

# Gwathmey Siegel: Inspiration & Transformation

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Yale School of Architecture Gallery  
November 14, 2011 – January 27, 2012



## Preface

We are pleased to present the exhibition, *Gwathmey Siegel: Inspiration and Transformation*, organized by the Cameron Art Museum in North Carolina with Charles Gwathmey's input in 2009. Curated by Douglas Sprunt, former adjunct Curator of Architecture and Design at the Cameron, the show brings to our Architecture Gallery the works of a significant graduate whose career as an architect and teacher is closely aligned with our school.

Charles Gwathmey and I met as students in 1960. From those years on it was clear to me and to our fellow students, as well as our teachers and later, fellow architects, that Charles Gwathmey was one of the towering talents of his generation.

After graduation and travel in Europe on a Winchester Fellowship, Yale's most important design award, Charles settled in New York to work in the office of Edward Larrabee Barnes, and then to embark on an independent practice soon partnering with Robert Siegel. After Charles' parents' house, virtually all of his work was designed in collaboration with Siegel, surely one of the great professional partnerships of our time.

Charles Gwathmey's architecture matured earlier than that of any of us in our generation. When he set up his own practice, his first commissions were modest in size but consequential in their impact, such as the house and studio for his parents, Robert and Rosalie Gwathmey, which combine lost lessons from the high Modernism of the 1920s with dazzling arranged siting, challenging the waning modernism of the 1960s. For Charles, Modernism was not a matter of taste. It was a fact, a place in time from which one could proceed.

Charles' love of Yale took many forms, none more significant than his own work on Paul Rudolph Hall and its addition, the Loria Center for the History of Art, completed in 2008. Taken together, Rudolph and Loria join Louis Kahn's Art Gallery and other notable Yale buildings, in a conversation across time that is the essence of great architecture.

Charles found his architectural voice at Yale, and it was Yale that he considered his intellectual and artistic home—where he generously shared his time and talent with students over the years. He was a regular visitor to the school as a critic; in both 1981 and 1991 he was Bishop Visiting Professor, and in 1999 he was Davenport Visiting Professor. In 2006, recognizing the financial needs of architecture students, Charles and Bette-Ann Gwathmey endowed a scholarship fund at the school. And now thanks to his friends Ralph and Ricky Lauren, the school honors Charles

with a professorship in his name that will carry with it the memory of the inspired work and deep humanity that is Charles Gwathmey's legacy to Yale and to the history of architecture.

I would like to thank our Yale team led by Brian Butterfield, Exhibitions Director, for their superb reorganization of this exhibition to fit our galleries. I would also very much like to express our appreciation to the Cameron Art Museum, Robert Siegel, and Bette-Ann Gwathmey for lending materials and their continued interest in our school's programs.

Robert A.M. Stern, Dean, J. M. Hoppin Professor

## Introduction

At Gwathmey Siegel & Associates Architects, the design discovery process is a continuous investigation that requires intuition, vision, analysis, testing, interrogation, criticism, reevaluation, and refinement. It is also an ongoing collaboration between partners, associates, staff, consultants, builders and most importantly the trust, open interaction and dialogue with our patrons. This exhibition presents eight projects—each reflecting a unique opportunity and special moment in time during our forty-five year practice.

The creative process, by definition, is evolutionary and embodies risk, which must be regarded as positive, natural and transformative. Thus, change is the only true way to respect the past and embrace the future. To replicate is intellectual and artistic heresy. Invention is obligatory. Picasso said, "if you know exactly what you are going to do, why do it?"

Historically, the residence has always been the micro cosmic and precedent project, affording the full investigation of place, site and program, as well as both the formal principals of architecture and experimentation.

The four residences, all different, are both summaries as well as milestones in the process. They each represent a redefinition, resulting from experience, self-editing and self-criticism, where the stars were aligned, where the constraints provoke positive and expansive new creative options rather than limitations and where the integration of landscape, art and architecture are inherently integrated. They are in our evolution, in one sense isolated and in the other, bridges to the relentless commitment to grow.

The other four projects: Whig Hall at Princeton University, the addition and renovation to Frank Lloyd Wright's Guggenheim Museum in New York City, the addition to the Fogg Museum, adjacent to Le Corbusier's Carpenter Center at Harvard University, and the addition to, renovation and restoration of Paul Rudolph's School of Architecture Building at Yale University. Each realization attempts to create a dynamic and critical dialogue through counterpoint and juxtaposition while enriching the whole. They acknowledge that architecture is both a continuum and discourse with both the past, present and future, simultaneously embracing history, respecting modern masterworks and their architects.

Le Corbusier said, "Creation is a patient search." Each of these projects have made patience both tolerable and pertinent.

Charles Gwathmey and Robert Siegel, May 2009



Robert Gwathmey (American, 1903–1988), *Ring-Around-A-Rosey*, 1945, color serigraph, edition 200. Cameron Art Museum, Wilmington, North Carolina. Art © Estate of Robert Gwathmey/Licensed by VAGA, New York, NY



Above: Charles Gwathmey and Robert Siegel, c. 1980. Image courtesy of Gwathmey Siegel Kaufman & Associates Architects  
Below: Charles Gwathmey and Robert Siegel, 2009. Image courtesy Gwathmey Siegel Kaufman & Associates Architects

## Curator's Statement

*Gwathmey Siegel: Inspiration and Transformation*, is the first museum exhibition of the work of Gwathmey Siegel and Associates Architects. The exhibition concentrates on the close relationship between art and architecture in eight residential and institutional projects with emphasis on five transitional projects selected from the firm's more than forty-five years of practice.

Charles Gwathmey was the only child of the noted social realist painter Robert Gwathmey and Rosalie Hooks Gwathmey, a respected photographer and member of the politically progressive Photo League, who were devoted to bringing about social change through their artwork and teaching. In 1949–50, the Gwathmeyes traveled to Paris and eleven-year-old Charles assembled a scrapbook of the trip consisting of postcards and ephemera revealing the inspiration and guidance of his parents: the meaningful work of art (and architecture) as an essential expression of humanity and the importance of family, community, and friends. It was during this trip that Charles Gwathmey determined that he would become an architect.

Gwathmey went on to study architecture under Louis Kahn at the University of Pennsylvania and on Kahn's advice, to the Yale School of Art and Architecture Masters program where he would study under Paul Rudolph. After graduating from Yale, Gwathmey traveled first on a Winchester and then later on a Fulbright grant to France to study the work of Le Corbusier and worked in Paris with Shadrach Woods, a founding member of Team X. Returning to New York, Gwathmey worked for Edward Larrabee Barnes where he reconnected with Robert Siegel, who he knew from their student days at the High School for Music and Art. Siegel studied architecture at the Pratt Institute and received a Masters degree from the Harvard Graduate School of Design. In 1964, Gwathmey left Barnes' office to start his own practice with Richard Henderson. Siegel joined them in 1968.

The Gwathmey Residence and Studio (1965–67) in Amagansett, New York is composed with a spare and balanced abstraction clearly inspired by Robert Gwathmey's painting *Children Dancing* (1943) and Rosalie Gwathmey's photograph *Beer Hall, Charlotte* (1942). The de Menil Residence (1983) in East Hampton, New York, which Gwathmey stated was "a summary of an investigation that began seventeen years ago with my parents' house," develops a more complex abstraction with diverse references ranging from the shingle style mansions of New England, to Le Corbusier's Villa Stein, as well as the modern oceanliners

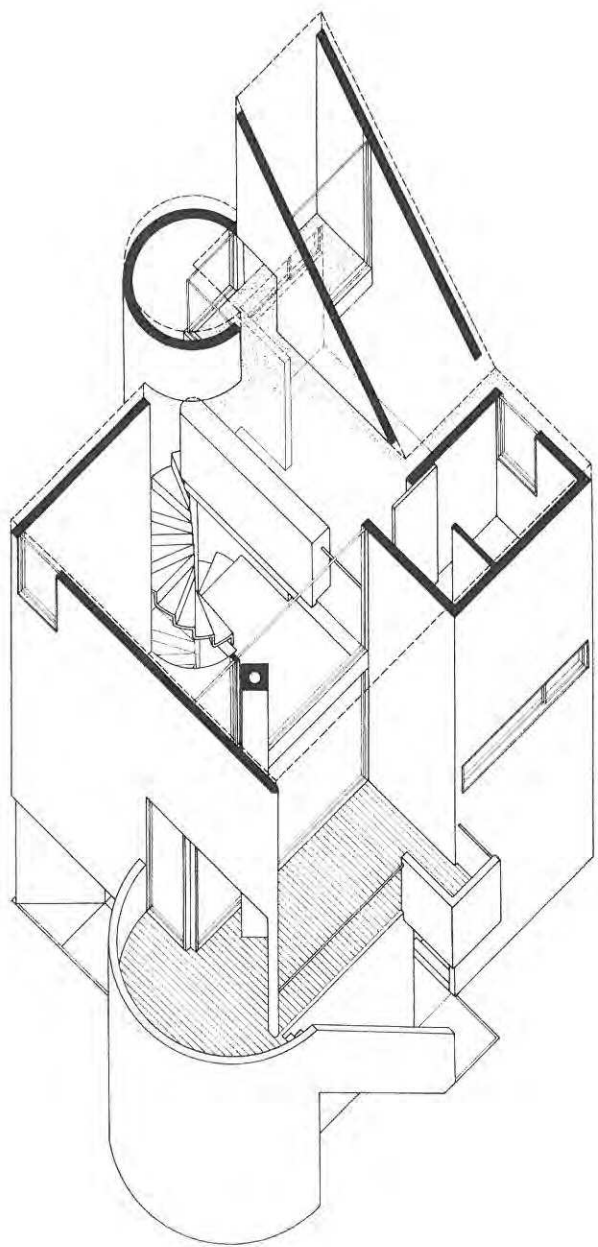
of the early twentieth century. Joseph Cornell's *Medici Slot Machine* (1942), which Francois de Menil collected, has a haunting resonance with the project and its transitioning character. The Zumikon Residence (1993) in Switzerland, both a mid-life and mid-career project, is grounded in a quiet and essential abstraction, more inspired by the work of Louis Kahn than Le Corbusier, and includes a contemporary art gallery in which several works by the British land artist Richard Long were exhibited. The Glenstone Residence and Museum (2006) in Potomac, Maryland is a celebration of references of modern architecture and an ambitious and fascinating integration of art, architecture, and landscape.

The four institutional projects exhibited all contend with existing buildings, mainly masterworks of modern architecture, and, with the exception of the Guggenheim, are all university projects in which Gwathmey Siegel relies on the idea of counterpoint, a jazz compositional strategy. Whig Hall (1975) at Princeton University, is startling as a respectfully handled modern intervention to a preexisting neoclassical building (home to one of Princeton's debating societies). The Guggenheim Museum Addition (1992) in New York City gracefully defers, after extensive design modeling and community debate, to Frank Lloyd Wright's masterwork of 1959 with what Gwathmey would describe as a shadow building. Werner Otto Hall (1991) at Harvard University ties Le Corbusier's Carpenter Center (1962) together with the Fogg Museum (1924) through resolved site circulation while maintaining a character of its own. Finally, the Yale Arts Complex (2008) comprising the renovation of Paul Rudolph's Art and Architecture Building (1963) and the addition of the Loria Center for the History of Art restores the integrity and spirit of the A&A building while engaging it through the intelligent extension, resulting in an addition that is comfortable with Rudolph's masterwork, the street and the Yale campus at large.

Within all of these projects, the modernism inspired by art that Charles Gwathmey and Robert Siegel practiced evolves through the intimate investigations of residential projects and extends into the more socially engaged institutional projects. The acclaim that Gwathmey Siegel and Associates Architects achieved with these, and many other noteworthy and enduring projects, is exceptional. Each project exhibited is a reconciliation of modernism's abstraction within historical representation, each a transformation of context, relationships, and vision. Collectively they become transformational by way of how one considers architecture and its relationship with art.

Douglas Sprunt, Curator





Charles Gwathmey, Gwathmey Residence, axonometric drawing, c. 1965, ink on Mylar

Excerpts from: "Ideal Villas and Their Mathematics: Form, Style, and Lifestyle in the Architecture of Gwathmey Siegel & Associates"

by Stephen Fox

Originally written for the exhibition catalog *Gwathmey Siegel: Inspiration and Transformation*, published by the Cameron Art Museum.

The buildings that Gwathmey Siegel & Associates have produced since 1964, when Charles Gwathmey began his practice in New York, are frequently classified as "formalist," a vague and not especially flattering term in architecture.<sup>1</sup> Architects hate to have their work assigned to a stylistic category, in part because they hate the very word "style" (like "formalist," "style" connotes superficiality), arguing that designing a building entails many considerations in addition to what it will look like. Architects also resent the smug assumption, implicit in such systems of classification, that their work can be typecast so easily. This does nothing to stop critics from using such systems, which conveniently describe what remains consistent in an architect's body of work and what links one architect's buildings to (or distinguishes them from) another's. As a stand-alone descriptive term, "formalist" is insufficient. All architects' buildings display formal attributes, irrespective of originality or quality.

In the histories of twentieth-century modern literature and art, "formalism" is defined as a theory and practice that searches for what is truest and most emotionally compelling in a work of art by focusing on the work itself, rather than the author's experiences, intentions, or cultural milieu.<sup>2</sup> Formalism was not influential in architecture, which is why the word sounds both vague (it doesn't visually summon up a style category) and unflattering, because of the persuasiveness of the most resonant discourse in modern architecture of the 1920s and '30s, functionalism, with its rhetoric of scientific economy and social responsibility. In comparison to functionalism, "formalist" implies an "art for art's sake" attitude dismissive of social urgency and material sustainability.

The primary reason that the formalist label has been persistently applied to the work of Charles Gwathmey and Robert Siegel is that their buildings display their love of manipulating shapes and space. After his graduation from Yale University's School of Architecture in 1962, Gwathmey spent a year on a Fulbright grant in Europe, visiting, observing, and measuring buildings designed by Le Corbusier. Fascinated by the Modulor, the proportioning system Le Corbusier devised, Gwathmey also encountered the

electrifying power of line, plane, volume, profile, contour, curve, and diagonal in Le Corbusier's buildings, as well as the "mathematics" (the rigorous description) of frontality, deflection, rotation, and "phenomenal transparency" that the Anglo-American teacher and theorist Colin Rowe deduced from his study of Le Corbusier's houses of the 1920s.<sup>3</sup> The architect most prominently associated with the architecture school at Yale when Gwathmey studied there, Paul Rudolph, exhibited in his buildings of the 1960s the profound impact that Le Corbusier's post-World War II work had on architects of Rudolph's generation. Yet as a beginning architect, Gwathmey detached himself from the examples that captivated Rudolph to go back to the studio houses and suburban villas that Le Corbusier had designed in the 1920s.<sup>4</sup>

Gwathmey extracted from his study of Le Corbusier a method for generating designs that used the planes, curves, strips, ramps, decks, and flat roofs, even the metal pipe railings and glass block, associated with those 1920s houses, to produce a distinctive series of houses, many of them built as weekend houses in East Hampton and Amagansett on the east end of Long Island, in the 1970s. However, as the critic Kenneth Frampton observed, Gwathmey Siegel's houses did not spatially feel like the houses of Le Corbusier.<sup>5</sup> In Le Corbusier's houses, angled wall planes, slot windows, curved partitions, diagonal ramps, and interiors organized by layering space vertically in section were generated by a functionalist reinterpretation of domesticity and by dialectical encounters with buildings' fixed structural components. These percussive relationships give Le Corbusier's buildings intense energy, often achieved at the expense of domestic convention, sometimes even of domestic comfort.<sup>6</sup> Gwathmey's houses of the 1970s aimed to work for, rather than against, their occupants in terms of being respectful of and responsive to spatial provisions for everyday living. Instead of pursuing dialectical tension, Gwathmey Siegel sought to resolve design problems with unifying smoothness.<sup>7</sup> The geometric exercises Gwathmey Siegel explored in the 1970s to smooth out potential disruptions and generate unifying flows display affinities with works produced by New York artists who were identified in the 1960s as minimalist (although formalism is a more accurate description of their methods). The *Protractor* series of paintings that Frank Stella began in 1967 display a fascination with the geometric implications of circling the square, a fascination visible in Gwathmey Siegel's buildings of the 1970s.<sup>8</sup> Many of Donald Judd's three-dimensional works involve the "mathematics" of proportion, perception, displacement, variable depth, and repetition, which can also be seen in Gwathmey Siegel's buildings.<sup>9</sup> Implied transitions from

square to rectangle to cube; the dialectics of solid and hollow, reflection and depth, inside and outside, positive and negative; and what the art historian Rudi Fuchs, in reference to Judd's milled aluminum boxes, described as "a hundred ways of sectioning, rhythmically and musically, the inner space of sculptures" resonate with Gwathmey Siegel's "formalist" architecture.<sup>10</sup> Gwathmey was attracted to the paintings of Ellsworth Kelly, who energized his fields of color by introducing joints in the painted field or cropping the perimeter of a canvas to impart a sense of movement to the static picture plane.<sup>11</sup> Entranced with square planes, diagonal thrusts, semicircular protrusions and intrusions, and precisely proportioned openings penetrating precisely proportioned walls, Gwathmey Siegel formulated a recognizable style that by the mid-1970s was being eagerly reproduced by other architects.

The masters of the postwar New York school of modern architecture—Philip Johnson, Gordon Bunshaft, Edward Larrabee Barnes (for whom Gwathmey and Siegel worked in the 1960s), and I. M. Pei—displayed in their buildings of the late 1960s and 1970s an awareness of New York formalist art. What these architects tended to produce in response were refined, understated modern buildings that treated big-scaled geometry with precision and good taste, rather than as a medium to investigate spatial presence, displacement, and perceptual response as the artists did.<sup>12</sup> New York formalist artists of the late 1960s challenged their audiences to identify the "art" in their works and to stake out subject positions (to be for or against, a believer or a skeptic) based on their visceral responses to the art. The architects influenced by this art produced buildings that updated and reaffirmed, rather than challenged, identity positions based on urbane good form and the sophisticated subject positions (which in the 1970s would begin to be called "lifestyles") corresponding to these identity positions. In Gwathmey Siegel's architecture, form involves not only shape but also the implicit social forms—the lifestyles—embedded in their buildings.<sup>13</sup> This is what makes the ascription of "formalist" to Gwathmey Siegel's architecture provocative. New York artists pursued formalism as a critical practice. The formalist works of New York architects tended to be ambivalent as the architects sought to negotiate between practical accommodation and arresting profile.

Four houses, linked by art (the clients were artists in the first instance and collectors in the other three), provide an opportunity to examine the problematic of form in Gwathmey Siegel's work. These are houses that held a special meaning for Charles Gwathmey because in each case the client encouraged him to methodically explore

what Colin Rowe had called "the mathematics of the ideal villa," the deliberate and exacting generation of architectural form.<sup>14</sup>

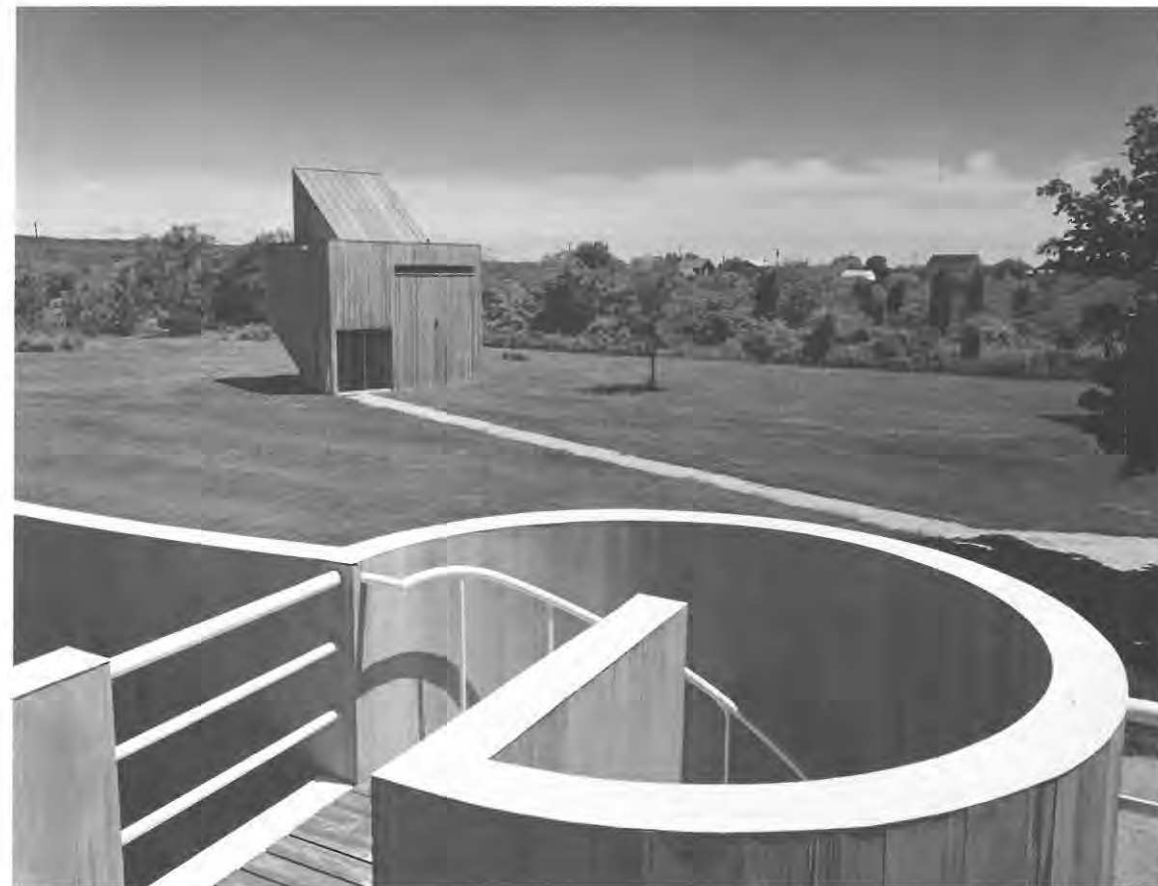
One senses in Le Corbusier's buildings that he instinctively understood that contradictions are a source of energy. Formalism as a critical complaint in architectural discourse is directed at architectural shape making that fails to yield what Le Corbusier called "*objets à réaction poétique*," which arouse, challenge, and charge subjective consciousness instead of simply filling up empty space. Gwathmey Siegel's love of smoothness and flow, of proportional compliance and consistency of finish, is at odds with their fascination with curvature and horizon, profile and gesture.

The rule of form requires an economy of form, which the New York formalist artists practiced by using art to hone perceptual acuity and, if possible, conceptual precision and spiritual discernment in their art work's subjects. Forms are shapes that encode ideas. In Gwathmey Siegel's houses the architectural forms do not sponsor new forms of living, as was the case with the buildings of Le Corbusier, which may have suffered from practical deficiencies yet still excite because they have such emotionally compelling power. In not thinking through the problematics of form (its purposes, possibilities, and limitations), Gwathmey Siegel inhibited the capacities of their buildings to deliver liberating and transformative emotional experiences to their subjects.

1  
Gwathmey House and Studio, Amagansett, Long Island, 1964–65 and 1966

The house Gwathmey designed for his mother, the textile designer and photographer Rosalie Hook Gwathmey, and the adjoining studio for his father, the painter Robert Gwathmey, have entered the pantheon of twentieth-century American architecture. They are classics.

The Gwathmey House and Studio are significant architecturally because they materialize a set of preoccupations and practices that carried Gwathmey Siegel to professional acclaim in the 1970s. They are significant because they exemplify Charles Gwathmey's precocious ability to synthesize an approach to modern architecture by reinterpreting the work of Le Corbusier of forty years earlier and making a persuasive case for its continuing relevance at a time when modern architecture was coming under attack. The oiled and bleached, tongue-and-groove, vertical cedar siding used outside and inside as a finish material for reasons of economy (Gwathmey had hoped to build the buildings of



1 View of Gwathmey Studio from Residence roof, Gwathmey Residence & Studio Gwathmey Henderson Architects / Gwathmey Siegel Architects, Long Island, c.1967. Photo © Retoria; Y. Futagawa and Associated Photographers

exposed reinforced concrete) became the material especially identified with Gwathmey Siegel's iconic houses of the 1970s.

Gwathmey's designs produced sensations of volumetric expansiveness within the buildings' strict spatial limits. The thrusting profiles of both buildings expand their apparent size, as do the placement and differing sizes of window openings. As artists, Rosalie and Robert Gwathmey attracted attention with architecture that defied community design conventions. Their house and studio knowingly used siting, scale, and profile to maximize perceptual impact.

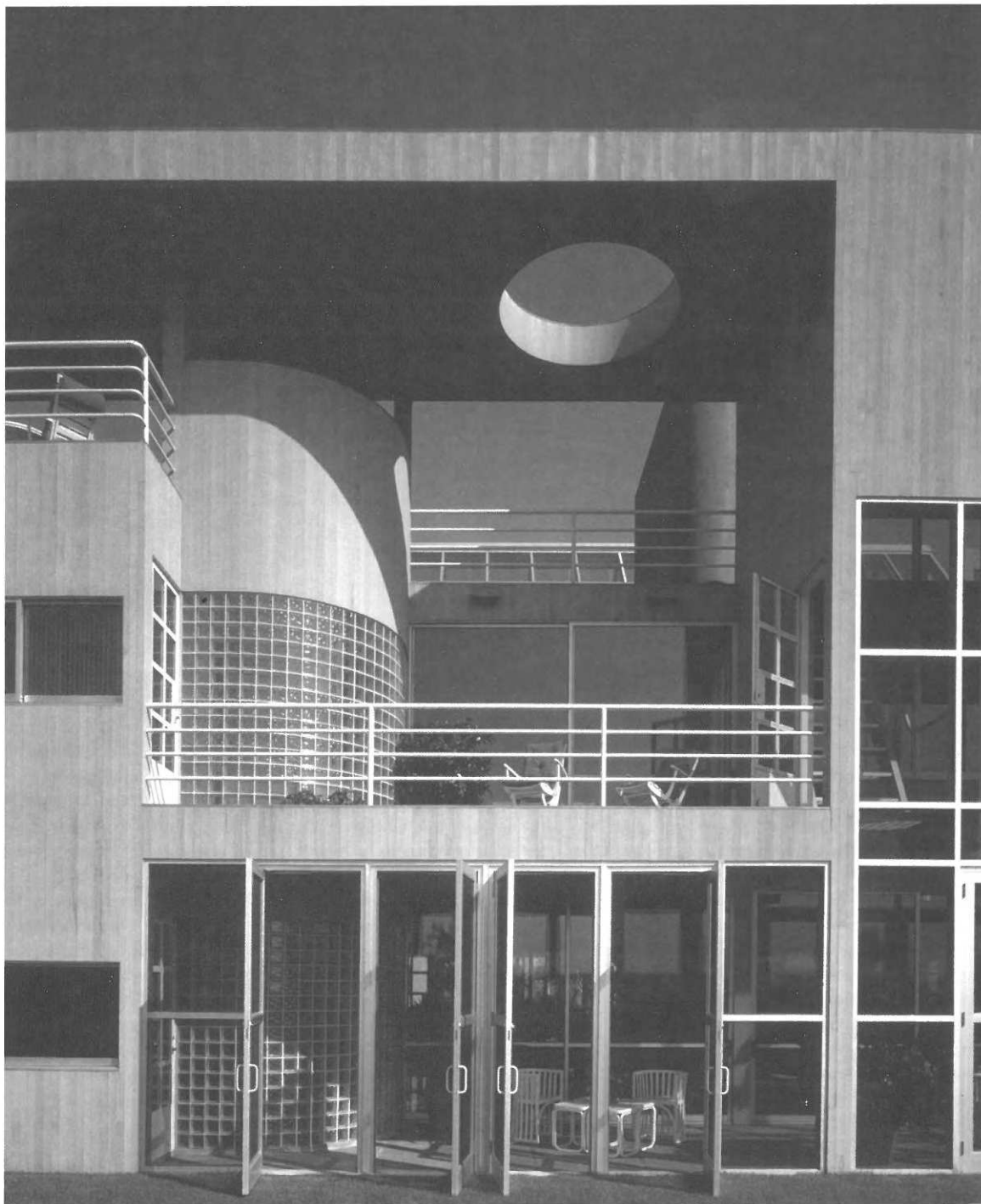
The mathematics of the Gwathmey House and Studio emerge from even the most cursory visual examination of the two. The design of both buildings is based on the figure of the square.<sup>15</sup> The Gwathmey House and Studio are artists' dwellings. They turn daily life into a lively, imaginative

performance that constructs a social identity so captivating and engaging that it led others to seek through formal appropriation a measure of their magic in order to become subject to their charm.

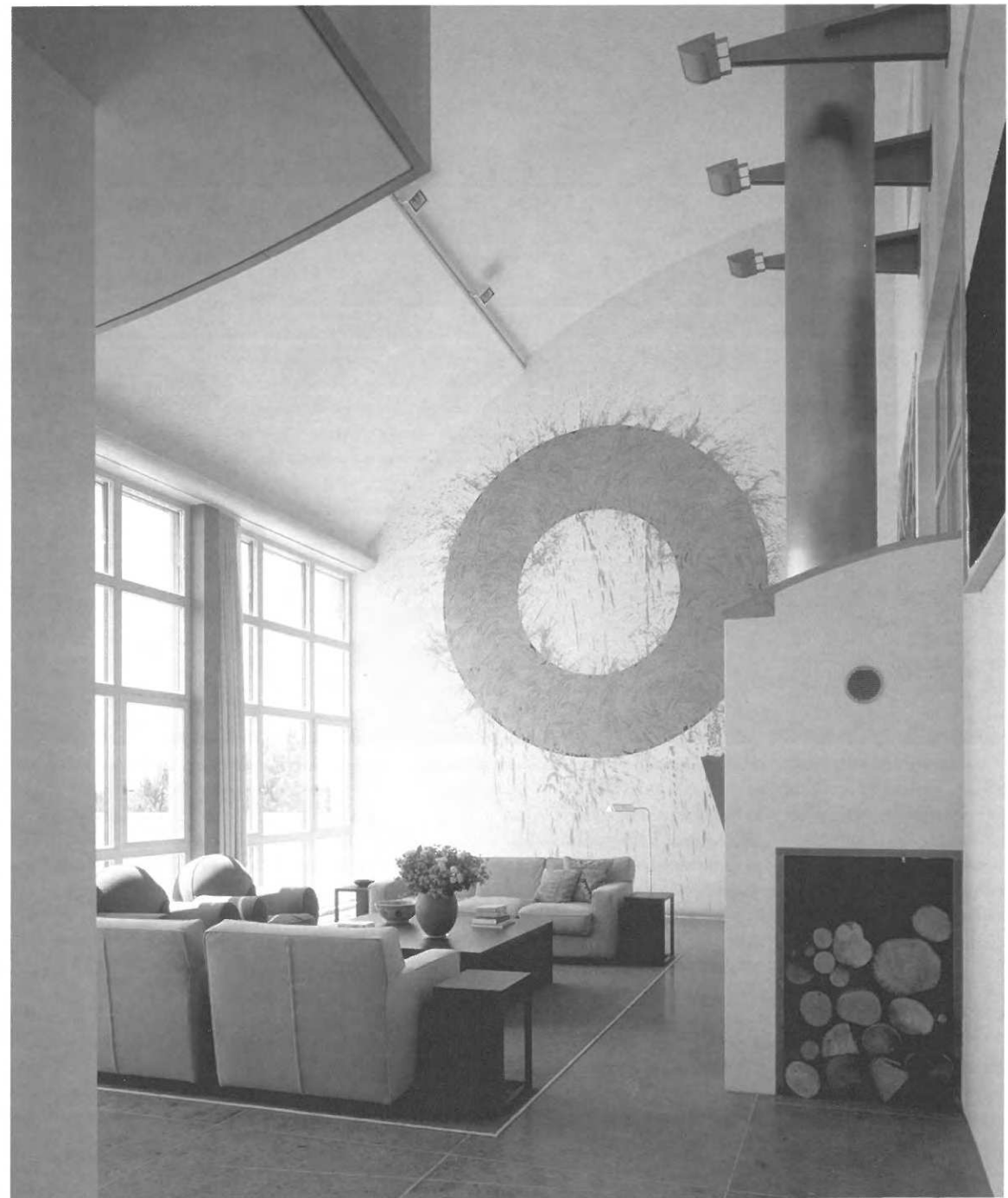
2  
De Menil House, East Hampton, Long Island, 1978–82

One-and-three-quarter miles west of the Gwathmey House and Studio, Gwathmey Siegel designed their most acclaimed East Hampton house for Francois de Menil.

On several occasions during the construction of the house, Charles Gwathmey was quoted as calling it a "summary" design.<sup>16</sup> The exteriors of the house pay homage to Le Corbusier's Villa Stein-Monzie of 1927: a planar elevation facing the motor court and a gridded matrix of deep-set,



2 De Menil House, Gwathmey Siegel & Associates Architects, Long Island, 1978–82. Photograph by Norman McGrath



3 Zumikon Residence, Gwathmey Siegel & Associates Architects, Zurich, Switzerland, 1994, with Richard Long's *Mud Circle* (1991).  
Photograph © Richard Bryant/arcaid.co.uk



big scaled openings facing the dunes. Critics also likened the ocean front of the house to Le Corbusier's buildings in Chandigarh, Punjab, India, which use monumental screens to establish scale gradations and the perception of spatial depth.<sup>17</sup> Internally, the house consists of stacked floor plates, which Gwathmey Siegel hollowed out with vertical wells to provide a spatial counterpoint to the smooth horizontal flow of circulation. The system of stratification that results is visible on the narrow ends of the house, especially the west end facing the swimming pool. Gwathmey Siegel used spatial layering to structure visitors' experience of the entire site, choreographing movement by car through a series of architectural frames reinforced by the landscape architecture. The vertical layering of space inside the house is subliminally experienced as a rhythmically more intense version of the thresholds in the landscape that arriving visitors have already crossed. This sequence culminates in the ocean-facing rear screen, thick enough to qualify as a spatial layer in its own right. Around the perimeter of the house and internally as well, the practice of perspectival framing is reiterated to bracket vistas of the landscape and prospects through the house, systematically integrating house and site through the repetition of this optical operation.

Here Gwathmey Siegel investigated the transformation of the plane into an armature framing a matrix of spaces for entertainment and display. The scope of the commission enabled them to expand the dialectic between plane and frame to the landscape and to repeat this operation inside the house. Space is displaced, molded, and caressed by forms. Suspended on horizontal runways between vertical hollows, the house's occupants live in the interstices produced by the extrusion of the frame from the plane. What is missing is the dialectical encounter between contingent shapes and fixed limits. Smoothness prevails; contradiction is denied. The rule of form encompasses domestic life with unrelenting totality.

### 3

Villa Zumikon, Zumikon, Canton Zürich, Switzerland, 1990–93

The identity advanced by the Villa Zumikon, and consequently the subject positions of its occupants, differs from those implicit in the De Menil House, although Villa Zumikon is almost as big. It was built for Cristina and Thomas W. Bechtler of Zürich, contemporary art collectors and patrons.

Gwathmey Siegel's description of the house emphasized the impact that public planning codes regulating maximum size, site coverage, height, and protection of views had

on its design.<sup>18</sup> Also apparent in the house's appearance and construction materials is what Swiss clients consider to be of value. Villa Zumikon is built of exposed, cast-in-place reinforced concrete, meticulously detailed and finished. The steel-framed segmentally curved roof vaults are sheathed with lead coated, standing seam copper. Interior partitions are built of load-bearing clay tile block. The house is dense and solid. The Z-shaped plan encloses a terraced courtyard on the street-front of the house, shielded from public view by the upslope of the ground and by retaining walls. The interior spatial organization is intricate. An art gallery, illuminated by glass blocks embedded in the ceiling, occupies the split-level basement adjoining the street-facing, three-car garage. Gwathmey Siegel use stepped sections to pack two levels of children's bedrooms behind the expansive living room. Taking advantage of the rising ground, they constructed spatial differentiation in the house's reception rooms with interior terraces that stage deep vistas through the house. Villa Zumikon has a grounded character and tectonic rigor that distinguish it from Gwathmey Siegel's materially and spatially more effervescent American houses of the 1980s and '90s. In this house stratification is a site-specific spatial strategy (rather than an inadvertent reflection of the social consequences of the upward redistribution of wealth). Shapes are generated in response to limiting conditions (keeping a low profile on the hillside) and to programmatic intersections (the circular bookroom terrace with the master bedroom stacked on top of it, where the house pivots in plan).

The material sobriety, constructional density, and concentrated spatiality of Villa Zumikon counter any temptation to treat the house as an opportunity to exhibit lifestyle instead of art.

### 4

Glenstone, Potomac, Maryland, 2003–2006/07

Glenstone is a one hundred-twenty-five-acre estate in southern Montgomery County, Maryland, outside Washington, D.C. It contains a country house, guesthouse, art museum, recreation pavilion, and gatehouse designed by Gwathmey Siegel & Associates. Peter Walker & Partners of Berkeley, California, were landscape architects.<sup>19</sup> The museum contains a collection owned by the Glenstone Foundation, which was organized by Mitchell P. Rales, co-founder of the Danaher Corporation of Washington, D.C.<sup>20</sup>

Peter Walker & Partners re-engineered the site and its topography to construct powerfully moving settings for the buildings and four site specific works, two of which, Richard Serra's *Contour 290* (2004) and Ellsworth Kelly's *EK949*



4 Glenstone, Gwathmey Siegel & Associates Architects, Potomac, Maryland, 2006, with Richard Serra's *Contour 290* (2004). Photograph © Scott Frances

(2005), engage the architecture. The construction of a new spatial identity based on modern art and design, and of new subject positions keyed to patronage and connoisseurship, stand out as implicit programmatic requirements at Glenstone. Gwathmey Siegel responded with a series of pavilions in which they explore the generation of space and form.

Each building at Glenstone advances a different formal identity. The two-story guesthouse is positioned at right angles to the main house and faces a depressed circular motor court. The guest house consists of several externally expressed layers of circulation and storage space, configured as thick slabs that back up to side-by-side vertically extruded shapes: a cylinder and a cube.

The main house is one-story tall and, like the guesthouse, sits atop a full basement embedded in the terraced landscape. Here Gwathmey Siegel pursued a served-servant dialectic in plan and section.<sup>21</sup> From the motor court, visitors

look up at the elevated terrace on which the house sits toward a low, white, stucco-faced wall plane and, above and behind it, the horizontal glass band and trailing edge of the curved zinc-clad roof canopy, shaped in profile like an upside down airfoil. At the northeast corner of the house, a three-and-a-half-story tower, triangular in plan, splays into a second, square-planned, three-story tower containing one bedroom per floor. The tower is spun forty-five degrees out of alignment with the house and steps outward in section as it rises in a reverse taper. At the ground floor and basement levels, space is continuous within the house. But in section the front "servant" spaces, the rear facing "served" space of the glass pavilion, the stair well, and the bedroom tower are each accorded distinctive shapes.

The museum, faced with light colored limestone, is a rectangle in plan and contains galleries and an L-plan of office wing, which projects off its northwest corner toward the pond. From the house, the museum appears to be a





5 Rudolph Hall and Loria Center, from southeast, Yale University, New Haven, Gwathmey Siegel & Associates Architects, 2005–08. Photograph © Richard Barnes

complex assemblage of low, flat-roofed shapes from which the office wing, with its sinuous curved profiles and zinc plating, stands out as singular. Breaking the spatial rhythm established in the sequence of galleries, this gallery unexpectedly returns visitors to the space in which they began the museum tour, setting up correspondences with Richard Serra's *Unknown Torqued Ellipse*, which is installed in the museum's cobblestone-paved parking court.

The mathematics of the ideal villa are exuberantly performed at Glenstone, inducing a sensation of joyfulness, elation, and transcendence. But an emotional reaction that the architecture engenders just as strongly is anxiety about losing control. The building refuses to acknowledge the

power that was required to shape this setting and assemble the collection. By trying to formally smooth over the tension between beauty and power, Gwathmey Siegel forfeited the chance to extract architectural energy from the tug-of-war for control into which these phenomena are locked.

5

Jeffrey H. Loria Center for the History of Art, Yale University, New Haven, Connecticut, 2005–08

Robert Venturi, Denise Scott Brown, and Steven Izenour famously described Paul Rudolph's architecture as "abstract expressionist,"<sup>22</sup> Gwathmey Siegel's addition of the Jeffrey

H. Loria Center for the History of Art to Rudolph's Art and Architecture Building (which Gwathmey Siegel simultaneously rehabilitated) underscores their generation's identification with the New York formalist artists who followed the Abstract Expressionist artists of Rudolph's generation. Here Gwathmey Siegel played out their encounter with Rudolph's ardent fusion of Le Corbusier and Frank Lloyd Wright in a cool, site-specific formal dialectic. The Rudolph building is earnest, the Gwathmey Siegel addition brittle; the Rudolph building seethes with conviction, the addition is artful and nuanced; the Rudolph building is monolithic, the Gwathmey Siegel addition a cladded frame. The Loria Center demonstrates Gwathmey Siegel's capacity to engage difference dialectically rather than attempt to smooth it over. They generate architecture by layering and notching the Loria Center's required office, lecture, seminar, circulation, and terrace spaces so that the addition deflects and defers to the Rudolph building urbanistically while, internally, its programmatic intricacy makes possible the recovery of the Rudolph building's great open interior terraces. What is encouraging about the Loria Center is that Gwathmey Siegel moved, uncertainly perhaps, to explore the potential that contradiction offers as a source for generating formal dialectics.

As Louis Kahn's Yale University Art Gallery, across York Street from the Rudolph and Loria buildings, and Kahn's Mellon Center for British Art, just down Chapel Street from the Rudolph building, demonstrate, architecture can be quiet as well as effusive. Gwathmey Siegel's fascination with form giving becomes problematic when the shapes they generate fail to arouse, excite, and challenge. The New York artists with whose work Gwathmey Siegel identify used geometric forms to test perception and challenge complacency. Gwathmey Siegel's architecture is most compelling when it shapes, clarifies, and condenses experience to induce in its subjects a heightened awareness of the phenomena that affect their lives.

#### Notes

1. In 1970 Robert Siegel became a partner in what had been, since 1966, Gwathmey & Henderson. Gwathmey Siegel & Associates was established in 1971. Gwathmey Siegel's work was the subject of a series of critical essays in *ANY* 11 (1995).
2. Rosalind Krauss, "Death of a Hermeneutic Phantom: Materialization of the Sign in the Work of Peter Eisenman" in *Peter Eisenman: House of Cards*, New York: Oxford University Press, 1987, pp. 182–184.
3. Stanley Abercrombie, "The Art of the Evident," in *Gwathmey Siegel*, New York: Whitney Library of Design, 1981, p. 10.
4. Gwathmey was one of several American architects who achieved recognition at the end of the 1960s by recovering the early work of Le Corbusier. See *Five Architects: Eisenman, Graves, Gwathmey, Hejduk, Meier*, New York: Oxford University Press, 1975 (second edition).
5. Kenneth Frampton, "Frontality vs. Rotation," in *Five Architects*, p. 12.

6. As, for instance, in Le Corbusier's *Curutchet House* in La Plata, Argentina.
7. "Not only was Gwathmey Siegel's practice based on conceptual and formal continuity with the modern movement, they also wanted to fold themselves smoothly into the economic/cultural machinery of American building practice. As a result, they necessarily suppressed the theoretical. The moment of doubt—interrupting and interrogating the conditions of their own discipline—was smoothed over and potential crisis held comfortably at bay." Stan Allen, "Blank Boxes and the Art of Theory," *ANY* 11: 34.
8. William S. Rubin, *Frank Stella*, New York: Museum of Modern Art, 1970, 127–149.
9. William C. Agee's observations on Donald Judd's approach to conceiving and making works of art resonate with Gwathmey Siegel's design methodology. "The nature of Judd's work has been determined by an empirical approach raised to the level of a working method which examines and tests the specific and unique qualities of order, shape, materials and color as well as the countless possibilities and variations of a given structural format." Agee, *Don Judd*, New York: Whitney Museum of American Art, 1968, p. 9.
10. Rudi Fuchs, "The Color Vision" in *Donald Judd: Large-Scale Works*, New York: Pace Wildenstein, 2004, p. 5.
11. Claire Bell, "A Play with Vision," in *Ellsworth Kelly: A Retrospective*, edited by Diane Waldman, New York: Guggenheim Museum, 1996, pp. 68–69.
12. In describing his mother's house in the book *Gwathmey Siegel Houses* (2000), Gwathmey used the rhetoric of American Formalism: "Building it clarified for me that a building doesn't have to be big to have presence... [but] can occupy a site with sculptural monumentality." (p. 12).
13. Klaus Herder, *The Decorated Diagram: Harvard Architecture and the Failure of the Bauhaus Legacy*, Cambridge: The MIT Press, 1983.
14. Mary MacLeod, "Architecture and Politics in the Reagan Era: From Post-modernism to Deconstructivism," *Assemblage* 8 (February 1989): 22–59.
15. Conversation with Charles Gwathmey, 25 January 2008.
16. Doug Graf analyzes the geometric composition of the Gwathmey House in "Root Square 2," *ANY* 11: 26–33.
17. Stanley Abercrombie, "Gwathmey Siegel: Winner of the AIA 1982 Firm Award," *American Institute of Architects Journal* 71 (February 1982): 79; and Andrea Oppenheimer Dean, "An Abstract Language Made Comprehensible and Comfortable," *Architecture* 73 (May 1984): p. 312.
18. On Le Corbusier's Villa Stein-Monzie, see Tim Benton, *The Villas of Le Corbusier and Pierre Jeanneret, 1920–1930*, Basel: Birkhäuser, 2007, 160–181.
19. Charles Gwathmey, "Introduction," in *Zumikon Residence: Gwathmey Siegel*, New York: Monacelli Press, 1996, p. 7.
20. Suzanne Stephens, "Gwathmey Siegel & Associates Explores and Reinterprets a Modernist Design Vocabulary for Glenstone, a Private Museum and Residence in Maryland," *Architectural Record* 196 (June 2008): pp. 85–95.
21. On Glenstone, see <http://glenstone.org/main#/about-us>.
22. "A Theory for the Future," *Architectural Forum* 112 (January 1960): 140, and James Marston Fitch, "A Building of Rugged Fundamentals," *Architectural Forum* 113 (July 1960): 83.
23. Robert Venturi, Denise Scott Brown, and Steven Izenour, *Learning from Las Vegas*, Cambridge: The MIT Press, 1972, p. 69.

Stephen Fox is a Fellow of the Anchorage Foundation of Texas. The author gratefully thanks Charles Gwathmey and Robert Siegel, Deborah Velders, former director of the Cameron Art Museum, Douglas Sprunt, adjunct curator of architecture, Cameron Art Museum, Emily Wei, curator of Glenstone, Richie Caramagna of John Caramagna Builder, Bruce Cameron and Scott Sullivan, and Nina Rappaport, publications director, Yale School of Architecture.

## Exhibition Checklist

### Introduction

Gwathmey Siegel & Associates Architects, early photograph of Charles Gwathmey and Robert Siegel, n.d., digital reproduction on paper mounted on foam core.  
Image courtesy of Gwathmey Siegel Kaufman & Associates Architects, Cameron Art Museum

Gwathmey Siegel & Associates Architects, recent photograph of Charles Gwathmey and Robert Siegel, 2009, digital reproduction on paper mounted on foam core.  
Image courtesy of Gwathmey Siegel Kaufman & Associates Architects, Cameron Art Museum

Gwathmey Siegel & Associates Architects  
Birdhouse, painted wood, 1986.  
On loan from Bette-Ann Gwathmey

Charles Gwathmey, individual pages from European Tour Scrapbook, 1949–50.  
On loan from Bette-Ann Gwathmey

Charles Gwathmey, Fulbright notebook and associated drawings, 1962–63.  
On loan from Bette-Ann Gwathmey

Rosalie Gwathmey (American, 1908–2001), reproduction of *Untitled*, *Wrightsville Beach*, c. 1950s, gelatin silver print. Reproduced with permission from the Miriam and Ira D. Wallach Division of Art, Prints and Photographs, Photography Collection, The New York Public Library, Astor, Lenox and Tilden Foundations, © Estate of Rosalie Gwathmey / Licensed by VAGA, New York, NY

Rosalie Gwathmey (American, 1908–2001), reproduction of *Beer Garden*, *Charlotte, NC*, c. 1947, Gelatin silver print. Reproduced with permission from the Miriam and Ira D. Wallach Division of Art, Prints and Photographs, Photography Collection, The New York Public Library, Astor, Lenox and Tilden Foundations, © Estate of Rosalie Gwathmey / Licensed by VAGA, New York, NY

Rosalie Gwathmey (American, 1908–2001), reproduction of *Paris Metro Entry*, c. 1950, gelatin silver print. Reproduced with permission from the Miriam and Ira D. Wallach Division of Art, Prints and Photographs, Photography Collection, The New York Public Library, Astor, Lenox and Tilden Foundations, © Estate of Rosalie Gwathmey / Licensed by VAGA, New York, NY

Robert Gwathmey (American, 1903–1988), *Ring-Around-A-Rosey*, 1945, color serigraph, edition 200. Cameron Art Museum, Wilmington, North Carolina.

Dan Weiner (American, 1919–1959), reproduction on *Untitled* (Portrait of Robert and Rosalie Gwathmey), 1957, gelatin silver print.

Reproduced with permission from Bette-Ann Gwathmey, © Estate of Dan Weiner

### Gwathmey Residence & Studio Gwathmey Henderson Architects / Gwathmey Siegel Architects

View of Gwathmey Residence from dunes, c. 1965–66, digital reproduction on aluminum. Photo © David Hirsch

Gwathmey Residence & Studio, all digital reproduction on paper. Left to right:

View of Gwathmey Residence & Studio from drive, c. 1967  
Photo © Norman McGrath  
Gwathmey Residence, west façade, c. 1967.  
Photo © David Hirsch  
View of Gwathmey Studio from Residence roof, c. 1967  
Photo © Retoria; Y. Futagawa and Associated Photographers  
View of Gwathmey Studio and Residence from north, c. 1967  
Photo © Norman McGrath  
View of Gwathmey Residence at night, c. 1965–66  
Photo © David Hirsch

Gwathmey Residence & Studio All photos below © Scott Frances/Esto:

Gwathmey Residence  
South façade, 2001  
West façade, 2002  
Entry detail, 2002  
View from northwest, 2002  
View of south façade at dusk, 2002  
Living space, 2002  
Dining area from living space, 2002  
Stairwell, 2002  
Gwathmey Studio, bedroom, 2002  
View of entry from interior, 2002

Charles Gwathmey, Gwathmey Residence  
Amagansett, New York, Model, c. 1965–67, cardboard and wood. The Museum of Modern Art, New York. Gift of the architect, 1993

Charles Gwathmey, Gwathmey Studio, Amagansett, New York, Model, 1966, particle board. The Museum of Modern Art, New York. Gift of the architect, 2005

Gwathmey Henderson Architects, Gwathmey Residence & Studio. All images below on loan from Yale University Library Manuscripts & Archives:

Site Plan, digital reproduction on Mylar. c. 1967/1972  
Third floor axonometric drawing, ink on Mylar. c. 1967/1972  
Second floor axonometric drawing, ink on Mylar. c. 1967/1972  
Ground floor axonometric drawing,

ink on Mylar. c. 1967/1972  
Plans, original blueprint. c. 1965  
Elevations, c. 1965, original blueprint  
Studio, section, c. 1967, original blueprint  
Studio, elevations, c. 1967, original blueprint

Model, c. 2002, milled plastic. On loan from Bette-Ann Gwathmey

### Transition Section 1

*Five Architects: Eisenman, Graves, Gwathmey, Hejduk, Meier*, 1972, published by the Museum of Modern Art, New York. Cameron Art Museum Library

Robert A.M. Stern, *40 under 40: An Exhibition of Young Talent in Architecture*, 1966, published by the Architectural League of New York, New York. On loan from Yale University Library

### De Menil Residence Gwathmey Siegel & Associates Architects

View of De Menil Residence from dunes, c. 1983, digital reproduction on aluminum. Photo © Norman McGrath

Photographs by Norman McGrath, all digital reproductions on paper. Left to right:

Entry gate, c. 1983  
Guesthouse from entry gate, c. 1983  
West façade, c. 1983  
Detail of south façade, c. 1983  
Aerial view, c. 1983  
South façade from dunes, c. 1983  
Detail of south façade, c. 1983  
North façade at night, c. 1983  
View of De Menil Residence entrance, c. 1983  
Residence entry foyer, c. 1983  
Living area, c. 1983  
Library, c. 1983  
Greenhouse, c. 1983  
View through window of De Menil Residence into greenhouse, c. 1983  
Bedroom, c. 1983

Gwathmey Siegel & Associates, ground floor design parti sketch, 1979, ink on sketch paper. On loan from François de Menil

Gwathmey Siegel & Associates, second floor design parti sketch, 1979, ink on sketch paper. On loan from François de Menil

Gwathmey Siegel & Associates, site model, c. 1983, milled plastic. On loan from Gwathmey Siegel Kaufman & Associates Architects

Gwathmey Siegel & Associates, site model after remodel, c. 2000, milled plastic. On loan from Gwathmey Siegel Kaufman & Associates Architects

Gwathmey Siegel & Associates, site model after remodel, c. 2000, construction board and glue. On loan from Gwathmey Siegel Kaufman & Associates Architects

Charles Gwathmey, second floor axonometric drawing, 1980, pencil on vellum. On loan from Bette-Ann Gwathmey

De Menil Residence, Gwathmey Siegel & Associates Architects. All below on loan from Yale University Library Manuscripts & Archives:

Third floor axonometric drawing, c. 1981, pencil on vellum  
Second floor axonometric drawing, c. 1981, pencil on vellum  
Ground floor axonometric drawing, c. 1981, pencil on vellum  
Axonometric drawing, c. 1981, digital reproduction on Mylar  
Interior one-point perspective, c. 1983, digital reproduction on Mylar  
Site plan, c. 1979, ink on Mylar  
Aerial photograph, East Hampton, N.Y., c. 1979, b&w photographic print  
Section, c. 1979, ink on Mylar  
Section, c. 1979, ink on Mylar  
Section, c. 1979, ink on Mylar

### Transition Section 2

### Whig Hall Gwathmey Siegel & Associates Architects

Whig Hall, model, 1975, milled plastic. On loan from Gwathmey Siegel Kaufman & Associates Architects

Harvard University, Werner Otto Hall, overall view, showing completion-extension of Carpenter Center ramp through site, digital reproduction on paper, n.d. Photo © Paul Warchol

Harvard University, Werner Otto Hall, East façade from corner of Prescott Street and Broadway, digital reproduction on paper, n.d. Photo © Paul Warchol

Robert Siegel, sketchbook from European Tour, 2003. On loan from Robert Siegel  
Solomon R. Guggenheim Annex. *All below by Gwathmey Siegel & Associates Architects unless noted otherwise:*

Model, 1983, milled plastic. On loan from Gwathmey Siegel Kaufman & Associates Architects

Site model, 1983, milled plastic. On loan from Gwathmey Siegel Kaufman & Associates Architects

Tower study models, 1983, milled plastic, chipboard and museum board. On loan from Gwathmey Siegel Kaufman

& Associates Architects

North section-elevation, 1992, pencil on sepia paper. On loan from Yale University Library Manuscripts & Archives

West elevation, 1992, pencil on sepia paper. On loan from Yale University Library Manuscripts & Archives

Proposal "Scheme B", c. 1983, original presentation boards on foam core. On loan from Yale University Library Manuscripts & Archives

Proposal "Scheme C", c. 1983, original presentation boards on foam core. On loan from Yale University Library Manuscripts & Archives

Proposal "Scheme C" Axonometric, c. 1983, ink on Mylar. On loan from Yale University Library Manuscripts & Archives

Gwathmey Siegel & Associates Architects / Frank Lloyd Wright, Guggenheim Annex, massing justification, c. 1959 / c. 1983, ink on Mylar with photo transfer. On loan from Yale University Library Manuscripts & Archives

### Zumikon Residence Gwathmey Siegel & Associates Architects

Zumikon Residence, view of east façade from field, 1994, digital reproduction on aluminum. Photo © Richard Bryant/arcaid.co.uk

Zumikon Residence Photo Grid. All photos digital reproduction on paper, © Richard Bryant/arcaid.co.uk:

Artwork displayed in images:  
Richard Long (English, b. 1945), *Mud Circle*, 1991

River Avon Mud, Art © Richard Long / Courtesy of the artist and Sperone Westwater, New York

Left to right:

Detail of south façade, 1994  
East façade with exterior stair to roof, 1994  
Detail of east façade from service court, 1994  
Pool terrace from southwest at dusk, 1994  
Pool from upper terrace looking south to Zurichsee and Swiss Alps, 1994  
Lower art gallery from entry, 1994  
Lower art gallery looking toward main stair, 1994  
Main stair, 1994  
Dining room, 1994  
Music room and library, 1994  
Living space from library, 1994  
Living space, 1994  
Living space and study balcony, 1994  
Study balcony from master bedroom landing, 1994  
Master bedroom, 1994

Gwathmey Siegel & Associates Architects  
Model, 1990, wood. On loan from Gwathmey Siegel Kaufman & Associates Architects

Zumikon Residence, Gwathmey Siegel & Associates Architects. All below on loan from Yale University Library Manuscripts & Archives:

Topographic study, c. 1992, ink on Mylar  
East elevation, 1990, pencil on vellum  
Building section, c. 1991, pencil on vellum  
Roof axonometric drawing, c. 1991, ink on Mylar  
Second level axonometric drawing, c. 1991, ink on Mylar  
Lower level axonometric drawing, c. 1991, ink on Mylar  
Below grade level axonometric drawing, c. 1991, ink on Mylar  
Building sections A-A and B-B, 1991, ink on Mylar  
Section details, 1991, ink on Mylar

### Glenstone Gwathmey Siegel & Associates Architects

Glenstone, Gwathmey Siegel & Associates Architects, 24 projected digital images of Glenstone, 2006. All photographs © Scott Frances

Artwork displayed in images:

Ellsworth Kelly (American, b. 1923), *Untitled* (EK949), 2005, Stainless steel, Height 45". © Ellsworth Kelly

Fred Tomaselli (American, b. 1956), *Birds*, 1997, mixed media and resin on wood, 60 x 60". © Fred Tomaselli / Courtesy of James Cohan Gallery

David Hammons (American, b. 1943), *Untitled*, 1987, wood, wire, rubber balls and bottle caps, 93 x 48 x 17 1/2", © David Hammons

Cy Twombly (American, b. 1928), *Yet to Be Titled*, 1987/2005, bronze, 145 x 35 x 13 1/2", © Cy Twombly

Brice Marden (American, b. 1938), *Epitaph Painting 3*, 2001–03, oil on linen, 71 x 71 1/2", © Brice Marden/Artist Rights Society (ARS), New York

Richard Prince (American, b. 1949), *Untitled* (Cowboy) 1980–84, Ektacolor photograph 40 x 60 1/2", © Richard Prince

Keith Haring (American, 1958–1990), *Untitled* (Flying Saucer, Feb. 3), 1981, Sumi ink on parchment paper, 41 1/2 x 58"

*Untitled* (1 & 2 Dog Jumping Feb. 3), 1981, Sumi ink on parchment paper, 42 1/2 x 52 4/5", © Keith Haring Foundation



Model, 2005, milled plastic. On loan from Gwathmey Siegel Kaufman & Associates Architects

Model, 2005, milled plastic. On loan from Gwathmey Siegel Kaufman & Associates Architects

Site model, 2005, milled plastic. On loan from Gwathmey Siegel Kaufman & Associates Architects

Glenstone, Gwathmey Siegel & Associates Architects. All below are on loan from Yale University Library Manuscripts & Archives:

Design-development sketches, c. 2002, ink and pencil on trace paper  
Pavilion fireplace & exterior door & panels, 2005, pencil on graph paper  
Guesthouse axonometric sketch, c. 2002, pencil on vellum  
Main house, guesthouse, and garage, axonometric study, 2002, pencil on vellum  
Main house, guesthouse, and garage, axonometric study, c. 2002, pencil on vellum  
Main house, guesthouse, and garage, first floor plan, 2002, pencil on vellum  
Main house, guesthouse, and garage, second floor/roof plan, 2002, pencil on vellum  
Main house with gallery, elevations and sections, 2002, pencil on vellum  
Site plan, 2005, digital reproduction on Mylar  
Ground floor plan, 2005, digital reproduction on Mylar

*Student Work At Yale*  
*Charles Gwathmey*

All below on loan from Yale University Library Manuscripts & Archives:

Third Year Hotel Project, plans of all levels, 1960-61, negative photostat print  
Third Year Hotel Project, elevations, 1960-61, negative photostat print  
Third Year Hotel Project, perspective, 1960-61, negative photostat print  
Third Year Hotel Project, details, 1960-61, negative photostat print  
B.Arch Thesis, U.N. Library, section, 1961-62, photostat print  
B.Arch Thesis, U.N. Library, section, 1961-62, photostat print  
B.Arch Thesis, U.N. Library, section perspective, 1961-62, photostat print  
B.Arch Thesis, U.N. Library, site study, 1961-62, photostat print

*Yale Arts Complex*  
*Gwathmey Siegel Architects*

Yale Arts Complex, Rudolph Hall and Loria Center at dusk, 2008, digital print on backlit film in light box. Photo © Richard Barnes

Yale Arts Complex Photo Grid, all digital reproduction on paper, left to right:

Historic photographs of the Yale Art and Architecture all © Ezra Stoller/Esto, 1963:

From east with Yale Art Gallery at left  
Ground level entrance  
From southeast  
Roof looking northeast  
Penthouse  
Architecture studios

Contemporary images of Yale Arts Complex, 2008:

Rudolph Hall and Loria Center, from southeast, digital reproduction on paper, Photo © Richard Barnes  
Rudolph Hall, entry lobby looking toward Great Hall, Photo © Peter Aaron/Esto  
Loria Center, from northeast, Photo © Peter Aaron/Esto  
Yale Arts Complex, Rudolph Hall, restored penthouse, Photo © Peter Aaron/Esto  
Yale Arts Complex, Loria Center, Lecture Hall 1, Photo © Peter Aaron/Esto  
Loria Center elevator lobby looking toward Rudolph Hall, Photo © Peter Aaron/Esto  
Great Hall roof over Loria Center and Rudolph Hall, Photo © Peter Aaron/Esto  
Loria Center, Faculty office, Photo © Peter Aaron/Esto  
Rudolph Hall, entry stair from York Street, Photo © Peter Aaron/Esto  
View of Rudolph Hall looking toward Loria Center, Photo © Peter Aaron/Esto  
Rudolph Hall, Hastings Hall, Photo © Peter Aaron/Esto  
Rudolph Hall, detail of fifth-floor bridge, Photo © Richard Barnes  
Rudolph Hall, seventh floor terrace, skylight and studio, Photo © Peter Aaron/Esto  
View of Loria Center Great Hall from Rudolph Hall Haas Library, Photo © Peter Aaron/Esto  
Rudolph Hall, Dean's office, Photo © Peter Aaron/Esto  
Rudolph Hall, fourth floor jury space, Photo © Peter Aaron/Esto  
Rudolph Hall, Exhibition gallery, Photo © Peter Aaron/Esto  
View of Rudolph Hall, Exhibition gallery looking toward Haas Library below, Photo © Peter Aaron/Esto  
Rudolph Hall, Haas Library periodicals Photo © Richard Barnes  
Loria Center, entry lobby, Photo © Peter Aaron/Esto  
Loria Center, detail of east façade,

Photo © Richard Barnes

Study Model, 2005, museum board. On loan from Gwathmey Siegel Kaufman & Associates Architects

Design Development Model, 2007, milled plastic. On loan from Gwathmey Siegel Kaufman & Associates Architects

Final version of model, 2008, milled plastic. On loan from Gwathmey Siegel Kaufman & Associates Architects

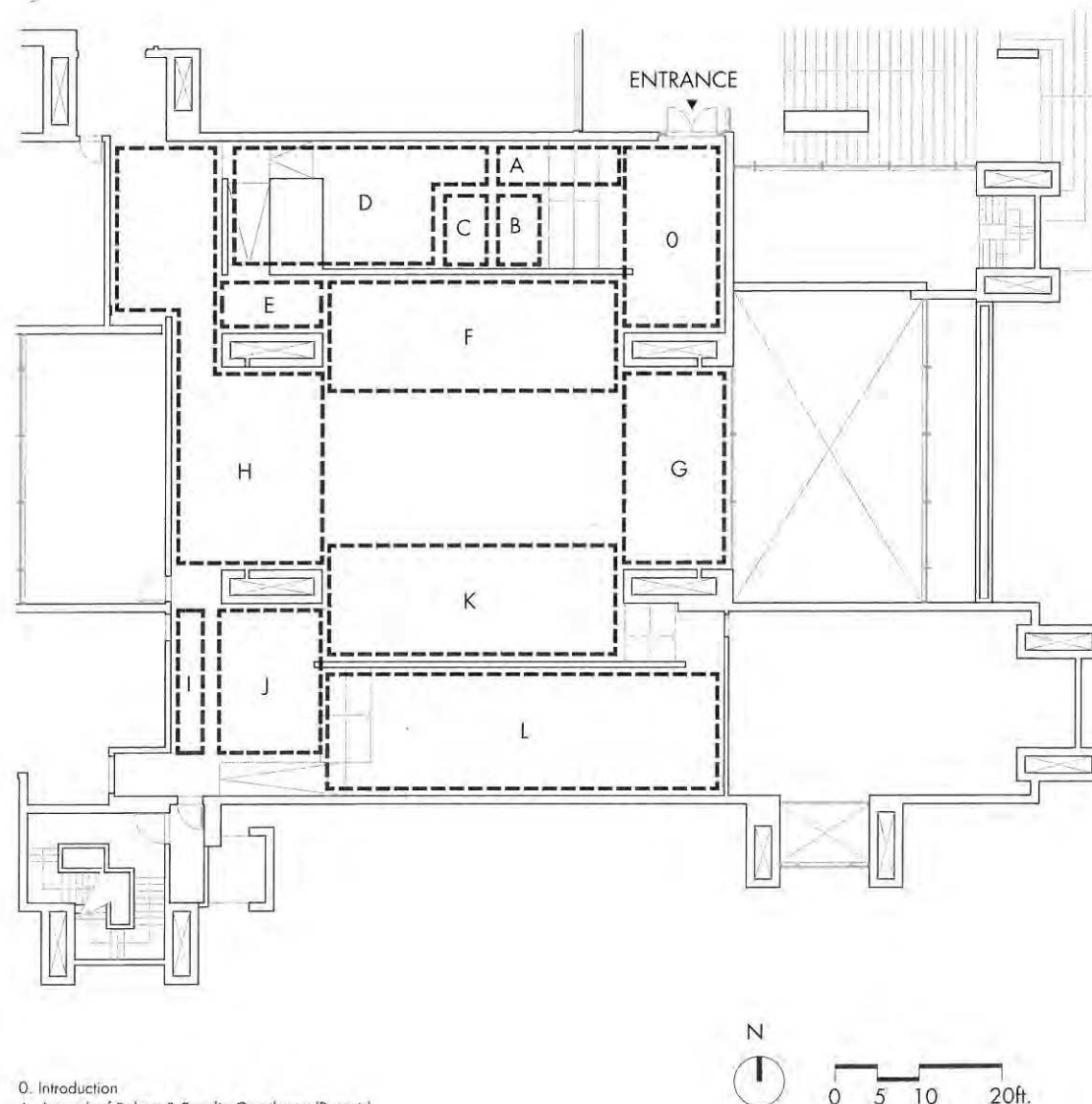
Various Design-Development Sketches, c. 2005, ink and pencil on sketch paper. On loan from Yale University Library Manuscripts & Archives

Design Parti Sketches, c. 2006, digital reproduction on sketch paper. On loan from Yale University Library Manuscripts & Archives

Yale Arts Complex, digital reproductions on Mylar, all c. 2008. All below on loan from Yale University Library Manuscripts & Archives:

Roof plan  
Eighth floor plan  
Seventh floor plan  
Sixth floor plan fifth floor plan  
Fourth floor plan  
Third floor plan  
Second floor plan  
Ground floor plan  
Basement floor plan  
Sub-basement floor plan

Yale Arts Complex slide show, 20 time lapse construction photographs, 2006-08. Images courtesy of Gwathmey Siegel Kaufman & Associates Architects



- O. Introduction
- A. Artwork of Robert & Rosalie Gwathmey (Parents)
- B. Yale Student Work
- C. Ephemera section one
- D. Gwathmey Residence & Studio
- E. Ephemera section two
- F. de Menil Residence
- G. Solomon R. Guggenheim Annex
- H. Yale Arts Complex
- I. Film: In Search of Clarity, 45 min.
- J. Ephemera section three
- K. Zumikon Residence
- L. Glenstone



*Gwathmey Siegel: Inspiration and Transformation*  
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Wilmington, North Carolina

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Gwathmey Siegel & Associates Architects,  
2005-08. Photograph © Peter Aaron/Esto

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