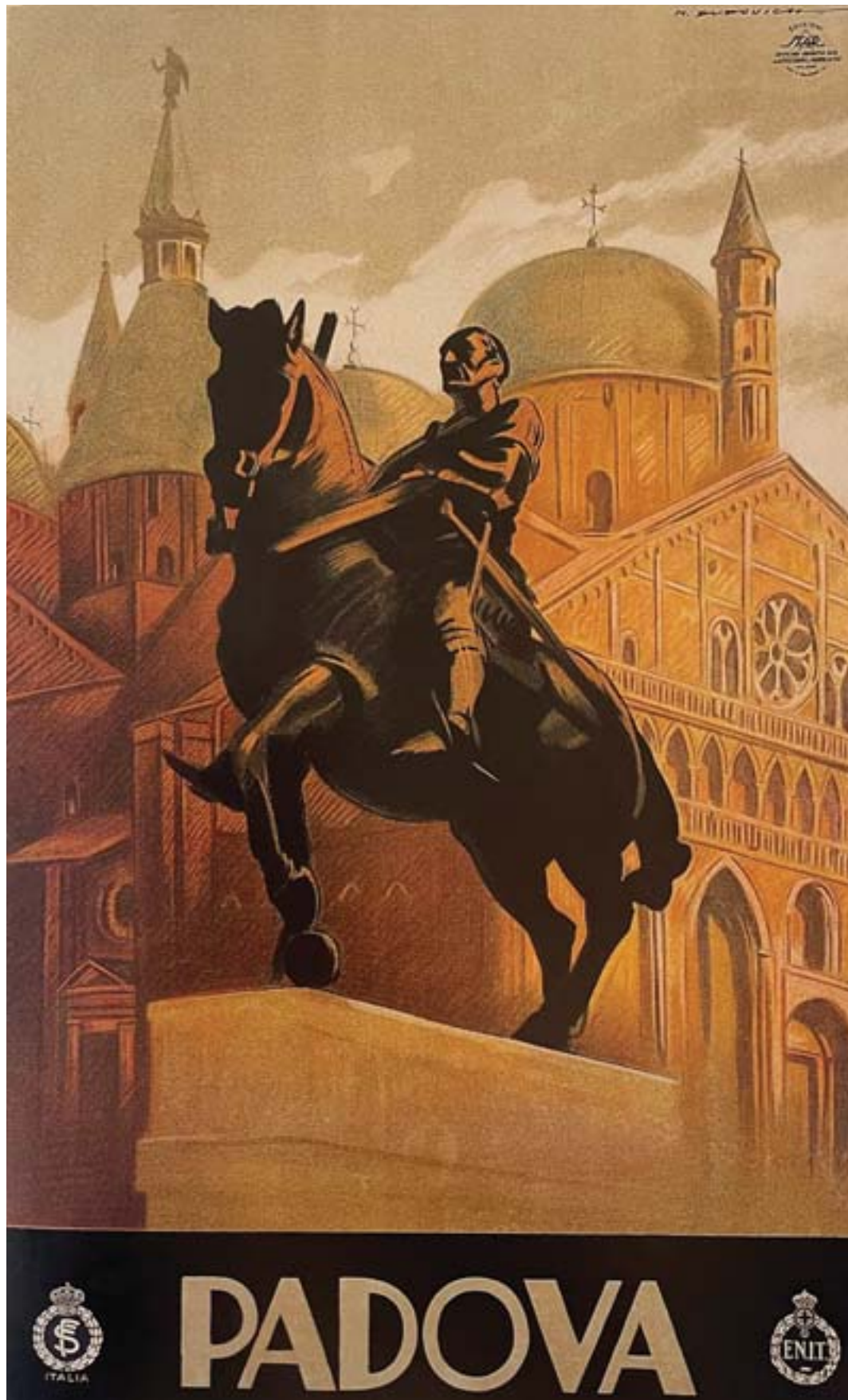


Fig. 5 – Marcello Dudovich, *Padua*, 1928, 103x65.5 cm

City of Palladio (**fig. 4**). The image of the statue of the architect dominates the stage wings on the right, while the entire background is filled with the graphic stylisation of a Renaissance building that recalls Palladio's creations.

A poster of Padua by one of the most famous poster designers, Marcello Dudovich, deploys

the same combination of sculpture and architecture: the monumental equestrian statue of Gattamelata that is the symbol of the city is superimposed on a view of the Basilica of St Anthony. Between sacred and profane, the artist captures the most important landmarks of Padua in his realistic style with a strong pictorial undertone (**fig. 5**).

Chapter Four

Cortina, from tourist resort to city of the Winter Olympics

Among the tourist attractions promoted more vigorously by Enit are the *Winter Games* (fig. 1). Almost every magazine published by the agency contains articles and features celebrating the versatility and beauty of the Italian mountains, matched by the vast production of publicity material on various mountain locations and brochures on the dedicated services.¹ This interest was rooted in the exponential growth of this sector already from the beginning of the twentieth century, and its importance for the prosperity of the resorts that serviced it. To support the economy of the mountains, Enit also made financial contributions in those years to promote the organisation of special events, and from 1921 it funded the national ski championships at Cortina d'Ampezzo (fig. 2).²

The Venetian city was among the winter tourist attractions to which the agency paid great attention right from the start to qualify the Italian mountain as a place of elegance and entertain-

ment. In fact, in that same year it published an illustrated leaflet defined as 'special publicity material' and distributed both in Italy and abroad 'to publicise the most important and best equipped of our winter resorts: *Cortina d'Ampezzo*'.³ The result of this impressive campaign was that all the hotels and boarding houses in the city were completely sold out in 1922 and 1923. In 1921, Enit set up an office in Cortina to directly support the activity of promoting and organising tourist services. It worked in close collaboration with that of Venice and with the Enit tourist care rental service *auto* to coordinate the excellences of what the region had to offer.⁴

The activity to promote the city also invested in the production of poster designs. Among the most interesting is that done in 1930 by Mario Puppo (1905-1977),⁵ who portrayed a couple of skiers during a moment of rest (fig. 3). The man invites the woman to look at something, gesturing to the left with his arm, at which she turns her face with a smile. The profile of the

¹ The 1921 annual report (*Relazione sull'attività svolta nell'anno 1921*) already mentioned the production of a tourism poster on the Winter Sports with an evocative Alpine image. Brochures with a list of the Winter Sports Centres were published in the same year. So right from the start Enit showed its interest in the promotion of this particular branch of tourism.

² *Relazione sull'attività svolta nell'anno 1921*, Rome 1922, p. 24.

³ *Ibidem*.

⁴ *Relazione sull'attività svolta nell'anno 1924 e nel quinquennio (1920-24)*, Rome 1925, p. 27.

⁵ Mario Puppo (1905-1977) began to work as a graphic designer in the 1930s, when he designed flyers to advertise localities on the coast or in the mountains. His works were exhibited in the salon of Promotional Graphic Design at the National Exhibition of the Fine Arts Union in Milan in 1941. He designed various covers for music scores, catalogues and flyers, but it was especially in the 1950s that Mario Puppo designed a large part of the tourist posters on the market in that period.



Fig. 1 – Paolo Paschetto, *Winter sports in Italy*, 1926, 99.5x68.6



Fig. 2 – Cortina National Ski School: the Tofana cabin, *Le Vie d'Italia*, 1936

snow-capped Dolomites can be seen in the background. The dry, clear and solid draughtsmanship is typical of the style of the artist, who worked prolifically for Enit from the 1930s to the 1950s.

From the same period, but in a completely different key, is a poster by Pio Solero (1881-?),⁶ showing Cortona just before the winter season (fig. 4). The foreground is dominated by the tower of the Church of St James and St Philip, from which the perspective is opened up towards the mountains with the melted snow run-

⁶ Pio Solero (1881-?) received his artistic training at the Academy of Fine Arts in Venice, and went on to study further in Rome and Munich. From the second half of the 1920s to the middle of the 1960s he played an active part in artistic events organised in Italy and abroad. Besides painting, he also designed publicity material, producing artistic posters for Cortina and other important resorts in Alto Adige.



Fig. 3 – Mario Puppo, *Cortina*, 1930, 100x62 cm

ning down to a colourful valley. A more playful mood is evoked in a poster designed by Franz Lenhart (1898-1992)⁷ in 1937 (fig. 5). Under the slogan 'Cortina Snow Sun Sport' a boy slides down from the slopes on a sleigh, watching an imaginary public and holding a snowball in his hand. The playful, light touch was probably intentional to present the city as a tourist resort suitable for families too. A few years earlier, in 1934, Enit had devoted a whole cover of the magazine *Travel in Italy*⁸ to Cortina as a preview of a lavish article contained inside. The im-

⁷ After a long period of training in Vienna and Florence, Franz Lenhart (1898-1992) settled permanently in Alto Adige, where he engaged in artistic activities for a long time as a painter and poster designer. The heyday of his poster designs was in the 1930s and 1940s.

⁸ *Travel in Italy*, cover, January 1934.

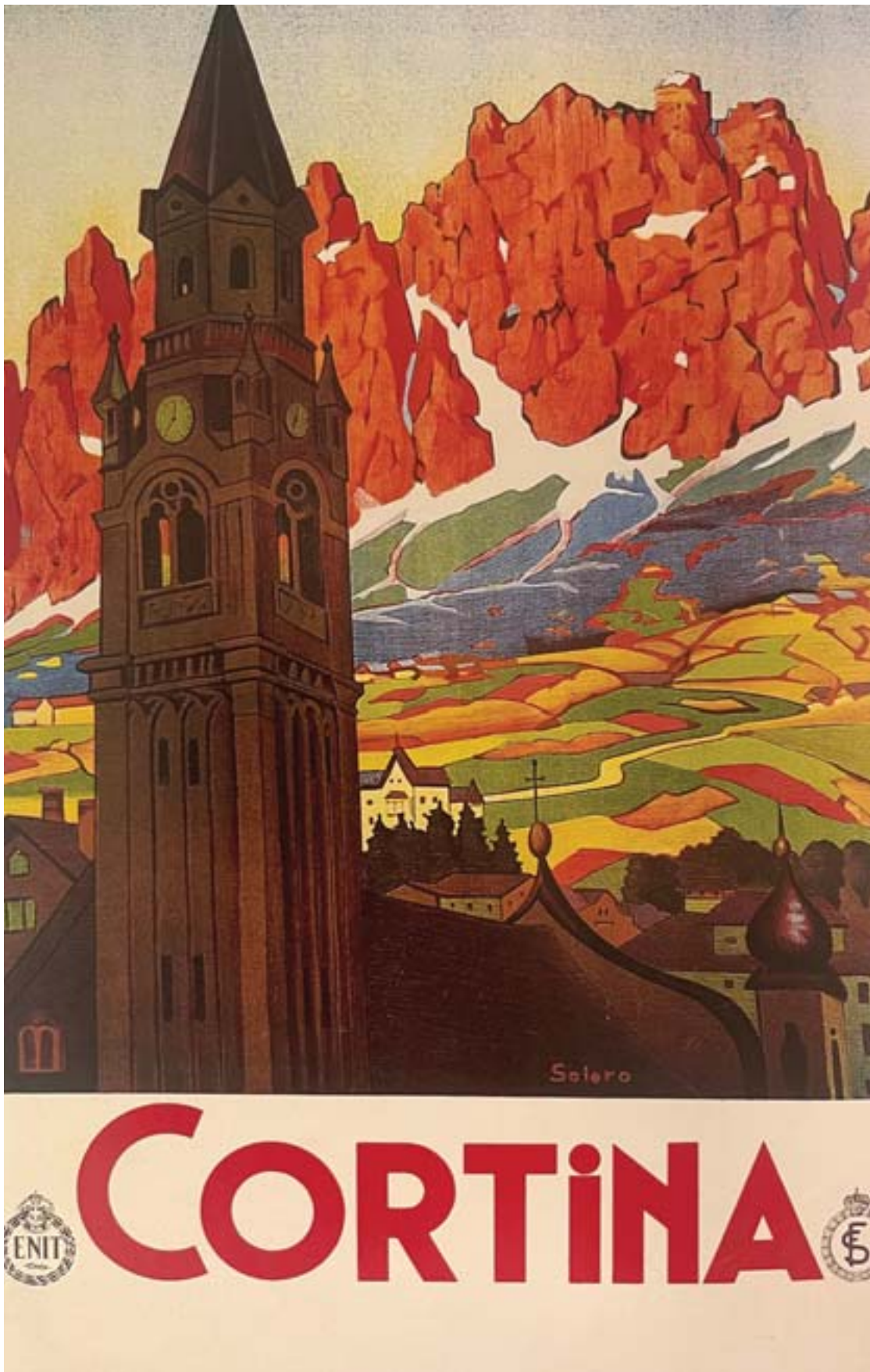


Fig. 4 – Pio Solero, *Cortina*, 1930, 99.5x62 cm



Fig. 5 – Franz Lenhart, *Cortina snow sun sport*, 1937, 98x64 cm

age is of a pair of skis and their poles on a snowy slope. The play of intersections and shadows between the various elements projects onto the white surface the letters 'c' and 'a', suggesting the initial letters of the city (fig. 6). The issue opened with an article on *Cortina d'Ampezzo in Winter*: the altitude, the equipment, the climate and seasonal meteorological conditions, the best accommodation, the infrastructure available to reach the destination. Daily trains had already been introduced in those years for the winter season that connected Cortina with Venice and Padua, besides direct trains from the main Italian cities such as Rome, Genoa, Turin and Milan.⁹

So the city was promoted as the perfect destination for a certain kind of tourism: entertaining, active, elegant, easy to reach, and suitable for families. In 1938, on the other hand, an article was published in *Le Vie d'Italia* that celebrated the captivating atmosphere of Cortina as an elegant and refined place for international high society (fig. 7). It described the possible attractions in summer and winter and promoted the National Ski School. Besides sport, it described the other amusements that awaited the tourist: from bars to beer houses, from elegant evenings spent in the 50 hotels of Cortina, to those accompanied by jazz bands.¹⁰

After World War Two, Cortina was caught up in a major modernisation process to host the VII Olympic Winter Games (fig. 8). 29 April 1949 was a historic date for Italian sport, when the members of the International Olympic Committee (IOC) meeting in Rome decided to include

Cortina d'Ampezzo in the glorious 'Olympia of Elis'; with 31 votes for and 10 against, the Olympic torch was entrusted to the largest centre of winter sports in Italy (fig. 9).¹¹

From that moment on the city prepared to host the major event. Its organisation led to the creation of a publicity committee that included some provincial departments, including that of Venice which collaborated with the *Municipal Tourist Office of Venice*. Enit was not a member of this association, but given the global importance of the event and its strategic importance for the promotion of the national tourist branch, it showed its support in funding the operations with the sum of 30 million lire. Furthermore, even before the formation of all the Olympic Winter Games committees, it put a view of Cortina on the cover of the brochure *Monti d'Italia* in an edition of one million distributed in five languages; it produced a short film in cinemascope in 35 mm and 15 mm that was distributed all over Europe and further afield; it printed and circulated the poster and leaflet prepared by the Olympic Committee (fig. 10); it published many articles in the main agency magazines, including the weekly *Vita Italiana* and in *L'Italia*; it organised promotional window displays in all the foreign headquarters and delegations connected with Enit; and provided radio programmes with information and news about Cortina and the Olympics. Such an investment was absolutely strategic for the agency, because the results achieved went far beyond the event itself and were aimed at drawing attention to the Pearl of the Dolomites and to all the territory of Ampezzo. Consequently, the entire zone was exceptionally well equipped

⁹ *Travel in Italy*, January 1934, p. 5.

¹⁰ *Le Vie d'Italia*, January 1938, vol. I.

¹¹ *Il Giornale del Turismo*, February 1954.

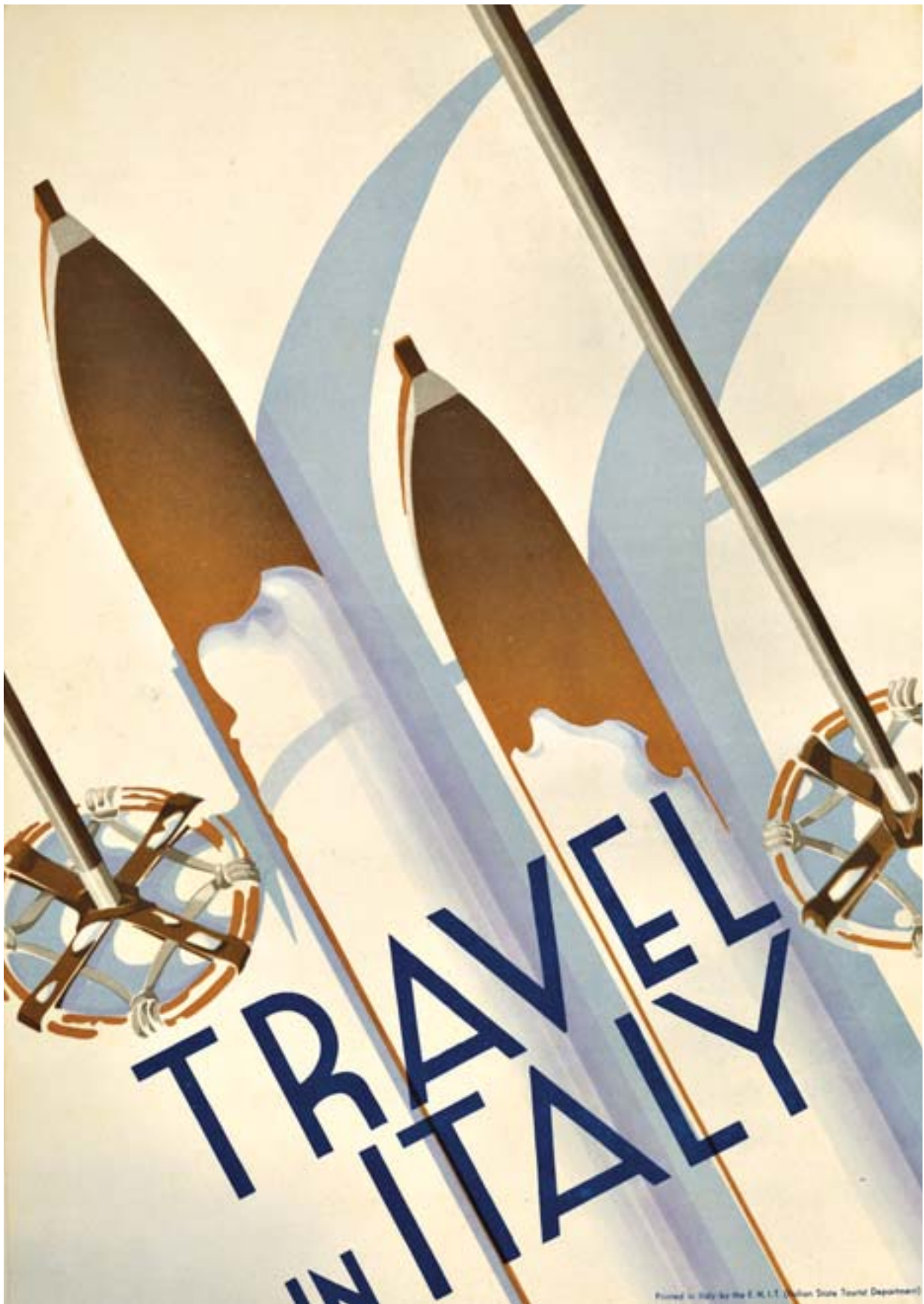


Fig. 6 – *Travel in Italy*, cover, 1934



Fig. 7 – Cortina d'Ampezzo and a bit of fashion, *Le Vie d'Italia*, 1938

for sports with improved roads, the completion of the hospitality branch, and at a worldwide level the guarantee that Italy was a country capable of organising global events – also in view of the Olympics that were later held in Rome in 1960.¹² Recommendations to make optimal preparations came from all sides. In the eyes of the public, in assuming the organisation of the VII Winter Olympic Sports, Italy had not only made an honourable pledge to sport – which it had to honour methodically, clearly and on time – but it was also aware of how decisive it was for its international prestige, particularly with regard to tourism.

During a meeting of a large group of journalists in Cortina for the Journalism Award, Mario Rimaldi, the mayor at the time, declared:

‘Cortina is on the threshold of a major event of worldwide importance: that of the 1956 Winter Olympics. This event will have a large, exceptional importance, not only for the world of sport, but also for politics and indirectly for all human activities, because from today on its organisation is an act of confidence in the maintenance of peace in the world. We have assumed this responsibility to prepare its development and, as far as we are concerned, we are ready to face the task with all our resources, forces and capacities. The problems of a strictly sports nature, whether relating to the plants or to the organisation of the various contests, are all being dealt with thanks to the Italian National Olympic Committee (CONI). The construction of the big Ice Stadium is already under way; the slopes for the ski



Fig. 8 – Trampoline for the VII Olympic Games, Cortina 1956, *La Presse Montreal*, 1955



Fig. 9 – The sports facilities of Cortina d’Ampezzo, *L’Italia*, 1956

¹² *L’Italia*, May 1956, pp. 9-12.



Fig. 10 – Anon., VII Winter Olympic Games, 1956, 100x62 cm

contests have been identified and partly prepared, important improvements have been made to the bobsleigh track and others will follow, the big Olympic trampoline for the jumps will be not just modernised but replaced. To conclude, much has already been done and much made ready for the full success of the 1956 Olympics, but there is still a lot to be done'.¹³

Among the various matters requiring attention, the promotional sector had to be organised. The mayor stressed the need for a modern relief map of the of basin of Ampezzo, colour posters to be displayed in the stations and travel agencies, folders to be distributed in the hotels, documentaries, and television programmes to be circulated abroad in particular. Enit's activity placed it firmly within this space, guaranteeing the best possible media coverage of the event.

¹³ *Il Giornale del Turismo*, April 1953, p. 2860.

Chapter Five

From the Enit photographic archive: Venice

The Enit photographic archive is a testimony of the history of Italy, its beauties and its peculiarities, capturing the passing of time in thousands of photographs.

Venice and its territory have received ample coverage over the years in the photographic campaigns of the agency. The selection of photographs presented in this volume is centred on six categories with the aim of bringing back, at least in part, the atmosphere and enchantment that the city has never lost through the years:

1. Art and architecture;
2. Genre scenes;
3. Festivities and festivals;
4. Handicrafts and Islands;
5. Cortina;
6. The territory and the villas.

Since 2019 the Enit has been conducting a campaign to catalogue and digitise its photographic archive in order to reconstruct the collective historical memory.

1. Art and architecture



Fig. 1 – Venice, *Panorama from the air*, 1950s/60s, Enit historical archive



Fig. 2 – Venice, *Flight of pigeons in San Marco*, 1961, Enit historical archive

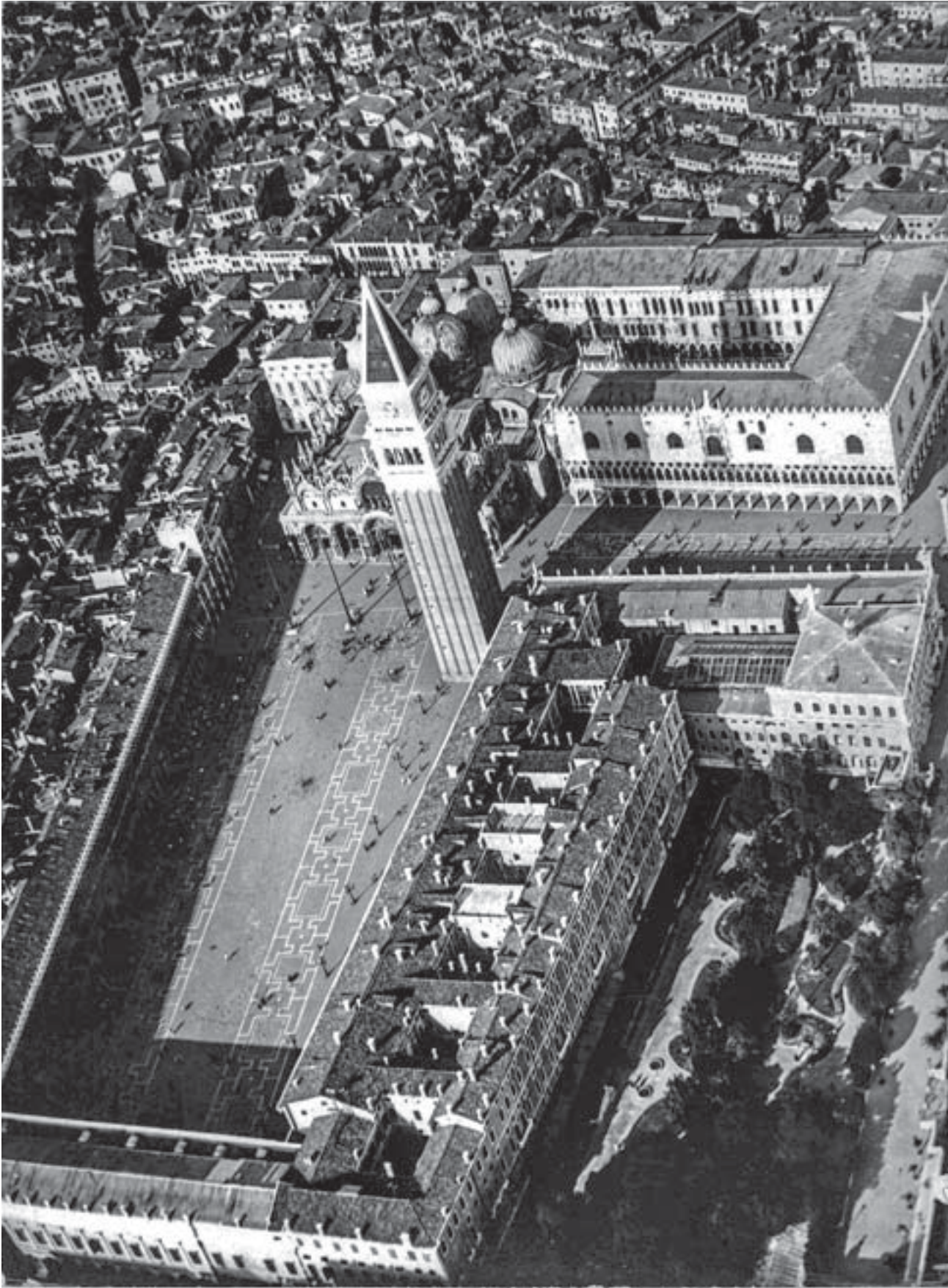


Fig. 3 – Venice, View of Piazza San Marco, 1960s, Enit historical archive



Fig. 4 – Venice, Basilica of San Marco, detail, 1963, Enit historical archive

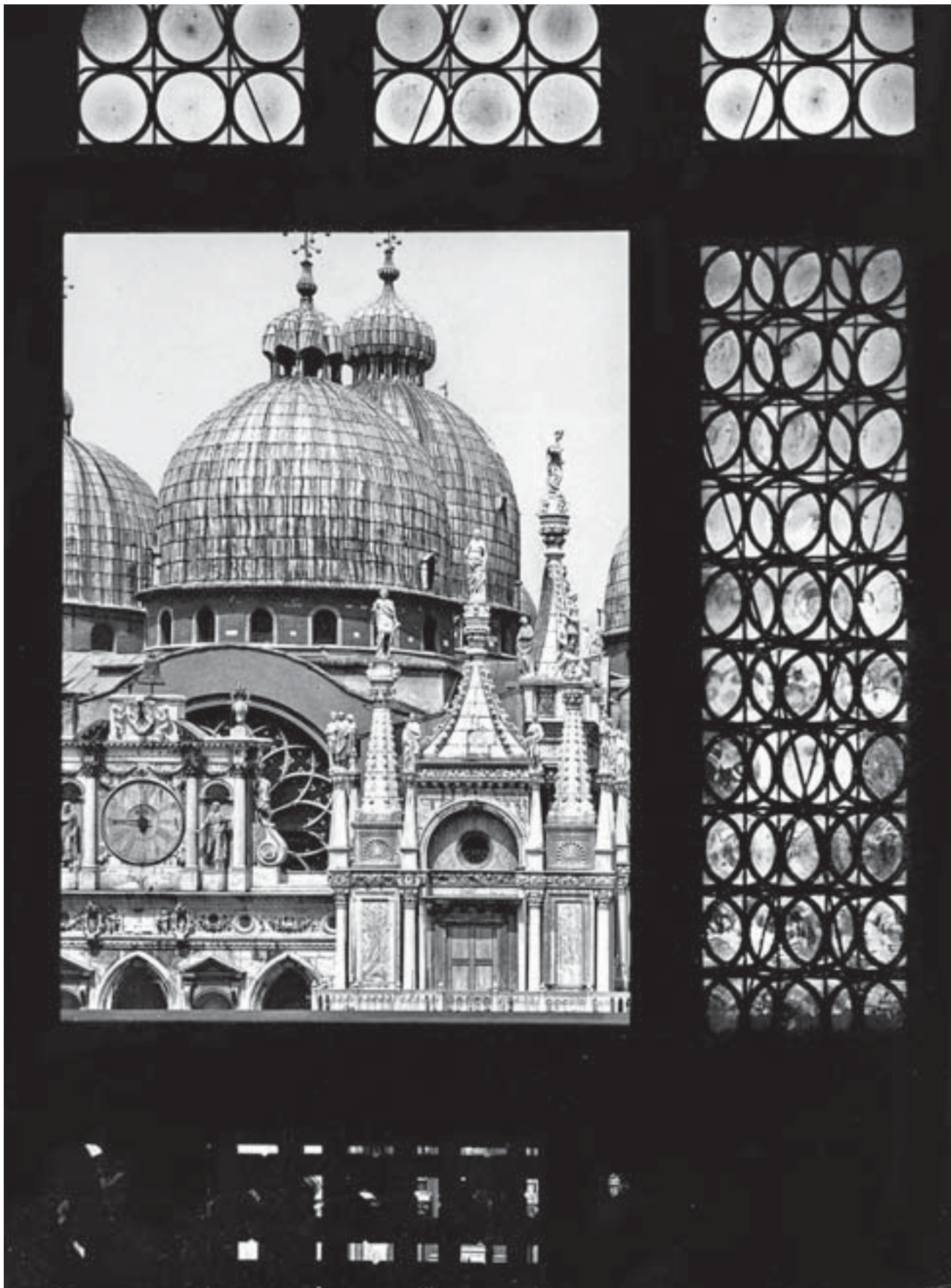


Fig. 5 – Venice, *Palazzo Ducale*, interior, 1950s/60s, Enit historical archive



Fig. 6 – Venice, Riva degli Schiavoni, 1950s/60s, Enit historical archive



Fig. 7 – Venice, Church of Santa Maria della Salute, 1950s/60s, Enit historical archive



Fig. 8 – Venice, View of Punta della Dogana with Santa Maria della Salute, 1950s/60s, Enit historical archive



Fig. 9 – Venice, *One of the Moors from the Torre dell’Orologio*, 1950s/60s, Enit historical archive



Fig. 10 – Venice, *The horses of the Basilica of San Marco*, 1950s/60s, Enit historical archive



Fig. 11 – Venice, *Internal loggia and Scala dei Giganti*, Palazzo Ducale, 1950s/60s, Enit historical archive

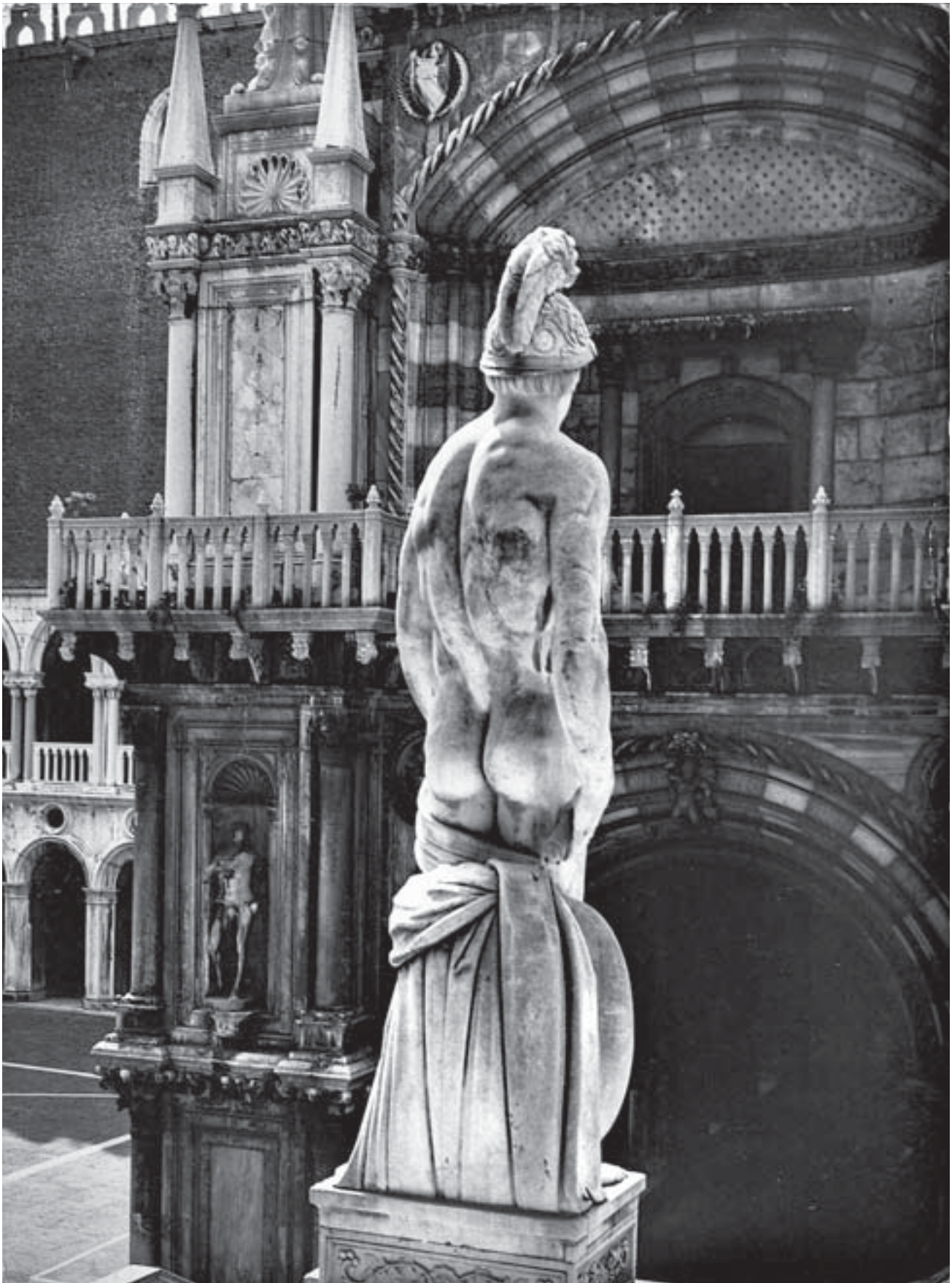


Fig. 12 – Venice, *Statue of Mars*, Palazzo Ducale, interior, 1950s/60s, Enit historical archive

1. Art and architecture



Fig. 13 – Venice, Teatro La Fenice, 1950s/60s, Enit historical archive



Fig. 14 – Venice, *Biblioteca Marciana*, former patio transformed into reading room, 1950s/60s, Enit historical archive



Fig. 15 – Venice, *Backlight in Canal Grande*, 1950s/60s, Enit historical archive



Fig. 16 – Venice, *Ponte dell'Accademia*, 1950s/60s, Enit historical archive

1. Art and architecture



Fig. 17 – Venice, *Fondamenta Cabalà*, *Ponte di Mezzo*, 1950s/60s, Enit historical archive



Fig. 18 – Venice, *Bridge of Santi Giovanni e Paolo*, 1950s/60s, Enit historical archive

2. Genre scenes



Fig. 19 – Venice, *On the Lagoon*, 1950s/60s, Enit historical archive



Fig. 20 – Venice, *Gondolas*, 1950s/60s, Enit historical archive

2. Genre scenes



Fig. 21 – Venice, Gondolier, 1950s/60s, Enit historical archive



Fig. 22 – Venice, View, 1950s/60s, Enit historical archive

2. Genre scenes



Fig. 23 – Venice, View of San Giorgio Maggiore, 1950s/60s, Enit historical archive



Fig. 24 – Venice, Canal Grande, Menaghetto di Santa Maria del Giglio, 1950s/60s, Enit historical archive

2. Genre scenes



Fig. 25 – Venice, Island of San Giorgio, 1950s/60s, Enit historical archive



Fig. 26 – Venice, View of Piazza San Marco, 1950s/60s, Enit historical archive

2. Genre scenes



Fig. 27 – Venice, *Piazza San Marco*, 1950s/60s, Enit historical archive



Fig. 28 – Venice, *High tide*, 1951, Enit historical archive

2. Genre scenes



Fig. 29 – Venice, *Painter at work in Piazza San Marco*, 1951, Enit historical archive



Fig. 30 – Venice, *High tide in Piazza San Marco*, 1950s/60s, Enit historical archive

2. Genre scenes



Fig. 31 – Venice, Lido, aerial view of beach, 1950s/60s, Enit historical archive



Fig. 32 – Venice, *Woman at the Lido*, 1950s/60s, Enit historical archive

2. Genre scenes



Fig. 33 – Venice, Lido, Daybreak, 1950s/60s, Enit historical archive



Fig. 34 – Venice, *Young locals on parapet of bridge of piazzetta Vigo, Chioggia*, 1969, Enit historical archive



Fig. 35 – Venice, *Vera da pozzo in piazzetta Leoncini*, 1950s/60s, Enit historical archive

2. Genre scenes



Fig. 36 – Venice, *Tourists in piazzetta San Marco*, 1950s/60s, Enit historical archive



Fig. 37 – Venice, *Sunset on the Lagoon of San Marco*, 1950s/60s, Enit historical archive

2. Genre scenes



Fig. 38 – Venice, Ponte di Rialto, detail of centre, 1950s/60s, Enit historical archive



Fig. 39 – Venice, *Girl on the bridge of a calle*, 1950s/60s, Enit historical archive

2. Genre scenes



Fig. 40 – Venice, *Tourists in Piazza San Marco*, 1950s/60s, Enit historical archive



Fig. 41 – Venice, *Tourists in front of Palazzo Ducale*, 1950s/60s, Enit historical archive

2. Genre scenes



Fig. 42 – Venice, *From the ferry of San Marcuola*, 1950s/60s, Enit historical archive



Fig. 43 – Venice, Santa Croce, reflections of high tide in piazza, 1951, Enit historical archive

2. Genre scenes



Fig. 44 – Venice, *Tourists on Ponte di Rialto*, 1959, Enit historical archive



Fig. 45 – *Venice by night*, 1930-1935, Enit historical archive



Fig. 46 – Venice, *Basilica di Santa Maria della Salute illuminated*, 1930-1935, Enit historical archive



Fig. 47 – Venice, *Festa del Redentore*, 1950s/60s, Enit historical archive

3. Festivities and festivals



Fig. 48 – Venice, Fireworks on the night of the Festa del Redentore, 1930-1935, Enit historical archive



Fig. 49 – Venice, Poster of XXXI Venice Biennale from Ponte di Rialto, 1962, Enit historical archive

3. Festivities and festivals



Fig. 50 – Venice, Lido, Palazzo del Cinema, 1960, Enit historical archive



Fig. 51 – Venice, Premio Campiello, Edilio Rusconi and Giovanni Comisso, 1950s/60s, Enit historical archive

3. Festivities and festivals



Fig. 52 – Venice, Regatta on the Lagoon, 1950s/60s, Enit historical archive



Fig. 53 – Venice, *Procession of Sant'Antonio on the improvised bridge*, 1950s/60s, Enit historical archive

3. Festivities and festivals



Fig. 54 – Venice, *Historical regatta*, 1950s/60s, Enit historical archive



Fig. 55 – Venice, *The regatta*, 1950s/60s, Enit historical archive

3. Festivities and festivals



Fig. 56 – Venice, Nautical procession on Canal Grande, 1950s/60s, Enit historical archive



Fig. 57 – Venice, Night party on Canal Grande, 1950s/60s Enit historical archive



Fig. 58 – Venice, *Glass-working on Murano*, 1950s/60s, Enit historical archive



Fig. 59 – Venice, *Aerial view of island of Murano*, 1950s/60s, Enit historical archive



Fig. 60 – Venice, *Glass-working on Murano*, 1950s/60s, Enit historical archive



Fig. 61 – Venice, *Glass-working on Murano*, 1950s/60s, Enit historical archive

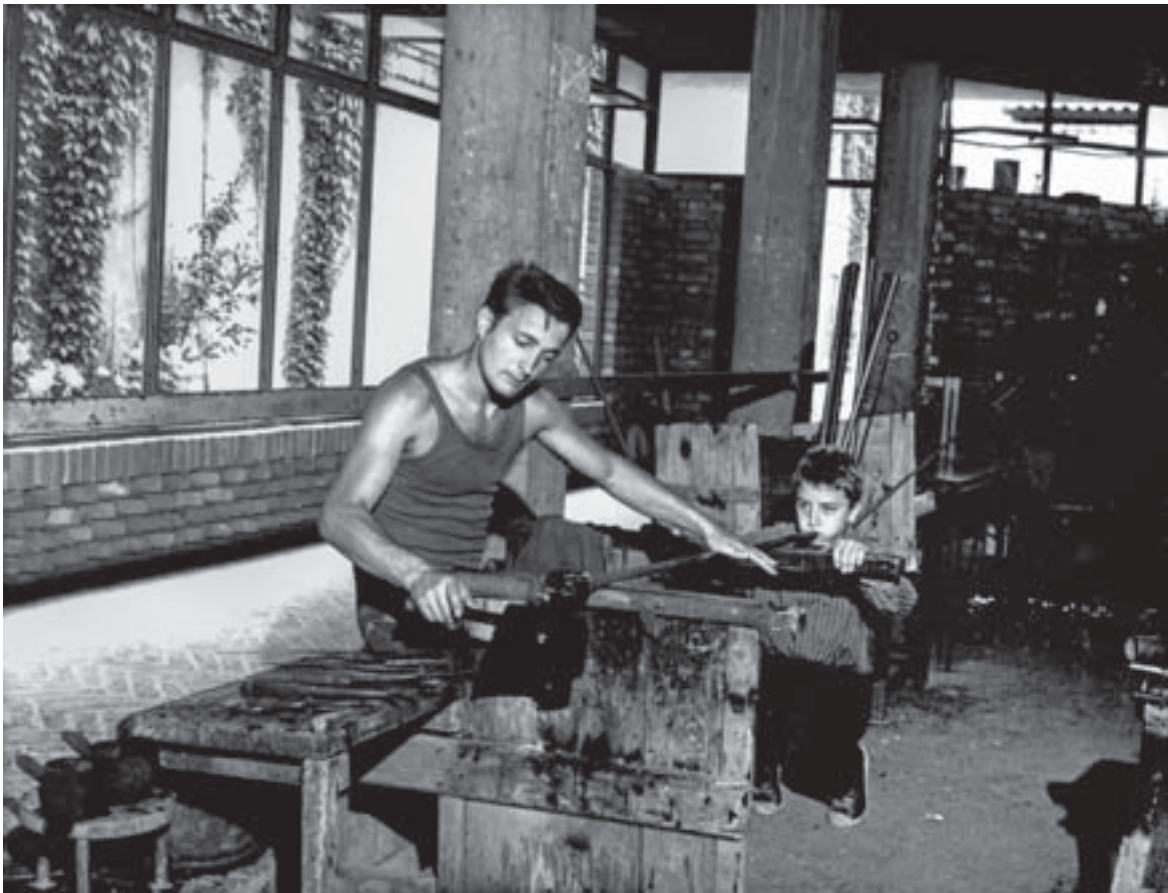


Fig. 62 – Venice, *Glass-working on Murano*, 1950s/60s, Enit historical archive



Fig. 63 – Venice, *Glass-cutting*, 1950s/60s, Enit historical archive



Fig. 64 – Venice, *Glass-cutting and fired painting in gold and pigments*, 1950s/60s, Enit historical archive



Fig. 65 – Venice, *Synthesis with Murano glass*, 1950s/60s, Enit historical archive



Fig. 66 – Venice, Burano, Lace-makers school, 1950s/60s, Enit historical archive



Fig. 67 – Venice, Burano, Lace-makers school, 1950s/60s, Enit historical archive



Fig. 68 – Venice, Burano, Lace-makers, 1950s/60s Enit historical archive



Fig. 69 – Venice, Burano, *Lace-maker at work*, 1950s/60s, Enit historical archive



Fig. 70 – Venice, Murano, Lace embroiderer, 1950s/60s, Enit historical archive



Fig. 71 – Venice, Island of San Giorgio, 1950s/60s, Enit historical archive



Fig. 72 – Venice, Chioggia, Lace factory, 1950s/60s, Enit historical archive



Fig. 73 – Cortina D'Ampezzo, *Rest in the sun*, 1967, Enit historical archive



Fig. 74 – Cortina d'Ampezzo, *Trampoline*, 1961, Enit historical archive

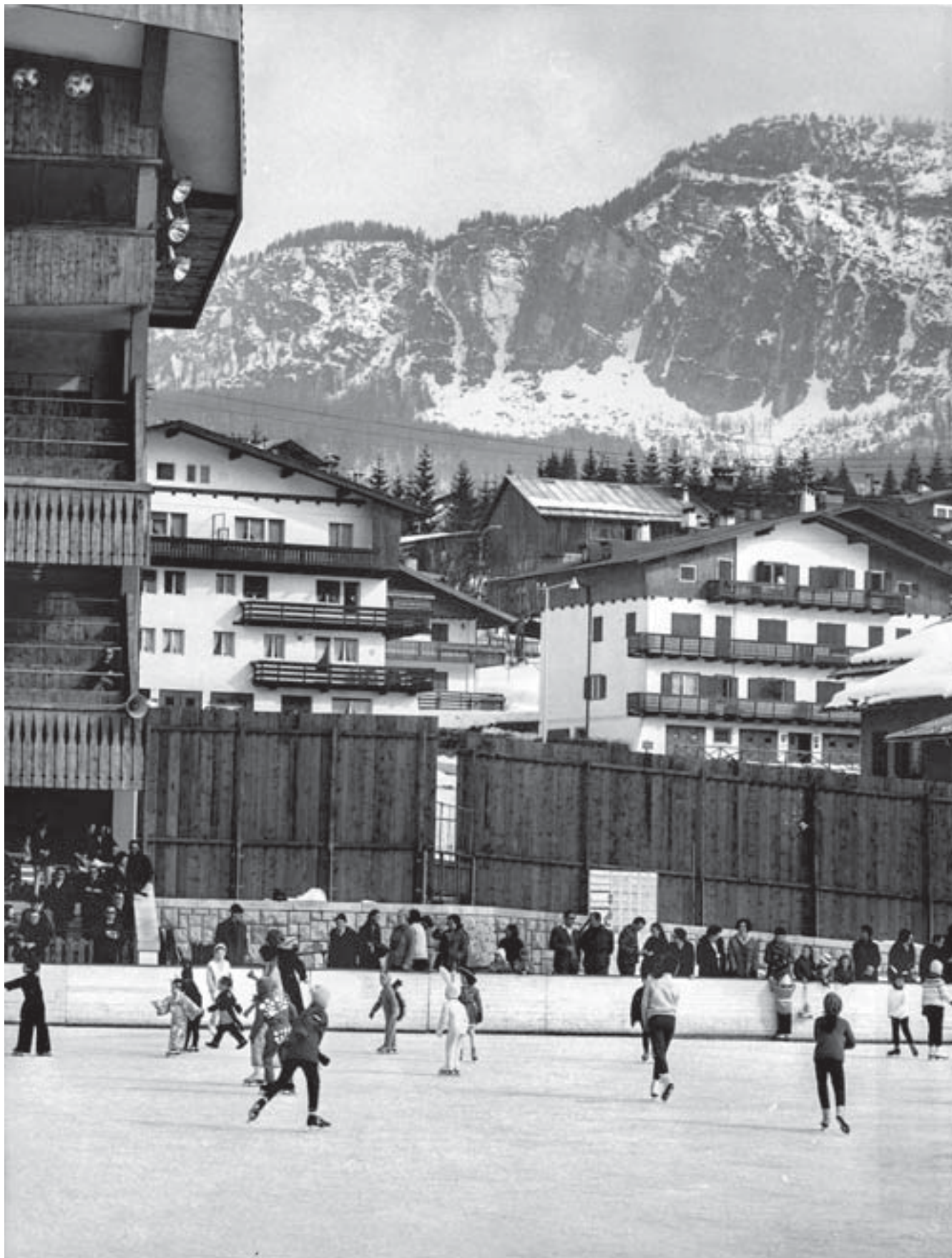


Fig. 75 – Cortina D'Ampezzo, Skating rink, 1950s/60s, Enit historical archive



Fig. 76 – Cortina d'Ampezzo, *Skiers at Pomedes shelter*, 1950s/60s, Enit historical archive



Fig. 77 – Cortina d'Ampezzo, Pomedes shelter, 1950s/60s, Enit historical archive



Fig. 78 – Cortina d'Ampezzo, Cable car for Le Tofane, 1950s/60s, Enit historical archive



Fig. 79 – Cortina d'Ampezzo, Ice mushrooms, 1950s/60s, Enit historical archive



Fig. 80 – Cortina d'Ampezzo, Historic centre, 1950s/60s, Enit historical archive



Fig. 81 – Cortina D'Ampezzo, *Cristallo chair lift*, 1950s/60s, Enit historical archive



Fig. 82 – Cortina d'Ampezzo, *Olympic Ice Stadium*, 1950s/60s, Enit historical archive



Fig. 83 – Cortina d'Ampezzo, A jump, 1950s/60s, Enit historical archive



Fig. 84 – Cortina d'Ampezzo, *Four-man bobsleigh championships*, the Italian Monti team wins the title, 1956, Enit historical archive



Fig. 85 – Cortina d'Ampezzo, Festa degli Scarponi, 1950s/60s, Enit historical archive



Fig. 86 – Cortina d'Ampezzo, *Illuminated bell tower*, 1950s/60s, Enit historical archive



Fig. 87 – Cortina d'Ampezzo, Lago Ghedina, 1950s/60s, Enit historical archive



6. *The territory and the villas*



Fig. 88 – Vicenza, *Villa La Rotonda*, Palladio, 1550s/60s, Enit historical archive



Fig. 89 – *Fratta Polesine, Palladian villa*, 1950s/60s, Enit historical archive

6. *The territory and the villas*



Fig. 90 – *Casella d'Asolo, Villa Rinaldi, 1950s/60s, Enit historical archive*



Fig. 91 – *Battaglia Terme, Villa Emo*, 1950s/60s, Enit historical archive



Fig. 92 – *Dolo, Villa Fini*, 1950s/60s, Enit historical archive

6. *The territory and the villas*



Fig. 93 – Verona, *Entrance of the tomb of Juliet*, 1950s/60s, Enit historical archive



Fig. 94 – Verona, *Aerial view of the Arena*, 1950s/60s Enit historical archive

6. *The territory and the villas*



Fig. 95 – Verona, Arena, *Aida*, 1950s/60s, Enit historical archive



Fig. 96 – Verona, Roman theatre and panorama, 1961, Enit historical archive

6. *The territory and the villas*



Fig. 97 – *Padua, Aerial view of Basilica of St Anthony, 1950s/60s, Enit historical archive*



Fig. 98 – Padua, St Anthony in via del Santo, 1950s/60s, Enit historical archive

6. *The territory and the villas*



Fig. 99 – Padua, Piazza del Santo, Monument to Gattamelata, Donatello, 1950s/60s, Enit historical archive



Fig. 100 – *Padua, Anatomical theatre*, 1950s/60s, Enit historical archive

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The year Venice will celebrate the 1600th anniversary of its foundation. To mark the occasion Enit decided to dedicate the second volume in its series *Promuovere la Bellezza* to the lagoon city. The book – designed as the catalogue of the exhibition *Promuovere la Bellezza. Venezia 1600* – will be displayed along the *calli* using the Agency's communication ecosystem. Venice has always attracted thousands of visitors, enchanted by the appeal of this city built on water, its beautiful views, extensive cultural heritage and traditions, and its ability to be connected to and open to the world. In its role as catalyst to enhance foreign tourist flows in Italy, Enit has always invested in the promotion of the lagoon city, considering it the 'flagship' of the best Italy has to offer in terms of culture and tourism.

The book analyses the key role played by Venice in its worldwide communication strategy, the instruments it uses, the activities it performs, and the relationship between the lagoon city and its territory in order to comprehensively enhance regional tourism, including the evolution of Cortina from a privileged destination for mountain holidays to the venue of the Winter Olympics in 1956. Using the photographs housed in Enit's archive, the catalogue ends by proposing a journey in time through Venice – images of a city always ready for new challenges.