

Bernard Rudofsky. A Humane Designer

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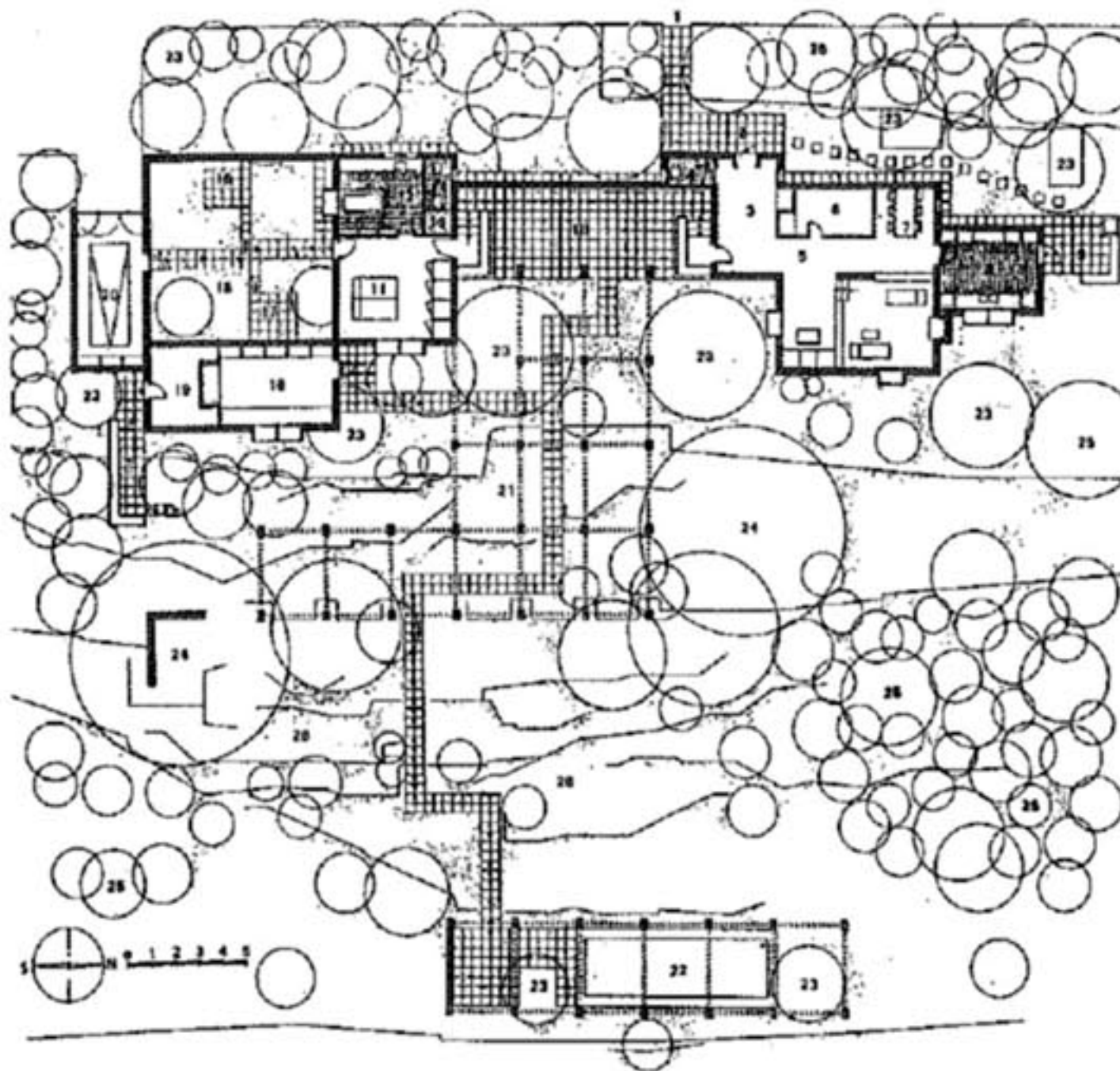
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Bernard Rudofsky. Plan of La Casa, ca. 1970 (?).

1. private road
2. entrance
3. entrance vestibule
4. toilet
5. living room
6. storage
7. dining
8. kitchen
9. kitchen terrace
10. porch
11. bedroom 12. bath
13. shower 14. wc
15. patio
16. morning sun terrace
17. afternoon sun terrace
18. studio
19. storage
20. garage
21. pergola
22. swimming pool
23. olive trees 24. carob trees
25. pines 26. rocks.

and its rich vegetation make it possible to do without perimeter walls and confer on the house an intimate quality, despite the "open" layout of its rooms.

In the garden, Rudofsky erected one of his free-standing, arbitrary walls around a carob tree, making it into a living sculpture (as in the Nivola garden). Down the slope, a grid of thirty-four white pillars frames the view of the countryside and defines the area of the swimming pool carved out of the rocky terrain. The interior surfaces of the pool are covered with lime, and light reflected by the sky gives the water a turquoise tinge.

Inside, the floor is paved with terracotta tiles, and the walls are painted white; there is little furniture other than locally produced stools of various heights. There is no radio or TV and no telephone. However, the house contains some prestigious pieces, including curved plywood chairs by Eames, and paintings by Albers, Calder, Christo, Le Corbusier, Lindner, Moholy-Nagy, Nivola and Steinberg, all of them gifts from the artists. Due to a lack of adequate local timber, the shelves and work surfaces in the kitchen, bathroom, studio and garage are made of brickwork.¹¹⁵ Also the windows are framed with brickwork, which protects them from the summer sun. All of them measure 100 by 95 cm; they are set into iron frames, and appear either singly or in groups of two or three, both horizontally and vertically. The windows are shaded by removable reed lattice screens. On the western front, which is around forty meters long, there are just two small windows.¹¹⁶ In a few places, there are sublimated signs — for example, the indirect entrance — of what Rudofsky had learned in his physical and intellectual travels. But, in general, he does not apply the kind of exotic ideas that he himself promulgated. There are no triclinia, no basins carved out of the ground, no bedrooms with mattress-paved floors. "The triclinium

See also pictures at p. 47, 92, 166, and 167.

See also pictures at p. 46, 168, and 169.

¹¹⁵ 35 cm wide, hollow flat bricks traditionally produced in Andalusia were used. In a letter to Enrichetta Ritter, Rudofsky stated that if had found them on the market or if there had been a competent craftsman with high enough quality timber available, he would have used a few pieces of wooden furniture.

¹¹⁶ BR77, p. 96.

was appropriate for Procida, not here. This is a house in Spain. You mustn't have tatami or even a *kaya* here."¹¹⁷

The critics were impressed by the house's living qualities and the way it fitted into its surroundings. "The result, at once Spartan and sensuous, is an extraordinary civilized living environment."¹¹⁸ "How different Spain would be if she had been able to count on a few architects like Rudofsky over the past decades."¹¹⁹

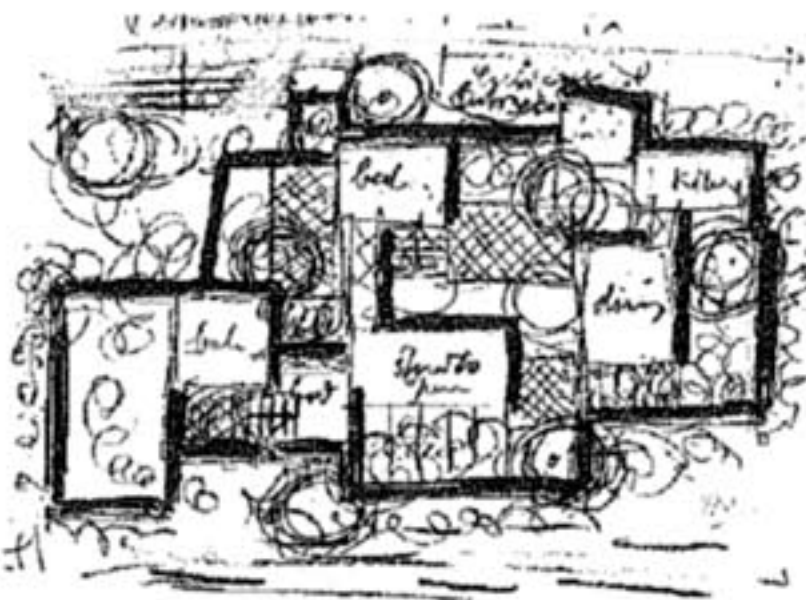
The house is still standing.

65. House in Andalusia

N

Circa 1970

Andalucía



Bernard Rudofsky. Study of a house in a olive grove in southern Spain, 1970s (?).

I have not been able to track down any information concerning the drawing that Rudofsky published as a preliminary project for a house in Andalusia. The house appears to be completely turned inwards, even more so than in the Procida project. A high wall encloses part of a terraced olive grove and achieves a total fusion between outdoor and covered rooms. The plan sketch reveals a maze of fragmentary masonry boxes on various levels defining at least eight small covered rooms, four paved courtyards, and four gardens, all of them absolutely domestic. From the outside, the house would probably have seemed casual and sprawling, as if it had grown "spontaneously."

66. Now I lay me down to eat exhibition

C

1980

New York, 2 East 91st Street

Assistant: Lucy Fellowes



Tom Rose. Photograph of the full-scale model of a benjo (Japanese traditional latrine) from Bernard Rudofsky's exhibition *Now I Lay Me Down to Eat*, 1980.

The low window permits a squatting person to look out.

The exhibition, put on at the Cooper-Hewitt Museum while Rudofsky was scholar-in-residence there, was intended as "A Salute to the Unknown Art of Living," and confronted questions about ways of living from a pragmatic point of view, using a comparative, intercultural approach.

The available space consisted of nine rooms on the ground floor and ten on the first floor, all of them relatively small. Besides exhibits borrowed from various institutions, or taken from the Cooper-Hewitt collections — e.g., ancient forks, wooden African headrests, rocking chairs, and an enormous bathtub — Rudofsky showed a number of reproductions of unfamiliar domestic environments, for example a Japanese toilet and a "sleeping tent" (*kaya*).

On the ground floor, two rooms were dedicated to eating, two to sitting, and two to sleeping. On the first floor, two rooms explored bodily hygiene, and three were dedicated to clothes (a reprise of the theme of *Are Clothes Modern?*).

¹¹⁷ Conversation with Berta Rudofsky, July 1993.

¹¹⁸ AR84.2, p. 144.

¹¹⁹ AR78.1.

67. Ideal house (?)
1980

N

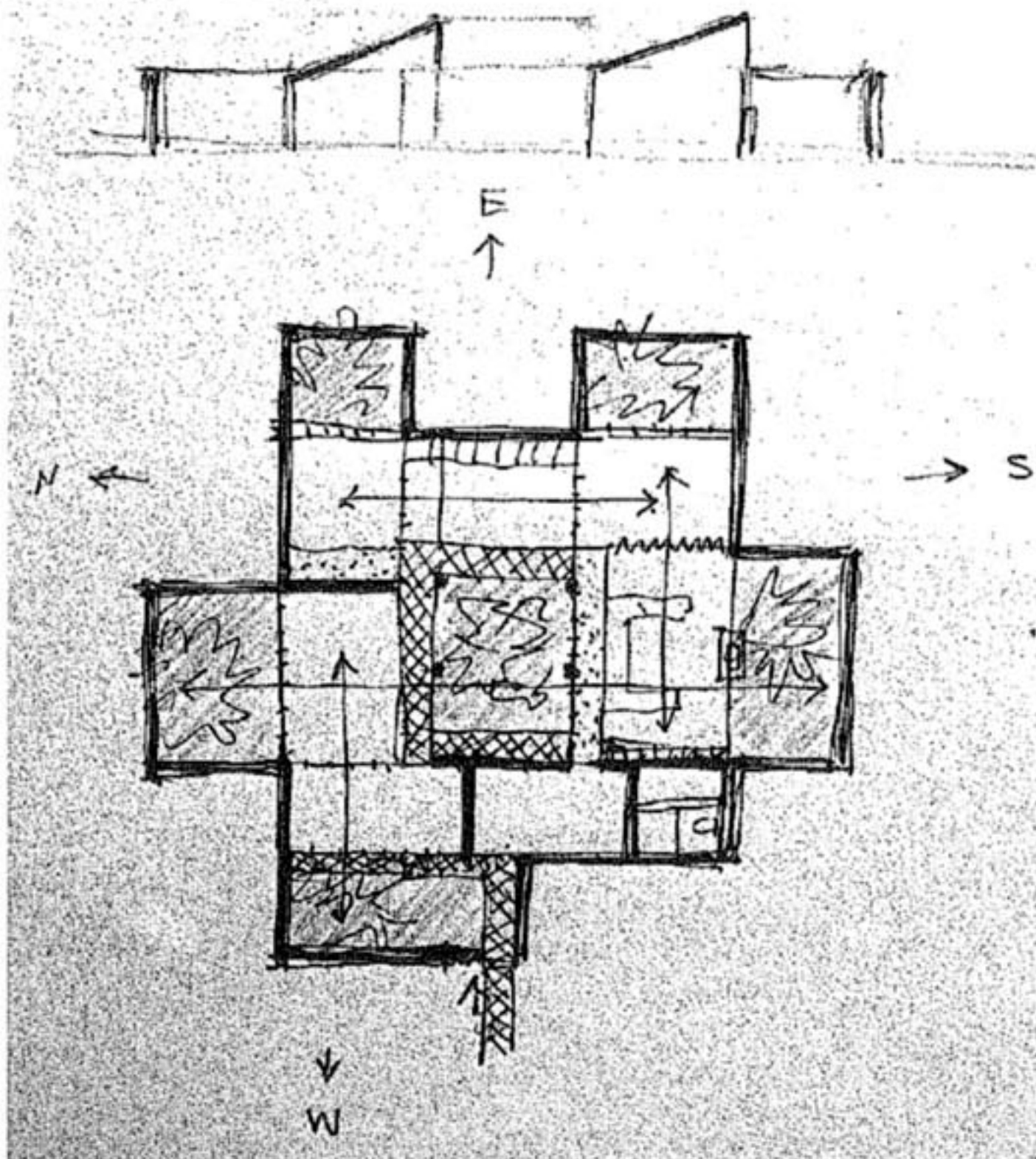
Rudofsky's personal archives contain a set of six drawings of a house, dated 24 December 1980 with measurements in feet. It has not been possible to ascertain whether or not they were done for a client.

The first three sketches develop the theme of a square house with a central patio and an entrance to the west (with a kitchen and a WC on the sides), the living room to the south, the bedroom, dressing room and bathroom to the east, and the dining room to the north. Along the exterior sides are four (or five) irregularly placed outdoor rooms: one attached to the living room (with an outside fireplace), one (or two) for the bedroom area, one attached to the dining room, and one to the kitchen. Even though the house is planimetrically compact (2,650 sq. ft.), the routes and views through it are laid out in such a fashion as to create a system of differential permeability, which produces a series of spheres of ever-increasing intimacy.

The next three sketches experiment with a similar room layout, but the plan does not include the central patio, and is thus more compressed (2,000 sq. ft.). Rudofsky's notes give us an idea of the atmosphere of the various rooms: "movable ceiling lamps" — "pergola" — "spectator garden" — "sofa — resilient floor" — "uneven floor" — "2 sunken bathtubs — shallow and deep" — "sunbathing platforms" — "toldos" — "hanging lamps, movable" — "bedding — mosquito net" — "eating pit" — "pergola" — "outdoor spit" — "stone bench" — "paved yard" — "herbs — kitchen greens — vegetables:" a breviary of domestic elements he was fond of, which suggests that this was an ideal house representing, like his two last exhibitions, a compendium of his research.

Bernard Rudofsky. Plan and sketchy section of an ideal house (?) with central patio, 1980.

See also picture at p. 49.



Golden Eye is the title of a project, which was to lead to an exhibition at the Cooper-Hewitt Museum in the winter of 1985-86, "focusing on the collaboration between traditional artisans from India and world-famous designers from Europe and America... Organized by Rajeev Sethi, ...the Golden Eye is intended to demonstrate that the traditional craftsman in India is capable of using and adapting old, time-tested techniques to new ends. With this in mind, [11] designers, including Sir Hugh Casson from England; Mario Bellini and Ettore Sottsass from Italy; Frei Otto from Germany; and Bernard Rudofsky, Mary McFadden, Charles Moore, and Jack Lenor Larsen from the United States, went to India during the first few months of 1985 to work on designs to be fabricated in India" by 265 craftsmen.¹²⁰

"It's hoped that the Golden Eye exhibition will be the initial stage of an ongoing, much larger project [under the auspices of the State Trading Corporation and Sona, a government export agency for handicrafts]. The goal is 'to stimulate the revitalization of craft skills in India by providing a directory of craftspeople who can execute designs for the contemporary market by foreign and Indian designers'... [T]he projects fall into three categories. [The third category is h]ybrid products, such as those created by Bernard Rudofsky... His designs for leather shoes, rush and bamboo swivel screens and particularly the inlay tabletops...were decidedly built for use in the West, but they were equally clear about their Eastern origins. Combining the look of the West with the production methods of India, these products offered artistic, affordable design."¹²¹

Rudofsky's personal archives contain dozens of sketches, shop drawings, and photographs of prototypes, as well as two "catalogues" of the designs he created in view of the Golden Eye project: one for furnishings and the other for the clothing accessories.

The first "catalogue" includes two "square mat" table tops, two "labyrinth" table tops, a warli coffee table, a warli dining table, a calligraphy table, a circular mat table, screens, cane screens, and a silk scarf. Among the designs there is a large number of studies for screens and swivel screens. Projects for fabrics, wooden screens, and folding canopies remained at the prototype stage. In the exhibition, at least four different models of wooden table tops were displayed, with marquetry reproducing folk Indian geometric and figurative motifs (*warli*). They were handcrafted in Rajasthan.

Rudofsky commented: "Nations with truly civilized table manners have no use for placemats. Nor for tablecloths and napkins. The meanest and the wealthiest of Indians — always excepting the anglicized kind — eat from the bare table surface without plates, forks and knives. For those of us who want their dining territory neatly staked out, these placemats of sorts have been incorporated into the table surface. Jivya Soma, one of India's beloved primitive artists, composed the inlays of bone, metal, stone, and wood."¹²²

The second "catalogue" includes seven models of shoes ("jooti," "toe jooti," "golden eye," "ventilator," "bias," "v-strap" — this last following the same principles as the *Bernardo Shoe*), three models of sandals ("—," "stub toe," "open front"), kolhapuri, three models of platforms ("fringe," "wide strap," "thin strap"), spats, two *tabi*, knee laces, and foot jewelry. Amongst the sketches there are a great many more designs for shoes, sandals, clogs, knee laces, toe rings (silver inlay on ebony), as well as a bamboo shirt and jersey trouser skirts. A least a dozen models of shoes, sandals

120 AR85.2.

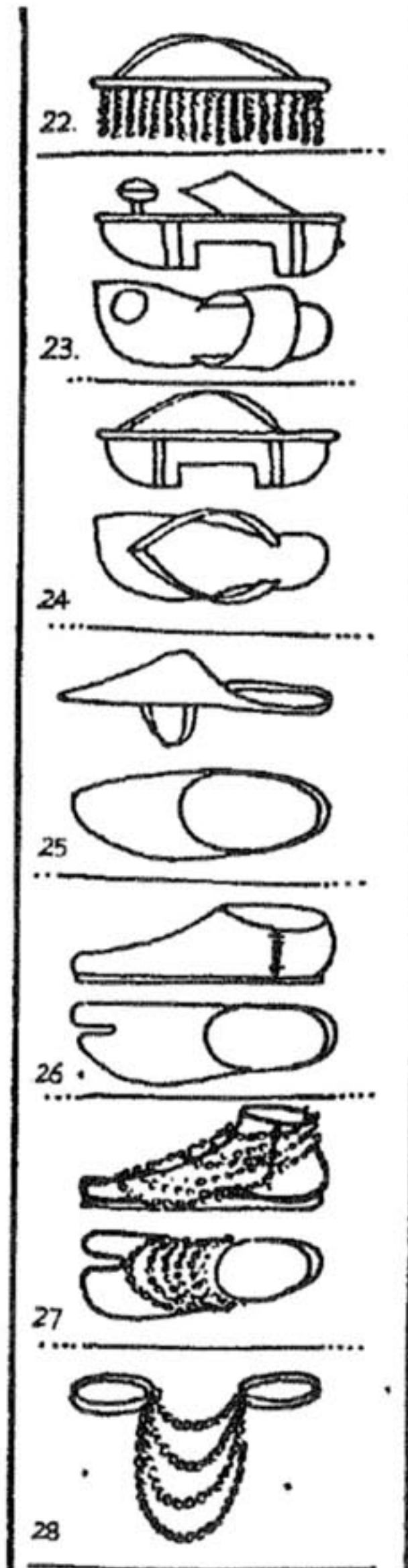
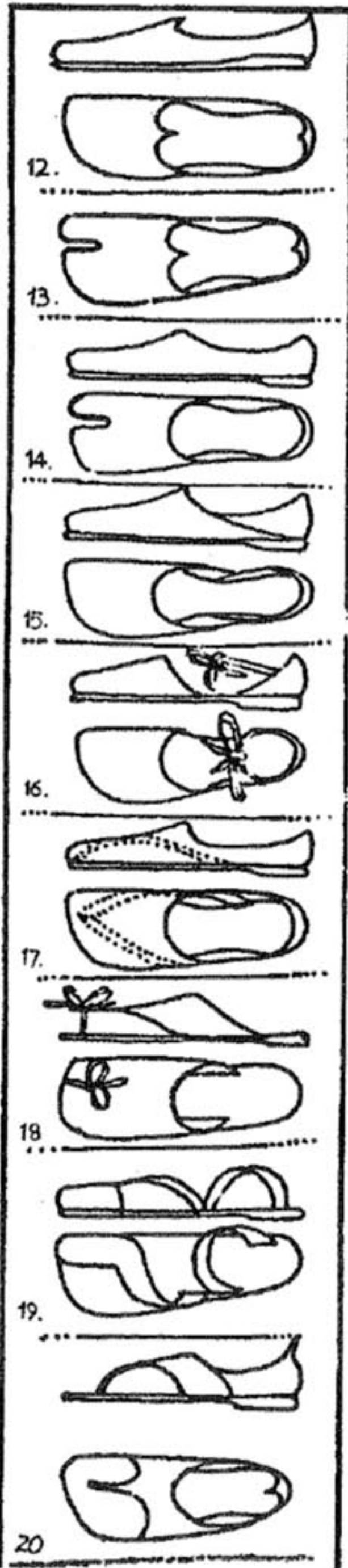
121 AR85.3, p. 31.

122 Bernard Rudofsky, note on *Golden Eye* inlay tables, for release, 1985.

See also picture at p. 83.

and platforms in raw silk, wood, leather, suede, either stitched or unstitched, were manufactured by the shoemaker Raju Mistry in Bombay.

Rudofsky explained: "The shoes we wear betray our complacency, bred of ignorance; our concern for a healthy body stops at the ankles. Indians are wiser; to self-respecting women flawless feet are a matter of course. The men are able to procreate without the stimulant of the High Heel. Golden



Bernard Rudofsky (?). Illustrated list of Golden Eye shoes and jewelry exhibit prototypes, 1985 (?).

- 12. shoe "jooti"
- 13. shoe "toe jooti"
- 14. shoe "golden eye"
- 15. shoe "ventilator"
- 16. shoe "bias"
- 17. shoe "v-strap"
- 18. sandal
- 19. sandal "stub toe" (all in leather)
- 20. sandal "open front" (leather and raw silk)
- 22. platform "fringe" (wood and beads)
- 23. platform "wide strap"
- 24. platform "thin strap" (both in wood and leather)
- 25. spats (suede leather and beads)
- 26. tabi (no material indicated)
- 27. 7 chain tabi (black suede and beads)
- 28. knee laces (goldwash metal)

See also pictures at p. 68, 82, 121, 170, and 171.

Eye shoes and sandals are as asymmetrical as the floor itself... Golden Eye shoes are earthbound, enabling the wearer to walk, like (non-westernized) Indians, with a cat's grace. They [are to be worn by] people with undeformed feet and an independent mind."¹²³

Other articles might have seemed even more unusual to the New York public: toe rings and anklets in *bidri* ("a distinctive Indian technique, *bidri* work is used in the manufacture of boxes and vases. After casting an alloy of various metals, and shaping it on a lathe, the surface is engraved for the application of silver inlay"), and kneelets and kneelaces in enamel and silver, "a new category of daring body ornaments."¹²⁴

It seems that only one of Rudofsky's designs was subsequently mass-produced. Indeed, it is likely that the *Golden Eye* project itself did not produce much commercial offspring, perhaps because "these objects had not evolved to fill any demand but were 'commissioned' as exhibition pieces."¹²⁵

69. *Sparta/Sybaris* exhibition

C

1987

Wien, Stubenring 5

Assistant: Anton Knoll



Gerald Zugmann. Glimpse of the "three-dimensional sketch" from the Japanese-style dining area at the *Sparta/Sybaris* exhibition, 1987.

See also pictures at p. 172 and 173.

Peter Noever, recently appointed Director of the Museum für Angewandte Kunst, invited Rudofsky to put on this major exhibition in the city where he had grown up.

As in the case of *Now I Lay Me Down to Eat*, Rudofsky's project included the concept, research, the selection of 500 items to be exhibited, and the design of the installation. Even the show's themes are the same. However, here in Vienna, the space available (an area of around 1,400 m²) provided more display options:

"At the entrance to the large room, the visitor is confronted by a white hermetic wall; behind, further expanses of wall are faintly visible; two spots of color shine compellingly from the lofty heights of the darkened room; on the left a square of heavily laden clotheslines; on the right a bouquet of brightly colored umbrellas; a light tinkling of bells from beyond can be heard through the silence. But before Rudofsky allows one to enter the labyrinth of his Spartan/sybaritical dream house, a detour is forced upon one that will lead to a state of enlightenment. A membrane-like veil, stretched horizontally and a laconic arrow direct one into the outer circle of purgatory."¹²⁶

Visitors made a complete tour of the exhibition, arranged in ten sections, in which themes such as eating, seating, etc., were illustrated through exotic and ancient objects selected from collections in Austria and abroad. These themes were symbolized by domestic areas reduced to the bare essentials: the convivial bathroom — with naked, jewel-wearing mannequins bathing in two wooden tubs — whose ceiling is decorated with the reproduction of a sumptuous fresco; the music room with lecterns and Viennese chairs; the Japanese-style dining room; the Japanese toilet, "a cell for philosophers;" the Japanese sleeping area, enclosed by a blue *kaya*; and the "gute Stube," where people sit on the floor.

In the middle of the exhibition were the "three-dimensional sketches," a kind of abstract house with no objects inside and which one could not enter. It had floors on various levels, with a tubular steel structure and chip-board panel partitions.

123 Bernard Rudofsky, text panel from the *Golden Eye* exhibition, 1985.

124 Bernard Rudofsky, note on *Golden Eye* kneelets and kneelaces, for release, 1985.

125 AR86.4.

126 AR87.15.

Literature by and on Rudofsky

Although I have tried my best to produce thorough lists, the decision to number the entries may seem excessive. In fact, the following lists are not complete and are certainly subject to be augmented by further research — even the lists enumerating Rudofsky's own writings omit some items for lack of information on dating, place of publication, etc.

Conversely, the lists include a small number of unpublished works by Rudofsky: 2 completed articles and 6 more or less incomplete books. These are identified by an asterisk (*); their chronological placement is, of necessity, hypothetical.

Rudofsky's books are indicated by three letters: the initials of the most significant words in the title. This usage often conforms to Rudofsky's own. The remainder has been ordered in accordance with the following criteria: first, two letters — BR for Bernard Rudofsky, AR for other Authors on Rudofsky —; then, two numbers — the last two numbers of the year of publication; after the dot, if any, a further number indicates the position of the text in chronological order. (The cover date has been used for periodicals; by convention, books always come before articles. When two or more texts share the same date, alphabetical order has been used).

Books by Rudofsky

- EPB *Eine primitive Betonbauweise auf den südlichen Kykladen, nebst dem Versuch einer Datierung derselben* (doctoral dissertation), Wien: Technische Hochschule, 1931
- ACM *Are Clothes Modern?: An essay on contemporary apparel*, Chicago: P. Theobald, 1947
- *GYC *Give Your Child a Chance*
- BPW *Behind the Picture Window*, New York: Oxford University Press, 1955
(Tokyo: Shokokusha, 1959)
- *STA *Stairs*
- *RWA *The Road as a Work of Art*
- AWA *Architecture without Architects: A short introduction to non-pedigreed architecture*, New York: The Museum of Modern Art, 1964
(New York: Doubleday, 1968; London: Academy, 1972; Tokyo: Kajima, 1975; Beograd: Gradjevinska Knjiga, 1976; Paris: Chêne, 1977; Napoli: Soc. Edit. Napoletana, 1977; Buenos Aires: Eudeba, 1977; Tokyo: Kajima, 1984; Albuquerque: University of New Mexico Press, 1987; Salzburg: Residenz Verlag, 1989)
- TKM *The Kimono Mind: An informal guide to Japan and to the Japanese*, Garden City, N.Y.: Doubleday, 1965
(London: Gollancz, 1965; Tokyo: Tuttle, 1971; Tokyo: Kajima, 1973; New York: Van Nostrand Reinhold, 1982)
- SFP *Streets for People: A primer for Americans*, Garden City, N.Y.: Doubleday & Co, 1969
(Tokyo: Kajima, 1973; Bari: Laterza, 1981; New York: Van Nostrand Reinhold, 1984; Salzburg-Wien: Residenz, 1985)
- UHB *The Unfashionable Human Body*, Garden City, N.Y.: Doubleday, 1971
(London: Hart-Davies, 1972; Milano: Mondadori, 1976; Tokyo: Kajima, 1979; New York: Van Nostrand Reinhold, 1984)
- *TCC *The Cannibal Cookbook*
- TPB *The Prodigious Builders: Notes toward a natural history of architecture with special regard to those species that are traditionally neglected or downright ignored*, New York-London: Harcourt Brace Jovanovich, 1977
(London: Secker and Warburg, 1977; Paris: Tallandier, 1978; Bari: Laterza, 1979; Tokyo: Kajima, 1979; Ciudad de México: Concepto, 1979)
- *TML *Vintage Architecture, Private Reserve (The Missing Link)*
- *PNC *Pieds Nus, Pieds Chaussés*
- NIL *Now I Lay Me down to Eat: Notes and footnotes on the lost art of living*, Garden City, N.Y.: Anchor Press-Doubleday, 1980
(Tokyo: Kajima, 1985)
- S/S *Sparta-Syberis: Keine neue Bauweise, eine neue Lebensweise tut not*, Salzburg: Residenz / VM, 1987

Articles by Rudofsky

- BR30 "Reiseskizzen, Kykladen (Griechenland)", *Die Bau- und Werkkunst*, VI, Mai 1930, S. 199
- BRX.1 "Traumland: Die Insel Naxos", *Die Bühne* (photo by Bernhard Rudofsky)
- BR32.1 Friedl RUDOFSKY, "Frühling auf Capri", *Die Bühne*, Nr. 327, 1. Maiheft 1932, S. 3-5 + 53 (photo by Bernhard Rudofsky)
- BR32.2 Hermann LINDEN, "Gesellschaftsreisen", *Die Bühne*, Nr. 330, 2. Juniheft 1932, S. 4-5 (photo by Bernhard Rudofsky)
- BR33 "Ein kleiner Dampfer fährt von Capri ab", *Der Welt-Spiegel* (Beilage zum *Berliner Tageblatt und Handelszeitung*), Jhg. 1933, Nr. 31, 30. Juli 1933, S. 2
- BRX.2 "Gehüllt in Lana di Capri", *Der Welt-Spiegel*
- BRX.3 "Apfelsinen, Dudelsackpfeifer - Weihnachten in Capri und Neapel", *Der Welt-Spiegel*
- BRX.4 "Salatgedichte", *Haus Hof Garten* (Illustrierte Wochenschrift des *Berliner Tageblatts*)
- BR34 "Capresisches, Anacapresisches", *Monatshefte für Baukunst und Städtebau* (Bauwelt-Verlag, Berlin), XVII, Heft 1, Januar 1934, S. 22-24
- BR37.1 Le CORBUSIER, "Il 'vero' sola ragione dell'architettura", *Domus*, n° 118, ottobre 1937, p. 1-8
(photos by Bernardo Rudofsky?)
- BR37.2 Gio PONTI, "Stuoie napoletane", *Domus*, n° 119, novembre 1937, p. 18-20 (photos by Bernardo Rudofsky)
- BR38.1 "L'architettura comincia con un pavimento", *Domus*, n° 122, febbraio 1938, p. 0
- BR38.2 "Rapporti", *Domus*, n° 122, febbraio 1938, p. 1-5
- BR38.3 "Idee d'architetto", *Domus*, n° 122, febbraio 1938, p. 6-9
- BR38.4 "Una lettera di Plinio il Giovane", *Domus*, n° 122, febbraio 1938, p. 10-11 (edited by Bernardo Rudofsky)
- BR38.5 "Quattro esempi di giardini", *Domus*, n° 122, febbraio 1938, p. 12-13
- BR38.6 "Una villa (arch. Walter Loos)", *Domus*, n° 122, febbraio 1938, p. 18-19
- BR38.7 "Problema", *Domus*, n° 123, marzo 1938, p. xxxiv
- BR38.8 "Scoperta di un'isola", *Domus*, n° 123, marzo 1938, p. 2-5
- BR38.9 "Non ci vuole un nuovo modo di costruire ci vuole un nuovo modo di vivere", *Domus*, n° 123, marzo 1938, p. 6-15
- BR38.10 "Panorama negativo", *Domus*, n° 124, aprile 1938, p. 2-3
- BR38.11 "Tre donne e la casa", *Domus*, n° 124, aprile 1938, p. 4-5
- BR38.12 Raimondo MORTIMER, "La mania dello stile moderno", *Domus*, n° 124, aprile 1938, p. 6-9
(edited by Bernard Rudofsky)
- BR38.13 "La moda: abito disumano", *Domus*, n° 124, aprile 1938, p. 10-13
- BR38.14 "Variazioni", *Domus*, n° 124, aprile 1938, p. 14-15
- BR38.15 "Origine dell'abitazione", *Domus*, n° 124, aprile 1938, p. 16-19
- BR38.16 "Fine della città", *Domus*, n° 124, aprile 1938, p. 20-21
- BR39.1 "Cantieri di Rio de Janeiro", *Casabella*, n° 136, aprile 1939, p. 12-17
- BR39.2 "Studio Casa e Jardim", *Acrópole*, junho 1939, p. 45-47
- BR39.3 "Lojas e vitrinas. Rolojoaria em São Paulo", *Acrópole*, julho 1939, p. 37-39
- BR39.4 "Edificio comercial en San Pablo", *Nuestra Arquitectura* (Buenos Aires), n. 9, septiembre 1939, p. 288-291
- BR41.1 *Exposição Ernesto De Fiori*, São Paulo: Galeria Casa e Jardim, 1941
- BR41.2 "The Cradle of Architecture in the Mediterranean", *The Architectural Review*, LXXXIX, # 531, March 1941, p. w/n (before p. 33) and cover (photos by Bernard Rudofsky)
- BR41.3 "Unit Architecture in the Mediterranean", *The Architectural Review*, LXXXIX, # 531, March 1941, p. 56-57 (photos by Bernard Rudofsky)
- BR42 "Give Us Our Dining Room", *Interiors*, CI, February 1942, p. 32-35 + 70
- cover *New Pencil Points*, XXIV, January 1943
- cover *New Pencil Points*, XXIV, February 1943
- cover *New Pencil Points*, XXIV, March 1943
- cover *New Pencil Points*, XXIV, April 1943

- BR43.1 "On Architecture and Architects. An address delivered at the invitation of the Fogg Museum, at the Boston Museum of Art, in the course of the exhibition of Brazilian Architecture *Brazil Builds*", *New Pencil Points*, XXIV, April 1943, p. 62-64
— cover *New Pencil Points*, XXIV, May 1943
— cover *New Pencil Points*, XXIV, June 1943
- BR43.2 "Notes on Patios", *New Pencil Points*, XXIV, June 1943, p. 44-47
- BR43.3 "Three patio houses", *New Pencil Points*, XXIV, June 1943, p. 48-65
— cover *New Pencil Points*, XXIV, July 1943
— cover *New Pencil Points*, XXIV, August 1943
— cover *New Pencil Points*, XXIV, September 1943
— cover *New Pencil Points*, XXIV, October 1943
— cover *New Pencil Points*, XXIV, November 1943
- BR44 "House at São Paulo", *The Architectural Review*, XCV, June 1944, p. 157-162
- BR45 "How they sell watches in Brazil", *Interiors*, CV, # 2, September 1945, p. 60-61
— cover *Interiors*, CV, # 7, February 1946
— cover *Interiors*, CV, # 8, March 1946
- BR46.1 "The Art of Display", *Interiors*, CV, # 9, April 1946, p. 89-113 + 142-146
— cover *Interiors*, CV, # 10, May 1946
— cover *Interiors*, CVI, # 1, August 1946
- BR46.2 "A designer's profession is to design anything", *Interiors*, CVI, # 1, August 1946, p. 102-103
- BR46.3 "Southern comfort", *Interiors*, CVI, # 4, November 1946, p. 66-67
— cover *Interiors*, CVI, # 5, December 1946
- BR46.4 "Steinberg, humoriste américain", *Interiors*, CVI, # 5, December 1946, p. 87-89
- BR47.1 "Problems of design: [1.] The human body remodelled", *Interiors*, CVII, # 4, November 1947, p. 122-129
- BR47.2 "The unmentionable book", *Interiors*, CVII, # 5, December 1947, p. 14
- BR48.1 "Problems of design: [2.] Packaging the human body", *Interiors*, CVII, # 6, January 1948, p. 82-85
- BR48.2 "Introducing a series of three articles on elements of stage design", *Interiors*, CVII, # 7, February 1948, p. 85
- BR48.3 "Ship in distress", *Interiors*, CVII, # 7, February 1948, p. 100-103
- BR48.4 "Blinds", *Interiors*, CVII, # 10, May 1948, p. 108-112 + 134-138
- BR48.5 "Fifty pages of postwar furniture and interiors from Italy", *Interiors*, vol. CVII, # 12, July 1948, p. 70-119
- BR48.6 "Villa di Tragara", *Interiors*, CVIII, # 4, November 1948, p. 88-95
- BR48.7 "For the honor of the fleet", *Interiors*, CVIII, # 5, December 1948, p. 100-105
- BR48.8 "Pericle Fazzini, sculptor", *Interiors*, CVIII, # 5, December 1948, p. 106-111
- BRX.5 "Third Rome", *Life*, p. 111-114
- BR50 "Stoffe dattiloscritte di Rudofsky", *Domus*, n° 242, gennaio 1950, p. 22-23
- BR51.1 "The Quiltmakers", *Transformation: arts communication environment. A world review*, I, # 2, 1951, p. 62-64
- BR51.2 "The Third Rome", *The Architectural Review*, CX, # 655, July 1951, p. 2 + 31-37
- BR51.3 "Now I Lay Me down to Eat", *Gentry*, 1951, p. 69-71
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