United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets (NPS Form 10-900a).**

1. Name of Property

Historic name George W. Crawford Manor

Other names/site number Crawford Manor

2. Location

street & number 84-96 Park Street ☐ not for publication

city of town New Haven ☐ vicinity

State Connecticut code CT county New Haven code 009 zip code 06511

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide ___local

Signature of certifying official/ Date

Title State or Federal agency and bureau

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of certifying official Date

Title State or Federal agency and bureau

4. National Park Service Certification

I, hereby, certify that this property is: Signature of the Keeper Date of Action

___ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:)

5. Classification

Ownership of Property
(Check as many boxes as apply)

	private
X	public - Local
	public - State
	public - Federal
	private

Category of Property
(Check only **one** box)

X	building(s)
	district
	site
	structure
	building(s)
	object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1	0	buildings
		sites
		structures
		Objects
		buildings
1	0	**Total**

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

N/ A

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions
(Enter categories from instructions)

Domestic: Multiple Dwelling – Apartment Building

Current Functions
(Enter categories from instructions)

Domestic: Multiple Dwelling – Apartment Building

7. Description

Architectural Classification
(Enter categories from instructions)

Modern Movement: Brutalism

Materials
(Enter categories from instructions)

foundation: Concrete

walls: Concrete, Steel

roof: Synthetics: Rubber

other:

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

See continuation sheet(s).

Narrative Description

See continuation sheet(s).

8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- [X] A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- [ ] B Property is associated with the lives of persons significant in our past.
- [X] C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- [ ] D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations
(Mark "x" in all the boxes that apply)

Property is:

- [ ] A owed by a religious institution or used for religious purposes.
- [ ] B removed from its original location.
- [ ] C a birthplace or grave.
- [ ] D a cemetery.
- [ ] E a reconstructed building, object, or structure.
- [ ] F a commemorative property.
- [ ] G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance
(Enter categories from instructions)

Architecture

Community Planning and Development

Social History

Period of Significance

1962-1966

Significant Dates

1962, 1964, 1966

Significant Person
(Complete only if Criterion B is marked above)

Cultural Affiliation

N/A

Architect/Builder

See continuation sheet(s)

Period of Significance (justification)
See continuation sheet(s).

Criteria Consideratons (explanation, if necessary)
See continuation sheet(s).

Statement of Significance Summary Paragraph (provide a summary paragraph that includes level of signficance and applicable criteria)

See continuation sheet(s).

Narrative Statement of Significance (provide at least **one** paragraph for each area of significance)

See continuation sheet(s).

Developmental history/additional historic context information (if appropriate)

See continuation sheet(s).

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets)
See continuation sheet(s).

Previous documentation on file (NPS):

____preliminary determination of individual listing (36 CFR 67 has been requested
____previously listed in the National Register
____previously determined eligible by the National Register
____designated a National Historic Landmark
____recorded by Historic American Buildings Survey #_____
____recorded by Historic American Engineering Record #_____

Primary location of additional data:

____State Historic Preservation Office
____Other State agency
____Federal agency
____Local government
____University
____Other
Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 0.83
(do not include previously listed resource acreage)

UTM References
(Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing		Zone	Easting	Northing
A.	18	672793	4574856	C.			
B.				D.			

Additional UTM References on continuation sheet.

Verbal Boundary Description (describe the boundaries of the property)

See continuation sheet(s).

Boundary Justification (explain why the boundaries were selected)

See continuation sheet(s).

11. Form Prepared By

name/title Lucas A. Karmazinas, Consultant
organization FuturePast Preservation date 10/17/2014
street & number 940 West Boulevard telephone 860-429-7982
city or town Hartford state CT zip code 06105
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Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.

  A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

- **Continuation Sheets**

- **Additional items:** (Check with the SHPO or FPO for any additional items)

Photographs:

Submit clear and descriptive black and white photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: George Crawford Manor

City or Vicinity: New Haven

County: New Haven **State:** Connecticut

Photographer: Lucas A. Karmazinas

Date Photographed: 12/22/2013,

Description of Photograph(s) and number:

Photograph 1 of 19.
East (side) and south (rear) elevations of Crawford Manor from North Frontage Road, 1964-1966.
Camera facing northwest.

Photograph 2 of 19.
North (front) and east (side) elevations of Crawford Manor from Park Street, 1964-1966.
Camera facing southwest.

Photograph 3 of 19.
North (front) elevation of Crawford Manor from Park Street, 1964-1966.
Camera facing southwest.

Photograph 4 of 19.
East (side) elevation of Crawford Manor from Park Street, 1964-1966.
Camera facing northwest.

Photograph 5 of 19.
West (side) and south (rear) elevations of Crawford Manor from North Frontage Road, 1964-1966.
Camera facing northeast.

Photograph 6 of 19.
South (rear) elevation of Crawford Manor from North Frontage Road, 1964-1966, showing wall, balcony, and window details.
Camera facing northeast.

Photograph 7 of 19.
Detail of first-floor entry and corridor, showing floor, wall, and ceiling details.
Camera facing east.

Photograph 8 of 19.
Detail of first-floor corridor, showing mailboxes, floor, wall, and ceiling details.
Camera facing southeast.

Photograph 9 of 19.
Detail of first-floor pay phone nook, showing floor, bench, and wall details.
Camera facing southeast.

Photograph 10 of 19.
Detail of first-floor restroom, showing floor, wall, and fixture details.
Camera facing northeast.

Photograph 11 of 19.
Detail of first-floor laundry room, showing floor, wall, and ceiling details.
Camera facing northwest.

Photograph 12 of 19.
Detail of second-floor emergency stair landing, showing floor, wall, stair, rail, and ceiling details.
Camera facing northwest.

Photograph 13 of 19.
Detail of typical upper-floor elevator lobby, showing elevator, floor, wall, and ceiling details.
Camera facing southeast.

Photograph 14 of 19.
Detail of typical upper-floor elevator car, showing floor and wall details.
Camera facing southeast.

Photograph 15 of 19.
Detail of typical upper-floor elevator lobby, showing window, floor, wall, and ceiling details.
Camera facing northeast.

Photograph 16 of 19.
Detail of typical upper-floor corridor, showing floor, wall, and ceiling details.
Camera facing northwest.

Photograph 17 of 19.
Detail of typical upper-floor corridor, showing floor, wall, and ceiling details.
Camera facing southeast.

Photograph 18 of 19.
Detail of typical upper-floor ceiling.
Camera facing southeast.

Photograph 19 of 19
Detail of typical upper-floor corridor wall, showing ribbed concrete block details.
Camera facing northeast.

Architectural Description: George Crawford Manor

The George Crawford Manor apartment tower was built between 1964 and 1966 and sits at the southeast corner of the block formed by Park, George, and Howe Streets, and North Frontage Road (Connecticut Route 34), in New Haven Connecticut (Figures 1-4). The building is located in the city's Dwight neighborhood, 0.45 mile southwest of the historic New Haven Green, 1.14 mile west of the junction of Interstate 95 and Interstate 91, and 1.2 mile northwest of New Haven Harbor. The property consists of an 0.83-acre parcel that comprises approximately one-quarter of the aforementioned city block. The parcel abuts Park Street to the east and North Frontage Road to the south; however, the building's façade is oriented north towards the block's interior.

The building is set back roughly 30 feet from both Park Street and North Frontage Road and landscaping along these frontages is comprised of mown grass and small deciduous trees (Figures 1-2, and 5). A driveway leads from Park Street along the north side of the building to a parking lot that wraps around the north and west sides of the parcel. Poured concrete sidewalks extend along the east and south sides of the property and run from Park Street to the main entry, this located on the north side of the building. Three rectangular patios framed by six-foot high concrete block walls adjoin the building (Photographs 1, 4, and 5). Two of these are located along southern elevation, while the third connects to its northwest corner. A metal chain-link fence surrounds the majority of the boundary of the property (Photographs 1, 2, 4, and 5).

Exterior

Crawford Manor is a 15-story concrete block apartment tower that displays distinct Brutalist styling (Photographs 1-6) through its textured surfaces and sculptural exterior dominated by massive full-height and 16-story piers, projecting balconies, and recessed window bays. The building contains 109 residential units, this made up of 52 studios, 52 one-bedroom apartments, and five two-bedroom units. The structure's irregular footprint measures roughly 125 feet by 60 feet overall and its C-shaped plan is oriented so as to create a 60-foot by 20-foot forecourt on its northern side (Figures 1 and 5). The building has a steel-frame and concrete block walls. The exterior is comprised of 175,000 buff-colored concrete blocks with wide mortar joints. The foundation and floors are poured concrete slab. Thirteen uniquely shaped blocks with vertically oriented ribbed surfaces and narrow interstices were custom designed and manufactured for the project (Figure 12). Window bays of varying widths alternate between the piers on all elevations, these fenestrated with a mix of sliding, casement, and fixed metal sash windows. A concrete block parapet with concrete coping surrounds the perimeter of the building's flat roof and a number of randomly spaced piers and chimneystacks extend roughly two-stories above the roofline on all elevations.

The building's façade (north elevation) has an asymmetrical plan consisting of a recessed central bay with entry foyer on the first floor and ribbon windows with sliding metal sash on all of the floors above (Photograph 3). The glass entry door has a metal frame and floor-to-ceiling metal-frame windows flank the entry and fill the width of the bay. Heavy unbroken piers with rounded

corners flank the entry bay, these rising beyond the 15-story roof height. East and west of the forecourt the building's eastern and western wings project to the north framing the aforementioned forecourt. Beyond the entry the building's exterior is comprised of an alternating series of recessed and projecting window and balcony bays and piers. These are employed without any particular pattern, yet are generally identical on the second through fourteenth floors as the balconies are typically absent at ground level.

Working one's way east of the entry and around the building's eastern wing to the south elevation, the visitor views the irregular exterior roughly as follows: pier, recessed pier, solid wall with narrow fixed windows (turn building corner), projecting window bay with sliding windows (turn building corner), pier, balcony bay, pier, recessed window bay with sliding windows, projecting pier, recessed window bay with sliding windows (turn building corner), projecting pier, balcony bay, recessed window bay with sliding windows, projecting pier, recessed window bay with sliding windows (turn building corner), etc. This unpredictable arrangement of the elevations breaks up the building's mass, while the consistency between floors helps emphasize its verticality. The latter is further stressed by the vertical alignment of the ribbed concrete blocks, while the juxtaposition of the projecting balconies somewhat tempers the overall effect.

Unlike the piers, which are unbroken the full height of the building, the window and balcony bays are divided by concrete slabs. The slabs form lintels for the windows and cantilevered floors for the balconies. The spandrel panels between the windows are comprised of concrete block, as are the balcony walls. There are two styles of balcony (Photograph 6). These alternate as the bays rise the height of the building. The first style is approximately three feet wide and projects some six feet from the building. The second is oriented perpendicular to the latter and is roughly six feet wide and three feet deep. Both styles of balcony have three-foot high walls with rounded corners and poured concrete caps. Regardless of style, each floor of the balcony bays has a single metal-framed glass door flanked on one side by a tripartite window with sliding sash.

The patios on the south and west sides of the building have poured concrete paving and their enclosing walls mimic the shape and style of the balconies. The walls are five-and-a-half feet high and are constructed of the same ribbed blocks as the remainder of the structure. Concrete coping caps the enclosures. Poured concrete surfaces surround the building and provide access to a number of emergency exits.

Interior

Crawford Manor's interior is utilitarian in layout and minimalist in styling (Photographs 7-19). This was a direct result of the project's limited budget, which resulted in the architect's decision to use as many of the building's structural components as ornamental details as was feasible. The interior spaces are framed by concrete block, these bearing the same ribbed surfaces visible on the exterior in formal spaces such as the entry foyer and corridor, and plain surfaces throughout the remainder of the building. All of the floors are poured concrete, these having asbestos-vinyl tile or rubber surfaces. The ceilings are exposed poured concrete and have fluorescent light fixtures.

Except for some partitioning of the ground-floor office spaces the building retains its original layout. As one enters the main entry foyer a pair of elevators divided by a column of ribbed concrete blocks are located to the east (left), while the building's common room is located to the south (Figure 10). A central corridor extends to the west and curves around the elevators to the east. There is a shared laundry room, kitchen, storage area, and emergency stair and exits located at the western end of the first floor, and various offices and an apartment manager's residence on the eastern side of the building. The emergency stairwells have steel-frame stairs and handrails, poured concrete landings, and flat concrete block walls (Photograph 12).

There are two residential floor plans. One layout is shared between the second and third floors, where the two-story units are located, and another common among the third through fifteenth floors, which are comprised of a mix of studios and one-bedroom apartments. The former have three apartments in each half of the building, while the latter have four in each half. The three styles of unit, studio, one-bedroom, and two-bedroom, measure 300, 400, and 600 square feet, respectively. All of the residential floors have an elevator lobby located along the northern side of the building that is well provided with natural light by an eight-sash ribbon window with sliding metal-framed sash (Photographs 13 and 14). Like the ground floor, the residential levels have concrete slab floors with asbestos tile and a mix of ribbed and flat concrete block walls. The corridor ceilings are unfinished concrete while those in the units are painted concrete.

Each of the residential floors is assigned a unique color, this applied to the elevator and unit doors, in order to assist residents in differentiating between the different levels. Additional safety features include heavy wooden handrails running along the corridor walls, and grab bars in all of the bathrooms. Emergency stairwells are located at the far end of each corridor and a janitor's closet can be found at the center of every floor. The units have metal doors, asbestos tile floors, concrete block walls, and exposed poured concrete ceilings.

Significance: George Crawford Manor

Summary

George Crawford Manor, a prominent 15-story apartment tower in New Haven, Connecticut, was designed by world-renowned architect Paul Marvin Rudolph (1918-1997) and is a striking, effective, and celebrated example of the Brutalist style (Criterion C). Rudolph is universally listed among the masters of Modernism and his Honor Award-winning design for the 109-unit building is a significant contribution to mid-twentieth century architecture. Plans for Crawford Manor were completed in the midst of Rudolph's chairmanship of Yale University's Department of Architecture (1958-1965), a time in which the institution and the City of New Haven were important hubs of innovative Modernist thinking and urban design. Built as low income elderly housing by the Housing Authority of New Haven (HANH), Crawford Manor is also significant due to the notable role the building played as part of the housing component of nationally recognized urban renewal efforts completed in New Haven during the middle of the twentieth century (Criterion A). The building was among the first senior housing projects constructed in the city, as well as one of the first projects designated within the city's Dwight redevelopment zone. Work on the building began in 1964 and was completed, with fanfare, in 1966.

Historical Significance

Early Planning Efforts

Enabled by the development of inexpensive and reliable fixed path transportation technologies, such as steamships and railroads, as well as reduced reliance on water-driven power generation due to the proliferation of steam-powered, coal-fired technologies, New Haven evolved into a nationally notable industrial center during the middle of the nineteenth century. This economic expansion was accompanied by dramatic physical and population growth as an influx of transplants from rural Connecticut arrived to assume jobs in manufacturing plants throughout the city. These individuals were superseded by a flood of European immigrants during the mid-to-late nineteenth and early twentieth centuries, which were in turn supplemented by the arrival of migrant Blacks from the American South starting around 1910 and continuing as late as the 1950s. While the population of New Haven numbered 50,840 souls in 1870, it grew to a total of 86,045 in 1890, 108,027 in 1900, 133,605 in 1910, and 162,655 by 1930.[1]

These population shifts had significant impacts on infrastructure and living conditions in New Haven, a fact that presented significant challenges to those with roles in New Haven's government and related institutions. Driven by increased congestion, pollution, and blight, New Haven officials began to embrace principles of the City Beautiful and other planning movements around the turn of the century. Initially this was manifested in a number of building, landscaping, and other civic improvement projects aimed

at updating and improving the condition of the urban environment and the experiences of those who lived and worked within it. Examples of this early work included the creation of Edgewood Avenue and Edgewood Park, a landscaped boulevard and green space, respectively, that were components of an unexecuted comprehensive park system designed by the New Haven landscape designer, essayist, and philosopher, Donald Grant Mitchell, circa 1885-1895.[2]

As historian Rachel Carley notes, "Although Mitchell's park scheme was never brought to fruition, in concept alone it constituted a noteworthy effort to meld recreational green space, available to all sectors of the public, into an urban setting."[3] Even the limited implementation of Mitchell's work is evidence of the belief that careful and comprehensive urban planning might play a role in shaping New Haven in a way that would positively impact its population. Such sentiments set the stage for the formation of the New Haven Civic Improvement Committee in 1907. This nongovernmental committee, led by New Haven attorney George Dudley Seymour, would become New Haven's leading proponent of the City Beautiful movement and in 1910 the organization commissioned the planning firm of Cass Gilbert and Frederick Law Olmsted Jr. to prepare a comprehensive master plan that might aid New Haven in efforts to design itself out of the conditions created by rapid industrialization and explosive population growth. Such plans, nationally popular at the time, sought to make New Haven more efficient and aesthetically pleasing through the creation of an elegant and orderly system of streets, while simultaneously instilling a sense of community identity and obligation via sentiments of civic pride manifested in the construction of monumental public buildings and landscapes.[4]

Like other comprehensive planning documents completed at the time, the Gilbert-Olmsted study evaluated a broad range of inputs and conditions in an effort to understand how New Haven functioned and how aspects might be improved and problems eliminated. Factors weighed included population statistics, growth patterns, transportation and infrastructure systems, geography, and public resources such as parks and playgrounds. The recommendations made by Gilbert and Olmsted ranged from widening roads and the creation of a subway system in order to relieve traffic congestion, to addressing issues with the city's sewer system and the care of its venerated elm trees. Additional citations included eliminating blight resultant of the proliferation of trolley lines, telegraph wires, and billboards, while the planners also called for the expansion of the city's system of public parks, playgrounds, and pleasure drives in an effort to provide healthy and scenic places for the population to spend their leisure time.[5]

Despite the enthusiasm with which the Civic Improvement Committee approached the Gilbert-Olmsted survey and its findings, the City made few efforts to implement its proposals. This was less due to a lack of trying than the fact that New Haven's government simply did not have the mechanisms through which they could control development or influence sweeping changes to the built environment or living conditions. The creation of a Board of Health and Building Inspector's Office during the early 1900s were steps in the right direction, however, it was not until the New Haven City Plan Commission was established in 1913 did the City have a mechanism to make improvements along the lines of those suggested by the Gilbert-Olmsted study. In 1922 and 1923 the City Plan Commission contracted a New York City planning firm to conduct a comprehensive study of New Haven which they hoped might be combined with newly enacted zoning regulations in order to direct urban development throughout the city moving forward. These plans, however, were set aside and the city's sole dedicated planner position eliminated with the onset of the Great Depression.[6]

A Need for Housing

The financial pressures that struck New Haven during the Great Depression brought on a full-scale city budget crisis by 1932. Conversely, however, this was also a period in which Federal social welfare programs enacted under the administration of President Franklin D. Roosevelt were becoming increasingly available for municipalities looking to address declining conditions in urban areas. Of particular note in this case was the enactment of the National Housing Act of 1934, which created the Federal Housing Administration (FHA), and the Housing Act of 1937, also known as the Wagner-Steagall Act, which created the United States Housing Authority. The Wagner-Steagall Act allowed for subsidies to flow between the Federal government and local public agencies in order to increase the quality of housing available for low-income families, a critical need throughout the country at the time. New Haven officials rapidly embraced the potential held within this program by establishing the Housing Authority of New Haven (HANH) in 1938.[7]

Very little time passed between HANH's establishment and the groundbreaking for the New Haven's first low-income public housing. Between 1939 and 1941 there were already three projects in the works. These included Elm Haven in the Dixwell neighborhood, Farnham Courts in Wooster Square, and Quinnipiac Terrace in Fair Haven. The first to be initiated, Elm Haven, was both one of the nation's first public housing projects, as well as New Haven's first example of what would become typical Redevelopment era slum clearance. Designed by the New Haven architectural firm of Douglas Orr and R.W. Foote, Elm Haven called for the wholesale demolition of 17-acres of housing stock in order to construct a self-contained neighborhood of 487 residential units contained within 32 two-story apartment buildings.[8]

Officials at the Housing Authority of New Haven viewed projects like Elm Haven, Farnam Courts, and Quinnipiac Terrace as the future of housing for the poor and working class. In the short term, at least, they were correct. As Carley notes, "City planners envisioned this 'modern utopia' as an alternative to some of the poorest housing in the city. By the early 1940s these three public projects accommodated a large portion of the workforce employed in New Haven's material plants and thus became instrumental in easing the war-related housing shortage." Between 1942 and 1943 the City also moved to initiate a program for the monitoring of housing conditions throughout New Haven, this chaired by Dr. Charles Winslow, a professor of public health at Yale. Updated in 1948, the program would prove so successful that it would eventually serve as a national model for public housing assessment in the post-war period.[9]

By the early 1940s, New Haven's municipal leaders began to recognize the threat that increasing outward expansion and suburbanization posed for the city and its overall economic stability and development, population density, transportation needs, and housing quality. These impacts were magnified by a decline in both the city's manufacturing core and its wage base, the latter a result of a falling concentration of skilled labor. In 1941, Mayor John W. Murphy assembled a team of planning experts led by a leading urban theorist, Maurice E. Rotival, to conduct a study that would evaluate the current condition of the aforementioned sectors and make recommendations to preserve their vitality. The findings, known as the Rotival Plan, made four recommendations for New

Haven's urban center. These included "reorganization of the downtown to protect the capital investment in the central business area; recognition of the waterfront as a potential asset for commerce and recreation; creation of an industrial district with potential for expansion outside of the center without compromising the natural beauty of the city; and rehabilitation of decaying residential areas."[10]

Notable among Rotival's recommendations was a call for a redesigned system of arterial streets and high-speed parkways that could move traffic rapidly in, out, and through New Haven. In many aspects the Rotival Plan mimicked the ideas the ideas found in the Utopian polemic, *Vers une architecture*, published by the Swiss planner Le Corbusier (born Charles Edouart Jeanneret-Gris, 1887-1965) in 1923. *Vers une architecture*, or Towards an Architecture, called for the eradication of the historic city in favor of a new urban environment centered on modern technology, mass production, and a simple and effective architecture comprised of concrete, glass, and steel. The concepts of the "superblock" and the "tower in the park" epitomized Corbusian theory and such could be found throughout Rotival's plan. Mayor Murphy's administration fully embraced the findings and in 1944 the City Plan Commission published a pamphlet entitled, "Tomorrow is Here," which essentially cited the plan point by point, specifically focusing on the predicted traffic concerns related to "30,000 cars jamming 'the same old streets.'"[11]

The Rotival Plan and similar urban redevelopment studies had a massive impact on New Haven's shifting landscape during the 1950s and 1960s. These were a result of the call for complex arterial and intercity highway projects – such as Interstate 91, Interstate 95, and the Oak Street Connector, the latter consisting of a 300-foot wide limited access speedway crossing the city south of downtown in order to link the Connecticut turnpike and I-91 – and large-scale neighborhood clearance programs intended to create space for automobile-centric commercial development such as malls, office and business towers, and parking garages. Plans of this nature characterized redevelopment throughout New Haven, particularly in the Oak Street project area during the mid-1950s and Church Street redevelopment zone by the late-1950s, and resulted in the investment of millions of Federal and local dollars.

On the other hand, the deficient and deteriorated condition of New Haven's housing was also a central component of the Rotival Plan's findings and of subsequent urban renewal efforts. In "Tomorrow is Here" the City Plan Commission highlighted some shocking numbers reflecting the state of the city's housing stock. "Of 44,000 dwelling units, 5,700 lacked private baths. New construction had been trending downwards since 1926, and between 1932 and 1939, reportedly more houses were demolished than were built." The blame for this situation was firmly placed on traditional patterns of urban development and the frequent mixing of industrial, commercial, and residential uses. Through revised zoning codes and new tax incentives directed towards encouraging certain types of development in specific areas, the City Plan Commission intended to reshape New Haven's residential landscape through the creation of new "neighborhood units" comprised of housing, supporting resources such as schools, community buildings, and retail plazas, and a reduced access system of streets and cul de sacs.[12]

In 1946, the aforementioned initiatives gained an enabling entity via the creation of the New Haven Redevelopment Agency (NHRA) under the administration of Mayor William Celentano. Established under an act of Connecticut's General Assembly, the NHRA could acquire property for the purpose of clearance or rehabilitation through, "purchase, exchange, gift or by eminent domain." This allowed the NHRA, in collaboration with New Haven's City Plan Commission and Board of Aldermen, to directly apply public

funds towards efforts to redevelop the city's residential neighborhoods. The NHRA got a massive push from the Federal government in the form of the Housing Act of 1949, which provided significant funding in the interest of providing every American with suitable living conditions.[13]

The Housing Act of 1949 painted a broad picture of Federal housing priorities. Section 2 of the legislation stated that, "The Congress hereby declares that the general welfare and security of the Nation and health and living standards of its people require housing production and related community development sufficient to remedy the serious housing shortage, the elimination of substandard and other inadequate housing through clearance of slums and blighted areas, and the realization as soon as feasible of the goal of a decent home and a suitable living environment for every American family." In addition to authorizing and prioritizing slum clearance, the Housing Act of 1949 increased authorization for Federal mortgage insurance and committed Federal support for the construction of 810,000 units of public housing throughout the country. These policies created the foundation on which New Haven mayor Richard C. Lee established and won his first mayoral campaign in 1953. Once in office, Lee would "execute both the best and the worst of urban renewal policies, at a level of intensity and competence matched nowhere else in the country." He did this by assembling a staff comprised of "the smartest and most arrogant people who had ever served in the management of so modest an American city as New Haven" and by courting – and more importantly securing – Federal urban renewal funds at a per capita rate unmatched anywhere else in the country.[14]

Lee fully embraced the philosophy of wholesale clearance of urban areas in the interest of redevelopment along the lines of that advocated by Le Corbusier, Rotival, and the Federal government. Carley writes, "For Mayor Lee, as for other urban leaders of the day, the modern movement represented a holistic solution to poverty and moral injustice by addressing residential neighborhoods and city centers, and by eradicating the old, decaying buildings symbolic of a dying city." As noted, the first sections of New Haven to draw the attention of Lee's Redevelopment Agency were the Oak Street Connector and Church Street project areas, which between 1952 and the early 1960s, resulted in the clearance of approximately 129 acres of designated underutilized and slum land in the interest of creating a mixed retail and commercial destination to the south of the New Haven Green. While many of the 184 buildings demolished as part of the Oak Street redevelopment zone alone had consisted of housing – this largely occupied by working-class and poor immigrants – little of the new construction in the district was intended for working-class residential purposes. In order to counter this impact, vast numbers of new housing would need to be constructed in other areas of the city. A twist entered the equation with the passing of the Federal Housing Act of 1954, which attempted to redirect housing policy away from broad clearance programs and towards selective demolition and rehabilitation.[15]

George W. Crawford Manor and Elderly Housing in New Haven's Urban Renewal Era

In 1958, New Haven's Wooster Square neighborhood was the first renewal area in the city to be impacted by the new residential renewal policies prioritized by the Housing Act of 1954. Eyes then turned towards identifying problem areas within the less

dilapidated "Middle Ground" neighborhoods of Newhallville, Dwight, Fair Haven, and the Hill in 1959, and the Dixwell neighborhood in 1960. By the end of 1961 there was a total of 3,069 houses and apartment units either under construction or rehabilitation throughout New Haven. This constituted a six-percent increase in the city's total housing stock and included the nation's first middle-income housing project, Fair Haven Heights; the city's first cooperative housing, the 36-unit Liberty Square development; and the city's first senior housing project, the 23-unit Katherine Harvey Terrace. In addition, some 1,165 families were relocated from areas of redevelopment and new highway construction into new housing throughout the city. The completed rehabilitation of thirteen deteriorated rooming houses on Court Street the same year also made New Haven the first city in the country to complete this type of work as part of their renewal portfolio.[16]

New Haven's residential development program continued to expand rapidly through 1962 with a mix of private, cooperative, and public housing completed during that year. Of particular note were strides made in respect to senior housing. In 1960, approximately one-sixth of New Haven's population, some 25,100 persons, were 60 years of age or older. These individuals comprised almost one-third of the city's total heads of household, a statistic that presented significant stresses on the city's public housing system. By 1962, the Redevelopment Agency's annual report notes that Newhall Gardens, a 36-unit elderly housing project in the Newhallville neighborhood, was under construction with completion expected for the summer of 1963. In addition, a further 219 units for senior citizens were already in their planning phases and another 300 units had been approved for future development by the Federal government's Department of Housing and Urban Development (HUD) in November 1962.[17]

By the end of 1962, the demand for public elderly housing in New Haven was clearly illustrated by the fact that over 400 applications had already been filed for the city's 219 impending units. Among the stock nearing completion was a 60-unit development in Dixwell (Prescott Bush-Mall), a 66-unit project in Wooster Square (Winslow-Celentano), and what is identified as a 93-unit proposal for the Dwight neighborhood. The latter is an early reference to what would become a high-rise apartment block for seniors located at the corner of Park Street and North Frontage Road, plans for which had been initiated by the renowned architect and chair of Yale University's Department of Architecture, Paul Rudolph, in August 1962 (Figures 5-12, 15-16, and 18). Despite this early design work, program plans for the project and a determination of how it would fit within the $10.8 million renewal and redevelopment project for Dwight would not be finalized until early 1963.[18]

In January 1963, New Haven's *Journal-Courier* announced the Housing Authority's plans to construct the proposed 13-story, 93-apartment tower on Park Street. The newspaper also published a photograph of a model of the building created by Rudolph, which, except for being two stories shorter than the ultimate product, clearly illustrates the design of the building eventually dedicated as George W. Crawford Manor. By the end of 1963, the Redevelopment Agency's annual report notes that construction of the $1,525,000 building was set to start in 1964.[19]

Crawford Manor was developed as a low-income project almost exclusively subsidized with Federal urban renewal funds. The building was restricted to single individuals or couples with at least one of the residents being of at least 62 years of age. Rent included all utilities and was based on a value of 23.07 percent of a household's gross income, with a minimum rent limit of $45 per month. Compared with the 72-unit Columbus Mall housing project ($271,000) and new Dwight K-4 school ($595,000), the Crawford

Manor project was by far the most expensive undertaking in the Dwight redevelopment area. It was also close to twice as large as any of the elderly housing projects completed or planned for New Haven by August 1964 when construction went out to bid. At this point the building's program had been increased to 109 units in response to the 650 individuals remaining on a waiting list for the city's public housing for seniors. The construction contract was awarded to the Giordano Construction Company of Branford, Connecticut, by the summer of 1965, and in August of that year a photograph published in the *New Haven Register* shows 14 stories of the building's steel frame completed, with the first five floors already partially enclosed with the structure's characteristic ribbed concrete blocks.[20]

Crawford Manor was completed in the fall of 1966. The building was dedicated and named in honor of retired Corporation Council George W. Crawford in ceremonies attended by Connecticut Governor John Dempsey, NAACP executive director Roy Wilkins, and United States Representative Robert N. Giaimo, among others, on September 9, 1966. During the event, Governor Dempsey highlighted the importance of efforts to create elderly housing throughout the state, noting that it "must be a constant and continuing concern for the state and federal governments." On September 13, 1966, the project was announced as one of seven projects across the country to win a Project Design Award from the United States Department of Housing and Urban Development. The building was fully occupied by October 23, 1966 and continues to serve as public housing managed by the Housing Authority of New Haven.[21]

Architectural Significance

The Crawford Manor apartment building is significant as a well-preserved and emblematic example of the Brutalist style of Modernist architecture. It is additionally important as one of a number of exceptional buildings to be designed by renowned architect Paul Rudolph. Built along the boundary of New Haven's Dwight redevelopment area, the Crawford Manor project was as much a response to the Housing Authority of New Haven's call for an increase in the city's stock of quality residential units as it was a product of the architect's determination to design a landmark that could stand up to evaluation from pedestrians at the sidewalk level or automobilists racing along the city's new urban renewal highway project, the Oak Street Connector. Rudolph's design for the building successfully satisfied all of the aforementioned criteria and in the 52 years since its conception has been upheld by both architectural critics and local stakeholders alike.

Rudolph accomplished this feat through his signature application of textured surfaces (in this case made economically feasible through the use of an assortment of custom-designed ribbed concrete blocks), rhythmic massing, and use of natural light. The latter created an exterior characterized by visual movement and shadow and an interior that was pleasant to reside within. While the building was infamously employed as the poster child for the failed state of Modernist architecture in Robert Venturi, Denise Scott Brown, and Steven Izenour's 1972 Postmodernist polemic, *Learning From Las Vegas*, contemporary critics praised Rudolph's design, while simultaneously berating Guild House, Venturi's own project and the example he contrasted it with. Now that the dust has

settled, time has shown that Rudolph's design for Crawford Manor deserves to be celebrated alongside his other exceptional work. Among the most notable is the Cocoon House (Healy Guest House), Sarasota, Florida (1950); Walker Guest House, Sanibel Island, Florida (1952-1953); Riverview High School, Sarasota, Florida (1957-1958); Art and Architecture Building, Yale University, New Haven, Connecticut (1958-1963); Temple Street Parking Garage, New Haven, Connecticut (1959-1963); Milan Residence, Jacksonville, Florida (1960-1962); Interdenominational Chapel, Tuskegee Institute, Tuskegee, Alabama (1960-1969); Boston Government Service Center, Boston, Massachusetts (1962-1971); Orange County Government Center, Goshen, New York (1963-1971); a campus plan and buildings for the Southeastern Massachusetts Technological Institute, North Dartmouth, Massachusetts (1963-1971); Burroughs Wellcome and Company Corporate Headquarters, Research Triangle Park, North Carolina (1969-1972); and the Bass House, Fort Worth, Texas (1970).[22]

The Building

As American architecture gradually broke free from the dominance of Bauhaus-style European Modernism and what would eventually be dubbed the International style – this popularized by Walter Gropius (1883-1969), Ludwig Mies van der Rohe (1886-1969), and Marcel Breuer (1902-1981) in Germany; Le Corbusier (born Charles Edouart Jeanneret-Grit, 1887-1965) in France; and Jacobus J.P. Oud (1890-1963) in Holland – during the mid-to-late 1950s, new experimental building forms became increasingly popular. Among these were the minimalist and modular Miesian style, developed and popularized by Mies after his own divergence away from the Bauhaus; and the formal and symmetrical New Formalism, most remarkably executed by Philip Johnson (1906-2005) and Edward Durell Stone (1902-1978). Also increasingly applied during this period was a style eventually dubbed "Brutalism." Initially organized as a design ethic, rather than aesthetic, the early Brutalists rejected the repetitive "white box" and glass forms that their contemporaries were producing during the early 1950s and instead sought a return to what they saw as the true principles of the International style. This included a focus on the effect of pure volume and a balancing of dissimilar parts, as was illustrated by Bauhaus works from the 1920s.[23]

Core components of the Brutalist movement included an emphasis on the virtues of undisguised and uninhibited materials, as well as an indifference to accepted tastes or defined style. Early adherents to the philosophy looked to the uncompromising character and intellectual clarity of the post-Bauhaus work of Mies and Le Corbusier, while simultaneously seeking inspiration from the formality and massive scale of historic architecture. With these philosophies at their core, Brutalist designs were largely centered on a building's utility and the interrelationship of its interior spaces. This generally led to an abandonment of exterior symmetry and formal detail in favor of compositions based on function, siting requirements, and interior circulation. A building's aesthetic was a direct result of these inputs and their spatial character and layout can often be discerned from the exterior.[24]

Most frequently applied to institutional projects – although residential forms exist – the resulting structures tended to be massive in scale and sculptural in form. They also largely came to be typified by the use of exposed concrete (both on the exterior and

interior), this either left in its plain state or roughened by tooling or casting in order to give a building an expressive quality and texture. An emphasis on the surface of the material as an architectural attribute was first demonstrated by Le Corbusier's use of *béton brut* 'rough-cast' in his design for the Unité d'Habitation at Marseilles (1947-1952), in which the marks left by the wooden framework used in the construction process were left intact as a detail of the structure. The action of tooling to create texture, on the other hand, is frequently cited in reference to the work of Paul Rudolph, whose Art and Architecture Building at Yale University was among the earliest and most notable to employ the technique along with various casting methods.[25]

George Crawford Manor is an exceptional example of Brutalist architecture. As a 1967 article in *Progressive Architecture* noted of the building, "Paul Rudolph has pulled off an astonishing architectural tour de force in the public housing field: Crawford Manor works for the elderly, for the urban landscape and the nearby expressway. For once, architectural aesthetics and ingenuity are decidedly not superficial embellishments." Conforming to the limitations presented by the project's small site, and the resulting requirement to construct a residential tower, Rudolph rhythmically balanced massive piers rising on all elevations with projecting balconies in alternating orientations in an effort to manage the building's scale while simultaneously preserving its visual energy when observed from near or far. As the architect himself argued, "The vertical thrust of the piers balanced by the axis of balconies at 90-degree angles to each other gives this building a sense of restrained, dynamic energy." In addition to managing the visual weight of the piers, the curved, projecting balconies create patterns of light and shadow that also contribute to the expressive quality of the building without the addition of superfluous ornamentation. Furthermore, the use of an assortment of custom-designed ribbed concrete blocks (Figures 17 and 18) allowed Rudolph to demonstrate the plastic and tactile nature of his building material while also emphasizing the verticality and monumental character of what he thought should be identified as a "landmark."[26]

Rudolph's designs for, and application of, the thirteen uniquely-shaped concrete blocks had practical as well as aesthetic implications. The prefabricated units dramatically lowered the cost of the building by eliminating the need for labor-intensive on-site casting or manual tooling, while simultaneously adding to its visual impact. The architect also noted that the fluted blocks would weather well as rain run-off and the resultant staining would be directed into the interstices while leaving the surfaces minimally impacted as well as exposed for easy cleaning. This would have the valuable result of reducing maintenance costs for a type of program constantly limited by budget constraints.[27]

As noted, a characteristic aspect of Brutalist buildings was that their designs were largely dictated by program. Such was decidedly the case with Crawford Manor. *Progressive Architecture* wrote, "The plan and configuration of the building evolved from the layout of the individual apartments. Rudolph felt that even in the small apartment, areas of different activity should be articulated, separated… This articulation, together with the desire to have as many windows as possible, leads to an irregular, multicoved plan." Although the building contained apartments ranging from efficiency to two-bedroom units, when broken down the design was essentially comprised of a standard apartment floor plan rotated and repeated around the building's core (final layout, Figure 14; working drafts, Figures 15 and 16). This method created the building's rhythmic exterior while also allowing for central corridors and elevator lobbies that as a result of its roughly C-shaped plan could be dominated by windows. The layout also determined the arrangement of exterior bays. Rudolph argued that, "Everyone assumes that *all* the bays should be the same size. This is not

necessarily so. At Crawford Manor, the bays are varied to differentiate the different kinds of spaces they span." The result is a lively and interesting exterior, one that critics and residents found equally satisfying. *Progressive Architecture* compared the success of Rudolph's design to a contemporary example of elderly housing, Philadelphia's Guild House, a Postmodernist building designed by Robert Venturi and John Rauch, which was also highlighted in the periodical's 1967 article on senior housing projects. The publication commented, "In contrast to Venturi, Rudolph seems able to grasp the more brutal components of city living – concrete, cars, and sky-high balconies – and turn them into positive workable advantages." A resident supported this statement commenting, "I went from Hell to Heaven when I moved from the boarding house to Crawford Manor."[28]

The Mind

Universally recognized as a giant of modern American architecture during the 1960s, starting in the early 1970s the career of Paul Marvin Rudolph slipped into a state of relative obscurity that lasted until after his death and into the early twenty-first century. While some may find Rudolph to be a challenging designer to appreciate, regardless of one's taste there is clear architectural and historical significance in his complex and powerful designs. An increased awareness of the latter has recently lead to a greater degree of focus on Rudolph's life and work, even as segments of the general population continue to grapple with the difficult character of Brutalist architecture. As architectural critic Paul Goldberger notes:

> Let's start with an obvious truth: Paul Rudolph is not an easy architect. He never was. His assertive modernist buildings of concrete and glass are not what anyone would call user-friendly. They can be harsh, and tough, and it is not surprising that to many people they are cold. But oh, can they be beautiful, and there is a reward to feeling and appreciating the magic and dignity and even, let me say it, the grace that Rudolph's architecture can bring. Rudolph, who died in 1997, was probably the finest maker of compositions in three dimensions of modern times; he could put planes and solids and lines and textures and surfaces together in a way that at its best was sublime. Rudolph buildings are like Mondrian paintings turned into space, and when you walk into them, if you can get beyond the fact that they are not warm and cuddly, they can thrill you and, at their best, ennoble you.[29]

Paul Marvin Rudolph was born to the Reverend Keener and Eurye Rudolph in Elkton, Kentucky in 1918. He resided in various corners of the American South as his father moved the family from assignment to assignment and Rudolph attended the Alabama Polytechnic Institute (currently Auburn University) – where he received his Bachelor of Architecture degree – between 1935 and 1940. Like many students, Rudolph was instilled with a number of the principles and sources of inspiration that would influence his lengthy career during his years at Alabama Polytechnic. Among these was an appreciation of the ways that even the simplest of

vernacular structures in the South deal with aspects of climate and the physical environment through the use of specifically adapted building forms and construction materials. Rudolph learned much of this information under Professor E. Walter Burkhardt, head of Alabama Polytechnic's department of architecture and facilitator of Alabama's participation in the Historic American Buildings Survey during the 1930s.[30]

Another early and significant influence on Rudolph came in 1940 when he had the opportunity to visit the Stanley and Mildred Rosenbaum House, one of Frank Lloyd Wright's Usonian houses, which had been built in Florence, Alabama in 1939. As Rudolph historians Christopher Domin and Joseph King note, "As an American and a southerner, Rudolph was susceptible to the romanticism of Wright's notions of architecture. In its sweeping horizontality, responding to the vast expanse of the American landscape, the articulation of natural materials derived from the land, and the use of art and craft of the machine to create an architecture for the present, he experienced for the first time architecture that was vital, meaningful, and modern." Domin and King speculate that Rudolph's interest in Wright's work was an important factor in the young architect's decision to move to central Florida in order to take a job under Ralph Twitchell, the former boss of a classmate, as Twitchell's Sarasota, Florida office was located just 80 miles from Lakeland, Florida, where Wright's Florida Southern College was under construction when Rudolph arrived in the state in 1941.[31]

Rudolph worked alongside Twitchell for some six months before being presented with the extraordinary opportunity to enter the graduate degree program administered by Walter Gropius at Harvard University's Graduate School of Design. This program would become the most influential architectural school in the country during the middle of the twentieth century and Rudolph was instructed by such notable architects as Gropius and Marcel Breuer; and alongside future greats including Philip Johnson, Ulrich Franzen, Edward Larrabee Barnes, Victor Lundy, John Johansen, I.M. Pei, and Arthur Quentin Davis. Despite the talent Rudolph had shown while at Alabama Polytechnic and under Twitchell, he initially felt somewhat overwhelmed by his fellow students, as well as his mentor.[32] In a letter to Lu Andrews, Twitchell's secretary, Rudolph wrote:

> The thing that I came for is so much more than I had thought it could possibly be… Mr. Gropius is the most dynamic man that I've ever come in contact with. I have only the one course, designs, and he gets $25,000 per year for teaching it. He gives us individual criticism three times a week. Last Friday he had us out for cocktails at his famous home. There was a butler and his famous actress wife. She was truly charming and flirted with all of us.[33]

While at Harvard Rudolph was inculcated with Gropius' belief that science and technology should have a profound and direct impact on aesthetics and design. This study of structural rationalism included detailed technical evaluations of building components ranging from floor structures to wall cladding systems, all in an effort to instill an appreciation of construction methods and how they influenced design. Gropius felt that such an understanding was critical in any effort to create architecture of an entirely unique character, despite challenges from critics that the result was more often than not a sterile or dehumanized manifestation of Modernism.

Even at this early point in his training Rudolph recognized the "particular set of limitations" inherent in Gropius' philosophy, however, "he tried to absorb architecture as subtractive principle in the name of a new morality: no face, no visible roof, no ornament, no regional adaptation, no separation of enclosing form from enclosed space, no individual taste beyond standardized materials and techniques – and back to back plumbing!" Despite their restrictive nature, Rudolph took these teachings – along with an appreciation of materials and lightness of form instilled by another important figure at Harvard, Marcel Breuer – with him as he entered a stint designing and building naval vessels as a lieutenant in the United States Navy in 1942.[34]

Rudolph's experience in the Navy had profound impacts on his work after the war. His time in the Brooklyn Naval Yard provided valuable insight regarding the complex systems of collaboration and organization that go into large-scale building projects, this to a degree he might never have had the opportunity to witness during peacetime. He noted, "Important to me was the understanding that comes from seeing how seventy-five thousand workers were organized, and the importance of respecting every man's role. I discovered red tape and learned how to circumvent it. The game of deflecting existing forces started early." Such would prove particularly valuable later in his career as he was increasingly awarded substantial commissions for institutions and government agencies. In addition, in the course of building ships for the war effort, Rudolph gained an early hands-on appreciation for the values related to technology, building materials, and design that Gropius had sought to convey during his time at Harvard.[35]

After returning to graduate school and earning his degree in 1947, Rudolph rejoined Ralph Twitchell, alongside whom he would begin work on the designs that would comprise the first phase of his career, the Florida Houses. Rudolph later praised his opportunity to work with Twitchell as the type of clients the firm catered to allowed the budding architect to produce experimental and innovative houses with minimal constraints. During the late 1930s and early 1940s, Sarasota had evolved into a seasonal community patronized by wealthy, progressive, and cultured residents to which Twitchell's style, this characterized by "subtropical modernity" and vibrant use of color, was highly appealing. Recognizing Rudolph's clear design talent, Twitchell passed the majority of such work to his subordinate, instead preferring to take on a more supervisory and public relations role in the firm. This arrangement suited Rudolph very well as despite Gropius' emphasis on a collaborative approach to design the young architect preferred to work alone.[36]

As Rudolph historian and former student Roberto DeAlba argues, during his time in Florida Rudolph, "distinguished himself as a designer of regionally adapted, technologically inventive houses, which embodied modular, lightweight, open construction systems, with shuttered wall panels that invited the breeze and modulated the sun." These techniques are visible in such examples as the Finney Guest House, Sarasota, Florida (1947); Russell Residence, Sarasota, Florida (1947-1948); and the Cocoon House (Healy Guest House), Sarasota, Florida (1950).[37] The aforementioned illustrate many of the architectural influences that Rudolph had thus far been exposed to, as well as hinted at others that would characterize his future work. Despite the success of Twitchell and Rudolph's designs, however, the pair's portfolio remained somewhat limited in number and tensions in their working relationship would develop by the early 1950s.[38]

Much of the latter was undoubtedly connected to Rudolph's temperament and growing ambition. The young architect lived at the studio, where a small bedroom and bath had been provided for him, and he worked feverishly and at a prolific pace through all hours of the day and night. Starting in 1950, Rudolph increasingly ventured outside of Florida teaching and lecturing for architectural

programs at schools including Yale, Harvard, Princeton, and the University of Pennsylvania. In 1951, the United States' involvement in the Korean War resulted in the Navy's call for Rudolph to return to service; however, Gropius and G. Holmes Perkins, the latter an urban planner, architect, and dean of the University of Pennsylvania, appealed for his deferment. Gropius' letter is particularly notable for the praise the master architect showered on his former student. A portion of the letter reads, "I have closely followed up Lieutenant Rudolph's work in practice as I consider him to be one of the outstanding brilliant American architects of the younger generation. He is well on the way to becoming internationally known for the strong and independent approach he has taken in design and construction of contemporary buildings." Rudolph's deferment was subsequently granted.[39]

In 1952, Twitchell and Rudolph dissolved their partnership, whereupon Rudolph established his own residential practice. This soon began to assume commissions of a larger and more frequently institutional character. His first major non-residential project, the Sanderling Beach Club, Sarasota, Florida (1952-1953), was comprised of a mix of concrete umbrellas, cantilevered roof decks, and interconnected cabanas. The latter demonstrated a system of bent-in-place plywood vaults, which, due to the limited span and standardized shape of the 4- by 8-foot sheets, were essentially modular in form. This was Rudolph's first application of modularity, a design technique that became a characteristic feature of a substantial portion of his later work, including Crawford Manor.[40]

The year Rudolph founded his solo practice marked the beginning of an 18-year period that critics consider his creative and productive prime. Between 1952 and 1970 he completed 113 designs – both built and unbuilt – demonstrating all manner of building type, site, and program. In 1954, Rudolph was awarded the "Outstanding Young Architects Award" at an international competition in São Paolo, Brazil, as well as won a commission for a new United States Embassy in Amman, Jordan. While unstable conditions in the region prevented the embassy from being constructed, the project helped pave the way towards additional institutional commissions, first among them being the design for the Jewett Arts Center at Wellesley College (1955-1956) and Riverview High School, Sarasota, Florida (1957-1958, demolished 2009). The former turned out to be an unanticipated failure, while the latter was a brilliant success. Of the Jewett Arts Center architectural historian Sibly Moholy-Nagy wrote, "The meticulous details of the Wellesley design failed to merge into a morphon that is more than the sum total of its design logic. The Greeks killed the man who discovered the incommensurables; the architect has to accept them as the joker in the building pack." Conversely, Moholy-Nagy noted that, "The modular bay and the prefabricated component part as aesthetic elements, which had emerged so unconvincingly in the north, found their roles as space-form binding elements in the Riverview High School in Sarasota. The exposed steel frame, the excessive use of glass, and the meticulous planarity of the flush brick panels have a distinct Mies van der Rohe flavor, and so has the Schinkelian symmetry of the plan. The surprises come from the interior, from the planned contract between diagonal beams of daylight – in the ceiling bays of the open-ended corridors – and the artificial light channels between the modular panels of the auditorium that add an element of visual depth." The design for the Riverview High School inspired *Architectural Forum* to dub Rudolph "the brilliant intellectual Stravinsky of the new generation" and led to another notable commission, the Sarasota High School (1958-1960), as well as an offer to assume the chairmanship of the Department of Architecture at Yale University in the fall of 1957.[41]

In assuming the job at Yale, Rudolph was given total discretion in designing the department's curriculum by the university's president, Whitney A. Griswold. Despite this fact, the decision to accept the job did not come lightly to Rudolph. The architect fully

recognized the risks associated with abandoning the freedoms of private practice in favor of taking a role in an institution such as Yale, this while also trying to maintain an independent architectural office. In assuming the chairmanship, however, Rudolph brought many of the ideologies and practices that guided a design firm to the School of Architecture. He ran the department like an office, inviting unaffiliated lecturers, critics, and students onto the campus in an effort to facilitate informal instruction, discussion, and jury sessions, while also imploring students to look to the surrounding city for ideological inspiration and perspective as if it was their client. One of the visiting critics, Ulrich Franzen, a former classmate of Rudolph's at Harvard, noted, "He started the first real dialogue about architecture in the context of the city… Ten years ago this was a new approach to analyze problems of form and scale, space and function, as urban problems rather than in the context of individual buildings." This approach would become central to Rudolph's work during his time in New Haven, as well as later in his career.[42]

The inherent difficulty in balancing an architect's artistic drive and a university department head's responsibility to guide and educate their pupils took its toll on Rudolph and in 1965 he resigned his post and moved his office to New York City. Of his experience at Yale he noted, "I supposed the Yale chairmanship made me a member of the Establishment, being accepted or something. I now understand that I can never belong to these things and that I'll always be attacked as an outsider." Whether defined as a member of the Establishment or an outsider, the quality and significance of the work Rudolph completed while in New Haven is exceptional. This was a period in which Yale and the City of New Haven established themselves as two of the preeminent institutional patrons of modern architecture in the country and works by the most notable Modernists in the country, including Philip Johnson and Eero Saarinen, sprung up throughout the city. Rudolph contributed significant commissions to both of the aforementioned entities. His work for Yale includes two of the last examples of what Moholy-Nagy calls his "structural-regional dichotomy," projects primarily driven either by an emphasis on structural honesty or regional adaptation, as was typical of his early portfolio. These were the Yale Forestry School's Greeley Memorial Laboratory (1957-1959), a one-story building dominated by its Y-shaped, exterior precast concrete columns; and Married Graduate Student Housing (1960-1961), a demonstration of Rudolph's use of modularity in design that while altered from his original concept maintains its cohesive character as it creeps up its hillside location.[43]

On the other hand, Rudolph's most significant commission for the university, and perhaps of his career, was the Art and Architecture Building (1958-1964), at the corner of York and Chapel Streets. The building represented a break from the lightweight, open construction of his previous projects, in favor of the more aggressive and expressive forms that would come to characterize the Brutalist school of Modernism, as well as Rudolph's career. While the commission for the Art and Architecture Building came from the Yale Corporation, as chair of the Architecture Department Rudolph was both the project's client and consultant. The architect agonized over the plans, working through numerous variations and constantly experimenting with the treatment of both the interior and exterior surfaces. His final design for the building's *béton brut* wall surfaces were drawn from another building he was working on at the time, New Haven's AIA-award winning Temple Street Parking Garage (1959-1963), however, the tooled exterior treatment of the Art and Architecture Building was a unique and iconic detail that would become common among Brutalist designs.[44]

The reaction to the Art and Architecture Building was as tortured as Rudolph's relationship with the structure. While critics largely lauded the design and they way it worked within its urban context, those who actually used the building berated its shortfalls as

a studio and study space. As one historian notes, "The art students complained because their oversized canvases wouldn't fit inside and argued that the urban planning school got the best north light. The architecture students immediately partitioned the open studios." This is not to say, however, that all who experienced the building did so to a negative result. In 1988, George Ranalli, an adjunct associate professor of architectural design at Yale, noted that, "Upon seeing the Art and Architecture Building as an architecture student in 1967, just a few years after its completion, it appeared heroic. Heralded by every architecture publication at the time as one of the modern masterpieces, it was a great building to experience. It was exciting."[45] Thomas H. Beeby, dean of the School of Architecture in 1988, noted that he and fellow architecture students shared Ranalli's experience. He comments:

> We came to Yale because of this building and what we thought it represented. We came to study with Paul Rudolph. It was a window of time that was singular and brief. The triumph of modern architecture was at hand and creative minds demanded freedom from history and social constraints. This was an American architecture of Manifest Destiny projecting the aura of Wright into a limitless future. Here was a temple of creation that could rival the temple of work (that was the Larking Building); a heroic structure, optimistic, unquestioning, forming a self-referential idiom that was a powerful language of its own.[46]

The complicated public response to the project had a profound impact on Rudolph. Despite the prevalence of those like Beeby who praised the architect's design, the detractors took their toll on the man and for the rest of his life he allegedly refused to discuss the project.[47] This being said, in the meantime Rudolph continued to work on numerous noteworthy projects throughout New Haven and the country. The architect was one of the primary conceptual consultants working on the City of New Haven's monumental Church Street redevelopment project – of which the Temple Street Parking Garage was a critical component – during the late 1950s and early 1960s, and he completed the award-winning design for Crawford Manor in 1962. Rudolph's time in New Haven also marked some of his most significant work elsewhere in the United States. This included the Interdenominational Chapel, Tuskegee Institute, Tuskegee, Alabama (1960-1969); Boston Government Service Center, Boston, Massachusetts (1962-1971); Orange County Government Center, Goshen, New York (1963-1971); and a campus plan and buildings for the Southeastern Massachusetts Technological Institute, North Dartmouth, Massachusetts (1963-1971). These designs displayed Rudolph's shift towards aggressive and expressive forms that sought to act upon as much as respond to their visitors and environment. The architect summed up his argument regarding the importance of monumental and comprehensive public design as such:

> Civic architecture is the lack of the twentieth century. I believe that architects have abdicated from the traditional role they have played in large-scale three-dimensional design. We mistakenly thought the planners were civic designers. They are not and never will be, for their heart is elsewhere.[48]

While Rudolph was apparently happy to assume this preeminent role in creating a new civic landscape, the position from which he could do so rapidly faded by the early 1970s. The contributing factors included a dramatic challenge to the popularity and credibility of the style – Brutalism – that came to define his work during the 1960s, as well as damaging attacks on his reputation. As noted, Rudolph had resigned his position at Yale in 1965 and moved his office to New York City, where he would continue to work on a combination of residential and institutional projects until his death in 1997. Just four years after leaving the university, a suspicious fire broke out in the Art and Architecture Building, resulting in significant damage. Some have speculated that the fire was started by disgruntled students, however, no conclusive evidence indicating that arson was the source has been discovered. Regardless, the local fire marshal publically blamed the interpenetrating, multistoried spaces that Rudolph designed for exacerbating the damage, a charge that had lasting impacts on the architect's office.[49]

Historians who have studied Rudolph's life and work often parallel the Art and Architecture Building fire with the "incendiary" climate that characterized the United States during the Vietnam era. As Thomas Beeby notes, "The building became one of the many casualties of social unrest that questioned the very nature of this country and its institutions." While Rudolph always insisted on his role as an outsider for the way he challenged the ideologies of Gropius and the International school of Modernism, the prominent place he held within the profession by the late 1960s in reality made him one of the Establishment. When this was combined with the monumental character of the Brutalist style that he found himself at the forefront of Rudolph would prove to be quite the convenient target for opposing schools of architectural thought.[50]

The late 1960s marked the peak of Rudolph's career. Such was illustrated by the significant number of commissions that continued to flow into his office, as well as by the prevalence of his work throughout the prominent architecture journals at the time. To some degree this status carried into the next decade. Several books on the architect were published in the early 1970s, including Sibyl Moholy-Nagy's *The Architecture of Paul Rudolph* (1970), and *Paul Rudolph: Drawings*, edited by Japanese architectural editor and photographer, Yukio Futagawa. By the 1970s, however, the aforementioned opposition to established forms of Modernism formulated under the umbrella of Post-Modernism, thus leading to a decline in Rudolph's prevalence. The central ideologies of this movement were first put forth by Robert Venturi in his 1966 book, *Complexity and Contradiction in Architecture*, and were expanded in the 1971 article, "Ugly and Ordinary Architecture, or the Decorated Shed," and 1972 book, *Learning From Las Vegas: The Forgotten Symbolism of Architectural Form*, both of the latter written with his wife and partner Denise Scott Brown.

In *Complexity and Contradiction* Venturi called for the rejection of what he saw as the simplicity and consistency of the International style in favor of eclectic forms based on the vibrant, disorderly, yet stylistically rooted examples visible in historic and often vernacular architecture. In "Ugly and Ordinary Architecture, or the Decorated Shed," and *Learning From Las Vegas*, Venturi and Scott Brown elaborate on their ideas contrasting Rudolph's design for Crawford Manor with their own plan for a contemporary elderly housing project in Philadelphia, known as Guild House (1960-1963). The authors cite Crawford Manor as the archetype of modern architecture at the time, chiding it as "unequivocally a soaring tower, unique in its modern, Ville Radieuse world along New Haven's limited-access Oak Street Connector." Venturi and Scott Brown note that despite being an ordinary building, the Modernist aversion to applied ornament has resulted in a building that itself is the ornament, drawing their parallel to a duck-shaped roadside

stand the authors observed on Long Island, New York. This contrasts with the Guild House, which they call a "decorated shed," essentially a dumb box embellished with applied details of historical and contextual relevance.[51]

The contrast of the duck and the decorated shed would become as central to Post-Modernist philosophy as another of Venturi's expressions, "less is bore," a play on Mies' tenet of "less is more." This being said, Venturi and Scott Brown's choice of Rudolph as their target is quite interesting. Rudolph had invited Venturi to teach at Yale while the former still sat as chair of the Department of Architecture and, as noted, Rudolph had himself used many of the same arguments as Venturi when challenging what he saw as the shortfalls in the current state of Modernism. As De Alba notes, "He had rejected the Ville Radieuse, and he had spent the decade working on ways to carry out a new program of urbanism that would do most of the things that Venturi was calling for." De Alba claims that although other architects, such as I.M. Pei or Louis Kahn, would have made much more appropriate targets, Rudolph's very success likely drew Venturi's attack.[52]

Venturi and Scott Brown claimed that they bore no ill will or antagonism towards Rudolph, and even went so far as to state that Crawford Manor was "in fact, a skillful building by a skillful architect, and we could easily have chosen a much more extreme version of what we are criticizing." Regardless, the blows had been laid and Rudolph was caught up in the rush of architectural culture to turn on authority. The impact on Rudolph's reputation was significant. Combined with a number of other personal and professional issues, including growing opinions that the architect was becoming increasingly difficult to work with, the duck and the decorated shed affair essentially signaled the end of Rudolph's preeminent position in American architecture. While the architect would continue to design work throughout the United States up until his death in 1997, this work received little attention. On the other hand, Rudolph would go on to experience a kind of late-career resurgence throughout Southeast Asia, particularly in Singapore and Indonesia. Notable among these commissions were the Colonade Condominiums and Concourse Complex (1980-1987, 1981-1993) in Singapore; Dharmala Sakti Building in Jakarta, Indonesia (1982-1988); and the Bond Center in Hong Kong, China (1984-1988).

[1] Douglas W. Rae, *City: Urbanism and Its End*, (New Haven, CT: Yale University Press, 2003), 233.
[2] Rachel Carley, *Tommorow is Here: New Haven and the Modern Movement*, (New Haven: New Haven Preservation Trust, 2008), 8.
[3] Carley, 8.
[4] Carley, 8.
[5] Carley, 9.
[6] Carley, 11.
[7] Carley, 12.
[8] Rae, 257; Carley, 12.
[9] Carley, 13.
[10] Carley, 15.
[11] Carley, 17.
[12] Carley, 17-18.
[13] Carley, 18-19.
[14] Rae, 305, 316.
[15] The exception was the 16-story University Towers project erected on the block framed by Crown, York, George, and Park Streets in 1958, however, this was intended for the luxury market, thus making it well out of the reach of the vast majority of the area's former residents. Carley, 41; "Big Loan, Grant Approved For New Haven Project," *Hartford Courant*, December 13, 1957, p. 8A.
[16] New Haven Redevelopment Agency, "1961 Annual Report of the Redevelopment Agency, New Haven, Connecticut," (New Haven, CT: City of New Haven, 1961), 2-4.
[17]Chester Rapkin and Grace Milgram, "Population and Housing in New Haven; 1960-1980," (New Haven, CT: The New Haven Redevelopment Agency, 1980).
[18] "Renewal Unit Unveils Dwight Project Plan," *New Haven Register*, September 28, 1962; "Aldermanic Unit Approves Dwight Renewal Revision," *New Haven Register*, March 27, 1963.
[19] "Planned Housing for the Elderly," *New Haven Register*, January 21, 1963.
[20] New Haven Redevelopment Agency, "1963 Annual Report of the Redevelopment Agency, New Haven, Connecticut," (New Haven, CT: City of New Haven, 1963), 11; "Housing Board To Open Bids On New Project," *Journal-Courier*, August 25, 1964; "15 Floors Of Housing For Elderly," *Journal-Courier*, August 25, 1965.
[21]
[22] Robert Venturi, Denise Scott Brown, and Steven Izenour, *Learning From Las Vegas: The Forgotten Symbolism of Architectural Form*, (Cambridge, MA: The MIT Press, 1977), 90-103; Roberto De Alba, *Paul Rudolph: The Late Work*, (New York, NY: Princeton Architectural Press, 2003), 14; "The Elderly," *Progressive Architecture*, May 1967, 125-138.
[23] Marcus Wiffen, *American Architecture Since 1780:A Guide to the Styles*, (Cambridge, MA: The MIT Press, 1992), 249, 255, 261, 279-284.
[24] Gerd Hatje, ed., *Encyclopedia of Modern Architecture*, (NewYork, NY: Harry N. Abrams, Inc., 1964), 61-62; Wiffen, 279-284.
[25] Hatje, 62; Wiffen, 282-283.
[26] "The Elderly," *Progressive Architecture*, May 1967, 125; Sibyl Moholy-Nagy, *The Architecture of Paul Rudolph*, (New York, NY: Praeger Publishers, 1970), 192.
[27] Moholy-Nagy, 192; "The Elderly," *Progressive Architecture*, May 1967, 125.
[28] "The Elderly," *Progressive Architecture*, May 1967, 127.
[29] Paul Goldberger, "Can Paul Rudolph's Architecturally Vital Oragne County Government Center Be Saved?," *Vanity Fair*, May 2, 2012.
[30] Christopher Domin and Joseph King, *Paul Rudolph: The Florida Houses*, (New York, NY: Princeton Architectural Press, 2002), 26.
[31] Domin, 26-27.
[32] Domin, 28; Roberto De Alba, *Paul Rudolph: The Late Work*, (New York, NY: Princeton Architectural Press, 2003), 13.

[33] Domin, 28.
[34] Sibyl Moholy-Nagy, *The Architecture of Paul Rudolph*, (New York, NY: Praeger Publishers, 1970), 9; Domin, 28; Roberto De Alba, *Paul Rudolph: The Late Work*, (New York, NY: Princeton Architectural Press, 2003), 13.
[35] Ibid.
[36] Domin, 37.
[37] The latter was particularly notable for its use of naval technology as a spray-on plastic developed to mothball battleships and other vessels was combined with building board and glass fiber insulation to create the house's roof.
[38] Rudolph was made a partner in the firm in 1949, after which the office's work was completed under the title of Twitchell & Rudolph, Architects.
[39] Domin, 32, 38.
[40] Moholy-Nagy, 11; Domin, 38.
[41] De Alba, 13; Moholy-Nagy, 13-14.
[42] Moholy-Nagy, 15.
[43] Moholy-Nagy, 17.
[44] Moholy-Nagy, 18; Yale University, *Paul Rudolph: Drawings for the Art and Architecture Building at Yale, 1959-1963*, (New Haven, CT: Yale University School of Architecture, 1988), 3.
[45] Carley, 61; Yale University, 8.
[46] Carley, 61; Yale University, 3.
[47] Since Rudolph's death both the University and community have come to embrace the Art and Architecture building. An extensive rehabilitation was completed on November 8, 2008, 45 years to the day since its original dedication. At that time the building was rededicated as Paul Rudolph Hall. Ada Louise Huxtable, "The Beauty in Brutalism, Restored and Updated," *Wall Street Journal*, February 25, 2009.
[48] De Alba, 13; Moholy-Nagy, 20.
[49] Carley, 62; De Alba, 13-14.
[50] Yale University, 3; De Alba, 14.
[51] De Alba, 29; Venturi, 90.
[52] De Alba, 29.

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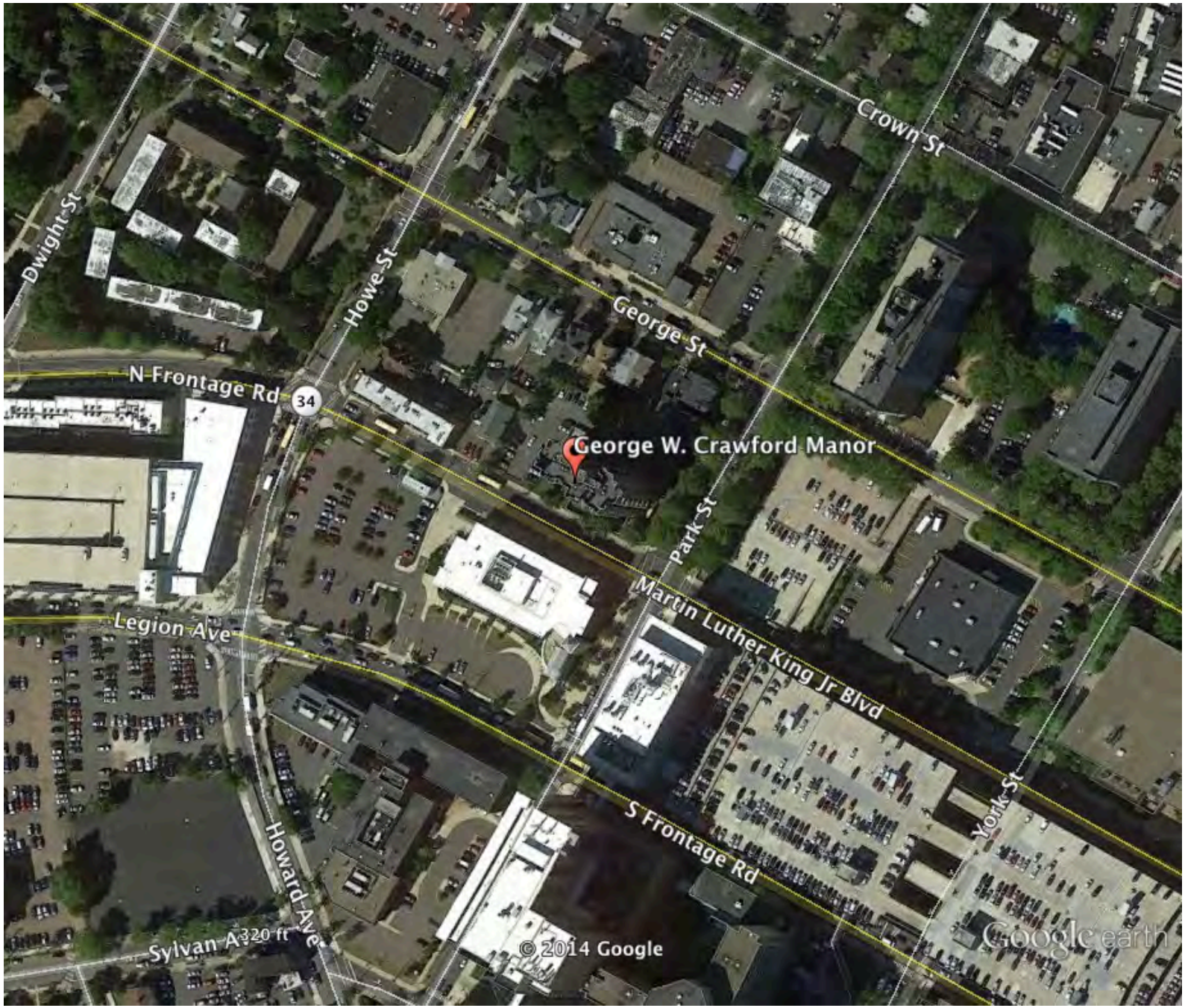
Geographical Information: George Crawford Manor

Verbal Boundary

The boundaries of the nominated property are shown on the attached site plans ("Parcel Map, George Crawford Manor") as indicated in the New Haven Land Records, Map/Block/Lot/Unit: 279/0201/01200. The parcel is bounded to the east by Park Street; to the north by the parcels identified as 98-100 Park Street and 424, 426, 430, and 434, George Street; to the west by the parcels identified as 438 George Street, and 17 and 19 Howe Street; and to the south by North Frontage Road.

Boundary Justification

The boundary encompasses the entire property historically associated with George Crawford Manor.



Google earth

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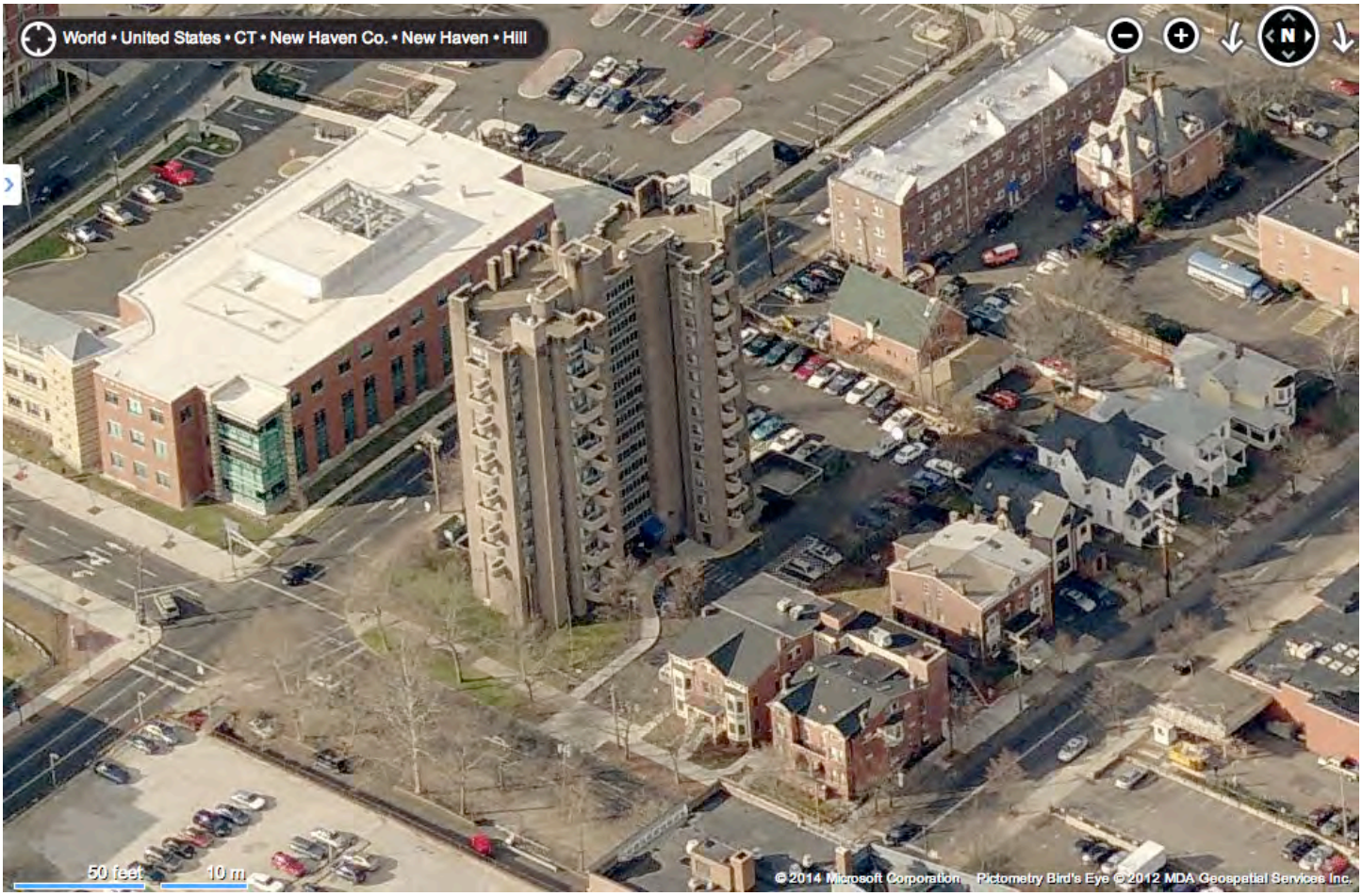
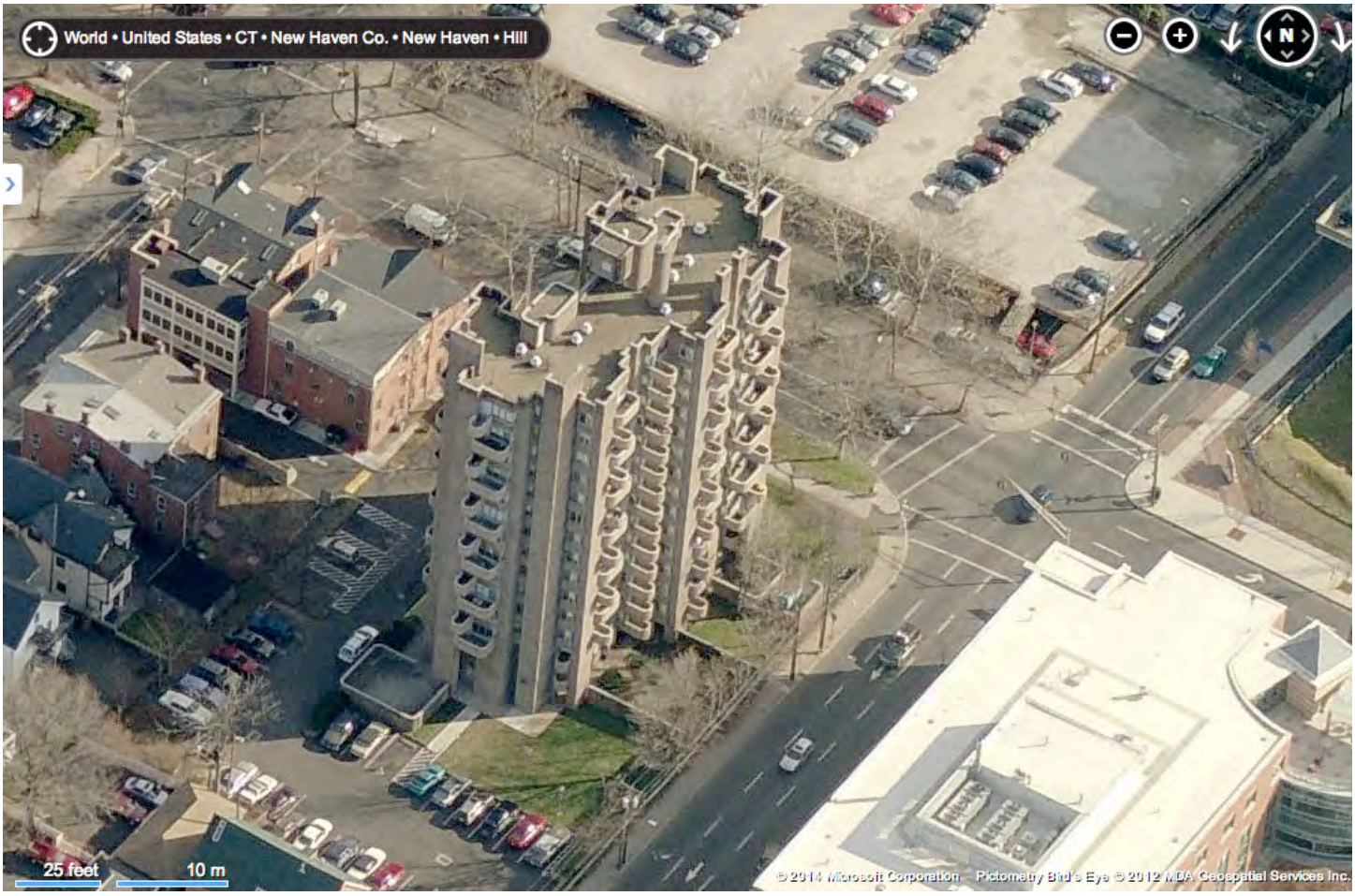
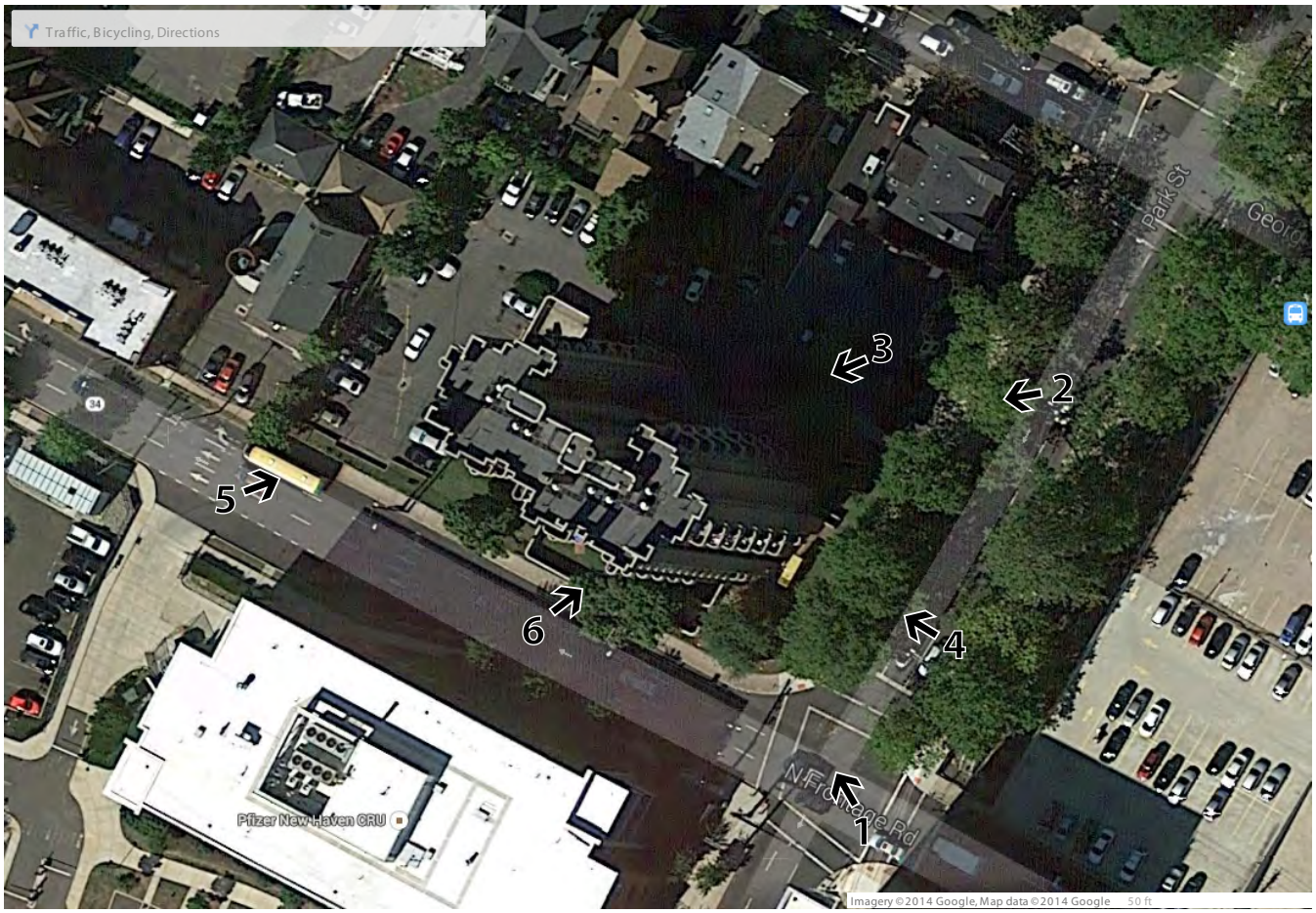


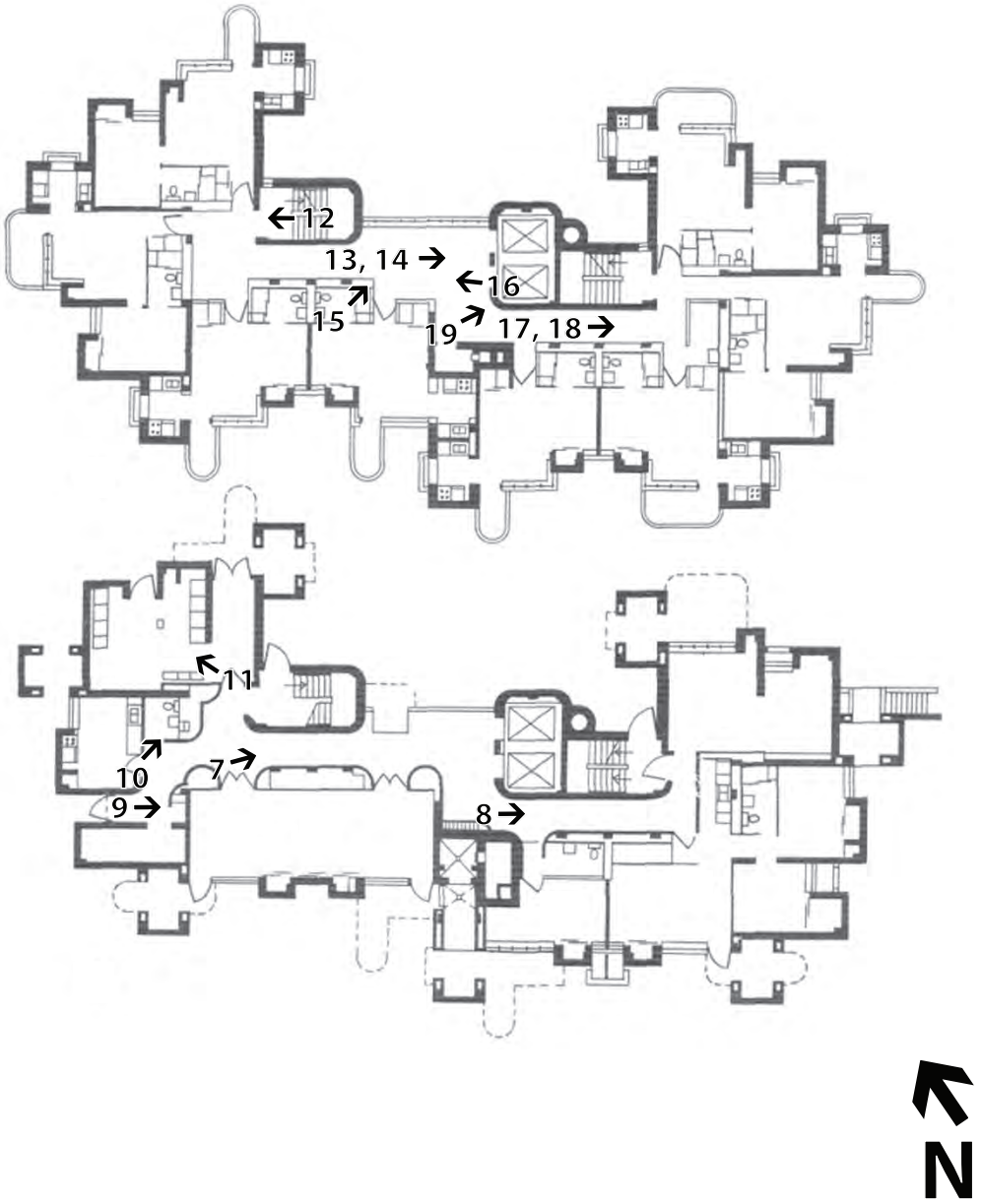
Aerial image of George Crawford Manor, 84-96 Park Street, New Haven, Connecticut.
Camera facing west.
Figure 1.



Aerial image of George Crawford Manor, 84-96 Park Street, New Haven, Connecticut.
Camera facing east.
Figure 2.

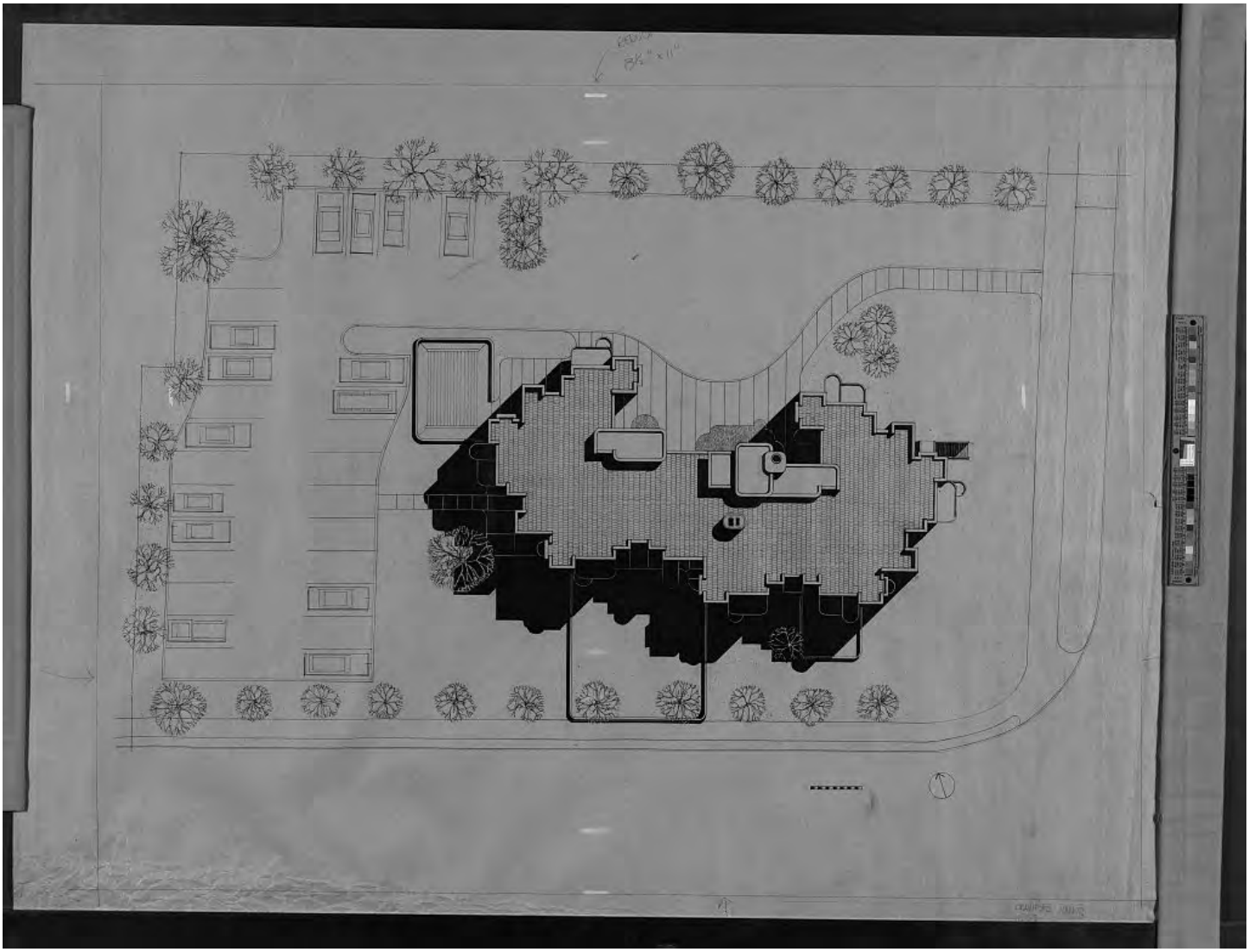


Exterior photograph directions. George Crawford Manor, 84-96 Park Street, New Haven, Connecticut. Figure 3.

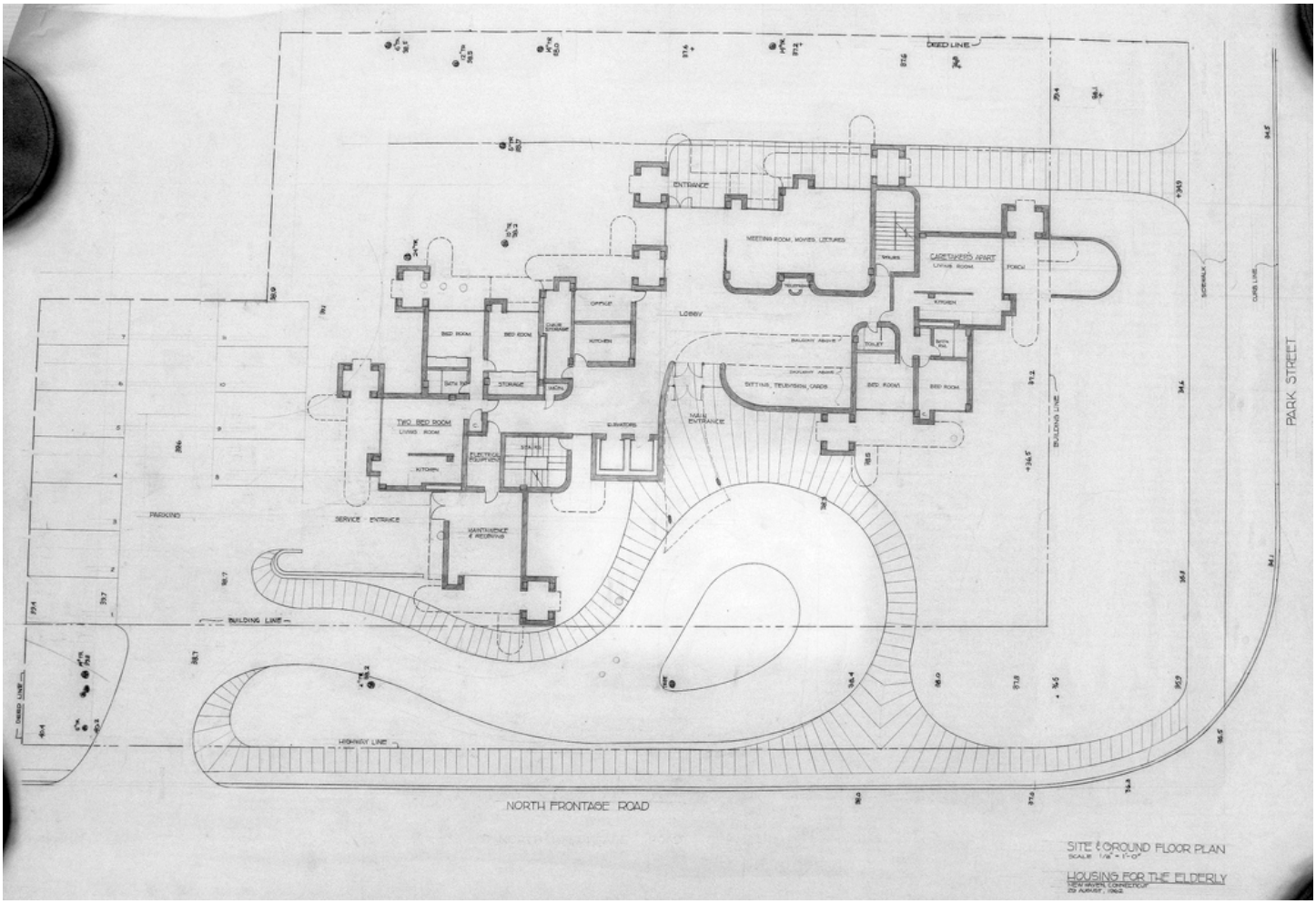


Interior photograph directions. George Crawford Manor, 84-96 Park Street, New Haven, Connecticut. Figure 4.

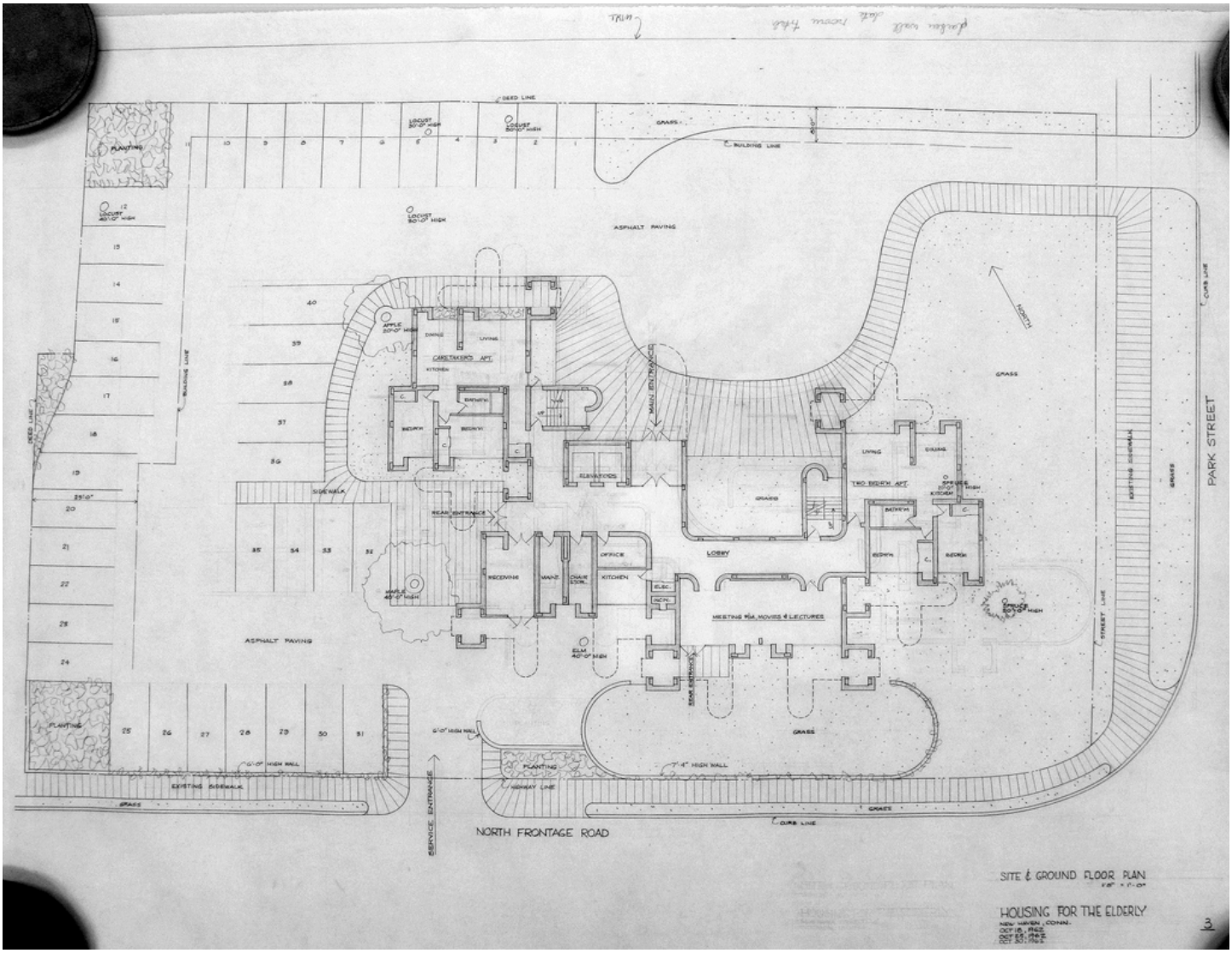
Architectural Drawings and Details:



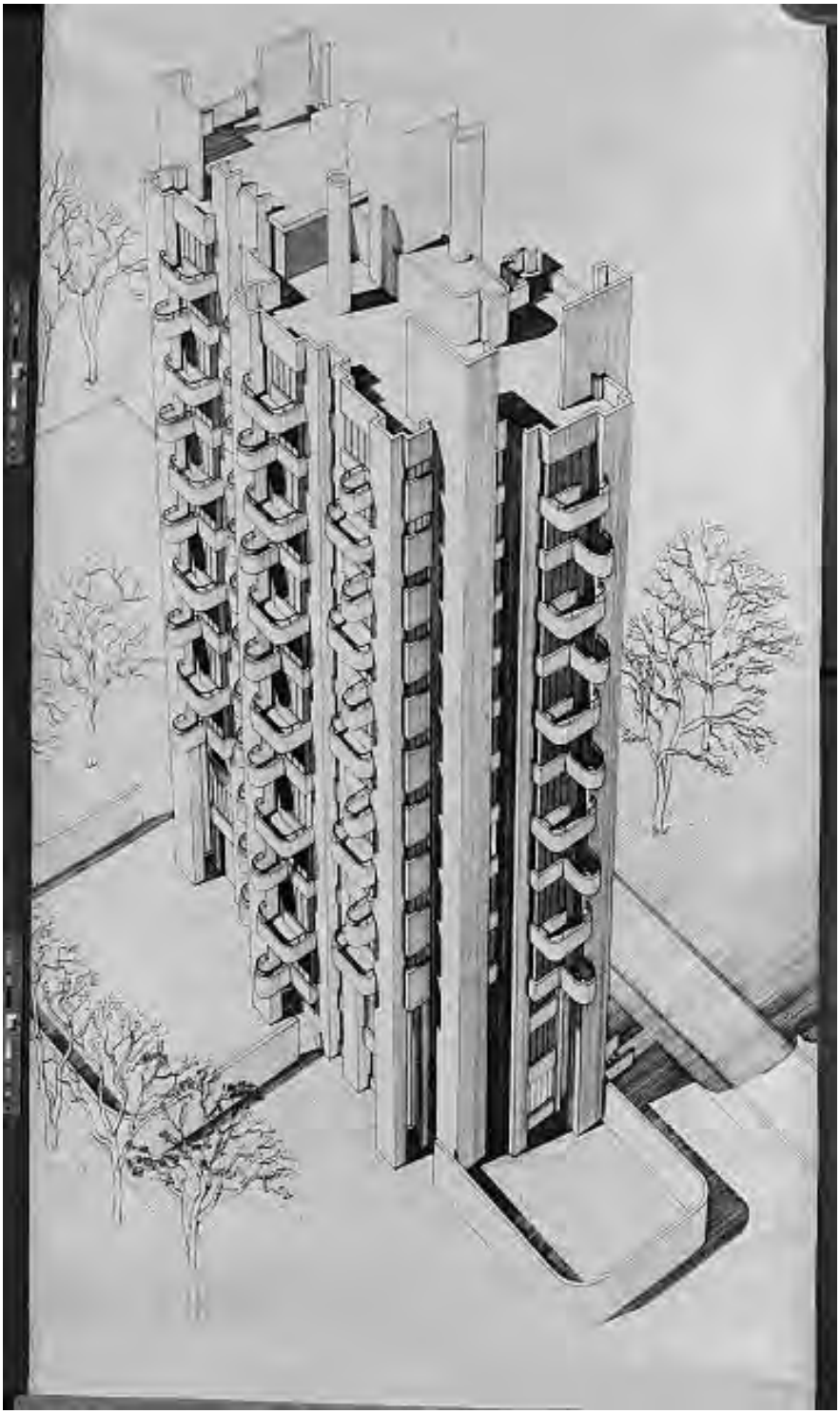
"Crawford Manor, New Haven, Connecticut. Roof plan with shadow," 1962. As Built.
Ink on paper, 78 x 101 cm.
Rudolph, Paul (1918-1997).
Library of Congress, PMR-0072. <http://www.loc.gov/pictures/item/2008679951/> (Assessed March 17, 2014)
Figure 5.



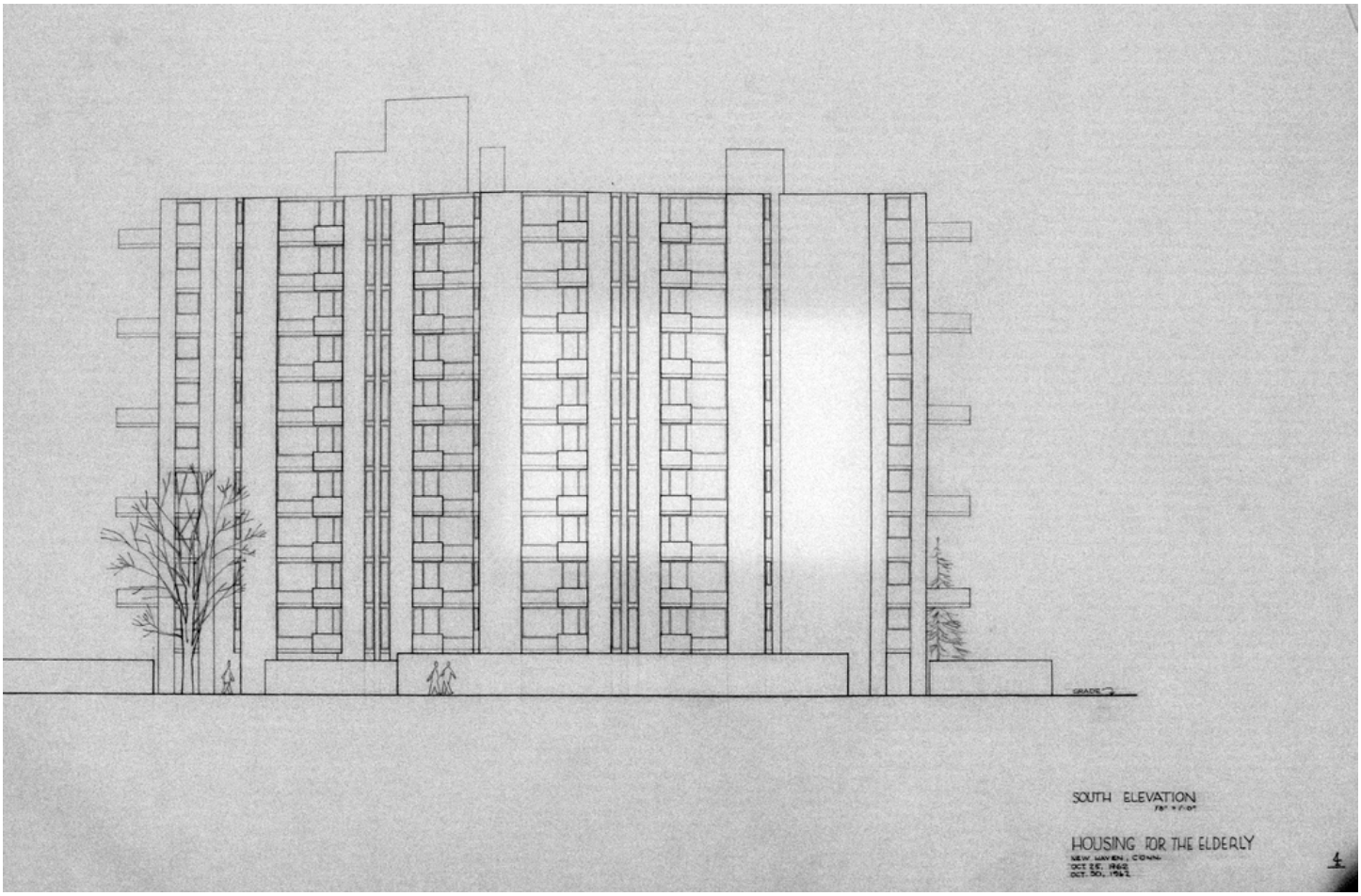
"Housing for the Elderly, New Haven, Conn. – Site & Ground Floor Plan," August 29, 1962. Archives of the Paul Rudolph Foundation. Image credit Kelvin Dickinson. <http://www.flickr.com/photos/73172555@N00/5109605376/in/photostream/> (Assessed March 27, 2014)
Figure 6.



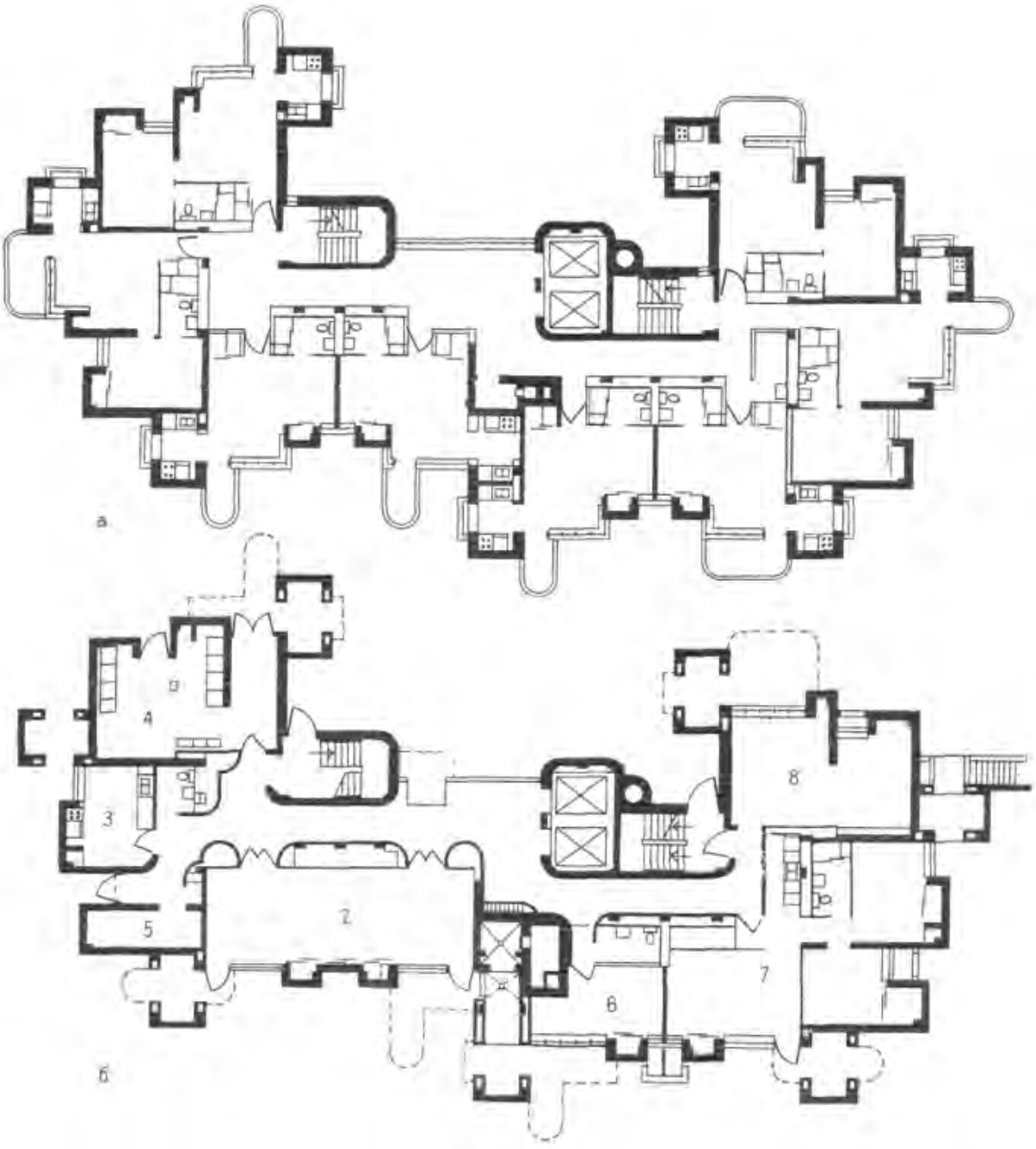
"Housing for the Elderly, New Haven, Conn. – North Elevation," October 18, 1962 (edits through October 30, 1962).
Archives of the Paul Rudolph Foundation. Image credit Kelvin Dickinson.
< http://www.flickr.com/photos/73172555@N00/5108997087/in/photostream/> (Assessed March 27, 2014)
Figure 7.



"Crawford Manor, New Haven, Connecticut. Isometric Rendering," 1962. As built.
One photographic print, 197 x 103 cm.
Rudolph, Paul (1918-1997).
Library of Congress, PMR-0072. <http://www.loc.gov/pictures/item/2008679992/> (Assessed March 17, 2014)
Figure 8.

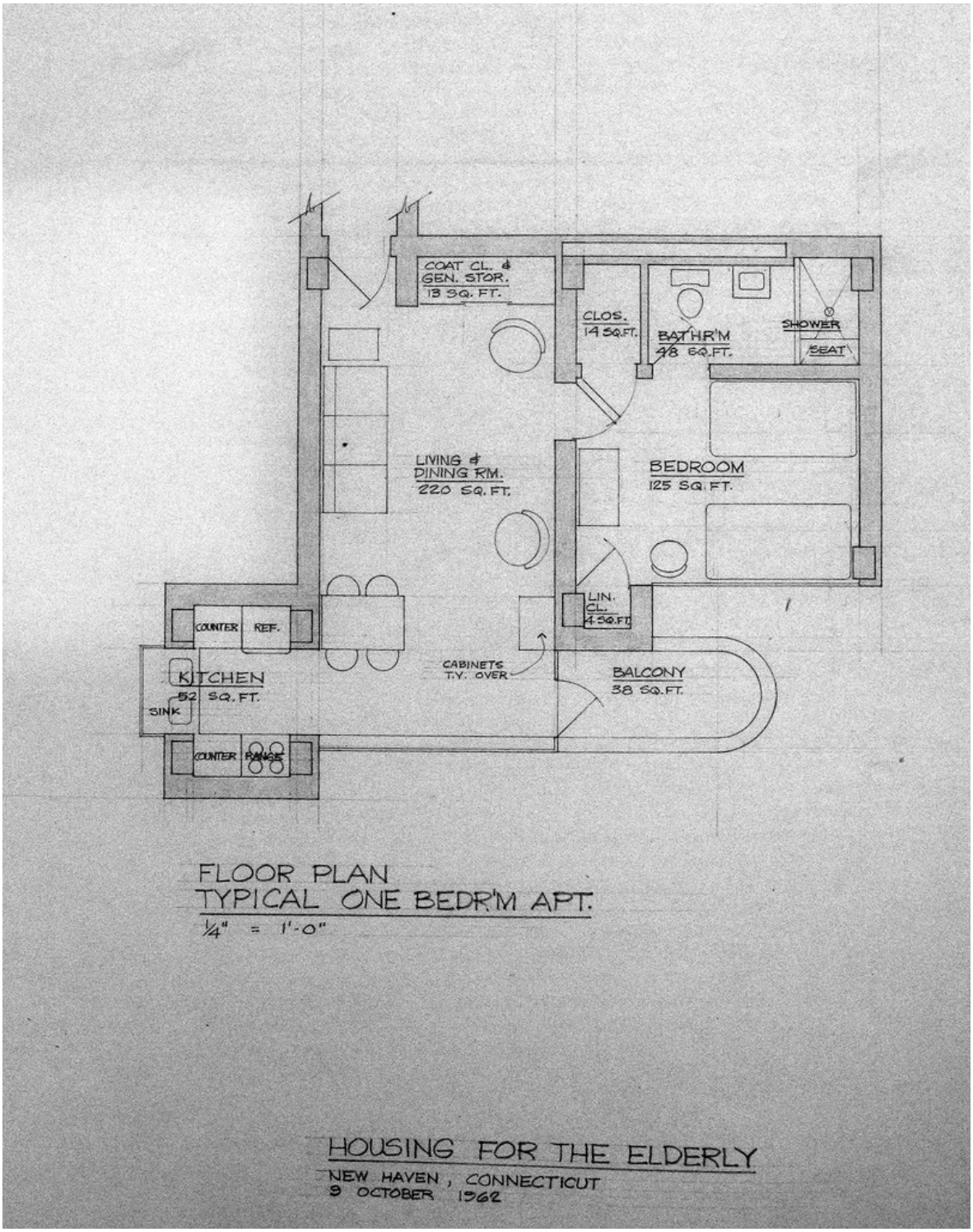


"Housing for the Elderly, New Haven, Conn. – South Elevation," October 25, 1962 (edits through October 30, 1962).
Archives of the Paul Rudolph Foundation. Image credit Kelvin Dickinson.
<http://www.flickr.com/photos/73172555@N00/5109036175/in/photostream/> (Assessed March 27, 2014)
Figure 9.

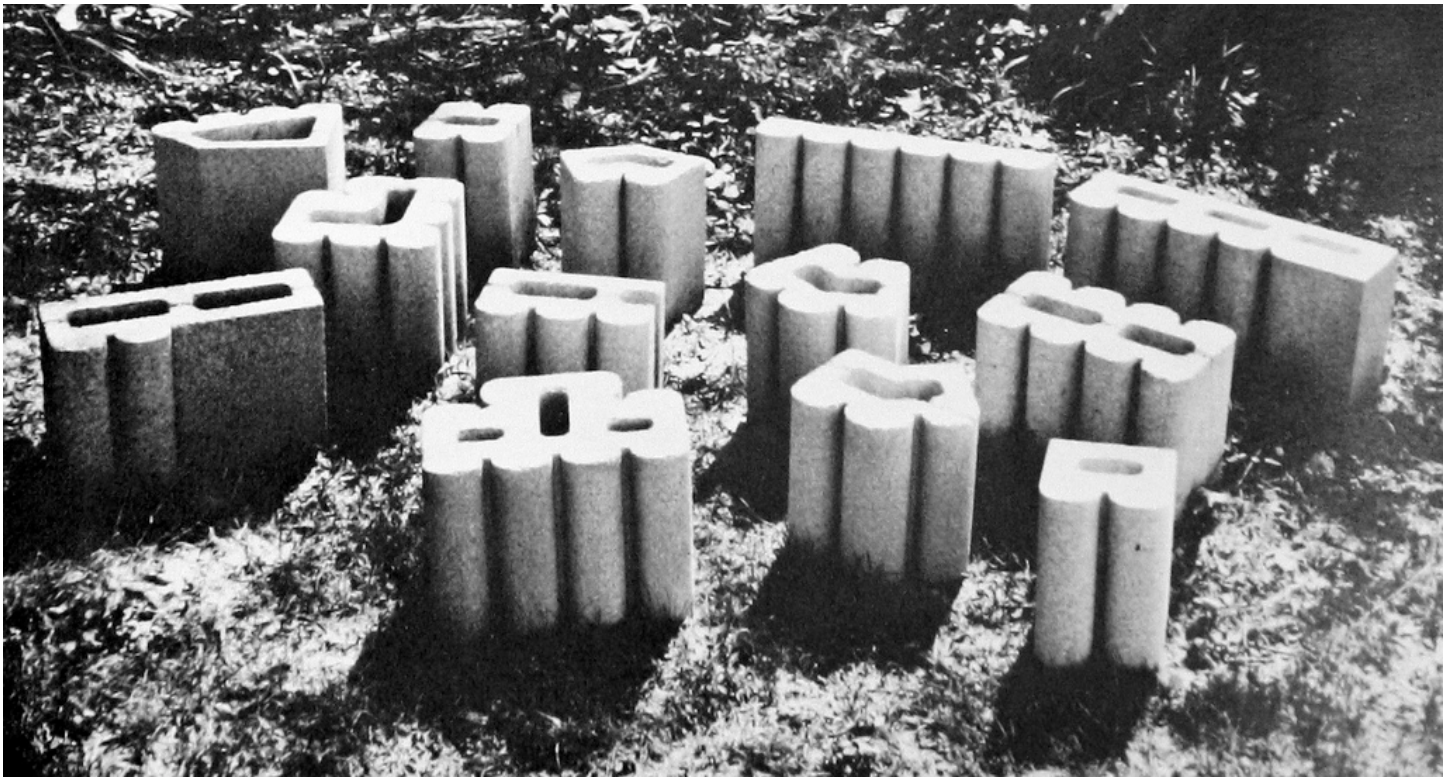


Crawford Manor, New Haven, Connecticut. Typical ground and upper floor plans, As built. <http://housing.totalarch.com/node/164> (Assessed March 27, 2014)
A - Typical upper floor plan; B - first floor plan; 1 - entrance hall; 2 - Living; 3 - kitchen; 4 - laundry; 5 - Storage of furniture; 6 - Office; 7 - apartment manager; 8 - office space (storage and repair).

Figure 10.



"Housing for the Elderly, New Haven, Conn. – Floor Plan, Typical One Bedr'm Apartment," October 9, 1962.
Archives of the Paul Rudolph Foundation. Image credit Kelvin Dickinson.
<http://www.flickr.com/photos/73172555@N00/5109619020/in/photostream/> (Assessed March 27, 2014)
Figure 11.



"Crawford Manor – Custom Masonry Units."
Archives of the Paul Rudolph Foundation. Image credit Kelvin Dickinson.
<http://www.flickr.com/photos/73172555@N00/5109043443/in/photostream/> (Assessed March 27, 2014)
Figure 12.

East (side) and south (rear) elevations of Crawford Manor from North Frontage Road, 1964-1966. Camera facing northwest.
Photograph 1 of 19.

North (front) and east (side) elevations of Crawford Manor from Park Street, 1964-1966. Camera facing southwest.
Photograph 2 of 19.

North (front) elevation of Crawford Manor from Park Street, 1964-1966.
Camera facing southwest.
Photograph 3 of 19.

East (side) elevation of Crawford Manor from Park Street, 1964-1966.
Camera facing west.
Photograph 4 of 19.

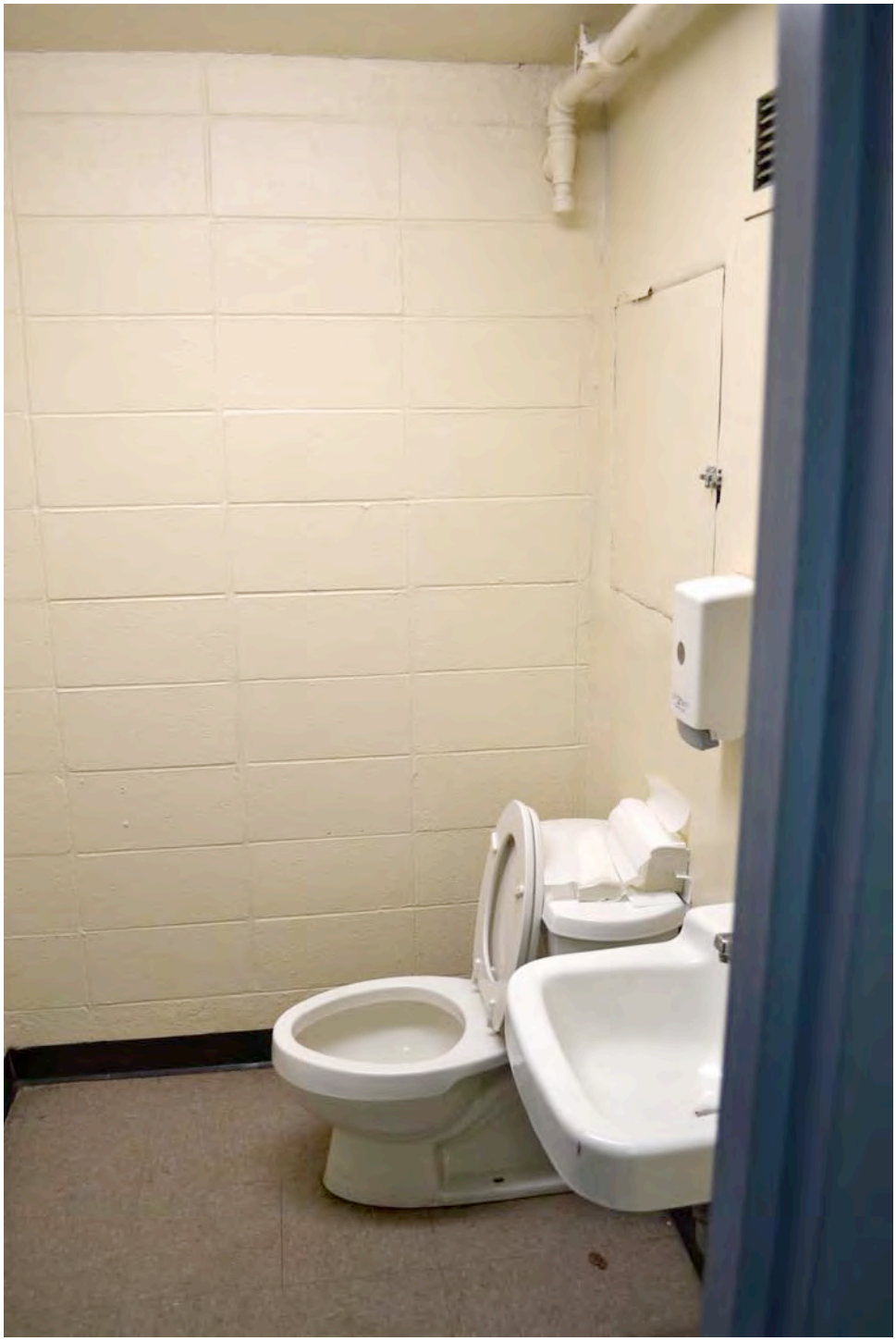
West (side) and south (rear) elevations of Crawford Manor from North Frontage Road, 1964-1966. Camera facing northeast.
Photograph 5 of 19.

South (rear) elevation of Crawford Manor from North Frontage Road, 1964-1966, showing wall, balcony, and window details.
Camera facing northeast.
Photograph 6 of 19.

Detail of first-floor entry and corridor, showing floor, wall, and ceiling details.
Camera facing east.
Photograph 7 of 19.

**Detail of first-floor corridor, showing mailboxes, floor, wall, and ceiling details.
Camera facing southeast.
Photograph 8 of 19.**

Detail of first-floor pay phone nook, showing floor, bench, and wall details.
Camera facing southeast.
Photograph 9 of 19.



Detail of first-floor restroom, showing floor, wall, and fixture details.
Camera facing northeast.
Photograph 10 of 19.

Detail of first-floor laundry room, showing floor, wall, and ceiling details.
Camera facing northwest.
Photograph 11 of 19.

Detail of second-floor emergency stair landing, showing floor, wall, stair, rail, and ceiling details.
Camera facing northwest.
Photograph 12 of 19.

Detail of typical upper-floor elevator lobby, showing elevator, floor, wall, and ceiling details.
Camera facing southeast.
Photograph 13 of 19.

Detail of typical upper-floor elevator car, showing floor and wall details.
Camera facing southeast.
Photograph 14 of 19.

Detail of typical upper-floor elevator lobby, showing window, floor, wall, and ceiling details.
Camera facing northeast.
Photograph 15 of 19.

Detail of typical upper-floor corridor, showing floor, wall, and ceiling details.
Camera facing northwest.
Photograph 16 of 19.

Detail of typical upper-floor corridor, showing floor, wall, and ceiling details.
Camera facing southeast.
Photograph 17 of 19.

Detail of typical upper-floor ceiling.
Camera facing southeast.
Photograph 18 of 19.

Detail of typical upper-floor corridor wall, showing ribbed concrete block details.
Camera facing northeast.
Photograph 19 of 19.