

Bernard Rudofsky. A Humane Designer

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Bernard Rudofsky. *Plans of the Oro house, 1937.*

Upper floor – C Guest's entrance.

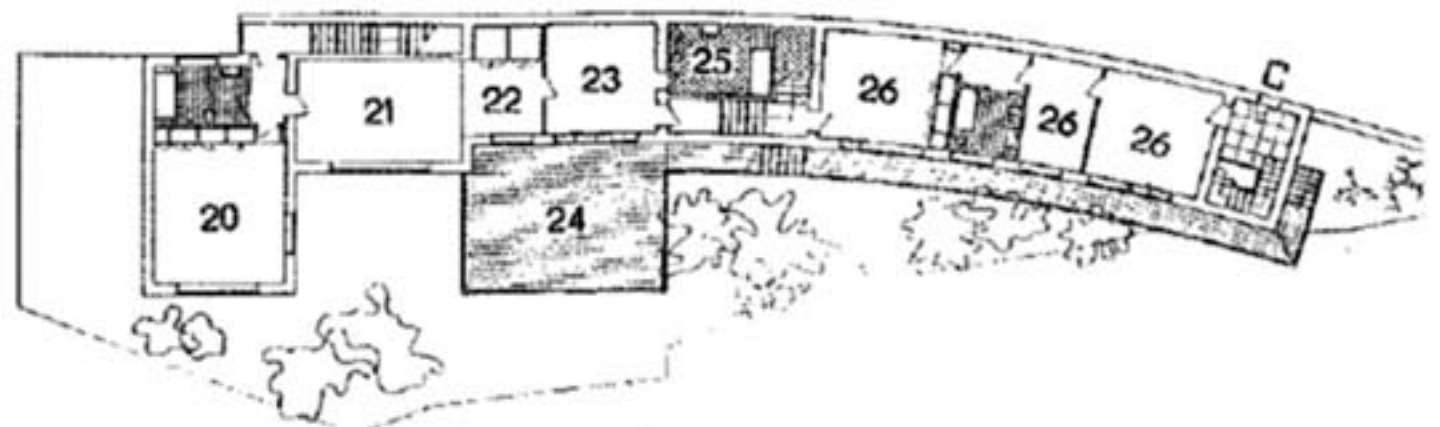
20 Mr. Oro's bedroom.

21 Mrs. Oro's bedroom. 22 Dressing room.

23 Child's bedroom. 24 Child's terrace.

25 Child's toilet.

26 Guest's apartment.



Middle floor – B Main entrance.

10 Entry.

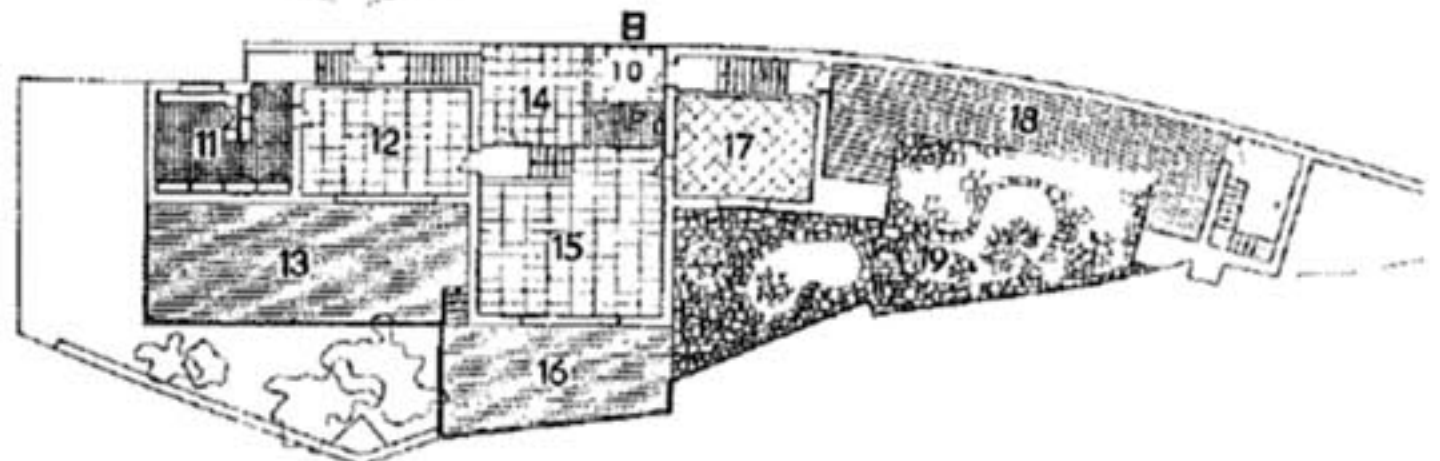
11 Kitchen. 12 Dining room.

13 Dining terrace.

14 Hall. 15 Living room.

16 Terrace. 17 Library. 18 Porch.

19 Garden.



Lower floor – A Servants' entrance. 1 Court.

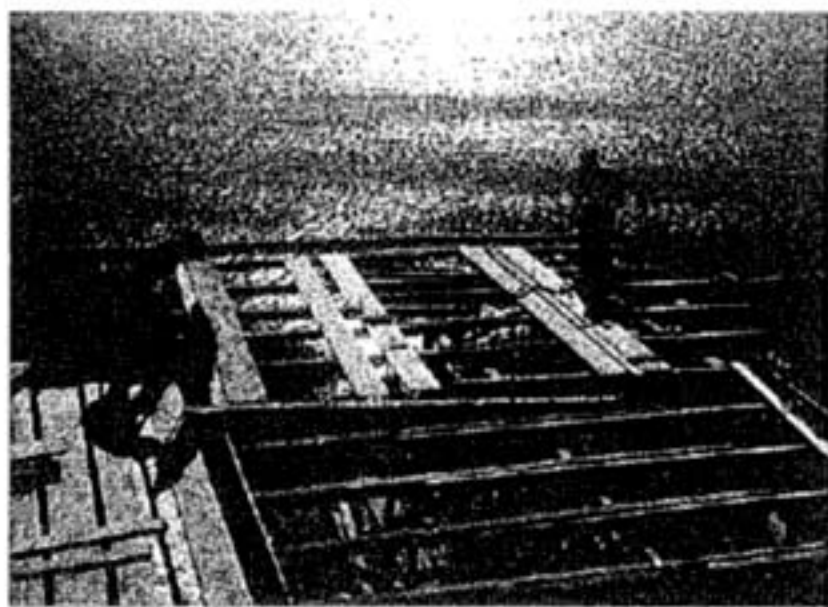
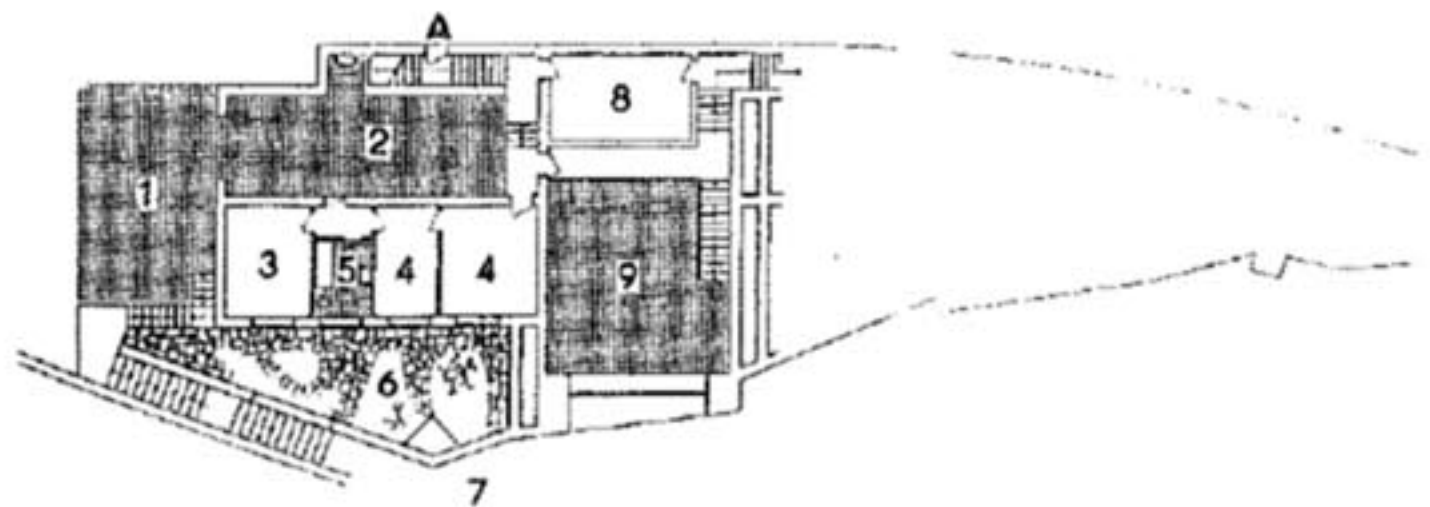
2 Garage. 3 Chauffeur.

4 Servants' bedrooms.

5 Bathroom. 6 Garden.

7 Access from the sea.

8 Air-raid shelter. 9 Bar.



Bernard Rudofsky (?). *Oro house (designed by Rudofsky and Cosenza) under construction, 1937.*

room. The main entrance is one floor down; above, the bedrooms can be reached through a series of filter spaces and stairs (the master bedroom protrudes outwards, and the one indicated on the plan as the "child's bedroom" has a large terrace). On the same floor one finds the dining room with a large terrace, the living room which also has a terrace, the library, and the outdoor living room open to the garden. Downstairs, there is a bar with a window set in a volcanic rock retaining wall. The entrance on the lowest floor leads to the servants' quarters, which have their own garden and are connected to the garage. Ponti commented that "[t]he plan is conceptually, structurally, and from the point of view of living, extremely interesting. The perfection of the utilities — despite the absence of corridors —, the clarity of building principles and the residence's magnificent, delicious attributes, are all apparent. [I]t is possibly the most beautiful of our modern villas."²⁸ In its time, the house enjoyed notable critical success. More recently, Gambardella talked of it in the following terms: "A linguistic purification of a two thousand year architectural journey, the Posillipo villa represents a successful, concretely irreproachable synthesis of the possibilities offered by the Neapolitan coast. It constrains all expressive desires and linguistic virtuosity to a well defined register, conscious of the fact that...only an attentive and precise volumetric development could have resolved, using a limited number of expedients, the relationship between the coastal rocks and the Mediterranean horizon, thus sharpening the perceptive intensity of the landscape by alternating solid masses and voids and intertwining them with the hanging garden."²⁹

The original project included Viennese-style wooden furniture:³⁰ some armchairs and a padded divan; a number of elegant, fairly low armchairs, with a curved slat back and a large cushion; a small white leather-covered

²⁸ AR37.3.

²⁹ AR93.2, p. 59.

³⁰ Illustrated in a number of ink drawings conserved in the Cosenza archive and in pencil sketches to be found in the Rudofsky archive.

maple dresser with two doors; a three-legged stool with an anatomic seat also covered in white leather; a narrow writing desk with small listels on the edges; a series of chairs in turned wood with arms and wickerwork backrests and seats; a very refined small armchair — with a tall cushion on the seat — whose front legs, arms and backrest are constituted by a single, curved element; and a series of small benches covered with straw.

The small tables with their large circular tops, with raised edges and three curved legs, and a rectangular dining table with rounded edges to seat six people, were, however, designed by Ponti. The fabric used for curtains and covers was designed by Lio Carminati for the Milanese firm "Casa e giardino".³¹ Since Rudofsky and Cosenza took their photos as the house was being finished, the furniture was moved from room to room to flesh out the images. Ponti and Sinisgalli's comment that the house was never properly completed would thus be correct.

The building, which still exists, has been modified both inside and outside (but not to the extent that it could not be restored to its original appearance) and has been divided into two properties.³²

18. Sandals and split-toes stockings

1936 (?)

New York (?)

This is a series of 16 richly colored air-brush drawings, most of which showing sandals.

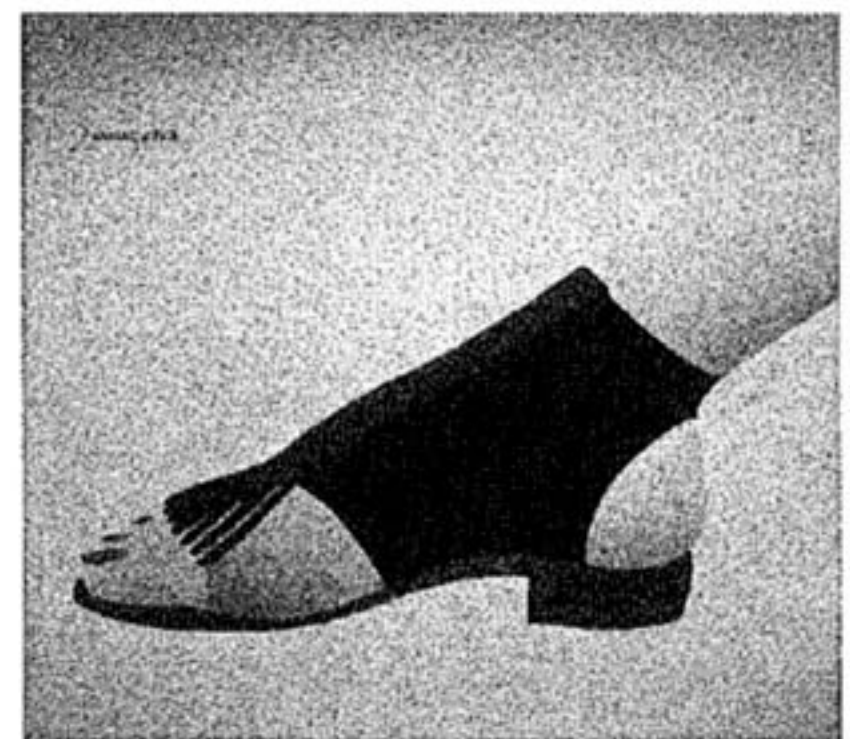
More than the 12 sandals themselves, it is the designs on the stockings and the decorations partially or completely covering the back of the foot which are interesting. At least four models seem winter footwear which do not constraint the foot, leaving it at least partially exposed (the toe nails are always painted), but which could be apt to countries in which climatic or moral conditions were not favorable to bare feet. Indeed, the back of the foot is protected by a kind of spat in soft leather (perhaps suede) or in wool.

Among the sandals, there is one with a low heel and another one with a wedge heel, a narrow band around the ankle and a showy button between the first and second toes. In those which seem to me summer models there are leaves, laces, twines, pearls, flowers and berries on the back of the foot. (Compare with picture at p. 81). The drawings do not give any indication of the materials that were to be used.

The series also includes two *tabi* and a pair of split-toe stockings in which the heel as well as the toes are exposed. All three seem to be made from fabrics printed with patterns by Frank.

See also pictures at p. 87, 88, 89, 158 and 275.

N



Bernard Rudofsky. *Open-toe shoe, ca. 1936.*

See also pictures at p. 161.

31 The firm, with which Ponti actively collaborated, evidently took its name (and approach) from the "Werkstätten Haus und Garten." It can be said that the work of "Casa e Giardino" was published on nearly every issue of *Domus* magazine. See also Marianne Lamonaca, "Josef Frank and Gio Ponti: Reflections on the 'House' and the 'Garden.' A View from Italy", in: Nina Stritzler-Levine (ed.), *Josef Frank. Architect and Designer. An Alternative Vision of the Modern Home*, New Haven-London: Yale University Press, 1996, p. 132.

32 AR87.3.

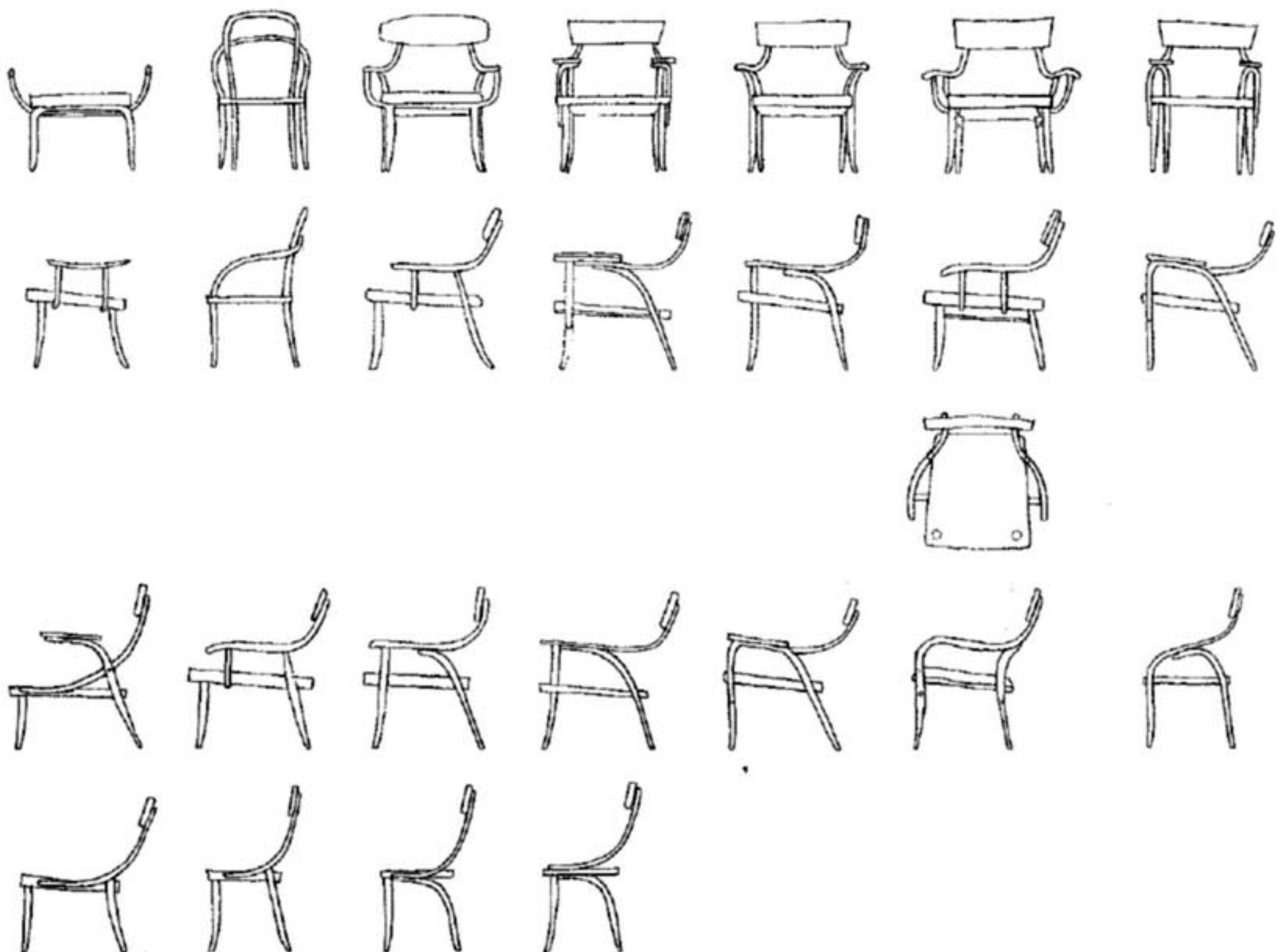
19. Chairs and armchairs
 1936 (?)
 New York or Pittsburgh (?)

N

This homogenous series of designs for wooden chairs to be found in an undated portfolio of pencil drawings, is one of Rudofsky's most mysterious. The circumstances of the project and any possible commission are not known. Date and place are thus entirely hypothetical and are based on the fact that measurements are expressed in inches, and on stylistic considerations (the chairs are coherent with the Viennese tradition, with certain debts to the Windsor style), as well as on a comparison with the sketches in Notebook V which Rudofsky probably compiled in New York in 1936, copying examples of contemporary bourgeois furniture from books.³³ The collection includes around twenty chairs and armchairs, as well as a stool; the drawings are in scale and partially measured; in some cases, details about assembly methods are included. The elegance and softness of the transition between legs and arms is impressive. The backs are almost always padded; in a few models the seat is too. More than half the models have arms. The chair seats are always flat and almost always lean backwards.

Bernard Rudofsky. "Catalogue" of chairs and armchairs, undated.

See also pictures at p. 89 and 91.



³³ Rudofsky's library contains first or second editions of the following works: Adolf G. Schneck, *Das Möbel als Gebrauchsgegenstand* (1.-4. Band), Stuttgart: Julius Hoffmann Verlag, 1928-33; Oskar Strnad (herausgegeben von Erich Boltenstern), *Die Wohnung für jedermann. Vorschläge für der Durchbildung und Verwendung einfacher Möbel für die heutige Wohnung*, Stuttgart: Julius Hoffmann Verlag, 1933; Adolf G. Schneck, *Die Bauelemente. Konstruktion und Maueranschlag* (1.-2. Band), Stuttgart: Julius Hoffmann Verlag, 1938. The last book in the list was acquired in São Paulo.

20. "Theatrum Nudum"

N?

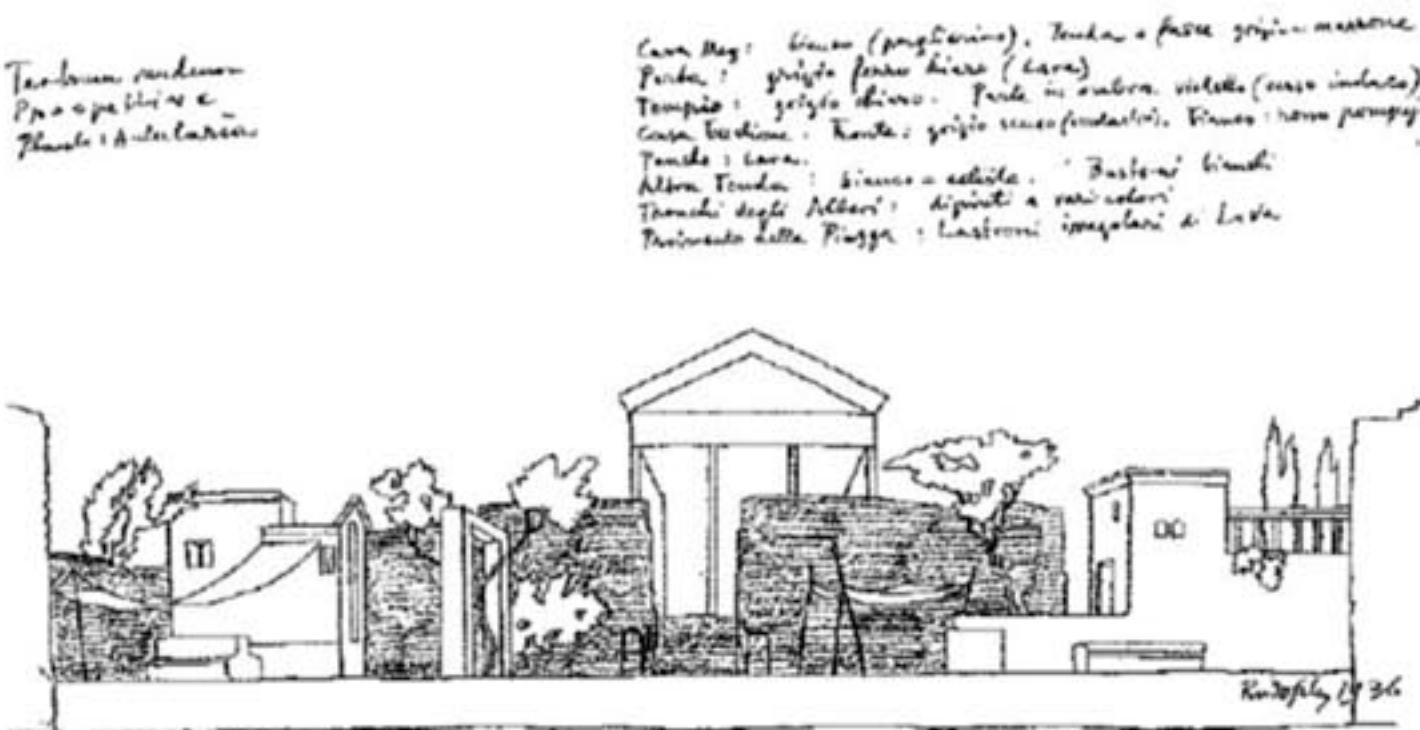
1936

Naples area

To my knowledge, this is Rudofsky's only extant stage set project. It appears in four very well preserved plates conserved at the Getty Research Institute in Los Angeles.

It is not known whether there was either a client or a concrete opportunity for the project, nor whether it was ever brought to fruition. However, the date, the fact that it was executed in Italy, and the play (Plautus's *Aulularia*, or *The Pot of Gold*) are all certain. The plan might suggest that the set was intended for a Roman or Greek theater.

The set, which presumably was meant to remain unchanged throughout the play, includes four principal elements. On the left, Megadorus's house (straw white, with a gray-brown striped awning); the door (light iron gray-lava); the temple (light gray, purple/indigo red) in the middle; and Euclio's house (greenish-dark gray/Pompeian red) on the right. There are also secondary elements on the stage, amongst which the bright colors of the curtains and trees — an Expressionist inheritance —, and the materiality of the lava on the floor and the benches, all stand out.



Bernard Rudofsky. Elevation of stage design for Plautus's *Aulularia*, 1936.

21. Villa Campanella

N

1936 (?)

Positano (Salerno)

With Luigi Cosenza

The vacation house (approximately 160 m²) was presented in *Domus* as if it were a reply to a request for ideal projects for small holiday residences. In fact, it originated from the same Campanella we met earlier. The site also exists in reality (there are drawings and photomontages of the project) and can be found on the Amalfi coast, a little to the east of Positano. But either because of an incompatibility between the desires of client ("I will not be a guinea pig for your experiments, a victim of your intransigence") and architects ("you sell rooms like a baker sells loaves, and you don't even realize that you've never once in your life actually *lived* anywhere"), or because the owner of the land did not sell the "rock" on which the villa was to be built, the project was never carried out.³⁴

The drawings, all in Rudofsky's hand, render simply and effectively the idea of "spontaneous living,"³⁵ reduced to the bare essentials, as Cosenza

34 AR87.1.

35 AR37.1.



Photomontage of Villa Campanella's model, ca. 1936.

Ponti comments: "This dwelling is ideal for a good canoeist, an expert fisherman, capable of a fine dive and invulnerable to rheumatism." (AR37.1)

See also pictures at p. 38, 46, and 58.

says in a piece of writing in the form of a conversation with the client: "To lead the kind of simple fisherman's life you want, you don't need a house. All you need is a wool blanket and a fishing line, and something to roast a sargo or a mullet with..."³⁶

In this project, Rudofsky blends a number of the elements of radical domesticity in the Procida house with the reduction to minimal habitation units used in the hotels. Gio Ponti does not see "an exhibition of bourgeois building (the infamous *villino*, or diminutive, would-be villa), but rather an honest dwelling in which to effect a pure and beatific escape from the stresses and strains of city life."³⁷ Gambardella observes that it is "totally lacking in any urban comfort," and that it displays a "modernity...that coincides with a sense of origins and the fulfillment of essential necessities."³⁸ The look of the house derives from the contrast between two volumes, one with "uneven calcareous stone walls" — a "structural continuation of the cliff" —, and the other with "smooth surfaces covered with white plaster, which stand out distinctly from the background."

The house is a minimal repertory of spaces able to provide shelter, each of which is enclosed to a varying degree. All the rooms are treated with the same Spartan care.

The ground floor is "a large atrium *en plein air*" which symbolizes refuge, provides shade, and is pleasantly close to the sea, which is overlooked by the building's east and south sides. However, the appearance of the structure enclosing the atrium is defined by the volumes of the other rooms, by the flat roof, and, to the west, by an unbroken back wall — the only element of sure anchorage —, covered with tiles in Vesuvius lava. At the northernmost point there is a more intimate room with a fireplace and a kitchen. There is an outside shower in a niche in the east wall; hygienic appliances are housed in a small room. There is an opening in the roof wide enough to accommodate the upward growth of a fig tree and a magnolia in the center of the plan.

The upper level houses an "open-air living room," with a Vietri ceramic floor, which opens like a balcony onto the floor below; and the "covered lodge"³⁹ (a bedroom with a large, south-facing window and a linoleum floor). This room has a door, but all the others are open to the elements and have no security devices. In this project, Rudofsky carried to its extremes his intention of "mixing interior and exterior in a single spatial continuum in direct contact with nature."⁴⁰

The estimated total cost of the project, including the land, was 35,000 Lire.

22. Alberghetto a Positano (Small Hotel in Positano)

N

1937

Positano (Salerno)

This is probably a project without a contractor from the time when Rudofsky was living in Positano. There are records of it in a small series of ink drawings dating from May 1937 held in Rudofsky's private archive.

The hotel — situated on an unidentified small, rectangular terraced plot with a pronounced slope — is made up of around a dozen small buildings (with a total of around twenty rooms) scattered like a "spontaneous" aggregation. The houses are all one story high. Some have only one room, while others are the result of the juxtaposition of a few rooms. Some of the houses bridge two terraces. When the complex is viewed from the front, vegetation

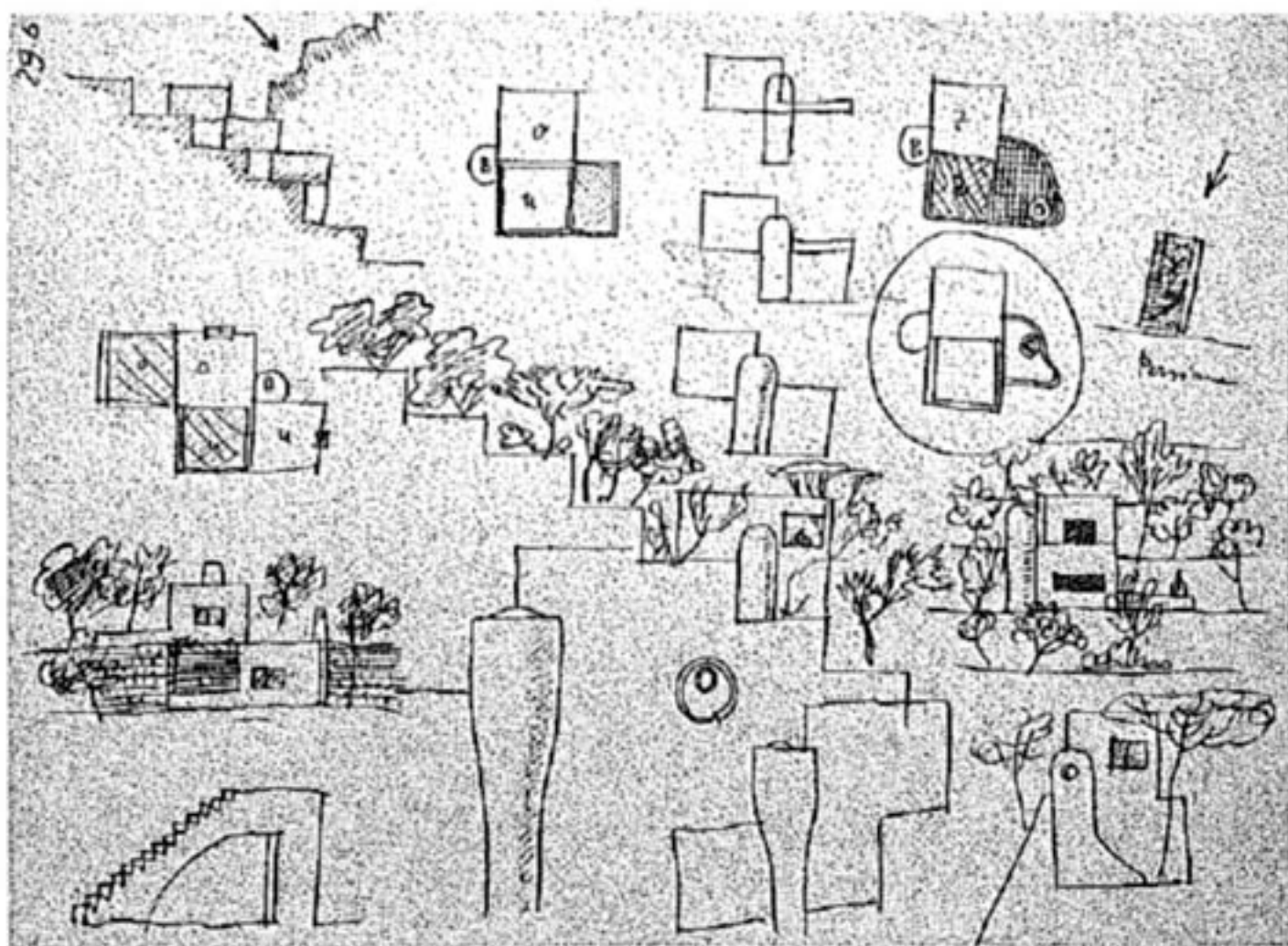
36 AR87.1, p. 113.

37 AR87.1, p. 12-13.

38 AR93.2, p. 73.

39 AR37.1.

40 AR87.1, p. 113.



Bernard Rudofsky. Various solutions for small buildings on a terraced slope (Alberghetto a Positano), 1937.

predominates over the buildings. Various solutions to the problems concerning the distribution of the buildings are offered: the elementary volumes corresponding to individual living spaces are aggregated in many different ways. No building containing central services for the hotel is evident. Although the small houses are influenced by rural architecture in terms of their size, their whiteness, and the balance of their composition, they are not entirely imitative of the rustic. The windows, for example, are modern.

Associated with the series is an earlier design (September 1936?) which, even if it is for another, perhaps flat, site, is based on the same principle of the irregular arrangement of small structures which are, both architecturally and as living units, mutually independent.

23. Borletti apartment

C?

1937 (?)

Milano, via dell'Annunciata

With Gio Ponti

The catalogue of Gio Ponti's works and the hypotheses of his daughter Lisa suggest that the small job he gave Rudofsky on his arrival in Milan — to provide a few wall paintings — was part of the renovation of the Borletti residence which Ponti was working on at the time.

I am unable to confirm whether the apartment still exists.

24. Hotel for Dalmatia

N

Circa 1937–38

Dalmatia

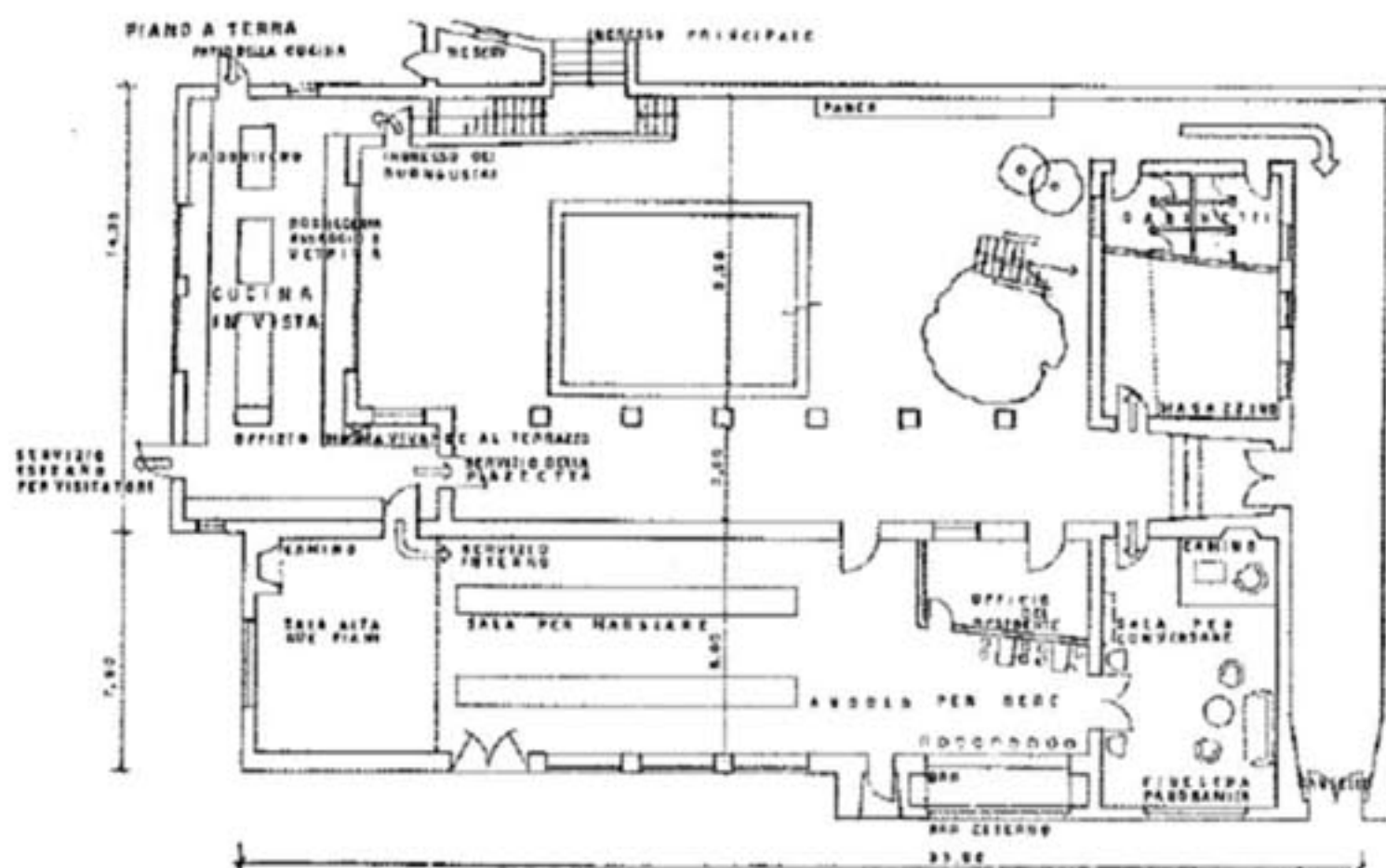
With Gio Ponti

This project was presented by Ponti — the published drawings are all in his hand — as a "hotel ideal for lovers of island life, and for lovers of Dalmatia." The general layout of the hotel is more or less rectangular. It is surrounded by "a large hermetic wall" of 36 x 22 m. It stands between the sea and a road. Two sides of the rectangle are occupied by a two-story building with an L-shaped plan. The other, short side is occupied by the single-story body of the kitchen.

"[T]hrough an arched door [one] enters a large patio entirely surrounded by

Gio Ponti. Ground plan of a hotel for Dalmatia, by Gio Ponti and Bernard Rudofsky, late 1930s (?).

The hotel is situated between a road (top side of the drawing) and the sea (bottom). The entrance is in the perimetral wall at the top of the drawing; the courtyard is surrounded by a single-story portion (left) and an L-shaped two-story main wing (bottom and right).



pure white walls [with shade provided by Roman-style curtains]. The upper rooms open onto the patio [and overlook a portico]. [The most beautiful thing about the patio is its cool Salerno majolica floor with its large, sumptuously colored designs].

"In the dining room, which is like a refectory in which diners are seated at a long table, there is a bar serving both interior and exterior... Part of the dining room is two stories tall. In the conversation room, there are a large window with a panoramic view and a nook in a higher floor area around a fireplace. Between the conversation room and the refectory is the office of the resident [= manager], accessible from the patio and the interior. Amongst the hotel's other advantages are access to the kitchen for gourmets, and a large window through which the kitchen can be seen and inspected from the patio.

"From the patio one can go up to a terrace suitable for dining which leads to an open gallery above the lobby... A stairway enclosed between two walls leads directly to the corridor serving the [14] bedrooms."⁴¹

The Hotel for Dalmatia has much in common with the Hotel San Michele, including its materials, design solutions, and the comments of the architects. Both Rudofsky's thinking about the Mediterranean-style house and the "delicious" life-style features, of which Ponti was a master, are apparent.

25. Albergo di San Michele (Hotel San Michele)

N

Circa 1938

Anacapri (Napoli), via Orlandi

With Gio Ponti

"Ponti and Rudofsky, who were friends, designed a great deal together and built nothing."⁴² Their biggest joint undertaking was a hotel, for an unknown client, to be built on the island of Capri. The project, which was fairly advanced when Rudofsky left Italy for South America, was completed by Ponti alone.

The site, close to Axel Munthe's Villa San Michele, is located on the edge of the northern cliffs at an altitude of 300 m. The initial nucleus would have been constituted by a central building and 12 rooms. Even though the project had already been approved and its rooms booked by illustrious guests, it was never commenced due to the onset of the Second World War.

41 All the quotations come from Gio Ponti's description of the project, AR41.4.

42 AR90.2.

(To this nucleus would have been added a further 28 "bedroom-houses," 6 small houses, each with three beds for temporary guests, and a camping area).

The project was inspired by "a complete and lyrical escape from all forms of city life [and by] a complete adhesion to the forms of peasant and fishing life. These are the things that give us rest, happiness and extreme freedom through a natural and simple, beatific and solitary lifestyle."⁴³ Ponti explains: "I had already had the idea, on another, similar occasion, for a hotel made up of isolated 'rooms' and 'cells' in a charming park...; it seemed to me that the idea was appropriate for the kind of people who wanted, even when they were staying in a hotel, to lead a 'Caprese' lifestyle...; and I was convinced that, if I wanted to solve the problems inherent in Capri hotels, problems which are not quantitative but qualitative, I would have to do more than just furnish the island with a few rooms by building an ordinary new hotel: [the solution] is to design a hotel for Capri which constitutes an added attraction for the island, an attraction which is extremely, I'd even say exclusively Caprese. This is the way in which we tried to interpret not only the landscape and architecture, but also the many pleasures offered by the island's lifestyle."⁴⁴

"Entrance, restaurant, lobby, and utilities constitute a kernel, conceived of as a picturesque village, which can be reached via a path between two walls [shaded by awnings or mats] which leads to a small piazza whose floor is entirely in majolica. On this piazza, one would have found the living quarters-office of the "resident" [i.e. of a gentleman who is the hotel's manager and regent and who, like a friend and protector, receives and looks after the contented guests]. On the piazza and on the other side facing the sea, there are a reception area, a bar, a refectory-style restaurant and a trattoria connected to a large kitchen, which also serves a tavern and a patio (a refectory surrounded by walls, with the sky for a ceiling). This restaurant can also be used...by customers from outside the hotel. However, they will not have access to the reception area or to the small piazza, from which, through a fine doorway (like the ones in convents with the word "clausura" written on them) one reaches the adjoining terrain, over which the bedrooms are arranged in the form of so many small, white houses, each containing a bedroom with a bath.

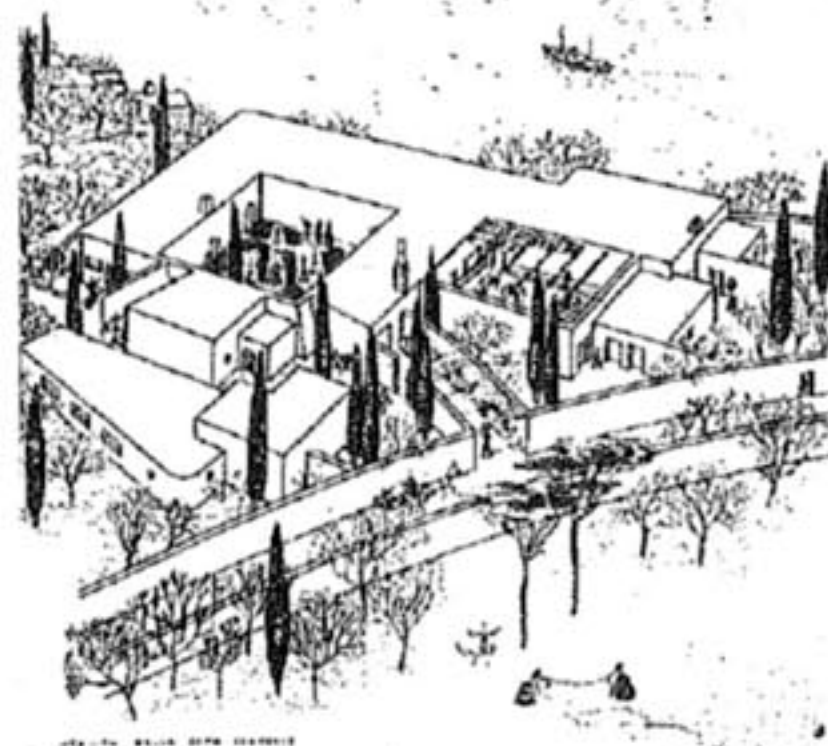
"Here [everyone has their own isolated dwelling, their own hermit's refuge. The guests enjoy life... Native hotel workers have access to the room-houses via the paths which take the place of the corridors of ordinary hotels... Each building is to have a simple structure and a sophisticated plan, and is to be white both inside and out, with cool majolica floors featuring large-scale illustrations by renowned artists.⁴⁵ The rooms [measuring 35 to 50 m²] all have individual names ("Room of the Angels," "Room of the Sirens," and so on); inside, they are all different from each other (one with a bed on an internal balcony with a balustrade; another on two levels; still another with a well-cum-ice house, etc.). [In order to take advantage of the sun and the stars as if one were in another room, this one without a ceiling], all of them have a patio with protecting walls creating a small enclosure taking in a few pine trees and olive trees [the patios can be shaded by curtains]. All the rooms should feature unpretentious, Capri-style furnishings. They all have an electric cooker and a small refrigerator. The toilets are separate from the bath, which normally takes the form of a large basin embedded in the floor — a kind of refreshing water grotto inside the actual house. A few of the room-houses are paired."⁴⁶

43 AR41.3.

44 AR40.2.

45 One of Ponti's notes mentions Campigli, Cassandre, Cesetti, Dufy, Matisse, Picasso, Schiaparelli, and Ponti and Rudofsky themselves.

46 AR41.3.



Gio Ponti. Bird's eye view of the "central area" containing the public spaces of the Hotel San Michele, ca. 1938.

In the background at left, some of the bedrooms of the hotel are partially hidden by the vegetation. The general concept, certainly very uncommon in its day, associated an urban-flavored central area with detached houses for guests, each with a specific name. This idea probably came from Edwin Cerio's "house-village" Il Rosaio (The Rose Garden) in Capri, just 1 km away, whose rooms had been situated in three different buildings within a garden, each building bearing a name of its own.

See also pictures at p. 50, 62, and 85–86.

Every house-room is the fruit of a complete architectural project. Even though the fixtures and fittings are more or less the same in all of them, every structure is individual. There is no trace of "model plans" or "modules."

There is a number of concomitant reasons for the vernacular aspect of the project, amongst which the discussions that had been going on for twenty years about "Caprese architecture" (a phenomenon abetted by Cerio's efforts to foster preservation);⁴⁷ the vogue for the Mediterranean idyll; Rudofsky's passion for "spontaneous" architecture; the lexical reduction to a limited number of building elements; and, last but not least, autarchy. Besides, why use reinforced concrete for small one- or two-story houses? Thus, the project knowingly invokes the thinking behind rural "modesty." The solidity of the walls and the curvature of the vaults are at once structural, climactic, traditional and poetic.

"The names of the rooms [and the idea of having the floors decorated by renowned artists] were Ponti's. Rudofsky was responsible for the bathtub embedded in the floor..., as well as for the masonry stairs with their risers in decorated ceramics [as in the Oro house], and for the idea of guests leaving their clothes in the closet upon arrival exchanging them for other ones...designed by the architects."⁴⁸ (Rudofsky later tried unsuccessfully to sell the idea to American tourist resorts.)⁴⁹ Twenty years later, he referred to the project as "[a]n advanced version of a hotel which, although as native as *ginestra* [broom], incorporated a number of outlandish conveniences."⁵⁰

The existing documents, all in Ponti's hand, are conserved at the CSAC in Parma. After being published in *Architettura*, the drawings were modified for publication in *Stile*, in which other previously unpublished designs for small houses, some of them in the hand of Carlo Pagani, also appeared. At that point, the project was recycled as being also applicable to Dalmatia and Antibes. But the oft-published "small ideal house," which appeared in 1939 in *Domus*,⁵¹ is already very much in the same vein as the "room-houses" of the Hotel San Michele and the collaboration between Ponti and Rudofsky.

26. Furniture for the "Casa & Jardim" Studio 1938-40

C

São Paulo, Rua Barão de Itapetininga 41

The shop opened in December of 1938 as the São Paulo branch of the Heuberger Gallery of Rio de Janeiro, whose founder and president was the German immigrant Theodor Heuberger. It is not impossible that Rudofsky contributed to the design of the same shop's layout. The name "Casa & Jardim" is obviously a direct reference to Frank and Wlach's "Haus & Garten" firm.

The company sold both modern art and industrially manufactured furniture and household goods imported from Europe. As well as items of furniture for both house and garden, there were also women's accessories, men's gifts, and educational toys. For the opening of the shop, there was a rich array of new designer products from Italy, Switzerland, Germany, Denmark, Sweden and Finland. As in the company's main branch in the

47 See for example Edwin Cerio, *Il Convegno del Paesaggio*, Capri: Edizioni delle Pagine dell'isola, 1923.

48 AR90.2, p. 96.

49 Bernard Rudofsky, *Proposal for guest clothes, a new convenience for the traveler*, ca. 1945 (unpublished).

50 BR56.1, here at p. 209 ff.

51 Gio Ponti, "Una piccola casa al mare", *Domus*, No. 138, June 1939, pp. 40-47.

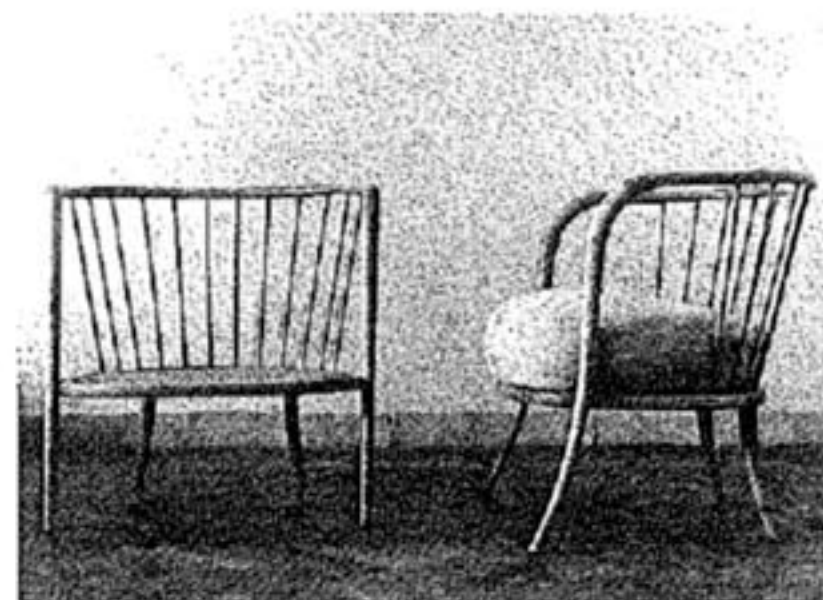
Brazilian capital, art and sculpture exhibitions were organized on the mezzanine floor.

Like "Haus & Garten," "Casa & Jardim" had a design studio where customers could go for advice and projects concerning interiors and furniture. In the inaugural brochure, Rudofsky is presented as Art Director.

Photographs of "Casa & Jardim" furniture appeared in the journal *Acrópole*. At least one of the items pictured had already been used in the Oro house. A more complete series of these photos is held in Rudofsky's private archives. According to Aracy Amaral, who interviewed Theodor Heuberger, Rudofsky's role was not limited to giving advice to individual clients, but constituted a permanent design service for the production of interior design articles by the "Casa & Jardim" firm itself.⁵²

Among the pieces designed by Rudofsky are items of wooden "peasant-style furniture." The documents I have been able to consult show cupboards behind glass paintings; a small oak armchair with a slightly inclined back, a cloth strip seat, and thin, chintz-covered cushions; and a portable sunlounger on wheels in *imbuia* with cretonne-covered padding.

The company still exists. Its headquarters are in the Avenida Santo Amaro.



Bernard Rudofsky (?). Armchair from the Oro house's furnishings, possibly designed by Rudofsky and later produced by Studio "Casa & Jardim," 1937 (?).

27. Sandals

Circa 1938-40

São Paulo

P

These are three pairs of platform sandals, made by Dino Busso. They are now kept at the Fashion Institute of Technology in New York. All of them have a thong between the big and second toes to tie the sandal to the foot; one of them also covers the heel and the sides of the foot.

1) 4 1/2" high thirteen layer platform sole with a hinge between two parts, covered with red cherry kidskin, held to the foot by two 1/4" adjustable doubleface suede straps, one red/pink, the other red/yellow, that start between the big toe and the second toe and tie around the ankle.

2) 1 1/4"-1 1/2" high three-layer platform sole covered with black kidskin, held to the foot by a 2" wide gray kidskin band across the instep and two 5/8" wide gray kidskin straps emerging from the sole between the big toe and the second toe which, after passing through a slit in the wide band, fasten around the ankle.

3) 1 1/4" high three-layer platform sole covered with brown leather, the open-toe upper beginning between the big toe and the second toe, with a closed heel ending in a natural pigskin strap that ties above the ankle.



Bernard Rudofsky. 4 1/2" high thirteen-layer platform sole in two parts connected by a hinge, ca. 1944.

28. "Jean-Richard" Watch Shop

1939

São Paulo, Rua Marconi 138

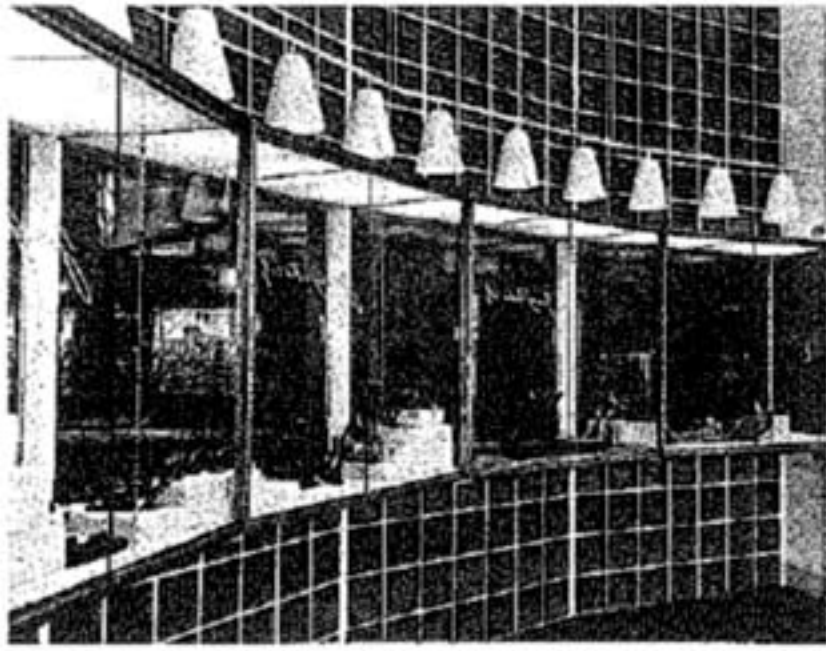
C

The watch store, whose owner was a certain Mr. Kocher from Switzerland, was one Rudofsky's first projects at the Casa & Jardim design studio. The completed work appears in the July 1939 edition of the journal *Acrópole*. The shop was to be found in a still existing office building at the intersection with Rua Barão de Itapetininga. There are a plan of the shop and a series of photos of it taken by Leon Liberman.

The store has two characteristic features, the exterior wall in glass bricks, and the shop windows. Giolli notes that "[t]he glass brick wall is frequently used as the most melancholy of stopgaps... Here, however, it is a triumph. It frames, in a diffuse glow, the sparkling and brilliant light of the shop windows."⁵³

52 AR83.1, p. 101.

53 AR39.



Leon Liberman. Night view of the display cases from inside Jean-Richard watch shop, 1939.

"An absence of ornamentation helps immediately to focus attention on the product, which is displayed with extreme efficiency. Steel cases freely cantilevered from the curved glass brick exterior wall serve as show windows for the passers-by, and as purchasing aids for those who have already been lured inside... They make it possible to keep a large percentage of the stock in the window... Since the heat of incandescent bulbs would have damaged the merchandise, the light source had to be kept outside the cases. Spotlights were therefore hung from a curved bar that follows the contour of the wall. The almost opaque white glass tops of the cases act as diffusers."⁵⁴

The interior surfaces are finished in white stucco, and the floor is covered in black linoleum. "Although it is a luxury shop selling high-priced time-pieces, the architecture is not luxurious, [but] above all...functional."⁵⁵

29. Casa Hollenstein (House Hollenstein)

C

Circa 1939-40

Itapecerica (Minas Gerais)

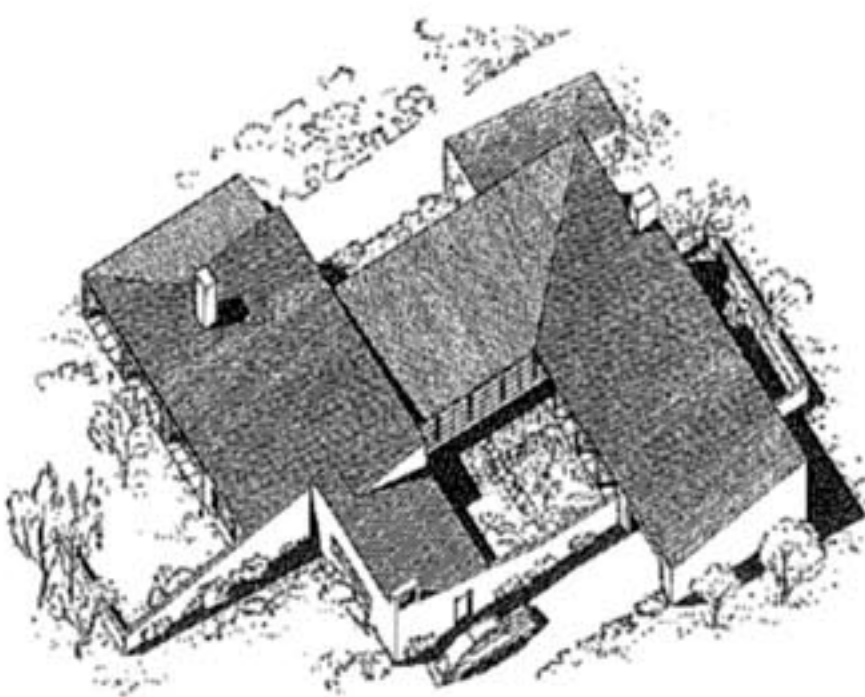
Rudofsky explains that "[t]he owner of this house [Henrique Hollenstein], a Frenchman from the Haute-Savoie, visited Brazil ten years ago [= 1933] and, enchanted by its climate, remained and started farming. [T]he price of land is still microscopic. Building there is not subject to codes... Masons and other specialists are seldom necessary since farmhands are skilled enough in building trades."⁵⁶ The house "was built by people who either could not, or did not, read plans."⁵⁷

The scarce documentation includes a roll of film taken by Rudofsky when building work had just been completed, with the garden still to be finalized; a few photos taken later by Farkas, some of which were published in *New Pencil Points*; a plan; and an axonometric projection.

We know from Berta Rudofsky that the project was an extension, but it is not possible to discern what the pre-existing part of the building was either from the photos or from the drawings. This is perhaps due to the use of simple techniques (the building is single-storied) and local materials. It seems that the house was built from bricks baked from clay dug up on the site itself.

The plan, which has an area of over 500 m², including the outdoor covered areas, is H-shaped. The two southern arms are joined by a wall (containing the entrance), which encloses a patio adjoining a glass-walled dining area. There are also five bedrooms, one of which has a covered terrace, and a living room with a large north-west facing exterior porch covered by a deep pitching roof and containing an outside fireplace. Apart from the technical aspects, the formal and distributive characteristics of the building have much in common with the houses designed by Rudofsky in São Paulo, especially the Arnstein house. The composition of elementary volumes (prisms with single pitched roofs) which constitute the various parts of the house is worthy of particular attention.

It is not known whether the house still exists.



Bernard Rudofsky. Axonometric of Hollenstein house, ca. 1939.

54 BR45.

55 AR39.

56 BR43.3, p. 64.

57 Letter from Bernard Rudofsky to Alberto Fernando Xavier, 24 October 1978.

30. Casa Frontini (Frontini House)

C

Circa 1939–41

São Paulo, Rua Monte Alegre 957

De Fiori introduced his friend Virgilio Frontini, a professional man of Italian origin, to Rudofsky at a regatta. Frontini soon commissioned from him a house for a family of five.

There is no shortage of documents pertaining to the project, including drawings, construction details, photographs of the building site taken by Rudofsky, and numerous photographs of the finished building taken by Scheier and Kidder Smith.

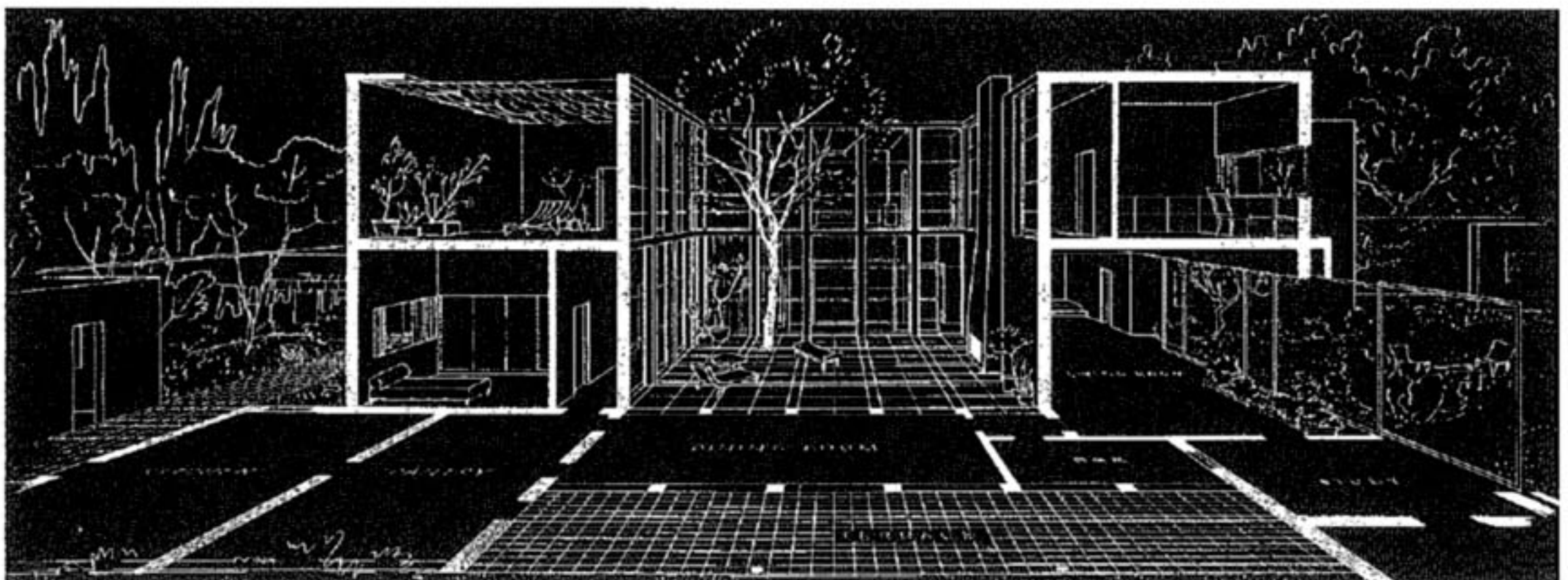
The house, which has a covered surface area of over 800 m², is built on a rectangular plot of approximately 1,600 m² in the residential neighborhood of Perdizes. "The chief principle of the plan is to achieve a maximum of spatial variety on a site of limited size."⁵⁸ The outline has a central but irregular plan with some appendices (the study, the music room), which give the building greater visual impact and define distinct areas of the garden. The central patio (8.5 x 7 m) serves as the main living room. The entire house faces onto it, but one does not get the reversed panopticon effect apparent in Neapolitan courtyards. On the contrary, the impression given is one of airiness. Most of the routes through the house go round the courtyard, as in a cloister; the dining room opens onto it. Calmly monumental pillars, some glazed, some hung with deep blue sailcloth curtains, give a rhythm to three sides of the courtyard. The fourth side is a blind wall with a fireplace. This is anything but decorative — for at least two months of the year in São Paulo the nights are cool, and rugs can be laid on the gray and pink terrazzo floor.⁵⁹ Growing out of the floor is a feathery oleander (one of the most common trees in the Amazonian jungle), which produces white, pink and purple flowers in December and January.

On the ground floor of the main frontage there is a wide opening, uninterrupted by pillars or fixed uprights, and screened by four sliding door-windows which can be stored in the wall (and which have aluminum venetian blinds on the inside and a retractable metal grill on the outside). The living room and part of the games room thus open out entirely onto the front garden. Despite its position, this space, which was prescribed by the building regulations, forms an intimate room — as in the Procida project, the plot is completely surrounded by walls, although the one facing the street is made up of different parts to add spatial interest and has apertures so that the house is not completely hidden. On the upper floor, the bedrooms overlook

See also pictures at p. 39, 65, and 158.

Bernard Rudofsky. Perspective section of Frontini house, 1940s.

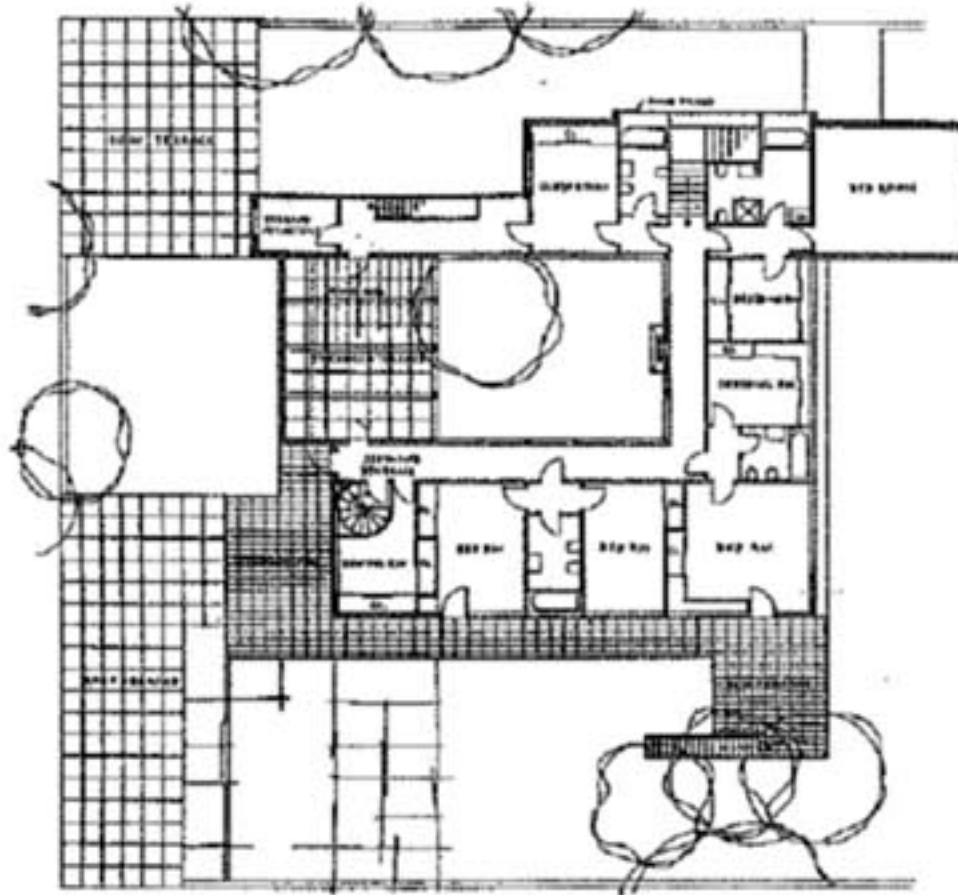
The section is drawn longitudinally through the patio, from the rear court (left) to the front garden (right). At the left of the patio, one of the servants' bedrooms and, above, the enclosed terrace, shaded by canopies, which was used as solarium and children's playground. Opposite, the living room (the external wall is divided in two in its higher portion to contain the sliding sashes of the glass wall), and, above, the dressing room adjacent to one of the bedrooms.



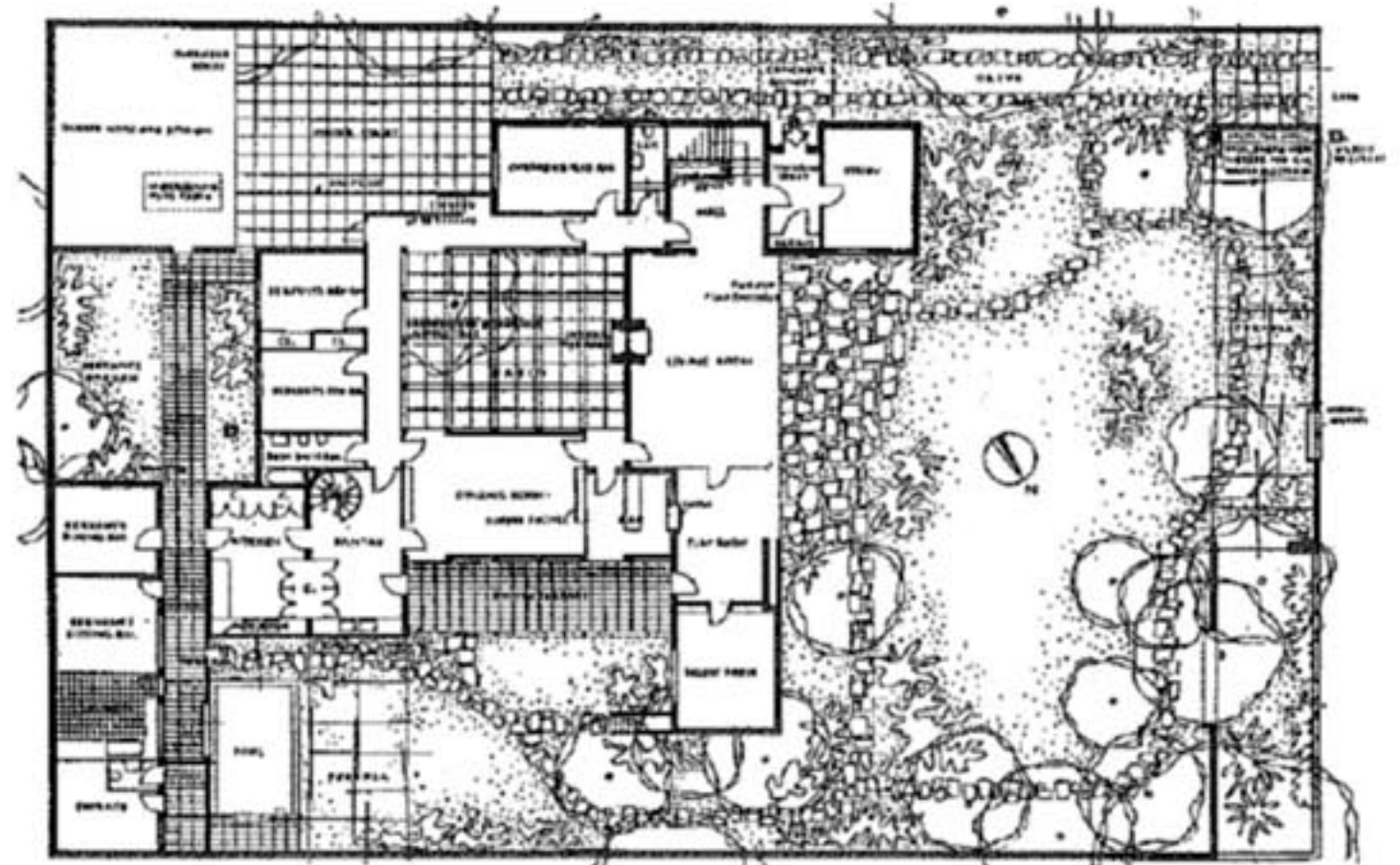
58 AR44.2.

59 A substitute for imported marble, not available.

Bernard Rudofsky. Plan of Frontini house's second floor, ca. 1941-43.



Bernard Rudofsky. Plan of Frontini house's ground floor, ca. 1941-43.



See also pictures at p. 35, 38, 44, 47, and 64.

the front garden through a strip window. All the windows in the building are sliding ones with metal-framed folding shutters with wood slats.

On the other side of the patio, the dining room is contiguous with an open-air terrace suitable for dining, which faces a cozy corner of the garden with a shallow swimming pool for children.

The flat roofs are covered with concrete slabs and insulated with asphalt layers, tarred felt, and cork. Some construction materials and products were imported from the USA.

The critics of the time were very enthusiastic; Sachervell Sitwell said, among other things, that "Rudofsky has made inspired use of the tropical flowers and foliage, and of their shadows on the walls. The form of the trees have [sic] an effect of intoxicating richness against the cool control and serenity of the architecture."⁶⁰ And *The Architectural Review* maintained that the Frontini and Arnstein houses "were to be isolated from the street as effectively as possible, both were to have as many open air facilities as possible, and both achieve by the interaction of architecture and vegetation a rich, special life, complex and of a strong abstract pattern quality."⁶¹ The house was built between 1940 and 1941 by the Salfati and Buchignani firm (which also signed the building permit). It was almost completed when Rudofsky left for New York. It has since been demolished.

60 AR44.1.

61 AR44.2.

31. R House
1939
São Paulo

N

The project appears in a dated ink drawing ("pre-project" plan), in Italian, marked with the letter R. (The client was possibly a certain Rossi). The house was to be one-storied and to be organized around a large rectangular courtyard with a peristyle and a garden. The wing facing the road (at left in the plan) was to contain four bedrooms; the one transversal to it the living areas, partly double-height, partly on two levels, with a mezzanine; the third wing (at right) the kitchen and the servants' quarters; while the fourth side was to be closed off by a blind wall. The house is laid out on an urban plot to create two external gardens, which are, however, not defined by architectural elements as is the case in the Frontini and Arnstein houses.

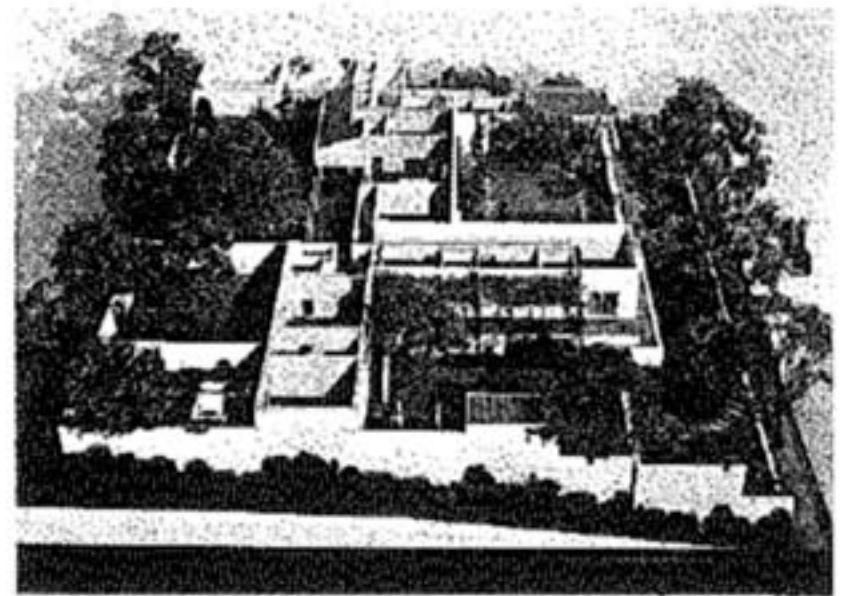


Bernard Rudofsky. Plan of R House, 1939.

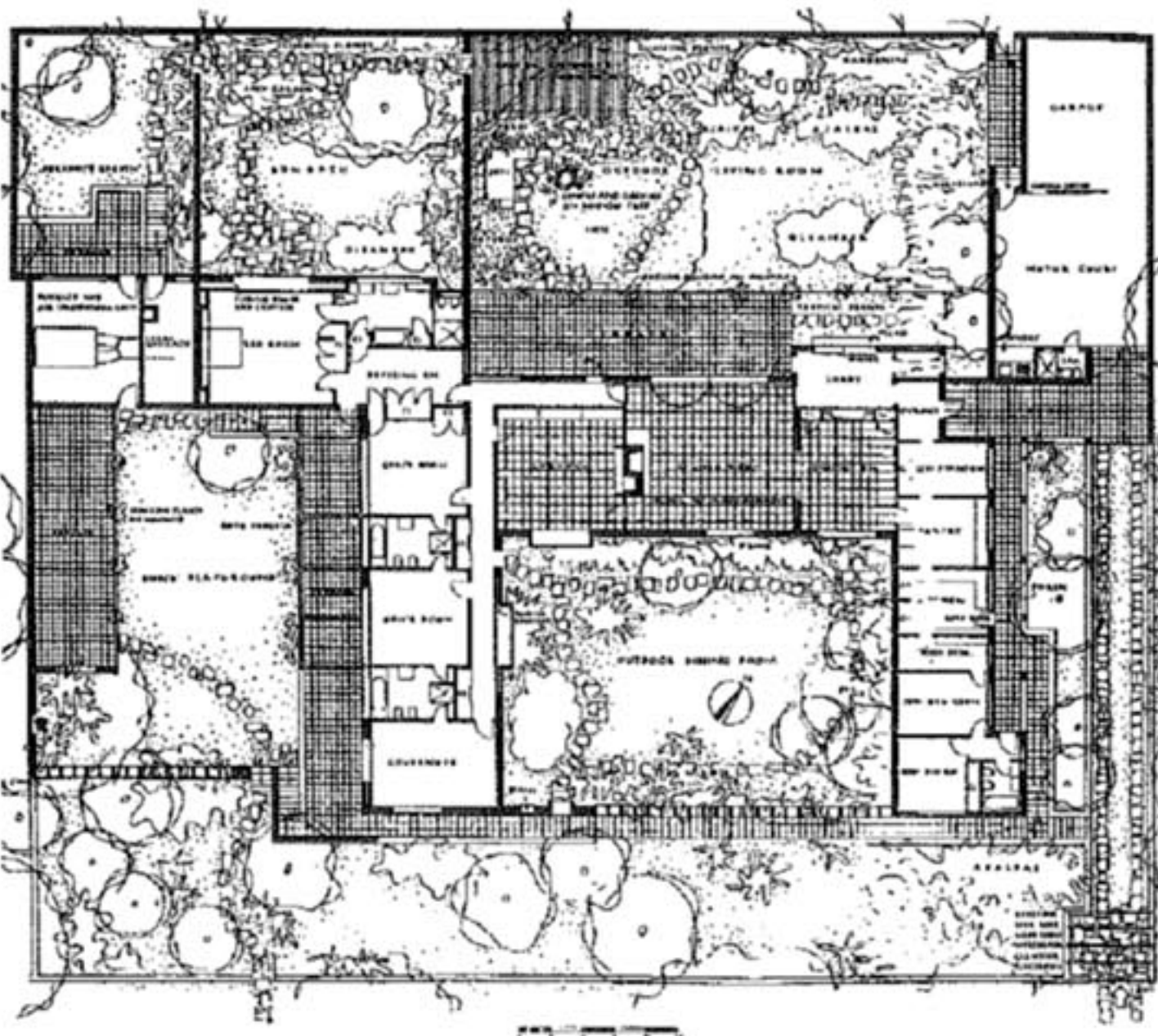
32. Casa Arnstein (Arnstein House)
Circa 1939-41
São Paulo, Rua Canadá 714

C

The client, João Arnstein, was a wealthy Jewish industrialist from Trieste who had only just arrived in Brazil. The only constraint placed on the design was the use of the furniture and curtains (by Anita Pittoni) from his house in Trieste, which was modern in style and which had only just been completed. The house was to accommodate a married couple, two children, a governess, and servants. Documentation concerning the project includes a plan, a few photographs of the building site, and a large number of photographs of the finished house taken by Rudofsky, Kidder Smith and Scheier. The model, produced in New York for the exhibition *Brazil Builds*, whose many photographs were published, is no longer in the possession of the Museum of Modern Art. The house is in the Jardim América residential neighborhood. The building regulations laid down by the real estate company which owned the plot



Soichi Sunami. Photo of the Arnstein house model as seen from south-west, 1943 (?). Even when mentally completing the model with a number of roofs omitted to permit a look inside, the variety of walled, open-air garden "rooms" is impressive.

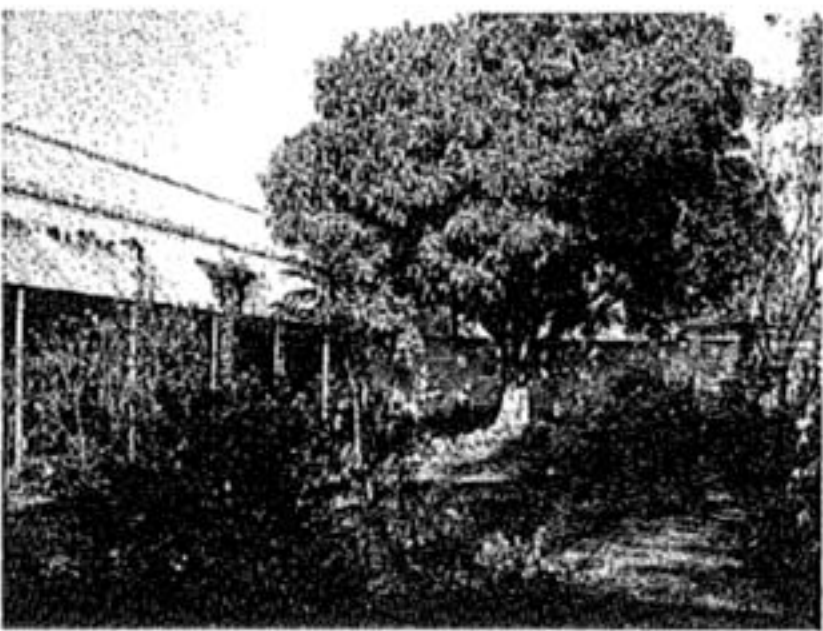


Bernard Rudofsky. Plan of Arnstein house, 1943 (?). Presumably Rudofsky made this drawing on the occasion of the exhibition *Brazil Builds*.



Peter C. Scheier. Suite of outdoor rooms in Arnstein house, ca. 1941.

The photo is taken from beneath the bamboo trellis (from which orchids are hung) in the north-west corner of the outdoor living room, looking through an open door to the sun-bathing garden, which is for the exclusive use of the inhabitants of the master bedroom. The closed door at the far end gives access to the servants' garden.



Peter C. Scheier. The Arnstein house's outdoor living room, ca. 1941.

A 75-foot long porch borders the garden containing a pre-existing mango tree. "The garden floor—so to speak—is composed of red tile, soft stone, and varieties of moss and blue grass. The ceiling is suggested by sun sails and pergolas, rustic and carpentered. Thus, by varying light-, temperature-, and humidity-controlling means, perfectly conditioned settings are achieved for the different hours of the day and the transition of the seasons." (BR43.3, p. 49)

stipulated that an 8 m deep strip between the plot and the road should not be built on. The strip was treated as a buffer zone, "to give...seclusion [for the two private gardens which had to face the street]." These are separated from the front garden by "tall walls of heavy concrete trellis. This device serves to achieve privacy while subtly suggesting to the passer-by the delights of the hidden gardens."⁶²

Rudofsky explains: "The design is as informal as that of a peasant's house. The plan developed from the owner's sincere desire for a maximum of privacy. The architect tried to attain the advantages of a country house within the limits of a city lot. Both owner and architect were indifferent to the outside appearance of the house."⁶³ The plan shows the layout of the rooms so clearly that any description would be superfluous. "The villa [is] composed of a number of room-cells and garden-cells (which are as big as the rooms) laid out so that each living room, bedroom, child's bedroom and servant's room has its own isolated garden, almost a double of itself in the open air, with oleanders, bamboo, orchids, camellias, gardenias, creepers, [ferns], and cacti. [There were already some trees on the lot and they were kept. The most majestic of them was a mango tree, over 30 meters tall, in the outdoor living room to the north]. The whole complex is surrounded by a [high] wall, and the area it covers, although not very large, cannot be seen at all from the outside — it seems, like an island, to be much bigger than it actually is."⁶⁴ The surface area of the plot is about 2,400 m² (to which should be added an area to the north, not visible in the available documentation, containing a swimming pool and a tennis court) a little under half of which is occupied by buildings and porches. The plot is not flat: the ground on which the single story house stands is a couple of meters higher than the road.

"The reinforced concrete structure is supported on piles, as the site was formerly a swamp. [Very thick] walls are of brick [covered with ivory stucco]. The low pitched roofs are covered with hand-made [red] tiles. The windows, and many of the doors, are of plate glass in sliding steel sash. [Many of these windows have wooden shutters, which are also sliding; some of them are enclosed by travertine-covered masonry boxes, which project outwards from the wall by about a meter. Fixed windows are in 25 mm-thick crystal imported from the USA]. Floors are made of 40 by 40 cm solid wooden panels treated against termites [produced by a company belonging to Arnstein himself]; in the kitchen and bathrooms, floors are terrazzo laid with aluminum joints."⁶⁵

Critics appreciated the house above all for the successful layout of the gardens, for its shaded porticoes, for the immediate charm exerted by the shape of the leaves — which seem to form a selection of the best in Creation — and by the colors of the flowers, chosen so that in every season at least some of them opened to attract multi-colored butterflies and humming birds.

The Arnstein house was built by the Salfati and Buchignani firm and completed in 1941. The house is still standing. However, alterations have rendered it unrecognizable.⁶⁶

62 BR44.1, p. 162.

63 BR43.3, p. 48.

64 AR49.1, p. 2.

65 AR43.1, p. 172.

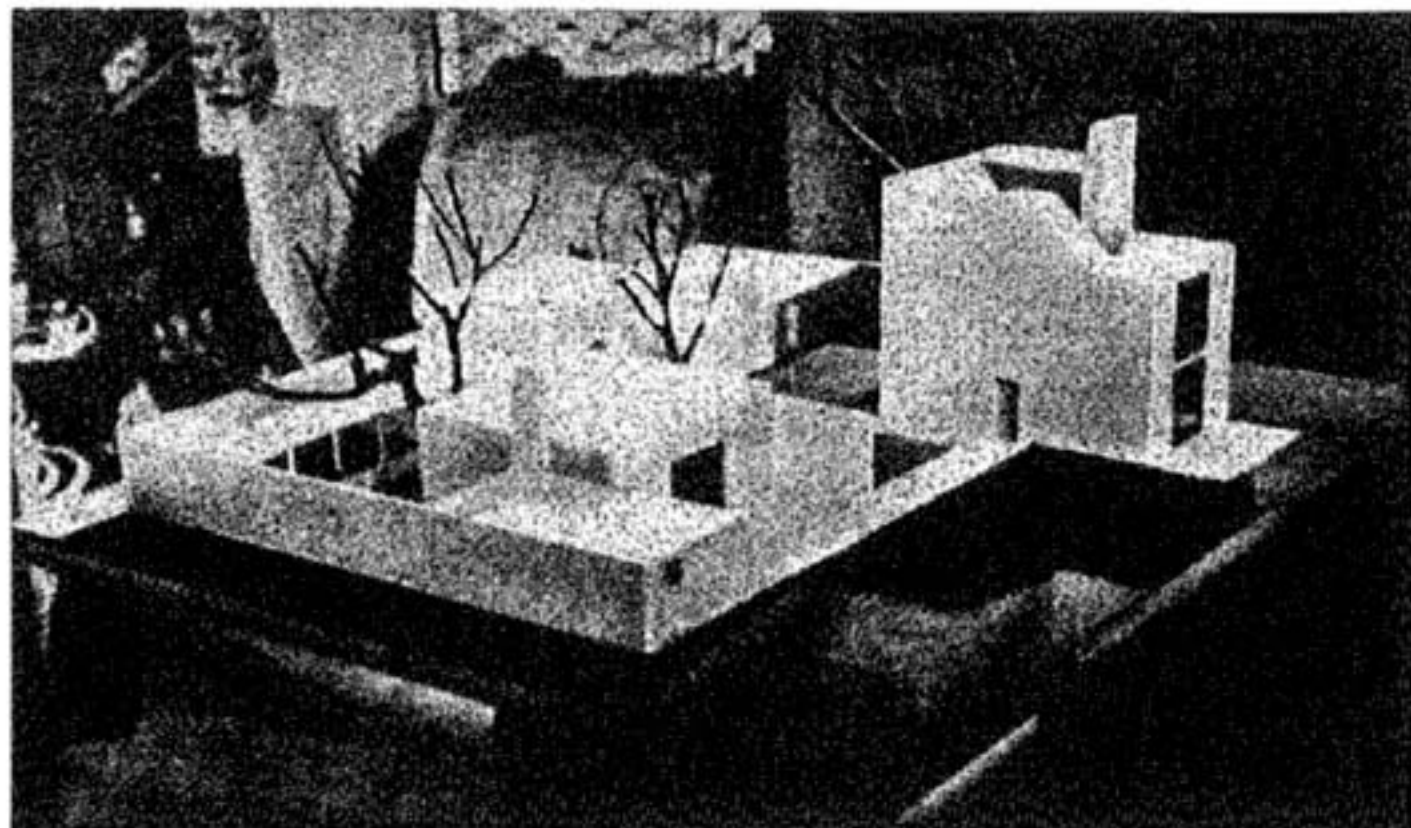
66 Letter from Bernard Rudofsky to Ted Nierenberg, 3 February 1974.

33. Casa Marsicano (Marsicano House) (?)

N

Circa 1939–40

São Paulo



Model of a house designed in Brazil by Rudofsky, perhaps Marsicano house, 1939–40. The house reveals an extraordinary sureness in the articulation of the volumes, assembled into a "village" (cf. AR88.2). As usual, prisms (flat and single-pitched roofs), tall windows framed by a deep masonry box, a wealth of patios and gardens. It is a pity that the complete plans and elevations have not survived.

See also pictures at p. 49 (different versions).

A photograph of a model which might have been displayed at a *Salão de Maio*, and a sheet of pencil drawings perhaps attest to a project on which Rudofsky worked for a certain Marsicano.

Apparently the project involved an urban, "village style" complex made up of separate buildings, some of which were to be linked by flat canopies. The buildings are distributed in an artfully irregular manner between courtyards and gardens. It seems that virtually every room was to constitute a different parallelepiped volume (the roofs are flat and can be used as terraces). The uses to which the various rooms were to be put are not indicated. One of them is two floors high and is characterized by a single-flight stairway leading to the roof and by a huge window, which takes up much of one of its façades. It could have been an atelier or living area.

34. Fotóptica

C

Circa 1940

São Paulo, Rua Barão de Itapetininga

Rudofsky designed a small photographic shop a short distance from the "Casa & Jardim" Studio for the Hungarian Farkas.

Since I was unable to find any documents concerning the project in Rudofsky's archives, and am unaware of any publications in which it is mentioned, I am unable to describe it here. The commission may have included designing the shop, the furniture and the company logo. According to Hugo Segawa, the latter was still in use in the 1970s.

The shop no longer exists.



Bernard Rudofsky. Logo for Fotóptica, ca. 1940.

35. Villa D
1940
Guarujá (São Paulo)

N

The villa, possibly for Mario De Fiori, the brother of the artist, appears in a watercolor, a pencil sketch and four ink plates, in Italian, held at the Getty Research Institute, all marked with the letter "D."

It is a long building with versions including 2 or 3 floors, laid out on a slope parallel to the contour line (east-west). The east-facing rooms enjoy a view of the sea. The house comprises four main volumes, instantly recognizable due to their single-pitched roofs. The roofs have different orientations, but most of them are laid out so that they slope towards the rear, leaving the main façades bare, with practically no eaves. Since the pitch of the roofs is constant, the height of the rooms is determined by the horizontal depth of the individual volumes themselves.

Bernard Rudofsky. Preliminary study no. 3 for villa D (De Fiori?), plan of the three floors on the scale of 1:100, 1940.

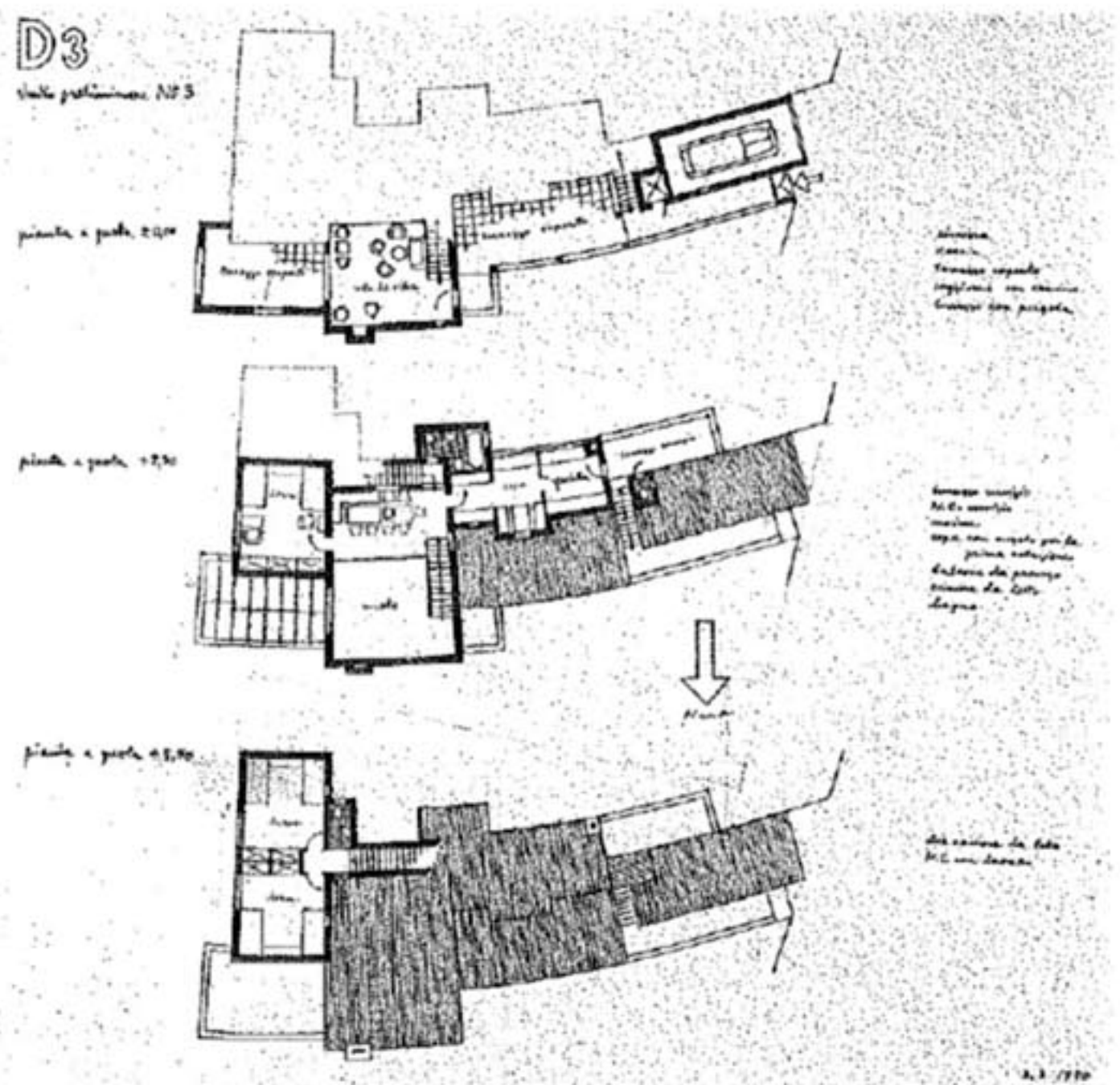
The house was to be built on a steep slope with the south façade looking downhill, almost without openings. Only the short east front is provided with windows, orientated, according to the notes on the drawings, towards the ocean.

On the lower floor (above) are, from right to left: the garage, a covered terrace (open to the north), the living room (with fireplace) whose height extends upward through two floors, an uncovered terrace (with pergola).

The middle floor can be reached via two staircases: the one next to the garage leads to the kitchen and the *copa* (with a breakfast corner), from which it is possible to go out onto the dining balcony (so called because it faces the double-height living room), which can be reached via the second staircase, and from here to a bedroom.

On the top floor (below) there are two more bedrooms, both facing east.

See also picture at p. 46.



36. Organic Design competition entry
1940-41
São Paulo/New York

P

In 1940, the Department of Industrial Design of the Museum of Modern Art organized two competitions, one divided into nine categories and reserved for designers from the United States, and the other with no categories, for designers from Latin America. The idea was that "[a] design may be called organic when there is an harmonious organization of the parts within the whole, according to structure, material, and purpose. Within this definition there can be no vain ornamentation or superfluity, but the part of beauty is none the less great — in ideal choice of materials, in visual refinement, and in the rational elegance of things intended for use... We are not as modern as we think. In private, at home, most of us still live in the clutter of inheritance from the 19th century. Much of this out-of-date and rigidified furniture is no longer in tune with today's esthetic requirements, and is

certainly far from suitable to our needs. Through design inertia, modern mass manufacture has simply seized upon and lifelessly repeated many weary old styles that are often neither beautiful nor practical."⁶⁷

Over 1,000 projects were presented. The first prizes in the categories reserved for designers from the United States were awarded as follows: A) Seating for a Living Room, and B) Other Furniture for a Living Room — both to Eero Saarinen and Charles Eames; C) Furniture for a Dining Room — prize not awarded; D) Furniture for a Bedroom — Oskar G. Storonov and Willo von Moltke; E) Furniture for a One-Room Apartment — Martin Craig and Ann Hatfield; F) Furniture for Outdoor Living — Harry M. Weese and Benjamin Baldwin; G) Movable Lighting Equipment — Peter Pfisterer; H) Woven Fabrics — Marli Ehrman; I) Printed Fabrics — Antonin Raymond, the only designer aged over 40. The five prizes (\$1,000 and a return ticket to New York) for the Latin American winners went to Román Fresnedo; Xavier Guerrero; Bernard Rudofsky; Michael van Beuren, Klaus Grabe and Morley Webb; and Julio Villalobos.

"The purpose of the [USA] contest was to discover good designers and engage them in the task of creating a better environment for today's [living requirements]," that is, in the design of goods "that could be made by mass production methods to reach the lower middle income group."⁶⁸ 12 important stores in major cities throughout the United States sponsored the competition and offered contracts with 11 manufacturers as prizes to the [USA] winners. Under supervision of the Museum, contracts with manufacturers were arranged for all of the [USA] first prize winners and for some of those who had received honorable mention. As this exhibition opens at the Museum of Modern Art, the furniture which has been produced through this project is being offered for sale by the sponsoring stores."⁶⁹ Papanek maintains, however, that only Saarinen and Eames's project A-3501 was actually carried out.

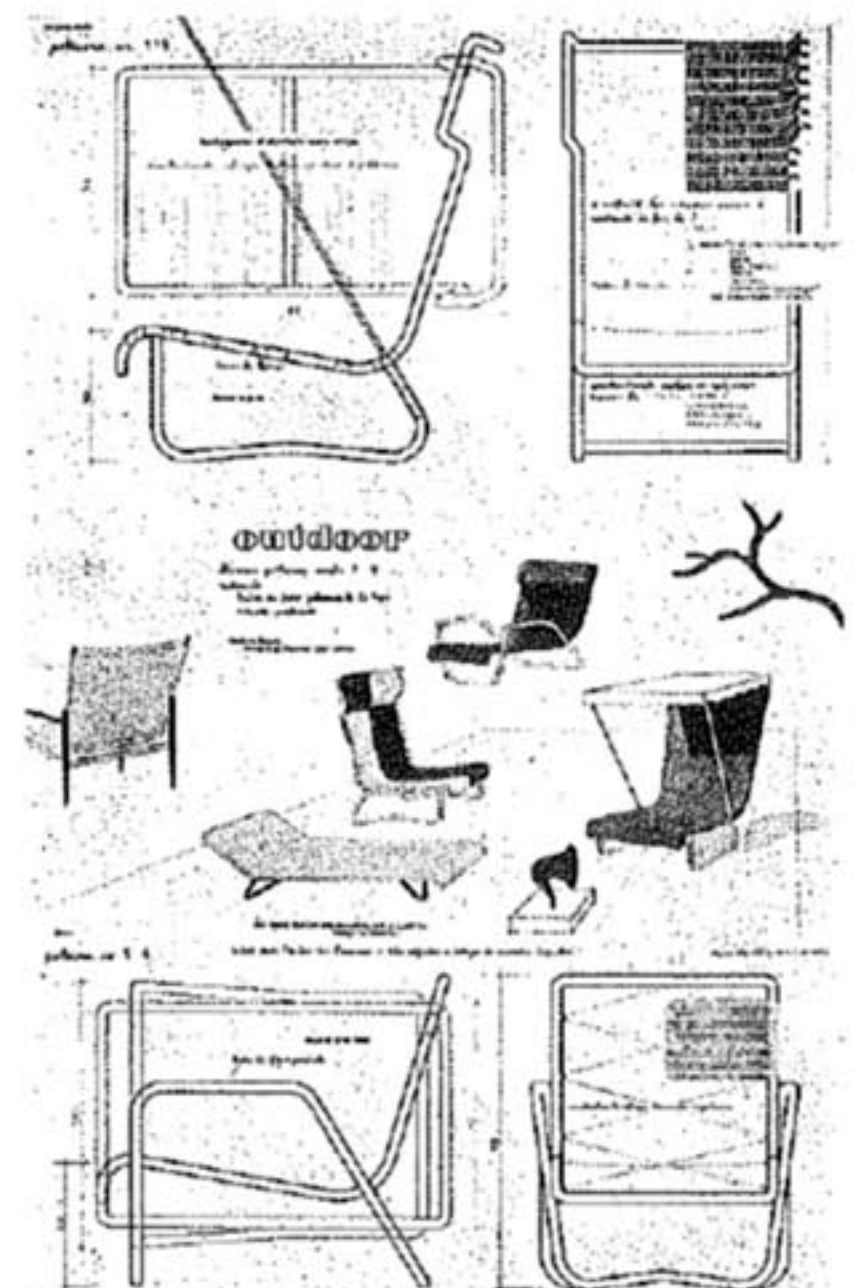
"The purpose of the Latin American contest was not primarily to procure designs for production in [the USA], but to discover designers of imagination and ability and bring them to New York to observe and study the work being done down here. Designers were encouraged to submit suggestions as to the manner in which their own local materials and methods of construction might be applied to the making of furniture for contemporary [USA] requirements. [A]rrangements were made with a number of manufacturers...to construct [about 25] finished pieces from the designs of each of the [Latin American] winners."⁷⁰

Rudofsky participated in the competition with projects for a wooden garden chair and a series of garden chairs in "common, painted galvanized iron tubes:" an armchair, a deckchair, and a high-backed chair with an attachable sunshade. The seats and backs of the chairs could be made of jute fiber weave, cotton, canvas, *caroá*, silk, rayon, or, alternatively, in "washable [fabrics] not subject to damage by insects," including sisal, *rampé*, banana, and *rabo de lagarto* fibers; they could be strengthened with strips of canvas cloth stretched across metal tubes or with adjustable ropes. (Samples of these materials are conserved at the MAK in Vienna).

Bernard Rudofsky. Table for Organic design competition, 1941 (?).

The designs suggested numerous possibilities for wood and metal furniture, and incorporated many fabrics, knitted or woven of such Brazilian fibers as jute, caroá, cânhamo, and others.

See also picture at p. 90.



67 AR41.1, p. 4.
 68 AR41.8.
 69 AR41.1, p. 4.
 70 AR41.1, p. 39.

37. Sandals
1942-44 (?)
New York

P



Unknown photographer (Barbara Sutro?). Photograph of sandal designed by Bernard Rudofsky, and shown in the *Are Clothes Modern?* exhibition, 1944 (?). Bernard and Berta Rudofsky made this prototype together, featuring a high, flexible sole. The toe button is adjustable. The wooden foot was likewise carved by Rudofsky himself.

These are sandals made by Bernard and Berta Rudofsky themselves and not produced by Bernardo Sandals, Inc.

Six photographs of prototypes, for which only the right shoe was made, were exhibited at the *Are Clothes Modern?* show. They seem rather heavy; some have a very thick sole, and/or sturdy leather straps. Every one of them is held to the foot by an element between the big toe and the second toe, a constant in Rudofsky's sandal design.

The following footwear was probably produced during the same period:

— two fish-shaped wooden *geta*, held to the foot by a large button between the big toe and the second toe (conserved at the Fashion Institute of Technology, New York).

— a pair of *geta* with an H-shaped wooden sole made out of three thin slats slotted together, held to the foot by a ribbon which passes under the raised sole and between the big toe and the second toe, and is then wound around the front of the foot and behind the ankle before finally being tied at the shin.

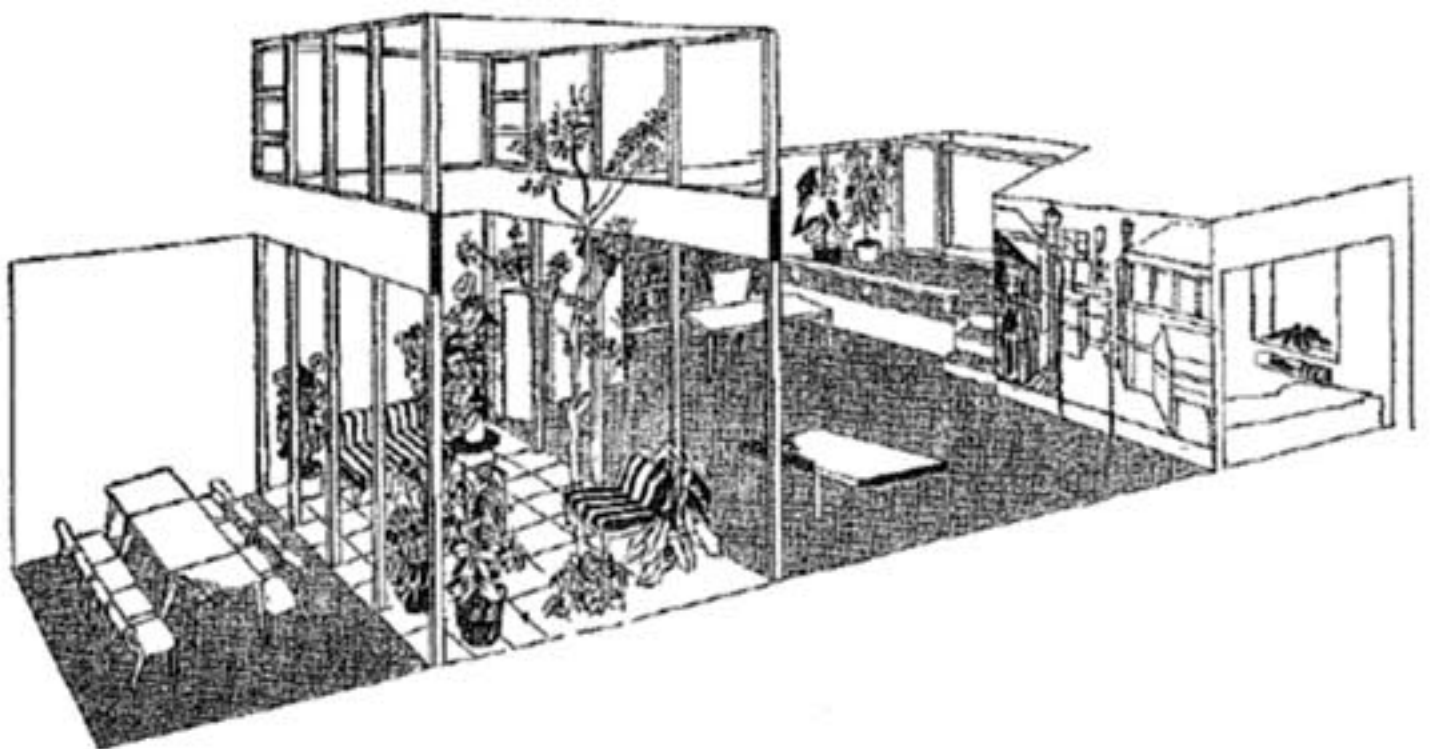
— two pairs of twin-tone split-toe babouches, one red and blue, the other black and green, with soft leather soles and knitted uppers.

— a leather sandal with fan soles held to the foot by two strips of leather, one (decorated with a small buckle) separating the big toe from the other toes, the other on the top of the foot. Under the first leather strip there is another one which keeps all the toes separate.

38. John B. Salterini Co., Inc. Office
1944 (?)
New York, 510 East 72nd Street

C

Bernard Rudofsky. Perspective of Salterini office, ca. 1945. From left to right: dining area; double-height conservatory formed by cutting through the roof and illuminated from above by clerestory windows, where "even a lemon plant might grow...and thus are preserved the secret and the Mediterranean childhood of an inhabitant of New York" (AR49.4: Salterini was of Italian origin); Mr. Salterini's office with the solarium in the far corner ("Tall plants on a raised platform break the expanse of [two] floor-to-ceiling [corner] windows [resolved by enlarging the extant windows] across which the [blue-green] curtains may be drawn"); bedroom and bath, "artfully concealed behind a wall covered by a huge black and white photostat of a...woodcut" from Sebastiano Serlio's *Second Book of Architecture*. (AR45.7) The idea of using large photographic blow-ups to cover entire walls perhaps reveals Ponti's influence. (See also Piero Fornasetti's and Carlo Mollino's use of this technique).



Salterini commissioned Rudofsky to design an office-cum-*pied-à-terre* in one of the buildings in which he manufactured his metal furniture. He stipulated that it should be "a retreat where a busy businessman could rest and entertain friends."⁷¹ The result was a 23' x 80' loft on the top (third) floor. Salterini's writing desk is in blond oak; on the opposite side of the office there is a liquor cabinet attached to the wall, with a marble slab as a bar top — converted from a baroque-style desk. "Walls [and ceilings] are dead white [plaster]." "Carpeting is clearflex, of a rust red." "Woodwork

71 AR45.12, p. 53.

of partitions and doors is a light blue-green." The greenhouse-living room has floor-to-ceiling glass walls with yellow cotton curtains; the floor is covered in large linoleum strips. Rudofsky designed the furniture in Salterini's office and in the dining room; in the "conservatory, [the] architect...used his client's own furniture."

It has been observed that "[d]esigner Rudofsky achieved a combination of his favorite elements — growing plants, open air, and privacy — in the midst of a bustling city,"⁷² "principles which he regards as more important than 'style'."⁷³

Project drawings, and a series of photos taken by Ben Schnall which were used in the publications, are still extant. Neither the office nor the company exist any longer. Salterini died shortly after the completion of the project.

39. Split-toe stockings

P

1944 (?)

New York

Rudofsky continued his design research into stockings which, while covering the foot and the leg, left the toes uncovered and free to move (for "women who want to wear summer-style thong sandals in winter") and presented them in the exhibition *Are Clothes Modern?*

One single piece, now conserved at the Fashion Institute of Technology an adaptation of a dark blue lacy stocking by Elsa Schiaparelli. The stockings have a lace trim around the edge where the toes are cut off, anchored between the big toe and the second toe.

The project was never presented to a manufacturer.



Bernard Rudofsky. Photograph of an original Schiaparelli stocking with the toes cut off, ca. 1944 (?)

40. *Are Clothes Modern?* exhibition

C

1944

New York, 11 West 53rd Street

Assistant: Anne Tredick

The exhibition project, sponsored by Philip L. Goodwin, which Rudofsky presented to the Museum of Modern Art in 1942, was approved by the Board of Trustees with the proviso that it would be put on only after victory in Europe had been obtained, the subject being considered inappropriate in wartime. Rudofsky was not only the creator and curator of the exhibition, but also designed the installation, as was the case in the later exhibitions, *Now I Lay Me Down to Eat* and *Sparta/Sybaris*.

The exhibition was didactic and aimed at the lay public. The intention was to show — and it was the first time that this had been done — a psycho-anthropological and functional analysis of clothing, also understood as a product of industrial design.

"Although the exhibition does not offer specific dress reform and is in no sense a fashion show, its...analysis of the function of clothes indicates directions toward intelligent change now that ideas and conventions of dress are undergoing modification because of the war. It is the hope of

73 AR45.12, p. 57.

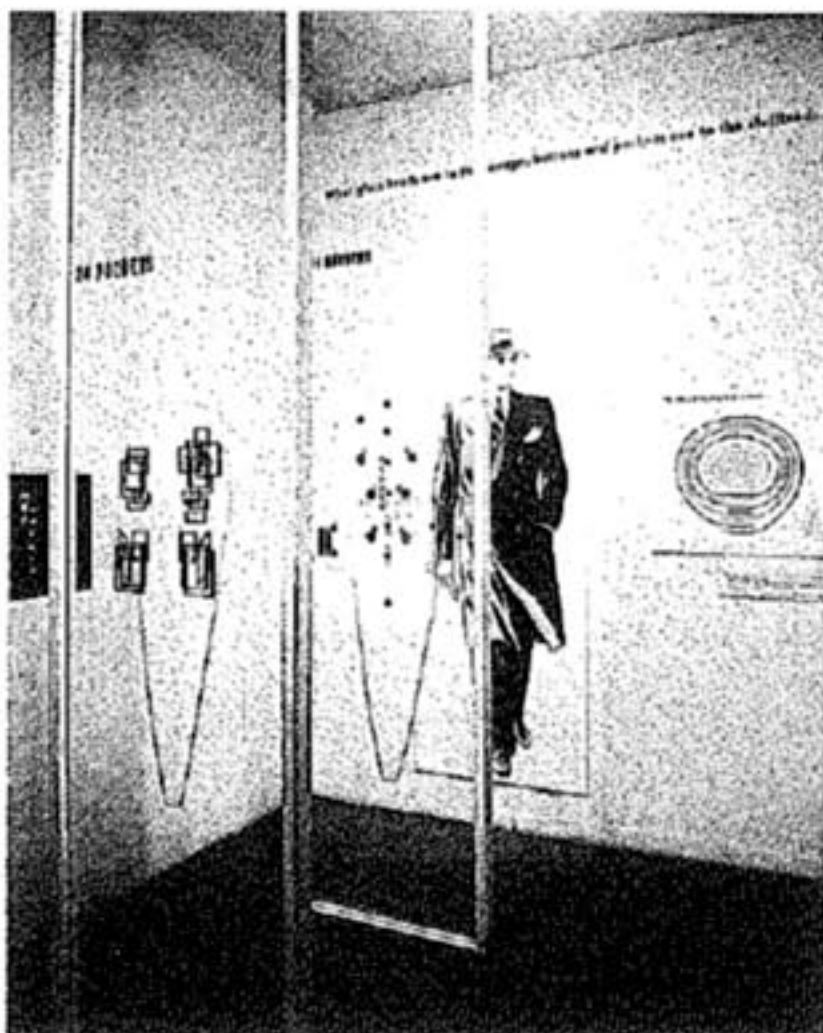
74 AR49.5, p. 12.

Unknown photographer. Photograph of men's wear diagrams in "Excess and Superfluity" section of *Are Clothes Modern?* exhibition, 1944.

"A spectacular item is the diagrammatic representation, with transparent glass panels and colored circles and squares, of the [average 73] buttons [and 22 pockets] on men's [full] clothing. Rather like a Duchamp painting on glass, this adds to technics of visualization the visual idiom of abstractionism." (AR44.9)

The same character of "modern abstraction," similar to the works of Miró or Arp, was attributed to the patterns for cutting fabrics, traced on the walls of the section "The Abuse of Materials."

See also pictures at p. 21, 72, 74 and 106.



the Museum that the exhibition, by stimulating re-examination of the subject, may have a beneficial effect on dress comparable to that already accomplished by the modern analysis in the field of function in modern architecture."⁷⁴

The exhibition, which was divided into ten sections, belied traces of understandable economic limitations — most of the exhibits were photographs and reproductions. Communication was based on the interaction between short commentaries fastened directly onto the walls (a practice perhaps borrowed from the Italian exhibitions of the 1930s), and pictures and diagrams. The clothes were hung from, or attached with pins to, various surfaces, rather than to mannequins (which were left naked), while people wearing clothes and not posing like fashion models were shown in photographs.

"'Body Idols', four small plaster figures [executed by Nivola], modeled as [the female body] would appear if [it were] to fit the clothes of four fashion periods" from 1875 to the 1920s, appeared in the section "The Un-fashionable Human Body." In the section entitled "The Desire to Conform," chalk casts showed the difference between the anatomy of the human foot and the wooden last for which shoes were designed. "Reformed clothes" — sandals and clothes cut from a single piece of material with no seams — were displayed in "The Revival of the Rational" section.

In the final section, "The Domestic Background of Clothing" — housed in a small pavilion on the Museum terrace — the link between clothes, posture and domestic architecture was highlighted. "There is a model dining room with couches. [Wallpaper giving the illusion of marble is cut and set on the wall in realistic-looking blocks. The long benches are convertible into beds]. But the pay-off is what the label calls an extreme example of uneven floor. It is...a wavy floor made of [wood and] plaster and [covered with] paper [that imitates marble]. The idea here is to simulate [a stone relief of irregular, undulating contours], which, Rudofsky claims[,] is more comfortable than a wooden floor both for walking and sitting. The aim also, he says, is to make people aware that at home you should not wear shoes [and that one should conserve the tactility of one's feet]."⁷⁵ A narrow corridor led to a mirror-covered wall on which was written: "A Picture to Take Home with You." Only having been confronted by an image of him- or herself wearing clothes did the visitor find the exit.

Some twenty years later, James Carmel commented, "[F]ew exhibits in museums encourage the viewer to think for himself, or give him the material from which he can draw his own conclusions, or stimulate him to evaluate his own experience. One of the rare examples, an exhibit on clothing by Bernard Rudofsky..., was an unusually imaginative critique, well calculated to arouse thought. As a didactic innovation, it was a milestone in museum exhibits."⁷⁶

The exhibition ran from November 1944 to March 1945, before being taken on a 2 year tour of various US cities. Documentation pertaining to the installation includes a sketch of the plan and photographs of the model (conserved in Rudofsky's private archive), and photographs of the show's sections and of some of the exhibits (covered in many contemporary publications and now conserved in Rudofsky's private archive, the Getty Research Institute and the Museum of Modern Art).

74 "Tradition Challenged in Museum of Modern Art Exhibition", *Are Clothes Modern?* press release, The Museum of Modern Art, 29 November 1944.

75 AR44.11 with excerpts from TPB, p. 106.

76 AR62.1, p. 22.

41. Bernardo Sandals

1946–64

New York, 125 West 33rd Street

(then 350 Fifth Avenue, then 17 East 22nd Street)

The success of *Are Clothes Modern?* and of the sandals shown in photographs in the exhibition encouraged Rudofsky to start industrial production. The company *Bernardo Sandals* was set up with the Florentine Aldo Bruzzichelli, who registered it under his own name.

Bernardos are characterized by their flat asymmetric soles (asymmetric in the sense that the left and right soles are different), held to the foot by an element which passes between the big toe and the second toe. To simplify the production process, a single sole in three sizes, holed in different places according to the shoe model, was manufactured. The project was indebted to Greco-Roman sandals and the Caprese tradition. But, as well as the variety of models, patented technical modifications making the laces sliding and adjustable, also represented novelties compared to such traditions.⁷⁷

The first collection, launched in April of 1946, included six models ("little more than slabs of fine leather with a series of straps attached"): the Vee, Once-Across, Twice-Across, Toe Ring, Four Buckle and Gold Button. They were available, depending on the model, in gold, black, tan, red, or white kid at prices ranging from \$13 to \$27. After this, Rudofsky designed two or three collections every year, always exclusively for women, and came up with dozens of models featuring a great many new colors and materials, including fabrics, non-precious gems, and suede. Prices went down to between \$4 and \$24 depending on the model, but production methods maintained the fine custom look of the leather and the original loving hand-detail.

Bernardo Sandals enjoyed immense popularity and commercial success. Sold in the best outlets, they regularly appeared in magazines such as *Vogue* and *Harper's Bazaar* — to mention only the most prestigious amongst them — for over ten years. Between 1948 and 1955, up to 500 pieces a day were produced. Within five years, the number of people employed by the factory, which was managed by Berta Rudofsky, leapt from 1 to 25. Despite the company's change in ownership — from Bruzzichelli to Sonnino and Soria (possibly in 1954) — *Bernardo Sandals, Inc.* kept trading. Rudofsky terminated his collaboration when he learned that he could no longer control the use of the label and decide on design matters. *Bernardo Sandals* still exists as a label. Its image and level of quality have declined and it produces items whose characteristics are a long way from those of the originals.

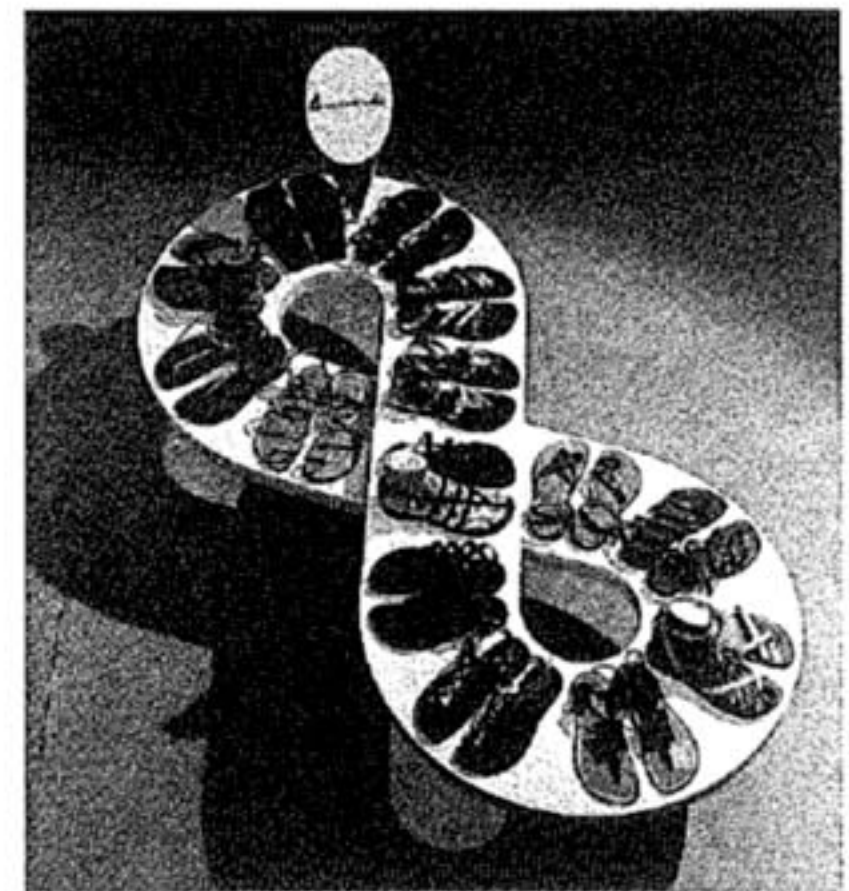
As well as the many published photographs, many of the presentation photographs of the styles can still be found in the archives of the Getty Research Institute and in Rudofsky's personal archives. The Fashion Institute of Technology in New York possesses a few examples of *Bernardo Sandals*,

C



Larry Gordon: Bernardo Sandals style Gold button (\$ 14.75), 1946 (?).

A turned button dipped in gold on a thong between the toes and two golden straps that cross in the instep and fasten around the ankle keep this sandal in place.



Unknown photographer. Bernardo Sandals display stand designed by Rudofsky, with an assortment of some of the first models, second half of 1940s.

To show his sandals for unspoiled feet, Rudofsky had anatomically correct painted plaster models made.

See also pictures at p. 20, 22, 76, 77, 78, and 160.

77 Patent Application Number 710, 121, filed 15 November 1946.

42. Accessories produced by Bernardo Sandals, Inc.
1947-1952
New York, 350 Fifth Avenue

C



Bernard Rudofsky. Bernardo Sandals worn together with Bernardo Anklets / Leather Jewelry, 1952 (?).

The photograph belongs to a series showing Capri-style sandals held in place by slender thongs between the toes, combined with anklets of one, two, or four strips of leather with colored glass decorations.

Bernardo accessories resulted, like the sandals themselves, from the application of principles outlined in *Are Clothes Modern?* to items which, according to Berta Rudofsky, were mass produced.

— *Bernardo Anklets* (also referred to in Rudofsky's notes as *Bernardo Leather Jewelry*) were made of leather and other materials and sometimes decorated with colored glass 'jewels' and similar items to be worn with sandals or even bare feet.

— *Bernardo Split-Toe Stockings* were a new project based on the principle outlined in section 39 (p. 285). A drawing was published in an issue of *Harper's Bazaar*.

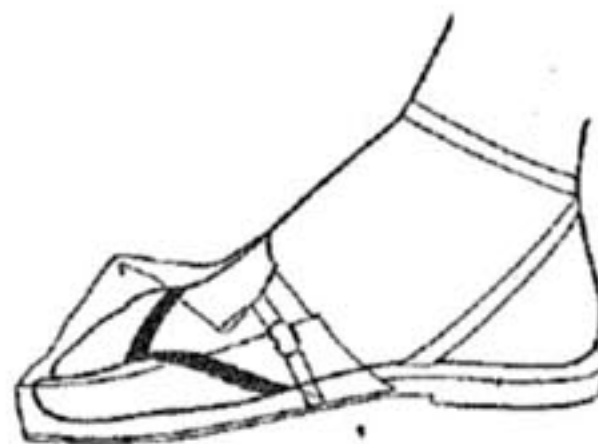
— The *Bernardo Shoe* was a 'covered sandal', a piece of footwear in which only the front of the foot is protected by a sort of hood (of the kind used with Japanese *geta* in bad weather). One of these shoes, with a black suede upper on a black cowhide sole with a black kidskin "Vee" construction inside, is conserved at the Fashion Institute of Technology in New York. Also available in brown, the shoes were sold for around \$19. Rudofsky applied for a patent for the uppers in "felt, leather or other pliable materials" and for the accompanying system of laces which enabled them to be fixed to the sole.⁷⁸

— Lastly, a few photographs exist of spat-shaped items in what looks like suede leather, designed to protect the foot and the lower leg, thus forming a kind of "sandal-boot."



Bernard Rudofsky (?) and unknown draftsman. Bernardo Shoe worn with ribbed-wool split-toe sock, 1947.

The original caption in *Harper's Bazaar* read: "Free-toe sandal for maximum toe warmth and foot freedom."



43. House for Berta & Bernard in the County of Berkshire
1947
County of Berkshire (Massachusetts) (?)

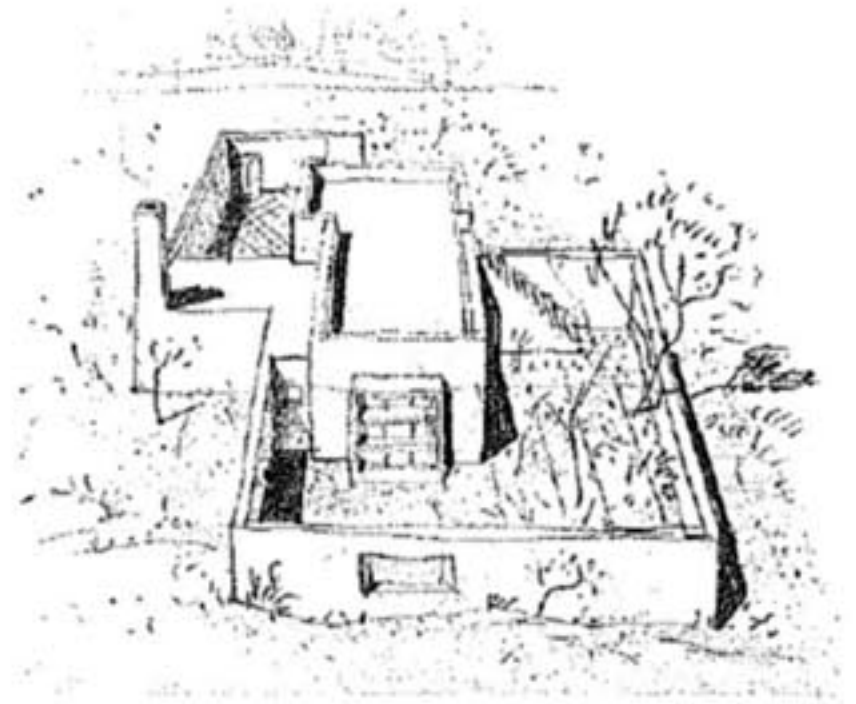
N

6 pencil drawings of a house in the country, dated 1947, are conserved in Rudofsky's private archive. According to Berta Rudofsky, they might have belonged to a project for an "ideal" house for the couple, to be built, possibly, in the county of Berkshire, Mass.

The single-story house was designed for a sloping plot of land, and located

⁷⁸ If this was Patent Application No. D-138-554 of 31 January 1947, abandoned at the request of the person who lodged it, then mass-production of the item was never started.

between two patios surrounded by walls. The higher, north-facing patio was to have served as a paved entrance area, leading through the kitchen, which constituted a lower volume than the rest of the house (but the chimney is very prominent), and into the cube-shaped living room with its large, south-facing glass wall protected by a kind of masonry box. From the living room one can either reach a bedroom area, which overlooks it like a balcony, or go out into the pergola-shaded garden to the south-east. Outside, a single flight of stairs leads to the terrace on the roof. Rudofsky's parallelepiped volumes, white surfaces, and supporting walls are the same here as in his Italian and Brazilian projects.



Bernard Rudofsky. Bird's eye view (from south) of a house in the countryside for Berta and Bernard Rudofsky, 1947.

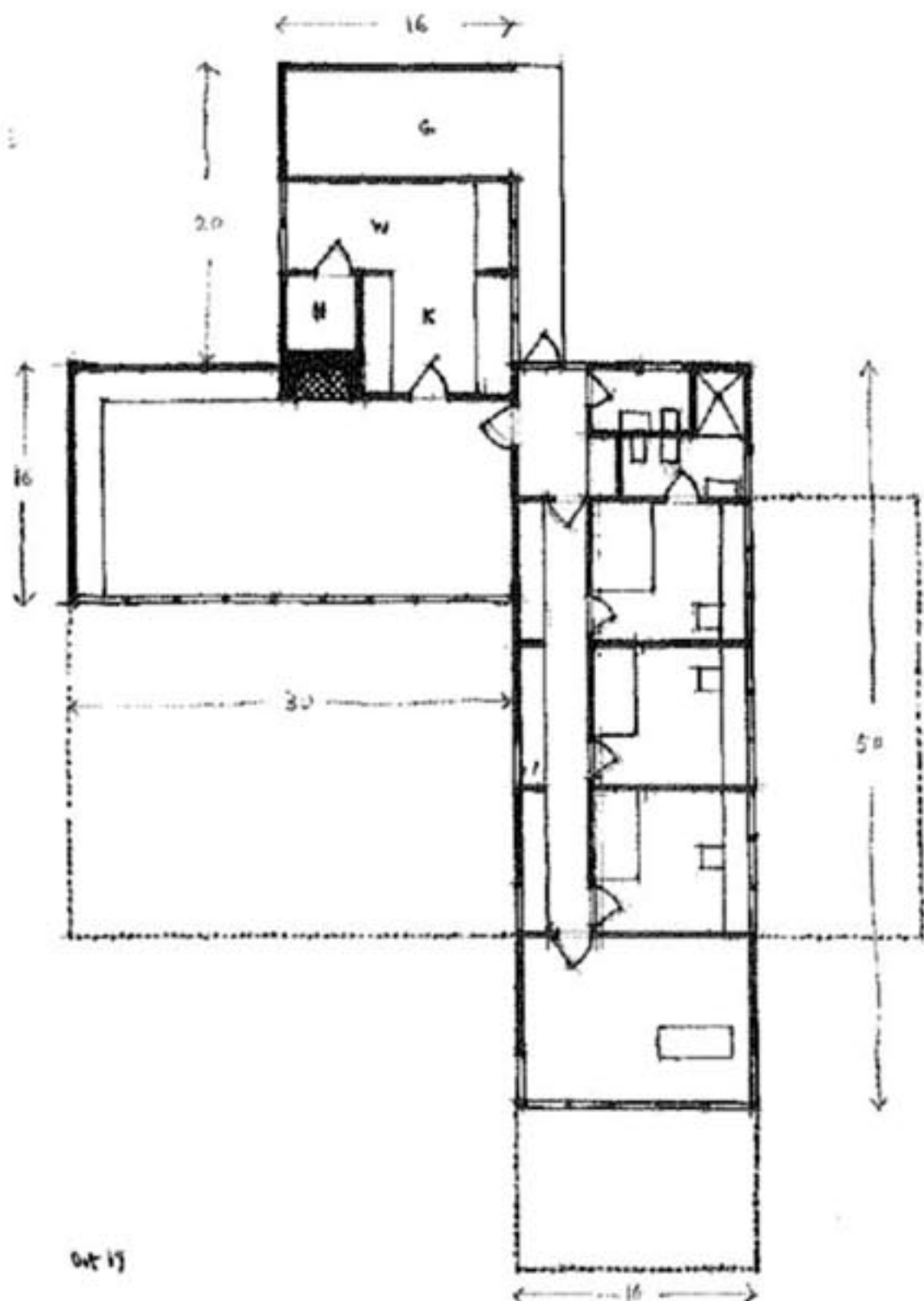
Designs such as this one (but also the Marsicano and Rossi houses in Brazil) are indebted to Loos's "Hauskubus."

44. Three-bedroom house 1947 (?)

N

Four drawings for the house are conserved in Rudofsky's private archives. The date records the day and the month, but the year is missing. There are no indications as to the context of the project.

There are two versions of the plan: a three-arms layout, and a linear one. In both, the house has three bedrooms, a kitchen, a large living room with a fireplace and a surface area of 1,600 sq. ft. Both variants feature an outdoor extension to the living room and a patio serving the bedrooms.



Bernard Rudofsky. Plan of a 3-bedroom house, 1947 (?).

From the top down: Garage (G) with paved access to entrance; workroom (W) with heater (H) and kitchen (K); large (30' by 16') living room with fireplace and outdoor living room (dotted line); entrance; toilet; corridor with closets; three bedrooms (one of them is double, with private bathroom) with patio; studio (?) with patio.

45. Master plan for a plot

1948 (?)

Procida (Napoli).

N



Bernard Rudofsky (?). Master plan for a plot in Strada del Mozzo at the scale of 1:1000, Procida, 1948 (?).

1-2-3-4-5 New villas. 6 New hotel. 7 Existing house. Height of the buildings = 3.85 m

This is an attempt to revisit previous projects for Procida. The documentation is contradictory and incomplete. In Rudofsky's private archives there are a 1:1,000 scale plan of a site in the Centano district, showing 6 new buildings among which a small hotel (see section 11 at p. 260); an undated letter (from around 1948) from Luigi Cosenza to the mayor of Procida requesting "on behalf of Mr. Bernard Rudofsky, an American citizen...permission to purchase a publicly owned plot of land of approximately 5-6,000 square meters...as shown in the attached plan:" the plot of land was indeed in Centano, but its size, shape and location do not coincide with the preceding plan; a pencil drawing, with a plan, section and axonometric sketch of a house (similar to the one described in section 43 at p. 288).

According to Berta Rudofsky, her husband started thinking again about a summer house in Procida after the War. The project involved the construction of a small group of buildings. One of them may have been destined to Rudofsky's associate, Aldo Bruzzichelli.

46. Window Wall Cabinet

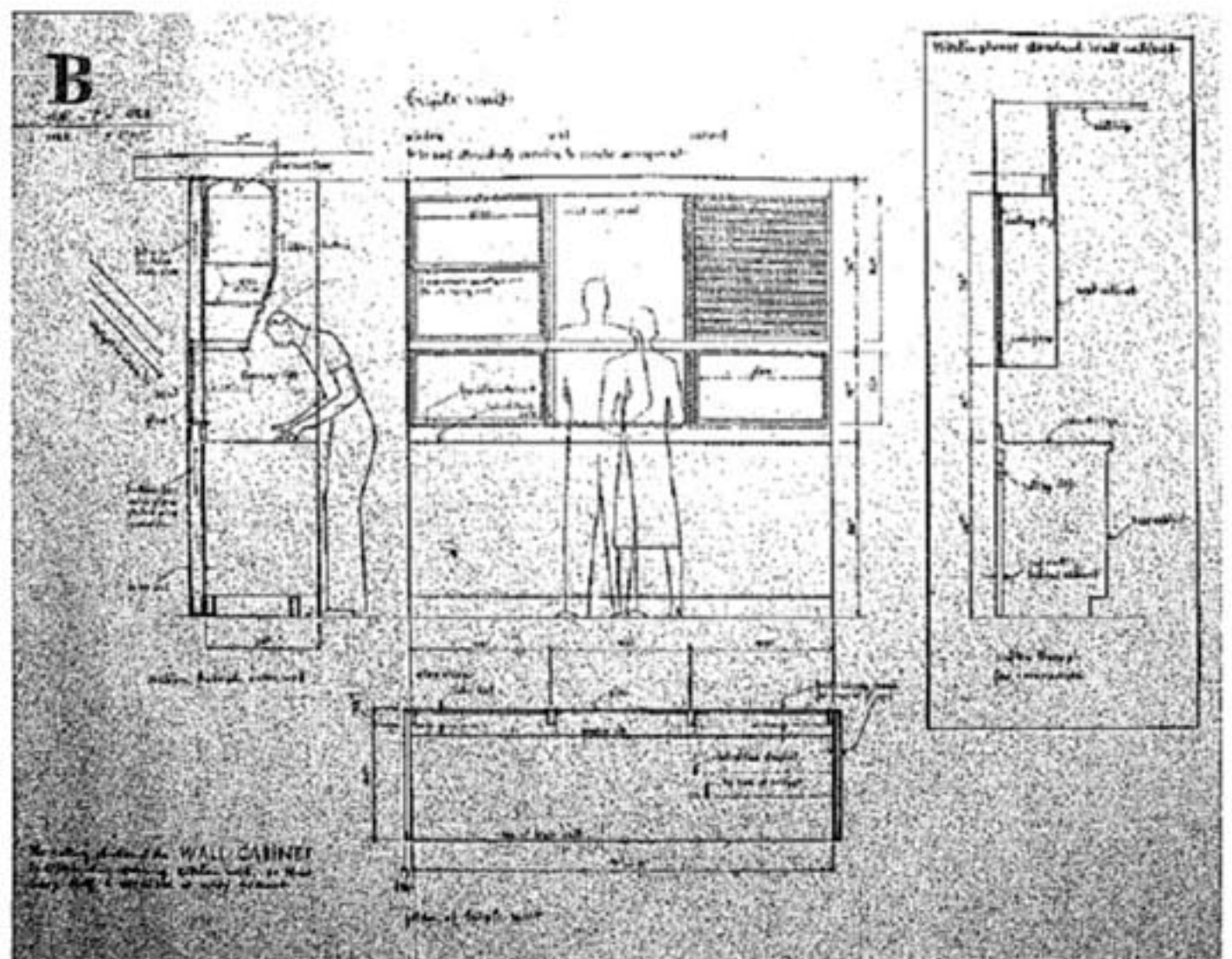
1940s-50s

N?

Four undated drawings feature a kitchen integral to a building's isolated external wall, containing electrical wiring and water pipes, a window, and fixtures facing towards the interior.⁷⁹ The unit is modular and can be assembled into 60", 90" and 120" combinations. At the present time I am unable to ascertain who the manufacturer was to have been. According to Berta Rudofsky, the job was passed on to her husband by the designer who had originally been employed to do it. The project's requirements are unknown.

Bernard Rudofsky. Window wall cabinet — Drawing no. B 44-P-028, date uncertain (1940s-1950s?).

Some hand-written notes read: "Section through outer wall. Triple unit — window, wall, cabinet — to be used alternatively according to counter arrangement (elevation). Westinghouse standard wall cabinet (section through for comparison). Plan of triple unit. The rolling shutter of the WALL CABINET is lifted when starting kitchen work, so that every shelf is accessible at every moment."



⁷⁹ The project seems to develop an idea (never mass-produced?) by George Nelson for an integrated 'food preparation counter' as part of a 'Kitchen Work Center,' published in *Fortune* in 1944 (Siegfried Giedion, *Mechanization Takes Command*, New York: Oxford University Press, 1948, p. 615).

47. 'Stimulus' fabrics

1949

New York, 79 Madison Avenue

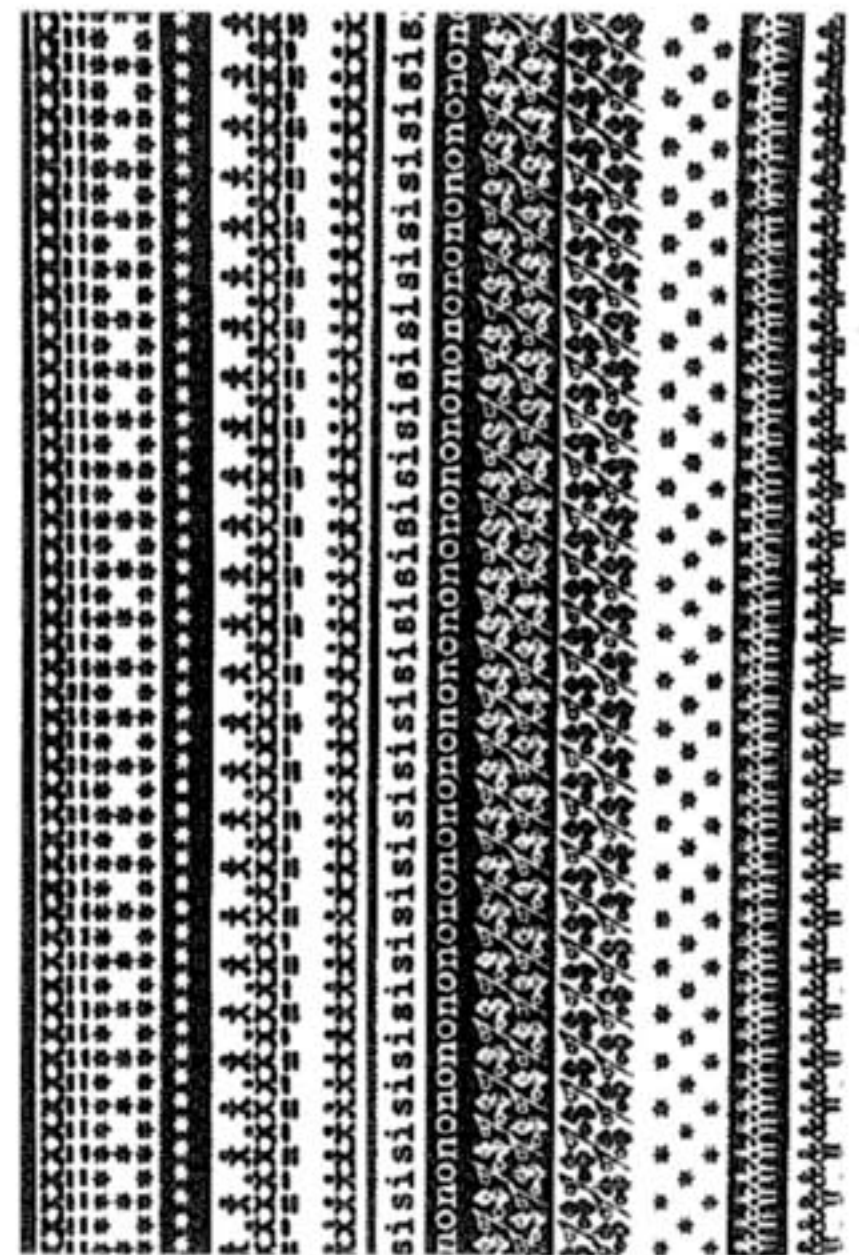
C

The collection of printed fabrics "for drapery and upholstery use" produced by Schiffer Prints, a division of Mil-Art Co., Inc., was conceived by Anton Maix and included 32 designs by Salvador Dalí, Ray Eames, George Nelson, Bernard Rudofsky, Abel Sorensen and Edward J. Wormley. "Although no one of the six artists had designed fabrics before, each was given complete carte blanche both as to subject matter and color selection. None knew what the other was planning, yet the concept of good modern on a given level has obviously crystallized sufficiently to have brought about a unity of feeling throughout the work of all six designers. Dalí and Wormley have worked in large scale patterns, all of the others in small scale patterns. With the exception of Dalí's own characteristically daring color palette, the other five designers have produced cool, subtle colors, definitely grayed in value, with some clear sharp colors for accent... All of the fabrics, hand screened on selected fabrics, are vat-dyed, color fast, 50" wide. Retail prices range from \$3.95 to \$6.00 per yard."⁸⁰

Rudofsky explains: "When I bought my first typewriter it wasn't a necessity, it was an extravagance. I wrote the few letters I sent to friends by hand... But I found another use for my typewriter. I composed dinner invitations (at my house) kind of in the style of small French restaurants, with a list of dishes written in the shape of a champagne glass or a bottle... But in my menus there wasn't much choice and consequently not much typography... Nevertheless, I used a profusion of stars, full stops, fractions and percentage marks. With a two-color red and black ribbon, I thought those pages looked marvelous. At Christmas I typed out cards with a Christmas tree laden with stars, garlands, bright candles, fruit and decorations. But no one paid any attention... I was only vindicated this year, when I was invited to design fabrics for curtains and furniture. I can't stand the usual commercial printed fabrics with roses and dolls. And it's better to leave the artistic stuff to Matisse, Moore and Dalí. So I designed these."⁸¹

Actually, not all of Rudofsky's six motifs were designed using a typewriter. "Rules," "Parentheses," and "Zeros" are a sophisticated combination of typewriter characters; "Fractions" is a luxurious forest of typographic characters on a multi-colored striped background. But "Wheels" and "Herbal" are drawn freehand, the first stylized and incisive, the second using ancient engravings, colored and arranged in a style reminiscent of Josef Frank. Each of the six patterns came in three different color combinations.

Shortly afterwards, Rudofsky designed two other fabrics for Schiffer Prints: "Si & No" — made up of typographic characters — and "Triangles, Etc." As well as these eight designs, of which a few samples are conserved at the Getty Research Institute, Rudofsky created other typewriter-based patterns, some of which illustrate the previously quoted article in *Domus*.



Bernard Rudofsky. "Si & No" pattern, ca. 1949.

A dress for Lisa Ponti was made from this textile in order to help her decide whether to get married (the words mean "Yes & No").

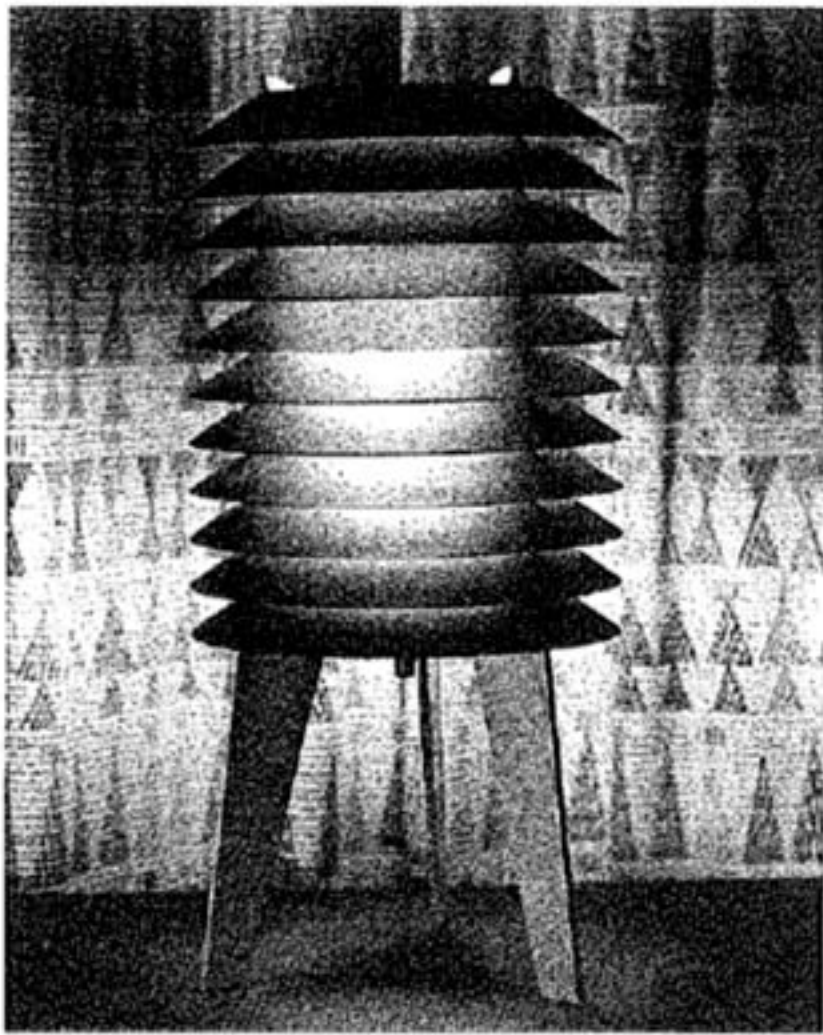
See also picture at p. 161.

⁸⁰ *Decorative Fabrics Designed by Topflight Modernists*, Publicity Release for Department Stores, Schiffer Prints, 1949 (?).

⁸¹ BR50.

48. 'Alpha' lamp
1949-51
New York
With Richard Blow

C



Unknown photographer. 'Alpha' lamp (designed by Studio 11-11) with "Triangles, Etc." textile (designed by Bernard Rudofsky) in the background, ca. 1951.

The only result of the professional association with Richard Blow, which went by the name of Studio 11-11, Inc., and which was cut short by a serious accident occurred to Blow, is the 'Alpha' lamp, thus called because it was to have been "the first of a coming series." In fact, Studio 11-11, Inc. designed other lamps, but none of them were produced.

The 'Alpha' lamp, of which a number of photographs and life size shop drawings are conserved, "substitutes 11 round, black phenolic louvers for a shade, and supports these on three aluminum legs, which may be finished [in] red, green, or yellow. The lamp gives off a soft diffused light making the louvers appear almost transparent [you cannot see the bulb]. Retail price is \$18.50." The product was not successful.

49. Nivola "house-garden"
1949-50

C

Amagansett (New York), 410 Old Stone Road
With Costantino Nivola

Rudofsky designed the arrangement of the garden, an old orchard, for the atelier-home of the Italian painter Costantino Nivola. The project, which includes a solarium, a barbecue, a long bench, a pergola, and a few free-standing walls, was built by the two friends during the spring and summer of 1950. Nivola executed the abstract water color murals which adorn many of the free-standing and the solarium walls.

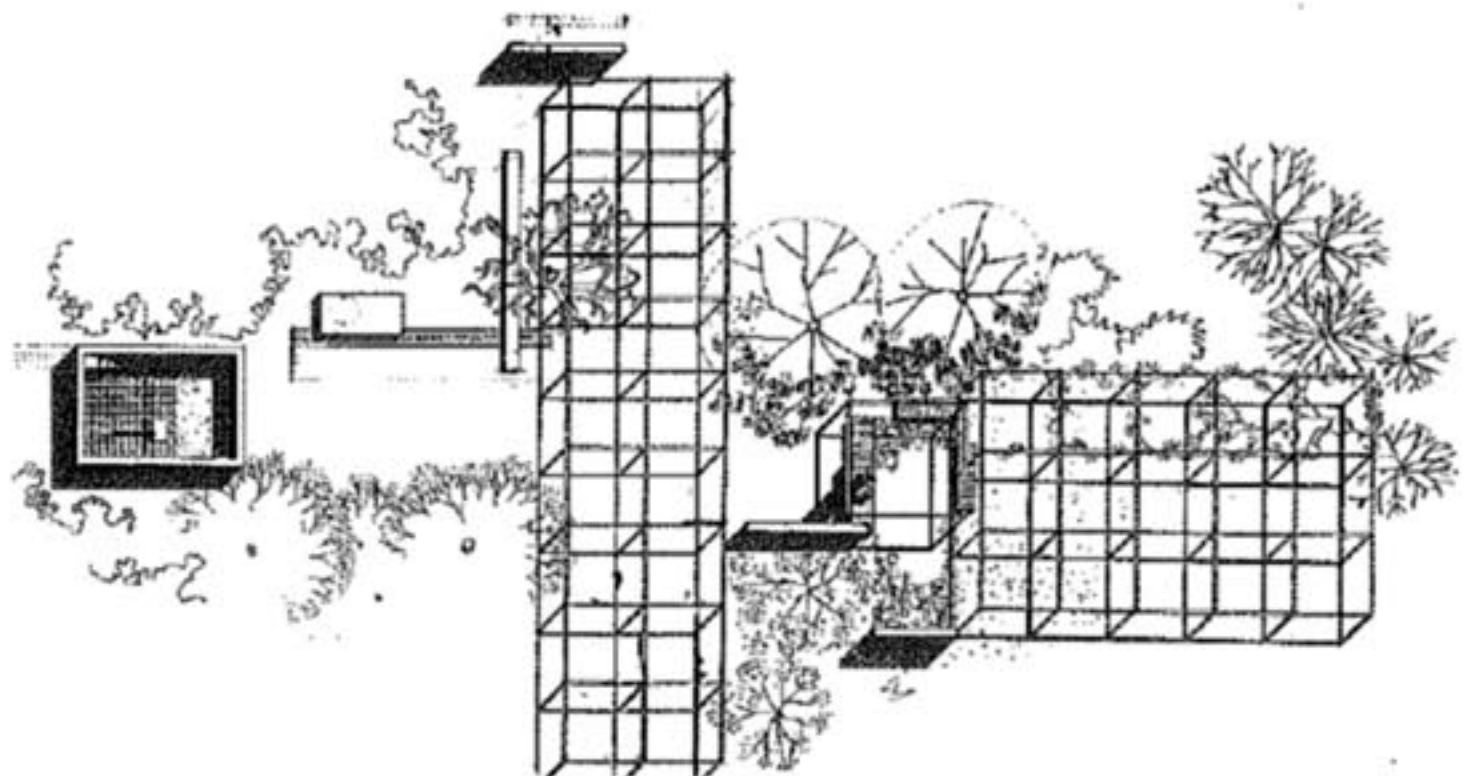
The aim was to produce an outdoor inhabitable area on a small plot, thus guaranteeing "privacy in spite of a nearby highway" and creating a number of different "rooms," which together almost constituted a complete house.⁸² Rudofsky took the opportunity to apply some of his design principles, as he himself was to describe in the article "The Bread of Architecture" (see p. 196 ff.). Unlike his practice in his previous gardens, he

82 BPW, p. 157.

Bernard Rudofsky. Shaded plan of Nivola "house-garden," 1950 (?).

From left to right: enclosed solarium, long bench with pierced wall, barbecue. The plan differs from the final solution in that only the first row of trellises in the right block was built, while the center block was replaced by a wooden screen.

See also pictures at p. 51, 79, 80, 164, and 196-201.



defined space using discreet elements instead of unbroken walls. Andrew Hammer opined that "[t]his 'house-garden' (as its architect, Bernard Rudofsky, calls it) represents an attempt, and a most successful one, to reintroduce architectural features as space-defining elements in landscape design."⁸³

The solarium is "a room without roof or any opening in the walls, accessible by stairs only [to afford complete protection against the wind]; the floor is partly [red brick, laid without mortar in sand], partly lawn; its walls reflect the rays of the sun to a degree that nude sunbathing is possible on sunny cold days."⁸⁴

The pergola is made of slender wooden poles painted white. Bamboo mats can be hung from them in summer. They define the edges of five immaterial cubes.

One of the free-standing walls, which is white and not decorated with murals, is intersected by one of the two branches of an old apple tree.

The project is documented by an ample series of photographs taken by Rudofsky at the time and conserved in his personal archive, which also contains two plans.

The garden still exists, but it is, however, somewhat dilapidated.

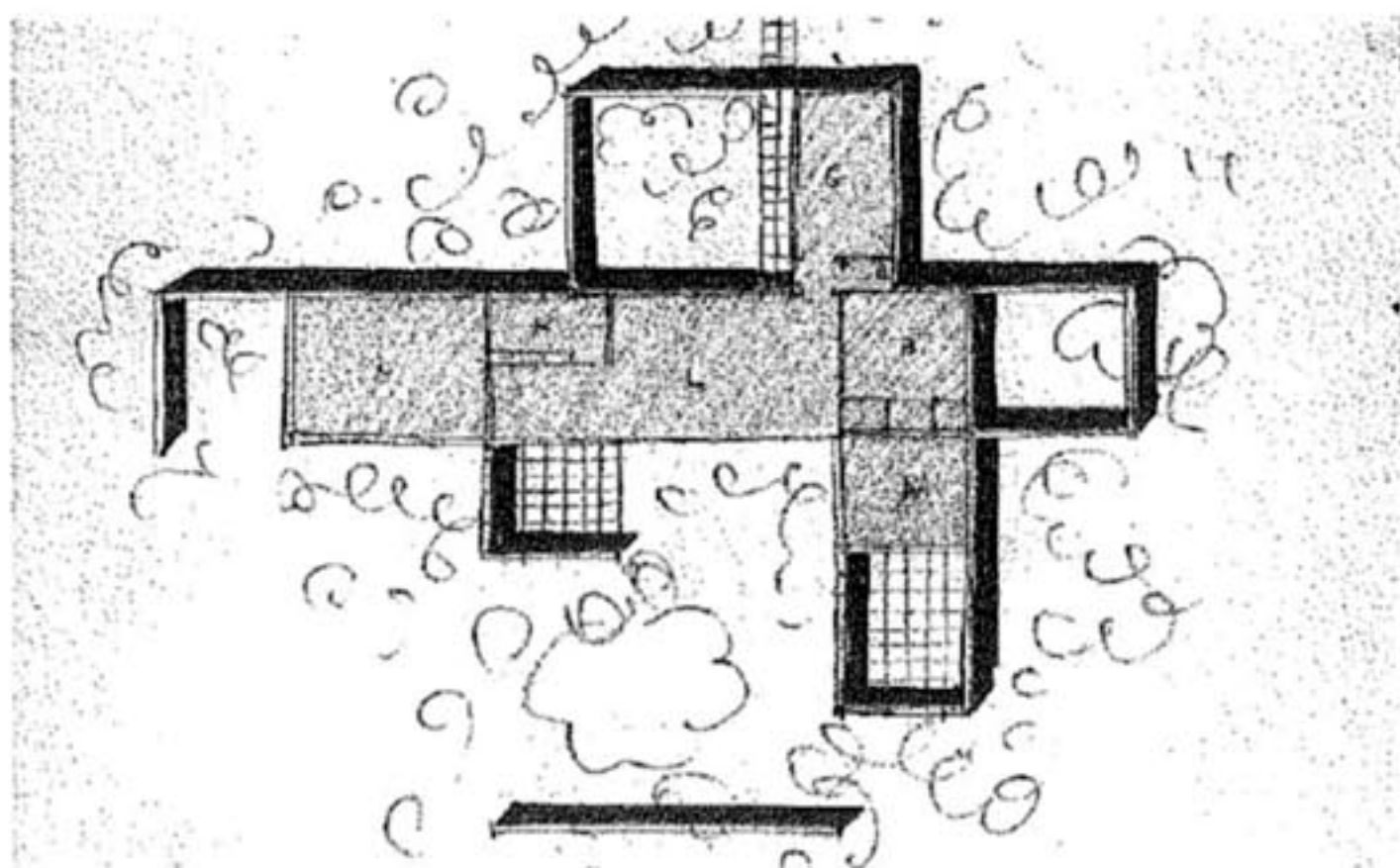
50. House for Berta & Bernard in Amagansett

N

1950

Amagansett (New York), Old Stone Road

Nivola offered Rudofsky a 13 acre portion of the terrain on which he had built the house-garden, so that he could construct a summer house of his own. Three dated pencil drawings contain various versions of a plan in the shape of an irregular Latin cross, with the longest arm transversal to the entrance, in a possibly east to west direction. In all three versions, one enters through a courtyard next to the garage (G); this leads to the spacious living room (L), set transversally, in the corner of which is located the kitchen (K). At one end of the living room is the studio (S) with its patio. At the other end, there are a bedroom (B) and a large bathroom (BA), each of which have an enclosed patio. On the hypothetical south-facing façade, privacy is observed by interrupted walls which define a paved area for outdoor dining and an outdoor living room (garden). The whole south elevation of the building seems to be constituted by a glass wall; this might also be true for the west façade of the studio and the north wall of the dining room and the kitchen.



Bernard Rudofsky. Shaded plan of his own house in Amagansett, 1950.

See also picture at p. 61.

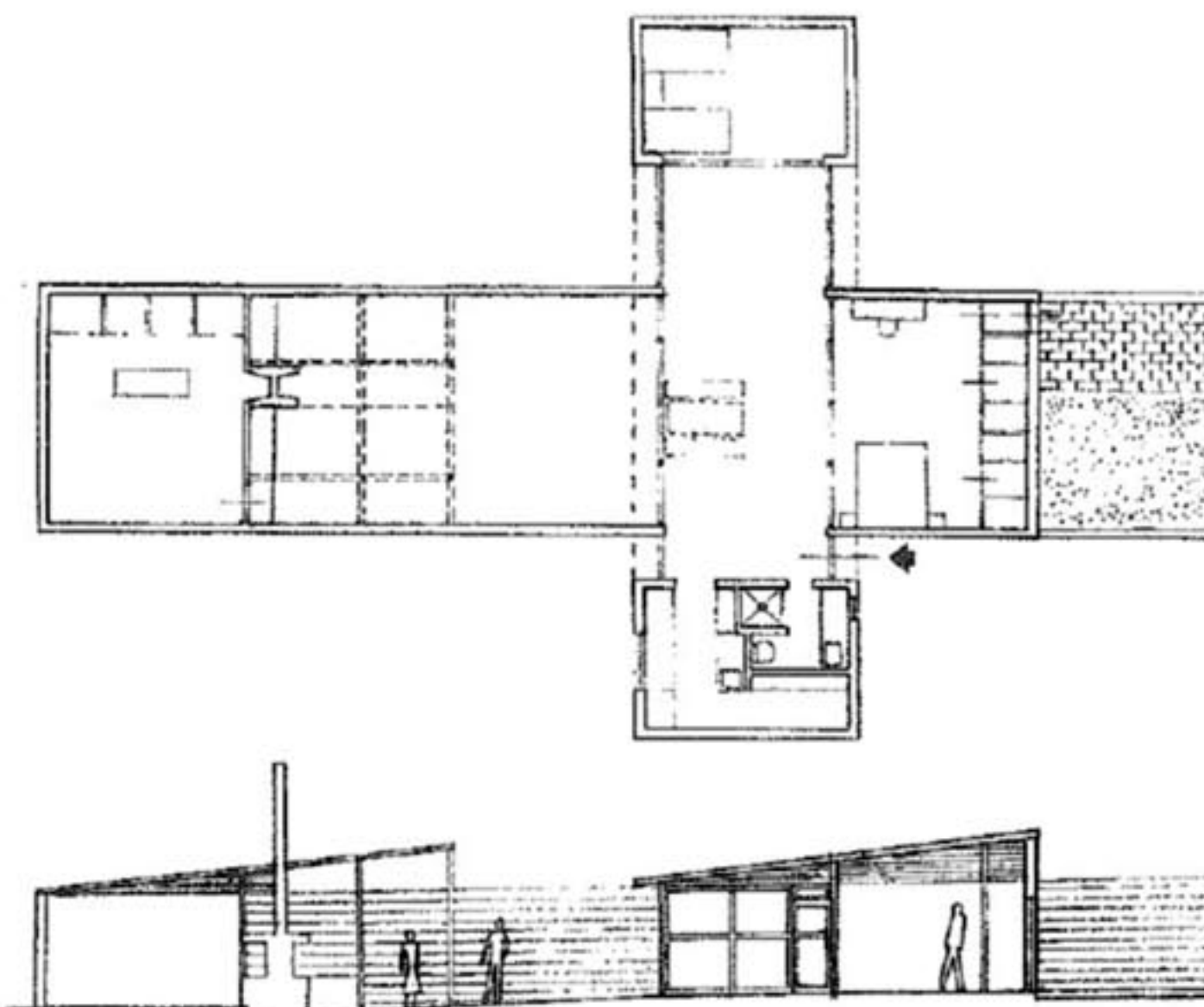
83 AR52.2, p. 268.

84 BPW, p. 102.

Bernard Rudofsky. Plan and section of a vacation house, 1950 (?).

From left to right: Studio (?); Outdoor living room, partly roofed, with fireplace; Bedroom with two single beds; Living/dining room; Kitchen and toilet/washroom; Master bedroom; Solarium.

The center of Rudofsky's houses is often an uncovered space, which is nevertheless a true living room. In his American projects, the walls of the patios are sometimes more solid than those of the covered rooms.



51. Latin cross-shaped house
1950 (?)

N

The project described above is accompanied in Rudofsky's papers by two other plans concerning another holiday home for an unknown client. The plan is in the shape of a regular Latin cross. Covered volumes solidly enclosed by walls are to be found only at the end of the arms: a bedroom containing two single beds; a double bedroom; a kitchen-bathroom block; and a room of uncertain function, perhaps an atelier. Two of these four rooms are linked by the short arm of the cross, entirely composed of glass walls (possibly supported by a wooden frame), constituting the indoor living room-dining room. The other two rooms are connected by the longer arm, which is defined by walls along the perimeter, but is roofless. This space is an outdoor living-dining room with a hearth. (The arm branches out beyond the double bedroom, defining another outdoor room attached to the master bedroom, one part of which is brick-paved and the other covered in grass). The light roof is single-pitched (the level of the eaves is the same as the top of the walls around the roofless rooms), with short projections protecting the glass walls of the living-dining room. The structure of the roof extends over the portion of the patio containing the fireplace. The covered area is over 1,000 sq. ft.

The rigidity of form and the compositional rules, not to mention the hypothetical use of wood, stand out from the rest of Rudofsky's work.

52. Bernardo Separates
1950-51
New York

C

Thanks to Lili van Ameringen, Rudofsky could try to apply his reformatory principles to women's clothing. Between late 1950 and early 1951, Korday Sportswear, Inc., began to produce *Bernardo Separates*, which were basically presented as "apparel to be worn at home, in the country or at the beach."

According to Rudofsky's description, they "are the first industrially produced garments to be made in one size only. They mark the modest beginning in

the application of a single principle: All items...are made from rectangular pieces of material. [M]ost of them are undistinguishable from "normal" clothes, made from conventional patterns. Only when the garments are spread out flat, their geometric form becomes apparent."⁸⁵ "Since their only shape comes from drawstrings or belts, any separate will fit any size. With sewing cut to a minimum, the cost depends mainly on the material. They look best worn with sweaters and heavy jewelry, on women with well-defined waists. Since they can be folded and stored on shelves instead of being hung, they save closet space."⁸⁶ Furthermore, "[b]ecause of their simple shape and absence of pockets and buttons, they are easier to clean. [T]he employment of uncut materials opens new perspectives for the use of specially designed printed and woven materials."⁸⁷

The first *Bernardo Separates* collection included a play dress (short jumper); a day dress (long jumper); an evening dress; a short coat (jacket); long sleeves (something like a bolero); a long-sleeved top (big sleeves/large sleeves); and short and long tights (ankle-length skirt). There followed a square skirt, sleeveless coat, two-in-one ("allinone"), trousers, one-and-a-half, hobble shorts, and a sweater which follows the principles of *Bernardo Stretch* rather than *Bernardo Separates*.

Rudofsky explains that the "basic pieces (tops, sleeves, shorts and skirt) permit about 20 combinations. The dress (long jumper), blousers and allinone are self-sufficient... [T]he blousers can be worn in three ways, each producing a different silhouette."⁸⁸

Almost all the models listed were produced in cotton and sold at between \$5 and \$18. *Bernardo Separates* did not enjoy as much success as *Bernardo Sandals* and production was halted after a short period of time.

Five separates appeared in an article in *Life*. Three prototypes (sleeveless coat, "allinone", trousers) — one of which one was made from "Si & No" printed fabric — were worn by a friend in a series of photos taken in the Nivola solarium. Project drawings are conserved in Rudofsky's private archives; three examples are at the Fashion Institute of Technology.



Unknown photographer. Rectangular Ready-mades (Bernardo Separates), ca. 1950. From left to right: evening tube dress, long-sleeved top, skirt, drawstring shorts, and sleeveless coat. The Bernardo Separates are in lively-colored fabrics and are shown combined with neutral, dark-hued clothing not designed by Rudofsky, with the exception of the low-cut Bernardo Stretch sweater worn by the girl seated on the ground. At least two models are wearing Bernardo Sandals. The prices of the garments depended largely upon the quality of the fabric used: among those shown, the shorts were the cheapest (\$5); the tube dress, sleeveless coat and bolero were the most expensive (\$9).

See also pictures at p. 79 and 80.

85 Bernard Rudofsky's notes, for release through Korday Sportswear Inc., January 1951.

86 ARX, p. 129.

87 Bernard Rudofsky's notes, for release through Korday Sportswear Inc., January 1951.

88 Bernard Rudofsky, *Notes on Bernardo Separates*, unpublished manuscript, 1950 (?).

53. 'Bernardo Bareskins'

C?

1951 (?)

New York



Unknown photographer. Model wearing a 'Bernardo Stretch' sweater, early 1950s (?).

Items of clothing such as black sweaters and overalls in elasticated wool or synthetics knitted tubularly went under the provisional titles 'Bernardo Bareskins' or 'Bernardo Stretch.' Among the *Bernardo Separates*, we have already seen a sweater "which gratifies the current need for the exposure of the bosom without the use of clichés".⁸⁹

According to Berta Rudofsky, the low-neckline sweater was a commercial success. Other items had holes in the elbows and arms, making movement easier and exposing skin in unusual places. However, Rudofsky stated in an interview that "[w]e didn't dare sell the sweaters. They were too seductive."⁹⁰

I have seen Rudofsky's notes as well as a few photographs, but no designs for the project or documents mentioning either precise dates or identifying the company which manufactured the collection.

Rudofsky made a piece of clothing with the same characteristics for the *Sparta/Sybaris* exhibition. It appears on the cover of the book of the same name.

54. Costumes for *Barefoot in Athens*

C?

1951

New York

Another opportunity for Rudofsky to design for the theater after his many juvenile drawings and the stage sets of the 1920s and '30s. Unfortunately, however, no documents exist pertaining to the "beards, sandals, costumes and other 'Grecian paraphernalia'"⁹¹ designed by Rudofsky for the first performance of this late and little known play by Maxwell Anderson, with scenography by Boris Aronson.

55. Bed plus storage – Extension tables

N

Circa 1952–55

According to his wife, in the period preceding Hans Kroll's death, Rudofsky was under contract to Knoll Associates for a series of projects concerning which little documentation is available. I have only been able to find dated drawings of four extendable tables, ten container-beds (with either drawers or shelves) and two sitting beds. There is no evidence that prototypes were produced.

56. 'Cookie-Chairs'

P

1954–55

Pennsburg (Pennsylvania)

However, when Hans Knoll died, Rudofsky's most advanced project was the so-called Cookie-Chair collection.

This most original furniture project, in which Rudofsky achieved a high level

89 Bernard Rudofsky, *Notes on Bernardo Separates*, unpublished manuscript, 1950 (?).

90 AR62.2.

91 From an unidentified magazine clipping titled "Gleams," found in Rudofsky's personal archives.

of integration between design and industrial production,⁹² is extensively documented by drawings, photographs and papers conserved in his personal archives. (A few prototypes have also been conserved.) Berta Rudofsky's will is not to make this project public for the moment.

57. *Textiles USA* exhibition

1956

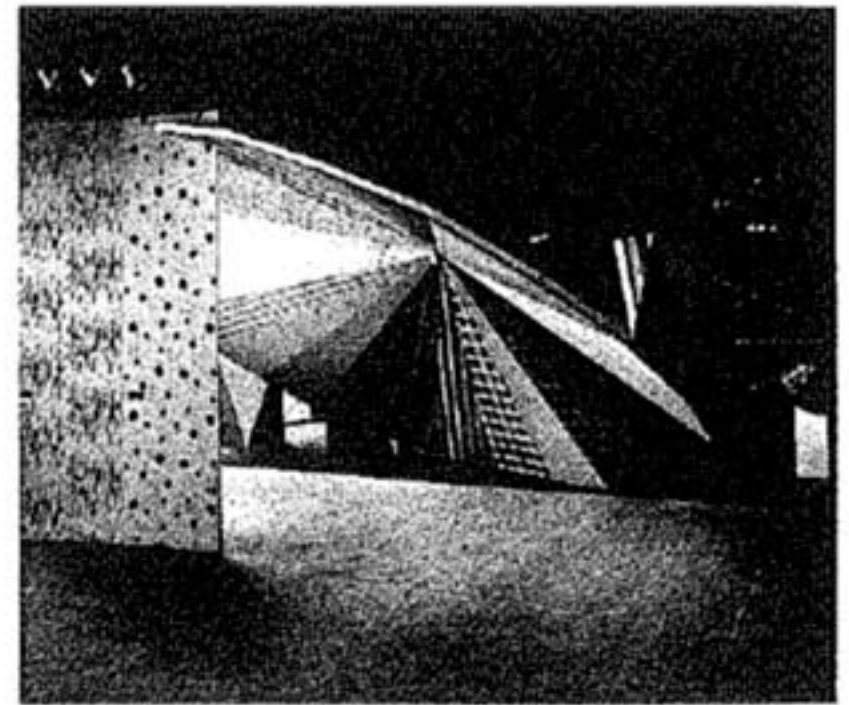
New York, 11 West 53rd Street

"It was Greta Daniel, as project director, who rounded up the more than 3,500 apparel, home furnishing, and industrial fabrics from which a [Museum of Modern Art]-chosen seven-man jury⁹³ selected 185 for display. [Her general reaction to her experiences [is] comprised partly of awe over the startling beauty of many fabrics found in unexpected places, such as factories specializing in industrial utility textiles... Although esthetic considerations were uppermost in the jury's mind, some attention...was given to functional features...

The selection of the fabrics and the design of the installation were two completely independent operations. [The opportunity to prove that the display of fabrics need not be confined to the typical showroom solutions of racks or vertical wall arrangements was one, Rudofsky says, which he was delighted to grasp.] Rudofsky conceived his plan for the installation prior to seeing [the jury's] choices. The [purpose] of the installation was to make the viewing of fabrics, independent of what they will eventually cover, line, stuff, or what-have-you... [The mixture of home, apparel, theatrical, and industrial fabrics in one exhibition encouraged objective consideration of these and, one would hope, later influenced people to a more creative and imaginative use of fabrics in their own lives.] Throughout the installation Rudofsky mixed home furnishings and apparel fabrics with well-calculated abandon, but kept together the industrial textiles, the decorative possibilities of which the public is less aware, under a [translucent] awning of Herculite [and half-enclosed with automobile fabric (convertible-top material)] on the terrace."⁹⁴ "The exotic beaded entrances of the East were fancifully duplicated in black and yellow polyethylene ropes which dangled from floor to ceiling... First view inside was a tilted umbrella with fabric segments. In the main room there were other free-standing sculpture-like objects covered in fabric; one of them curvilinear in shape and intersecting the umbrella; other were shaped like polygonal columns; another one was made from a tubular jersey stretching from floor to ceiling.] Additional swatches for touch-testing were attached." There were also white nylon fish nets, parachutes hanging in loose folds, a small room with translucent and transparent fabrics alternately front- and back-lighted... "The floors throughout were covered with specially treated...fabrics. The floor of the largest room was daringly covered with tweed."⁹⁵ Rudofsky recalled: "Nobody had ever walked on tweed before. It was a grand gesture of the romantic sort... It had to stay put for the duration of the show — about three months — and take a beating from a hundred thousand people walking on it in their street shoes."⁹⁶

Contemporary critics were enthusiastic about Rudofsky's work: "As well as being a tribute to American fabric makers, *Textiles USA* is a breathtaking

C



G. Barrows. Main room of *Textiles USA* installation at the Museum of Modern Art, ca. 1956.

In the foreground, a gigantic umbrella — 23' diameter — with 24 fabric slices on the inside and 24 on the outside. Rudofsky explained: "I dislike hanging fabrics. Curtains always look dowdy to me. One of the great virtues of traditional Japanese architecture is, I think, the complete absence of curtains." (An Architect Looks at Exhibition Design, unpublished lecture, 1958, p. 7 of second part)

See also pictures at p. 116 and 164.

92 My thanks go to Beppe Finessi for his precious critical contribution.

93 René D'Hamoncourt, Arthur Drexler, Philip C. Johnson, Anni Albers, Claire McCardell, Mary Lewis, William C. Segal.

94 AR56.3, p. 116–119.

95 AR62.1, p. 39.

96 Bernard Rudofsky, *An Architect Looks at Exhibition Design*, unpublished lecture in Tokyo, 1958, p. 6–7 of second part.

monument to Rudofsky's visionary premise, to his imaginative solutions.⁹⁷ This kind of enthusiasm is even more easily understandable if one considers the practices of the time.⁹⁸

58. Exhibitions in the USA pavilion at Expo 1958

C

1957-58

Brussel/Bruxelles

With Peter G. Harnden



Giorgio Casali. Glimpse into "Islands for Living" full-scale model house, 1958. The house was surrounded by an elevated platform from which visitors could look into it. The outer wall was made up of "a steel skeleton and alternate layers of stucco and marble." Inside, the living room was on two levels, one of them had the floor "covered with alternating slabs of marble [slate?] and white vinyl," the other one with "the same herringbone tweed that I used on the floor of the [Museum of Modern Art] textile exhibition... Next to the living room is a tiled terrace, or rather two terraces. A gangway...affords visitors a view from above... The various tiled pavements were exercises in optical illusion. What looks like an outside kotatsu, is the family pit... It is not an American institution, just an idea... There also were to have been...a washroom and a bathroom, about 12 by 12 feet each. Since I could not find bathroom equipment to my liking, I designed the various fixtures myself, and had plaster models made." (An Architect Looks at Exhibition Design, p. 21, 22, and 24 of second part)

See also pictures at p. 69, 107, 130, and 136-137.

Peter Harnden, the head of a design office specializing in the installation of State Department trade fairs, was chosen by the U.S. Government to design and supervise the American exhibition at the Brussels Expo. Harnden, who was unfamiliar with socio-cultural shows, called upon Rudofsky, who was named "Chief Architect and Originator of U.S. Government Exhibits" to coordinate the project.

The commission for the American pavilion, "about as wide as Rome's Colosseum" (18,580 m²) had already been awarded to Edward Durrell Stone. There was no interaction between the architectural design and the objects to be exhibited. Rudofsky related that "[t]he pavilion...had golden columns, a golden roof, even the railings of the staircases were painted gold. It was above all round and big, yet it did not have nearly enough floor space to justify its enormity. Part of the floor space was covered by a pool; the dry area was obstructed by 144 columns. The roof had a circular opening 70 feet in diameter through which it rained and snowed during the months of preparation. In a press interview, our deputy commissioner called the pavilion 'a useless shell.' It was my job to convert the pavilion into a useful shell; to draw up the master plan for the show, and to outline some of the so-called cultural exhibits."⁹⁹ His project purposefully ignored the circular layout of the pavilion and instead adopted an orthogonal one with no pre-established visiting itinerary. The exhibits were distributed as follows: on the ground floor, *Face of America**; *Folk, Indian and Contemporary Art*; *Atomic Energy and International Geophysical Year*; *Automation*; *Industrial Entertainment*; and *Unfinished Business*; on the balcony, *Streetscape**; *City Scape**; *Islands for Living**; *Domestic and Industrial Architecture*; and the *Children's Creative Center*. The exhibits marked with an asterisk were entirely designed by Rudofsky. Furthermore, he invited artist friends including Lionni, Calder, Callery, Noguchi, Rivera and Steinberg to contribute to the exhibition.

His main intention was to avoid Hollywood clichés, not to repeat what Europeans already knew, and not to irritate them and possibly arouse their envy by parading American power and wealth. "We have tried to give the visitor a vivid but accurate impression of the vastness of the United States, of an ever-changing society, ambitious, restless and enterprising. If we are to succeed in this, the exhibition *itself* must be imbued with these qualities, must *itself* reflect that charge, that restlessness, that enterprise. We have sought to stimulate and sustain interest by the use of contrast, juxtaposition and scrupulous selection. [T]he visitor will recall the United States pavilion as an experience rather than an exhibition."¹⁰⁰

But unfortunately, Rudofsky noted, "it seemed next to impossible to make Americans understand the nature of the Brussels exhibition, as distinguished from commercial fairs... A businessman was appointed commissioner general for Brussels and the commission was composed mainly of trade

97 AR56.3, p. 116.

98 See for example "The Good Word on Fabrics", *Interiors*, November 1947, p. 100-115.

99 Bernard Rudofsky, *An Architect Looks at Exhibition Design*, p. 11-12 of second part.

100 Statement by James Plaut, Deputy Commissioner General. Cf. AR57.4.

fair experts. [W]hen it seemed that the pavilion would contain little more than commonplace exhibits, I requested the use of the entrance area on the ground floor for a special exhibition, that I would think up and assemble myself, without benefit of a commission or committee; with no strings attached, no censorship, no compromise... To my surprise, this was granted and I was given free hand. This was to become the notorious exhibit, called *The Face of America*... The concept was simple enough — a pictorial map of the United States... This special exhibition, then, consists of objects and groups of objects that bring to one's mind places, states or sections of the United States of America... They are unfamiliar objects..., their cumulative effect leading up to a kind of Treasure Island, or rather Treasure Continent."¹⁰¹ Rudofsky also designed a section featuring very short pieces of documentary film edited into thematic sequences chosen by himself on topics ranging from the countryside to food, and from architecture to traffic. Like the others designed by Rudofsky, this section emphasized things which appeared to him to be most typical of the United States and least familiar to the European public.

In the section *Streetscape*, Rudofsky represented the variety and confusion of the American urban landscape with signs, items of street furniture, and gigantic photographs mounted on a tall tower with 12 surfaces arranged accordion-fashion, and on surfaces which were curved to give an anamorphic image of the deformed perspective of the lowering skyscrapers.

Islands for Living was a kind of abstract house which, at least originally, Rudofsky intended as a means to convey to Europeans the domestic aroma of America.¹⁰²

Overall, Rudofsky was satisfied with his work in Brussels, especially, perhaps, when he compared it to the self-glorifying Soviet pavilion next door. "[F]or once, we [Americans] could do without self-praise, without self-advertisement... *We did not try to sell ourselves*. Instead, we tried to relax, to make fun; above all, to make fun of ourselves. Our great luxury was *laughter*."¹⁰³

59. Circulating exhibitions for the Museum of Modern Art C

1960–61

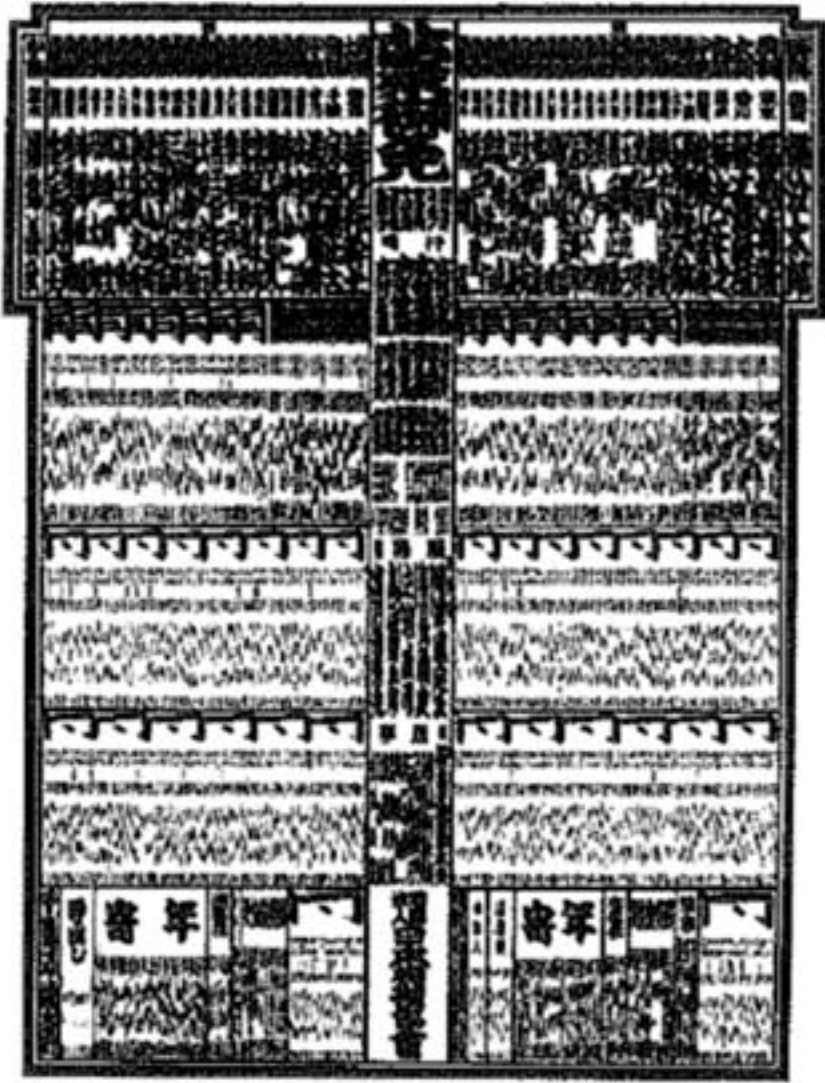
New York, 11 West 53rd Street

In 1960, Rudofsky signed a contract with the Museum of Modern Art for a series of circulating exhibitions. The job included the original concept, iconographic research and, in short, everything needed to produce a given number of panels to be rented out by the Museum of Modern Art to various cultural institutions. The first list proposed by Rudofsky included *Architecture without Architects*, *The Outdoor Room*, *Japanese Vernacular Graphics*, *Automobile Design*, *Stairs*, *Antoni Gaudí*, and, according to Felicity Scott, *Streets*, *Arcades and Galleries*. *The Outdoor Room*, and *Streets*, *Arcades and Galleries* were not produced. *Automobile Design* was replaced by *Roads*. With the exception of the exhibition on Japanese graphics, in which originals were displayed in very narrow frames, the shows consisted of large photographs and reproductions, accurately selected and mounted on panels. There was a greater visual emphasis on the images than on the text, as was the case in the book *Architecture without Architects*. The only noteworthy design element seems to have been the color black for the ceiling and walls of the exhibition rooms, employed to make the images stand out better. I have not been able to find any photographs of the *Antoni Gaudí* exhibition.

101 Bernard Rudofsky, *An Architect Looks at Exhibition Design*, p. 25–26 of second part.

102 *Ibid.*, p. 20 of second part.

103 *Ibid.*, p. 37 of second part.



Program announcing sumo fights (1959), shown by Rudofsky in his Japanese Vernacular Design exhibition at the Museum of Modern Art (1961).

Lithograph from handwriting on stone. An example of contemporary use of old-style calligraphy. The bold type thins out towards the bottom as wrestlers' names decrease in importance. What looks like scrawling little figures are *matsu-e*, grotesquely elongated characters. (BR62.3, p. 3).

The works displayed also included, among other things, a directory of inns, a booklet of directions for etiquette during ceremonial processions, an accordion-pleated travel guide, hand-painted village maps, a social register, a libretto, and instructions on how to cut silk.

— In *Japanese Vernacular Graphics*¹⁰⁴ there were 20 "maps [mostly hand-painted, 10] illustrated books, and other graphic material executed by anonymous draftsmen and printers over the past 250 years, ...selected from the collection of Bernard Rudofsky, who acquired the material during a two-year stay in Japan."¹⁰⁵ Strips of shoji paper were applied to the glass walls giving onto the museum's garden; small items were shown in two narrow, elongated display cases, covered with lilac velvet. The exhibition was put on at the Museum of Modern Art in 1961 and was shown in seven other cities in the United States between 1962 and 1965.

— *Roads* included 45 panels displaying around 70 photographs, "some of them mural size," which attested to the visual appeal — the original title of the exhibition was *The Road as a Work of Art* — of roads, from pre-Columbian times to complicated highway interchanges. According to Rudofsky, "dams, bridges, and silos appeal to us for their clean, hard geometry and monumental scale. In the last few decades these forms of engineering have been surpassed by highways, which now begin to dominate the landscape. This exhibition illustrates the complexity of recently built highways and suggests that we may presently see a wholly new kind of architecture, road-inspired and road-conditioned... In Europe road engineers have now been joined by architects, and there is reason to hope that highways will no longer be allowed to destroy cityscapes and landscapes alike, but will be brought within the discipline of the humane arts. Indeed, the true utopia may yet be a road for pedestrians."¹⁰⁶ The exhibition was put on at the Museum of Modern Art in 1961.

— *Antoni Gaudí* comprised 24 photographic panels in six sections dedicated to five of Gaudí's best known works and to details of his ironwork. Rudofsky comments in the introduction: "his genius never stood more clearly revealed than today as we are increasingly becoming aware of the emotional vacuum left by modern architecture, so called."

— *Stairs* was composed of 36 panels with photographs, drawings and diagrams dedicated to a quest for the "primordial meaning" of stairs, from the ziggurat to contemporary architecture. Rudofsky maintained that "[s]tairs and ramps have always ranked among the noblest of architectural composition. If we ever learn to walk again they may once more find their place in architecture."¹⁰⁷ After being shown in various institutions across the United States, the exhibition came to New York in 1963.

Canaday said about *Roads* that "[s]o many of the museum's recent painting exhibitions have seemed so routine, so slanted toward a tired propagandistic point of view, that it is a delight to find this influential institution engaged in the kind of thing it has always done best. Instead of the repetitious plugging of rapidly staling ideas, we have an original, imaginative and scholarly treatment of an unexpected subject... This kind of exhibition is an eye-opener, based on an idea that could have degenerated into preciousness and stuntsmanship. But...it is at once imaginative and sound."¹⁰⁸

60. TAP offices

Circa 1960–73

New York, 521 Fifth Avenue

C?

It was perhaps Myron Goldfinger who passed on to Rudofsky the commission to design the Portuguese airline TAP's New York offices. Berta

¹⁰⁴ Also referred to in the Museum of Modern Art traveling exhibition catalogues as *Vernacular Graphic Art of Japan*.

¹⁰⁵ *Japanese Vernacular Graphics* Press Release, The Museum of Modern Art, 2 June 1961.

¹⁰⁶ Bernard Rudofsky and Arthur Drexler, introductory text to *Roads*, 1961.

¹⁰⁷ Bernard Rudofsky, Panel 1 to *Stairs* exhibition, 15 September 1961.

¹⁰⁸ AR61.2.

Rudofsky maintains that the project was completed, but its chronology remains uncertain.

Rudofsky's private archives contain two photographs of the model in which it is possible to make out an entrance hall whose walls seem to be covered with *azulejos*, and a main hall, containing customer counters, decorated with large photographs of Portugal.

61. Carmel residence "Garden-house" C

1962-64

Bloomfield Hills (Michigan), 1288 West Long Lake Road

James H. Carmel, who respected Rudofsky's skills as an exhibition designer, commissioned from him an addition to and a layout for the garden in his own house not far from Detroit.

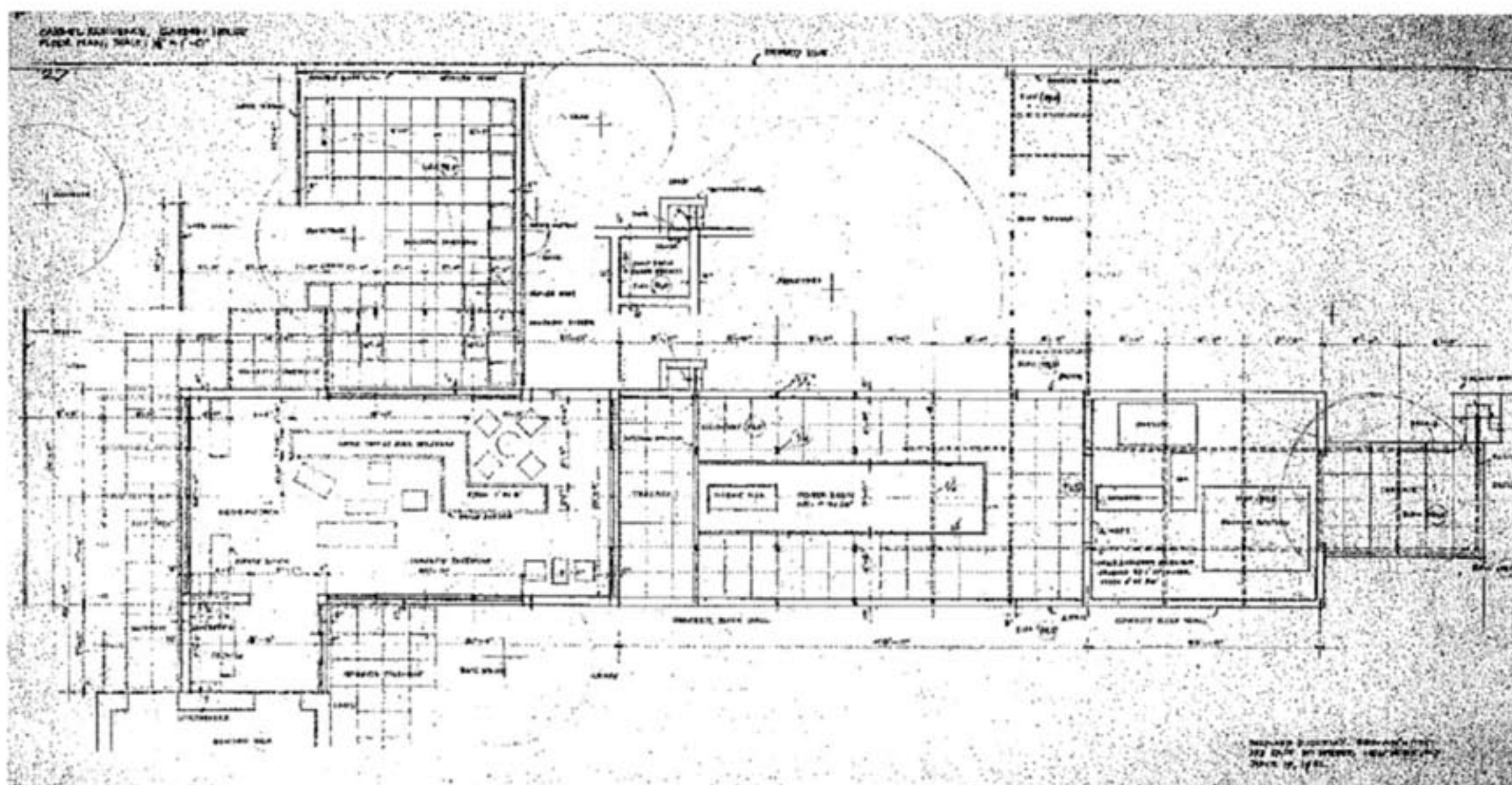
The completed part of the project (documented in 4 drawings conserved at the Getty Research Institute) consists of a series of spaces arranged along an axis: on the upper part, there is a pavilion (probably an extension to the already existing building), designed to function as a living area, enclosed partially by walls and partially by sliding windows, with a "murmuring brook" (a short, artificial water-course) running through a cement floor. Outside, on the same level, there is a small terrace; and further down, a multi-level terrace enclosed by walls and by a double-height pergola: "a habitable courtyard with no building around it..., an immaterial refuge."¹⁰⁹ As in the Nivola "house-garden," the walls are made out of cement blocks and the structure of the pergola is formed by wooden poles; the bamboo culms, regularly placed as if they were a secondary frame of the pergola, help to define the space. The lower terrace is divided into three areas. The first has a cement slab floor with a pond containing a marble slab onto which a water jet falls; the second ("water court") has polychrome marble basins containing an inch of water; and the third is a wooden platform surrounding a swimming-pool and overlooking the slope of the terrain.

Rudofsky also designed a tree-house which probably was not built, but

Bernard Rudofsky. Carmel Residence — Garden House — Floor Plan, 1962.

From left to right: addition to the existing house (located at the left bottom corner of drawing) with back and side patios; enclosed terrace on different levels with pool and shallow water basins. The two parts, albeit visually and geometrically homogeneous, do not communicate directly: between the left portion of the enclosed terrace, which is at the same level as the roofed "garden-house," and the longitudinal water basin, there is a difference in height of around 8'.

See also pictures at p. 48, and 104.



109 BR86.2, p. 9.

which is documented by 5 drawings conserved in his personal archive. It is not clear where the wooden structure — covering an area of 40' by 50', with three platforms at respective heights of 12', 24' and 36' — was to have stood.

The building work was supervised by the client.

62. *Architecture without Architects* exhibition

C

1964

New York, 11 West 53rd Street

Architecture without Architects was originally to have been a circulating exhibition with the same characteristics as the preceding *Roads* and *Stairs*. However, in this case, Rudofsky was able to use not only archive material, but also original photographs shot by himself. Both were in black and white, enabling him to create a relative perceptive homogeneity and thereby reinforce the show's visual and abstract quality.

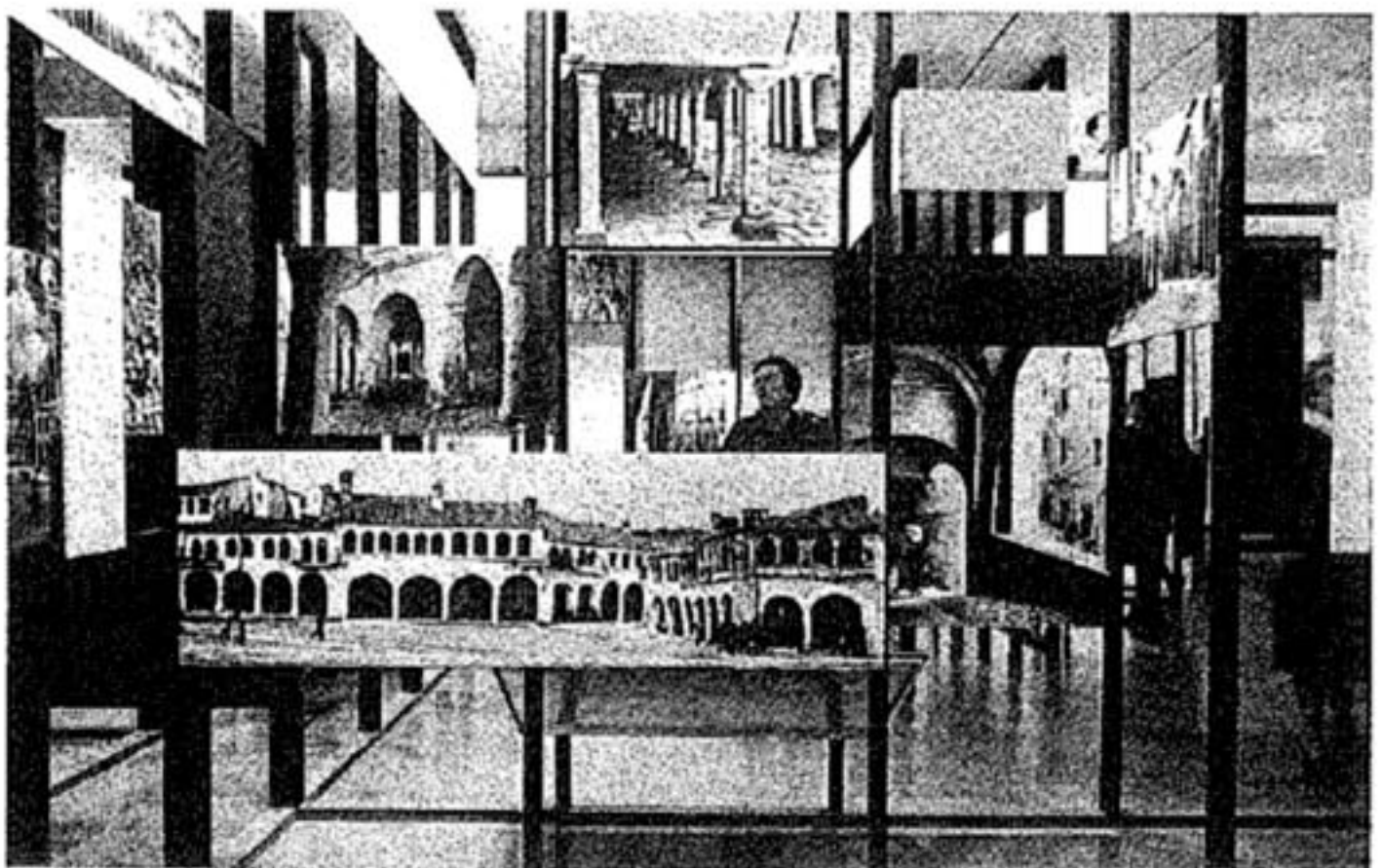
The first installation of the show, which opened at the Museum of Modern Art in November of 1964, was designed by Rudofsky himself. The structure, reminiscent of De Stijl, was made up of black-painted wood poles and a white coping, to which were attached 122 frameless photographs mounted on aluminum panels. Rudofsky related that "the hall was over 40' wide, and over 100' long, but this was not enough to accommodate the material. In order to get additional space, I...put up...several hundred 2"x 4" studs, in parallel rows, on a module of 3'. This gave me kind of 2 skeleton walls, a front row, and, 3' behind it, a back row for hanging. Putting photos back to back, I thus doubled the surface. Besides, this system also did away with the problem of how to avoid a gallery effect. In other words, I did not want to display photographs as if they were paintings... This way I could preserve the openness of the hall, and avoid crowding the pictures. The photographs carried only numbers for identification, and all text and captions were concentrated on...small white panels."¹¹⁰

"Photographs...are mounted vertically, horizontally, at a slant, depending on the respective camera's angle. A bird's eye view is put down horizontally. The photograph of a ceiling is put high above overhead. Such individual treatment greatly aids the spectator, and also makes for a more suitable, 3-dimensional arrangement."¹¹¹

Bernard Rudofsky. Architecture without Architects installation at the New York's Museum of Modern Art, 1964.

Rudofsky explained: "Each 3-by-3 foot unit constituted a sort of intimate showcase, all of them adding up to a continuous peep show. One saw photographs up front, to the right or left, close to the floor, or at an angle above. It was a photographic labyrinth. Yet, the moment you stepped back the installation looked very simple. The hall seemed half empty, because at a distance you could only see half the panels." (Unpublished lecture with slides at the Virginia University).

See also picture at p. 112.



110 Bernard Rudofsky, unpublished lecture with slide show at the Virginia University, on *Architecture without Architects*.

111 From a lecture (or lesson), probably given in Copenhagen, on the *Architecture without Architects* exhibition.

The exhibition was shown (in two identical versions) in eighty-four different locations for around twelve years. However, the structure described above was not taken on tour. Only the panels moved.

The *New York Times* art critic Huxtable talked of the exhibition in the following terms: "An excellent abstract show opened at the Museum of Modern Art this week, which, not so incidentally, is an excellent architecture show as well... The...exhibition...is another of those smashing revelatory roundups of photographic enlargements in the field of building that the Museum comes up with periodically to disclose a whole new world. And it is also, not at all incidentally, an extremely sophisticated demonstration of architecture-as-abstract-art shown through building types and patterns that stack up magnificently as non-objective pictures in themselves, on a purely visual level, selected with an extraordinary knowing and gifted eye."¹¹²

63. Yale Center for Environmental Studies

N

1965

Lyme (Connecticut), North Lyme Road

While he was Visiting Professor of Art, Rudofsky produced proposals for teaching art and architecture which took into account the cultural foundations of the courses (see p. 231 ff.) and the elaboration of support structures. A number of unpublished writing and visual supports (plans, photographs of a model) in Rudofsky's personal archives attest to these projects. His *Building Program of the Yale Center for Environmental Studies* included three structures: a laboratory with storage space and room for offices; about thirty basic studios for students working on their own or in small groups, each one including a covered part and an open area; and a building to house a collection of materials and to display work produced by the students. Depending on the different versions, either all three or only the first two structures were to have been built in the Yale Engineering Camp, a plot of land of around 2,000 acres belonging to the University.

The document which appears later contains the following:

"Description of the Open Air Studios and Auxiliary Structures.

The site is a densely wooded slope, bordered by forest on three sides and by Powers Lake on the fourth, southern side. At present, access is gained by an asphalt road that ends in a parking lot. From there, an old cart road will be used as a driveway for hauling construction material. After completion of the studio structures, this driveway will be transformed into a pedestrian path. The studios are outdoor rooms, that is, terraces open to the sky, protected on three sides by 8 ft. high walls. All of them face south to take maximum advantage of the sun. Each studio-terrace is 12 ft. by 18 ft. wide and provides working space for two, or, in the case of team work, for several people. A roofed cubicle of 6 ft. by 12 ft., attached to every terrace, serves as storage room for two studios. Depending on the terrain, the studios will be grouped in pairs and fours.

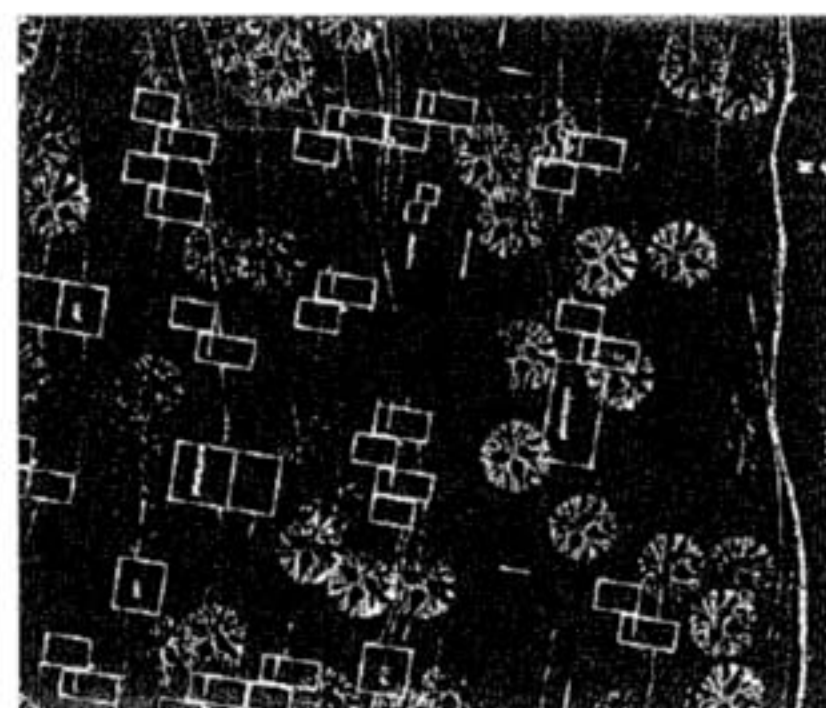
Construction material: Pre-cast concrete slabs and lightweight concrete block masonry. Movable elements: sun-sails and wind screens to control light and temperature. Four studios will share one water tap. No electric installation is considered.

— Auxiliary structures:

One paved terrace and one paved, wall-enclosed terrace for large-scale projects. Each about 300 sq. ft.

Two shallow water basins — about one foot deep — for sculptural experiments.

Two paved and walled pits, 12 ft. by 18 ft. wide, and 9 ft. deep. For sculpture to be looked at from above.



Bernard Rudofsky. Plan of Yale Center for Environmental Studies (detail), 1965 (?).

See also pictures at p. 233.

About one dozen free-standing walls of various shapes and sizes, to serve mural paintings.

Several free-standing concrete canopies of various shapes (flat, concave, convex) for ceiling paintings.

One common room of about 300 sq. ft. with terrace. Electricity, water, toilets.

— Existing facilities:

One asphalted parking lot on the lake shore.

Six barracks, each containing five rooms, two beds to each room. Total: 60 beds. Detached toilets.

In the main house, eight attic rooms for faculty members and guests. Total: 16 beds. A separate house with washing facilities and hot showers. Dining hall and kitchen equipped for 75 people. Spring water.

Caretaker, living in caretaker's house."

64. La Casa

C

1969–71

Frigiliana (Málaga), Cortijos de San Rafael

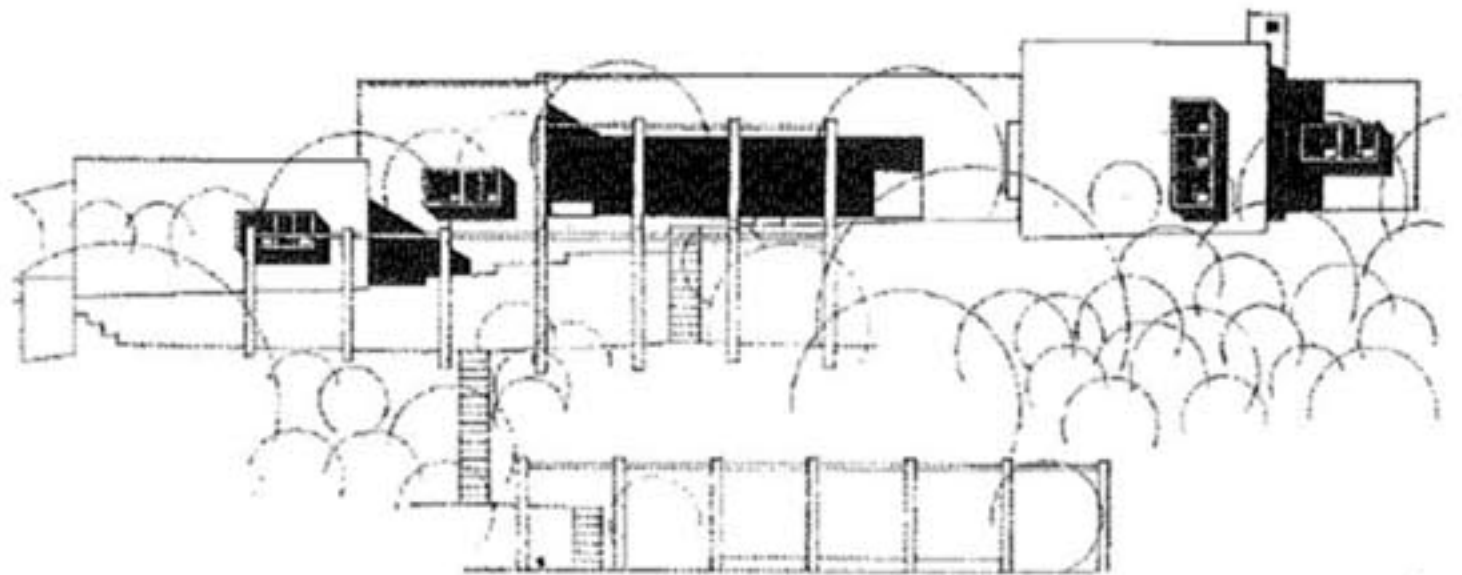
In an old olive grove in Andalusia, Rudofsky found a good site on which to build what he thought of as "home," as opposed to the apartment in New York he used during the winter months as a "haven" for his work.¹¹³ (In a letter to Isamu Noguchi he wrote: "our house is built, according to Yoshida Kenko's recipe, with summer in mind. In winter one can live anywhere, but a poor dwelling in summer is unbearable").¹¹⁴

There are preliminary drawings with metric calculations, dated 1969. Although different from the definitive version, these preliminary designs also explore the possibility of a house broken down into autonomous volumes — which are nevertheless linked by an overall geometric scheme — adapted to the altimetry of the terrain and to the position of the existing trees. The house's simplicity and its unobtrusiveness *vis-à-vis* the site reflect Rudofsky's design philosophy, which was consonant with the project's low budget.

Bernard Rudofsky. La Casa's east elevation, ca. 1970 (?).

The five volumes which make up the house rest on different levels, respecting the terrain's natural altitude. From left to right: studio, bedroom, porch, living room, kitchen. Except for the open porch, the volumes display masonry boxes, containing the windows; these boxes protrude from the façade.

See also picture at p. 45.



The house was built during the summers of 1970 and 1971 under the direction of its client-designer; the project was legally undersigned by Rudofsky's friend José Antonio Coderch y de Sentmenat.

The villa, located on a ridge, is built perpendicularly to the coast, 3 km away, and overlooks a diminutive green valley. The seclusion of the site

¹¹³ Letter from Bernard Rudofsky to Jacques and Mireille Binoux dated 11 July 1968: "This [the USA] is the sixth country where I thought I might feel some day at home; alas, I don't... What keeps me still here are the unmatched facilities for studying, and a sort of special privacy and anonymity of life. For the past summers Berta and I looked for a place where we might spend the next ten years, but without success."

¹¹⁴ Letter from Bernard Rudofsky to Isamu Noguchi dated 13 September 1974.