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NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

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United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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

1. Name of Property

historic name Pittsburgh Renaissance Historic District

other names/site number N/A

2. Location

street & number Roughly bounded by the Allegheny River, Stanwix Street, the Monongahela River, and the Ohio River. | N/A | not for publication

city or town Pittsburgh City | N/A | vicinity

state Pennsylvania code PA county Allegheny code 003 zip code 15222

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, 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 36 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 at the following level(s) of significance:

_X_ national ___ statewide __local

Andrea T. McDonald — March 20, 2013
Signature of certifying official/Title — Date

PA Historical and Museum Commission
State or Federal agency/bureau or Tribal Government

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

Signature of commenting official — Date

Title — State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

✓ ___ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:) _____

Patrick Andrus — 5/2/2013
Signature of the Keeper — Date of Action

Pittsburgh Renaissance Historic District
Name of Property

Allegheny County, PA
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply.)

- [X] private
- [X] public - Local
- [X] public - State
- [ ] public - Federal

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

- [ ] building(s)
- [X] district
- [ ] site
- [ ] structure
- [ ] object

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

Contributing	Noncontributing	
10	1	buildings
2		sites
1	1	structures
		objects
13	2	**Total**

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

N/A

Number of contributing resources previously listed in the National Register

5

6. Function or Use

Historic Functions
(Enter categories from instructions.)

COMMERCE/TRADE/business
DOMESTIC/multiple dwelling
DOMESTIC/hotel
LANDSCAPE/plaza
LANDSCAPE/park
RECREATION AND CULTURE/museum
TRANSPORTATION/road-related (vehicular)

Current Functions
(Enter categories from instructions.)

COMMERCE/TRADE/business
DOMESTIC/multiple dwelling
DOMESTIC/hotel
LANDSCAPE/plaza
LANDSCAPE/park
RECREATION AND CULTURE/museum
TRANSPORTATION/road-related (vehicular)

7. Description

Architectural Classification
(Enter categories from instructions.)

MODERN MOVEMENT
MODERN MOVEMENT/International Style
COLONIAL

Materials
(Enter categories from instructions.)

foundation: CONCRETE
walls: METAL/Steel
METAL/Aluminum
roof: ASPHALT
other: STONE/Granite
STONE/Marble

Narrative Description

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

Summary Paragraph

See Continuation Sheets.

Narrative Description

See Continuation Sheets.

Pittsburgh Renaissance Historic District
Name of Property

Allegheny County, PA
County and State

8. Statement of Significance

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

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

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

Property is:

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

Areas of Significance
(Enter categories from instructions.)

Community Planning and Development
Architecture
Military
Politics/Government

Period of Significance

1927-1974
1754-1790

Significant Dates

N/A

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

N/A

Cultural Affiliation

N/A

Architect/Builder

Eggers & Higgins with Clavan, Irwin
Harrison & Abramovitz
Stotz, Charles Morse

Period of Significance (justification)

The Period of Significance for the Pittsburgh Renaissance Historic District ranges from 1927 to 1974. The date of construction of the earliest (not previously-listed) resource, the Pittsburgh Press Building, is 1927. In August 1974, following the completion of the buildings, infrastructure, and landscape design associated with the Pittsburgh Renaissance Historic District, Point State Park was formally dedicated. The period of significance for the previously-listed Forks of the Ohio is 1754-1790.

Criteria Considerations (explanation, if necessary)

See Continuation Sheets.

Pittsburgh Renaissance Historic District | Allegheny County, PA
Name of Property | County and State

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

See Continuation Sheets.

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

See Continuation Sheets.

Developmental history/additional historic context information (if appropriate)

See Continuation Sheets.

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

See Continuation Sheets.

Previous documentation on file (NPS):

___ preliminary determination of individual listing (36 CFR 67 has been requested)
_X_ previously listed in the National Register
___ previously determined eligible by the National Register
_X_ designated a National Historic Landmark **NHL1742**
___ recorded by Historic American Buildings Survey #_____
___ recorded by Historic American Engineering Record # _____
___ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

_X_ State Historic Preservation Office
___ Other State agency
___ Federal agency
___ Local government
___ University
___ Other
Name of repository: _____

Historic Resources Survey Number (if assigned): N/A

10. Geographical Data

Acreage of Property 33.2 acres
(Do not include previously listed resource acreage.)

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

	Zone	Easting	Northing
1	17	584385	4477509
2	17	584482	4477239
3	17	584293	4476857
4	17	583598	4477272

Verbal Boundary Description (Describe the boundaries of the property.)

See Continuation Sheets.

Boundary Justification (Explain why the boundaries were selected.)

See Continuation Sheets.

Pittsburgh Renaissance Historic District | Allegheny County, PA
Name of Property | County and State

11. Form Prepared By

name/title Laura C. Ricketts/Architectural Historian (Skelly and Loy, Inc.) with Anne Nelson, Albert Tannler, and Frank Stroker (Pittsburgh History & Landmarks Foundation)

organization Pittsburgh History & Landmarks Foundation date September 2012

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Additional Documentation

Submit the following items with the completed form:

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

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

- **Continuation Sheets**

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

Photographs:

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

See Continuation Sheet.

Property Owner:

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

name

street & number telephone

city or town state zip code

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.460 et seq.).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including 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 Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Narrative Description
Summary Paragraph

The Pittsburgh Renaissance Historic District contains 15 resources for listing in the National Register of Historic Places (NRHP): ten contributing buildings, two contributing sites, one contributing structure, one non-contributing building and one non-contributing structure. The historic district also includes five previously-listed resources: the NRHP-listed Bell Telephone Building and the National Historic Landmark Forks of the Ohio (Point State Park), a contributing site that includes one contributing building (the Fort Pitt Block House), one non-contributing building (the Fort Pitt Museum), and one non-contributing structure (the Fountain). While the museum and fountain do not contribute to the previously-listed Forks of the Ohio, which highlights the political and military importance of the site during the period of significance from 1754 to 1790, they do contribute to the Pittsburgh Renaissance Historic District because they were part of the Renaissance I planning effort. Additionally, there are several uncounted landscape features within the historic district, including the surrounding boulevards and small-scale resources and landscape elements within Point State Park. With a period of development that ranges from 1927 to 1974, the Pittsburgh Renaissance Historic District encompasses the most significant components of the landmark urban renewal program known as Renaissance I, which was undertaken in Pittsburgh beginning in 1945. The historic district is located at the western tip of Pittsburgh's Downtown, known as the Golden Triangle, near the Point (Photographs 1 and 2). It is bordered by the three rivers—the Allegheny, Monongahela, and Ohio Rivers—and by Stanwix Street. The 36-acre Point State Park with its focal point fountain, native plantings, and reminders of Colonial-era forts occupies the western part of the historic district. The 23-acre Gateway Center, a band of International Style modern office and apartment buildings made of steel, aluminum, and glass and ranging from 6 to 27 stories tall, occupies the eastern part of the historic district. The modern towers are set into landscaped parks that provide a setting which is distinctly different from the dense blocks of the original city grid that Gateway Center replaced and from the city blocks that remain to the east of the district which preserve Pittsburgh's two historic street grids (originating in the late eighteenth century) that parallel the Allegheny and Monongahela Rivers and intersect along Liberty Avenue. The historic district retains integrity; most of the mid-century modern structures and landscape designs are intact with only minor changes, and there are only two non-contributing resources among a count of 20 total resources.

Narrative Description

Pittsburgh is located at the confluence of three rivers: the Allegheny, Monongahela, and the Ohio Rivers. Pittsburgh's central business district fills the triangular-shaped piece of land outlined by the rivers. Most of the central business district is laid out along the two intersecting historic street grids that parallel the Allegheny and Monongahela Rivers. The Pittsburgh Renaissance Historic District, which is located in the western part of this triangle, is adjacent to but distinct from the rest of the central business district. Stanwix Street forms the eastern boundary of the historic district and abruptly signals the rejection of the historic street grid in favor of the modern towers in a park concept of Gateway Center. Liberty Avenue, a small portion of Penn Avenue, and the Boulevard of the Allies are the only former streets that are carried through the development. With the Renaissance I design of Gateway Center, Liberty Avenue was broadened and bifurcated by median islands with grass lawns and trees. Two major boulevards—Fort Duquesne Boulevard to the north and Fort Pitt Boulevard to the south—were realized in the early 1950s as part of the Renaissance initiative. Fort Duquesne Boulevard parallels the Allegheny River with ramps leading to the double-deck steel bowstring through arch Fort Duquesne Bridge (1958-1963) (Photograph 25). Fort Pitt Boulevard runs along the Monongahela River as part of a thick band of highways on multiple levels including Interstate 376 (I-376), approach and exit ramps for the Fort Pitt Bridge, and ramps leading to Interstate 279 North. The NRHP-eligible double-deck steel bowstring through arch Fort Pitt Bridge (1956-1959) and Fort Pitt Tunnel (1957-1960) lie outside the historic district boundary to the south (Photograph 26). The portions of these roads that lie within the Pittsburgh Renaissance Historic District boundary are treated as uncounted landscape features.

The Pittsburgh Renaissance Historic District can be considered in two related parts: Gateway Center to the east and Point State Park to the west. Gateway Center comprises the collection of office and apartment buildings that are located between Commonwealth Place and Stanwix Street. This office district is bordered by Point State Park to the west and by the historic street layout of Downtown Pittsburgh to the east. The broad expanse of Liberty Avenue divides Gateway Center into a northern section of three office buildings, two apartment buildings (one of which also contains offices, commercial space, and parking), and a hotel grouped around the central Gateway Plaza and a southern section of six office buildings grouped around Equitable Plaza. The historic district's only noncontributing building, the State Office Building (1957), is located in the southern section of Gateway

Center at the northwestern edge of Equitable Plaza, while the only noncontributing structure, Gateway Station (2003-2012), is located on Stanwix Street between Penn and Liberty Avenues at the eastern edge of the historic district. The western part of the historic district, Point State Park, is comprised of two areas of landscaped park: a city-side to the east of the Portal Bridge and a confluence-side to the west of the bridge which includes the Fort Pitt Block House, Fort Pitt Museum, and the Fountain at the Point.

The first three buildings of the Renaissance I Gateway Center development are One, Two and Three Gateway Center, which opened in 1952-1953 in the northern part of the complex (Photographs 3 and 4). The three skyscrapers established the dominant International Style mode of steel frame buildings with curtain walls of metal and glass that was repeated in most of the subsequent Gateway Center building designs. The three office towers, which range from 20 to 24 stories high, were designed by the New York architectural firm of Eggers & Higgins with the New York architect Irwin Clavan. They all share the same distinctive cruciform plan, which allows for a maximum of naturally lit office space along double-loaded corridors, and collectively, they provide 1,000,000 square feet of office space (Ben Rosen Associates c. 1964:9). They are clad with sleek curtain walls of chrome-alloyed steel that are articulated with continuous verticals which read as modern abstractions of fluted pilasters and mullions with recessed windows and ribbed spandrels.

The Gateway Center towers are set in a landscaped park known as Gateway Plaza, which stretches from Commonwealth Place to Stanwix Street and from Fort Duquesne Boulevard to Liberty Avenue (Photographs 4 through 7). Gateway Plaza (1950-1953) was designed by New York landscape architects Clarke & Rapuano. The relatively formal design of the plaza—two perpendicular axes, large rectangular granite-clad pylons, patterned pavement, formal plantings, and a focal point fountain—is tempered by the less rigid placement of the buildings. Two Gateway Center and Three Gateway are staggered on opposite sides of an allée that leads down the main axis from the entrance pylons at Liberty Avenue to the "Fountain of the Three Rivers," with its bronze vase in front of One Gateway Center. A second axis extends westward through a grand allée of trees to Commonwealth Place. The Gateway Towers and Allegheny Towers apartment buildings are located at the northwest and northeast corners of the plaza. Manicured grass lawns with flower plantings and trees framed by clipped boxwood hedges lend texture and structure to the design. The integrity of the overall design, as well as the materials (including paving, planters, benches, pylons, and fountain) and setting, is retained at Gateway Plaza.

The Pittsburgh Hilton (now known as the Wyndham Grand Pittsburgh Downtown Hotel) is one of the most prominent structures of Gateway Center with its broad façade oriented toward Point State Park and the dramatic view of the rivers at the Point (Photographs 8 and 9). Designed by New York architect William B. Tabler, Jr. and opened in 1959, the Pittsburgh Hilton is composed in three parts: a broad 22-story slab with gold anodized aluminum extruded to form a picture frame grid of floor to ceiling windows for guest rooms; a tall windowless service tower acting as a spine for elevators and stairs running near the northeast (rear) corner of the slab; and a low three-story podium, which houses restaurants, meeting rooms, and the grand ballroom behind primarily glass walls. Its original curving entrance canopy—a glass walled restaurant/reception area supported by rectangular piers—was located asymmetrically at the northern end of the front façade, but it is currently (2012) being extended under the new ownership of Wyndham Hotels with a swooping flourish across the full width of the façade. The change to the canopy is the only significant change to the overall composition of the hotel, which maintains its original design, materials, and setting; it does not compromise the integrity of the building.

Completed in 1964, the Gateway Towers luxury apartment building is a 27-story slab (the tallest in the historic district) with precast concrete vertical piers with steel recessed spandrels (Photograph 10). At the east and west ends of the building, thicker vertical piers of striated concrete are grouped near the center of the elevation allowing the windows and steel spandrels to appear to wrap around the building corners. The 24-story Allegheny Towers Penthouse Apartments (now known as 625 Stanwix Tower Apartments) concrete frame building is a mixed-use facility at the northeastern corner of Gateway Plaza that was completed in 1967 to the designs of Pittsburgh architect Tasso Katselas (Photograph 11). It houses commercial services, a parking garage, offices, and twelve stories of apartments.

At the far eastern edge of the historic district, where Penn Avenue meets Liberty Avenue at a triangle, the construction of the new Gateway Station was completed in the Spring of 2012 (Photograph 3). Gateway Station, which is the only extant major new construction undertaken in the historic district since the end of the period of significance, provides access to the underground platforms of Pittsburgh's light rail transit, known as the T. Because the station was built after the period of significance, it is considered a non-contributing resource.

The modern office towers that were built to the south of Liberty Avenue are grouped around Equitable Plaza (Photographs 12 through 17). The Equitable Plaza with the Pittsburgh/Gateway

Center Garage (now known as the Plaza at Gateway Center) connects two office buildings (Four Gateway Center and the Bell Telephone Building) located to the northeast of the Boulevard of the Allies with two additional office buildings (the IBM Building and Westinghouse Building) located to the southwest of the boulevard. Equitable Plaza was designed in 1961-1962 with a three-story underground parking garage that could accommodate 750 cars and an elevated landscaped plaza that was expanded c. 1966 to the southwest of the Boulevard of the Allies *via* a pedestrian bridge (Photograph 22). Pittsburgh architects Schell & Deeter with consulting architects Harrison & Abramovitz were responsible for the underground parking garage, while the Pittsburgh landscape architect Simonds & Simonds was responsible for the design of the plaza. Equitable Plaza differs from Gateway Plaza, its neighbor to the north. The almost Beaux-Arts formality of Gateway Plaza with its perpendicular axes and focal point fountain is rejected at Equitable Plaza for a less hierarchical and more self-consciously asymmetrical design. Because the plaza is elevated one level above the street, it must be accessed by flights of stairs or ramps (at Liberty Avenue, Boulevard of the Allies, and Stanwix Street) or through the buildings that line its periphery. The plaza has decorative paving in an irregular checkerboard pattern of gray and white Venetian terrazzo that is laid at an angle to the prevailing grid determined by the buildings. The original paving has been noticeably patched and, in places, replaced with curvilinear paths of square pavers (c. 2004). Square concrete planters are faced with sandstone, and the rectangular fountains are finished with basin slabs of dark green terrazzo. The planters and fountains, as well as the welded steel pergolas and the aluminum and cypress benches, are also set on an angle. A rich variety of trees (many are flowering trees), shrubs, and flowers animate the space. The extant paving, planters, fountain basins, pergolas, benches, and distinctive light fixtures with parabolic reflectors are all part of the original design. Where the plaza is bisected by the Boulevard of the Allies, there is a shallow arch pedestrian bridge (an uncounted landscape feature) that spans the road and connects to the southwestern end of Equitable Plaza. Despite changes to part of the paving scheme and some of the plantings in c. 2004, Equitable Plaza retains its integrity.

At the northwest corner of the plaza is the State Office Building (under renovation in 2012 as the River Vue Apartments), which was designed by Pittsburgh architects Altenhof & Bown and completed in 1957 (Photographs 18 and 19). The 16-story building was originally built with an International Style curtain wall of blue anodized aluminum with a stainless steel grid framing rectangular windows with square spandrel panels (Figures 1 and 2) (Ben Rosen Associates c. 1964:20-23). The slab office tower sits on a two-story white Vermont marble base and has a broad

vertical band of white marble (denoting the location of the service core) on its eastern elevation facing Equitable Plaza. The base, which forms a colonnaded entrance pavilion for the building, is offset to the southwest of the office block. In the 1980s, however, the building's curtain wall was replaced with a design that emphasizes horizontal bands of ribbon windows and blue sheathing with rounded corners. The State Office Building is the only building original to the Renaissance I development of Gateway Center to have lost its integrity; it is a non-contributing resource to the historic district.

At the northeast corner of Equitable Plaza, the 22-story Four Gateway Center office building was designed by Max Abramovitz of the New York firm Harrison & Abramovitz and was completed in 1960 (Photographs 13 and 20). The elegant design of the steel frame building pairs a slab office tower of reflective glass with a separate service core that houses the elevators, stairs, and restrooms. The continuous curtain wall of glass with thin stainless steel mullions provides a shimmering surface that reflects views of its neighboring buildings, while also contrasting against the solidity of the windowless service core clad entirely in channeled stainless steel. The Bell Telephone Company of Pennsylvania Western Headquarters Building (now known as 201 Stanwix Street, a mixed use building housing the City Charter High School and apartments) was individually listed in the NRHP in 2011 (Photographs 14 and 21). The twelve-story building, which was completed in 1957 to designs by Pittsburgh architects Dowler & Dowler, combines traditional massing and materials (including Minnesota granite) with a less strikingly modern aesthetic than many of its Gateway Center neighbors. The rectangular plan steel frame building has elevations composed of rectangular windows with aluminum spandrels that have a three-dimensional pattern of stacked diamonds.

The Pittsburgh Press Building (now known as the Pittsburgh Post-Gazette Building) is the only building in the Pittsburgh Renaissance Historic District (with exception of the 1764 block house) whose initial construction pre-dates the Renaissance I development of the area (Photographs 17 and 22). Sitting at the southeast corner of Commonwealth Place and the Boulevard of the Allies, the formerly Romanesque Revival brick building was designed by Cleveland architects Howell & Thomas and completed in 1927. In its original form, the rather utilitarian building was four stories tall and had a row of large, round arched windows at street level (Lowry 2006). When an elevated freight railway was removed from the site, the Pittsburgh Press Building's back door was exposed to the view of the park (Griswold 1956:202). In 1962, while many of the other Gateway Center structures were under construction, the Pittsburgh Press Building was entirely refaced with aluminum panels to harmonize better with its modern neighbors. The updated elevation design emphasizes verticality with bands of

channeled aluminum that separate the window bays. The spandrels and an accent vertical band on the north elevation were overlain with aluminum screens of staggered squares and rectangles that are somewhat reminiscent of the contemporary art screens of Harry Bertoia. The alterations made to the exterior of the Pittsburgh Press Building during the period of significance are representative of the building's involvement in the Gateway Center development. In 1963 after the renovation was completed, the Pittsburgh Press explained that "the unique new aluminum exterior gives the building a modern face in keeping with its surroundings" (Lowry 2006). Because the aluminum panel resurfacing remains intact, the building has integrity and contributes to the historic district.

The IBM Building, which at the time of construction was also known as Five Gateway Center, now the United Steelworkers Building, is located at the southwest corner of the Boulevard of the Allies and Stanwix Street (Photographs 15 and 23). The distinctive thirteen-story building has an exo-skeleton of welded steel lattice trusses. By contrast to the many steel frame buildings of the district with suspended curtain walls, the diamond patterned exterior stainless steel structure of the building is load bearing and allows for the flexible arrangement of interior floor space around a central service core. The office building was designed by the New Orleans architects Curtis & Davis and was completed in 1963. The Westinghouse Electric Corporation Headquarters or Six Gateway Center (now known as 11 Stanwix Street) was the last of the Gateway Center buildings to be built (Photograph 24). The 23-story steel frame office building by the New York architects Harrison & Abramovitz was completed in 1969. The Westinghouse Headquarters is a rectangular plan building with an exterior skin of dark gray anodized aluminum that emphasizes its verticality with piers that are set against recessed spandrels and narrow windows. At regular intervals, projecting piers rise uninterrupted from the open ground level through the partially open thirteenth floor to the flat top of the tower.

Point State Park lies to the west of Commonwealth Place and Gateway Center. Point State Park was designed and designated as both a state park and a National Historic Landmark called the Forks of the Ohio as part of the Pittsburgh Renaissance. The city-side lawn on the eastern side of Point State Park originally featured trenches outlining the location of the former Music Bastion of Fort Pitt according to archaeological excavations undertaken as part of the creation of the park. The trenches were filled in during a recent park renovation campaign (2001-2013) led by RiverLife, a Pittsburgh non-profit organization; they have been replaced with stone traceries that indicate the outline of the Music Bastion (Photograph 27). The park renovations include expanding access, increasing connections to the water, streamlining park maintenance, and incorporating historical

interpretation, all while better accommodating special events. A small food kiosk called the Café at the Point (an uncounted landscape feature) was also added to the city-side lawn as part of the recent renovations (c. 2007) along the gently curving walkways that lead to a pedestrian bridge under the low arch of the Portal Bridge.

An important consideration to the planners of the Pittsburgh Renaissance when designing the park was the maintenance of a free flow of traffic for their proposed boulevards and bridges. Eight lanes of traffic are carried north and south through Point State Park over the Portal Bridge, which was designed beginning in 1954 by Pittsburgh architect Charles Morse Stotz in consultation with Gordon Bunshaft of Skidmore Owings & Merrill (New York office) and the French structural engineer Eugène Freyssinet (Photograph 28). Finally completed in 1964, the Portal Bridge is an elegant flattened arch bridge, which maintains a throughway for traffic while providing visually dramatic access from the eastern city-side lawn of Point State Park to the western confluence-side and the Point. The low clearance of the Portal Bridge influenced the design with its three ribbed arches of pre-stressed and post-tensioned concrete and a wide pedestrian bridge that helps to funnel visitors past the reflecting pools that are decorated with radiant patterns of river stones.

On the western confluence-side of Point State Park to the south of the Portal Bridge stands the pentagonal brick, stone, and timber Fort Pitt Block House, which was built in 1764 under the command of Colonel Henry Bouquet as a redoubt for the defense of Fort Pitt (Photograph 29). It is considered to be one of the oldest extant structures in Western Pennsylvania. Though it was built before the period of significance, it played an important role in the struggle to define how the land at the Point, which was cleared as part of the Pittsburgh Renaissance, should be used. It inspired, in part, the historical excavations and reconstructions in Point State Park and certainly influenced the creation of the Fort Pitt Museum, its neighbor to the southeast. As such it should be considered a contributing building of the Pittsburgh Renaissance Historic District; it also contributes to the listed Forks of the Ohio site.

The Fort Pitt Museum was designed by Pittsburgh architect Charles Morse Stotz in 1969 (Photograph 30). The unobtrusive profile of the museum building nestles between the earthworks of the Portal Bridge that support the Fort Pitt Bridge ramps and the angular outline of the reconstructed Monongahela Bastion. Another excavated/reconstructed bastion and a well-hidden maintenance building (uncounted landscape features) are located on the southeast side of the bridge and partially under the bridge ramps. Stotz's original design for the concrete museum structure was faced with brick based on samples from the archaeological excavations, topped with natural sod, and equipped

with a sentries' walk, gun platforms, and cannon embrasures. A recent renovation (2001) added a second floor to the museum building but maintained important aspects of the overall design, including the central hall featuring a scale replica of Fort Pitt, exhibition halls, an auditorium, and offices. Its front façade is faced with brick surrounding a modern concrete and glass entrance.

The historic role of the Point and the succession of colonial forts at the Forks of the Ohio were incorporated into the design of the western confluence-side of Point State Park as well (Photographs 31 through 35). The outline of the former Fort Duquesne is traced in stone paving and marked at its center by a bronze medallion. Stone blocks also trace the historic eighteenth century shoreline that was located to the east of its present location. The landscaping of the park took on a historic component as only plants that were native to the area in 1753 were included. Trees found in the park include sugar maples, flowering dogwoods, hawthorns, beech, honey locusts, and hemlocks (Alberts 1980:206). Native wildflowers and shrubs, including ferns, bluebells, columbine, hepaticas, and violets complement the plantings (Griswold 1956:200). The western section is laid out with a central meadow framed by wooded areas with curvilinear paths to the north and south. At the northeastern corner of the western section of the park, there is a planted overlook. Along the riverbank wharves, there are dual level paved promenades with terraced stone seating. At the extreme western tip of Point State Park there is a paved plaza with large circular fountain basin 195 feet in diameter flanked by two unobtrusive rectangular plan buildings (uncounted landscape features). The building to the south houses the pump house for the fountain, which is designed for a 150-foot column jet, and the building to the north houses restrooms for park visitors (Alberts 1980:202). Despite changes that have been made to Point State Park (2001-2013), including the filling in of the excavated trenches of the Music Bastion, the park retains its integrity.

The Pittsburgh Renaissance Historic District retains its integrity. The design of the district from the large scale plans of Point State Park, Gateway Plaza, and Equitable Plaza to the individual designs of buildings and structures remains intact. Only the State Office Building (noncontributing) has lost its historic design. The workmanship is clear in details from the unaltered curtain walls of Gateway Center's modern buildings to the planters and park furniture of the plazas. Historic materials remain in the towers (chrome-alloyed steel, stainless steel, aluminum, granite, concrete, etc), plazas, and park. The modern settings of towers in a park and a historic park at the confluence of the three rivers are maintained, and the integrity of the location is intact. The feeling and association of the district remains strong in an area that remains almost exclusively a product of the Renaissance I initiative with only

minor changes to its contributing resources. As Gateway Center was nearing completion, Equitable Life Assurance Society published an informational booklet about the complex (Ben Rosen Associates c. 1964). Comparing photographs from the booklet with the complex today demonstrates that the Gateway Center (with Point State Park as well) convincingly conveys a sense of its historical appearance (Figures 1 through 8). It is a cohesive historic district of distinctly modern buildings and landscapes with a focal point park; it is the central image of Pittsburgh and of the Renaissance.

Criteria Considerations

The end date for the Pittsburgh Renaissance Historic District Period of Significance is 1974, a date which falls under Criterion Consideration G, less than 50 years old or achieving significance within the past 50 years. The 1974 date is chosen as a fitting end to almost thirty years of an intensive planning, demolition, and construction campaign that thoroughly reshaped the western end of Pittsburgh's Downtown. It reflects the completion and dedication of the last major component of these urban renewal efforts, Point State Park, and its signature fountain. The Pittsburgh Renaissance was recognized as having national significance from its very beginning. In 1949, before demolition of the older buildings at the Point had begun, the Architectural Forum declared that "The biggest real estate and building story in the U. S. today is Pittsburgh" (*Architectural Forum* 1949:59). "No other community in America has commanded more attention in its postwar development than the City of Pittsburgh. Its reputation as a vigorous, resurging urban center has spread around the world" (Williams 1963:251). To make his point, the author of the last statement compiled a partial list of magazines that published "leading articles" extolling Pittsburgh and its Redevelopment Program; the resulting appendix included 32 articles in 27 popular national and international publications (Williams 1963:261). Its exceptional significance both at the local and national level fulfills the requirement of Criterion Consideration G.

Statement of Significance
Summary Paragraph:

The Pittsburgh Renaissance Historic District is significant under NRHP Criterion A for Community Planning and Development. "One speaks of a renaissance of the city of Pittsburgh, and this expression is justified in view of this unparalleled achievement in city planning" (Grohmann 1955:366). After decades of studies, surveys, plans, and proposals that were meant to remedy the problems facing the twentieth century city of Pittsburgh—such as infamous pollution, frequent flooding, congested traffic, and blighted neighborhoods—but that were never realized, the transformation known as the Pittsburgh Renaissance finally began in the Post-World War II era. In 1945, an imposing group of local leaders, many of whom were prominent businessmen, accomplished an urban renewal initiative that reshaped the city and, in particular, reshaped the 59 acres at the Point. In 1945, the plan to clear 36-acres of land at the Point that had been covered with railroad sidings, exposition buildings, and warehouses to create a state park with historical references and reconfigured traffic patterns was accepted. The 23-acre Gateway Center, located immediately to the east of Point State Park, became "the nation's first comprehensive downtown redevelopment accomplished without federal aid" (Ben Rosen Associates c. 1964:3). It erased the historic patterns of the city's densely developed street grid and offered instead shining modern office and apartment towers set in landscaped parks on a new system of streets. The dramatic transformation of the western part of Pittsburgh's Golden Triangle contained within the Pittsburgh Renaissance Historic District boundaries was complete by 1974 when Point State Park was formally dedicated. The rebirth of Pittsburgh's image from a 'Smoky City' to a gleaming modern showplace caught the nation's attention, and though the Pittsburgh Renaissance was not without its critics, it has generally been considered "one of the great U.S. urban redevelopment successes, serving as a model for other cities" (Figure 9) (Colker 1995:135). The Pittsburgh Renaissance Historic District is also significant under NRHP Criterion A for Military and Politics/Government because it includes within its boundary the listed Forks of the Ohio and under Criterion C for Architecture because it contains the listed Bell Telephone Building. Its Period of Significance is 1754-1790 (due to the inclusion of the Forks of the Ohio) and 1927 to 1974 (due to the inclusion of the Pittsburgh Press Building which was constructed in 1927 and predates the Renaissance development). In August 1974, following the completion of the buildings, infrastructure, and landscape design associated with the Pittsburgh Renaissance Historic District, Point State Park

was formally dedicated. Because the period of significance ends less than fifty years ago, the historic district meets Criterion Consideration G.

Narrative Statement of Significance

History Summary

"The much discussed case of Pittsburgh shows what it is possible to do in the United States in the field of building and city planning" (Grohmann 1955:365). The transformation of 36 acres at the Point into Point State Park and the privately funded development of 23 additional acres immediately to the east of the park as a modern district of towers-in-a-park was indeed "much discussed." Most discussions began with an indictment of the state of the Point pre-1945. The area was described as a smoky, sooty, dirty, derelict, sordid, blighted area that was prone to flooding, choked with traffic, and considered a disgrace to the city. A Wall Street Journal survey of 137 postwar American cities in 1944 ranked Pittsburgh in the category of "those that had bleak futures and little promise for growth" (Alberts 1980:58). An aerial photograph of the Point from 1939 shows some of the challenges that needed to be overcome (Figure 10) (United States Department of Agriculture 1939). Two bridges, the Manchester Bridge over the Allegheny River and the Point Bridge over the Monongahela River, were located near the western tip of the Point. With increased automobile traffic, these congested bridges were necessary to maintain movement through the city, but they stood in the way of efforts to reuse the land at the Point. Conceptually, the point of land at the confluence of the three rivers was extremely important, but unless the bridges could be moved (a proposal that was seen as thoroughly unfeasible for many years) they would hamper and constrict any memorialization of the site. Any park laid out there would be meager in size and cut off from easy pedestrian access and viewpoints. Two rail yards occupied land at the Point. The Pittsburgh & West Virginia (successor to the Wabash Pittsburgh Terminal Railway) maintained elevated tracks to the former Wabash Pittsburgh Terminal Building and its train sheds, which were partially destroyed by fire in 1946 (Fitzpatrick 2000). The fire provided an opportunity for redevelopment. The Pennsylvania Railroad followed the Allegheny River before branching into a rail yard near the Point. The Fort Pitt Block House "was surrounded by fill and railroad tracks and lay below an elevated freight yard" (Alberts 1980:33). The large buildings lining the south bank of the Allegheny River were exposition halls first designed in 1889 by Joseph Stillburg and rebuilt and expanded in 1900 by D.H. Burnham & Company (Kidney 1997:77, 105). Expositions had not been

held there since 1919, and the main hall was being used as a lot for the city's impounded vehicles (Colker 1995:136). To the east of the rail and exhibition structures were four blocks of buildings housing offices, boarding houses, social clubs, hotels, restaurants, and stores that would be demolished to make way for Gateway Center (Colkin 1995:136) (Figures 11 and 12). They included the historic Mayfair Hotel, the United Cigar Shop, the Nixon Café, and the Green Mill Restaurant (Colkin 1995:136). There were dozens of small manufacturers and supply showrooms as well as speculative office buildings (Senator John Heinz History Center 2012b). A bird's eye view of the Golden Triangle from 1947 reveals both the potential of the site for redevelopment and its obstacles (Figure 13).

The early twentieth century saw a succession of studies, plans, and recommendations that focused on or included discussions of what could be done at the Point. They produced no physical results, but they provided the groundwork for well-informed action after World War II. Frederick Law Olmsted, Jr. identified Pittsburgh's waterfront as an undeveloped asset in terms of "transportation and that of recreation and civic beauty" in his 1910 report for the Pittsburgh Civic Commission (Alberts 1980:39). In 1930 the idea was proposed for a lighthouse memorial to explorer George Rogers Clark at the Point and later expanded to encompass not only the lighthouse memorial but also a large memorial park complex with an aquarium, botanical gardens, and multiple museums (Alberts 1980:42-43). In 1937, a national shrine and memorial park named for George Washington was suggested for the Point (Alberts 1980:43). A year later the proposal was for a 36-acre park with a floodwall, recreations of Forts Pitt and Duquesne, a museum and exposition hall, and 7,000 parking spaces (Alberts 1980:44). Pittsburgh's Regional Planning Association sought planning advice from Robert Moses, New York City's commissioner of parks and parkways, in 1939. Moses insisted that the greatest issue for the Point was traffic not history, and since the two bridges at the Point could not feasibly be removed (in his estimation), any grandiose schemes for memorializing the Point were made in vain (Alberts 1980:46-47). In 1947-1948, E.J. Kaufmann, Sr., the owner of Kaufmann's Department Store, received two grandiose schemes from his architect of choice, Frank Lloyd Wright. The first, a "Point Park Coney Island in Automobile Scale", called for a massive concrete circular structure 1,056 feet in diameter and 175 feet high with a spiral 4.5 mile roadway circling concessions, an opera house, two movie theaters, a convention hall, a planetarium, and a glass-domed sports arena. Bridges were cantilevered over the rivers, a 500-foot tower extended toward the Point where a broad circular pavilion contained an aquarium, an insectarium, a restaurant, swimming pools, and floating docks (Cleary

1993:145-147). The second proposal was only slightly more restrained. Kaufmann also commissioned the Pittsburgh architectural firm Mitchell & Ritchey to prepare plans for Pittsburgh's Renaissance which included a roughly symmetrical, axial design for the Point. They proposed "towering office buildings [that] are set in the midst of the expanding green of nature" (Mitchell & Ritchey 1947). Though they had little influence on the master plans for Point State Park or Gateway Center, Mitchell & Ritchey's proposals were adopted for the Lower Hill Redevelopment (1954-1961).

The story of the major participants in the Pittsburgh Renaissance is often retold as a story of bipartisan collaboration between Republican financier Richard K. Mellon and Democratic Mayor David L. Lawrence (Muller 2001:342). While these men wielded significant influence in their spheres, this urban renewal initiative was a far larger and more complicated undertaking with multiple committees, community leaders, and dedicated proponents. "The Pittsburgh Renaissance represented an object lesson in elite-initiated environmental and economic change, the catalytic role of a small but cohesive, influential and determined element of the social structure" (Roy Lubove quoted in Muller 2001:342). The Allegheny Conference on Community Development (ACCD) was formed in 1943 and included leading industrialists and directors of business as well as city, county, and commonwealth officials (Allegheny Conference on Community Development 1956:2). At Gateway Center, it also required the involvement of The Equitable Life Assurance Society of the United States, which was the initial builder and owner of the massive real estate project (Ben Rosen Associates c. 1964:3). In 1947, the Equitable Life Assurance Society "entered negotiations for the estimated $50 million project. Equitable hinged its participation primarily on stipulations that the city rigorously enforce new anti-smoke ordinances and that the Conemaugh Dam be completed to eliminate flooding on the Allegheny River" (Colker 1995:136).

In promotional literature, Equitable touted Gateway Center as the "first privately financed large downtown redevelopment project undertaken in this country" and "an innovation in investment by an insurance company" (Ben Rosen Associates c. 1964:7). The new regulations that made the innovative development possible were first put to the test in Pittsburgh. The booklet produced by Equitable summarizes the regulations:

> State Legislation set the stage for the Point's redevelopment. The Urban Redevelopment Law enacted in 1945 by the Pennsylvania Legislature gave cities the power to acquire privately owned land through public measures, clear the land of slums and sell it to private developers. In 1947, the Legislature approved amendments to the

Insurance Act, and thus permitted insurance companies to invest in real estate and housing in Pennsylvania. These and other new laws that applied to plans to redevelop the Point were tested and overwhelmingly upheld in state and federal courts (Ben Rosen Associates c. 1964:7).

Indeed, the use of the city's right of eminent domain to clear 59 acres of the central business district that had been pronounced "blighted" and then turn 23 acres of that property over to a private company for commercial development was challenged in the courts. In 1950, several of the displaced property owners challenged the project in the Pennsylvania Supreme Court. The newly formed Urban Redevelopment Authority (URA), which represented the City's interests, had to prove that even though the 23-acre site was being acquired for Equitable, a private developer, it ultimately served a public use as the eminent domain legislation required. The URA claimed that "eradication and renewal of a privately-owned blighted area was a public need, because it was important to the health, safety, and welfare of the community as a whole. Therefore such eradication and renewal were an actual public use, and thus the act was legal" (Colker 1995:138). The Pennsylvania Supreme Court ruled in favor of the Gateway Center development (Senator John Heinz History Center 2012b). The property owners then appealed the case to the United States Supreme Court. By October 1950, a federal judge dismissed the case, and the development of Gateway Center, which was already underway, continued unimpeded (Colker 1995:144; Senator John Heinz History Center 2012b). An article from April 1951, listed the companies which had already signed leases for office space in the yet to be completed first three buildings of Gateway Center—the cruciform One, Two and Three Gateway Center: Pittsburgh Plate Glass, Joseph Horne Company, Mellon National Bank and Trust Company, Peoples Natural Gas Company, National Supply Company, Jones & Laughlin Steel Corporation, Union Switch & Signal Company, and Westinghouse Electric Corporation (The Charette 1951:11).

A map prepared for the ACCD in 1956 celebrates the many efforts of the Pittsburgh Renaissance that were underway (Figure 14). At the far west, the gray area neatly denotes Point State Park and Gateway Center and echoes the historic district boundary. The demolition that began in 1950 was mostly complete and the cruciform towers of One, Two, and Three Gateway were built. The Bell Telephone Building and Gateway Plaza were under construction and the State Office Building and the Pittsburgh Hilton are indicated by proposed plans. The elements of Point State Park including the bridges and ramps were still in the planning stages. The map shows that the Pittsburgh Renaissance was not limited to the Point. Two skyscrapers and a plaza/parking garage (the Alcoa Building, the

Mellon Bank/U.S. Steel Building, and Mellon Square at numbers 21-23 on the map) became hallmarks of the Pittsburgh Renaissance. The redevelopment of the Lower Hill to the east of the Golden Triangle was a far more controversial undertaking. The broader aims of the Pittsburgh Renaissance included cleaner air and pollution control (resulting in 1946 regulation), cleaner rivers and streams (the sanitary authority was incorporated in 1946), flood prevention (resulting in a system of reservoirs and dams c. 1953), highway improvements (bridges, tunnels, boulevards and highways planned), urban renewal, retention of corporate headquarters and white collar jobs, education, housing, hospitals/health care facilities, cultural amenities, parking, and airports (Allegheny Conference on Community Development 1956).

When Governor Edward Martin announced in October 1945 (possibly with urging from Mellon) that the state would finance "clearing of thirty-six acres at the lower Point, removal of two unsightly bridges, construction of two new bridges upstream, and creation of a state park at the Point," the long-awaited urban renewal effort finally began (Alberts 1980:77). Land was acquired using the right of eminent domain, "whereby a governing body can seize privately-owned property for public use" (Colkin 1995:135).

> A date well marked in Pittsburgh's history is May 8, 1950. On that date, a heavy steel ball crashed into the wall of a small commercial building, signaling initial demolition for Point State Park . . . tearing down the old so that the new could enter gracefully (Pittsburgh Bicentennial Association 1959).

An aerial photograph of the Point from 1957 shows the results of the demolitions and the early building campaign (Figure 15, compare to Figure 10) (United States Department of Agriculture 1957). The land dedicated to Point State Park has been cleared with the exception of the Fort Pitt Block House, which was fiercely protected by its caretakers (the Daughters of the American Revolution), and the two bridges at the Point with their approach ramps (Alberts 1980:167-173). The section of Gateway Center north of Liberty Avenue was developed first, and the photograph shows Equitable's completed One, Two and Three Gateway Center towers. South of Liberty Avenue, the State Office Building, Bell Telephone Building, and the yet-to-be modernized Pittsburgh Press Building stand with buildings that will eventually be cleared from the site. A comparison view from ten years later reflects the rapid development of the project (Figure 16, compare to Figures 10 and 15) (United States Department of Agriculture 1967). In 1967, most of Gateway Center has been completed. The Pittsburgh Hilton, Gateway Towers, Allegheny Towers, and the landscaping of Gateway Plaza have been added to the

north of Liberty Avenue. To the south of Liberty Avenue, Four Gateway Center, the IBM Building, and the refaced (1964) Pittsburgh Press Building are visible. Equitable Plaza has been extended to the south across the Boulevard of the Allies and only the Westinghouse Headquarters (1967-1969) is missing. Great progress has also been made at Point State Park. Construction of the Fort Pitt Bridge and Tunnel has been completed, and the Fort Duquesne Bridge is almost completed. The eight lanes of traffic between them have been routed north-south across the park and over the Portal Bridge. The stone traceries and excavated bastion trenches representing the outlines of Fort Duquesne and Fort Pitt, respectively, are in place and the Monongahela and Flag Bastions have been reconstructed. The Fort Pitt Museum, which is located in the Monongahela Bastion, is still under construction in 1967. Point State Park is not complete, however. The two bridges at the Point need to be dismantled, and the crowning focal point of the park, the fountain at the Point, needs to be installed for the formal dedication on August 30, 1974.

Criterion A Significance for Community Planning and Development

Part of the importance of the urban renewal and city planning projects at the Point lies in their demonstration of a relatively new urban typology, the "shining new city-in-a-park" (*Architectural Forum* 1960:119). The resemblance of the initial three towers of One, Two, and Three Gateway Center to the Radiant City plans of French architect Le Corbusier was noted early on. "Le Corbusier made this prophetic sketch [his Radiant City cruciform towers in a park-like setting] in 1922, now at last . . . Office Towers in a Park" exclaimed Architectural Forum in a 1953 article (*Architectural Forum* 1953:113). And yet, according to an *Architectural Forum* article from 1949, the cruciform plan of the proposed office towers (initially up to eight cruciform towers were proposed) was determined entirely by the real estate department of the City Investing Company without any initial architects' input and without any mention of Le Corbusier (*Architectural Forum* 1949:62-63). The real estate department tried many different shapes and proportions to find the optimum plan to provide premium, flexible, naturally-lit office space (Figure 17).

> The concept of a tower in a park was central to the conception of Gateway Center.
>
> The plan that emerged was for the creation of a business and commercial center. But it would be no ordinary center. For a start there would be new skyscrapers of steel, aluminum and glass, totaling about a million square feet of office space. There would also be another kind of space ... outdoor space: space for plazas, walks, trim lawns and plantings; space to savor the new smokeless air; space to view the sparkling new sights

> of the city. About 70% of the 23 acres would be devoted to this park-like setting (Ben Rosen Associates c. 1964:7).

The "new skyscrapers of steel, aluminum and glass" are grouped around distinctive modern plazas. The "well done but stiffly traditional" design of Gateway Plaza is less adventurous than the multi-use Equitable Plaza, which offers a three-level parking garage underground and a diagonally-gridded plaza with curvilinear plantings above (Figure 18) (*Architectural Forum* 1953:114).

"In an age of post-war urban rejuvenation, our city has become the talk of the world" (Pittsburgh Bicentennial Association 1959). Much of that talk was boosterism touting "gleaming bastions of shining metal rearing to the sky [that] create a startling façade of power and industry" (Pittsburgh Bicentennial Association 1959). Some were assessments of the "drastic and effective" program that "is without precedent in the history of American cities" (*Architectural Forum* 1949:59; Williams 1963:251). "Since its inception, the Point Park Project has generally been lauded for its scope and effectiveness in the transformation of Pittsburgh's downtown" (Colkin 1995:144). But the program did have its critics. *Architectural Forum* described One, Two, and Three Gateway Center as "three rather undistinguished buildings...disappointing buildings" and referred to the whole ensemble as an "architectural flop" (*Architectural Forum* 1953:113; 1960:119). "One of the criticisms of Gateway Center (especially in Jane Jacob's *The Death and Life of Great American Cities*) is the way it turned its back on the larger city" (Toker 2009:50). Jane Jacobs writes of Gateway Center in *The Death and Life of Great America Cities*:

> Every device—arterial highways, belts of park, parking lots—severs these projects from the working downtown, insures that their juncture will remain an abstraction on maps instead of a living economic reality of people appearing at different times on the same streets. American downtowns are not declining mysteriously, because they are anachronisms, nor because their users have been drained away by automobiles. They are being witlessly murdered, in good part by deliberate policies of sorting out leisure uses from work uses, under the misapprehension that this is orderly city planning (Jacobs 1961:223).

"Perhaps more than any other urban renewal project in the U.S., the long-watched development of Pittsburgh's 'Golden Triangle' has stood as a symbol of What Could Be Done" (*Architectural Forum* 1960:119). In the years after the period of significance, the Gateway Center/Point State Park area changed very little. The introduction of the Pittsburgh T light rail transit Gateway Station in 1985 (reconfigured in 2012) is the only new structure. Based on the success of Renaissance I, successive mayors initiated more "renaissances" with building projects in Downtown Pittsburgh. Mayor Richard

Caliguiri initiated Renaissance II in 1977, but the redevelopment that occurred then was significantly different than the comprehensive planning strategy of Renaissance I. During Renaissance II, a series of single building projects was undertaken—PPG Place, the National Steel Headquarters Building, One Oxford Centre, Steel Plaza, and Two Chatham Center—located throughout the downtown area.

The redevelopment of the Point can be compared to projects of the Pittsburgh Renaissance that had important effects elsewhere in the city. In Pittsburgh's central downtown area, an ensemble of three important projects bears direct correlations to Gateway Center. The Alcoa Building and the Mellon Bank/U.S. Steel Building (525 William Penn Place) are modern skyscrapers designed by the New York architectural firm Harrison & Abramovitz, which was also responsible for Four Gateway Center, the Westinghouse Headquarters, and the Equitable Plaza/Gateway Center Garage in Gateway Center (Figures 19 and 20). The Alcoa Building and the Mellon Bank/U.S. Steel Building were constructed before their Gateway Center counterparts c. 1950-1952. They are modern steel frame slab skyscrapers that share a similar aesthetic to the buildings of Gateway Plaza, although the Alcoa Building in particular is generally deemed a higher quality work. "Of all the buildings that symbolized the Renaissance, the Alcoa Building by Harrison & Abramovitz was the one positive artistic success" (Kidney 1997:175). Perhaps the most important part of this ensemble with respect to Gateway Center is Mellon Square (Figures 21 and 22). The combination of landscaped plaza/parking garage/retail storefronts that fills the city block between the two flanking skyscrapers was built in 1954-1955 to designs by Pittsburgh architect James A. Mitchell of Mitchell & Ritchey and the Pittsburgh landscape architects Simonds & Simonds. The mixed-program project was unique to Pittsburgh at the time, but its success surely influenced the design of the Equitable Plaza/Gateway Center Garage six years later by the same landscape architects. The use of multi-toned terrazzo pavers in geometric patterns, square planters, low rectangular fountain basins, ample lighting, and varied plantings is common to both projects. The Alcoa Building, the Mellon Bank/U.S. Steel Building, and Mellon Square are eligible for the NRHP and are pending listing as part of the Pittsburgh Central Downtown Historic District Boundary Increase and Additional Documentation (2012).

The Lower Hill Redevelopment at the eastern edge of Pittsburgh's Downtown was an even more extensive urban renewal project than the one undertaken at the Point, at least in terms of total acreage (Figures 14 and 23 through 25). In contrast to the 59 total acres and more than 105 buildings that were cleared away at the Point, the Lower Hill Redevelopment encompassed 100 acres and 1,300 buildings housing 413 businesses and 8,000 residents (Toker 2009:269). Begun in 1955 the

redevelopment was intended to

> foresee the realization of a long-cherished hope. This gigantic redevelopment involves rehousing families in decent homes, erasing the City's worst slum, erecting a long-needed auditorium-convention hall and opening the way for apartments in a park-like setting adjacent to the Triangle (Allegheny Conference on Community Development 1956:12).

The design by Mitchell & Ritchey for the reimagined Lower Hill draws heavily from their earlier *Pittsburgh in Progress* plans (Mitchell & Ritchey 1947). Its centerpiece was a large circular structure with a retractable metal roof that was planned for a 20-acre site where it would house an amphitheater, sports arena, convention hall, and exhibit center. That building, the Civic Arena/Mellon Arena, was designed in 1954, completed in altered form in 1961, and demolished in 2012. Like the redevelopment plan for the Point that required a blank slate (except for the Fort Pitt Block House and the Pittsburgh Press Building that were saved from demolition), the Lower Hill Redevelopment intended to replace the "welter of substandard housing, run-down commercial structures, and a narrow and obsolete pattern of streets and alleys" with a "spacious Mall" and modern slab office and apartment buildings set in landscaped parks; only one historic church complex was spared in the 100 acres that were cleared (Allegheny Conference on Community Development 1956:12). The plans for the Lower Hill, however, were never fully realized. "The Lower Hill was almost totally cleared for the Civic Arena, which was built, apartment houses that were only partly built, and a big and showy Center for the Arts, which was never built" (Kidney 1997:154-155).

The clearance of "blighted" properties for Point State Park (former railroad, exposition, and warehouse buildings primarily) met little resistance, but the area targeted for Gateway Center included four blocks of office buildings, boarding houses, social clubs, hotels, restaurants, and stores that were privately owned and occupied (Colkin 1995:136). Several of the property owners banded together to fight the development, but the courts upheld the legitimacy of the City's use of eminent domain (Colkin 1995:136). Those court rulings set important precedents and emboldened redevelopers to move ahead with their plans in the Lower Hill, and despite protests, the 8,000 residents had little recourse. The impact of the huge number of people (mostly African American and recent immigrants) displaced from their homes in the Lower Hill has had a lasting negative effect on the city, as evidenced in part by the passionate debates surrounded the fate of the Civic Arena/Mellon Arena. The qualified success of Gateway Center and Point State Park stands in stark contrast to the ill-fated Lower Hill redevelopment, "a classic example of an urban renewal failure" (Muller 2006:11).

Other early Post War urban renewal efforts tried to follow Pittsburgh's success. In Philadelphia, similar circumstances spurred the Penn Center redevelopment program (1953-1982) that was led by urban planner Edmund Bacon. The Pennsylvania Railroad wanted to demolish its Broad Street Station and its elevated rail lines. Bacon insisted that the opportunity required the acquisition of the entire three-block site immediately west of the City Hall because he was convinced of the "magnificent results that can be achieved by a coordinated development of the tract as a whole and unified scheme" (Heller 2009:37). Like the Gateway Center redevelopment plans, the use of eminent domain and a plan for office towers in a park setting seemed to be the solution. An early concept prepared in 1950 by Edmund Bacon working with architect Louis Kahn called for "eleven identical slab buildings, stretching west to the Schuylkill River, including a sunken, open-air, pedestrian esplanade running beneath the buildings" (Heller 2009:35-36). This was later refined as the Penn Center Plan c. 1951 with "several key components: separating pedestrian and vehicular traffic; combining offices, retail, and transit connections; and incorporating a three-block, open-air, sunken pedestrian promenade flowing under the office towers that straddled the site" (Figure 26) (Heller 2009:36). Like Gateway Center the early plans called for identical towers in a park setting (early designs of Gateway Center considered as many as 11 cruciform towers on the site). Philadelphia sought out private investors including Equitable Life Assurance Company, which had "shown interest" in Penn Center but was advised not to invest by a local real estate expert (Heller 2009:37). Robert Dowling, "the New York-based promoter of Pittsburgh's Golden Triangle development and New York's Stuyvesant Town and Peter Cooper Village," served as a development consultant for the Pennsylvania Railroad during talks about the design of Penn Center (Heller 2009:36). He convinced the railroad to adopt some of the proposed design principles. "Penn Center moved ahead in fits and starts...in the end, though, Penn Center turned out vastly different from Bacon's vision and was widely considered a disappointment" (Heller 2009:39).

New York's Stuyvesant Town and Peter Cooper Village offer an interesting contrast to Pittsburgh's Gateway Center. In their cases, city blocks totaling 80 acres were leveled exclusively for the creation of apartment houses several years before Gateway Center broke ground (in c. 1943-1950). At the urging of Mayor LaGuardia, planner Robert Moses sought "to induce insurance companies and savings banks to enter the field of large-scale slum clearance" (Caro 1975:7).

> [For] projects such as Stuyvesant Town, Peter Cooper Village, Riverton and Concord Village ... though the money that built them was supposedly private money, the tax

> abatement that Moses arranged for them would, when totaled over the years, insure that the public investment in them would dwarf the private, and the powers that Moses utilized to make possible not only their construction but the assemblage of their sites – eminent domain, street closings, utility easements – were all public (Caro 1975:968).

The Metropolitan Life Insurance Company developed Stuyvesant Town, setting a precedent followed at Gateway Center. The developments consisted of apartment towers in a park setting that were made possible by eminent domain and the blurring of public and private spheres that left a legacy of displacement and discrimination.

Unlike Philadelphia and New York, "In explaining the origins of Pittsburgh's massive physical renewal program following World War II, one cannot exaggerate the importance of the crisis atmosphere that pervaded the community" (Lubove 1969/1995:106). The Pittsburgh Renaissance Historic District is lasting evidence of the City's acclaimed economic and environmental revitalization that stabilized and improved the central business district. By the 1970s, Pittsburgh had become the third largest corporate headquarters city in the United States.

> The foundation of the entire Renaissance effort was the use of public powers and resources to preserve the economic vitality of the central business district (CBD) and, more broadly, the competitive economic position of the Pittsburgh region. In essence, the Pittsburgh Renaissance represented a response to a crisis situation, one that precipitated a dramatic expansion of public enterprise and investment to serve corporate needs; . . . (Lubove 1969/1995:106)

"The Pittsburgh Renaissance was an extraordinary episode in American urban development" (Lubove 1969/1995:137).

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Verbal Boundary Description

The National Register boundary corresponds to the thick dark line shown in the "Pittsburgh Renaissance Historic District Site Map with Photo Key" at a scale of 1"=200'. The dashed line represents the boundary of the previously listed district.

Boundary Justification

The boundary of the Pittsburgh Renaissance Historic District encompasses two primary components of the Pittsburgh Renaissance. The Gateway Center 23-acre development of office towers in landscaped parks and the 36-acre Point State Park are adjacent and historically interrelated parts of the Renaissance initiative. Their creation has jointly become a symbol of a modern and re-envisioned Pittsburgh. A map of Pittsburgh Renaissance projects completed or underway from 1946-1956 neatly delineates the same area as the boundary (Figure 14).

The three rivers are compelling natural boundaries that first shaped and defined the area and that played an important conceptual role in the design of the park (with river promenades along the Allegheny and Monongahela Rivers and an unobstructed westward view of the Ohio River punctuated by the focal point fountain). "Pittsburgh's reason for being is the triangle of land at the Point where the Allegheny and the Monongahela Rivers meet to form the Ohio, the great river whose waters flow away to the West" (Van Trump 1975:59). Stanwix Street formed the historic barrier between the cleared and reconfigured land in Gateway Center and the densely developed street grids of the historic city. Even with some newer developments (after the period of significance) on the east side of Stanwix Street (Fifth Avenue Place, PPG Place, and National Steel Center), there is still a clear physical separation of the Gateway Center buildings, which eschew the city grid and group themselves around the two large landscaped plazas.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Pittsburgh Renaissance Historic District
Name of Property
Allegheny County, PA
County and State
N/A
Name of multiple listing (if applicable)

Section number Photos Page 1

Photograph technical information
Printer: Epson Stylus Pro 9600
Paper: Fuji Crystal Archive
Ink: Epson UltraChrome

Common to all photographs:

Name of Property:	Pittsburgh Renaissance Historic District
City or Vicinity:	City of Pittsburgh
County:	Allegheny
State:	PA
Photographer:	Pittsburgh History & Landmarks Foundation Louise Sturgess (photos 1, 28-30, 35); Ronald C. Yochum, Jr. (photo 2); Frank Stroker (photos 3-5, 9, 11-14, 16-22, 24-25, 31, 34); Malina Suity (photos 6-8, 10, 15, 23, 26-27, 32-33).
Date Photographed:	July 2011 (photo 1); November 2008 (photo 2); February 2012 (photos 3-5, 9, 16, 18-22, 24-25, 31, 34); October 2011 (photos 6-8, 10, 15, 23, 26-27, 32-33); March 2012 (photos 11-14, 17); August 2011 (photo 28); September 2011 (photos 29-30); July 2008 (photo 35)
Location of Digitized images:	Pittsburgh History & Landmarks Foundation 100 W. Station Square, Ste. 450, Pittsburgh, PA 15219
Number of Photos:	35

Photograph Caption List

Photograph number	Description of view	Direction of camera
1	Pittsburgh Renaissance Historic District overview including Point State Park and Gateway Center from the Mount Washington neighborhood.	NE
2	Pittsburgh Renaissance Historic District overview including Point State Park and Gateway Center from the roof of One PPG Place.	WNW
3	Three Gateway Center (left) and Two Gateway Center (right) with Gateway Station (foreground) from Liberty Avenue and Stanwix Street.	NW
4	Three Gateway Center northwest elevations from the Gateway Plaza gardens.	SE
5	Entrance pylons to Gateway Plaza with Three Gateway Center (right) and Four Gateway Center (background center).	SSE
6	Gateway Plaza gardens from southeast corner of Gateway Towers toward Two and Three Gateway Center (center).	E
7	Fountain at Gateway Plaza from the gardens.	ENE
8	Northeast corner of Commonwealth Place and Liberty Avenue with Gateway Towers (left), the Pittsburgh Hilton (center), and Three Gateway Center (right).	NNE
9	The Pittsburgh Hilton south and east elevations with grand ballroom wing from Liberty Avenue.	NW
10	Gateway Towers west and south elevations from city-side lawn of Point State Park.	NE

United States Department of the Interior
National Park Service

Pittsburgh Renaissance Historic District
Name of Property
Allegheny County, PA
County and State
N/A
Name of multiple listing (if applicable)

National Register of Historic Places Continuation Sheet

Section number Photos Page 2

Photograph number	Description of view	Direction of camera
11	Allegheny Towers Penthouse Apartments east and north elevations from Fort Duquesne Boulevard opposite Stanwix Street.	SSW
12	Gateway Center Garage entrance at 400 Liberty Avenue with Equitable Plaza above.	S
13	Equitable Plaza with Four Gateway Center entrance in the background.	ENE
14	Equitable Plaza with the Bell Telephone Building (center) and IBM Building (right) in the background.	SE
15	Equitable Plaza stairs to elevated plaza from Stanwix Street with the IBM Building (right) and the Pittsburgh Press Building (background center).	NW
16	Equitable Plaza landscaped and terraced gardens with pedestrian bridge from the Westinghouse Headquarters. Left to right: Pittsburgh Press Building, State Office Building, Three Gateway Center, Two Gateway Center, Four Gateway Center, Bell Telephone Building, and IBM Building.	N
17	Equitable Plaza from the southwest corner of the Bell Telephone Building. Left to right: Bell Telephone Building, IBM Building, Westinghouse Electric Corporation Headquarters, and Pittsburgh Press Building.	SSW
18	State Office Building west and south elevations and the Pittsburgh Press Building (right).	ENE
19	East elevation of the State Office Building (left) with Three Gateway Center and Two Gateway Center (right) from the Equitable Plaza bridge over the Boulevard of the Allies.	N
20	North elevation of Four Gateway Center from Stanwix Street near Penn Avenue.	SSW
21	The Bell Telephone Building east and north elevations from Stanwix Street near Fourth Avenue.	SW
22	East and north elevations of the Pittsburgh Press Building with Equitable Plaza pedestrian bridge over the Boulevard of the Allies (foreground).	W
23	East and north elevations of the IBM Building from Stanwix Street near Boulevard of the Allies.	W
24	East and north elevations of the Westinghouse Headquarters from Stanwix Street.	W
25	Steps leading from the Allegheny River upper promenade to the Overlook in Point State Park. Gateway Towers and the Pittsburgh Hilton are visible beyond the Fort Duquesne Bridge ramps.	ESE
26	Fort Pitt Bridge and Liberty Avenue ramps through Point State Park from near Commonwealth Place.	SW
27	Point State Park eastern section city-side lawn, pathway, and plantings with the Portal Bridge (background) from Commonwealth Place near Liberty Avenue.	W

Photograph number	Description of view	Direction of camera
28	Pedestrian bridge and reflecting pool under the arches of the Portal Bridge.	NE
29	South and east elevations of the Fort Pitt Block House in Point State Park.	NW
30	Fort Pitt Museum in the reconstructed Fort Pitt Monongahela Bastion in Point State Park with Fort Pitt Bridge (background).	S
31	Fort Duquesne tracery and medallion in western section of Point State Park with the Fountain (background).	W
32	Native woodland plantings bordering the Great Lawn with the Portal Bridge (background) in Point State Park.	ESE
33	Native woodland plantings flanking a pathway between the Great Lawn and the Allegheny River in Point State Park.	NW
34	Allegheny River upper and lower promenades in Point State Park with restrooms building (left).	SW
35	Fountain at Point State Park seen from Mount Washington with restrooms building (center) and Fountain Pump House (right).	NE

Figure 1: View of the State Office Building (left) and Equitable Plaza prior to the construction oft he pedestrian bridge over the Boulevard of the Allies (bottom left corner). Note the original curtain wall configuration of the State Office Building (Ben Rosen Associates c. 1964:2).

Figure 2: View of Equitable Plaza and the Gateway Center Garage (center) with Four Gateway Center (left), the Bell Telephone Building (center, background), and the State Office Building (right). Note the original curtain wall configuration of the State Office Building (Ben Rosen Associates c. 1964:23).

Figure 3: View of One Gateway Center with Gateway Plaza and fountain in the foreground (Ben Rosen Associates c. 1964:12).

Figure 4: View of the Pittsburgh Hilton from Equitable Plaza with Gateway Towers (center, background) and Three Gateway Center (far right) (Ben Rosen Associates c. 1964:25).

Figure 5: View of Gateway Towers with Gateway Plaza in the foreground (Ben Rosen Associates c. 1964:33).

Figure 6: View of Four Gateway with the Bell Telephone Building (left) and the Pittsburgh Hilton (right) (Ben Rosen Associates c. 1964:27).

Figure 7: View of Equitable Plaza looking southwest with Four Gateway Center (left middleground) and Bell Telephone Building (left Background). The pedestrian bridge across Boulevard of the Allies (top right corner) was not constructed yet (Ben Rosen Associates c. 1964:17).

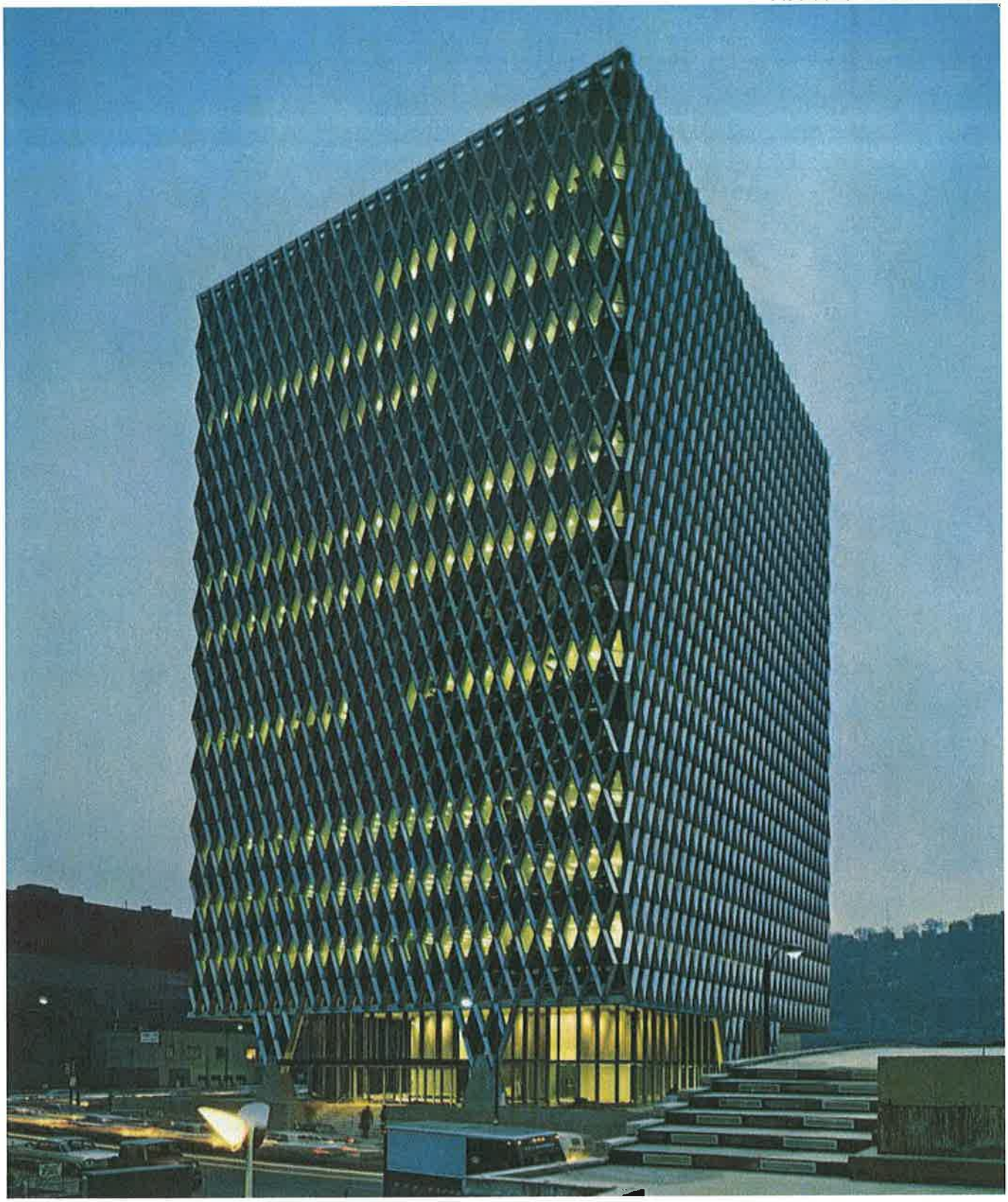


Figure 8: View of the IBM Building looking southwest before the demolition of the buildings at left for the construction of the Westinghouse Headquarters (Ben Rosen Associates c. 1964:31).

Figure 9: Planned view of Point State Park (foreground) and Gateway Center (middle ground) from 1956. Gateway Towers, Four Gateway Center, the IBM Building, and the Westinghouse Headquarters are not shown. The design of the Pittsburgh Hilton was later altered and the Pittsburgh Press Building was modernized (Allegheny Conference on Community Development 1956:37).

Figure 10: Aerial photograph of the Pittsburgh Renaissance Historic District area in 1939 before any renewal work was undertaken. Note the concentration of railroad, exposition, warehouse, and other buildings near the point. All but two buildings (the Fort Pitt Block House and the Pittsburgh Press Building) were eventually demolished, and a total of 59 acres was cleared (United States Department of Agriculture 1939).

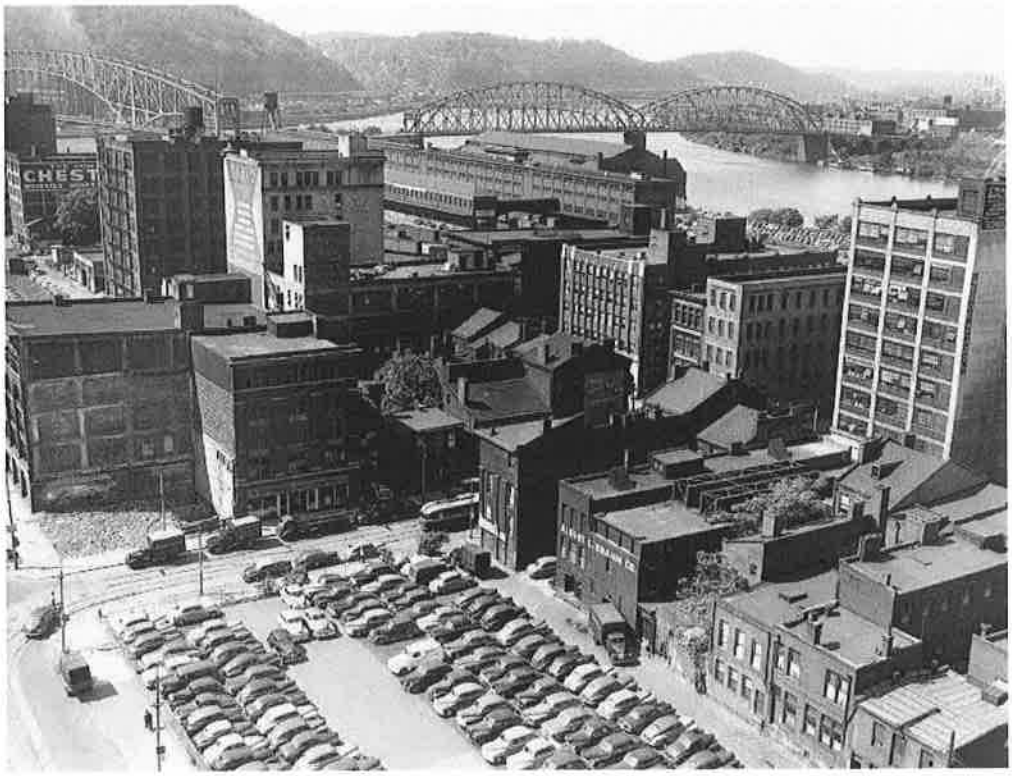


Figure 11: Historical photograph from the late 1940s of the future location of Gateway Center and Point State Park, looking northwest toward the Point (Senator John Heinz History Center 2012a).

Figure 12: Historical photograph from the late 1940s of the future location of Gateway Center and Point State Park, looking northeast down Penn Avenue (left center) and Liberty Avenue (right center) (Senator John Heinz History Center 2012a).

Figure 13: The Golden Triangle in 1947. The two point bridges and the 93 buildings in the foreground will be razed to make way for Gateway Center and Point State Park as the most dramatic and highly visible initiative of the Pittsburgh Renaissance (Allegheny Conference on Community Development 1956:4).

Figure 14: The map shows "projects completed or underway, 1946-1956" including the Gateway Center and Point State Park developments at left (Allegheny Conference on Community Development 1956:11).

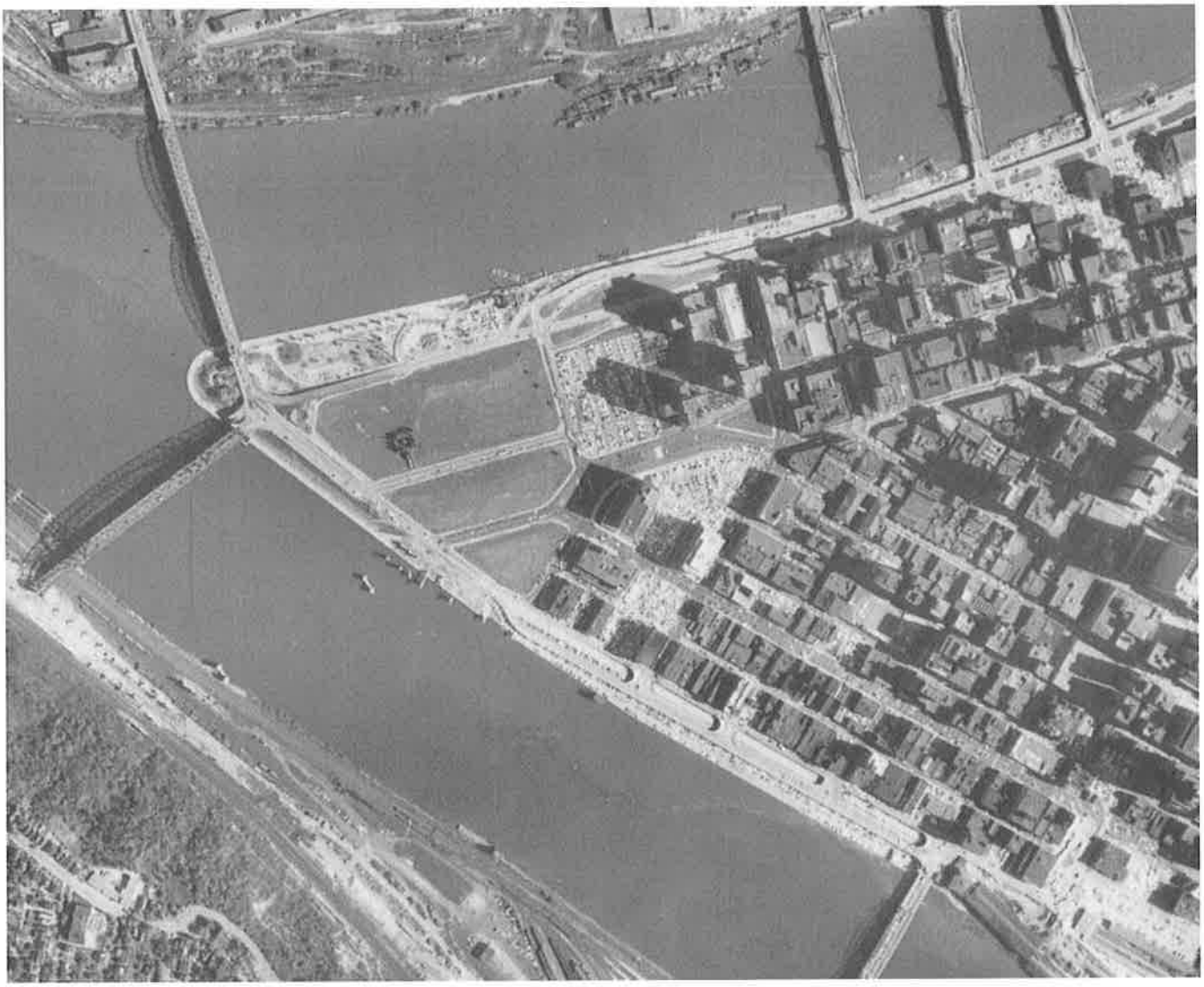


Figure 15: Aerial photograph of the Pittsburgh Renaissance Historic District area in 1957 showing One, Two, and Three Gateway Center, the State Office Building, the Bell Telephone Building, the yet-to-be-modernized Press Building, and cleared land for Point State Park with the Fort Pitt Block House encircled by trees (United States Department of Agriculture 1957).

Figure 16: Aerial photograph of the Pittsburgh Renaissance Historic District area in 1967 showing progress in Point State Park (traceries and excavations of Forts Duquesne and Pitt, the Portal Bridge carrying ramps to the Fort Pitt and Fort Duquesne Bridges, and initial landscaping) and Gateway Center (missing only the Westinghouse Headquarters built from 1967-1969). The two bridges at the Point have not been dismantled yet (United States Department of Agriculture 1967).

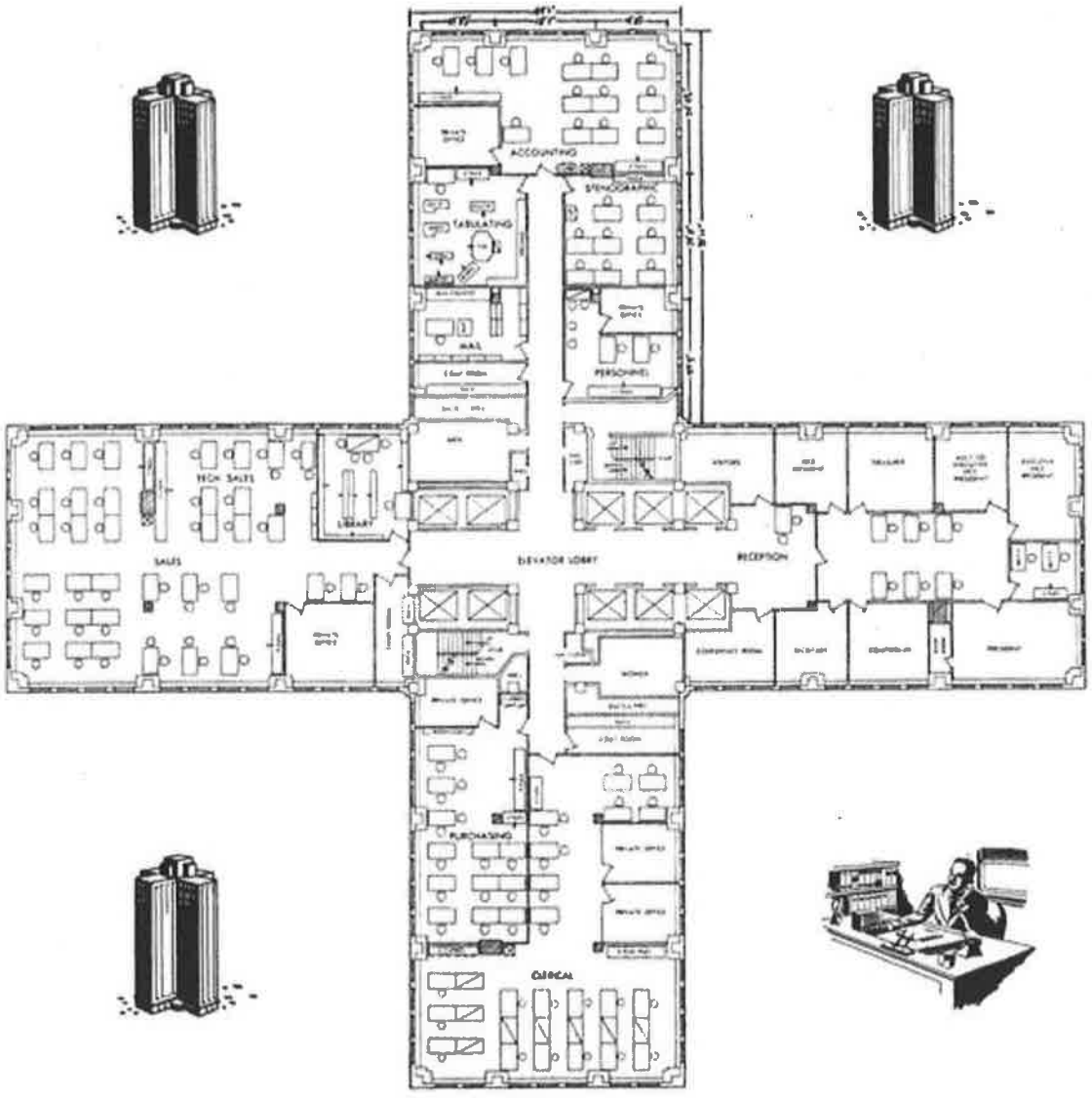


Figure 17: A typical floor plan from One, Two, and Three Gateway Center, showing the central elevator core and double-loaded office corridors (The Charette 1951:11).

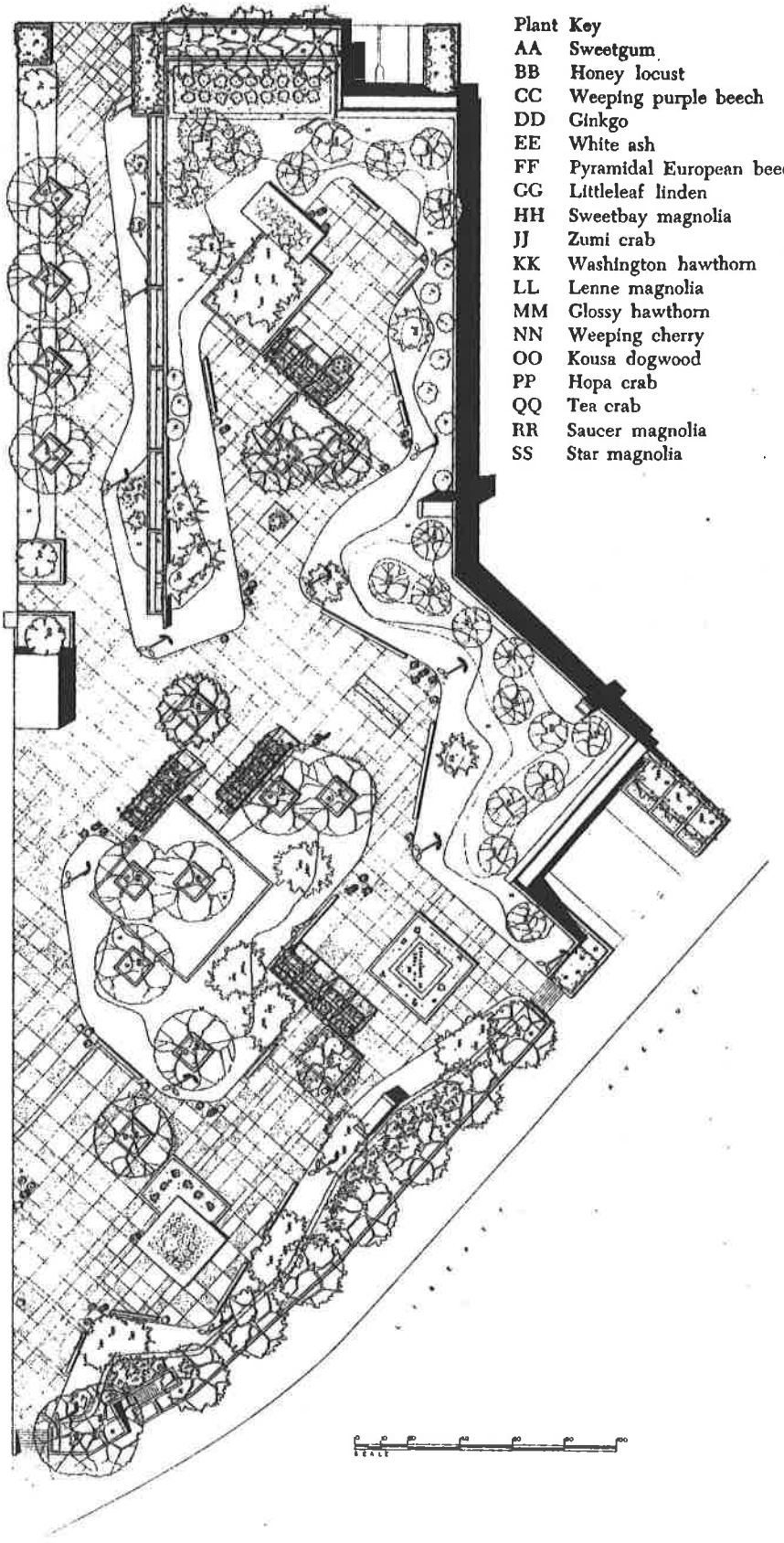


Figure 18: Diagram of the planting scheme at Equitable Plaza before it was expanded to the south across the Boulevard of the Allies (Simonds 1962:18).

Figure 19 (above left): View of the Alcoa Building at 425 Sixth Avenue, which was built in 1950-1952 by the New York architectural firm of Harrison & Abramovitz. It is widely regarded as one of the best architectural works of the Pittsburgh Renaissance (Allegheny Conference on Community Development 1956:8).

Figure 20 (above right): View of the Mellon Bank/U.S. Steel Company Headquarters at 525 William Penn Place, which was built to designs by Harrison & Abramovitz in 1950-1951 (Allegheny Conference on Community Development 1956:8).

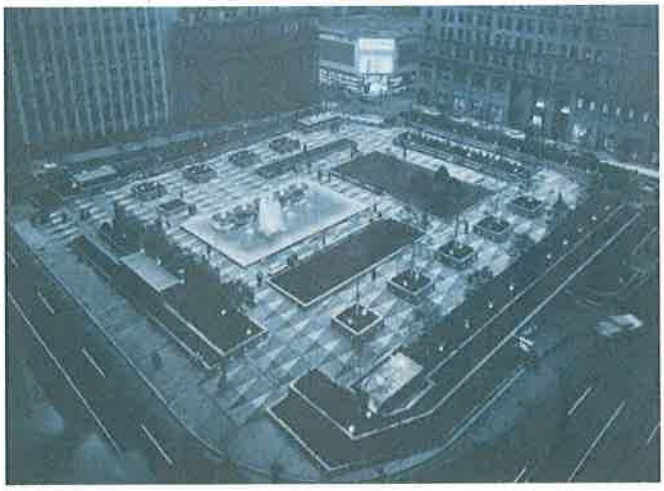


Figure 21 (above left): View of Mellon Square, a combination landscaped plaza and underground parking garage designed in 1954-1955 by James A. Mitchell of Mitchell & Ritchey (Pittsburgh architects) and Simonds & Simonds (Pittsburgh landscape architects) with the Alcoa Building in the background (Allegheny Conference on Community Development 1956:8).

Figure 22 (above right): Nighttime view of Mellon Square showing geometric terrazzo paving, square planters, low rectangular fountain basins, and plantings (Allegheny Conference on Community Development 1956:9).

Figure 23: Detail of the Mitchell & Ritchey plan for the redevelopment of the Lower Hill employing towers set in landscaped parks (Chamber of Commerce of Pittsburgh 1956).

Figure 24 (above left): View of the Lower Hill c. 1956 with the general location of the proposed multi-purpose arena and new street pattern superimposed (Allegheny Conference on Community Development 1956:12).

Figure 25 (above right): Proposed land use plan for the redevelopment of the Lower Hill (Allegheny Conference on Community Development 1956:12).

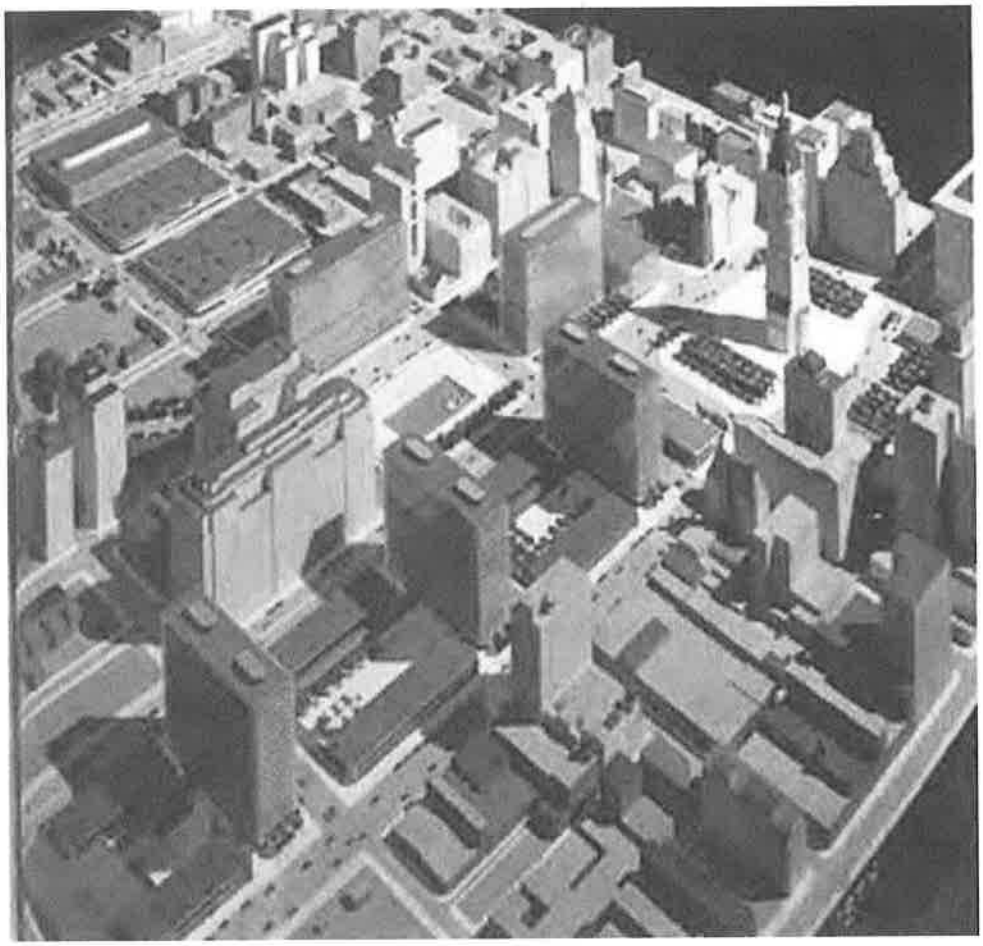
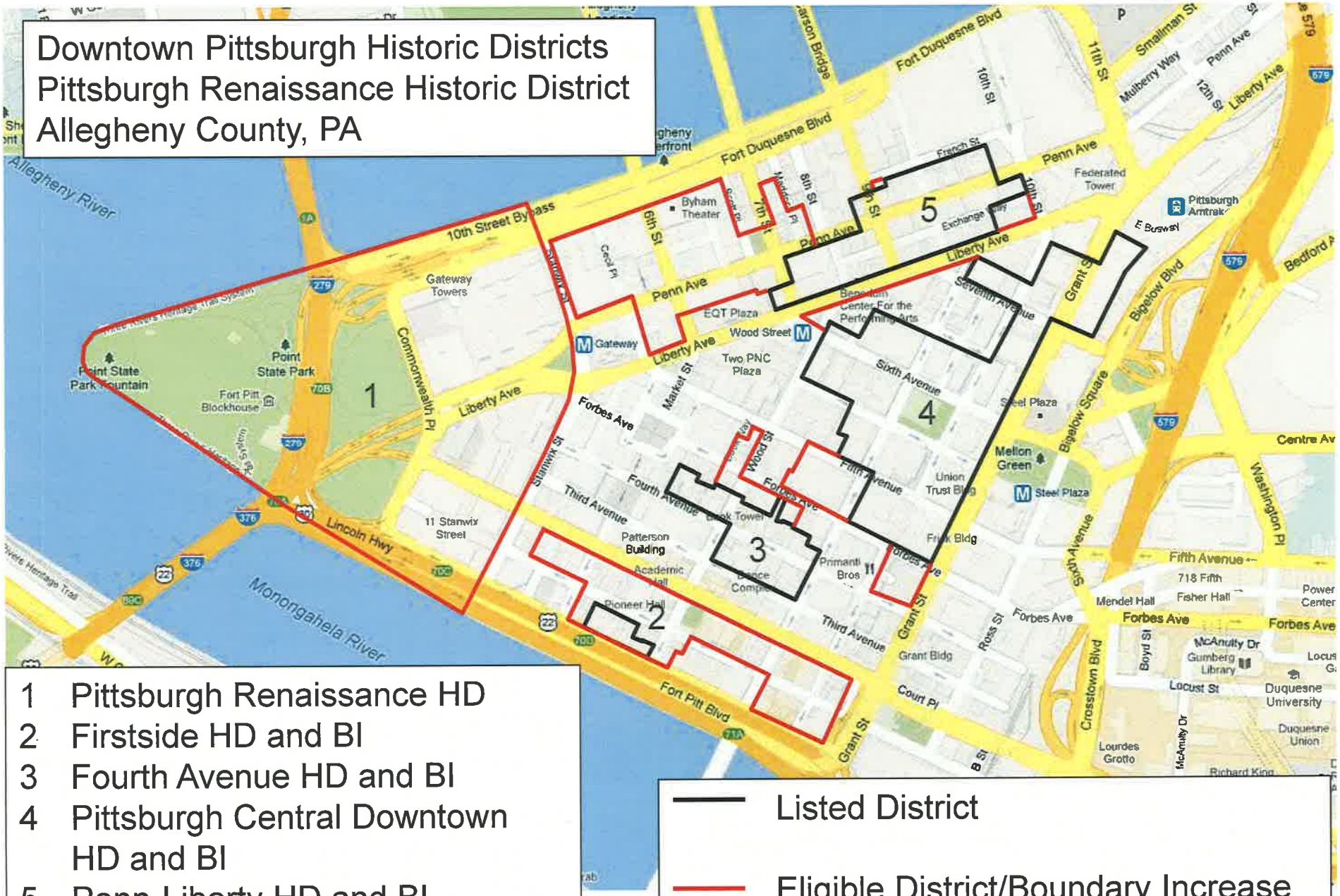


Figure 26: Proposal for Penn Center Philadelphia by Edmund Bacon and Vincent G. Kling from 1952 (Gallery 2007:37).

Downtown Pittsburgh Historic Districts
Pittsburgh Renaissance Historic District
Allegheny County, PA

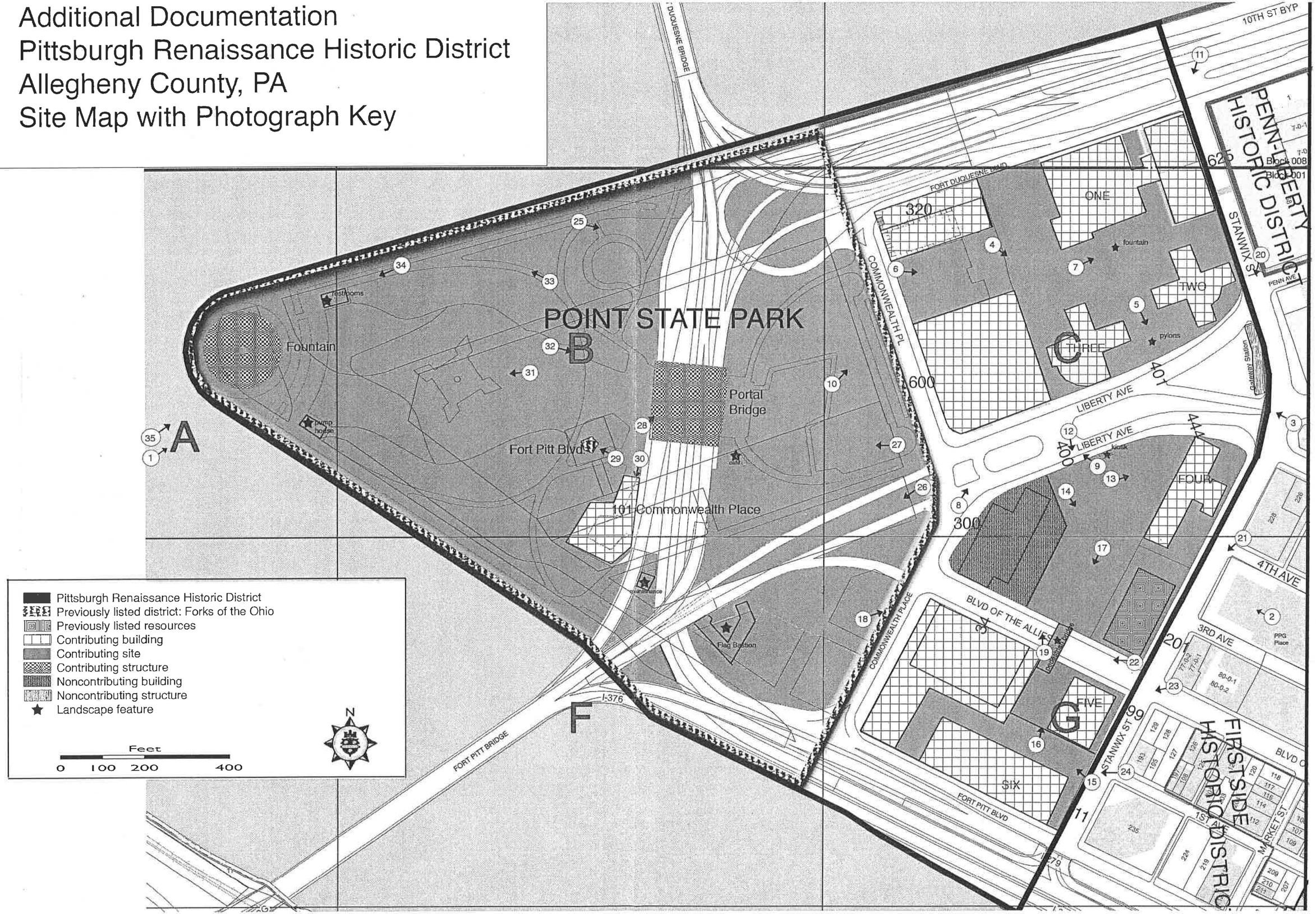


1 Pittsburgh Renaissance HD
2 Firstside HD and BI
3 Fourth Avenue HD and BI
4 Pittsburgh Central Downtown HD and BI
5 Penn-Liberty HD and BI

Listed District

Eligible District/Boundary Increase

Additional Documentation
Pittsburgh Renaissance Historic District
Allegheny County, PA
Site Map with Photograph Key



Pittsburgh Renaissance Historic District
Allegheny County, PA

RESOURCE INVENTORY

Address	Tax Parcel	Historic Name of Property	Current Name of Property	Date	Style	Architect	Number of Stories	Material	Type of Resource	Historic Function	Contributing	Photo
34 Boulevard of the Allies	1-G-151	Pittsburgh Press Building	Pittsburgh Post-Gazette Building	1927; Refaced in 1964	MODERN MOVEMENT	Howell & Thomas (Cleveland); Hunting, Larsen & Dunnells (Pittsburgh) for 1962 renovation	6	METAL/ Aluminum; STONE/ Granite; GLASS	Building	COMMERCE/TRADE/ business; INDUSTRY/PROCESSING/EXTRACTION/ communications facility	Yes	22
101 Commonwealth Place	1-F-7	Fort Pitt Museum (Part of Forks of the Ohio)	Fort Pitt Museum (Part of Forks of the Ohio)	1969; 2001	MODERN MOVEMENT	Charles Morse Stotz (Pittsburgh), architect; Roger A. Weaver (Harmony, PA,), addition, 2001	2	BRICK; CONCRETE; GLASS	Building	RECREATION AND CULTURE/museum	Yes	30
600 Commonwealth Place	1-C-190	The Pittsburgh Hilton	Wyndham Grand Pittsburgh Downtown Hotel	1957-1959	MODERN MOVEMENT/ International Style	William B. Tabler, Jr. (New York) for Hilton Hotels	22	METAL / Aluminum; GLASS	Building	DOMESTIC/hotel	Yes	8, 9
320 Fort Duquesne Boulevard	1-C-170; 1-C-1661; 1-C-1662 et al	Gateway Towers	Gateway Towers	1962-1964	MODERN MOVEMENT/ International Style	Emery Roth & Sons (New York)	27	METAL/ Steel; CONCRETE; GLASS	Building	DOMESTIC/multiple dwelling	Yes	10
Fort Pitt Boulevard	1-B-24	Fort Pitt Block House (Part of Forks of the Ohio)	Fort Pitt Block House (Part of Forks of the Ohio)	1764	COLONIAL	Under Colonel Henry Bouquet	2	STONE; BRICK; WOOD/ Log	Building	DEFENSE/fortification	Yes	29
Fort Pitt Boulevard	1-A-100 (Part of)	Fountain (Part of Forks of the Ohio)	Fountain (Part of Forks of the Ohio)	1974	MODERN MOVEMENT	Louis R. Fosner (Pittsburgh), architect; Ralph Griswold and Charles Morse Stotz (Pittsburgh), designers	N/A	STONE/ Limestone; Metal/ Bronze; CONCRETE; STONE	Structure	OTHER/ fountain	Yes	35
Fort Pitt Boulevard/Penn Avenue	1-A-100; 1-B-50; 1-B-26; 1-F-7; 1-B-10; 1-F-20; 1-B-27; 1-F-100-2; 1-B-48; 1-B-270; 1-B-162; 1-F-27; 1-F-48; 1-G-162; 1-G-270	Point State Park (Forks of the Ohio)	Point State Park (Forks of the Ohio)	1974; 2001-2013	MODERN MOVEMENT	Griswold, Winters, Swain and Mullin (Pittsburgh); Stotz, Hess, MacLachlan & Fosner (Pittsburgh); Gordon Bunshaft of Skidmore, Owings & Merrill (New York office); Pressley Associates, Inc. (Cambridge, MA), landscape architects for 2001-2013 renovation	N/A	EARTH; CONCRETE; STONE; STONE/ Granite; STONE/ Limestone	Site	LANDSCAPE/ park	Yes	1, 2, 25-35
300 Liberty Avenue	1-G-43	State Office Building	River Vue Apartments	1957; Refaced c. 1980s	MODERN MOVEMENT/ International Style	Altenhof & Bown (Pittsburgh)	16	METAL/ Aluminum; STONE/ Marble; GLASS	Building	GOVERNMENT/ government office	No	18, 19
400 Liberty Avenue	1-C-200; 1-C-200-1	Equitable Plaza, Pittsburgh/Gateway Center Garage	Plaza at Gateway Center and Gateway Center Garage	1961-1962; 2004	MODERN MOVEMENT/ International Style	Schell & Deeter (Pittsburgh), architects; Harrison & Abramovitz (New York), consulting architects; Simonds & Simonds (Pittsburgh), landscape architects	3 (underground)	CONCRETE; STONE; METAL/ Steel	Site	LANDSCAPE/ plaza; TRANSPORTATION/ road-related (vehicular)	Yes	12, 13, 14. 15, 16, 17
401 Liberty Avenue	1-C-167-1	One Gateway Center	One Gateway Center	1950 - 1953	MODERN MOVEMENT/ International Style	Eggers & Higgins (New York) with Irwin Clavan (New York)	20	METAL/ Steel; STONE/ Granite	Building	COMMERCE/TRADE/ business	Yes	
401 Liberty Avenue	1-C-167-1	Two Gateway Center	Two Gateway Center	1950 - 1953	MODERN MOVEMENT/ International Style	Eggers & Higgins (New York) with Irwin Clavan (New York)	20	METAL/ Steel; GLASS	Building	COMMERCE/TRADE/ business	Yes	3
401 Liberty Avenue	1-C-167-1	Three Gateway Center	Three Gateway Center	1950 - 1953	MODERN MOVEMENT/ International Style	Eggers & Higgins (New York) with Irwin Clavan (New York)	24	METAL/ Steel; GLASS	Building	COMMERCE/TRADE/ business	Yes	3
401 Liberty Avenue	1-C-167-1	Gateway Plaza	Gateway Plaza	1950 - 1953	MODERN MOVEMENT/ International Style	Clarke & Rapuano (New York), landscape architect	N/A	STONE/ Granite; CONCRETE	Site	LANDSCAPE/ plaza	Yes	4, 5, 6, 7
444 Liberty Avenue	1-C-167-2	Four Gateway Center	Four Gateway Center	1958-1960	MODERN MOVEMENT/ International Style	Max Abramovitz for Harrison & Abramovitz (New York) with Deeter Ritchey Sippel (Pittsburgh)	22	METAL/ Steel; GLASS	Building	COMMERCE/TRADE/ business	Yes	5. 20

Pittsburgh Renaissance Historic District
Allegheny County, PA

RESOURCE INVENTORY

Address	Tax Parcel	Historic Name of Property	Current Name of Property	Date	Style	Architect	Number of Stories	Material	Type of Resource	Historic Function	Contributing	Photo
11 Stanwix Street	1-G-239	Westinghouse Electric Corporation Headquarters; Six Gateway Center	11 Stanwix Street	1967-1969	MODERN MOVEMENT/ International Style	Harrison & Abramovitz (New York)	23	METAL / Aluminum; GLASS	Building	COMMERCE/TRADE/ business	Yes	24
99 Stanwix Street	1-G-141	The IBM Building; Five Gateway Center	United Steelworkers Building	1962-1963	MODERN MOVEMENT/ International Style	Curtis & Davis (New Orleans)	13	METAL/ Steel; GLASS	Building	COMMERCE/TRADE/ business	Yes	23
201 Stanwix Street	1-G-75	The Bell Telephone Company of Pennsylvania Western Headquarters Building	201 Stanwix Street	1955-1957	MODERN MOVEMENT	Dowler & Dowler (Pittsburgh)	12	Stone/ Granite; METAL/ Aluminum	Building	COMMERCE/TRADE/ business	Yes	14. 21
625 Stanwix Street	1-C-37-A; 1-C-37	Allegheny Towers Penthouse Apartments	625 Stanwix Tower Apartments	1964-1967	MODERN MOVEMENT/ International Style	Tasso Katselas (Pittsburgh); Mellon-Stuart Company (Pittsburgh), contractor	24	CONCRETE; METAL/ Steel; GLASS	Building	DOMESTIC/ multiple dwelling; TRANSPORTATION/ road-related (vehicular); COMMERCE/TRADE/ business	Yes	11
N/A	N/A	Portal Bridge (Part of Forks of the Ohio)	Portal Bridge (Part of Forks of the Ohio)	1954-1963	MODERN MOVEMENT/ International Style	Charles Morse Stotz (Pittsburgh); Gordon Bunshaft of Skidmore, Owings & Merrill (New York office) and Eugene Freyssinet (France), consultant	N/A	CONCRETE	Structure	TRANSPORTATION/ road-related (vehicular)	Yes	2, 27, 28
Liberty Avenue and Stanwix Street	N/A	Gateway Station	Gateway Station	2003-2012	MODERN MOVEMENT	EDGE Studio (Pittsburgh) and Pfaffmann & Associates (Pittsburgh)	1	GLASS; METAL/ steel	Structure	TRANSPORTATION/ rail-related	No	3

U.S. DEPARTMENT OF THE INTERIOR
U.S. GEOLOGICAL SURVEY

COMMONWEALTH OF PENNSYLVANIA
DEPARTMENT OF CONSERVATION AND NATURAL RESOURCES
BUREAU OF TOPOGRAPHIC AND GEOLOGIC SURVEY

PITTSBURGH WEST QUADRANGLE
PENNSYLVANIA–ALLEGHENY CO.
7.5 MINUTE SERIES (TOPOGRAPHIC)

Pittsburgh Renaissance Historic District
Allegheny Co., PA
UTM References

Zone	Easting	Northing
1. 17	584385 E	4477589N
2. 17	584482 E	4477239N
3. 17	584293E	4476857N
4. 17	583598E	4477272N

Produced by the United States Geological Survey
in cooperation with Pennsylvania Department of Conservation and Natural Resources, Bureau of Topographic and Geologic Survey

Derived from imagery taken 1991 and other sources. Photoinspected using imagery taken 1997; no major culture or drainage changes observed. Survey control current as of 1992
Boundaries, other than corporate, revised 1998

North American Datum of 1983 (NAD 83). Projection and 1000-meter grid: Universal Transverse Mercator, zone 17
2 500-meter ticks: Pennsylvania Coordinate System of 1983, south zone

North American Datum of 1927 (NAD 27) is shown by dashed corner ticks. The values of the shift between NAD 83 and NAD 27 for 7.5-minute intersections are obtainable from National Geodetic Survey NADCON software

There may be private inholdings within the boundaries of the National or State reservations shown on this map

UTM GRID AND 1998 MAGNETIC NORTH DECLINATION AT CENTER OF SHEET

SCALE 1:24 000

1 .5 0 KILOMETERS 1 2
1000 0 METERS 1000 2000
1 .5 0 MILES 1
1000 0 1000 2000 3000 4000 5000 6000 7000 8000 9000 10 000 FEET

CONTOUR INTERVAL 20 FEET
NATIONAL GEODETIC VERTICAL DATUM OF 1929
TO CONVERT FROM FEET TO METERS, MULTIPLY BY 0.3048

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U.S. GEOLOGICAL SURVEY, P.O. BOX 25286, DENVER, COLORADO 80225
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

PENNSYLVANIA
QUADRANGLE LOCATION

ROAD CLASSIFICATION
Primary highway, hard surface
Secondary highway, hard surface
Light-duty road, hard or improved surface
Unimproved road
Interstate Route
U. S. Route
State Route

1	2	3
4		5
6	7	8

1 Ambridge
2 Emsworth
3 Glenshaw
4 Oakdale
5 Pittsburgh East
6 Canonsburg
7 Bridgeville
8 Glassport

ADJOINING 7.5' QUADRANGLE NAMES

PITTSBURGH WEST, PA.

1997

NIMA 4964 I NE-SERIES V831

ISBN 0-607-89616-7

INTERIOR—GEOLOGICAL SURVEY, RESTON, VIRGINIA—1998

UPMC

Liberty Ave
Stanwix St
NO TURN ON RED

STOP HERE ON RED
STOP HERE ON RED

625 STANWIX TOWER APARTMENTS
625 STANWIX TOWER APARTMENTS
PUBLIC PARKING
PARK

nter
GATEWAY CENTER GARAGE
NIAGARA

4

FIRST
NIAGARA

Stanwix
STOP
AHEAD

NOW
LEASING
1 & 2
Bedroom
Luxury
Apartments
(412)
584-4072
PMC
Property Group
pmcproperlygroup.com

Point
State Park
Trail Access

USW
UNITED STEELWORKERS

FIRST
NIAGARA

WRONG WAY
WRONG WAY
FLAMMABLE LIQUID AND EXPLOSIVE LOADS PROHIBITED IN TUNNEL

FORT PITT MUSEUM
THE FORT PITT MUSEUM

United Steel