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 of eligibility, significance, and eligibility for inclusion in the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "X" in the appropriate box or by entering the information requested. 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 entries and narrative items on continuation sheets (NPS Form 10-903e). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property
historic name  Pennsylvania State Office-Building
other names/site number  Philadelphia State Office Building

2. Location
street & number  1400 Spring Garden Street  not for publication  n/a
city or town  Philadelphia  vicinity  n/a
state  Pennsylvania  code  PA  county  Philadelphia  code  101
zip code  19130

3. State/Federal Agency Certification
As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this  X  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 30 CFR Part 60. In my opinion, the property  X  meets  does not meet the National Register Criteria. I recommend that this property be considered significant  nationally  statewide  X  locally.

(See continuation sheet for additional comments.)

Signature of certifying official
PA Historical & Museum Commission

Date
11/19/2009

4. National Park Service Certification
I, hereby certify that this property is:
  X  entered in the National Register
  X  See continuation sheet.
  X  determined eligible for the National Register
  X  determined not eligible for the National Register
  X  removed from National Register
  X  other (explain):

Signature of Keeper

Date of Action
Pennsylvania State Office Building

Philadelphia County, PA

device of property  

5. Classification

<table>
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<tr>
<th>Ownership of Property</th>
<th>Category of Property</th>
<th>Number of Resources within Property</th>
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<td>(Check only one box)</td>
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Name of related multiple property listing (Enter "N/A" if property is not part of a multiple property listing.)

Number of contributing resources previously listed in the National Register

6. Function or Use

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<td>VACANT / not in use</td>
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<td>LANDSCAPE / street furniture / object</td>
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<td>TRANSPORTATION / road-related</td>
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7. Description

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<tr>
<td></td>
<td>roof  _SYNTHETICS</td>
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<tr>
<td></td>
<td>walls  _STONE</td>
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<td></td>
<td>other  Stainless steel</td>
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</table>

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

See attached.
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)

<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>A</td>
<td>Property is associated with events that have made a significant contribution to the broad patterns of our history.</td>
</tr>
<tr>
<td>B</td>
<td>Property is associated with the lives of persons significant in our past.</td>
</tr>
<tr>
<td>C</td>
<td>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</td>
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<tr>
<td>D</td>
<td>Property has yielded, or is likely to yield information important in prehistory or history.</td>
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Areas of Significance
(Enter categories from instructions)

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Period of Significance

| 1958 |

Significance Dates

| 1958 |

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

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<tr>
<td>B</td>
<td>removed from its original location.</td>
</tr>
<tr>
<td>C</td>
<td>a birthplace or a grave.</td>
</tr>
<tr>
<td>D</td>
<td>a cemetery.</td>
</tr>
<tr>
<td>E</td>
<td>a reconstructed building, object, or structure.</td>
</tr>
<tr>
<td>F</td>
<td>a commemorative property.</td>
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<td>G</td>
<td>less than 50 years of age or achieved significance within the past 50 years.</td>
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Significant Person
(Complete if Criterion B is marked above)

| n/a |

Cultural Affiliation

| n/a |

Architect/Builder
Carroll, Grisdale & Van Alen, architects
Harbeson, Hough, Livingston and Larson, architect; Nolen & Swinburne, architect; Ian McHarg, landscape architect

Narrative Statement of Significance
(Explain the significance of the property on one or more continuation sheets.)

See Attached.

9. Major Bibliographical References

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

See attached.

Primary Location of Additional Data

| State Historic Preservation Office |
| Other State agency |
| Federal agency |
| Local government |
| University |
| Other |

Name of repository: Athenaeum of Philadelphia; Free Library of Philadelphia
10. Geographical Data

Acreage of Property 1.9 acres

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

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</table>

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.)

Boundary Justification (Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title  Sheryl Jaslow
organization  Powers & Company, Inc.
date  9/18/08
street & number  211 N. 13th Street, Suite 500
telephone  215-636-0192

state  PA  zip code  19107

Additional Information
Submit the following items with the completed form:

Continuation Sheets
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.

Photographs
Representative black and white photographs of the property.

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

Property Owner
(Complete this item at the request of the SHPO or FPO.)

name
street & number
telephone

city or town  Philadelphia  state  PA  zip code  19107

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.
Introduction
The Pennsylvania State Office Building, a prominent 18-story high rise standing at the southwest corner of N. Broad and Spring Garden Streets in Philadelphia, was constructed in 1957-1958 as a state government office building and has remained as such for fifty years. The building has a steel frame structural system with reinforced concrete slab floors; the exterior is clad with white marble panels. The building has a rectangular box shape supported by stainless steel pilotis on the ground floor; above the folded fan-shaped stainless steel penthouse, the building has a flat roof and a cubic projecting mechanical tower. Stainless steel also appears as the window trim around the regularly-spaced square windows and alternating projecting windows on the fenestrated north and south elevations (replaced in the late 1990s to match the original windows). The sleek Pennsylvania State Office Building is an important local example of the Modern style, with architectural and landscape designs that were synthesized by several of Philadelphia's brightest stars of the period: architects Carroll, Grisdale & Van Allen; architects Harbeson, Hough, Livingston & Larson; architects Nolen & Swinburne; and landscape architect Ian McHarg. The Pennsylvania State Office Building is one of several tall commercial buildings in the immediate neighborhood; the majority of the buildings along N. Broad and Spring Garden Street are low-rise commercial buildings. Residential buildings are located in the Spring Garden Historic District (NRHD) to the immediate north and west of the Pennsylvania State Office Building. There are several notable buildings nearby: the 24-story Elverson Building at 440 N. Broad Street (a.k.a. Inquirer Complex, 1923, NR 1995); and the Moderne style buff and glazed black brick GlaxoSmithKline Building at 1500 Spring Garden Street to the west, designed by Ballinger, Co. (1947 with additions in 1950, 1955 and 2004). The area directly north of the Pennsylvania State Office Building and diagonally across Spring Garden Street is filled with parking lots. The property contains six resources. There are two contributing buildings: the Pennsylvania State Office Building itself, and a parking garage to the west of the high rise which has a trellised concrete design above ground, two enclosed elevators and ramps, and several parking decks below grade. There is one contributing site: open plazas from the original installation in 1958, perimeter plantings, trees and raised flower beds. There is one contributing object: a black granite fountain to the north and west of the high rise. And there is one contributing structure: a series of gray iron-spotted walls enclosing the parking area on the west half of the site. Despite changes in the color of the building’s glazing and new tiling on the two ground floor core enclosures, the building retains integrity and is able to clearly convey its importance as a local shining example of the Modern style.

Brief Site Description
The Pennsylvania State Office Building site consists of a group of formal concrete plazas (Photos #1-8), raised planting beds and mature trees. The plazas are organized into a series of subtle levels created with exposed aggregate concrete surfaces laid out in a square grid. Iron-spotted glazed gray brick perimeter walls and raised landscaped beds are laid out in an asymmetrical, but formal, geometric-based arrangement. A square black granite fountain with a double-concave shape is located to the north of the Pennsylvania State Office Building at the west end of the north plaza.
The subway entrance for SEPTA's Broad Street Line is located at the extreme northeast corner of the site. The subway entrance contains stainless steel panelized side walls and railings, with the SUBWAY / NORTHBOUND / SOUTHBOUND in stainless steel lettering on the panel above the steps.

Surrounding a surface parking lot on the south, west and north sides of the site is a series of 50-year-old honey locust trees that are consistent with the original design. The honey locusts are regularly spaced, centered in grass or rubble block-covered rectangles; many of the honey locusts retain the original galvanized pipe rail enclosures.

**Building description**

The Pennsylvania State Office Building is positioned approximately one mile directly north of City Hall, and four blocks north of the Vine Street Expressway (I-676). The building occupies an entire city block, bordered by N. Broad Street to the east, Spring Garden Street to the north, N. 15th Street to the west and Buttonwood Street to the south. Both N. Broad Street and Spring Garden Street are approximately seven lanes across with center islands, whereas N. 15th Street and Buttonwood Street and many of the surrounding side streets are only two or three lanes wide.

The 63' x 259' Pennsylvania State Office Building has a rectangular footprint, with its wider sides facing north and south. The building rises approximately 241' above grade; its ground floor is raised on stainless steel stilts. The building is clad entirely in white marble from the 2nd story through the 17th story. The north and south elevations are fenestrated throughout with regularly spaced square stainless-steel framed windows with alternating raised and flush stainless steel profile (replaced to match the originals in the late 1990s); the east and west elevations are entirely unfenestrated and clad with marble panels. The building has a clean rectangular box shape topped by a pleated stainless steel penthouse with a flat roof; on top of the penthouse at the western end is a nearly cube-shaped mechanical tower with a flat roof that is clad in off-white metal panels.

The Pennsylvania State Office Building rests on a series of regularly-spaced, stainless steel butterfly-shaped stilts with recessed narrow black granite bases; stainless steel is applied with a vertical expansion joint on each side of the column (Photo #1-7). In addition to those columns along the perimeter of the building, two stainless steel columns support the center of the building on the east side and two are on the west side. The columns are pulled in slightly from the face of the building on all elevations. A narrow stainless steel gutter at the top of the ground floor column line cantilevers beyond the plane of the building to guide rainwater away from the building. A band of stainless steel covers a five-foot wide section on the underside of the building's block-shaped form and wraps around to form a fascia panel around the bottom of the building at the 1st story height. Flush light fixtures are integrated into the stainless steel band on the underside of the 1st floor.

Two recessed, enclosed core areas known as the east core and the west core are located on the ground floor of the building in the center of the ground floor plaza. The east core area (Photo #2) contains an elevator shaft and a submerged stairwell to an underground tunnel (no longer in use).
that connects to the Broad Street Subway. The east core has a rectangular block shape and is clad in c. 1996 glazed ceramic white tile and accented with two bands of black glazed ceramic tile. Both the north and south elevations of the east core contain a slightly off-centered original identical full-height multi-paned steel window in the same location so as to create a visual opening in the core itself. The patterning of the panes on the 23’ high windows consists of a stylized basket weave pattern, a design that was typical of the abstract designs of the late 1950s. The north elevation of the east core contains a stairway to the lower level of a tunnel that is no longer in use. A stainless steel railing system with tempered glass panels surrounds the stairwell at ground level. The east elevation of the east core has a double-leaf flush steel door. The west elevation of the east core is not fenestrated.

The exterior of the west core at the ground floor (Photo #5, 6), which was updated in the late 1990s, consists of unfenestrated walls clad in white ceramic subway tile with two black accent bands of ceramic tile that match the east core. An aluminum and glass full-height wall wraps around the eastern half of the west core to create a lobby space inside. The design of the glass and aluminum curtain wall is modeled after the alternating rectangular pattern of the marble on the north and south elevations. The northeast corner of the curtain wall is curved, with a semicircular bump-out in the center containing a glass and steel revolving door. An aluminum and black slate paneled marquis continues as an overhang for the single-leaf glass and aluminum door on the north elevation of the curtain wall. An additional recessed double-leaf glazed aluminum door is located to the west of the single-leaf door of the curtain wall. The west wall of the west core consists of two centered double-leaved glazed aluminum doors with transoms above. The original shallow cantilevered bronze overhang protects the entrance. The space above the overhang is filled with the original two stainless steel ribbed panels, topped by the original three-part transom. Two full-height glazed stainless steel panels dating from the late twentieth century extend from the west wall to create an open vestibule.

With the exception of the ground floor and penthouse/roof level, both the north and the south elevations are twenty-seven bays wide and are identical in design (Photo #1, 4, 7). Both the north and south elevations have a fenestration pattern that features regularly-spaced, single-pane, square windows with stainless steel frames (replaced to match the original windows in the late 1990s). The windows are arranged in a checkerboard design with alternating windows raised four inches from the plane of the building, a feature that is emphasized by the shadows cast by the angle of the sunlight. The marble attached to the building has a subtle pattern of long vertical bands set in between the window bays and slightly wider rectangular panel spandrels beneath or above the windows.

The east and west elevations are also identical in design (Photo 1, 4, 7), as they are both solid marble clad elevations without any fenestration. The marble cladding of the east and west elevations is patterned with alternating width bands matching the square-shaped windows on the north and south elevations and the rectangular spandrels.

The penthouse level consists of a continuous recessed pleated wall (Photo #1, 31, 32). Like a folded fan, the angled form of the penthouse echoes the stainless steel butterfly-shaped ground
floor stilt. The west end of the folded penthouse wall is comprised of louvered stainless panels. The east end of the penthouse, corresponding to offices inside, consists of a series of full-height bluish-green glass windows. A narrow balcony extends beyond the folded penthouse wall on all of the elevations and is closed in by a buff brick wall with a limestone cap. The mechanical tower, which rises an additional forty feet above the roofline of the penthouse, sits at the west end of the penthouse roof and has a rectangular form. The exterior of the mechanical tower, clad in white metal panels, reflects changes from the late twentieth century.

The interior of the Pennsylvania State Office Building follows the same plan throughout (Photo #9-30). The typical floor plan consists of a double-loaded corridor with full-height partitions and a combination of private and shared offices on either side. A few of the original open offices remain intact; the majority of the office partitions date to the 1980s and 1990s. There are several special areas which include the ground floor west core lobby and the penthouse office suites. The building contains two core areas on each floor: a western core and an eastern core. The western core consists of six passenger elevators split into two groups of three on either side of a central elevator lobby; a freight elevator and mechnical shaft on the south side of the elevator lobby; a fire stair on the north side of the elevator lobby; a dumb waiter shaft to the east of the fire stair; and men's and women's toilet rooms located between the north side of the western core and the north curtain wall. The western core also contains an electrical closet, a janitor closet, and two pipe spaces. The eastern core on the upper floors consists of a fire stair, a mechanical shaft and an electrical closet laid out in a row. Both of the staircases throughout are finished with terrazzo flooring at the landings and terrazzo treads, metal risers, metal handrails, newer mesh railing systems and buff brick walls (Photo #28).

The ground floor west core was largely renovated in the late 1990s (Photo #9-10). The new materials consist of honed gray granite tile flooring, polished white marble tile wall cladding with bands of polished black marble and drywall ceiling in the new glass lobby. A curved glass-enclosed security desk dating from the late 1990s also stands in the new lobby: the top of the enclosure consist of a stainless steel grid with slate panels; there are glass panels above the desk surface and the desk itself is clad with white glazed subway tile and black glazed tile accents. The new glass lobby encloses the original stainless steel-clad column. The granite tile flooring and marble cladding on the walls extends through the elevator lobby and continues to the rear entrance to the building. The elevator lobby contains a luminous ceiling dating to c.1958 which consists of an illuminated fluorescent light canopy with alternating rows of flush square light covers and projecting, prism-shaped light covers. The elevator openings retain the original stainless steel moldings, elevator doors and panels above. A double-leaf glazed aluminum door is located at the west end of the elevator lobby with a large glazed sidelight to the north. The eastern core space on the ground floor is presently not accessible.

Floors 1 through 17 have nearly identical finishes. With few exceptions, the elevator lobbies retain the original marbleized aqua asphalt tiled flooring, a product typically installed in government buildings in the 1950s as asphalt tiles were tough, durable, highly resistant to abrasion, moisture, and fire (Photos #11, 15, 18-20, 25). The 7th floor elevator lobby was covered with new carpet in the early twentieth century. The elevator lobbies typically retain original
stainless steel baseboard, elevator door trim and elevator doors. The elevator lobby ceilings throughout most of the 1st through 17th floors consist of a grid of original dropped acoustical tiles with integrated regularly-spaced strip or square (as on the 17th floor) flush-mounted fluorescent light fixtures that are original to the building. In many places in the lobbies and corridors, the asphalt tile floors retain a series of regularly spaced panels with metal rings on the floor that function as the access points for the building's radiant heating system.

The corridors typically contain vinyl base, asphalt tile flooring and the original dropped ceilings with integrated light fixtures (Photo #12, 20, 22). The 15th floor has carpeting applied over the asphalt tiling. In some cases, newer dropped acoustical tile ceilings have been installed in the corridors, such as the 15th floor west corridor. On several of the floors in the corridors, such as the east end of the 9th floor corridor, the original c. 1958 movable metal panels with ribbed frosted glass windows are in place, but have been repainted many times over the years. Other floors, such as the 10th floor, retain the panel partitions without any windows. Many of the original corridor doors are intact and contain flush steel doors with stainless steel knobs, frosted glass panels, and painted metal trim.

As for the flooring in the partitioned spaces, many retain the original asphalt tile floors and a few spaces have received contemporary carpeting over the asphalt tile or newer vinyl composition tile, as in the open office at the west end of the 17th floor. The perimeter walls on floors 1 through 17 are clad in the original plaster, but gypsum board dating to the late twentieth century was installed in areas where newer interior partitions have been erected. The offices generally retain the original acoustic tile ceiling with the original integrated rectangular paneled flash lighting (Photo #13, 14, 16, 17, 21, 23, 24, 26, 27). The 15th and 17th floors, for example, have updated dropped acoustical tile ceiling with integrated flash fluorescent lighting panels. The original stainless steel window trim is intact throughout the offices in the building. Some of the open offices, such as the space at the west end of the 7th floor, contain contemporary office cubical partitions that date to the late twentieth century. Where there are columns exposed, the columns are square and clad in plaster. The toilet rooms throughout contain finishes dating to the late twentieth century: ceramic tile walls and flooring and metal toilet partitions.

The penthouse, which houses mechanical spaces and executive offices on the east side, has a slightly different plan but contains upgraded finishes on the office wing (Photo #29-30). The floor plan contains the standard west core with mechanical space to the north instead of the typical men's or women's rooms. The east core of the penthouse is typical but also contains a single men's and women's toilet room to the north. There are only two passenger elevator openings in the penthouse level elevator lobby; the rest of the elevator doors are hidden behind plaster walls consistent with the original plan. The elevator lobby and central corridor contain the same original aqua asphalt tile flooring as the rest of the building, a new acoustical dropped ceiling with integrated panel fluorescent lights, plaster walls and stainless steel elevator trim and doors. The elevator lobby and corridor of the penthouse both have black granite trim. The entire western wing of the penthouse level is devoted to mechanical use and is utilitarian in character with concrete flooring, exposed columns and piping.
The eastern office wing of the penthouse consists of a series of five rooms: a reception room at the end of the corridor, two private offices to the north and south of the reception room, a large open office along the south wall and a small storage space off of the south wall of the corridor. The new dropped acoustical ceiling of the corridor continues into the office wing. The ceiling height in the office suite is higher than the rest of the building at about fifteen feet. The reception entrance wall consists of the original glass and stainless steel wall with a double-leaf glass door and a large glass transom. The door is accented by red-enamled metal rectangular push-pull hardware. The walls are plaster in the office suite; the floors have been covered with newer carpet. The private offices and the open office, which was originally designed as a meeting room, features walls of finished plywood that are original to the building.

**Garage description**

The underground garage is located to the west of the Pennsylvania State Office Building and dates to the original construction date of 1958. The garage is a contributing resource. A one-story, painted concrete trellis that protects about a dozen surface level parking spots stands to the west of the Pennsylvania State Office Building. There are three additional one-story concrete enclosures: a staircase at the southern end, an up-ramp near the north end (coming up from the garage below) and a down-ramp at the northernmost end (going down to the garage). All three of these concrete enclosures have flat roofs. On the east elevation of the enclosed staircase there are two side-by-side single-leaf flush steel doors with small glass windows. The up- and down-ramp enclosures are completely open on the east and south sides, with full-height walls on the north and west sides. Adjacent to the up ramp is a concrete-enclosed elevator area with a single-leaf flush steel door having a small square window.

**Site/Plazas Description**

The Pennsylvania State Office Building site contains four plazas that date to the original construction of 1958. The site is a contributing resource. The site is organized into four areas: the "south terrace," a narrow terraced plaza to the south of the building (Photo #4, 5); the "north terrace," a two-part terraced plaza to the north of the building (Photo #1, 3); the "ground floor plaza" directly under the building (Photo #2); and the "garage plaza," a non-public garage area which sits perpendicular to the Pennsylvania State Office Building at the west end of the lot and has two underground parking decks (Photo #7). The original structure of the landscape and some of the plantings remain.

Beginning near the southeast corner of the building, the "south terrace" is a four-tier, shallowly stepped plaza consisting of rectangular pads of exposed aggregate concrete (Photo #4, 5). At the second "step" from the east end are two evenly spaced flag poles. The west end of the "south plaza" terminates in the original pierced, patterned wall resembling an early computer punch card of gray-speckled glazed brick that screens the plaza from a loading dock beyond to the west. The loading area, originally partially landscaped, consists of a contemporary concrete pad with a solid gray-glazed brick wall at the west end. This solid wall separates the loading area from the parking area to the west.
The “north terrace” at the north end of the site contains a stylized checkerboard pattern made of shallowly raised landscaped areas and terraced concrete plazas that are original to the c.1956 landscape plan (Photo #1, 3). A wide walkway of exposed aggregate concrete in the middle separates the west end from the east end of the north terrace. The L-shaped line of steps along the north side of the building is mirrored by an L-shaped change in levels near the north side between two of the square beds. These steps date to 1965 when the original concrete steps were completely replaced due to excessive spalling for $20,000. At the northeast corner of the site there are four rectangular, slightly raised beds landscaped with grass and small bushes. The western half of the north terrace contains a series of rectangular and square raised beds. A few larger trees dot the grass beds of the north plaza. The honey locust trees continue in an unmatched double row at the north end of the site. A few of the original trees are missing, but the former location is marked with a grass plot.

The “ground floor plaza” sits directly under the building and is interrupted only by a series of exposed stainless steel columns and the two enclosed core areas (Photo #2). The ground floor plaza has a flight of concrete steps following the east end of the building along the south, east and north elevations. As the elevation changes and goes uphill at to the south, the number of steps increases at the south edge of the ground floor plaza.

The “garage plaza” at the western end of the property consists of an enclosed surface parking area that is bisected from north to south by a concrete trellis garage building with enclosed stair, an enclosed elevator, and ramps to and from to the below-grade parking area. There are approximately twenty parking spots within the trellised surface parking area of the garage plaza and another thirty spots at the western end of the garage plaza.

Object (Fountain) description
The fountain, an object which dates to the original construction of the Pennsylvania State Office Building in 1958, is a contributing resource. A square non-functioning, black granite fountain that is original to the construction of the building stands near the northwest corner of the Pennsylvania State Office Building (Photo #8). The 28’ square fountain, designed by landscape architect Ian McIlgarr, features a double-concave profile, with its highest points at the corners measuring approximately three feet off of the ground. There is a shallow depressed step surrounding the fountain.

Structure (Walls) description
The walls on the property, which date to the original construction date of 1958, are a contributing resource. A light gray glazed and iron-spotted brick wall that is 8‘-9" in height encloses the "garage plaza" or parking area at the western end of the property (Photo #7). Interrupting the wall at the north end of the parking area is a gate opening filled with a non-original chain link fence. The wall makes a southerly turn and doubles back towards the building at the northeast corner of the parking area.

1 “State Building Steps Finally Repaired,” Evening Bulletin (3 November 1985), Urban Archives, Temple University, Philadelphia, PA.
The property also contains an uncounted feature which is a small brick booth positioned near the driveway to the garage and dates to 1959. The parking booth is constructed of unadorned light red brick. The structure has a flat roof and single-light windows on each elevation. There is a single-leaf door on the west elevation.

**Integrity**
The Pennsylvania State Office Building possesses many of the seven aspects of integrity. The seven aspects of integrity, as defined by the National Park Service, include:

- Location
- Design
- Setting
- Materials
- Workmanship
- Feeling
- Association

In terms of **location**, the Pennsylvania State Office Building stands in its original location, which dates to 1958.

The Pennsylvania State Office Building’s exterior and interior **design** have integrity. The important character-defining features of the Pennsylvania State Office Building are readily apparent; little of the original building has been substantially changed since the building was finished in 1958. These original features include: the spare, stilted form and the striking Modern style design of the building; the window configuration and design; and the spare, functional interior plan, nearly all of which are original to the design of the building. The majority of the changes to the exterior of the building occurred in the late 1990s. These changes include a new glass and aluminum ground floor curtain wall installed in place of the original glazed wall at the west end of the west core implemented for $30.5 million in 2001.² As this curtain wall is a secondary element is only a small percentage of the overall building design, it neither detracts from, nor competes with, the comprehensive original scheme. In addition, the curtain wall is set back from public view at the west end of the building. The interior, which was originally designed to be open in plan, has been largely enclosed over the years; however, examples of the moveable partitions remain intact in the hallways of nearly half of the floors, although now stationary.

The **setting** of the Pennsylvania State Office Building is also intact. The landscape design has changed very little over the last fifty years. Thirty-two of the approximately thirty-six original honey locust trees remain. Although the original site design called for an illuminated pool, it was filled within a year after the building was finished and was planted under the direction of lan

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McHarg, the original designer. The configuration of this modified area remains true to its design from 1958. Two additional smaller beds were also infilled, including one adjacent to the loading dock and one that was located to the south of the former pool. The many subtle level changes are intact and nearly all of the original glazed brick walls remain. Despite these minor changes, the landscape plan reads much as it did fifty years ago when it was installed and provides an important backdrop and setting for the high rise building.

The materials of the Pennsylvania State Office Building have integrity. On the exterior, nearly all of the original materials, such as the marble and the stainless steel, are intact and date to the original construction. There have been minor changes to the materials concerning the original application of color to the building. The original blue-tinted glass in the alternating projecting windows were replaced with clear glass in the late 1990s and blue ceramic square tiles applied to the exterior of the mechanical tower were also changed to white in the late twentieth century. However, the penthouse windows retain the original tinted blue glass. However, the profile of the projecting alternating windows is intact, still providing the exterior with visual interest that is more crucial to understanding the design than the colored glass. Despite continuous use over the last fifty years, the interior retains many of its original finishes, including: the aqua marbleized asphalt tile flooring, the metal partitions, the square grid acoustical tile ceiling with rectangular strips of flush fluorescent lighting, the stainless steel baseboard, elevator trim and stainless steel elevator doors. The original architectural intent of the interior is visible and the modestly finished, useful and hardworking finishes were appropriate for its use as governmental offices. Minor changes have been made over the past fifty years include: interior upgrades such as selective contemporary lighting and newer partitions; contemporary carpeting, gypsum board walls and dropped ceilings. Although in 1997, $19.2 million was allocated for the improvement of the heating, air conditioning and ventilation systems, these improvements are behind walls and do not detract from the interior appearance.3

The workmanship of the Pennsylvania State Office Building’s construction is not readily visible, as the materials were largely mass-produced. This is indicative of the period, the mid-twentieth century, when the Modern style emphasized a sleek, futuristic appearance, seemingly without the touch of the human hand. The book-matched white marble cladding on the exterior of the building, however, does have a complicated pattern that would have required a skilled artisan.

The Pennsylvania State Office Building’s physical features and landscape attributes work together to convey the feeling of the property's historic character as a mid-twentieth century Modern style office building. The sleekness of the design, the raised box-on-stills form and the openness of the setting as is passes under the building convey an expression of modernity that does not rely on historic precedent. The sculptural aspects of the Pennsylvania State Office Building also creates a modern feeling; the high-rise rectangular box contrasts sharply with the subtle terraced plazas, low walls and the double-concave fountain.

3 Senate Bill, No. 188 Session of 1997.
As for the last area of integrity, association, there are no extraordinary events, people or activities that are associated with the Pennsylvania State Office Building.

In conclusion, the Pennsylvania State Office Building reads as a strong example of the Modern style. The Pennsylvania State Office Building and its site continues to read as an innovative, mid-century Modern style work that remains true to the architects' original design. The design of both the building and the landscape has weathered well over the years and stays crystal clear in its intent. Thus, the building and its landscape retain integrity.
The Pennsylvania State Office Building, an 18-story high rise office building sheathed in white marble and positioned at the southwest corner of Broad and Spring Garden Streets in Philadelphia, is an important example of a local Modern style building and exemplifies the modern movement in Philadelphia. Constructed from 1957 to 1958, the Pennsylvania State Office Building demonstrates the tenets of the modern style, with its succinct form, technological strength, public plazas, and stripped-down appearance that is free of historical ornament. The design is a shining example of the architectural collaborative work of three firms: Carroll, Grisdale & Van Alen; Harbeson, Hough, Livingston and Larson; and Nolen & Swinburne. The Pennsylvania State Office Building is significant under Criterion C in the area of architecture as an outstanding local example of the Modern style. The period of significance is 1958 when the building construction was completed. This National Register Nomination includes the following resources, all of which were constructed in 1958: Pennsylvania State Office Building, the garage, the surrounding plaza, the fountain, and the perimeter wall.

Brief history of the neighborhood

The Pennsylvania State Office Building is located in the Spring Garden neighborhood of Philadelphia, which extends north from Callowhill Street to Fairmount Avenue and is located west of Broad Street. The Spring Garden neighborhood is a mix of commercial office, institutional, and residential buildings and serves as a transitional area between the neighborhoods of Center City North and North Philadelphia.

In the early twentieth century, the site at the northwest corner of Broad and Spring Garden Streets was occupied by the Baldwin Locomotive Works; by 1929, Baldwin had moved its operations to Eddystone, a suburb of Philadelphia. The former Baldwin site, extending south to Hamilton Street, and its surrounding area slowly filled with new buildings housing rail-related industries for transporting goods. Two buildings constructed during this era include the Classical Revival/Art Deco style Elverson Building at 440 N. Broad Street (1924, NR 1996) constructed by the publishers of the Philadelphia Inquirer newspaper; and the Terminal Commerce Building at 401 N. Broad Street which contained the Reading Railroad's North Broad Street freight station and rail yard underneath and commercial warehouse space, showrooms and office space (1929, NR 1996). Around this time, the Broad Street Subway was completed between City Hall and Olney Avenue, providing an additional mode of mass transportation which "reinforced the northward trend of the commercial city."¹ The express stop at Broad and Spring Garden Streets on the property of the Pennsylvania State Office Building was completed in 1928.²

In the period following World War II, several more commercial buildings were constructed in the immediate vicinity of Broad and Spring Garden Streets. The SmithKline Building, an Art Deco style, twelve-story office building at 1500 Spring Garden Street, was constructed in 1947 as a pharmaceutical plant and offices. In 1948, a new printing plant for the Philadelphia Inquirer was built to add to its operations at 440 N. Broad Street. The southwest corner of Broad and Spring

Garden Streets was largely vacant by the early 1950s, leaving it open for its late development into the Pennsylvania State Office Building in 1958. The western half of the site was occupied by surface parking; the east end contained a small filling station and one-story service station at the southeast corner of the lot. Two blocks north in 1958, the Central High School for Boys was demolished and a Modern style school known as Benjamin Franklin High School was erected.3

In recent years, the N. Broad Street corridor near to Spring Garden Street has seen a transformation from factories to offices. In 2004, the SmithKline Building at 1500 Spring Garden Street was converted into offices for Blue Cross and TV studio space, and the former Inquirer printing plant at Broad and Hamilton Streets was purchased by the Philadelphia School District and now serves as their administration offices.4

History of the Pennsylvania State Office Building
Beginning in 1916, plans were underway with a House of Representatives bill in the Pennsylvania legislature to authorize the construction of a State Building in Philadelphia.5 The new State Building, located in Philadelphia, would contain offices of various State departments scattered throughout Philadelphia in rented quarters; the State Supreme Court and the Superior Court were also candidates for inclusion in the new building. In 1917 it was reported in the Evening Bulletin that the State Government had state offices in nine different buildings, none of which were owned by the State.6 The Evening Bulletin reported that Philadelphia would donate the site and the state would provide the funding for the construction.7 The location for the State Building was first proposed on the Benjamin Franklin Parkway between N. Twentieth and Twenty-First Streets, and the initial budget for the building was $500,000.8 9

The matter was dropped until 1922, when the building was reconsidered as part of an improvement program planned for the future Sesqui-Centennial Exposition in Philadelphia in 1926.10 However, nothing came of this for another two decades. In the late 1940s it became

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3 Philadelphia Architects and Buildings Project, entry for Benjamin Franklin High School, World Wide Web accessed on June 4, 2008. No other information was included in this entry.
6 "For State Offices Here Recommended". These state offices included: Department of Labor and Industry; Workmen's Insurance Fund and Workmen's Compensation Bureau; Department of Health; Building Highway Department; State Board of Censors of Moving Pictures; Department of Public Instruction; Bureau Preliminary Education and the Board of Public Charities.
10 "State Building for Parkway Planned," Evening Bulletin (22 March 1922), Urban Archives, Temple
apparent to city officials that more space was needed in City Hall for city departments, instead of housing state offices. With the erection of a State building in Philadelphia, it was determined that the city could stop leasing space for the Wage Tax Division and the City Planning Commission elsewhere and move these offices back into City Hall.\textsuperscript{11} An initial site for the State Building was in the location of the new Penn Center, north of Market Street between 16\textsuperscript{th} and 17\textsuperscript{th} Streets where the Chinese wall (elevated PRR rail lines) stood.\textsuperscript{12}

In 1953, state legislation was passed to allocate approximately $8 million for the construction of the new State Office building in Philadelphia.\textsuperscript{13} Two other new State Office Buildings were also funded in this bill in Pittsburgh and Harrisburg.\textsuperscript{14} The minimum requirement by the State for the site was 38,000 square feet.\textsuperscript{15} Several sites were considered by the site committee for the General State Authority (GSA) throughout 1954: the site of the Broad Street Station at 15\textsuperscript{th} and Market Streets; the Penn Center complex in the location of the former Chinese wall; at the corner of 19\textsuperscript{th} and Walnut Streets in place of the Rittenhouse Plaza Apartments; a parking lot at 19\textsuperscript{th} Street south of Logan Square; and the southwest corner of Broad and Spring Garden Streets. Another location proposed was the then-vacant Reyburn Plaza at 15\textsuperscript{th} and Market Streets across from City Hall; however, this site was also slated for the future Municipal Service Building and was therefore rejected.\textsuperscript{16}

In June 1954, the Broad and Spring Garden site was selected by the GSA site committee due to its size (large enough to accommodate the building and any future development), as well as its affordable price.\textsuperscript{17} A contract-to-lease agreement to erect the building at this site was drawn up between the State and GSA on August 5, 1954.\textsuperscript{18} The Broad and Spring Garden site attributes included 81,000 square feet, which, according to House Speaker Charles C. Smith (Chairman of the GSA site committee), "would allow parking space and at the same time provide sufficient ground if additional office facilities are required in the future."\textsuperscript{19} In addition to the garage, the

\begin{itemize}
    \item University, Philadelphia, PA.
    \item \textsuperscript{11} "Would Contain Tax, Health, and Public Works Offices," \textit{Evening Bulletin} (23 March 1947), Urban Archives, Temple University, Philadelphia, PA.
    \item \textsuperscript{12} "Court Building Urged for City," \textit{Evening Bulletin} (16 February 1947), Urban Archives, Temple University, Philadelphia, PA.
    \item \textsuperscript{13} No title, \textit{Evening Bulletin} (22 July 1953), Urban Archives, Temple University, Philadelphia, PA.
    \item \textsuperscript{14} "While Philadelphia Waits," \textit{Evening Bulletin} (24 July 1956), Urban Archives, Temple University, Philadelphia, PA.
    \item \textsuperscript{15} "N. Broad Tract Picked by State as Building Site," \textit{Evening Bulletin} (2 June 1954), Urban Archives, Temple University, Philadelphia, PA.
    \item \textsuperscript{16} "Plaza Suggested for State Offices," \textit{Evening Bulletin} (18 April 1954), Urban Archives, Temple University, Philadelphia, PA.
    \item \textsuperscript{17} "Broad-Spring Garden Site Picked for State Building," \textit{Evening Bulletin} (27 July 1954), Urban Archives, Temple University, Philadelphia, PA.
    \item \textsuperscript{18} "Contract Set for State Office Site," \textit{Evening Bulletin} (22 December 1955), Urban Archives, Temple University, Philadelphia, PA.
    \item \textsuperscript{19} "N. Broad Tract Picked by State as Building Site," \textit{Evening Bulletin} (2 June 1954), Urban Archives, Temple University, Philadelphia, PA.
\end{itemize}
Broad and Spring Garden site had accessibility from the Broad Street subway, buses and originally trolleys on Spring Garden Street. The site also had enough space for a parking garage; the other sites, particularly the one at Penn Center, would not have had enough space for such a parking facility or office expansion.20 In September 1954, the GSA offered $725,000 to the Ingersoll family, the owners of the Broad and Spring Garden site, and this offer was accepted.21 The architects for the new building were announced that same month. GSA had selected three Philadelphia architectural firms to work together on the commission: Carroll, Grisdale & Van Alen; Harbeson, Hough, Livingston & Larson; and Nolen & Swinburne.22

In October of 1954, the Pennsylvania Supreme Court, then housed in City Hall, was opposed to moving to the new site and asked to be left out of the plans for the building. The reason for this decision was that it would inconvenience the many attorneys in Philadelphia who had offices south of Market Street to travel up to the Broad and Spring Garden Street site.23

During the year of 1955, over $1 million dollars was spent on the land and the professional design fees for Philadelphia’s State Office Building.24 By May 1955, a model of the building was revealed to the public in the Evening Bulletin.25 Charles F. Ward, Jr. was selected as the project manager for the collaborating architects. The proposed building was described in the Evening Bulletin as rectangular, faced in Vermont marble with blank marble sides to Broad and 15th Streets and would contain a penthouse suite for the governor. The Spring Garden entrance would be erected on stilts, "approached through a sweep of lawn relieved on the Broad Street side by planted trees."26 The interior would contain "movable partitions inside to permit maximum flexibility in arranging office space."27 In addition, a canteen was planned for the basement. A total of eighteen departments were to be housed in the new building.

20 The Mayor’s Penn Center Advisory Committee had urged the state to reconsider the Broad and Spring Garden Street location, as the Penn Center location would help develop this area. "City Presses Plea for State Building," Evening Bulletin (17 June 1954), Urban Archives, Temple University, Philadelphia, PA.
24 In December 1954, the Mayor-elect Richardson Dilworth formally proposed transferring the location from Broad and Spring Garden to the Penn Center building site in December 1955. However, this would violate the contract-to-lease agreement. In addition, the cost for a Penn Center site would have been more than what was paid for the Broad Street site. In the end, Governor George M. Leader reject Dilworth's proposal. "Hayburn Will Fight Shift of State Office to Penn Center Site," Evening Bulletin (18 December 1955), Urban Archives, Temple University, Philadelphia, PA.
26 "State Building to Start by 1956."
27 "State Building to Start by 1956." The movable partitions are only visible on a few floors in the corridors where they are now in a fixed position.
After construction bids that came in during the summer of 1956 surpassed the $8 million budgeted for the construction, a GSA-formed special committee was created to discuss economical changes in the design of the building.\(^2\) One suggestion entailed changing the surface material from Vermont marble to a cheaper material such as brick or Indiana limestone. This idea was rejected because it was surmised that the cost to change the drawings would exceed the savings in changing the material.\(^9\) Other recommendations called for scaling down the building. Senate minority leader John H. Dent criticized both the materials and aesthetics of the building, stating that "the building appears to be designed more for appearance than utility." He also denigrated the excessive use of marble and stainless steel at the penthouse level, the "building-on-stilts" design that wasted valuable workspace on the ground floor in favor of a granite-paved open-air plaza and the 12-foot story heights and the narrow base. He also felt that the same building could have been reconfigured in an 11-story high structure, therefore saving money.\(^3\)

The budget problems were resolved with revised construction drawings later during the summer of 1956. On August 7, 1956, the Philadelphia construction company of John McShain, Inc. was awarded the contract to construct the new Pennsylvania State Office Building for nearly $7 million.\(^3\) The schedule for the construction, however, was three years behind due to various delays, such as deciding on the location and the budget. One of the few concessions made to the design of the building or its landscape was the lack of a railing surrounding the illuminated pool because the original plans called for stainless steel which was cost prohibitive at the time.\(^3\)

In the end, the white marble was used for the curtain walls "because it [was] handsome, durable, self-cleaning and reasonable in cost. Also it [was] a familiar material, associated in the public mind with public buildings," according to the architects interviewed in a 1960 feature for Progressive Architecture.\(^3\) To avoid monotony of the regular pattern of square windows, alternate windows on the north and south elevations were projected beyond the wall surface (Fig. 8, 9, 10, 11).\(^3\) The checkerboard relief pattern was emphasized with blue-green tinted glass for the projecting windows and untinted glass for the flush windows (the colored glass is no longer extant).\(^3\) The blue color was carried inside for the full-height tiling for walls of the service cores at the ground floor level (no longer extant), used in the full-height glass panels of the penthouse.

\(^2\) "Leader Committee to Decide Fate of State Building Here," Evening Bulletin (25 July 1956), Urban Archives, Temple University, Philadelphia, PA.
\(^3\) "Leader Committee to Decide Fate of State Building Here."
\(^3\) "McShain Wins General Work for $6,735,000," Evening Bulletin (23 August 1956), Urban Archives, Temple University, Philadelphia, PA.
\(^3\) "Two State Buildings in the City," Progressive Architecture 41 (August 1960), 139.
\(^3\) "Two State Buildings in the City," Progressive Architecture 41 (August 1960), 139.
\(^3\) "Two State Buildings in the City," Progressive Architecture 41 (August 1960), 139.
The resulting building, completed in December 1958, included many “unusual architectural features,” according to a feature article in the Evening Bulletin. According to this article, the stillled design of the building allowed for an “unobstructed ground-level panorama.” The site also contained 208 parking slots for authorized cars in a three-level underground parking facility.

When the building opened in January 1959, the plaza surrounding the building was landscaped with a black granite fountain (extant) and a proposed illuminated fish pond that was thermally controlled (built as a reflecting pool, infilled in 1959). The raised beds in the plaza were initially planted with a variety of ground covers instead of flowers (Fig 1). The heat for the building was supplied via radiant heating from pipes along the east and west walls of the building, thus accounting for the lack of windows on the Broad Street and 15th street elevations. The windows on the north and south elevations were swivel-based thermopane window units (replaced with matching units in the late 1990s).

The interior of the building contained approximately 400 air-conditioned offices for 2,000 workers. Movable metal partitions were originally installed throughout the interior of the building in order to maintain flexibility for the needs of twenty different agencies with a diversity of program requirements. Only the core rooms and special purpose rooms received permanent plaster walls. Grid lines for the partitions were integrated with the mechanical systems to insure that all of the various sized offices received adequate light and air; the smallest office size was 9'-0" x 9'-10". Although not visible on the ceiling grid any longer and only remaining on a few of the floors in the main corridor, the movable partitions attest to the ambitions of the design team to meet the needs of the program. One room of special note in the Evening Bulletin article of 1959 was the Department of Health and Welfare’s speech and hearing center on the 17th floor. This room served as a laboratory and had double-insulated walls, rubber pad floors and sound-proof door that was five inches thick (no longer intact). A tunnel passageway was constructed to connect the basement level of the Pennsylvania State Office Building to the underground subway at the southwest corner of Broad and Spring Garden Streets.

In November 1959, less than one year after the building’s opening, the tile-lined illuminated 20’ x 20’ reflecting pool constructed outside the Pennsylvania State Office Building was removed for

41 “State Offices Nearly Ready.”
being unsafe and attracting unwanted debris and garbage. The former pool was infilled with soil and planted with ground cover that remains intact today.

The cast stone paving for the plaza, made with special cement and marble grindings, also did not weather well during the first two years of its existence, as it turned an unattractive rust color due to the metal oxide in the mix and needed to be cleaned with acid. By 1984, the steps were crumbling in at least thirty places surrounding the Pennsylvania State Office Building and eventually all of the original steps were replaced in 1985 for $20,000.

Over the years, the Pennsylvania State Office Building has been renovated to upgrade various mechanical systems. In 1997, $19.2 million was allocated for the improvement of the heating, air conditioning and ventilation systems. General improvements including a new lobby enclosure on the ground floor were implemented for $30.5 million in 2001. The elevator entrance to the subway was recovered with new white subway tiles about this time.

Through the early twenty-first century, the following departments have occupied the building: Auditor General; Department of Community & Economic Development; Department of Conservation and Natural Resources; Department of General Services; Department of Public Welfare; Department of Education; Department of Health; Human Relations Commission; Department of Insurance; Department of Labor and Industry; Office of Inspector General; PA Board of Probation and Parole; PA Securities Commission; PA State Police; Public Utility Commission; and the Department of Revenue.

In January 2008, the State sold the Pennsylvania State Office Building to Tower Investments Inc., a local developer, for $25 million. State Department of General Services Secretary James P. Creedon said the sale and move would save taxpayers more than $30 million over the next twenty years, compared with the cost of improving the heating, air-conditioning, windows, electrical and other systems at the state building.

The Architects and Landscape Architect of the Pennsylvania State Office Building
Three Philadelphia-based teams collaborated to provide the architectural design for the Pennsylvania State Office Building: Carroll, Grisdale & Van Alen; Harbeson, Hough, Livingston & Larson; and Nolen & Swinburne. Charles Ward from Harbeson, Hough, Livingston & Larson

42 "State Building Loses Weeds."
45 Senate Bill No. 188 Session of 1997.
48 DiStefano, "State nears deal on Phila. office spaces - Strawbridge & Clothier's former building and one nearby will house 1,000."
served as the project manager. A committee of three, one from each office, would meet weekly throughout the design phase of the project to discuss the progress of the design. Landscape architect and planner Ian McHarg provided the landscape architectural design.

Carroll, Grisdale & Van Alen (CGVA)
Carroll, Grisdale & Van Alen formed in 1946, when William L. Van Alen joined J. Roy Carroll, Jr. and John T. Grisdale, who had formed a partnership the previous year. The reputation of Carroll, Grisdale & Van Alen was quickly established with important commissions from the City of Philadelphia, including the Philadelphia International Airport Terminal, constructed from 1947-1953 (extant), the National Headquarters for the American Society for Testing and Materials at 1916 Race Street (extent, 1984) and the Library Company Building at 1314 Locust Street (extent, 1964). The firm continued until 1973.

Jefferson Roy Carroll, Jr. (1904-1990), a Philadelphia native, was trained in architecture at the University of Pennsylvania, where he earned both a bachelor’s and a master’s degree by 1926. He received many awards for his outstanding work as a student. He worked for architect Harry Sternfeld, who had been Carroll’s former teacher and employer, from 1931 until 1935 when he started his own practice. Ten years later, Carroll joined up with John Grisdale. From 1930 to 1932 and then from 1940 to 1945, Carroll served as a faculty member of the architectural school at the University of Pennsylvania; he later chaired the school’s advisory board and was an associate trustee of the university. During the 1950s, Carroll was elected the president of the Philadelphia Chapter of the American Institute of Architects (AIA) and then became the national president of the AIA in 1963. Carroll’s career continued as a partner of J. Roy Carroll, Jr. & Partners from 1973 to 1977.

John T. Grisdale (1904-1985), born in Minnesota, came to Philadelphia to study architecture at the University of Pennsylvania, but did not finish his degree. During the late 1920s and 1930s, he continued to work in architecture, remaining an associate for Mellor & Meigs for a decade. He then worked in Paul Cret’s office during the early 1940s before becoming Carroll’s partner in 1945.

William L. Van Alen (1907-2003) was born in New York City, and educated at Cambridge University in England, earning an undergraduate degree in 1929 and a master of art degree in 1932. Van Alen came to Philadelphia shortly thereafter and pursued a degree in architecture at the University of Pennsylvania, which he completed in 1937. Van Alen worked with Edward H. Wigham during the 1940s, but left to join Carroll and Grisdale in 1946.

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49 Transcription of an interview with Professor Roy Carroll, GSFA of the University of Pennsylvania (11 May 1988), 1:16:30, University Archives, University of Pennsylvania.
The firm completed a number of important projects that ranged from manufacturing plants, governmental buildings, educational facilities and residential projects. The Youth Study Center (demolished), a juvenile detention center, was designed by the firm in 1948-1949 and constructed in 1950 at N. 20th Street and the Benjamin Franklin Parkway. The Youth Study Center, one of the first projects completed by the firm was the first modern building on the Benjamin Franklin Parkway. The Philadelphia International Airport Terminal on Essington Avenue was another early project by the firm, begun in 1947. The Fitzwater Housing Project, built in 1957 (demolished 1999), was designed for the Philadelphia Housing Authority a year before the Pennsylvania State Office Building. Formerly located at Fitzwater and S. 13th Street, the Fitzwater Housing Project consisted of four Modern style plus-shaped towers placed around a plaza. Containing a total of 576 units, the towers were devoid of ornament, built of red brick with projecting window bays on the ends along the entire height of the buildings.

Carroll, Grisdale & Van Alen also designed two federal buildings in Washington, D.C. from 1957 to 1962: the National Aeronautics and Space Administration (NASA) Headquarters Building, standing at 600 Maryland Avenue, SW and the Federal Aviation Agency (FAA), Headquarters Building for the Department of Transportation at 800 Independence Avenue (both extant). Both of these buildings resemble the Pennsylvania State Office Building in form and materials. The FAA Headquarters Building is a limestone-clad rectangular box raised on a series of square limestone covered columns. The NASA Headquarters Building is a much longer building than the Pennsylvania State Office Building and is not raised off of the ground, but shares the same rectangular box form, white stone cladding and continuous banks of regularly spaced windows. A minimal plaza courtyard sits in front of the entrance on the building's south elevation.

The Bucks County Courthouse in Doylestown, PA is a Modern style design by Carroll, Grisdale & Van Alen and associate architect Fred F. Martin (extant) that was completed just after the Pennsylvania State Office Building. This two-part building, consisting of a round cylinder concrete and glass structure and a tower section, was finished in 1962 and is in sharp contrast with the surrounding late nineteenth and early twentieth century style buildings of the town.

Harbeson, Hough, Livingston & Larson
The Pennsylvania State Office Building design was supervised by the influential Philadelphia architecture firm Harbeson, Hough, Livingston & Lawson, the successor firm to Paul Phillippe Cret, a prominent Philadelphia architect. Cret's later work with his partners during the 1930s reflects streamlined forms and simplification of ornamentation, like the 2601 Parkway Apartments, an International style apartment complex in Philadelphia (extant, 1940) and the brick and ribbon glass Moderne style Cret Chemistry Building at 33rd and Spruce Streets in Philadelphia (extant, 1940). Cret's four partners, John F. Harbeson (1888-1986), William J.H. Hough (1888-1969),

53 Cret worked with associated architecture firms of Aaron Colish and Thomas & Martin. Philadelphia Architects and Buildings Database for Paul Phillippe Cret, from the World Wide Web on January 28, 2005,
William Livingston, Sr. (1898-1965), and Roy Lawson (1893-1973), all graduated from the four-year Bachelor's of Architecture program at the University of Pennsylvania where Cret had served as Professor of Design for many years. All four men were made partner at Cret's firm in or around 1923. John F. Harbeson earned his B.S. in Architecture in 1910, followed by his M.S. in Architecture at the University of Pennsylvania in 1911. William Hough received his B.S. in Architecture in 1911 and his M.S. in Architecture from Penn in 1913. William Livingston, Sr. gained his B.S. in Architecture in 1919 and was awarded both the Stewardson Scholarship (1918) and the Arthur Spayd Brooke Award, as well as medals from the Beaux Arts Institute of Design. Roy Larson graduated from the University of Pennsylvania in 1923 with his B.S. in Architecture and twenty years later completed a course in city planning at the Massachusetts Institute of Technology. After Cret's death in 1945, the four partners of the firm omitted Cret's name from the firm according to Cret's wishes and continued under the new name of Harbeson, Hough, Livingston & Lawson.

One of the first major projects by the firm after Cret's death was the stark fieldstone and glass Carnivora House at the Philadelphia Zoological Gardens (1949, extant, altered in 2005). The firm then worked with architect Harry Sternfeld to design the Eastern Pennsylvania Psychiatric Institute (EPPI) at 3100 Henry Avenue in Philadelphia (extant, 1951). EPPI contains a campus of four early Modern style buildings: the Modern style is clearly expressed in the design with a combination of brick and glass: block-like forms of masonry adorned with cantilevered curtain-wall solaria, spare materials such as unadorned brick, fieldstone, limestone, slate, steel and glass. On the main tower of the Main Hospital Building in the center of the complex, the bay windows and multi-story curtain wall construction of glass and black slate panels that wrap the corners and pop out at the rear.

After working on the Pennsylvania State Office Building, Harbeson, Hough, Livingston & Lawson received several commissions for the University of Pennsylvania, including: the Charles Patterson Van Pelt Library (extant, 1960-1962), and the Chemistry Laboratory Building (extant); the Social Sciences Quadrangle at 3700 Walnut Street (1965-1966). The firm continued to design buildings for the Philadelphia Zoological Gardens through the 1970s. The firm also designed the Hospitality Center on J.F.K. Boulevard (1959-1961).


58 The firm was renamed H2L2 in 1976 after the original partners retired and is still practicing architecture today.
The firm of Nolen & Swinburne served as collaborating architects for the design of the Pennsylvania State Office Building. Working together from 1953 through 1974, the firm was comprised of James Nolen (1913-1996) and Herbert H. Swinburne (1912-2001). James A. Nolen, Jr., earned a degree in Architecture at the University of Notre Dame. Herbert H. Swinburne was born in Los Angeles, CA, and was educated at the University of Pennsylvania, where he earned a degree in architecture in 1934.

The firm is locally known for designing schools and dormitories for local public schools and universities. Nolen & Swinburne designed three Modern style dormitories of brick and glass in the late 1950s for Temple University: Peabody Hall, a four-story, yellow brick dormitory, completed in 1958 at the corner of N. Broad and Norris Streets (extant); and Johnson Hall and Hardwick Hall, two high rise dormitories standing side by side at 2029 N. Broad Street at Temple University designed in 1959 (extant). The firm went on to design the Campanile in 1965 (aka Bell Tower), an iconic concrete structure in the center of Temple University campus. This firm later earned nation-wide recognition as architects of functional commercial buildings such as the Neo Formalism Modern style Robert C. Weaver Building for Housing & Urban Development (HUD) with architect Marcel Breuer in 1968 (extant) and the Health Education and Welfare (HEW) Building in Washington, D.C.

Ian L. McHarg, Landscape Architect
The landscape design for the Pennsylvania State Office Building was created in 1955 by Ian L. McHarg (1920-2001), an internationally recognized landscape architect and planner. McHarg, born in Scotland, was trained in landscape architecture and city planning at Harvard University, where he earned a Master in Landscape Architecture in 1950 and a Master of City Planning in 1951. After a four-year work period in Scotland, McHarg arrived in Philadelphia in 1954 to establish a new landscape architecture program at the University of Pennsylvania. McHarg both taught and chaired this department for thirty-two years. The Pennsylvania State Office Building plaza design was McHarg's first Philadelphia commission. In 1960, McHarg's television show, "The House We Live In," on the CBS television network brought to the public his opinions about humans and their environment. McHarg was well known to the public by the time he published his landmark book, Design With Nature, in 1969. In it, McHarg used overlays as a method to show urban planners an environmentally conscious approach to land use. McHarg founded a landscape architecture firm with David Wallace in 1962 which continued as Wallace, McHarg, Roberts & Todd in Philadelphia until 1981 and is practicing today as Wallace, Roberts & Todd. During his active career, McHarg became famous for his ecological designs for Baltimore's Inner Harbor and Battery Park in New York City. McHarg forged friendships with modernists such as

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60 Ian McHarg, Quest for Life: An Autobiography (Somerset, NJ: John Wiley & Sons, 1996), 151
Walter Gropius, Louis Kahn, Denise Scott Brown, Robert Venturi and Romaldo Giurgola. Architect Philip Johnson was the first guest critic at McHarg’s classroom and was greatly admired by McHarg.

McHarg’s design for the dish-shaped, double concave black granite fountain at the northwest corner of the plaza (extant) was inspired by a course-related design by then-student architect James Shepherd Morris (1936-2006) of Scotland. Morris received a Fulbright Scholarship to study as a Master of Landscape at University of Pennsylvania with McHarg from 1956-1957. While in Philadelphia, Morris studied under guest professors Philip Johnson and architect Louis Kahn. The design for the Pennsylvania State Office Building’s fountain was generated as a result of a course-related challenge in McHarg’s class to design a plaza for the 39-story Seagram Office Building in New York City with architect Philip Johnson.

Criterion C, Significance in Architecture
Compared to other local buildings in Philadelphia constructed during the period following World War II through to 1960, the Pennsylvania State Office Building exemplifies the Modern style and stands out as an important local example of the Modern Style for its innovative aesthetics. The Pennsylvania State Office Building is also an important example of state government design and is contemporary to the other state office buildings constructed in Pennsylvania in the mid-to late-1950s. The period of significance begins in 1958 when the construction was completed.

The Modern style, a brief summary of its origins
The Modern style in the United States was an artistic and architectural movement that generally spanned the time between World War I and the early 1970s. Some scholars select the year 1923 as the beginning of the movement, a date that was chosen by architects Philip Johnson and Henry-Russell Hitchcock for the book The International Style, published in 1932 for an exhibition.

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63 McHarg, Frederic R. Steiner and Robert D. Yaro, 158.
64 Ian McHarg, Quest for Life: An Autobiography, 151. In 1955, Morris was a landscape architecture student of McHarg’s and he was also working for McHarg in his private office.
67 Sudip Bose, "What is Modernism", Preservation (May/June 2008), 36.
of the same name for the Modern Museum of Art. The end date may be attributed to 1966, the year architect Robert Venturi published *Complexity and Contradiction in Architecture* which discussed the beginning of the Post-Modern era.

The Modern style, which represented a variety of materials and characteristics and incorporated many aesthetics and sensibilities, excluded overt references to historical precedent and often relied on function and technical properties to express the style. GSA architect Rolando Rivas-Camp, FAIA, outlined the expression of Modernism in the United States for the 2003 GSA publication *Growth, Efficiency and Modernism, GSA Buildings of the 1950s, 60s and 70s.* The intent of Modern architecture was to reject historical precedent and “break from the past by embracing new technology.”

Materials such as steel, glass, plastic, aluminum and reinforced concrete, newly available and affordable, were incorporated in entirely different ways than they had in the past. Modern art also influenced architecture with its abstract forms, space, light and the use of bolder color. Social goals such as equality were also integrated, as well as practicality; both functional and economic efficiency made Modern style buildings attractive as they were less expensive to build than those using traditional methods.

The philosophies espoused by the Bauhaus School in Germany greatly influenced the Modern style. Founded in 1919, the architects teaching at this progressive design school created buildings that were devoid of traditional architectural details, such as cornices, eaves and decoration. The Bauhaus School, promoted by architects Walter Gropius and the director of the program, architect Mies van der Rohe, popularized flat roofs, smooth surfaces and cubic shapes for buildings. The Bauhaus school expressed the form through function with exposed industrial materials, such as concrete, steel and glass, which were to some degree what was available in a post-World War I era. After the Bauhaus School disbanded in the 1940s, the leading architects of the school emigrated to the United States.

Another influential modernist architect of the period was Swiss architect Le Corbusier (1887-1965). Le Corbusier’s design philosophies matured in the 1930s concerning the five major elements of architecture to reflect the International Style and were synthesized based on the flexibility of the concrete frame. The points can be summarized by the following: 1, a skeletal frame, giving point supports (pilotis) instead of walls; 2, an open plan instead of boxed rooms; 3, a roof terrace instead of a pitched roof; 4, a window band instead of individual windows; and 5, an asymmetrical composition for facades consonant with the functional demands of the interior.

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69 Rolando Rivas-Camp, 12.

70 Rolando Rivas-Camp, 30.

71 Jordy, 120-121. The five points are summarized by Jordy from Le Corbusier’s points from his book, *Complete Works 1910-1929.*
In 1932, modernists Philip Johnson and Henry-Russell Hitchcock curated the landmark exhibition in New York City at the Museum of Modern Art. This exhibition coined the term "International Style" and introduced Americans to the work of architect Mies van der Rohe. The International Style was made world famous by Howe & Lescaze's skyscraper PSFS Building in Philadelphia, completed in 1932 at 1212 Market Street (NHL). Other influential works of the 1930s include: Fallingwater in Bear Run, PA, designed by Frank Lloyd Wright (1936); the Gropius House in Lincoln, MA (1938) designed by Walter Gropius; the Museum of Modern Art by Philip Goodwin and Edward Durell Stone in New York City (1939).

After World War II, architects designing in the Modern style took cues from the forward-thinking Bauhaus, International and Moderne styles and continued to emphasize stark structural expression, muted colors and uniform curtain walls modeled after examples by architect Ludwig Mies van der Rohe. Mies van der Rohe perfected the curtain wall model in America, where the structural precedents of the Chicago commercial buildings at the end of the nineteenth century had laid the groundwork for building the "glass tower," a structure draped in geometric panels.72

Other architects chose to incorporate the extensive use of exposed concrete derived from the work of Le Corbusier, and the heavy masonry construction, structural innovation and building volume later popularized by Philadelphia architect Louis Kahn.73 Kahn's philosophy, epitomized in the Richards Medical Research Laboratory (extant, 1957-1961) at the University of Pennsylvania, follows a formal arrangement of served and servant spaces, each having its own form and individual appearance. A few American masterpieces of the Modern style include: Illinois Institute of Technology in Chicago by Ludwig Mies van der Rohe (extant, 1945-1960); the Glass House in New Canaan, CT by Philip Johnson (extant, 1950); the Farnsworth House in Plano, IL by Mies van der Rohe (extant, 1951); the Lever House on Park Avenue in New York City with its 18-story glass tower and stainless steel pillared base (extant, 1952) by Skidmore, Owings & Merrill; and the Seagram Building in New York City designed by Mies van der Rohe and Philip Johnson (extant, 1958), an example of a sleek, glass box and projecting mullions. The office towers remained important examples of the Modern style that were imitated throughout the country.

According to a 1958 article in Architectural Record entitled "A Review of the New Skyscraper," by the mid-1950s the modern office building had taken its place in architectural history as a "new, valid expression; one that embodies fundamental articulation of space, structure, material and utilities in a manner true to contemporary industrialized society."74 Characteristics of the new skyscraper were illuminated in this article in terms of its height and shape, its curtain-wall plus skeleton-cage structure and skin, its advances in plaza design. By the mid-twentieth century, the ziggurat-shaped skyscrapers of the early twentieth century had been replaced by the tall slab-

shaped or box-shaped office building to maximize floor space and provide sought-after upper floors with premium rentals for maximum quiet, prestige, daylight, and a view. Many materials were available for the skin of the curtain wall, such as glass, plastics, stone and metals. The use of modern light-weight glass curtain wall construction such as that of the U.N. Secretariat of New York City (1950, extant) by Wallace Harrison and the Lever House (1952, extant) also became more prevalent after advances were made in attaching fixed glass panels to the steel mullions. Not all buildings were clad in glass; the award-winning 41-story Prudential Building of downtown Chicago at Randolph Street and Michigan Avenue (1955, extant) designed by Naess and Murphy used limestone strips and ridged aluminum, which lent the building a sense of permanency.

New technologies were readily incorporated into the design by the architects of the high rise in the 1950s. When the new cladding materials such as glass and aluminum were developed in a variety of colors in the 1950s, the use of color as an adornment for the office high rise became a consideration. Advanced air, light and sound control technologies were also available and readily incorporated into the fabric of the design by the mid-1950s. These technologies included: high-velocity small-duct air distribution via a peripheral belt system in addition to the central core system, modular ceilings incorporating lighting, sound control, sprinklers and air diffusers. Office spaces also dramatically changed in design in the 1950s, with individual offices becoming less common in favor of large open areas, presented as either universal space or divided using flexible plans through moveable room dividers which allowed spaces to be changed as needed. Philip Johnson's Glass House in New Canaan, CT popularized this concept for residential living in 1949.

Introduced by Le Corbusier in the 1930s, the use of stilts on the ground floor of the high rise, Modern style office building also came into its own during the 1950s. The use of the stilts proclaimed the amazing strength of modern steel while also becoming a stripped down version of the traditional column. Made famous by the 21-story Lever House by Skidmore, Owings & Merrill in 1952 in New York City, the stilts served to make the building above seem weightless, allowing the volume of the building to appear almost floating. In the case of the Lever House, the metal-clad square stilts are pulled back behind the plane of the floor slabs of the metal-and-glass building in order to emphasize the weight of the volume above. The Seagram Building, was finished in 1958 and designed by Mies van der Rohe and Philip Johnson across the street from the Lever House, also makes use of the stilts that are two stories in height.

As the 1950s progressed, the siting of the modern skyscraper was included in the overall design of the project and reflected sensitivity to the pedestrian experience. Plazas were incorporated into

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75 Hornbeck, 227.
76 Hornbeck, 228. Hornbeck asserts that architects were concerned during the period of creating monotony on the exterior of the building as a result of the modularity of the curtain wall building system
77 Hornbeck, 228.
78 Rolando Rives-Cemp, 30.
the office high rise site and served as both a gateway and a replacement of the grand lobby of the previous decades. The plazas surrounded, and sometimes passed under, the high rise office building and played off of the use of transparent materials on the curtain wall of the building to blend the interior and exterior spaces. The value of ground-space and planting received wider recognition, as evidenced by its incorporation in the 1956 article "A Review of the New Skyscraper," in Architectural Record. The plaza made a "conspicuous gesture for the sake of prestige, amenity and aura of success that such a scheme lends their business headquarters." One of the first successful Modern style open spaces that incorporated green landscaping and plazas was Rockefeller Center in New York City, finished in the 1930s. The series of open space in Rockefeller Center was designed to cater to the public. The Seagram Building's plaza is stark in comparison, without any benches, planting boxes or displays. Seagram's plaza only contains low fountains in reflecting pools and a low green marble parapet walls.

The Emergence of the Modern Style in Philadelphia
Philadelphia's most noteworthy early Modern style building was the ground-breaking Philadelphia Saving Fund Society (PSFS) Building at 12 S. 12 Street, designed in the International style by Howe & Lescaze. From the time of completion in 1932, the PSFS Building was regarded as a pioneer in skyscraper design, the first International style skyscraper in the country, and remains today an exceptionally modern building in form and detail. This tower offered a new expression that had not been applied to a high rise before: lavish materials used in a minimal way, an exterior form that expressed the different functions within the building. The interior showcased polished materials such as marble, wood, glass and steel.

By mid-century, Philadelphia had eagerly embraced large scale development plans for a "new modern Center City." An influential triumvirate led this charge: Richardson Dilworth (1898-1974), the mayor of Philadelphia from 1956 to 1962 and one of Philadelphia's most prominent and noteworthy political and civic leaders; Edmund Bacon, urban planner for the City Planning Commission from 1945 to 1949 and executive planner from 1949 to 1970; and architect G. Holmes Perkins, the dean of the architecture school at the University of Pennsylvania from 1951 through 1971. Bacon's broad vision for Philadelphia called for the creation of modern high-rise buildings and open plazas in place of the urban density. Bacon's plan for Center City was named Penn Center, a four-block area in the location of the Broad Street Station, the elevated

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60 Rolando Rivas-Camp, 30.
61 Hornbeck, 228.
62 Jordy, 261.
railroad tracks known as the Chinese Wall, and former rail yard that would be redeveloped to become a business center and spark future development. His plan for the redevelopment of the site included three large office towers, a pedestrian mall, and an underground concourse where retail and business was to be located.

According to a period newspaper article entitled, “The Billion Dollar Center City Renaissance”, only three office towers were completed by 1958 in Philadelphia after the end of World War II, little over a decade: the Pennsylvania State Office Building ($8 million), the Transportation Center at 18th and Market Streets finished in 1957 ($20 million), and Three Penn Center at 15th-16th and Market Streets completed in 1955 ($15 million). At the time of this article, Two Penn Center was not finished but was projected for completion in 1959 for $15 million. The common element of these four buildings was that they were all designed in the Modern style and were generally simple in form, limited to one or two materials and contained rhythmically spaced windows. The Transportation Building (a.k.a. Six Penn Center) formerly standing at 18th and J.F.K. Boulevard (demolished) was another important Modern style high rise constructed as part of the Penn Center development in Center City, Philadelphia in 1956.

The Transportation Building (Fig. 2) was designed in 1955 by architect Vincent Kling for approximately $20 million. The purpose of the 18-story building was to attract people from out-of-town to visit Philadelphia with the provision of a three-story parking garage. The slab-shaped building also provided loading docks at the concourse level, a transportation hub for Greyhound buses, and a steel-framed office building originally intended as the headquarters of Conrail above. The building also connected to the shops below-grade. The spare exterior was clad with limestone and strips of single-glazed windows on all sides.

The Sheraton Hotel at 17th and J.F.K. Boulevard (demolished), designed in 1957 by Perry, Shaw, Hepburn & Dean, Architects, is another local example of a local modern design expressed in an aluminum and porcelain enamel curtain wall. Three Penn Center (originally known as the Urs Center) standing at 1515 Market Street in Philadelphia and completed in 1958, is a Modern style tower that represents the vision of Edmund Bacon and his dreams for the new Penn Center complex. Three Penn Center replaced the original Broad Street Station by Frank Furness, torn down in the mid-1950s. Architect Emery Roth & Sons designed this twenty-story tower.

*The Pennsylvania State Office Building as an expression of the Modern style*

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85 Drake, “The Billion Dollar Center City Renaissance”. The criterion for listing was that the building had to have cost more than one million dollars to build.
86 Drake, “The Billion Dollar Center City Renaissance”.
89 “Vincent Kling and the Penn Center” website.
The Modern style aspects of the Pennsylvania State Office Building all remain intact and consist of the following: its pure geometric forms, the stark material choices, the lack of ornamentation, the specific siting of the building in a subtly terraced plaza, and the use of stilts.

The unadorned forms introduced by the Pennsylvania State Office Building include its simple rectangular box shape, the regularly-spaced spare square-shaped windows with alternating flush and projecting frames, and the folded fan-like stainless steel and glass penthouse which crowns the building. The minimal exterior material choices are limited to stainless steel and white marble, with minimal accents in blue that are retained in the glass of the penthouse (extant).

The building also readily conforms to Le Corbusier’s modernistic ideas about architecture put forth in his work, *Towards a New Architecture* (1923): the building has a skeletal frame that stands on stilts or pilotis instead of walls, the building was designed with an open interior plan, and the clean form of the building features a roof terrace instead of a pitched roof. The interior of the building was designed by the architectural team to have a flexible open plan using moveable partitions and interior grid lines, with only the service cores and special purpose rooms enclosed within permanent partitions.

The site of the Pennsylvania State Office Building, with its plazas, raised beds, plantings and the granite fountain also conform to the Modern style and complement the high rise and garage. Like many Modern style office buildings of the period, the plazas, plantings and fountain of the Pennsylvania State Office Building welcome visitors and the public, setting the stage for the experience within the building itself as a government office dedicated to helping people. In the spirit of Le Corbusier’s work, the ground floor stilts of the Pennsylvania State Office Building, as noted in a feature article in *Progressive Architecture* in 1960, allowed for a “continuous plaza interrupted only by an entrance lobby and service cores.”90 The mass on the upper floors is visually balanced by the open ground floor and the pedestrian moves “as though through a series of outdoor rooms of varying character.”91 The plazas surround and pass through the ground floor Pennsylvania State Office Building horizontally in contrast the building’s strong vertical form. McHarg’s landscape plan for the Pennsylvania State Office Building plaza effectively created subtle changes in levels to complement the building’s box-on-stilts design.92 According to *Progressive Architecture*, McHarg’s design “carried the module established by the columns out into the surrounding plaza.”93 The rectangular areas were used singly or combined to form paved areas and rectangular planting beds, which remain largely intact. For the plaza surface, McHarg chose a modern palette: a grid of white quartz aggregate to echo the white marble of the tower, with a counterpoint feature in the 23’ foot square black granite fountain (extant).

90 “Two State Buildings in the City,” *Progressive Architecture* 41(August 1960), 139.
92 Tatum, 135.
93 “Two State Buildings in the City,” 140.
Although not easily visible from the street, the garage at the west end of the property also typifies the Modern style with its stark, understated appearance and its simplified trellis constructed of poured-in-place concrete, a material which enjoyed popularity during the 1950s as a new expressive building material. McHarg employed the minimal iron-spotted glazed brick wall surrounding the garage plaza to define this private area at the west end of the property. The wall works in contrast to the plaza, forcing the eyes up to view the high rise instead of the unsightly parking lot. The honey locusts along the front of the wall continue to act to soften the wall’s appearance from the street.

Local Comparisons
Several buildings completed in Philadelphia in the late 1950s are comparable to the Pennsylvania State Office Building in terms of its character-defining features: the window shape and fenestration pattern, the use of marble as cladding and the continuous plaza.

The Transportation Center (demolished, Fig. 2) is an example of a comparable building of the period to the Pennsylvania State Office Building in terms of fenestration pattern and window shape. The Transportation Center at 18th and Market Streets, completed in 1957 and designed by Penn Center architect Vincent Kling, included the eighteen-story Transportation Building and a separate (but connected) three-story parking garage with loading docks at the concourse level and transportation hub for Greyhound buses. Like the Pennsylvania State Office Building, the steel-frame Transportation Building had a slender rectangular box shape with a crowning penthouse floor. Both the Transportation Center and the Pennsylvania State Office Building display regularly spaced windows, although those on the Transportation Center were evident on all four elevations instead of just the longer elevations and were rectangular in shape. Both buildings were designed to be clad in stone: marble for the Pennsylvania State Office Building and limestone for the Transportation Center.

The Evening and Sunday Bulletin Building at 3100 Market Street, a four-story building designed by Howe & Brown in 1953 (extant, Fig. 3), is an example of a Modern style low rise office building with a continuous plaza under the majority of the first floor like the Pennsylvania State Office Building. The Bulletin Building, PSFS’s architect George Howe’s last major commission before his death, functioned as a publishing plant for the Evening and Sunday Bulletin until it was purchased by PSFS bank; in 1993, Drexel University bought the then-vacant building and it now functions as offices and classrooms for this educational institution. Both buildings are raised on stilts sheathed in stainless steel, with round columns for the Bulletin Building and square for the Pennsylvania State Office Building. Like the Pennsylvania State Office Building, the exterior is clad in a solid material: grey glazed brick for the Bulletin Building and white marble for the Pennsylvania State Office Building. The gray-glazed brick of the Evening and Sunday Bulletin

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84 Like McHarg’s Woodland Avenue Garden at the University of Pennsylvania, designed in 1958, both projects employ the same gray glazed iron-spotted brick, a material more typically seen used as a primary building material. The gray glazed brick of the Woodland Avenue Garden eventually spalled and became unattractive because it was not insulated. Ian L. McHarg, Frederick R. Steiner, Robert D. Yaro, To Heal the Earth: Selected Writings of Ian L. McHarg (Washington, D.C.: Island Press, 1998), 158.
Building was incorporated for all of the wall features of the Pennsylvania State Office Building plaza.

State Comparisons
There are three other state office buildings which can provide comparable examples in style and date to the Pennsylvania State Office Building in Philadelphia: the Pennsylvania State Office Building in Pittsburgh, and the Labor & Industry Building and Health and Welfare Building in Harrisburg, PA.

The 16-story Pittsburgh State Office Building (extant, Fig. 4 and 5) standing at 300 Liberty Avenue in the Golden Triangle neighborhood of downtown Pittsburgh was finished in the fall of 1936. This building was designed to house 800 employees. The design was accomplished by Altenhof & Brown, Pittsburgh architects. The Pittsburgh building’s curtain wall was originally comprised of bluish-green windows on all four sides that were arranged on a light blue aluminum panel with an overlay grid of natural aluminum; the curtain wall appears to have been changed since this time to a dark gray aluminum panel. The Modern style design of the Pittsburgh State Office Building has many similarities in the general approach to the Pennsylvania State Office Building of Philadelphia, but differs in execution. For example, both buildings are un-adorned, slab-like forms with no reference to historical architecture. The Pittsburgh building incorporates a two-story, marble-clad ground floor plinth that extends beyond the tower and takes the place of the pilasters of the Philadelphia State Office Building. Unlike the original anodized blue aluminum panels on the exterior of the Pittsburgh State Office building, the Philadelphia State Office Building has a checkerboard-like fenestration penetrating white marble curtain walls. The 16-floor Pittsburgh building occupies 47 percent of the 54,800 square foot plaza, whereas the Philadelphia State Office Building retains a plaza that moves through, under and around the building on its 81,000 square foot lot. The Philadelphia design emphasizes the penthouse, whereas the Pittsburgh design minimizes the presence of the penthouse. Both buildings were originally outfitted with movable interior metal and glass partitions for flexible office arrangements. Although the grid system on the ceiling is no longer in evidence in the Pennsylvania State Office Building, the few remaining original partitions in the building attest to this non-traditional approach to office space planning. The nine-story Rohm and Haas Corporate Headquarters Building (NRHP 2007) at 6th and Market Streets in Philadelphia, finished in 1964, would later perfect the movable partition concept.

The state capital of Harrisburg, PA, has two Modern style state office high rises that were also built in c.1955: the 14-story Labor & Industry Building at Seventh and Forster Street (also known as 651 Boas Street, Fig. 6) and the 11-story Health and Welfare Building at 625 Forster Street.

55 “Leader Committee to Decide Fate of State Building Here.”
(Fig. 7), which were both designed by the firm Lacey, Atherton and Davis of Wilkes Barre, PA. Like the Pennsylvania State Office Building in Philadelphia, both of the Modern style Harrisburg buildings are rectangular box-shaped and have relatively monochromatic color schemes with stone exteriors. The Harrisburg state buildings make reference to a box-on-stilts concept with different column materials and facing materials on the lowest two stories, but do not take the idea any further. Philadelphia's building is physically raised and allows for the surrounding plaza to sweep through the building. The Harrisburg examples are subdued in character, restrained and conservative in feeling. Philadelphia's example in contrast is exuberant in its expression with the enriched elevations with windows popping alternately and the pleated fan-like penthouse; the blue glass of the penthouse remains as a vestige of the former blue accents that highlighted the building.

**Conclusion**

The Pennsylvania State Office Building and the resources within the property (garage, site and fountain) exemplify the Modern style. The building remains an icon in Philadelphia's relatively small collection of Modern style buildings. The Pennsylvania State Office Building has significance as an important work by three of Philadelphia's most notable architecture firms and retains an intact example of the landscape design of internationally-acclaimed landscape architect Ian McHarg.
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Photographs and Drawings


Photograph of the Pittsburgh State Office Building. c.1957. from the Allegheny Conference on Community Development Collection. Accessed on the World Wide Web on May 14, 2008. http://images.library.pitt.edu/cgi-bin/iimage/02/00752d8f75cc4cc45f83e65bb5f4e885e4fc3d4055f98034d86873d4cc345bed;g=imls;med=1;q1=accd;rgn1=accd;all;q2=stat e%20office%20building;op2=And;rgn2=accd_all;size=20;c=accd;lasttype=boolean;view=entr y;lastview=thumbnail;subview=detail;cc=accd;entryid=x- msp285.b007.f07.i03;viewid=ACCD2995.TIF;start=1;resnum=11


Other


Senate Bill. No. 188 Session of 1997.


Boundary Description
At a point of intersection of the Southerly side of Spring Garden Street (120 feet wide) and the Westerly side of Broad Street (113 feet wide); thence extending Southwardly along the Westerly side of Broad Street 207 feet 8 inches to the point of intersection of the Northerly side of Buttonwood Street (40 feet wide); thence extending Westwardly along the Northerly side of Buttonwood Street 395 feet 8 inches to the Easterly side of Fifteenth Street (50 feet wide); thence extending Northwardly along the Easterly side of Fifteenth Street 207 feet 8 inches to the Southerly side of Spring Garden Street; thence extending Eastwardly along the Southerly side of Spring Garden Street 395 feet 8 inches to the first mentioned point and place of beginning.

Boundary justification
The nominated property contains the entire property that has been historically associated with the Pennsylvania State Office Building since its construction.
National Register of Historic Places
Continuation Sheet

Section number Photographs Page 1 Pennsylvania State Office Building
Philadelphia County, PA

All of the photographs share the same information:

Name of Building: Pennsylvania State Office Building
County of Building: Philadelphia County
Name of Photographer: Robert Powers
Date of photograph: April 2008
Location of original negative: Powers & Company, Inc., 211 N. 13th Street, Suite 500, Philadelphia, PA

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1957, Vincent G. Kling, Architect
http://www.philaathenaeum.org/Williams/penncenter.html


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![Building Image](image)

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Labor & Industry Building, 1955, as it appears in 2009
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