

FIGURA 1 Lennox. "Breathe the great outdoors... indoors!" (1968). Afiche pubblicitario. FIGURE 1 Lennox. "Breathe the great outdoors... indoors!" (1968). Advertising poster.
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Breathe that great outdoors...indoors!

Graduate to perfect fresh-air climate all year...
electrically...with **LENNOX**

Take a deep breath. Is the air in your home fresh? Okay, exhale. Now, is the temperature comfortable? If either answer was no, then you ought to know about electric year-round comfort conditioning. It's a new way to keep your home as fresh as the great outdoors and perfectly comfortable...winter, summer and in-between.

All you need is a Lennox electric Total Comfort System. It heats and cools your home with constantly circulated fresh air, containing just the right amount of moisture, all year long.

What's more, it scrubs the air clean, electronically.

Keeps out air pollution and pollen; and removes smoke, odors and other impurities.

And by maintaining proper humidity, the electric Total Comfort System often alleviates dry skin and scratchy throat; helps protect your complexion and health. It even keeps furniture from drying out.

Learn more about electric year-round comfort conditioning by calling your nearest Lennox dealer. Or write Lennox, 201 South 12th Avenue, Marshalltown, Iowa 50158. They'll show you how to graduate to a clean, flameless electric climate.



This is the Lennox Total Comfort air-treating unit. It heats, cools, cleans the air, and controls humidity... electrically. Fits anywhere, horizontally or vertically.



This Gold Medallion identifies a home where everything's electric, including the heat.

You Live Better Electrically

Edison Electric Institute, 750 Third Avenue, New York, N.Y. 10017

"The Name of the Game is Living"

FABRICAR AIRE: CRÓNICA DE UNA MUERTE ANUNCIADA

FABRICATING AIR: CHRONICLE OF A DEATH FORETOLD

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RESUMEN A partir de la revisión de un conjunto de afiches publicitarios de Lennox Furnace Company entretrejida con ideas prestadas y propias, este ensayo ahonda en una serie de paradojas imbricadas en los discursos modernos. Apoyado en las advertencias sobre las repercusiones de una ideología fundada en la técnica que realizaron Herbert George Wells, Max Frisch y Hannah Arendt, presenta un conjunto de estrategias para publicitar el aire acondicionado: un invento tecnológico que por su rápida y masiva asimilación admite entenderse como reflejo de modernización y símbolo de modernidad. Su objetivo es construir un nudo entre estructuras conceptuales abstractas y construcciones gráficas y discursivas concretas que permearon el subconsciente colectivo durante el siglo XX para proponer una crítica a la ilusión moderna de que el progreso es lineal e ilimitado y que las cosas deben ser siempre mejores, más grandes y más nuevas.

ABSTRACT Based on a review of a set of advertising posters of Lennox Furnace Company, interwoven with borrowed and original ideas, this essay delves into a series of paradoxes embedded in modern discourses. Supported by the warnings about the repercussions of an ideology based on the technique carried out by Herbert George Wells, Max Frisch, and Hannah Arendt, it presents a set of strategies to advertise air conditioning: a technological invention that, due to its rapid and massive assimilation, can be understood as a reflection of modernization and symbol of modernity. The objective is to tie a knot between abstract conceptual structures and concrete graphic and discursive constructions that permeated the collective subconscious during the 20th century to propose a critique of the modern illusion that progress is linear and unlimited and that things must always be better, bigger, and newer.

PALABRAS CLAVE

fabricación
publicidad
aire acondicionado
innovación
obsolescencia

KEYWORDS

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→ En la década de los sesenta, el *boom* del mercado inmobiliario y la industria de la construcción que marcaron la época de posguerra estadounidense se encausaron en lo que el historiador Andrea Vesentini describe como «la ilusión del *outdoor-indoor living*»: la convicción de que el suburbio es capaz de combinar impecablemente «los refinamientos de la domesticidad» con los «poderes restaurativos de la naturaleza» (Vesentini, 2019). Esta idea, especialmente arraigada en la clase media y estrechamente vinculada a la utopía del sueño americano, fue una compleja conjunción de políticas públicas, propaganda y publicidad que atravesó tanto la industria —de la construcción, de la línea blanca, de las telecomunicaciones, del automóvil, de los artículos de jardinería, etc.— como el campo de las ideas y el lenguaje. Su ficción (o paradoja) radicó en que, aunque sus consumidores tenían la ilusión de que gozaban de los beneficios de vivir al aire libre, los productos que adquirirían en realidad promovían una vida domesticada y temperada que reemplazaba el “clima natural” por su espejismo artificial, fabricado por un dispositivo mecánico.¹

Si el aire fue un “fenómeno modernizador” que propició una atmósfera de creación colaborativa entre científicos, aeronautas y arquitectos (Ramírez, 2013), su versión artificial puede considerarse un producto de la modernización —en el plano de las cosas— y un símbolo de modernidad —en el de las ideas—. Conforme a esto, se espera que la descripción de las sutilezas y vicisitudes propias de la invención del aire acondicionado que se desprenden de la revisión de un conjunto de afiches publicitarios de Lennox Furnace Company den cuenta de las grietas inherentes a los discursos modernos fundados en la técnica que idealizaron la renovación, el crecimiento y el progreso ilimitado.

PARADOJA

En 1968, Lennox acuñó un eslogan especialmente ilustrativo del mito del *outdoor-indoor living* descrito por Vesentini: “*Breathe that great outdoors... indoors!*” (Lennox, 1968a) [FIGURA 1]. El anuncio que publicita la unidad de tratamiento de aire Lennox Total Comfort se compone de tres partes: una fotografía, un texto y una imagen del producto acompañada de una mujer con birrete, a modo de png.

¹ El uso de las comillas se debe al reconocimiento de que las actividades antrópicas transforman el medioambiente,

por lo que el clima podría considerarse más paisaje que naturaleza.

→ In the ‘60s, the real estate market and construction industry boom, which marked post-war America, was driven by what historian Andrea Vesentini describes as “the illusion of *outdoor-indoor living*”: the conviction that the suburb is able to flawlessly combine “the refinements of domesticity” with the “restorative powers of nature” (Vesentini, 2019). This idea, especially rooted in the middle class and closely linked to the American dream utopia, was a complex conjunction of public policies, propaganda, and advertising that permeated both the construction, home appliance, telecommunications, automotive, and garden supply—industries, as well as the field of ideas and language. Its fiction (or paradox) was that, even though its consumers had the illusion that they enjoyed the benefits of living outdoors, the products they purchased actually promoted a domesticated and temperate life that replaced the “natural climate” with its artificial mirage, fabricated by a mechanical device.¹

If air was a “modernizing phenomenon” that fostered an atmosphere of collaborative creation between scientists, aeronauts, and architects (Ramírez, 2013), its artificial version can be considered a product of modernization — in the plane of things — and a symbol of modernity —in that of ideas—. In accordance with this, it is expected that the description of the subtleties and vicissitudes particular to the invention of air conditioning that emerge from the review of a set of advertising posters of Lennox Furnace Company will account for the cracks inherent in modern discourses based on the technique that idealized renewal, growth, and unlimited progress.

PARADOX

In 1968, Lennox coined a particularly illustrative slogan of the outdoor-indoor living myth described by Vesentini: “*Breathe that great outdoors... indoors!*” (Lennox, 1968a) [FIGURE 1]. The ad that advertises the Lennox Total Comfort air treatment unit is made up of three parts: a photograph, a text, and an image of the product accompanied by a woman with a cap, as a png.

¹ The use of quotation marks is due to the recognition that anthropogenic activities transform the environment,

therefore climate could be considered more as landscape rather than nature.

La fotografía muestra una familia heterosexual y caucásica en una sala de estar deliberadamente moderna. La madre está de pie, sosteniendo una revista mientras sonríe al marido, que le devuelve la sonrisa desde el sofá con una expresión corporal relajada. La hija mira al perro y lo acaricia sentada en un sillón de capitoné azul. El cuadro se completa con una silla Barcelona² vacía, una lámpara y dos mesas de líneas estilizadas, un mueble de apoyo construido (o enchapado) en madera noble, un reloj de pared, un cuadro y algunos objetos de decoración. Dos parapetos verticales construyen los límites del interior doméstico, que no tiene cielo; el suelo es de pasto, estableciendo una continuidad entre el interior y el paisaje que lo enmarca. Adicionalmente, se lee que la unidad “calienta y enfría tu hogar con aire fresco en constante circulación, conteniendo la cantidad de humedad correcta a lo largo de todo el año”, además de limpiar el aire, “dejando fuera la contaminación y el polen; y removiendo el humo, hedores y otras impurezas (...) aliviando la piel seca y garganta irritada, ayudando a proteger tu complexión y salud” e, incluso, protegiendo los muebles de la sequedad (Lennox, 1968a).

El texto, que echa mano a la tradición (moderna) que se ha preocupado de entrelazar férreamente el aire y la higiene, es complementado con otras dos ideas, plasmadas a modo de eslogan: por un lado, que los sistemas eléctricos son mejores que los sistemas alimentados por combustibles fósiles y, por el otro, que es posible respirar “ese gran exterior” —el aire libre, natural y restaurador— al interior de la vivienda. Es decir, que es posible fabricar un clima artificial. Esta idea resuena con la locución latina *homo faber*. El término, que describe al “ser humano que fabrica”, fue ocupado por primera vez en el siglo III a.c. y recogido casi dos milenios después por Karl Marx y Henri Bergson. Sin embargo, recién en 1957, cuando Max Frisch lo utilizó para describir a un hombre convencido de que la tecnología y la razón permiten a las personas controlar y prever todos los aspectos de su vida (1998) y Hannah Arendt recurrió a él para describir la capacidad humana de controlar y modificar su entorno mediante el uso de herramientas (1995), se posicionó definitivamente en el mundo de las ideas.

The photograph shows a heterosexual Caucasian family in a deliberately modern living room. The mother is standing, holding a magazine as she smiles at the husband, who smiles back from the sofa with a relaxed body expression. The daughter looks at the dog and caresses him sitting in a blue capitonné armchair. The composition is completed with an empty Barcelona chair,² a lamp, and two tables with stylized lines, a piece of furniture built (or veneered) in fine wood, a wall clock, a painting, and some decorative objects. Two vertical parapets comprise the limits of the domestic interior, which has no sky; the floor is grass, establishing continuity between the interior and the landscape that frames it. Additionally, it reads “It heats and cools your home with constantly circulated fresh air, containing just the right amount of moisture, all year long.” Besides cleaning air, it “keeps out air pollution and pollen; removing smoke, odors, and other impurities (...) the electric Total Comfort System often alleviates the dry skin and scratchy throat; helps protect your complexion and health”, and even protects furniture from dryness (Lennox, 1968a).

The text, which draws on the (modern) tradition of being concerned with tightly intertwining air and hygiene, is complemented with two other ideas, embodied as a slogan: on the one hand, that electrical systems are better than systems powered by fossil fuels and, on the other, that it is possible to breathe “that great outside” — the open, natural, and restorative air — inside the home. That is, it is possible to fabricate an artificial climate. This idea resonates with the Latin phrase *homo faber*. The term, which describes the “human being who fabricates,” was first used, and picked up almost two millennia later by Karl Marx and Henri Bergson in the third century BC. However, it was only in 1957 when Max Frisch used it to describe a human convinced that technology and reason enable people to control and foresee all aspects of their lives (1998), and Hannah Arendt used it to describe the human ability to control and modify their environment through the use of tools (1995) that it was definitively positioned in the world of ideas.

² Silla diseñada por Lilly Reich en el marco de la Exposición

Internacional de Barcelona de 1929.

² Chair designed by Lilly Reich in the framework of

the Barcelona International Exhibition of 1929.

INNOVACIÓN

A pesar de que podría trazarse una línea genealógica entre el descubrimiento de las primeras formas de calefacción y la invención del clima artificial, según la historiadora Gail Cooper la posibilidad de fabricar un clima interior controlado, predecible y radicalmente distinto del exterior solo fue posible con la invención del aire acondicionado (2002). Previo a eso, “los edificios eran barreras semipermeables, en las que no solo podíamos mirar por la ventana para ver el paisaje natural, sino también abrir esa ventana para dejar entrar las delicias sensoriales del aire fresco” (Cooper, 2002, p. 2). Un nombre temprano del clima artificial fue acuñado por Le Corbusier en su manifiesto de 1933 *The Radiant City* (1964) y presentado como la solución al “aire diabólico” de la ciudad moderna. Lo llamó “aire exacto” e imaginó un sistema que vendría a reemplazar todas las prácticas de calefacción y refrigeración vigentes, ya que sería capaz de asegurar la circulación permanente de una versión purificada y confortablemente (des)humidificada del aire exterior:

Reemplazando las prácticas actuales de calefacción o refrigeración, [el aire exacto] se prepara en centrales térmicas adyacentes a cada grupo residencial. Allí, el aire exterior se desempolva, se desinfecta, se lleva a la temperatura deseada, [y] se humidifica adecuadamente. Es puro y está listo para ser consumido por el pulmón. Se distribuye a través de una circulación permanente.

Le Corbusier (1964, p. 48).

El arquitecto jamás construyó las máquinas descritas en su manifiesto, pero Willis Haviland Carrier, sí. Los primeros esbozos de su “aparato para tratar aire” fueron formulados en 1899 y puestos en práctica por la imprenta Sackett & Wilhelms, ubicada en Brooklyn, en 1902 (Cashman, 2017); su debut público tuvo lugar en la Feria Internacional de Nueva York de 1939. Aunque el alcance de la puesta en escena de Carrier Engineering Corporation sigue siendo discutido,³ el pabellón —un iglú artificial de casi 23 metros de altura— fue indudablemente popular. De forma paralela, en Marshalltown (Iowa), Ezra William Smith y Ernest Bryant transfirieron la patente de su calefactor de hierro remachado a Dave Lennox,⁴ quien reelaboró la idea y comenzó a comercializarla a partir de 1895 (Lennox Australia, s.f.).

³ Según la revista *The Atlantic*, el número de visitas del “Carrier Igloo of Tomorrow” fue de 65,000; según la corporación fundada por Carrier fueron 1,3

millones; y según el libro *Cool: How Air Conditioning Changed Everything* (Basile, 2014) fueron cuatro millones.

INNOVATION

Although a genealogical line could be drawn between the discovery of the first forms of heating and the invention of artificial climate, according to historian Gail Cooper, the possibility of manufacturing a controlled, predictable, and radically different indoor climate from the outside was only possible with the invention of air conditioning (2002). Prior to that, “buildings were semi-permeable barriers, in which we could not only look out the window to see the natural landscape, but also open that window to let in the sensual delights of fresh air”. (Cooper, 2002, p. 2). An early name for artificial climate was coined by Le Corbusier in his 1933 manifesto *The Radiant City* (1964) and presented as the solution to “the devil’s air” of the modern city. He called it “exact air” and envisioned a system that would replace all existing heating and cooling methods, since it would be able to ensure the permanent circulation of a purified and comfortably (de)humidified version of the outside air:

Replacing current heating or refrigeration practices, [exact air] is prepared in thermal power stations attached to each residence group. Outdoor air is there made dust-free, disinfected, brought to the desired temperature, given a suitable degree of humidity. It is pure and ready to be consumed by the lung. It is distributed through a permanent circulation.

Le Corbusier (1964, p. 48).

The architect never built the machines described in his manifesto, but Willis Haviland Carrier did. The first sketches of his “apparatus for treating air” were formulated in 1899 and put into practice by Sackett & Wilhelms Lithographing & Printing Co, located in Brooklyn, in 1902 (Cashman, 2017); their public debut was at the 1939 New York International’s Fair. Although the extent of Carrier Engineering Corporation’s staging remains disputed,³ the pavilion — a 75-foot-tall artificial igloo — was undoubtedly popular. In parallel, in Marshalltown (Iowa), Ezra William Smith and Ernest Bryant transferred the patent for their riveted iron heater to Dave Lennox,⁴ who reworked the idea and began marketing it in 1895 (Lennox Australia, n.d.).

³ According to *The Atlantic* magazine, the number of visits to “Carrier Igloo of Tomorrow” was 65,000; according to the corporation

founded by Carrier, 1.3 million; and according to the book *Cool: How Air Conditioning Changed Everything* (Basile, 2014) they were four million.

Los caminos de Carrier Engineering Corporation y Lennox Furnace Company se cruzaron en 1943–44 en el marco de un programa de colaboración enfocado en el desarrollo de sistemas de aire acondicionado centralizados (Cooper, 2002) y en 1952, cuando Lennox decidió ampliar su catálogo de productos y complementar su oferta de sistemas de calefacción con tecnología de enfriamiento.⁵ El auge inmobiliario de la posguerra fue la excusa ideal para la popularización de ambos productos. El único obstáculo era que el foco de interés del mercado era la vivienda de bajo costo y los sistemas de aire acondicionado centralizado absorbían un porcentaje importante del presupuesto disponible. Como respuesta, los fabricantes promovieron la idea de que el tema podría solucionarse desde la arquitectura, porque “con un ojo en la economía, un inteligente rediseño de la vivienda tradicional ahorraría suficiente dinero para cubrir el precio de compra del equipo” (Cooper, 2002, p. 152). La ansiedad por poner en práctica sus inventos era tal —y, posiblemente, el obnubilamiento producto de su éxito también— que rápidamente se instauró la idea de que elementos de diseño tales como aleros, persianas o pantallas pasarían a ser prescindibles “ahora que esas funciones iban a ser mecanizadas” (Cooper, 2002, p. 153).

No obstante, el posicionamiento del aire acondicionado como mínimo de diseño de la vivienda suburbana estadounidense no fue solo mérito del discurso publicitario de la industria,⁶ sino también de condiciones propias del mercado inmobiliario y la industria de la

The paths of Carrier Engineering Corporation and Lennox Furnace Company crossed in 1943–44 in the framework of a collaborative program focused on the development of centralized air conditioning systems (Cooper, 2002), and in 1952, when Lennox decided to expand its catalog of products by complementing its heating systems offer with cooling technology.⁵ The post-war real estate boom was the ideal excuse for the popularization of both products. The only obstacle was that the focus of the market was low-cost housing and centralized air conditioning systems took up a significant percentage of the available budget. In response, manufacturers promoted the idea that the problem could be solved architecturally, because “with an eye to economy, a clever redesign of the traditional household would save enough money to cover the purchase price of the equipment” (Cooper, 2002, p. 152). The anxiety for putting into practice his inventions was such — and, perhaps, also the clouding resulting from his success — that quickly established the idea that design elements such as eaves, blinds, or sunscreens would become expendable “now that those functions were to be mechanized” (Cooper, 2002, p. 153).

However, the positioning of air conditioning as the design minimum for American suburban housing was not only by merit of the industry’s advertising discourse,⁶ but also due to the inherent conditions of the real estate market and the tract housing

⁴ Hasta donde se pudo rastrear, a inicios de la última década del siglo XIX Smith y Bryant encargaron la fabricación de las piezas de hierro de su invento a Lennox, que en ese entonces se dedicaba a la reparación de maquinaria ferroviaria. La colaboración se sostuvo hasta que los primeros no pudieron cumplir con el pago acordado y saldaron la deuda transfiriendo su patente al segundo (Lennox Australia, s.f.).

⁵ Para entonces habían pasado 48 años desde que Dave Lennox había vendido su negocio a D. W. Norris, que lo incorporó a los suyos bajo el nombre de Lennox Furnace Company, y 17 desde que la compañía había incursionado en el mercado de artefactos de uso doméstico.

⁶ A pesar de que este trabajo se centra en las historias de Carrier y Lennox debido a su carácter representativo, estas no fueron las únicas empresas estadounidenses que incursionaron en el debate y concurren en el mercado del aire acondicionado. En el marco de la elaboración de este artículo se registró la participación de las marcas Admiral, American-Standard, Airtemp (Chrysler), Borg-Warner, Bryant, Fedders (Fedders-Quigan), Friedrich, Frigidaire, General Electric, Holland Furnace Company (con sede en Michigan), Honeywell, Philco, RCA-Whirlpool, Vormado, Westinghouse y York.

⁴ As far as it could be traced, at the beginning of the last decade of the 19th century, Smith and Bryant commissioned the manufacture of the iron parts of their invention to Lennox, who at that time was dedicated to the repair of railway machinery. The collaboration was sustained until Smith and Bryant could not meet the agreed payment and settled the debt by transferring their patent to Lennox (Lennox Australia, n.d.).

⁵ By then it had been 48 years since Dave Lennox had sold his business to D. W. Norris, who incorporated it under the name of Lennox Furnace Company, and 17 years since the company had entered the

home appliance market.

⁶ Although this work focuses on the stories of Carrier and Lennox due to their representative nature, these were not the only American companies that entered the debate and competed in the air conditioning market. Within the framework of the elaboration of this article, the participation of the brands Admiral, American-Standard, Airtemp (Chrysler), Borg-Warner, Bryant, Fedders (Fedders-Quigan), Friedrich, Frigidaire, General Electric, Holland Furnace Company (based in Michigan), Honeywell, Philco, RCA-Whirlpool, Vormado, Westinghouse, and York were registered.

construcción del *tract housing*. De hecho, según Cooper los motivos que propiciaron que el aire acondicionado fuera “virtualmente esencial” para las viviendas construidas en serie fueron dos: su construcción liviana — porque permitía abaratar costos — y la incorporación de grandes ventanales — con significativos puentes térmicos — estipulados por los preceptos de la arquitectura moderna (2002, p. 157). A esto se sumaron políticas públicas impulsadas por los Estados Unidos. La primera, de 1950, consistió en que “el Servicio de Impuestos Internos ofreció deducciones (...) especiales, descuentos y créditos fiscales para los propietarios de viviendas que instalasen aire acondicionado” (Short, 2017, p. 54). Poco después, la Administración Federal de Vivienda empezó a promover la penalización de los arrendatarios que no instalasen un sistema de aire acondicionado en los estados más calurosos del país y, en 1959, el Servicio Meteorológico Nacional acuñó el concepto “índice de incomodidad”: un neologismo que permitía medir y limitar la cantidad de calor húmedo aceptable en un lugar (Short, 2017).

COMPARACIÓN

En el marco de esta agenda política a favor del aire acondicionado, en 1954 Lennox lanzó la campaña publicitaria de su sistema Perima-Flo: “científicamente diseñado para proveer de una cortina invisible de aire acondicionado que se mueve suavemente entre el clima exterior y [el consumidor]” (Lennox, 1954). Al igual que el anuncio de 1968, el afiche reconstruye un entorno doméstico moderno (aunque según una moda distinta), contiene una imagen del producto a modo de png e incluye un texto que apela a los beneficios del clima artificial para la salud. Sin embargo, al contrario del caso anterior, aquí no hay rastro de personas. El motivo de ello se explica en el texto, donde se enfatiza que “el vital ingrediente faltante [en el lugar] es la COMODIDAD” (Lennox, 1954): una cosa que no puede verse ni tocarse ni utilizarse para sentarse, pero que hace el lugar “invivable” [FIGURA 2].

Otra diferencia es que en la mitad inferior derecha se incluye una comparación (gráfica y escrita) entre el funcionamiento de los métodos convencionales de acondicionamiento y la innovación publicitada. Cada ilustración, teñida de azul y amarillo respectivamente, va acompañada de una descripción y una conclusión que subraya las virtudes de “lo nuevo” en desmedro de “lo viejo”: los “sistemas de calefacción y enfriamiento convencionales tratan de combatir las temperaturas desagradables *después* de que hayan entrado en la habitación. Resultado: corrientes de aire, temperaturas desiguales, circulación inadecuada de la fresca del aire”; en cambio, “Lennox

construction industry. In fact, according to Cooper, there were two reasons why air conditioning was “virtually essential” for mass-built homes: its lightweight construction — because it allowed for lower costs — and the incorporation of large windows — with significant thermal bridges — stipulated by the precepts of modern architecture (2002, p. 157). Added to this were public policies promoted by the United States. The first, from 1950, was that the “Internal Revenue Service offered special tax deductions, allowances, and tax credits for homeowners who installed air conditioning” (Short, 2017, p. 54). Soon after, the Federal Housing Administration began to penalize landlords who did not install an air conditioning system in the hottest states in the country, and in 1959, the National Weather Service coined the concept “discomfort index”: a neologism that allowed to measure and limit the amount of humid heat acceptable in a place (Short, 2017).

COMPARISON

In 1954, within the framework of this political agenda in favor of air conditioning, Lennox launched the advertising campaign for its Perima-Flo system: “Scientifically engineered to provide an invisible curtain of gently-moving conditioned air between the outside weather and the user” (Lennox, 1954). Like the advertisement of 1968, the poster reconstructs a modern domestic environment (although in a different trend), contains an image of the product as a png, and includes a text that appeals to the health benefits of artificial climate. However, contrary to the previous case, there is no trace of people here. The reason for this is explained in the text, where it is emphasized that “the vital missing ingredient is COMFORT” (Lennox, 1954): a lack that — without being seen or touched or used to sit on — makes the place “unliveable” [FIGURE 2].

Another difference is that comparison (graphical and written) between the performance of conventional conditioning methods and the advertised innovation is included in the lower right half. Each illustration, tinted blue and yellow respectively, is accompanied by a description and a conclusion that underlines the virtues of “what is new” to the detriment of “what is old”: “Conventional heating or air conditioning methods try to combat unpleasant temperatures after they have entered the room. Result: air current, uneven temperatures, inadequate circulation for air freshness”; however,



LOVELY... but something vital is missing

It's a beautiful room but the thing that makes it unlivable is something you can't see—or touch—or sit upon.

The vital missing ingredient is **COMFORT**. It's either too hot or too cold. The air is either too humid or too dry—drafty or stale because it doesn't circulate properly.

If your home has these comfort defects you can easily cure them and enjoy the greatest luxury any home can have—with a Lennox Perima-flo Heating, or Heating-and-Cooling System—the most modern comfort-producing system known.

Everything about Lennox Perima-flo is different and better. It is scientifically engineered to provide an invisible curtain of gently-moving, conditioned air between the outside weather and you. In winter, it stops outside cold—at the outer walls—in front of windows and doors so no cold can seep in. And, in summer, with Lennox Air Conditioning added to your system, a Lennox curtain of coolness stops summer heat from entering the house.

From wall to wall and from floor to ceiling, the temperature is kept uniformly even, always. And you breathe only fresh, clean, healthful, tempered air, all year round.

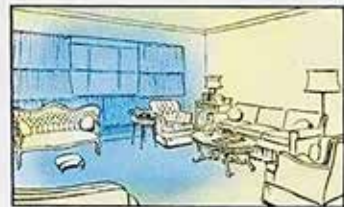
The entire development of the Perima-flo

principle of indoor comfort was pioneered by Lennox engineers—who have a tradition of 59 years of leadership.

Whether you are planning a new home—or want more comfort in your present home—get in touch with your certified Lennox Dealer. He is a skilled factory-trained home comfort engineer. Get the full story of Lennox comfort—and the easy-pay plan—and you'll get a Lennox—the finest system money can buy.



In warm air heating
more families buy



CONVENTIONAL heating or air conditioning methods try to combat unpleasant temperatures after they have entered the room. Result: drafts, uneven temperatures, inadequate circulation for air freshness.



LENNOX PERIMA-FLO stops cold or heat at outside walls before it enters the house, puts an invisible curtain of conditioned air between the weather and you. Result: an indoor climate as healthful as it is invigorating.

LENNOX

THE LENNOX FURNACE COMPANY • Since 1895 • AIR CONDITIONING AND HEATING

Marshalltown, Iowa Syracuse, N. Y. Columbus, Ohio Fort Worth, Texas Pasadena, California Salt Lake City, Utah Decatur, Ga. Toronto, Canada

FIGURA 2 Lennox. "Lovely.. but something vital is missing" (1954). Afiche pubblicitario. FIGURE 2 Lennox. "Lovely... but something vital is missing" (1954). Advertising poster. © www.ebay.com

Perima-Flo detiene el frío o el calor en los muros exteriores, *antes* de que entren en la vivienda, poniendo una cortina invisible de aire acondicionado entre el clima y tú. Resultado: un clima interior tan sano como vigorizante” (Lennox, 1954) [FIGURA 2].

La idea de que las virtudes de las innovaciones son comparativas —es decir, que la innovación motiva la obsolescencia y, a su vez, la obsolescencia justifica la innovación— remite al escepticismo del escritor y filósofo Herbert George Wells, quien hacia finales del siglo XIX puso en duda que la sociedad fuese capaz de transformarse al ritmo que exige un acelerado e ininterrumpido desarrollo tecnológico (Bowler, 2019). A diferencia de Reyner Banham, para quien la asimilación del aire acondicionado como pieza fundamental de la vivienda unifamiliar fue un claro ejemplo de que la innovación técnica de la época reflejó una revolución cultural y social galopante (1969), de las palabras de Wells se desprende la idea de que el progreso lineal e ilimitado y la convicción de que las cosas deben ser siempre mejores, más grandes y más nuevas —dos ilusiones imbricadas en los discursos modernos— tarde o temprano terminarían por sobrepasarnos.

A su vez, el escepticismo de Wells remite a una conferencia sostenida por Hannah Arendt en 1957, en la que propuso que la base de la filosofía del *homo faber* (y, al mismo tiempo, su ruina) consiste en que «bajo el disfraz del utilitarismo, propone que la instrumentalidad gobierne el reino del mundo finito tan exclusivamente como gobierna la actividad a través de la cual las cosas en él contenidas llegan a ser» (1995, p. 102), quedando atrapado en «una interminable cadena de medios y fines sin llegar nunca a ningún principio que pueda justificar (...) la utilidad misma» (1995, p. 101). Esta advertencia sobre las repercusiones de una ideología fundada en la técnica se desprende también de la lectura de la novela *Homo faber: un informe*, que coincidentemente (o no tanto) fue publicada por Max Frisch el mismo año de la conferencia de Arendt. El libro describe la vida de un ingeniero racional y pragmático que es empujado a una profunda crisis existencial a raíz de una relación amorosa que devela culpas del pasado y una serie de viajes y sucesos imprevistos. La novela termina a modo de tragedia griega, con la entrega del protagonista a la irracionalidad propia de las emociones humanas; algo que —según se desprende de la lectura— inevitablemente tiende a poner en crisis la estructura conceptual propia de los discursos maquinistas, pragmáticos y tecnocráticos.

“Lennox Perima-Flo stops cold or heat at outside walls before it enters the house, puts an invisible curtain of conditioned air between the climate and you. Result: an indoor climate as healthy as it is invigorating” (Lennox, 1954) [FIGURE 2].

The idea that the virtues of innovations are comparative — that is, that innovation encourages obsolescence, and, in turn, obsolescence justifies innovation — draws from the skepticism of the writer and philosopher Herbert George Wells, who towards the end of the 19th century questioned whether society was capable of transforming at the pace required by accelerated and uninterrupted technological development (Bowler, 2019). Contrary to Reyner Banham, for whom the assimilation of air conditioning as a fundamental part of single-family households was a clear example that the technical innovation of the time reflected a galloping cultural and social revolution (1969). Wells’ words reveal the idea that linear and unlimited progress and the conviction that things must always be better, bigger, and newer — two illusions imbricated in modern discourses — would sooner or later end up overwhelming us.

In turn, Wells’ skepticism refers to a conference held by Hannah Arendt in 1957, in which she proposed that the basis of the philosophy of *homo faber* (and, at the same time, its downfall) is that “under the guise of utilitarianism, it proposes that instrumentality governs the realm of the finite world as exclusively as it governs the activity through which the things contained in it come to be” (1995, p. 102), being trapped in “an endless chain of means and ends without ever reaching any principle that can justify (...) the utility itself” (1995, p. 101). This warning about the repercussions of an ideology based on technology also emerges from reading the novel *Homo Faber: A Report*, which coincidentally (or not so much) was published by Max Frisch the same year as Arendt’s conference. The book describes the life of a rational and pragmatic engineer who is pushed into a deep existential crisis as a result of a love relationship that reveals guilt from the past and a series of trips and unforeseen events. The novel ends as a Greek tragedy, with the surrender of the protagonist to the irrationality inherent to human emotions; something that — according to what can be deduced from the reading — inevitably tends to put in crisis the conceptual structure typical of machinist, pragmatic, and technocratic discourses.

OBSOLESCENCIA

Para el año en que Arendt y Frisch planeaban sus críticas, Lennox llevaba cinco años explorando formas de articular la narrativa de sus nuevos sistemas de enfriamiento. En ocasiones la estrategia consistió en una rima como “*Life’s so bright — when the air’s just right*” (Lennox, 1956a); en otras se utilizaron eslóganes cortos como “*It’s quiet!*” (Lennox, 1960a) o “*It’s wonderful!*” (Lennox, 1960b) o se apeló a la posibilidad de vivir en una casa con “aire cargado de belleza” (Lennox, 1956b). También se probó la posibilidad de publicitar solamente con texto, haciendo una referencia directa a la calidad y el costo de los equipos (Lennox, 1961). En 1964, después de más de una década de exploración, la empresa acuñó una narrativa basada en la analogía entre el frescor de la naturaleza y el frescor fabricado por sus equipos: “*Lennox is nature’s freshness indoors*” (Lennox, 1967). Aparentemente la estrategia fue bastante exitosa, porque se mantuvo y reprodujo sistemáticamente hasta 1968.

Concebida antes de la campaña que apeló a la ilusión del *outdoor-indoor living*, la serie se enfocó en la figura de la mujer. Durante cuatro años, los afiches de Lennox reunieron solamente tres elementos: el equipo y su usuaria, como figuras, y un paisaje, como fondo. Aunque cada afiche contemplaba un texto y una escena distinta, la metáfora del eslogan fue consistente: Lennox fabrica la frescura de la naturaleza en el interior. El caso es significativo en cuanto complementa la paradoja de la fabricación del aire natural con una segunda inconsistencia: la de la mujer moderna. A pesar de que los afiches de la época muestran a mujeres vestidas con ropas a la última moda, llama la atención que solamente aparezcan en el rol de adorno, madre o dueña de casa.

La mujer-adorno aparece en los anuncios expuestos en la Feria Internacional de Nueva York de 1964. En uno de ellos aparece usando un enterito corto y estampado a rallas mientras huele unas flores plantadas en macetero. Frente a ella, sobre una banca que podría ser de jardín o de plaza, hay más flores y al fondo se aprecia una construcción que podría ser un jardín de invierno, una sala de té o el ala de un café [FIGURA 3]. El otro caso, que contiene una versión preliminar del eslogan “*Nature’s freshness...*”, muestra a una mujer sonriente con la vista orientada hacia el infinito, posando frente a una fuente. Está ataviada con un vestido largo y zapatos de taco alto, junto con un peinado elaborado sujetado por un pañuelo, guantes y collar. Un cinturón y su pose (tan artificiosa como el aire acondicionado) acentúan su figura [FIGURA 4].

OBSOLESCENCE

By the year Arendt and Frisch were planning their critiques, Lennox had been exploring ways to articulate the narrative of his new cooling systems for five years. Sometimes the strategy consisted of a rhyme such as “*Life’s so bright — when the air’s just right*” (Lennox, 1956a); in others, short slogans were used such as “*It’s quiet!*” (Lennox, 1960a) or “*It’s wonderful!*” (Lennox, 1960b) or appealed to the possibility of living in a house where “air is charged with beauty” (Lennox, 1956b). The possibility of advertising only with text was also tested, making a direct reference to the quality and cost of the equipment (Lennox, 1961). In 1964, after more than a decade of exploration, the company coined a narrative based on the analogy between the freshness of nature and the freshness fabricated by its equipment: “*Lennox is nature’s freshness indoors*” (Lennox, 1967). Apparently, the strategy was quite successful because it was systematically sustained and replicated until 1968.

Conceived before the campaign that appealed to the illusion of an *outdoor-indoor living*, the series focused on the figure of women. For four years, Lennox’s posters gathered only three elements: the equipment and its user, as figures, and a landscape as background. Although each poster included a different text and scene, the metaphor of the slogan was consistent: Lennox manufactures the freshness of nature, inside. The case is significant since it complements the paradox of the fabrication of natural air with a second inconsistency: that of the modern woman. Despite the fact that the posters of the time show women dressed in the latest fashions, it is striking that they only appear in the role of adornment, mother, or housewife.

The woman-adornment appears in the advertisements exhibited at the New York International Fair in 1964. In one of them, she appears wearing a short, striped print jumpsuit while smelling some flowers planted in pots. In front of her, on a bench, which could be from a garden or a park, there are more flowers, and, in the background, a construction can be seen that could be a winter garden, a tearoom, or the wing of a café [FIGURE 3]. The other case, which contains a preliminary version of the slogan “*Nature’s freshness...*” shows a smiling woman with her eyes staring towards infinity, posing in front of a fountain. She is attired with a long dress and high heels, together with an elaborate hairstyle held together by a scarf, gloves, and a necklace. A belt and her pose (as artificial as air conditioning) accentuate her figure [FIGURE 4].




Enjoy Nature's Freshness all year long

Only **LENNOX** brings you Nature's Freshness. Wrapped in a single package . . . summer's clean, flowing warmth—autumn's crisp, dry coolness. And always with the sparkling freshness of spring. ■ **LENNOX** wrings out summer's wetness, locks out summer's dirt and noise—quenches winter's thirst. Brings you Nature's Freshness whisper quiet—as automatic as changing seasons. Cleansed by filters woven from a million strands of glass. ■ Make Nature's Freshness yours in the home you own today—or buy tomorrow. More than 5,000 **LENNOX** Dealers, coast to coast. See your Yellow Pages. Or write for today's "freshest story" on air conditioning and heating. Address: **LENNOX** Industries Inc., 210 South 12th Avenue, Marshalltown, Iowa.


AIR CONDITIONING • HEATING **LENNOX**
SELECTED FOR THE HOUSE OF GOOD TASTE, NEW YORK WORLD'S FAIR

FIGURA 3 Lennox. "Enjoy Nature's Freshness all year long" (1964a). Afiche de la New York World's Fair. FIGURE 3 Lennox. "Enjoy Nature's Freshness all year long" (1964b). New York World's Fair poster. © Conely Heating and Cooling Inc. www.conelysheetmetal.com.

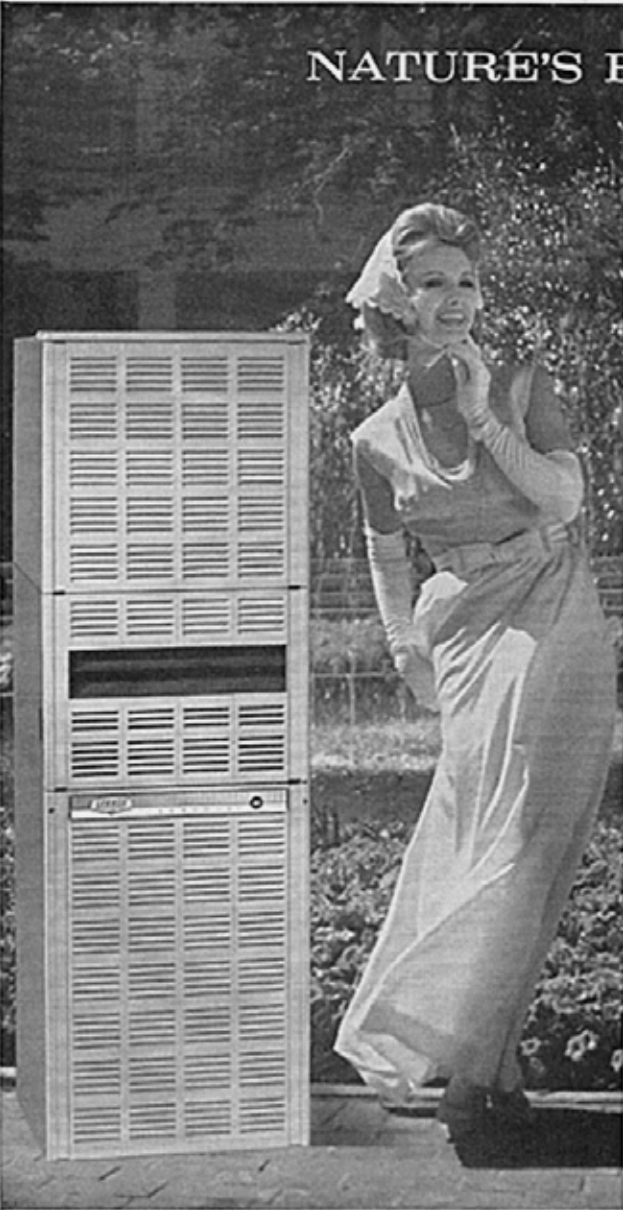
LENNOX



HGT
HOUSE OF GOOD TASTE
NEW YORK WORLD'S FAIR



NATURE'S FRESHNESS...



**Blooms in the
New York
World's Fair
House of
Good Taste**

LANDMARK® by LENNOX.
Air conditioning fresh as
springtime—year 'round.
Nature's Freshness. Clean,
crisp, gently moving, cool or
warm, dry or moisturized.
Selected for the freshest
concept in home design: The
Contemporary House, by Jack
Pickens Coble.
8,000,000 World's Fair visi-
tors will see the LANDMARK by
LENNOX.
It's one more way in which
LENNOX projects its image of
leadership.
And that quality image sup-
ports the price you need for
profit.
Write for information on
LENNOX air conditioning and
heating.
LENNOX Industries Inc., 286
S. 12th Ave., Marshalltown, Ia.

LENNOX

AIR CONDITIONING • HEATING

FIGURA 4 Lennox. "Enjoy Nature's Freshness... blooms in the New York World's Fair House of the Good Taste" (1964b). Afiche de la New York World's Fair. FIGURE 4 Lennox. "Enjoy Nature's Freshness... blooms in the New York World's Fair House of the Good Taste" (1964b). Afiche de la New York World's Fair. New York World's Fair poster. © Conely Heating and Cooling Inc. www.conleysheetmetal.com

Algo similar ocurre con un afiche publicado en el número de diciembre de 1964 de la revista *House Beautiful* (Lennox, 1964c). En él se muestra a una mujer más joven que las otras dos que posa sobre un cerco de madera en un paisaje campestre. También en este caso sonríe al infinito y ocupa guantes y zapatos de tacón. Pero, a diferencia de la mujer frente a la fuente, lleva un conjunto que le deja las pantorrillas al descubierto y un sombrero que resalta sus aros. Su vestimenta se resuelve en dos colores: rojo y blanco [FIGURA 5]. En los tres casos, el sistema de aire acondicionado aparece al lado de la mujer—adorno a modo de acompañante.

Por su parte, en los dos afiches recopilados que muestran a una mujer—madre, esta aparece acompañada de una hija; nunca un hijo. Ambas madres ocupan pantalones y ambas hijas, *shorts*. Las cuatro están vestidas con una tenida completa y colorida, las madres parecen salidas de la peluquería y las hijas están peinadas con esmero. Las dos duplas sonríen y se miran entre ellas sin prestarle demasiada atención a los paisajes en los que se encuentran: un borde costero con roquerío, vegetación halófila y arena blanca [FIGURA 7], y una pradera flanqueada por un bosque, tan arquetípica como placentera [FIGURA 6].

La iteración más cómica de la serie (por lo improbable de la escena) fue lanzada en 1968 y muestra a una mujer—dueña de casa parada detrás de una tabla de planchar, flanqueada por un canasto con el trabajo pendiente y un perro. En este caso, “el acompañante” se excluye de la fotografía, apareciendo solamente a modo de png. La mujer, que sonríe con la vista orientada hacia su tarea, lleva un vestido de color naranja que le cubre las piernas hasta la rodilla, un delantal floreado y zapatos de punta con taco medio. La escena transcurre sobre una balsa de madera, en medio de un lago. No importa de dónde viene la electricidad para encender la plancha; y tampoco si se trata de una alegoría, una metáfora o una hipérbola. Lo que importa es que Lennox es capaz de llevar la frescura de la naturaleza al interior del hogar [FIGURA 8].⁷

El carácter de los paisajes evocados en los anuncios es heterogéneo: algunos tienden hacia lo prístino —quizás los más “naturales” de todos— [FIGURAS 7-9], otros resultan más arquetípicos [FIGURA 6] y otros “domesticados” [FIGURAS 3, 4, 5].

Something similar occurs with a poster published in the December issue of *House Beautiful* (Lennox, 1964c) magazine in 1964. It shows a woman younger than the other two, posing on a wooden fence in a country setting. In this case, she also smiles to infinity and wears gloves and high-heel shoes. But, unlike the woman in front of the fountain, she is wearing an attire that leaves her calves bare and a hat that highlights her earrings. Her clothing is resolved in two colors: red and white [FIGURE 5]. In all three cases, the air conditioning system appears next to the woman—adornment as a companion.

Similarly, in the two compiled posters that show a woman—mother, she appears accompanied by a daughter: never a son. Both mothers wear pants and both daughters wear shorts. The four are dressed in a complete and colorful outfit, the mothers look like coming from the hairdresser and the daughters have their hair carefully combed. The two pairs smile and look at each other without paying too much attention to the views in which they find themselves: a coastline with rocks, halophytic vegetation, and white sand [FIGURE 7], and a meadow flanked by a forest, as archetypal as it is pleasant [FIGURE 6].

The most comical iteration of the series (due to the unlikelihood of the scene) was released in 1968 and shows a woman—housewife standing behind an ironing board, flanked by a basket with pending work and a dog. In this case, “the companion” is excluded from the photograph, appearing only as a png. The woman, who smiles with her eyes focused on her task, wears an orange dress that covers her legs up to the knee, a flowered apron, and pointed shoes with medium heels. The scene takes place on a wooden raft, in the middle of a lake. It doesn't matter where the electricity comes from to power the iron; and neither if it is an allegory, a metaphor, or a hyperbole. What matters is that Lennox is able to bring the freshness of nature into the home [FIGURE 8].⁷

The character of the landscapes evoked in the advertisements is heterogeneous: some tend towards the pristine — perhaps the most “natural” of all— [FIGURES 7-9], others are more archetypal [FIGURE 6], and others “domesticated” [FIGURES 3, 4, 5]. There are also

⁷ Vale destacar que, en este afiche, la idea de que es posible fabricar la frescura natural de forma artificial se reemplazó por otra idea, más precisa desde un

punto de vista técnico: que es posible mover la frescura desde el exterior al interior.

⁷ It is worth noting that, in this poster, the idea that it is possible to manufacture natural freshness artificially was replaced by another

idea, more precise from a technical point of view: it is possible move freshness from the outside to the inside.

También hay variaciones en el lenguaje: algunos anuncios apelan a que los equipos se ajustan a las necesidades de cada estación, agregando o extrayendo calor y humedad según se necesitara, otros incitan a escribir “la historia más fresca” sobre sistemas de enfriamiento o calefacción de aire [FIGURA 5], y uno aventura unas líneas con algo más de floritura: “Lennox tomó el susurro de la brisa de la montaña, la lozanía de sus flores, la frescura de sus picos cubiertos en nieve y los empaquetó de forma esbelta y elegante” (Lennox, 1966b) [FIGURA 9]. Sin embargo, de una u otra forma, todos los afiches recogen la misma tesis central: que las (ya no tan nuevas) “máquinas de confort total” de Lennox son capaces de codificar y reproducir las condiciones atmosféricas naturales del aire libre [FIGURA 7].

A esta paradoja aérea se suma otra, que consiste en la decisión de acompañar un discurso fundado en la innovación con una construcción gráfica basada en estructuras sociales convencionales. Resulta a lo menos extraño que esta campaña de Lennox haya fundado su estrategia publicitaria en tres estereotipos femeninos convencionales (el adorno, la madre, la dueña de casa), a pesar de que por esos años tomaba fuerza el feminismo radical, que “ya no se centraba en la búsqueda de la superación de los obstáculos legales como sí había hecho el feminismo liberal [sino que] incorporaba el punto de vista sexual, familiar y laboral” (Herrero Ferrer, 2020). Frente a esto, es inevitable preguntarse qué tan innovadora puede ser una máquina cuya estrategia de venta se rigió por cánones culturales que estaban siendo cuestionados a la vuelta de la esquina.

Haya sido por la constatación de esa incongruencia o con motivo de la interminable cadena de innovación y obsolescencia descrita por Wells (o, quizás, por un poco de ambas), en 1968 Lennox resolvió reactivar la experimentación: a pesar de que para entonces algunos afiches ya habían incluido menciones a la limpieza electrónica [FIGURA 8], el vuelco energético de la empresa —que tomó forma en el slogan “*You Live Better Electronically*” [FIGURA 1]— se consolidó con la campaña “*Breathe that great outdoors... indoors!*” (Lennox, 1968a). Con ella se encontró una nueva relación dialéctica entre lo obsoleto (la combustión fósil) y lo nuevo (la electricidad); y de pasada se resolvió conferirle a esta nueva innovación un carácter ético (*better*), poniendo en práctica lo que según Arendt (1995) constituye la filosofía y, a la par, la ruina del *homo faber*.

El interés de los casos estudiados radica en su capacidad de traducir en una forma ideas que permearon el subconsciente colectivo moderno al tiempo que develan las grietas inherentes a los discursos modernos

variations in language: some ads call for the equipment to adjust to the needs of each season, adding or extracting heat and humidity as needed, and others encourage writing “the coolest story” about home air cooling or heating systems [FIGURE 5], and one ventures a few lines with a little more bells and whistles: “Lennox took the whisper of a mountain breeze, the freshness of its flowers, the coolness of its snow-capped peaks and wrapped them in a slim, trim package” (Lennox, 1966b) [FIGURE 9]. However, in one way or another, all the posters contain the same central thesis: that the (no longer so new) Lennox “total comfort machines” are capable of encoding and reproducing the natural atmospheric conditions of the outdoors [FIGURE 7].

Added to this aerial paradox is another, which consists of the decision to accompany a discourse based on innovation with a graphic construction based on conventional social structures. It is at least strange that this campaign by Lennox had based its advertising strategy on three conventional female stereotypes (the adornment, the mother, the housewife), despite the fact that radical feminism was gaining strength in those years, that “it no longer focused on seeking to overcome legal obstacles as liberal feminism had done [but] incorporated the sexual, family and work point of view” (Herrero Ferrer, 2020). Faced with this, it is inevitable to ask how innovative a machine can be whose sales strategy was governed by cultural canons that were being questioned just around the corner.

Whether it was due to the verification of this inconsistency or due to the endless chain of innovation and obsolescence described by Wells (or, perhaps, due to a bit of both), in 1968 Lennox decided to reactivate experimentation: despite the fact that by then some posters had already included references to electronic cleaning [FIGURE 8], the company's energy turnaround — which took shape in the slogan “*You Live Better Electronically*” [FIGURE 1] — was consolidated with the campaign “*Breathe that great outdoors... indoors!*” (Lennox, 1968a). With it, a new dialectical relationship was found between the obsolete (fossil combustion) and the new (electricity); and at the same time, it was decided to confer this new innovation an ethical character (*better*), putting into practice what according to Arendt (1995) constitutes the philosophy and, at the same time, the ruin of *homo faber*.

The interest of the cases studied lies in their capacity to translate ideas that permeated the modern collective subconscious into a shape while revealing the cracks inherent in modern discourses based on the technique



From gentle warmth to sparkling coolness...

Nature's Freshness is yours year 'round

This is the dramatic new Lennox DURACURVE™ total comfort system. Perfectly matched combination of air conditioning and heating. Designed to bring you Nature's Freshness year 'round. From dry, refreshing coolness in summer to gently moistened, flowing warmth in winter. ■ Air is always dawn fresh, sparkling clean. Invigorating. Comforting. ■ Install the complete Lennox system now. Or begin with Lennox warmth. Then add Lennox air conditioning later. ■ There are more than 5000 Lennox dealers, coast to coast. See your Yellow Pages. Call for complete details. ■ Or write for today's "freshest story" on air conditioning and heating. Address Lennox Industries Inc., 203 South 12th Ave., Marshalltown, Iowa.

AIR CONDITIONING • HEATING

LENNOX

SELECTED FOR THE HOUSE OF GOOD TASTE... NEW YORK WORLD'S FAIR

FIGURA 5 Lennox. "From gentle warmth to sparkling coolness" (1964c). Afiche publicado en House Beautiful (1964). FIGURE 5 Lennox. "From gentle warmth to sparkling coolness" (1964c), advertisement published in House Beautiful (1964). © Saltycotton in Flickr (www.flickr.com)

LENNOX
*is nature's
freshness indoors*

Lennox air conditioning
is a carpet of spring
under your feet, the cool-
ness of a snow capped
mountain, a gentle
breeze against your cheek.
This is the fresh new world
of Lennox: Total Comfort.

🌻🌻🌻🌻 THESE THINGS MEAN TOTAL COMFORT: Continuous circulation of fresh, living air, warmed or cooled, continuously filtered, moistened in winter, dehumidified in summer. Only a central warm air system, with clean air ducted to every room, can provide total comfort. Gas, oil, or electric. See the Yellow Pages for your nearest Lennox Comfort Craftsman. Or, write for the brochure "Total Comfort." **LENNOX**
AIR CONDITIONING • HEATING
Lennox Industries, Inc., 580 South 12th Avenue, Marshalltown, Iowa.

FIGURA 6 Lennox. "A carpet of spring under your feet", afiche publicado en Readers Digest (1966a). FIGURE 6 Lennox. "A carpet of spring under your feet". Advertisement published in Readers Digest (1966a). © Misforgotten2 in Tumblr <https://misforgotten2.tumblr.com>

fundados en la técnica que idealizaron la renovación, el crecimiento y el progreso ilimitado. Leídas con el apoyo de Hannah Arendt, las estrategias publicitarias de Lennox constituyen una muestra concreta de la interminable sucesión de innovación y obsolescencia en la que se apoya (y al mismo tiempo se arruina) el homo faber. Por otra parte, estudiados a la luz de las reflexiones de H. G. Wells y embebidos en su contexto, los afiches revelan una serie de paradojas que se conciden con el escepticismo de que las estructuras y convenciones culturales sean capaces de reinventarse al acelerado ritmo que exige la innovación tecnológica ininterrumpida. **m**

that idealized renewal, growth, and unlimited progress. Read with the support of Hannah Arendt, Lennox's advertising strategies constitute a concrete example of the endless succession of innovation and obsolescence on which homo faber is supported (and at the same time ruined). On the other hand, studied in the light of the reflections of H. G. Wells and embedded in their context, the posters reveal a series of paradoxes that are consistent with the skepticism that cultural structures and conventions are capable of reinventing themselves at an accelerated pace that continuous technological innovation demands. **m**

**Lennox is nature's
freshness indoors**

This is a total comfort machine, by Lennox. A constant source of fresh, living air, warmed or cooled to fit the season. It moistens the air in winter, dehumidifies it in summer. Cleans the air electronically. Delivers sparkling freshness to every room—the ducted, Lennox way. 🌿🌿🌿

See the Yellow Pages for your nearest Lennox dealer. Or write for the brochure, "Total Comfort," Lennox Industries Inc., 259 S. 12th Ave., Marshalltown, Iowa.

Shown at left: A) "Living Air" Duct, B) Electronic Air Cleaner, C) Power Humidifier, D) Forced Warm Air Furnace, E) Indoor Cooling Unit, F) Outdoor Cooling Unit.

LENNOX
AIR CONTROL SYSTEMS

FIGURA 7 Lennox. "Nature's freshness indoors" (1967). Afiche publicitario (14×19,1 cm).

FIGURE 7 Lennox. "Nature's freshness indoors" (1967). Advertising poster (14×19,1 cm). © Ebay <https://www.ebay.com/itm/274322101466>

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Move nature's freshness indoors

(with Lennox air conditioning · heating)



Enjoy the freshness of continuously circulated Living Air[®], cooled or warmed to comfort. Air squeezed dry of summer stickiness...or gently moistened to end winter's dry discomfort. Cleaned electronically to remove dust, dirt, pollen, even tobacco smoke. Live lively...with Nature's Freshness, created indoors by the Lennox Total Comfort System, and ducted to every room. Enjoy it...every day, all year long.



See the Yellow Pages for your nearest Lennox Dealer.
Or write for the brochure. "Total Comfort." Lennox Industries Inc., 396 S. 12th Ave., Marshalltown, Iowa 50158.

FIGURA 8 Lennox. "Move Nature's Freshness Indoors" (1968b). Afiche publicitario (14×19,1 cm). FIGURE 8 Lennox. "Move Nature's Freshness Indoors" (1968b). Advertising poster (14×19,1 cm). © Pelicpapaer in PicClick. <https://picclick.com>

LENNOX
is nature's
freshness indoors

LENNOX

Lennox took the whisper of a mountain breeze, the freshness of its flowers, the coolness of its snow-capped peaks and wrapped them in a slim, trim package: Lennox central air conditioning & heating. It creates the fresh new world of Total Comfort. 🌸🌸🌸

THESE THINGS MEAN TOTAL COMFORT. Continuous circulation of fresh, living air, warmed or cooled, continuously filtered, moistened in winter, dehumidified in summer. Only a central warm air system with clean air ducted to every room, can provide total comfort. See the Yellow Pages for

your nearest Lennox Comfort Craftsman. Or, write for the brochure "Total Comfort," to Lennox Industries Inc., 579 South 12th Avenue, Marshalltown, Iowa.

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FIGURA 9 Lennox. "Took the whisper of a mountain breeze" (1966b). Afiche publicitario (14×19,1 cm). FIGURE 9 Lennox. "Took the whisper of a mountain breeze" (1966b). Advertising poster (14×19,1 cm). © Pelicpapaer en PicClick <https://picclick.com>