

NEW HAVEN MODERN ARCHITECTURE

Celebrating the extraordinary mid-twentieth-century architectural heritage of the Elm City



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Discover New Haven's Mid-Century Modern architectural heritage, recorded in over 250 detailed inventory forms found on newhavenmodern.org.

Central Fire Headquarters

952–960 Grand Avenue

Earl P. Carlin and Peter Millard (1961)

One of five firehouses designed by Carlin's firm, the building is a fortress-like monument built of exposed cast-in-place concrete. A hexagonal scheme animates the plan and an impressive level of refined detail is exhibited throughout.



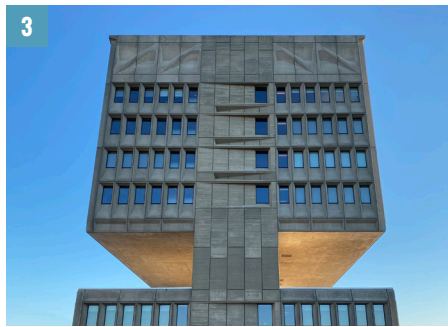
ENZO FIGUERES

Community Services Building

1 State Street

Orr, de Cossey, Winder and Associates (1965)

This structure, with its stark lines and flowing curves, skillfully accommodates the neighboring intersection. The building's industrial façade combined with its hidden courtyard garden heightens its distinct contrasts.

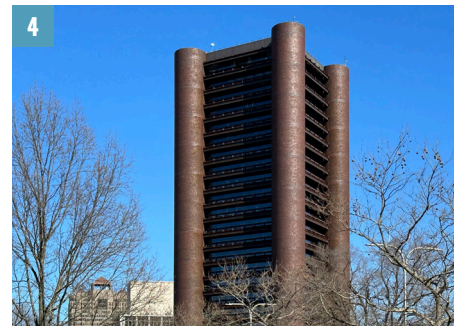


Armstrong Rubber Company

500 Sargent Drive

Marcel Breuer and Robert F. Gatje (1968)

Originally set like a sculpture on a large green space, the building is organized in two sections: a two-story research and warehouse space at the bottom and an office block elevated above, supported at the sides by massive piers.



Knights of Columbus Building

1 Columbus Plaza

Kevin Roche John Dinkeloo and Associates (1967)

A landmark structure with a scale compatible to the highway—a drastic change for architects at that time. Cor-ten steel beams and reinforced concrete corner stair towers, clad in dark brown clay tiles, provide the building's structural support.



Temple Street Garage

21 Temple Street

Paul Rudolph (1961)

Extending as a megastructure along the full 700-foot length of two city blocks with a monumental gateway spanning George Street, the curving concrete garage expresses the excitement of the automobile age and the flow of vehicular traffic.



Crawford Manor

90 Park Street

Paul Rudolph (1965)

Constructed of vertically ribbed concrete blocks, this high-rise structure built as elderly housing is notable for the interplay between the rounded projections of the two differently-shaped balconies and the shadows they cast.



MICHAEL MAPSLAND

Yale Center for British Art

1080–1104 Chapel Street

Louis I. Kahn (1972–1975)

The last major building designed by Kahn, the large rectangular structure is planned around two courtyards using a 20-foot square module. The austere concrete and stainless-steel exterior gives way to a light-filled, soaring interior with warm oak and linen wall paneling.



Yale University Art Gallery

1111 Chapel Street

Louis I. Kahn (1953)

The Chapel Street façade presents a continuous brick wall with raised stone stringcourses expressing the floor levels and providing continuity with the adjacent 1928 Old Art Gallery Building. In contrast, the other sides feature a metal-framed glass curtain wall.



Art and Architecture Building

182 York Street

Paul Rudolph (1961–1963)

Constructed to house studios, classrooms, offices, and a library, this revolutionary building with its distinctive hammered "corrugated" concrete and complex interlocking interior with thirty-seven different levels, dominates the corner of Yale's central campus.



Manuscript Society

344 Elm Street

King-lui Wu (1962)

This building belongs to one of Yale's senior societies and its obdurate façade is appropriate to its function. The only opening in the granite facing is a recessed bay on its side that serves as the entrance.



Morse and Ezra Stiles Colleges

302–304 York Street

Eero Saarinen (1958–1962)

Saarinen, who thought of college campuses as village-like communities, looked to the medieval Italian hilltown rather than the Collegiate Gothic quadrangle for inspiration. The public face of the complex is a curved façade facing an open space that visually focuses on the Payne Whitney tower.



Dixwell Fire Station

125 Goffe Street

Venturi and Rauch (1974)

Embodying the Venturi's concept of a "decorated shed," this building features a curved corner, designed to mirror the roadway, and a recessed entryway under a cantilevered brick wall, which turns the front façade into a giant signboard.



B&L Plaza

119–139 Dixwell Avenue

Edward Cherry and Associates (1974)

A one-story commercial building with a flat roof built for three minority businessmen, the use of ribbed concrete block created a Brutalist style effect at a lesser cost than reinforced concrete. The projecting battered fins between the metal and glass curtain walls gives it a buttress-like appearance.



Dixwell Congregational Church

217 Dixwell Avenue

John M. Johansen (1967)

This church is an outstanding example of a building constructed in the Dixwell neighborhood during New Haven's "Model City" urban renewal era. It consists of a semicircular section and a central tower with rough concrete walls of varying heights.

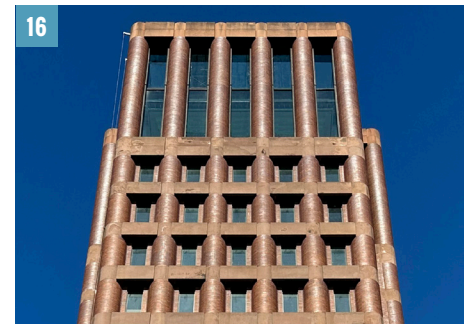


David S. Ingalls Hockey Rink

73 Sachem Street

Eero Saarinen (1957–1958)

The hockey rink is a large, roughly elliptical pavilion dominated on the exterior by the huge reinforced concrete arch which forms the bisecting spine of the building. The wood-frame, aluminum-sheathed roof is hung on steel cables, forming an uninterrupted interior space.



Kline Biology Tower

223 Prospect Street

Philip Johnson and Richard Foster (1963–1965)

Built of concrete and brownstone atop Prospect Hill, the science buildings signaled a new period for the land previously known as Sachem's Wood. When completed, the tower was the tallest building in New Haven.



Becton Engineering Center

15 Prospect Street

Marcel Breuer (1968–1970)

Breuer's use of massive pilotis and precast concrete panels, a modernist staple, gives this building an impression of solidity, a visual identity which readily connects the building's façade to the classrooms, offices, and laboratories within.



Beinecke Library

121 Wall Street

Gordon Bunshaft of Skidmore, Owings & Merrill (1961–1963)

The abstract exterior, without windows or recognizable doors, gives the structure an impersonal and monumental character. On the interior, the marble panes become translucent, creating a glowing space that houses a glass tower filled with books.



EOC Plaza

200 Orange Street

Paul Rudolph (1977–1980)

This small plaza is the only portion of Rudolph's government center design, which was to include a new city hall, library, police station, and plazas. It illustrates on a small scale his highly personal style, characterized by its three-dimensional geometric projections.



Conte Elementary School

15 Wooster Place
Skidmore, Owings & Merrill (1962)

Built on a site cleared under urban renewal plans, the complex is composed of three rectangular pavilions surrounded by precast concrete colonnades. The thin post-and-lintel forms lend an airiness to the formal façade.



Quinnipiac School

805 Quinnipiac Avenue
Perkins & Will; Granberry, Cash, & Associates (1965, 1968)

Educational philosophy in the 1960s favored open teaching spaces. This is evident here in classrooms with movable partitions and glass walls allowing visual flow between interior and exterior.



English Shelter

Hillhouse Drive, East Rock Park
Robert T. and Jean Coolidge (1953)

This is a novel Modernist design that uses an abstract geometry of the triangle in steel and stone. The picnic shelter's form made a radical departure from traditional rustic park architecture.

ENZO FIGUERES



Logue Residence

8 Reservoir Street
Chester E. Bowles, Jr. (1955)

This unusual Japanese-inspired, rustic Modernist house with intersecting low-pitched gable roofs and originally clad in vertical wood siding was designed for Edward Logue, Development Administrator for Mayor Richard C. Lee's urban renewal program.



Pannenberg House

505 Ellsworth Avenue
Margaret Pannenberg (1971)

This house stands out as the only post-modern building in its neighborhood of mostly early 20th-century Colonial Revival and Tudoresque houses. Its stark design and straight lines are softened by the surrounding dense vegetation.



Geisinger House

125 Stevenson Road
Vincent C. Amore (1964)

This brick Modernist house reflects the style of Frank Lloyd Wright with its dominant low, hipped-roof with deep overhanging eaves, sprawling single-story layout, vertical windows, and integration of interior and exterior space. This house, built on a hilltop, was designed to fit organically with its natural surroundings.

NHPT The New Haven Preservation Trust

Our Mission: To rally our diverse city to embrace and champion its historic places and spaces.

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