



The City of Seattle

Landmarks Preservation Board

700 Third Avenue - 4th floor - Seattle, Washington 98104 - (206) 684-0228

LANDMARK NOMINATION

Area adjacent to Park
Place Building 1971;
remainder of original
park 1976.

Name Freeway Park Year Built park 1976.

(Common, present or historic)

Freeway Park

Street and Number Freeway Park bridges Interstate 5 roughly between Spring Street and Union Street.

Assessor's File No. 197820-0055, 197670-0245, 197670-0185

Legal Description See page 3

Plat Name See Legal Description on page 3 Block _____ Lot _____

Present Owner See page 4 Present Use Urban public park

Address See page 4

Original Owner City of Seattle; Washington State Highway Commission Department of Highways; R.C. Hedreen Company

Original Use Urban public park

Architect Lawrence Halprin & Associates, with Angela Danadjieva as Project Designer

Peter Kiewit Sons in charge of the bridge and park structures south of Seneca St.; David A.

Builder Mowat Company in charge of the bridge north of Seneca St. and construction of the park.

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Legal Description

East Plaza, north of University Street

Dennys A A Broadway Addition portion of lots 2-3, 6-7 and 9 and 12 Block 106 lying westerly of the following described line: beginning at a point on the northwesterly line of said Lot 6 north $30^{\circ}35'33''$ west 10.65 feet distance from southeast corner of said Lot 6 thence along a curve to left radius of 999 feet radial bearing south $67^{\circ}26'31''$ east center on angle of $12^{\circ}26'01''$ arc a distance of 216.79 feet thence south $80^{\circ}40'$ east 19 feet thence south $09^{\circ}20'$ west 0.37 feet thence south $79^{\circ}32'28''$ east 9.86 feet thence south $30^{\circ}37'35''$ east 23.88 feet to point on northwesterly margin of University Street and terminus of said line less portion for State Route 5 and for Hubbell Place together with vacated portions of 9th Avenue and of alley within Block 106 as vacated by City of Seattle Ordinance No. 113984 and together with portion said Block 106 and of alley and street adjacent and of portion of Block 63 in A.A. Denny's Fifth Addition as described in Parcel "A" of City of Seattle Ordinance No. 111838.

East Plaza, south of University Street

Dennys A A Fifth Addition portion of Lots 2 and 3 Block 63 in A A Denny's Fifth Addition lying easterly of easterly line created by City of Seattle Ordinance No. 102552 together with portion Lot 1 Block 105 in A A Denny's Broadway Addition lying northwesterly of northwesterly line created by City of Seattle Ordinance No. 104768 together with south half of vacated University Street adjacent said Lot 2 Block 63 and said Lot 1 Block 105 and all of that portion of vacated 8th Avenue lying southerly of center line of said University Street extended across said 8th Avenue as vacated by City of Seattle Ordinance No. 113984.

West Plaza

Beginning at the most southerly corner of Block 62 of Addition to the Town of Seattle, as laid out by A. A. Denny (commonly known as A. A. Denny's Fifth Addition to the City of Seattle) according to plat thereof recorded in Volume 1 of Plats, page 89, records of King County, Washington; thence north $30^{\circ}37'20''$ west along the westerly line of said Block 62 a distance of 118.67 feet; thence north $59^{\circ}22'40''$ east 109.87 feet to a point on a curve concave to the east having a radius of 2039.66 feet, a radial at said point bearing north $80^{\circ}30'35''$ east; thence southerly along said curve 125.80 feet to the south line of said Block 62; thence south $59^{\circ}23'00''$ west along said south line 68.16 feet to the point of beginning.

State Route 5 Right of Way

The territory over the State Route 5 right of way lying between the east and west boundaries and extending northerly from the north line of Spring Street to the south line of University Street.

Present Owners

(Fig. 1)

Seattle Parks and Recreation (DOPAR)

The State of Washington, acting by and through the Department of Transportation

Benaroya Capital Co. L.L.C.

Addresses

Seattle Parks and Recreation:

100 Dexter Ave. N.

Seattle, WA 98109

The State of Washington
Transportation Building
Washington State Department of Transportation
310 Maple Park Avenue SE
PO Box 47300
Olympia WA 98504-7300

Registered agent for Benaroya Capital Co. L.L.C.:

Mark Nemirow

1100 Olive Way Suite 1700

Seattle, WA 98101

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Consultants

- Landscape Architects: Sakuma James Peterson
- Horticultural: Elisabeth C. Miller
- Structural and Civil Engineers: G.F.D.S. Engineers
- Mechanical and Electrical Engineers: Beamer Wilkinson
- Irrigation Design: George Bell
- Victor Gray; Washington State Highway Department Bridge Division (for the structures that bridge the freeway)
- Edward McCleod & Associates (for the park landscape)
- Richard Chaix; Engineering Enterprise

Architectural Description

Freeway Park (Figs. 2-3) is a five-acre urban park threading its way between Seattle's commercial core and the First Hill neighborhood. In its original configuration, the park was 1300 feet long and of varying width, with some areas of the park less than 60 feet wide. Its primary massing sits atop two bridge spans, each covering over 400 feet of Interstate 5 (I-5), which runs in an excavated canyon through downtown Seattle (Marshall 399). This bridge (Fig. 4) contains "the 23 largest precast-concrete girders ever transported on [Washington's] highways" up to the time of construction ("Freeway Park Nominated").

The bones of the park were formed using over 12,000 cubic yards of concrete that was cast in place leaving intentionally visible traces of the original milled timber forms (Seattle Parks and Recreation), a signature texture within the park. Concrete was chosen as a material because, as project designer Angela Danadjieva notes, "the texture of the cityscape of Seattle is dominated by concrete, and the freeway itself appears like a dry concrete riverbed that flows through the city" (Danadjieva "Design Notes" 1).

Circulation throughout the park is organized around a series of orthogonal concrete paths with an exposed aggregate finish that meander through the park in stepped pads (Figs. 5-7). Those that are above the freeway sit atop a layer of sand rather than directly on structural slabs above the freeway in order to prevent tree roots from being bound and to facilitate drainage (Miller 46). Originally, the dominant park circulation route moved users in a single line through the park between the East Plaza and the West Plaza. However, with the addition of the Pigott Corridor and the Convention Center lid, circulation has been complicated with a bifurcated circulation system between the Central Plaza and either the Convention Center or the Pigott Memorial Corridor (Fig. 8). The original park had approximately seven entrances into the spaces north of Seneca Street. With the addition of the Convention Center, the number of entrances ballooned to twelve.

Both the Convention Center and Pigott Memorial Corridor (Fig. 9)—designed in part by

Angela Danadjieva as part of her own office Danadjieva & Koenig Associates (DKA)—point toward the shifting context that surrounds the park. While the setting has remained decidedly urban, the size, orientation and circulation systems of new development have each impacted the park.

Sixty irrigated and drained concrete planter boxes (Fig. 10) are plinths for planting, adding visual depth to the visitors' experience. These enclosures were filled with a special lightweight soil mix to encourage the trees to flourish, without placing undue loads on the structural members crossing the freeway. To further alleviate concerns about structural loading, trees are planted over vertical tubes (Fig. 11) that allow the tree's roots to thrive while accommodating the added weight. Where only shrubs are planted, there is an average of 18 inches of soil cover (Marshall 400). In all, twenty thousand cubic yards of sand and topsoil composed of one-third peat moss, two-thirds fine sand, and added fertilizers was distributed throughout the park at depths ranging from 12 inches at turf beds to 72 inches in tree pits (Miller 46 and 49). The site's engineered soil succeeded beyond expectations and therefore trees survived at a much higher rate than the design anticipated (Danadjieva 2005). The Department of Parks and Recreation undertook tree thinning activities in 1985 and 1995, due to plant health concerns, users' perceptions of safety, and to reduce the weight load on the freeway's lid. More than 100 of the original trees were removed by 1999. In addition to the reasons listed above, some trees have been removed to allow more sunlight into the park (Lilly B3, Tate 23).

Along with the vegetation itself, the planter boxes served as a sound row—similar to wind rows that mark Halprin's work at Sea Ranch in California—that baffled and muffled the cacophony of car traffic emerging from the freeway. Project designer Danadjieva stresses that the special attention that was paid to the environmental mitigation aspects of the park is critical to why the design was extraordinary. This screening vegetation, primarily *Cotoneaster* reinforced with broadleaf evergreens, was chosen not only for its texture and color but also for its ability to reduce noise and pollution throughout all four seasons. Species were also selected for their ability to withstand strong winds, glare, and higher ozone levels wafting up from the freeway, and a "proven ability to achieve reasonable size and lushness considering the environmental conditions" (Miller 31). The tree and wall placements strategically drowned the freeway's noise as much as possible (Danadjieva 2005).

Reflecting on the park's design, Danadjieva states that, "the elements of the park are designed to show contrast between the geometric architectural forms and the softness and lushness of the plant material" (Marshall 406). Vegetation in the park is generally confined to the edges, enhancing the sense of enclosure and reinforcing the designers' vision of the park as an urban refuge. For this reason—and to prevent people from plummeting onto the freeway below—masses of various broadleaf evergreen shrubs, including *Rhododendron*, *Photinia*, English laurel (*Prunus laurocerasus*), and *Viburnum davidii*, stepped down away from the precipitous drops at the edges of the park. The original planting schedule calls for dense clusters of these shrubs to create an instant physical and psychological impact. To modulate this horizontal screen, small trees were placed intermittently at various distances from the edges within the matrix of shrubs; these species reflect a mix of both coniferous and deciduous varieties: deodar cedars (*Cedrus deodora*), sweet gum (*Liquidambar styraciflua*), cedar of Lebanon (*C. libani*), Callery pears (*Pyrus calleryana*), and various maples (*Acer* spp.). As tougher

plants matured at the edges of the park, the designers anticipated that they would create a protective space that would harbor a hospitable environment for more delicate and vulnerable species (Miller 31). Since the park was originally built, structures like the Washington State Convention Center, One Union Square and Two Union Square have impacted the microclimatic conditions of the park including solar exposure, temperature, and views; plant adaptability has changed accordingly.

As may be expected from an utterly unique microclimate as the one present at Freeway Park, the dynamics of plant growth did not adhere to the schedules and limitations envisioned by the designers. Some species have thrived, others have languished. The ubiquitous English ivy (*Hedera helix*) has become invasive—as it has throughout the Pacific Northwest—taking over entire planters, particularly in the areas south of Seneca Street. Moreover, many of the original shrubs had to be removed because of over competition; contrary to the designers' fears, many plants thrived in Freeway Park and threatened to shade out adjacent growth. Some of these same mature shrubs have, in recent years, been "limbed up" allowing visual access from park edge to park edge in an effort to create a safer atmosphere in the park. Despite the success of many plants, entire swaths of plantings are now bare dirt due to poor drainage that flooded the plants' roots leading to root rot and decay. In fact, the irrigation design was redone in the early 1980s because so many plants died early in the park's history. Crews repaired leaks in various water systems that had rained on drivers for several years in 1992, but some leaks due to concrete expansion and contraction have been deemed irreparable (Whitely C1). The issues surrounding the irrigation design at the park have been some of the more problematic aspects of the original design (Austin 1), and they have required significant alterations after park completion.

The irrigation system was not all folly, however, and it has proved an integral component to the vegetation's survival in such a unique location bringing both water and fertilizer to the young plants as they became established. Though the use of fertilizers has largely ceased as vegetation has matured, the water provided by the irrigation system is still relied upon to keep the plants alive during the dry summer months.

Moveable street furniture is conspicuously absent in the park, a "point of pride with Halprin" (Pastier 46). Instead, the seating in the park consists of 20 benches made of cast-in-place concrete with board-formed textures similar to those found on the walls, which complement and reinforce the rigid rectangularity of the planter boxes and plazas. These benches were originally topped with clear cedar beams (Fig. 12), but many of these have deteriorated and have either been left with bare concrete (Fig. 13), or have been replaced with wood and have had armrests added in the center of the benches (Fig. 14). The park's original trash receptacles also exhibit board-formed textures (Fig. 15). Circular bike racks (Fig. 15) which trim a southwestern edge of the Central Plaza and drinking fountains (Fig.16) nestle cohesively with the park's specially-designed furnishings. Throughout the park, five 100-foot-tall directional poles (Fig. 17) provided night lighting; many of these poles still exist and are evident throughout the park. Original street light bases carry the park's board-formed concrete theme (Figs. 18-19). While the original lighting poles have been retained, shorter, 20-foot poles (Fig. 20) were added in 1994 to improve lighting below the now dense canopy (Tate 23). New lighting has also been installed within at least four larger tree canopies in beds directly south of the Park

Place Building. Additionally, the fountains—particularly the Central Plaza Canyon—had memorable and oft commented upon lighting scheme (Figs. 21-23) (Moyer 169 and 262), with submerged lights casting aquatic patterns onto the concrete at night; these fountain lights have since deteriorated and are for the most part no longer functional.

Freeway Park is comprised of a series of four linked spaces, with the major sections known as the Naramore Fountain and Great Box Garden, West Plaza, Central Plaza, and East Plaza (Fig. 24). At the time Halprin reflected on his experiences with the Portland Open Space Sequence, stating that in Seattle, “we enlarged our experiences in Portland to transform a blighting influence into a choreographed sequence of varied spaces and uses in the heart of the city” (Burns 2). The common elements at each of these four spaces include the concrete forms with their milled lumber textures, the way in which vegetation is used, and the consistent use of water as a signature element of each space. Yet there are also differences providing a distinctive character to each area.

Naramore Plaza & the Great Box Garden

From the south, the park begins on the embankment between Sixth Ave and Hubbell Place at Seneca and Spring Streets. Named the Great Box Garden (Figs. 25-27) in a *Sunset* magazine cover story (“Seattle’s ‘Tomorrow Park’”), the area remains focused on a fountain (Figs. 28-31) by George Tsutakawa, which was given to the City in 1966 by Floyd Naramore, founding partner at Naramore, Brady, Bain & Johanson (later NBBJ). Although it later became part of Freeway Park, the Floyd A. Naramore Plaza was originally designed by NBBJ and the landscape architect William G. Teufel in 1966 and was constructed the following year at the southeast corner of Sixth Avenue and Seneca Street (Fig. 28).

As part of Freeway Park’s development, this fountain plaza was “re-landscaped and made an integral part of the south-of-Seneca portion of the park” (Marshall 400). From the freeway (Figs. 32-34), this area is a modern hanging garden with massive concrete planter boxes leaping from Sixth Avenue and Hubbell Place, as well as from the Seneca Street overpass. For the designers, this area accomplished two goals. First, it created a sound and pollution buffer, blocking much of the noise and traffic coming from the freeway before it ever crossed Seneca Street. This allowed for a more open and permeable edge from Seneca Street into the Central Plaza of the park. Second, the large planter boxes took the language, forms, and materials of the park, and translated them to a scale fit for the automotive experience, providing an amenity for freeway users. Grey paint now covers graffiti on portions of the planter walls at Hubbell Place and Seneca Street (Fig. 35).

The original planting scheme of Freeway Park has been eroded and updated with time, and this fact certainly holds true in the Great Box Garden. The area was designed with a fairly restrained palette of 16 species. It appears that most deodar cedars (*Cedrus deodora*) were substituted with Scotch pine (*Pinus sylvestris*) during construction, although there appears to be one extant deodar cedar at the corner of Eighth Avenue and Seneca Street. However, it is likely that many of these changes were made before the opening of the park when “a number of improperly dug and handled” Douglas firs were lost, resulting in substitutions of Scotch pine and deodar cedar (Miller 49). Four mature species confirm themselves as integral to the origi-

nal planting scheme's intent: sweet gum (*Liquidambar styraciflua*), cedar of Lebanon (*C. libani* "stenscoma"), saucer magnolia (*Magnolia soulangeana*), and azalea (*Rhododendron* "Nakahari"). This scheme is especially apparent along Seneca Street. One of several Japanese photinia (*Photinia glabra*) specified in the original planting plan remains. Absent today, but shown in the original scheme are a few sweet gum, cedar of Lebanon, and *Viburnum davidii*. The over-story was under planted with the two English ivy species (*Hedera* spp.) found throughout the park; in most areas it has taken over and outcompeted some of the more interesting (and less invasive) species.

The plantings immediately around the fountain (Fig. 29) have all changed with herbaceous perennials and finely textured shrubs such as *Hebe*, heavenly bamboo (*Nandina domestica*), rosemary (*Rosmarinus* spp.), lavender (*Lavandula* spp.), sage (*Salvia* spp.), *Camellia japonica*, *Spiraea* spp., *Santolina* spp., rock rose (*Cistus* spp.), thyme (*Thymus* spp.), Scotch heather (*Calluna vulgaris*), Japanese holly (*Ilex crenata*), privet (*Ligustrum japonica*), and *Fuschia* spp. now present.

West Plaza

From the Tsutakawa fountain, crossing Seneca Street (Fig. 36), visitors arrive in the West Plaza (Fig. 37). This area was the second portion of the park to be completed, with construction drawings dating from 1971 (Fig. 38). The space rests on top of the Park Place building's parking garage. It was initially maintained by R.C. Hedreen Co., and now Benaroya Capital Co. L.L.C., as an amenity for the tenants in the building. Filled occasionally with a few elements of topiary and lush seasonal plantings that were originally designed with consultation from the Pacific Northwest horticulturist Betty Miller, the West Plaza is, in many ways, aesthetically and economically disjunct from the rest of the Freeway Park complex (Figs. 39-42). However, its importance as the front doorstep to the park is crucial in relating the park to the downtown core. Here the board-formed concrete reflects the highest textural contrast of the park "with the more florid planting around Park Place and the city's own twice yearly herbaceous plant-outs" (Tate 23). After the park was built, one of the original board-formed concrete walls in the West Plaza was removed to open up views into downtown.

Though more than half of the original tree species survive, the shrubs and groundcovers specified in this area by the 1971 Lawrence Halprin & Associates plans are generally quite different from the present scheme. Most of the area's Japanese maples (*Acer palmatum*), red maples (*A. rubrum*), flowering dogwoods (*Cornus florida*), *Viburnum davidii*, and *Rhododendron* spp. continue to thrive and define the vertical structure of the West Plaza from the Park Place building and Sixth Avenue. As specified in the original plan, the present scheme lacks shore pine (*Pinus contorta* var. *contorta*) and Yoshino cherry (*Prunus* × *yedoensis* 'Akebono'). Field substitutions may have included the mature red oak (*Quercus rubra*), Hino-crimson azalea (*R.* 'Hino-crimson'), and sweet box (*Sarcococca ruscifolia*) now found on the site. Also missing from the scheme are the originally specified *Pyracantha* 'Watereri', pfitzer juniper (*Juniperus chinensis* 'Pfitzeriana compacta' and *J. c.* spp.), *Skimmia japonica*, and evergreen huckleberry (*Vaccinium ovatum*).

Today, seasonal plantings and topiary dominate the space providing an inviting scheme of

perennials and annuals. The beds' structure is enhanced with newer Japanese snowbell (*Styrax japonica*), winter hazel (*Corylopsis* spp.), dwarf Hinoki false cypress (*Chamaecyparis obtusa* 'Nana'), and *Pieris* spp.

Central Plaza

Moving northeast (Figs. 43-44) from the West Plaza, park users enter the Central Plaza (Figs. 45-50), which is dominated by the concrete Central Plaza Canyon (Figs. 51-57), an amalgam of cascading waterfalls, crags, cascading pools, dynamic hydraulics, and a gorge. The effect is at once rugged and decidedly urban: a city space intentionally formed as a "metaphor of a mountain landscape," specifically to the Olympic Mountain Range (Pastier 45-46). Originally, a heavy-gauge glass window (Fig. 58) near the base of the Central Plaza Canyon allowed visitors to see cars driving by, creating a dynamic visual dialogue between nature (water) and the city (the cars of the freeway). Today, due to vandalism, a protective mesh screen now covers the window (Fig. 59). The roaring Central Plaza Canyon drowns out traffic noise. Since there are no guardrails within the fountain, park users have access to it and have historically played amongst its cascades and pools (Fig. 60). Halprin's design intent includes a sense of danger so that people are explicitly confronted by risk and are, with hope, more cautious in their approach to the site (Pastier 46). Later-day OSHA standards have deemed the dangers of falling too real, and here at the Central Canyon and in other areas of the park where falls might occur, wall anchors (Fig. 61) have been driven into the concrete to provide safe anchors for the park's maintenance personnel.

One of the constant challenges for the maintenance staff is keeping the water features operational (Austin 1). The two water features at the Central Plaza, the Naramore fountain, the Pigott Corridor water course and the American Legion fountain at the East Plaza each require significant upkeep and investment to start up and continue operations each year. Regardless of whether the Central Canyon is operating or not, the loss of pump capacity at the Central Plaza Canyon makes it less of a presence than it was originally. According to Parks Department staff, of the three original pump motors, two were supposed to run at the same time providing the canyon with 27,000 gallons of water per minute. This was later cut to just one pump and then the pump capacity of that one pump was reduced by 30%. There is some discrepancy about these facts, however, since the 1976 issue of *Sunset* says the Central Plaza Canyon ran at 10,000 gallons per minute.

Above the Central Plaza Canyon, to the northeast, is a large pedestrian path (Fig. 5) which goes from Seneca Street and Eighth Avenue toward the East Plaza and, since 1988, the Convention Center. Emerging from Seneca Street, a cobblestone path has been added as an apparent shortcut (Fig. 62) near the bicycle racks, and a wall was lowered to increase visibility. Below the Central Plaza Canyon, to the west, is a small plaza for people to stop and view the Central Plaza Canyon and the terraced plantings around it. Northwest of the Central Plaza Canyon is one of two children's fountains in the park—the Central Plaza Cascade (Figs. 63-67). This water feature, a series of blocky plinths, provides a low, aquatic play area with a wading pool and splashing water. Overshadowing the Central Plaza Cascade is the Park Place building (Fig. 68) to the west. This area, between the Cascade and the building, was originally seen as "a garden restaurant, connected with the new Park Place building" (Burns 3).

The northwestern and northeastern edges of the Central Plaza are planted with a thick vegetated wall of shrubs and trees, screening the city from the park. The existing Central Plaza planting scheme offers park visitors the clearest planting design intent of Lawrence Halprin & Associates. Except for the relatively recent appearance of the Pacific Northwest's native salal (*Gaultheria shallon*), original plantings continue to thrive. The southeastern side of the Central Plaza remains much as it did when planted, modulating between open lawn and understory plantings of English ivy (*Hedera helix*), covered by the canopy of deodar cedar (*Cedrus deodora*) and red maple (*Acer rubrum*). Looking at the fountain's southwestern façade, the foreground was and is taken up with Japanese maple (*A. palmatum*), cedar of Lebanon (*C. libani* "Glencosa,") Sierra laurel (*Leucothoe davisiae*), English ivy (*H. helix*), winter creeper (*Euonymus fortunei radicans*), and English laurel (*Prunus laurocerasus* 'Otto Luyken'). The minimal planting around the Central Plaza Cascade includes sweet gum (*Liquidambar styraciflua*), deodar cedar, and a smattering of red maple. Newer substitutions to the scheme include Alaska cedar (*Chamaecyparis nootkatensis*), Japanese maple (*A. palmatum* 'Dissectum'), Japanese aucuba (*Aucuba japonica*), and Japanese snowbell (*Styrax japonica*). To the north of the fountain, a series of planted boxes once enclosed massings of Japanese photinia (*Photinia glabra*), *Viburnum davidii*, and barren strawberry (*Waldsteinia trifolia*); today, many of those plants have been removed or replaced. The barren strawberry is an especially important groundcover for Freeway Park. Miller considered it a great asset towards reducing weed germination, keeping soil loose and friable for rain and air absorption, keeping roots cool during periods of drought, and providing an extra layer of frost protection to the soil. She had originally wanted to locate 5000 of these plants for installation at the park but had to do with smaller, "liner" plants. She conceded a few years later that these smaller plants successfully matured and took hold. Barren strawberries' appearance at the park sparked runs at local nurseries as the public came to appreciate them (Miller 29, 50).

Along the northwestern façade of the Central Plaza and leading up to the Eighth Avenue overpass is a series of stairs (Figs. 69-70). In Danadjieva's early design notes she concludes, "ramps should be designed on the axis of University Street to take advantage of the views to the bay. Ideally, this view should be preserved since it is the only visual link of the park with the waterfront" (Danadjieva 4). While the ramps may have been replaced with stairs, it seems that the design intent remains true as a narrow passageway leads down to University Street.

This border of the park is a lushly planted edge of *Viburnum davidii*, *Cotoneaster* spp., azalea (*Rhododendron* "Nakahari"), *Rhododendron* spp., barren strawberry, sumac (*Rhus* spp.), and Japanese photinia under a canopy of red oak (*Quercus rubra*), maple species (*Acer* spp.), cedar of Lebanon, Callery pears (*Pyrus calleryana*), Japanese maple, and fernleaf maple (*Acer aconitifolium*). After much thinning and replacement, the area has no sumac remaining. The *Cotoneaster* edge remains intact overhanging University Street. Understory plantings have been replaced and/or added to with species like Japanese snowbell and deer fern (*Blechnum spicant*).

Behind the fountain, on the southwestern side of the upper path, deodar cedar, sweet gum, Japanese photinia, *Viburnum davidii*, *Rhododendron* spp., *Osmanthus armatus*, and English ivy dominate the view. A more fluid planting scheme enveloped the northeastern side of the path with *Viburnum davidii* continuing its regular reoccurrence throughout the park, this time

interspersed with salal (*Gaultheria shallon*), creeping mahonia (*Mahonia repens*), and English ivy in front of a screen of deodar cedar, Scotch pine, strawberry tree (*Arbutus unedo*), red maple, and southern magnolia (*Magnolia grandiflora*). Newer installations of incense cedar (*Calocedrus decurrens*), *Rhododendron* spp., *Pieris* spp., sword fern (*Polystichum munitum*) and windmill palm (*Trachycarpus fortunei*) have joined refreshed plantings of two species from the original scheme: *Rhododendron* spp. and *Pieris* spp.

East Plaza

Passing under Eighth Avenue, and through the Eighth Avenue overpass revision (Figs. 71-74) that added a storage area and manager's offices, visitors come to the East Plaza (Figs. 75). The East Plaza is one of the largest extensive green roofs in the city. The path leading to this landscaped roof over the Freeway Park parking garage is wider than in other areas of the park due to a renovation that was carried out using FEMA monies. Near the south end of the East Plaza, the Pigott Memorial Corridor (Figs. 76-78), funded by Paul Pigott to honor his mother who lived in Horizon House, was added to the park in 1984. Designed by Angela Danadjieva, the corridor provides an accessible route to the retirement communities and other residences of First Hill. This insertion caused the removal of several of the original plantings, and in later years, cobbles were added here and near the restrooms.

Enclosed by an edge of planting and shaded by overhanging trees, the East Plaza's most distinguishing features are an open lawn, the restroom facility (Figs. 79-80), and the blocky pathway meandering its way through the park (Figs. 81-84). The pathway's ragged shape may be called an echo of the cityscape that surrounds the park. In this area in particular, the voids between some of the original blocks have been filled with poorly matched concrete to alleviate "choke points" that had previously been the scenes of unscrupulous behavior and a safety threat to park visitors; filling in these edges also provided a clear vehicular path through the park (Fig. 84-85). As a recent article in *Landscape Architecture* noted, "added concrete pads broaden the path and break the rhythm of its zigzag edge, and the color contrast between the older and newer concrete is jarring" (Hines, 2005). Stairs at the north end of the plaza were once the main method of egress from the park; now visitors can go toward the Convention Center or exit onto Capitol Hill or First Hill through a variety of entrances and exits (Figs. 86-88). The other prominent feature of the East Plaza is the elevator, which serves to connect park visitors with the garage below and the restrooms. Originally, there was an additional bench just outside of the restrooms, but this was removed due to public safety concerns.

At the northern end of the East Plaza sits the final water feature of the original park (Figs. 89-90), the East Plaza Water Display. Created with money donated by the American Legion and commemorated by a bench nearby to the north (Fig. 91), a series of pools, with river stone bottoms, provided the most serene setting in the park. Today the fountain is another entrance to the Convention Center's plaza.

Available reproductions of the Lawrence Halprin & Associates' original planting scheme for the East Plaza (Fig. 92) are for the most part illegible. However, it is easy to ascertain that the *Viburnum davidii*, *Cotoneaster* spp., and *Rhododendron* spp. present today are integral elements of the original scheme—an "austere mix of lower-growing, predominately evergreen

material" (Tate 23). The mature age of the vast majority of *Magnolia* spp., Douglas fir (*Pseudotsuga menziesii*), red maple, deodar cedar, Callery pear, and Japanese maple strongly suggests that these are also original to the planting scheme as installed. Douglas fir and deodar cedar were selected for the park because the team's horticulturists anticipated that pollution and the tough environment would "scale down their ultimate growth" (Miller 46). Refreshed plantings at the East Plaza include *Rhododendron* spp., *Pieris japonica* 'Prelude', deciduous Magnolia, Japanese forest grass (*Hakonechloa macra*), and hemlock (*Tsuga* spp.)

Changes to the Park

The park has undergone changes that are related to safety upgrades, plant necrosis and thinning, an updated maintenance regime, and various other factors. Three changes to the park were documented through plans and drawings. These include that addition of the Washington State Convention Center (1988) and the Pigott Memorial Corridor (1984), which were both designed, in part, by Angela Danadjieva working with her own firm DKA. The third documented change was the construction of the maintenance buildings under the Eighth Avenue overpass (1995). Beyond these documented changes, other changes occurred which are listed below.

Alterations to the Entire Park

- Wall anchors were installed in the concrete to provide a fall protection system for maintenance workers servicing the various terraced planting beds in the 1980s. Many of these anchors have disappeared due to vandalism and wear-and-tear.
- Large skyscrapers (Figs. 93-95) have replaced the humbler buildings that surrounded the site when it was designed and built significantly altering the original microclimatic setting.
- Vegetative materials have changed intermittently across the entire park. When replaced the new plantings have attempted to keep with the spirit of the original design.
- The concrete has acquired a patina with age and, in some places, it is cracking and chipping.
- The wood on several of the original clear cedar benches has been replaced. On many of these benches, parks personnel have installed bars across the surface to discourage sleeping in the park.
- Some planting beds are now lined with cobbles.
- The irrigation system was revised in the early 1980s once several significant flaws were discovered with the original design.
- In 1992, crews repaired leaks in various water systems that had rained on drivers for several years. Some leaks due to concrete expansion and contraction have been deemed irreparable (Whitely C1).

- The annual planting scheme has deteriorated as maintenance budgets have decreased.
- The growth of the trees, hoped for but not necessarily anticipated by the initial designers, continues to heavily forest the site.
- The changes to the spatial organization that have occurred because of plant growth have changed the character of the site from when it was originally built (i.e., view corridors have been reduced or obstructed).
- Several larger trees were lost due to poor drainage/irrigation or to cold because of air chilling their roots from below (specifically five *Cedrus deodara*).
- Some trees have been lost to disease.
- The site's engineered soil succeeded beyond expectations and therefore trees survived at a much higher rate than the design anticipated (Danadjieva 2005). Significant tree thinning activities occurred in 1985 and 1995, associated with plant health concerns and with users' perceptions of safety, as well as to reduce the weight load on the freeway's lid. More than 100 trees were removed by 1999. In addition, some trees were removed to allow more sunlight into the park (Lilly B3, Tate 23).
- Some of the trees have been or are being shaded out due to the large office towers surrounding the site.
- When plant necrosis has occurred, replacement species include *Styrax*, *Hamamelis*, and *Rubus calycinooides*. Replacement species have needed, like many species in the original scheme, to survive air pollution. The new plantings appear to be surviving in Freeway Park's unique conditions.
- Originally specified in the planting design, the exotic invasive, English ivy (*Hedera* spp.) chokes some portions of the park and has taken over some plantings.
- Most, if not all, of the fountain basin lighting is no longer operating.
- The Park's fountain pumps are frequently inoperational. The pumps were temporarily shutdown in 1991 to meet Seattle Parks and Recreation Department budget cuts through water, electricity, and sewer costs (Godden "City Shut-off" D1, Hannula "Inane Economics" A8). The Washington Convention and Trade Center, Horizon House, and the Freeway Park Neighborhood Association quickly collected funds to turn the fountains back on again (Godden "Fountain Brings Joy" D1). During the summer 2005 all water features functioned in some fashion.
- While the original lighting poles have been retained, shorter, 20-foot poles were added in 1994 to improve ground-level lighting (Tate 23).
- Wood on most of the original clear cedar benches has been removed due to decay; in a few instances it has been replaced with fir.

Alterations to Naramore Plaza and the Great Box Garden

- Gray paint covers graffiti on concrete walls located at Seneca Street and Hubbell Place.

- The exotic invasive, English ivy (*Hedera* spp.) chokes some portions of the park particularly south of Seneca Street.

Alterations to the West Plaza

- With the exception of the larger deciduous trees, the present planting scheme does not follow the planting scheme designed by Halprin's team and this area shows the largest amount of deviation from the park's original planting plan.
- Lighting has been installed within at least four larger tree canopies in beds directly south of the Park Place Building.

Alterations to the Central Plaza

- Steel grating at the Central Plaza Canyon window obscures a clear view of the freeway.
- A cobble path has been added at Hubbell Place and Seneca Street.
- Cobbles now rim the base of concrete plinths along the northern edge of the Central Plaza.
- Seattle Parks personnel have filled in and widened portions of pathways with concrete. This newer concrete does not match the original concrete (Figs. 84-85).
- The corridor between the Central Plaza and the East Plaza has changed due to the addition of the Convention Center landscaping.
- At Sixth Avenue and Seneca Street a portion of a concrete wall was removed to open up views to the waterfall.
- At the Seneca Street and Hubbell Place stop sign, a concrete wall was removed to increase visibility.
- The Central Plaza Canyon and the Central Plaza Cascade are frequently inoperational.
- Lighting located in the Central Plaza Canyon is in a state of disrepair. Lighting within the Central Plaza Cascade appears to be intact.
- The loss of pump capacity at the Central Plaza Canyon makes it less of a presence than it was originally. According to Parks staff, of the three original pump motors, two were supposed to run at the same time providing the Canyon with 27,000 gallons of water per minute. This was later cut to just one pump and then the pump capacity of that one pump was reduced by 30%. The 1976 issue of *Sunset*, however, says the Central Plaza Canyon originally ran at 10,000 gallons per minute.
- Metal mesh now screens the Central Plaza Canyon window's (Fig. 59) view to the interstate.
- Moveable planters (Fig. 96), added to the Central Plaza, are not part of the original design.

Alterations to the East Plaza

- A storage area and manager's room were added under the Eighth Avenue overpass (Figs. 73 and 97-98).
- The path under Eighth Avenue as one moves from the Central Plaza to the East Plaza was widened with FEMA money.
- New connections that were created to link to the Convention Center (1988) and the Pigott Memorial corridor (1984) destroyed some of the planting elements of the original design.
- One original bench has been removed due to public safety concerns near the restrooms.
- The East Plaza Water Display's pools are now rimmed with a concrete curb. Though the edge treatment of the newer curb is in concert with the board formed concrete, the color of the concrete does not match.
- The Washington State Convention Center was added onto the northern edge in 1988 (Figs. 99-102). Danadjieva, Lawrence Halprin & Associate's Project Designer for Freeway Park, designed this addition as the head of her own firm Danadjieva & Koenig Associates (DKA), conceiving "the Freeway Park canyon in a different form" (Boss D1).
- The Pigott Memorial Corridor was added to the site's eastern edge in 1984 and funded by Paul Pigott, the former Chief Officer of PACCAR Corporation, to honor his mother who lived at Horizon House and enjoyed the park (Figs. 103-105). Danadjieva also designed this corridor as a principal at DKA.
- Cobbles have been added between the Pigott Memorial Corridor and the Eighth Avenue overpass, around planting beds and near the restroom.
- Parks personnel have filled in and widened portions of pathways with concrete pours. These newer pours do not match the original concrete.
- With the addition of the maintenance area beneath Eighth Avenue, one planting bed was removed.
- Circulation options were added by the addition of the Pigott Memorial Corridor at the south east edge of the East Plaza and the Washington State Convention Center at the northwest edge of the East Plaza
- Some circulation changes occurred when the maintenance facilities were built under the Eighth Avenue overpass in 1995, rerouting and widening the pedestrian route through that area of the park (Tate 23).
- The East Plaza Water Display (Figs. 89-90) is frequently inoperational.

Statement of Significance

The Park as Part of Seattle

Shortly after the first settlers arrived on Elliott Bay in the 1860s, timber from the forested slopes of Downtown and First Hill was milled into planks by the saws of Henry Yesler's mill. Later, partially due to the fresh water provided by its seeps and springs, the hill hosted the "first families" of Seattle. As streetcars made First Hill (Fig. 106) accessible to the masses, more modest housing came on the market in the neighborhood in the late 1800s. In 1907, the St. James Cathedral opened its doors, and soon after Swedish Hospital began serving the surrounding community. By the 1970s, six major medical institutions provided services on First Hill lending it the modern appellation 'Pill Hill.' This mix of medical facilities and housing continues to this day. Partially due to the propinquity of health care, the area has also seen a rise in elder care and retirement communities, including Horizon House, which sits adjacent to Freeway Park's East Plaza (Fig. 24).

Prior to the 1960s, Seattleites considered the western border of First Hill to reach as far as the Territorial University, and the Central School on Madison Street between Sixth Avenue and Hubbell Place. I-5 decisively clipped the neighborhood off from the downtown area and created a formidable barrier to the downtown core (Dorpat).

In many ways, the imposition of a major transportation thoroughfare through the city was all but inevitable. By the 1920s, the automobile had become a leading indicator of America's wealth. It provided economic status and opportunity as well as individual freedom, and encouraged participation in outdoor activities for urban dwellers. Roads became paramount to its successful use, and funding for transportation projects increased exponentially up to and after World War II. In 1953, Seattle witnessed the construction of the Alaskan Way Viaduct, and the attendant bisection of downtown from the waterfront. Street and highway construction peaked in the United States with the 41,000 miles of highways constructed under the Interstate Highway Act of 1956, the largest public works program in American history (Vaughan 587, Foner 67). Creating a web of limited access roadways, apart from those created by the 1944 Highway Act, this network was not only built for economic benefit but also to serve national defense purposes.

In Seattle, many saw that the 12-lane, depressed highway proposed in 1961 would gouge a chasm between Seattle's First Hill and the downtown neighborhoods. Architect Paul Thiry assisted the First Hill Improvement Club in its fight to block the freeway for economic development and aesthetic reasons. Thiry proposed a seven-block concreted lid to mitigate the impact on First Hill. The lid's \$9 million price tag dissuaded planners who were unable to secure federal funds for it (Becker). Federal funds for freeway construction became available in 1965 (Vaughan 587). The interstate through Seattle was completed in 1966 without Thiry's lid, and to many residents, the result was the urban planning equivalent of a triple bypass, disassociating First Hill residents from their traditional connection to downtown. Eighth Avenue and Seneca Street's crossings atop I-5 were feeble attempts to tape the neighborhoods back together. Many considered the First Hill portion of the freeway poorly thought out (Fig. 107). By

1977, some 133,290 cars a day passed through this section of interstate “making the freeway the state’s heaviest-traveled highway facility” (Marshall 399, Page 6).

Despite, it’s benefits, many still resented the freeway and wanted it’s effects softened. In 1965, Seattle attorney and regionalist James R. Ellis “denounced [the region’s] sprawling... development as ‘a cause for rebellion’” (Crowley 76). By 1966, Ellis had organized the new Forward Thrust civic group, and had pulled together a whopping \$2 billion list of civic improvements, \$800 million of which would need voter approval. This astonishing bond resolution package was “the largest single program ever attempted at one time by any American metropolitan region” (Pastier 43). Voters selectively approved a third of its issues in 1968—some 370 individual projects—including an allocation of \$65 million for open space acquisition, park improvements, and parks facilities. A linear strip along I-5 in downtown Seattle—that would later become part of Freeway Park—was tucked in the list (Pastier 43,44, Marshall 400, “Seattle” 320).

Freeway Park is one of Seattle’s significant physical remnants of the original Forward Thrust initiatives that passed in King County on February 13, 1968. Along with the Seattle Aquarium, Freeway Park is a reminder of the collaborative, consensus-based political tradition that is so prevalent throughout the Northwest even today. Forward Thrust’s 1968 initiative campaign also funded the building of the Kingdome and created or improved several city and county parks during the early 1970’s “Boeing Bust.” Today, the “parks acquired during the Forward Thrust era account for roughly 40% of the existing park space in Seattle” (MAKERS et al.18).

Freeway Park also represents a cultural tradition throughout the Pacific Northwest’s citizenry after the 1960s that increasingly focused on quality of life issues. Oregon Governor Tom McCall’s famous admonition “Visit us as much as you want, but for God’s sake, don’t move here” espoused this spirit most memorably. In Seattle, the writings and machinations of Emmett Watson’s Lesser Seattle movement provide the most overt expression of this sentiment in the city. For many, Freeway Park was a way to make Seattle better and more livable. The ensuing popularity of its open-air concerts and performances was underestimated (Miller 49).

With the close proximity of the Cascade range, the mountainous region has a distinct imprint on those that live in the region. Freeway Park provides an alpine analog for urban trekkers, complete with a canyon echoing the larger context of the Cascade range for its city residents.

Yet economic benefits did arise and were attributed directly to Freeway Park’s success. The Park “sparked impressive economic growth in the surrounding downtown, including 1254 hotel rooms, 160 residential units, two million square feet of office/retail space and 3300 parking slots” (Roberts 56). Additionally, James Ellis, Forward Thrust’s founder, was key to siting the Washington State Convention Center adjacent to Freeway Park.

Freeway Park in the History of Seattle’s Park Development

Prior to the Olmsted firm’s involvement in the early 20th century, Seattle’s parks were developed through two mechanisms. Either speculative real estate developers set aside bucolic park lands to attract buyers to their new streetcar suburbs, or parcels of land were donated

by the philanthropic city elders, including Denny Park, the city's first park. From a patchwork of semi-public and public parks and the existing wild and wooded lands around the city, the Olmsted firm proposed to link these parks with a network of interconnected park spaces, boulevards, and parkways. The firm advocated a "Green Ring" around the city that would enhance the existing parks while creating new parks including Seward Park, the green spaces of the University of Washington campus, Green Lake, Ravenna Boulevard and Woodland Park. During the Depression, Olmsted Brothers was hired again, this time to create the Arboretum's master plan. Though the Olmsteds' park plan was used as a touchstone, park development and expansion often occurred in a more capricious and localized manner.

While today it represents 40 percent of the city's stock of parklands, the Olmsted plan was largely abandoned during the Depression and World War II. After this time, parks were developed with more attention paid to the particular needs of urban dwellers including the need for active recreation and with an eye towards the prohibitive costs of labor and administration, vandalism, and even the effects of air pollution (Jacobson 18). These parks were also more and more concentrated in local neighborhoods creating an archipelago of greenspaces within the city rather than the interconnected vision the Olmsteds advocated,

While the Olmsted Brother's 100-year plan was visionary, it left the center of the city largely bereft of open space. For at least the last 30-plus years, civic activists, often looking to the grand downtown open spaces of East Coast cities or the regional examples found in San Francisco, Portland and Vancouver, have advocated for the creation of an open, civic space within the downtown core. Most of these attempts have been either too far from the city center, like Myrtle Edwards Park, or have simply been too small in size, including Victor Steinbrueck Park, Regrade Park, Four Columns Park, City Hall Park, and Occidental Square. Freeway Park was never meant to be civic in its aspirations, but rather a populist refuge from city life.

The calls for a civic greensward have continued in the years after Freeway Park's development. They include the creation of Westlake Park, the plans to make a park-like corridor from Westlake to Lake Union (as Seattle Commons and more recently as the Streetcar corridor), and the Civic Center complex with plans for a new one-block park at the base of City Hall.

Freeway Park was not originally planned as a large open space within downtown, but through a series of cobbled coalitions and first-of-their-kind partnerships, it became the largest open space within downtown today. As set forth in the original Forward Thrust initiatives, the plan was to simply dress the Floyd Naramore Fountain on the west side of the freeway with grass and landscaping to soften the interstate's impact (Lane). However, a member of the Seattle Parks Commission had read Lawrence Halprin's 1966 book *Freeways* (Pastier 44) and thought the park was under-conceived. In *Freeways* (Figs. 108-111), Halprin acknowledged interstates' high-speed motion through space as a "vibrant new dimension in our lives" (Halprin *Freeways* 5). "When freeways have failed," he surmised, "it has been because their designers have ignored their form-giving potentials and their inherent qualities as works of art in the city...they are a new form of urban sculpture for motion" (Figs. 112-114) (Halprin *Freeways* 5). Halprin's book made the Commission rethink their approach to the Naramore Fountain. The Seattle Parks Commission was also impressed by Lawrence Halprin & Associates' Auditorium Forecourt fountain in Portland and wanted to work with that fountain's project

designer (Danadjieva 2005).

As the city began planning for the park, two other parties were considering the First Hill property near I-5 but for other reasons. The City of Seattle needed a municipal parking garage to capture off-ramp traffic coming into downtown before it clogged the city's core, and property developer Richard C. Hedreen had eyed property on First Hill, neighboring I-5, for a new 21-story office building. These isolated efforts to visually improve and economically develop the space along the freeway dramatically converged to expand Freeway Park's original scope and make the footprint of the park, as we know it, available.

With the passage of the Forward Thrust bond issue, seed money for Freeway Park was in place but lining up all of the players, land acquisition and funding sources was a complex logistical challenge. As originally planned, Richard Hedreen's chosen site for the Park Place building and its associated underground parking garage conflicted with the City of Seattle and the State of Washington Department of Highways' plans for a newly conceived Freeway Park. Jim Ellis, Hedreen and the State of Washington Department of Highways looked for a way to make the development work and to still have a park that engaged the city and was not completely shaded out by the proposed Hedreen building. The parties were confined by a shortage of developable square footage between Sixth Avenue and the right of way of Interstate 5. Once Ellis worked out the details with Hedreen, landowners Iphegenia and Milton Diafos and George H. Andrews, Director of the State of Washington Department of Highways, Hedreen's planned development was able to relocate.

The City persuaded Hedreen to build his garage underground so a park could be built above it, and to shift his building so that the heart of the park could rake in afternoon sunlight and minimize shadows (Lyle 37, Tate 19). The State of Washington Department of Highways offered up some of the right of way immediately to the east of the present day West Plaza which was left over from the I-5 construction. The State of Washington Department of Highways leased part of the right of way to Seattle-First National Bank, which in turn sub-leased it to Hedreen (City of Seattle Parks Department, June 17, 1970 Lease). With this right of way, combined with land owned by the Diafos family, Hedreen could then position Park Place and its parking garage across the property lines of both the Diafos' land and the State of Washington Department of Highways' land, highlighted with red in Figure 1. Hedreen and the Diafoses permanently licensed back areas over and above the Park Place parking garage to the State of Washington Department of Highways for the public park (City of Seattle Parks Department, June 17, 1970 License for Public Park and Plaza and for Pedestrian Walkway). In 1998, the Diafos Family Partnership granted this West Plaza area real estate to The Benaroya Company, L.L.C. (King County Recorder's Office).

The City would build the Freeway Park Garage (Fig. 115) to support the East Plaza portion of the park on its roof. The City would manage vegetation atop its portion, while Hedreen would maintain the landscape atop his (Marshall 399, 400). With the support of the State of Washington Department of Highways, the park would be knit together with bridge spans covering 5.5 acres of freeway air rights (Fig. 116) ("Seattle" 320). Plans for Freeway Park were announced October 16, 1969 (Becker).

The City built at its own expense a new access road and entrance to the Exeter House parking garage along the northwestern edge of Exeter House. In turn, Presbyterian Ministries granted a restrictive easement to the City for the benefit of the Freeway Park parking garage and its ingress and egress (City of Seattle Parks Department, 1973 Deed).

The City of Seattle owns the Freeway Park parking garage and the park land above it, highlighted with violet in Figure 1, as well as the strip of land in the right of way immediately east of the freeway. The City came to own this narrow curve of right of way through a 1984 City of Seattle ordinance which granted leftover freeway right of way along the freeway's east edge to the City by way of a Governor's Deed (City of Seattle Parks Department, City of Seattle Ordinance 11838, passed by City Council August 13, 1984). The City of Seattle also owns the subsequently constructed Pigott Memorial Corridor.

The remainder of the park is sited on land owned by and within the air rights of the State of Washington Department Transportation (formerly the State of Washington Department of Highways), highlighted with grey in Figure 1. The State of Washington also owns the Washington State Convention Center and the Center's related park development (Fig. 24).

Municipal costs for the park were significantly reduced because of the use of the highway: the City did not need to purchase land, demolish buildings, or forfeit taxable property. The Park Place building and the associated garage's property taxes would more than triple the City's tax income compared to the existing property taxes for those sites. Hedreen's investment would return handsomely: Park Place achieved a 95% occupancy rate in the sluggish 1970s economy.

Federal interstate funds made up 90% and state highway funds made up 10% towards the bridge and the landscaping for the section north of Seneca Street. Later highway funds would pay for the lid south of Seneca Street. The total cost for construction was almost \$24 million; \$9.6 million was in private investment towards the Park Place Building and the remaining \$14 million was public money comprised of \$2.8 million from the Forward Thrust measure, city council bonds, and various federal and local funds including a \$35 thousand donation from the American Legion for the East Plaza's children's waterfall and wading pool—the East Plaza Water Display (Figs. 89-91) (Marshall 400, Page 6, Tate 19).

The park was unveiled on July 4, 1976 (Figs. 117-118), as an integral component of the City's bicentennial celebrations. The park remains the largest and most prominent physical remnant of Seattle's celebration of that occasion. Freeway Park represented the "crown jewel" (Kimble) of Seattle's bicentennial celebrations. Thousands attended its dedication including Forward Thrust promoter Jim Ellis, Mayor Wes Uhlman, and various city leaders.

By its prominent placement over the city's main north-south thoroughfare, Freeway Park immediately became an icon for Seattle. Its spatial location, siting, and scale provides an easily identifiable feature for both city dwellers and travelers moving through the city. In addition, Freeway Park provides a distinctive quality and identity to the neighborhoods that surround it. As an urban amenity, it provides spaces for strolling and dog walking, and office workers and sunbathers occupy the lawns on summer days.

The Park's Designers

Freeway Park stands today as an outstanding work of both Lawrence Halprin and Angela Danadjieva, two of the most significant designers working in one of the country's most honored landscape architecture firms during the later half of the 20th century. Additionally, it should also be noted that several significant local designers and contractors were involved with the project as well, including Sakuma James Peterson, Betty Miller, NBBJ (with the Naramore Fountain) and Teufel Landscapes. Since Lawrence Halprin and Angela Danadjieva are the most commonly associated names with the park's design, this nomination focuses on their efforts and contributions. The design firm of record is Lawrence Halprin and Associates (LHA), and it is Lawrence Halprin's signature on the construction drawings. Within that firm, Angela Danadjieva was the project designer and remains closely linked with Freeway Park.

The "Seattle Freeway Park Fact Sheet" states about LHA, "the firm, as Park Designers, was responsible along with its consultants for the total park development design and construction. LHA was also responsible for coordination and integration of the visible features and components of the park into the complex structural and architectural aspects of the project." However the fact sheet also lists the various sub-consultants and their responsibilities including Edward McLoed & Associates ("as local landscape architectural consultants to Lawrence Halprin and Associates, the firm oversaw landscaping construction and provided planting design consultation") and Mrs. Pendelton "Betty" Miller ("consultation on plant selection concerning pollution and freeway tolerant plant species").

Lawrence Halprin studied agriculture at Cornell University, and received a Master's in Horticulture from the University of Wisconsin in 1941. He studied at Harvard's Graduate School of Design (GSD) along with fellow classmates Philip Johnson and I.M. Pei. His instructors included Bauhaus masters Walter Gropius, Laszlo Moholy Nagy, and Christopher Tunnard. Halprin practiced in Thomas Church's office until 1949 and formed Lawrence Halprin & Associates in January 1960. Based in San Francisco, the firm's most notable works span the continent and include Ghiradelli Square, Embarcadero Plaza, the Portland Open Space Sequence (Figs. 119-121), the Walter and Elise Haas Promenade in Jerusalem, and Nicollet Mall. His community planning work includes a master plan for Everett, Washington, and the acclaimed site planning at Sea Ranch in Mendocino County, California. Elsewhere in Seattle, Halprin worked as a landscape architect for the Seattle World's Fair and later on the master plan for Seattle Center. Halprin's firm also designed Heritage Plaza in Fort Worth, Texas, Sproul Plaza at U.C. Berkeley, and the Water Garden on the Washington State Capitol grounds in Olympia, Washington. Halprin is most recently noted for designing the Franklin Delano Roosevelt Memorial in Washington, D.C., and the restoration of the lower approach to waterfalls at Yosemite National Park.

Halprin's body of work has been recognized as revolutionary. "During the highly creative period of the mid- to late-twentieth century," notes the critic Rick LeBrasseur, "Halprin and others... defined a new vocabulary for landscape architecture in an urban environment. Halprin and his contemporaries transformed the concept of urban plazas by looking at the angular geometries and rigid forms of the city for inspiration" (LeBrasseur 140). Yet Halprin's *Notebooks* betray this appreciation of urbanity, revealing a mind equally consumed by the natural world (Halprin 1969 and 1972). His built works, while often urban in context, bear meaningful

inspiration from and dialogue with the systems of nature.

Halprin's work is characterized by his philosophy of "planning and designing common spaces where human beings can meditate or move about, privately or together" (Forgey), and his "signature work" involves creating linked urban spaces of human activity (Thompson 68). His designs have received the highest accolades:

His landscapes and urban designs constitute the greatest body of work by any 20th-century landscape architect (Thompson 64).

Only two living American landscape architects—Ian McHarg...and Halprin—have achieved any kind of celebrity status, as measured by media coverage, national honors and recognition outside their own profession (Thompson 62).

In 1978, Halprin was awarded the ASLA Medal, the highest honor bestowed by the professional organization the American Society of Landscape Architects (ASLA), and in 2003 he was awarded the first ever ASLA Design Medal "recognizing an individual landscape architect who has produced a body of exceptional design work at a sustained level for a period of at least ten years" (ASLA). He has received wide-recognition throughout his 60-plus year professional life, notably receiving the Medal of the Arts from President George W. Bush in 2002. In 2005 he received the inaugural Michelangelo Award from Construction Specifications Institute to recognize his "lifetime of distinguished, innovative service to building design and construction" (Construction Specifications Institute).

If one were to quickly survey the surviving remnants of Halprin's work, the first impression would be one of diversity: not only diversity in form, but also diversity in scale, organization, and scope. Freeway Park shows this unhindered mélange of interests at its zenith. As Pastier writes, "the park's most salient characteristic is its complexity. It is a complexity not confined to geometry, but one that extends to administrative and physical structure" As Halprin approached the project, he noted, the trick is to perceive the freeway as part of the cityscape and tame it, rather than complain about it." (Pastier 44).

This willingness and yearning to understand phenomenon outside of the traditional boundaries of the landscape architect's purview is a direct descendant both from Halprin's personality and from his design training at the GSD, where the Bauhaus instructors ensured that, "static form, fixed notations of fine art versus craft, and the protective barriers around disciplines were all to dissolve in the more compelling, exciting interaction of different artists working together in the community" (Walker 168).

Here was a designer and a thinker considering how to approach and converse with a built structure that he found to be an anathema. And he organized his thinking around careful observation, consideration and reflection. Indeed, his books *Freeways* (Fig. 108) and *Cities* can be considered as an extended site analysis for Freeway Park and as an elaborate request for qualifications response devised for a job that did not yet exist. It must be noted that while Halprin was fascinated by post-War transportation modes, he abhorred interstate engineering aesthetics. As he complains in his *Notebooks* in a note to "Highway Consultants Group," highway design "has been given over to a whole group of incompetent, narrow gauge, limited, un-knowing, inept people who are unable to deal or even understand the difficult sophisticated

and complex problem” (Halprin *Notebooks* 156).

One can see Halprin’s tangible influences throughout Freeway Park, Walker has commented that the roots of Halprin’s practice as a residential designer, while working with Thomas Church, are evident in “the paving and seating details” which “recall his earlier gardens—a curious reminder of the domestic beginnings of West Coast modern landscape” (Walker and Simo 160). Water and concrete interact as they do in many of his other works. But the most intangible element of his design was the joys of the process and the ambiguity and flexibility it required. By embracing the changing dynamics of the design process, like the changing dynamics of water, Halprin was able to

manage to make alliances among the forces of change—ecological, social, commercial, political, and so on. Halprin has even incorporated the fluidity and indeterminacy of change into his design process, a strategy that was particularly successful in the liberal, progressive spirit of certain cities in the 1960s and early 1970s (Walker and Simo 160).

Freeway Park fits snugly in Halprin’s transition from a body of work focused on the private urban/suburban residential work that he had inherited from Thomas Church’s office to a new thinking about the public spaces in the city. Halprin began to see the city not as a place of stasis, but a malleable organism. He began to write and think extensively about how the streams of people, nature and commodities course through the city like blood through the body. Like his intense sketchbook studies of eddies in mountain streams, Halprin began to record his thoughts in the books *Cities* and *Freeways*. In this thinking, Peter Walker explains, Halprin began to see “an opportunity that many landscape architects were not yet ready to welcome: the recreation, perhaps even the transformation, of their own built work in the process of being lived in and used” (146).

Professionally, his thinking of city-as-organism was manifest in *New York, New York*, an analysis of several projects in the eponymous city. Yet in thinking of those physical projects, Halprin’s analysis turned more and more to the questions of why the city’s residents wanted the types of spaces they did. Among other conclusion, Halprin decided that New Yorkers wanted their surroundings to remain, “urban, lively, complex, diverse, exciting” (147). While some of his conclusions were long held beliefs rooted in observation and his own built projects at Ghiradelli Square and the Old Orchard Shopping Center in Oakbrook, Illinois, other results were a revelation to him and undoubtedly helped him win further commissions within urban environments, including Auditorium Forecourt (Figs. 119-120) and Lovejoy Plaza (Fig. 121) in Portland.

Like Freeway Park, the primary formal inspiration for these spaces was natural. In this case, the shifting slabs of granite in the High Sierra provided the impetus for cascading steps and weeping planes of water (Fig. 122). As Walker and Simo describe the work,

a series of expressionistic, shallow stacks of concrete slabs, the Lovejoy fountain captures the excitement of a mountain stream exploding from rock crevices, crashing in a marvelous, curved coursing, then spreading and flattening to a serene stillness. This one gesture, in water and cast stone, characterizes and

commands the whole plaza, where visitors become part of the whole spectacle (157).

Lovejoy Fountain connects spatially to another of Halprin's works, Auditorium Forecourt Plaza, which he worked on with Angela Danadjieva, and the two spaces are connected by the block long Pettigrove Park.

While Walker and Simo call Auditorium Forecourt Fountain "melodramatic" and "raw and thin," they clearly see it as a rough draft of Freeway Park, which they describe as "more refined and complex" (158). Its location over the Freeway and the complexity of its vertical intersections signals it as a "tour de force of site planning" (158).

The leaping waterfalls and the fascination and faith in the power of the hydrologic metaphor is seen before Freeway Park in Halprin's work at sites like Ghiradelli Square and Auditorium Forecourt Plaza, and it is also seen afterward, most powerfully, playfully and symbolically at the Franklin Delano Roosevelt Memorial in Washington, D.C. (Fig. 123).

In recent years, Lawrence Halprin & Associates' design work has been threatened by urban renewal and revitalization with Union Square Park in San Francisco and Skyline Park in Denver recently undergoing ruinous transformations/upgrades. Of major urban works of the 1970s, Freeway Park stands with the fountains in Portland as the most intact built projects to come from the Halprin studio.

Bulgarian-born environmental architect Angela Danadjieva Tzvetin studied architecture at the State University in Sofia, Bulgaria. She initially worked for the Bulgarian State Film industry, and then studied architecture at the Ecole National Supérieure des Beaux-Arts. She moved to the United States in 1965 after winning a design competition for a civic center plaza in San Francisco (Tate 20). She joined Lawrence Halprin & Associates in 1967. Danadjieva has repeatedly asserted that her imagery for waterfalls and rock ledges "came from a month-long tour of western canyons she took while working for Halprin" (Thompson 68).

Danadjieva has noted that her inspiration for Freeway Park came from the "big changes in elevation" and that "It had to be strong. Just like climbing Mount Rainier." She also found inspiration in Machu Picchu and kept photos of its ruins at her desk during early design stages (Boss D1). She recalls an early visit to Seattle during which the city's pollution made her eyes water and that compelled her to consider the pollution abating attributes of vegetation. She was quite anxious about the project as there was no precedent for building a park over a freeway (Danadjieva 2005).

While in Halprin's studio, Danadjieva led the design work for Portland, Oregon's Auditorium Forecourt Fountain, also known as Ira's Fountain (1965), and Freeway Park. Auditorium Forecourt Fountain is likely "the most acclaimed" of Lawrence Halprin & Associates' linked urban spaces, along with the firm's Lovejoy Fountain (Thompson 68).

Danadjieva, like many designers who worked for Lawrence Halprin's office, was able to start her own firm by drawing largely from the experience, connections and reputation that came from her time in his office. As she describes it, Freeway Park launched her career (Danadjieva

2005). Through her connections in Seattle, she was able to continue to develop her plans for an open space sequence over the freeway (Figs. 9 and 102). Two components in this sequence Danadjieva was able to see to completion as part of her new firm, DKA founded with her husband, architect and planner Thomas Koenig. These are the Pigott Memorial Corridor and the Washington State Convention Center (Figs. 9, 100-101, 104-105, 123, 125), which was inspired by basalt formations in Wenatchee, Washington (Fig 126). Again, Danadjieva is taking nature as inspiration for projects that are based in the city.

This tendency reveals a designer—trained as an architect—that has a deep and abiding respect and appreciation for man’s need for nature, especially, in the city. This natural valuation is also seen in her later projects at the Mission Bay development in San Francisco, the West Point Treatment Plant (Figs. 127-130) in Seattle, Indianapolis’s White River Park (Fig. 131), the James River Park in Richmond, and on Charlotte’s new town square. Recently, infrastructure and nature have combined again in Danadjieva’s conceptual design for the Oregon Department of Transportation’s new bridge over the Columbia River. Taking cues from the work at Freeway Park, Danadjieva has proposed a forested lid over the interstate. Danadjieva has also recently been hired by the Seattle Department of Parks and Recreation as a consultant on Freeway Park’s revitalization.

Of note among the consultants involved in the project was Elisabeth (Betty) C. Miller, a renowned self-trained Pacific Northwest horticulturist. She was recommended by Jean Walton, a long-time associate at Lawrence Halprin & Associates. Miller influenced the ultimate direction of the perennial planting beds, although was unsuccessful in persuading a change in the planting scheme with respect to pine (*Pinus* spp.), which she correctly predicted would suffer at this park (Beers B6, Hunt C3). Her primary role was in providing plant lists that were suited to Seattle’s climate and the microclimates of the park’s various spaces. She recognized issues of sustainability even in the 1970s, and the folly of using sensitive plant materials in a setting with such tough conditions. While keeping in mind plant vivacity, she seized the opportunity to “introduce little-used plant material with important merits: beauty, few maintenance demands, and high environmental tolerance” (Miller 30 and 50). Miller lamented the lack of availability of tolerant plants that would have added “spectacular fall color and a deep green in broadleaved evergreen to relieve a dominant spring yellow-green” (Miller 49).

While the final planting scheme was determined by Danadjieva as Project Designer and ultimately with Lawrence Halprin as Principal, evidence suggests they generally demurred to the local plant knowledge of Miller. For example, Danadjieva initially desired more of the flowering magnolia but was persuaded that it would not survive (Danadjieva 2005).

Developing a New Land Use Typology

Freeway Park’s opening in and of itself was also a historic event with a significant impact upon the urban communities adjacent to it and the concept of urban planning throughout the nation. The Park reconnected the First Hill and downtown neighborhoods and mended a

“rent in the fabric of the city” (Burns 1). The site provided a way for urban residents to negotiate the new, gaping divide that I-5 had cut through the city.

Perhaps the most significant and outstanding achievement of the site planning was the appropriation of so much space for Danadjieva and Halprin to put to use. If not for Halprin’s advocacy of bridging the highway, Freeway Park would have been another underused, under-scaled small urban park. As Pastier states, the “most important act of design and salesmanship was to show the desirability of bridging over the freeway rather than just treating one edge” (44). Danadjieva’s explicit goal in closing the gap produced by I-5 was to “reconnect downtown with First Hill” (Pastier 44). Having convinced city officials to cross I-5, Lawrence Halprin & Associates next convinced the city to extend the park to the north by using the roof of a planned parking garage as the future East Plaza. *The Seattle Times* lauded that “nowhere else in the nation has a city done what Seattle has done in developing air rights to restore pedestrian access severed by a downtown freeway” (Gough C3).

When the interstates were being designed across the country, transportation planners sold municipalities on the idea of the benefit of the interstates by using metaphors like “rivers of commerce:” goods would stream in and out of cities more efficiently than ever before. Danadjieva and Halprin co-opted and subverted the metaphor of water used by those planners. The designers used water, in addition to vegetation and concrete structures, to combat the deleterious consequences of the freeway.

Seattle’s Freeway Park has been consistently and favorably cited as a precedent for over-infrastructure developments like Boston’s Big Dig and the proposed tunnel along the Central Waterfront. In the book *Back to the Drawing Board: Planning Livable Cities*, *Washington Post* architecture critic Wolf von Eckardt calls Freeway Park “a good omen that we indeed have stopped strangling our cities in freeways” and praises it as “an enchantment” that “displays the kind of grandeur usually associated with natural wonders.” Von Eckardt goes on to state, “Seattle’s freeway cover is not as large as New York’s Central Park, but it is of the same civic importance” (Von Eckhardt 175).

In addition, Freeway Park signaled to planners, urbanists, and the public throughout the country that the idea of a freeway was not mutually exclusive of the provision of urban amenities. It is the first project in the United States whose merits convinced city, state, and federal agencies plus private developers to convert freeway airspace to an open oasis that is usable for its citizenry. Land use planners in Virginia, Boston, and—with the Convention Center—in Seattle, used Freeway Park as a precedent for dealing with interstate highways. As perhaps the grandest example, Boston’s recently completed Big Dig project is a direct descendant of Freeway Park. The park has also been cited as a precedent for several recent design dialogues throughout the city in discussing the future of the Alaskan Way Viaduct, and has served as inspiration for some of the ideas set out in the city’s recent award-winning Blue Ring plan for downtown Seattle (which at date of publication, has not been adopted, but is being reviewed as part of the city’s Center City strategy). It is worth noting that a forward-looking Danadjieva, “saw [Freeway Park] as the potential beginning of a great green network for Seattle” (Burns 2).

Pioneering Landscape Design

Landscape design was forever changed by the modernist revolution, the Great Depression and World War II. These three events and the 15-plus years that it took for them to play out represent the boundary between the picturesque, Olmstedian ideals of Beaux-Arts design and the new more confrontational, more self-aware and more petulant landscapes of the post-war period. These post-War designers embraced new clients, new materials, new ideas and new politics to further their vision of a “modern” landscape aesthetic.

Landscape historian Elizabeth K. Meyer has argued that the three indicators of a distinct style in post-war landscape architecture are the automobile, the garden, and ecology. Freeway Park weaves together each of these threads; in fact, it creates such a strong dialogue between these elements that it can easily be classified as one of the premier works of post-War landscape architecture in America.

Meyer notes that the “corridors of movement—roads and highways—structure the context within which construction occurs” for modern landscape architecture (Meyer 14). The parallels here are self-evident. Without the freeway, the eponymous park would never have been built; indeed, the park is a response to, criticism of, and essay about the disassociating qualities of transportation running through the urban core. Meyer (14) notes,

Projects such as ... Freeway Park ... are on sites disrupted by and cleared as a consequence of interstate highway construction and federal urban renewal policies. These pedestrian spaces are beholden to the highway engineer's clearing of the ground for the construction of an aerial, or subterranean, stream of unchecked speedy movement.

The second major thread in post-War landscape architecture is the old typology of the garden. The dated notions of the pastoral garden dominated by broad allees and impressive vistas had yielded instead to a garden space that was “fundamentally altered by the automobile” (Meyer 14). The cityscape no longer afforded tracts of land spacious enough for gardens; thus, interstitial zones were annexed, often by government mandate, and pressed into service as public gardens—refuges from the cacophony of urbanism. Using Mellon Square in Pittsburgh as her example, yet equally true for the East and West Plazas of Freeway Park, Meyer notes that a new garden type, “occupying the ground vertically displaced by the stored cars of suburban commuters, proliferates as a scarcity of urban sites necessitates inventive sectional juxtapositions” (Meyer 14). At Freeway Park, these sectional juxtapositions are massive in scope and daunting in complexity.

Finally, the rise of an ecological awareness, with natural systems intertwined in complex webs, becomes a hallmark of modern landscape architecture. As a response to unlimited growth, sprawl, and natural destruction, Freeway Park, like much of the people of the Pacific Northwest, espouses “a sense of limits, a concern for the interrelationships between human nature and non-human nature, a desire to temper development, to limit sprawl, and to advocate conservation” (Meyer 16). Freeway Park mediates between these two “natures” taking inspiration from the mountains through forms and plants, and the city, through materials and spatial arrangements, to create a new type of green space: one that is fundamentally artificial,

but which strives toward the impression of natural in feeling and function.

Experientially, the site is varied and complex providing a range of environments that were designed to function in all seasons and at different times of the day, but water was the constant. Light issuing from the fountains provided a brilliant nighttime display while the multi-leveled platforms around the fountains gave visitors a variety of perspectives and experiences at all times of day. The planting scheme was diverse yet cohesive, insightfully drawing from the natural ecology of the Puget Sound region. In the winter, the noisy falls hush “into a serene ensemble of frozen calm in which the dark trees and grey concrete form a foundation for the random but often extraordinary operations of nature” (Lyle 35). The designers considered our own inherent fears and used them. Rather than installing warning notices at the Central Plaza Cascade, “Halprin believes that the plainly visible danger is a much better protection against people taking silly risks” (Lyle 36). Later day interventions have, however, witnessed the appearance of warning signs at the Central Plaza Canyon.

Seattle architect and architecture critic Mark Hinshaw has called Freeway Park “a relic of its time, when people believed that providing green open space was sufficient to enliven a downtown” (Hinshaw). However, the notion that green open space was a panacea for the urban ills of the ‘60s and ‘70s, is only part of Freeway Park’s distinctive visible characteristics.

The plantings of Freeway Park are a literal attempt to bring the forest into the city. The planting scheme creates an analog to the surrounding ecosystems along the western slopes of the Cascades. Through their own sense of ecological consciousness, Lawrence Halprin & Associates provided an analog from city to forest, an act which was embraced by the strong environmental movement that was so prevalent in the 1970s Northwest.

For its explicit environmental analogies, Freeway Park is a “relic of its time,” but viewed through other lenses. Freeway Park lies on the cutting edge of innovation. It represents the first built attempt to deal with an issue that still affects cities—particularly Seattle—today: how to deal with limited-access freeways. From the ongoing discussion about the Alaskan Way viaduct to recent *Seattle Times* editorials calling for I-5’s lidding north from the Convention Center to the University District, reconciling mass automotive transport with the need for a first rate urban environment is of paramount importance to politicians and urban dwellers. It is difficult to evaluate Freeway Park’s significance in comparison to its peers, for Freeway Park had no peers. It was a completely ground-breaking use of space. Rather than reshaping an existing landscape paradigm, Freeway Park single-handedly created an entirely new typology. As one critic later said, “[Freeway Park] offers new directions for the nation’s cities in making use of valuable air rights previously ignored” (Marshall 399).

In its method of construction, too, Freeway Park is noteworthy. Two concrete bridges were set in place over I-5, spanning some 100 feet of freeway space for nearly 400 feet of interstate. Its construction significance was recognized at the time when it received three engineering awards: Outstanding Civil Engineering Achievement in the Pacific Northwest, American Society of Civil Engineers, Pacific Northwest Council, 1976; Civil Engineering Award of Merit, American Society of Civil Engineers 1977; and the Washington State Precast Concrete Industry Award 1977.

The park was immediately lauded by critics and politicians, refined urbanites and children. Pastier called the planting scheme “one of [Halprin’s] best.” Woodbridge, writing for *Progressive Architecture* magazine, noted that “a major triumph is that the ‘white noise’ of the water, as Halprin calls it, drowns out the voice of the freeway.” And Roberts, writing in *Landscape Architecture* magazine stated, “Freeway Park’s reputation grows rosier by the year.” It is recognized for its worldwide impact on design (Sharp 335), by professional awards including a Merit Award in Highway Planning from the American Society of Landscape Architects Merit Award in 1977 (Wright 42) and the Grand Award for Environmental Improvement from the Associated Landscape Contractors of America. Participants in a recent forum on the fate of Freeway Park separately called the park “internationally significant,” and “a progenitor of [a] landscape type” (Hines 122).

The outstanding nature of the design is also compelling when one considers how the vocabulary that was started at Freeway Park has pressed into other areas of the city. The idiom of concrete formed by rough-hewn timbers and the cascading planters filled with overhanging plants have continued through Freeway Park to the Washington State Convention Center and down to the Convention Center station of the bus tunnel.

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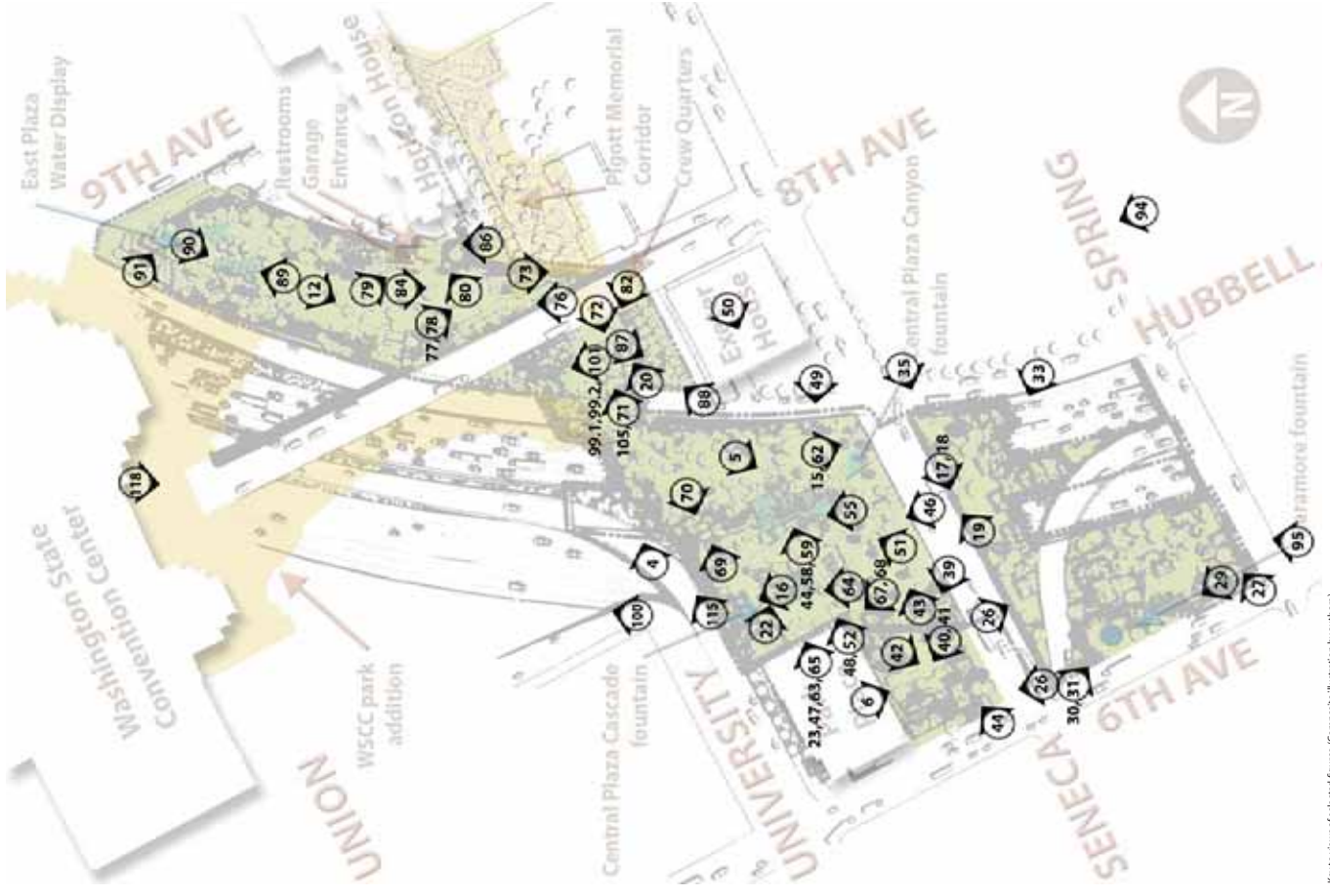
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Photographs & Figures



Key to views of selected figures. (Composite illustration by authors)

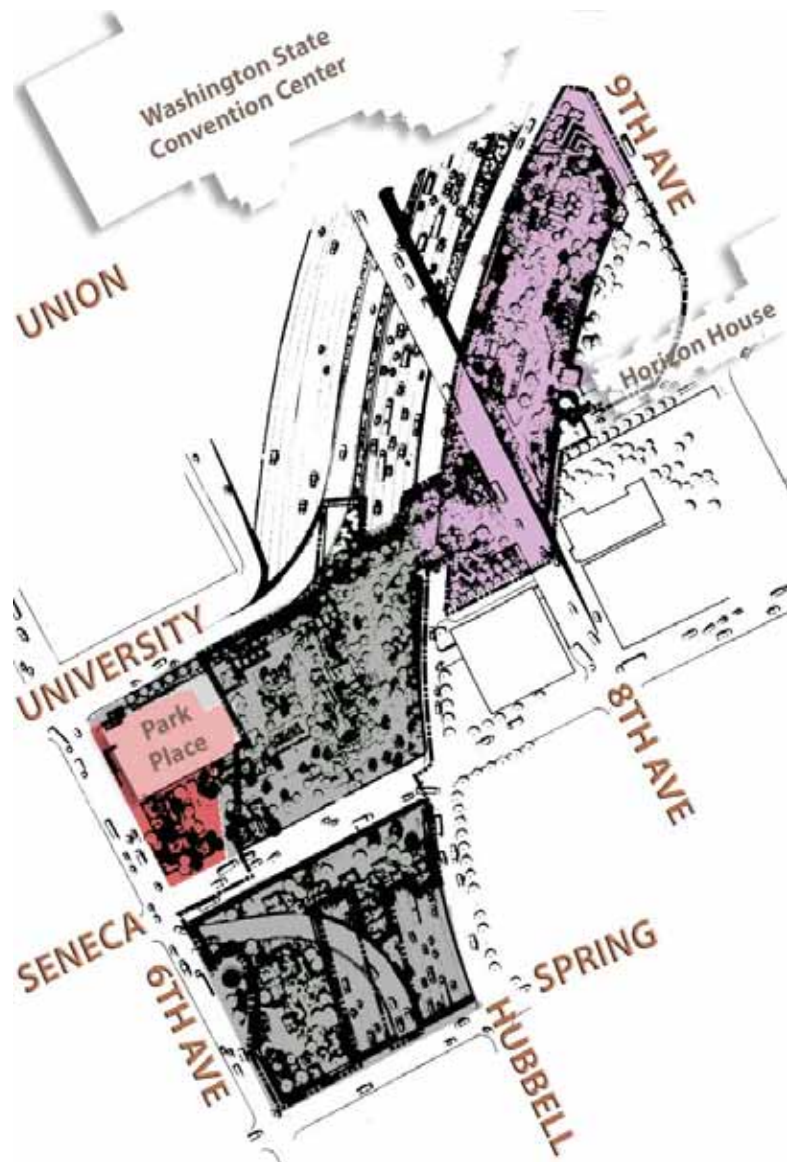


Fig. 1. Present owners of Freeway Park within its 1976 boundary: State of Washington (grey), City of Seattle (violet), and Benaroya Capital Co. L.L.C. (red). (Composite illustration by authors.)



Fig. 2. Lawrence Halperin & Associates' illustrative site plan for Freeway Park, 1974 (City of Seattle Department of Parks and Recreation.)

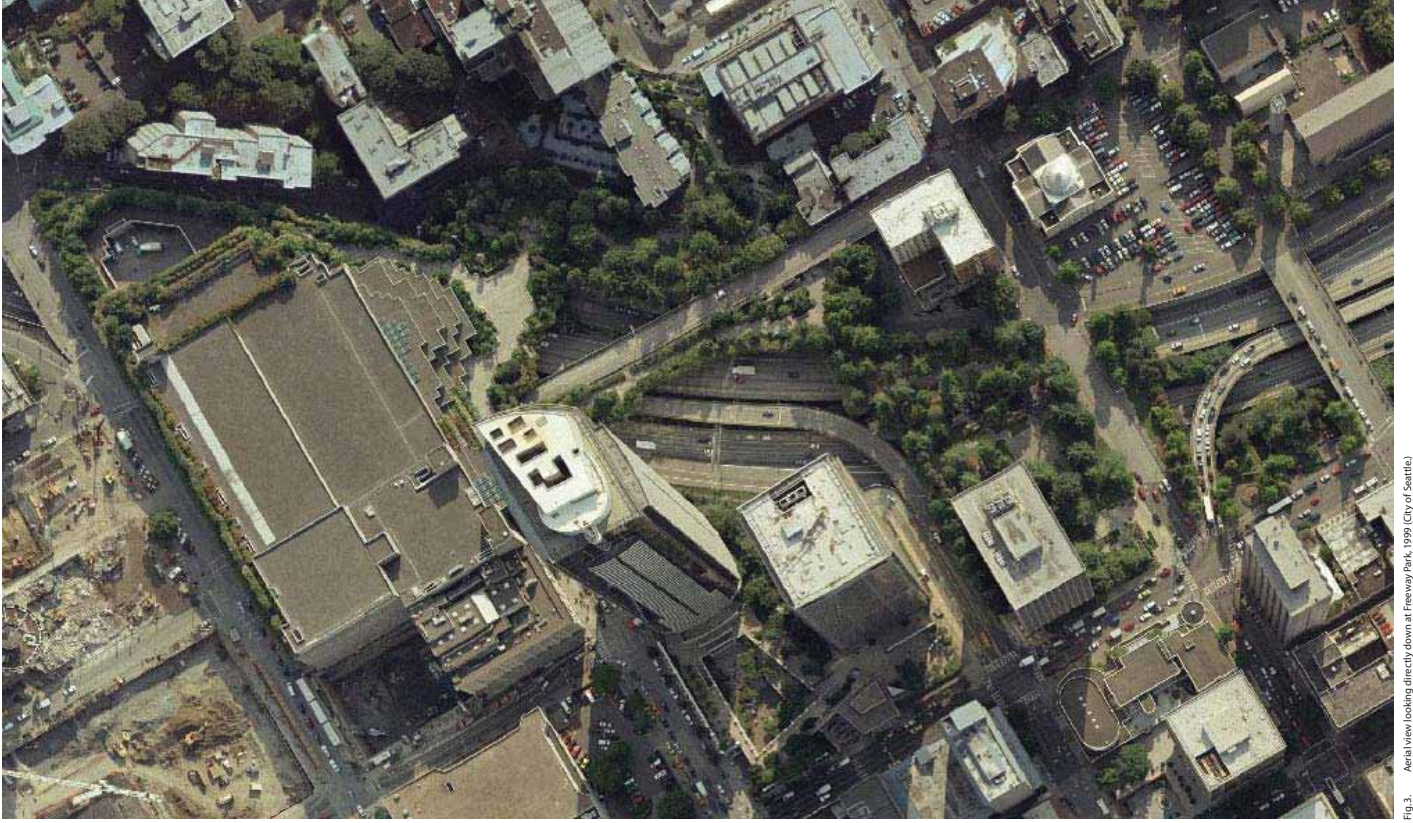


Fig. 3. Aerial view looking directly down at Freeway Park, 1999 (City of Seattle).



Fig. 4. Aerial view looking northeast showing northern edge of Central Plaza, bridge over I-5, and stairs leading down from the south side of the Eighth Avenue overpass area, Freeway Park, August 1976. (Danadjieva & Koenig Associates' image archive.)



Fig. 5. Stepped concrete paths, view south at upper Central Plaza, Freeway Park, 2005. (Photo by authors.)



Fig. 6. Aerial view from Park Place southeast over West Plaza, Freeway Park, ca. 1976. (Danadjieva & Koenig Associates' image archive.)



Fig. 7. View west along south sidewalk of Seneca Street, Freeway Park, 2005. (Photo by authors.)

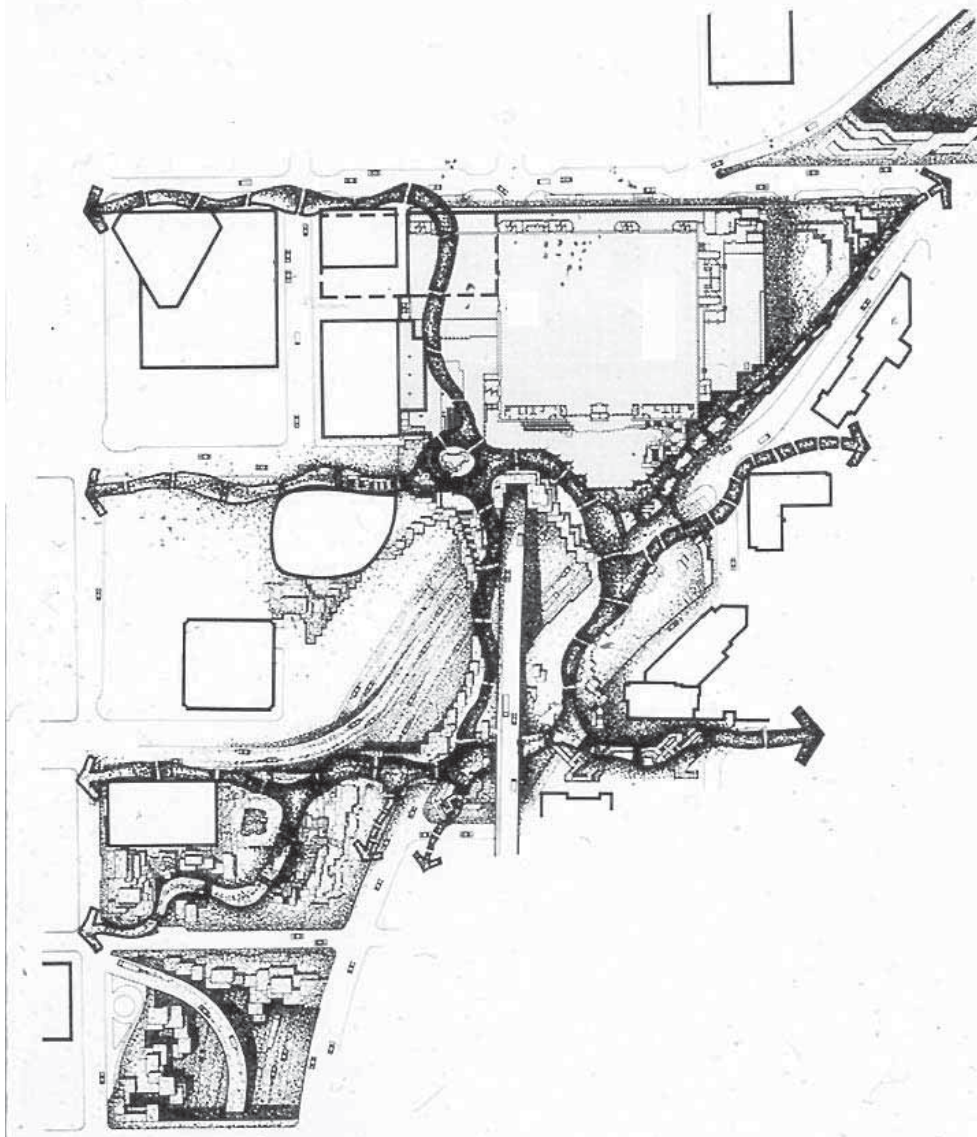


Fig. 8. Conceptual diagram reflecting circulation system with Washington State Convention Center and Pigott Corridor, undated. (Danadjieva & Associates image archive.)

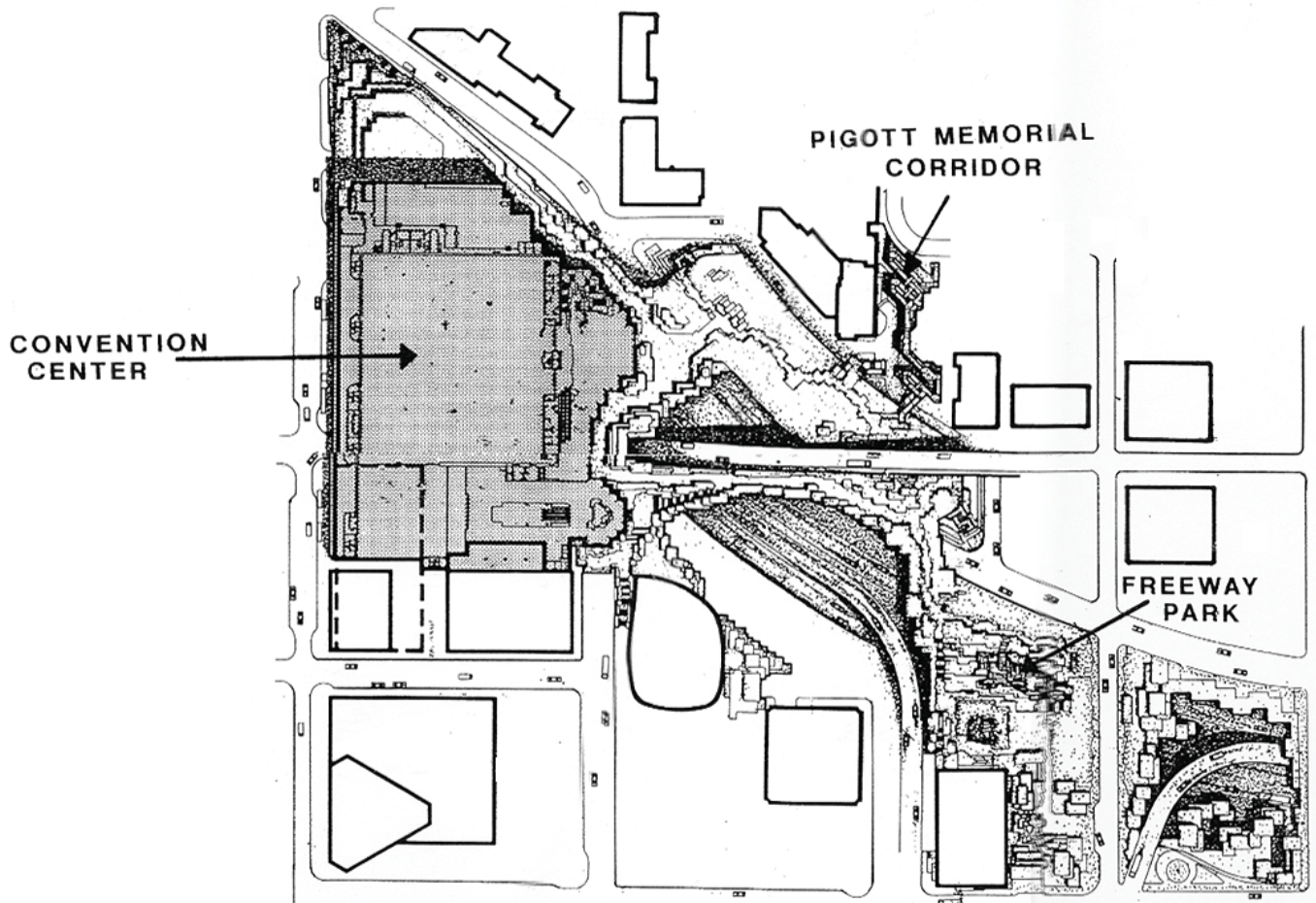


Fig. 9. Danadjieva & Koenig Associates' conceptual sketch for the Washington State Convention Center, ca. 1988. (Danadjieva & Koenig Associates' image archive.)

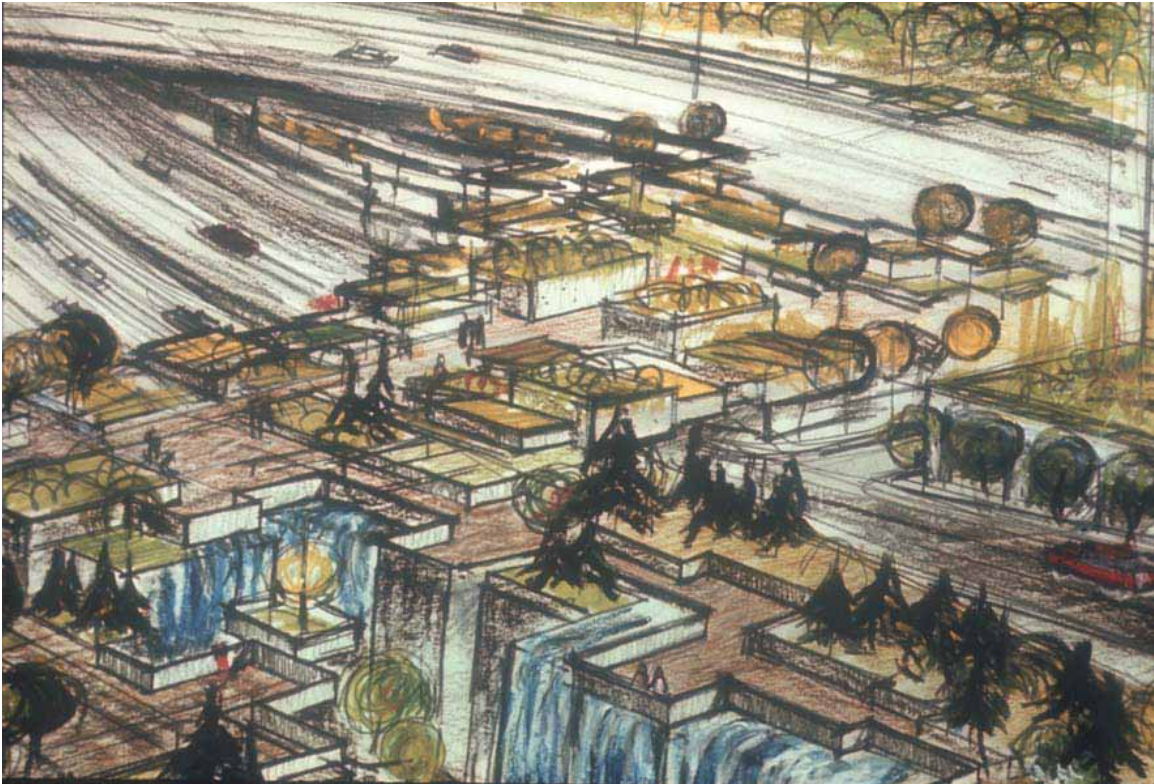


Fig. 10. Lawrence Halprin & Associates' sketch of Freeway Park, ca. 1971. (City of Seattle Archives.)



Fig. 11. Vertical tree planting tubes below Freeway Park's deck and above I-5, view upward and eastward from near the Central Plaza Canyon's pump room, Freeway Park and I-5, 2003. (Photo by authors.)

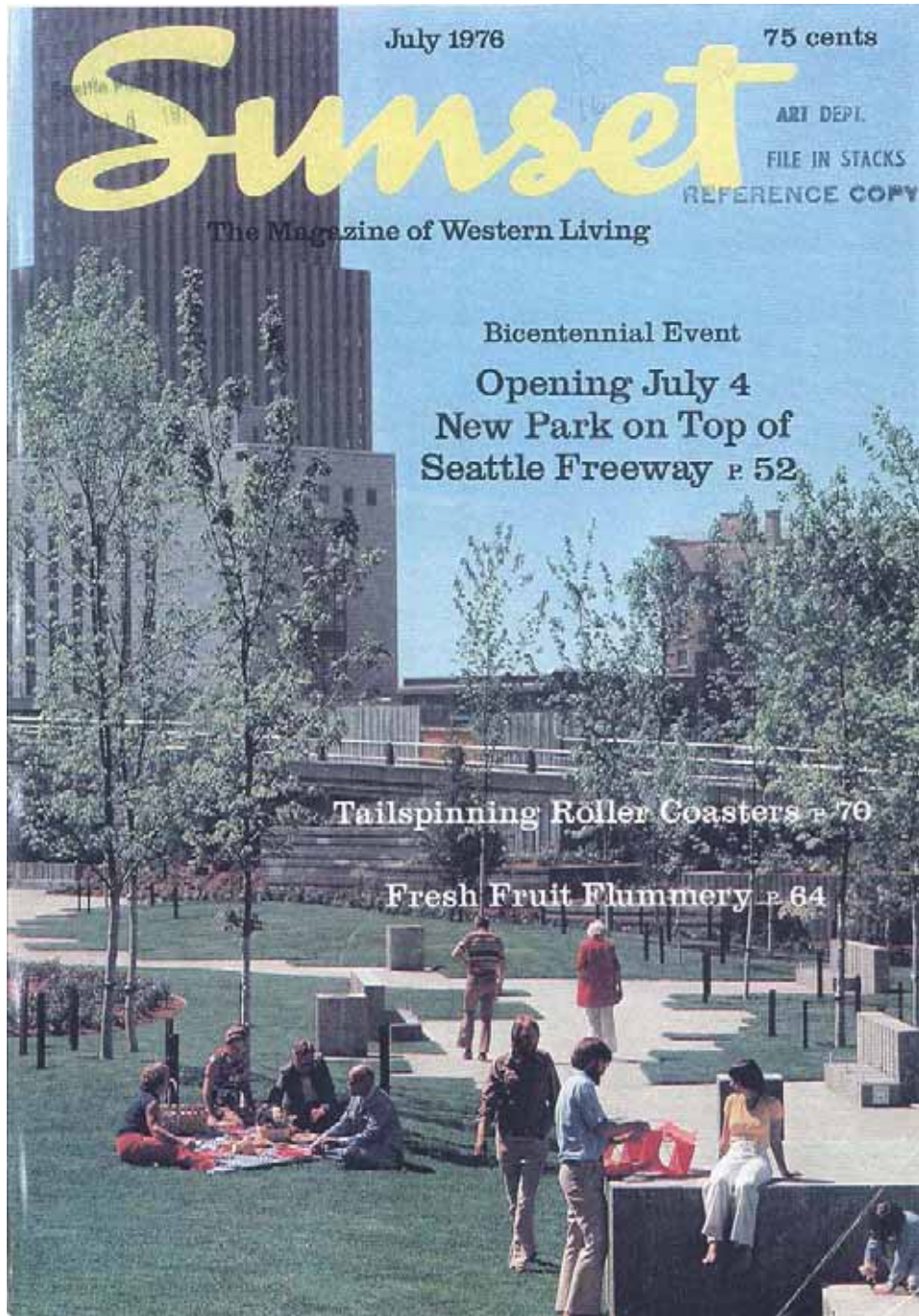


Fig. 12. Cover of *Sunset* magazine featuring the bicentennial opening of Freeway Park, East Plaza looking southwest towards the Eighth Avenue bridge, Freeway Park, July 1976.



Fig. 13. Bench wood removed from original park bench, view north at the East Plaza, Freeway Park, 2005.
(Photo by authors.)



Fig. 14. Bench with replaced wood and sleep barrier, view southwest at the northeastern edge of Central Plaza, Freeway Park, 2005.
(Photo by authors.)



Fig. 15. Original bicycle racks and trash receptacle, view southwest from southeastern corner of Central Plaza, Freeway Park, 2005. (Photo by authors.)



Fig. 16. Original drinking fountain, view northwest at northwestern edge of Central Plaza, Freeway Park, 2005. (Photo by authors.)



Fig. 17. Original 100' light pole, view eastward from southern half of the East Plaza, Freeway Park, 2005. (Photo by authors.)



Fig. 18. Original street lamp base and concrete edge, view southwest from southern sidewalk of Seneca Street, Freeway Park, 2005. (Photo by authors.)



Fig. 19. Original street lamp base as incorporated with concrete planter bed edging view, northeast from western sidewalk at Seneca Street, Freeway Park, 2005. (Photo by authors.)



Fig. 20. Newer 20' lighting standard, view looking east from the southern portion of the East Plaza, looking towards the Eighth Avenue overpass, Freeway Park, 2005. (Photo by authors.)



Fig. 21. Central Plaza Canyon lighting effects, view northeast into Central Plaza Canyon, Freeway Park, 1992. (Moyer 262.)



Fig. 22. Central Plaza Cascade lighting effects, view east towards Central Plaza Canyon fountain, Freeway Park, 1992. (Moyer 169.)



Fig. 23. Evening aerial view looking northeastward down from Park Place of lighted Central Plaza, Freeway Park, fall 1989. (Photo by James F. House, Danadjieva & Koenig Associates' image archive.)

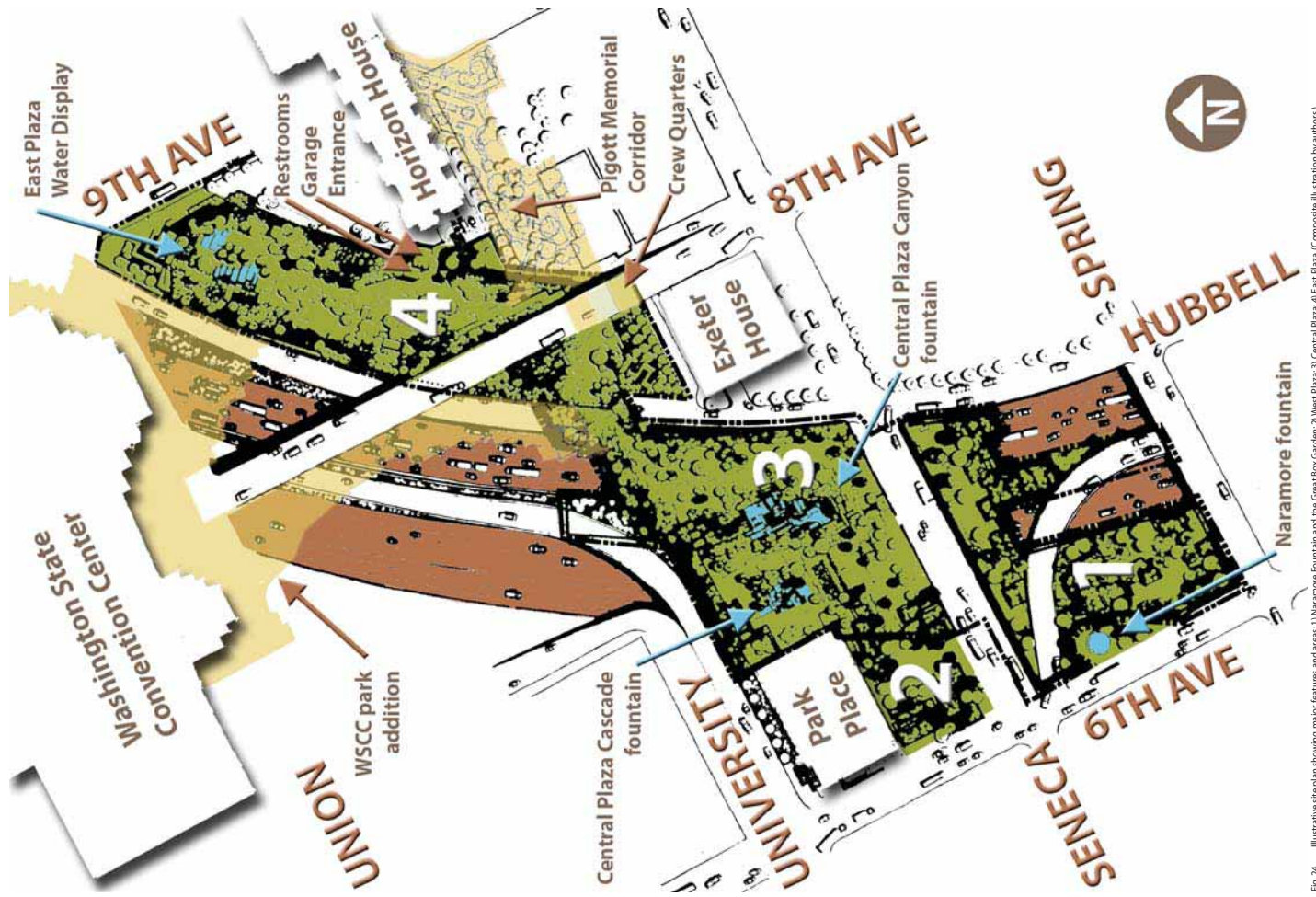


Fig. 24. Illustrative site plan showing major features and areas: 1) Naramore fountain and the Great Box Garden; 2) West Plaza; 3) Central Plaza; 4) East Plaza. (Composite illustration by authors.)

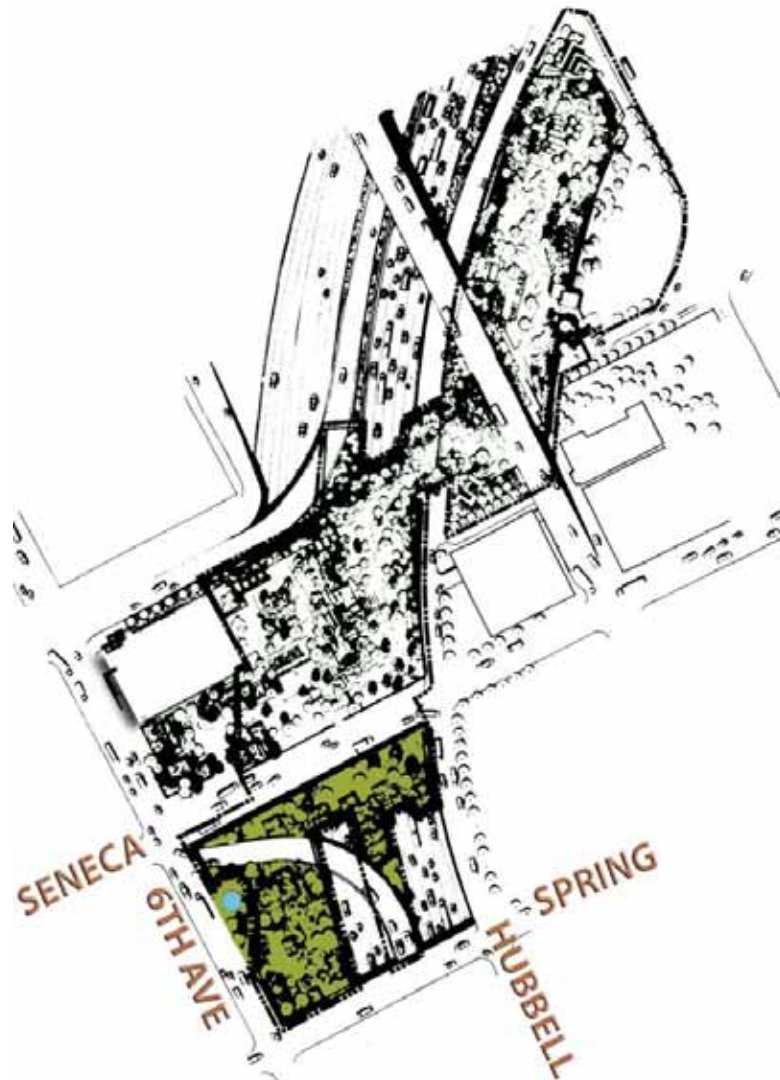


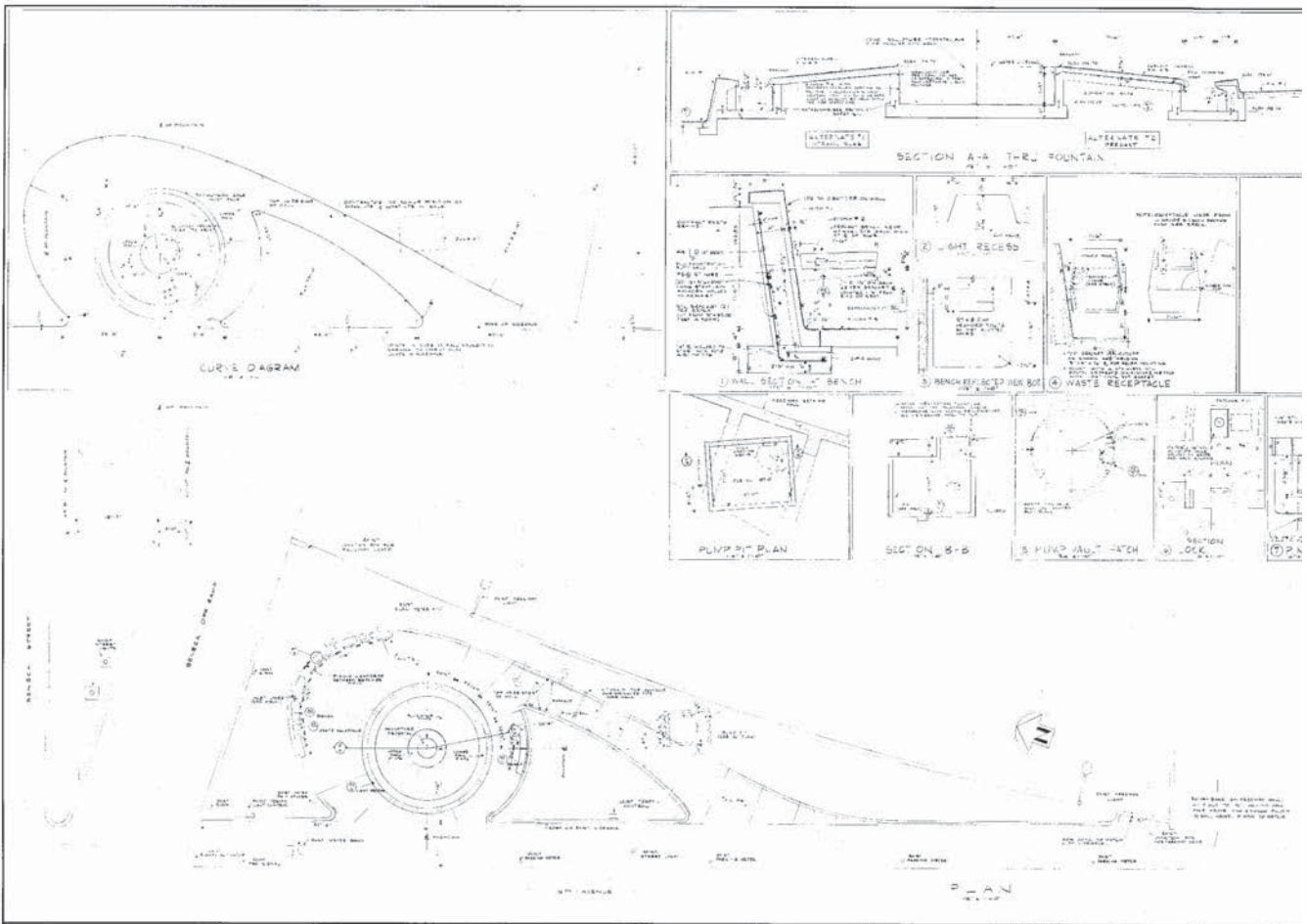
Fig. 25. Naramore Plaza & Great Box Garden area. (Composite illustration by authors.)



Fig. 26. Irrigated planters leaping over Seneca Street, aerial view looking down from above Seneca Street southward to Spring Street, Freeway Park and I-5, 1977. (Marshall 1977.)



Fig. 27. Far southern seating area of Freeway Park near Spring Street with trash receptacle that is not original to the design, view looking northeast, 2005. (Photo by authors.)



NARAMORE BAIN BRADY & JOHANSON
 ARCHITECTS & ENGINEERS
 804 1st AVE., SEATTLE, WASHINGTON

SIXTH AND SENECA FOUNTAIN

DESIGNED BY	DATE	PLANS & DETAILS	JOB NO. SHEET
CHECKED BY	DATE		
APPROVED FOR THE OWNER BY			

Fig. 28. Naramore Brady Bain & Johanson Plans & Details for the Naramore Fountain, October 24, 1966. (City of Seattle Department of Parks and Recreation)



Fig. 29. Tsutakawa fountain and surrounding grounds, view looking north toward Park Place Building, Freeway Park, 2005. (Photo by authors.)



Fig. 30. Tsutakawa fountain perimeter and surrounding grounds, view looking southeast toward Spring Street, Freeway Park, 2005. (Photo by authors.)



Fig. 31. Naramore Fountain, view southwest from the intersection of Sixth Avenue and Seneca Street, Freeway Park, August 11, 1967. (Seattle Municipal Archives Photo collection, Item 29051.)



Fig. 32. Lawrence Halprin & Associates' sketch of concrete boxes bridging Interstate 5, ca. 1971. (City of Seattle Archives.)

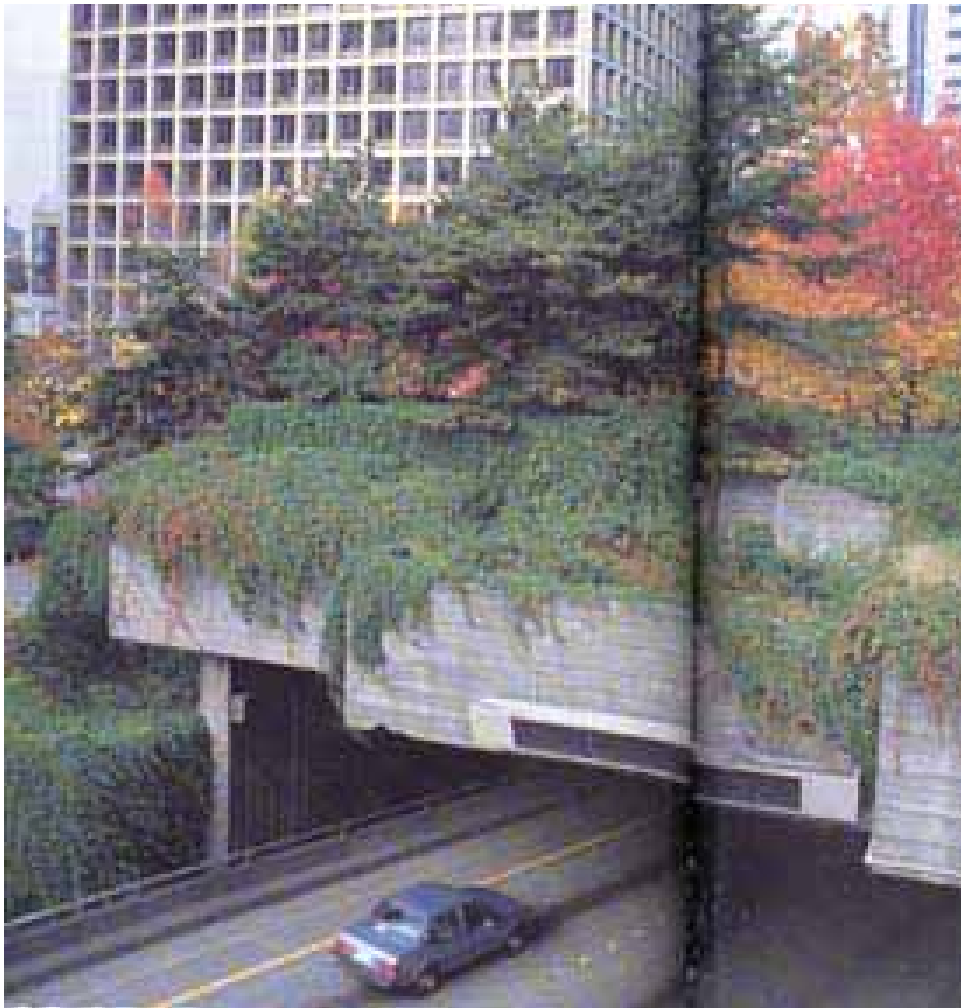


Fig. 33. Northbound lanes running under Seneca Street with Park Place building in the rear, view looking west from Hubbell, Freeway Park, 1993. (Roberts 54-55.)



Fig. 34. Lawrence Halprin & Associates' ink sketch of concrete bridges and planting boxes, ca. 1971. (Lawrence Halprin Archives, University of Pennsylvania.)

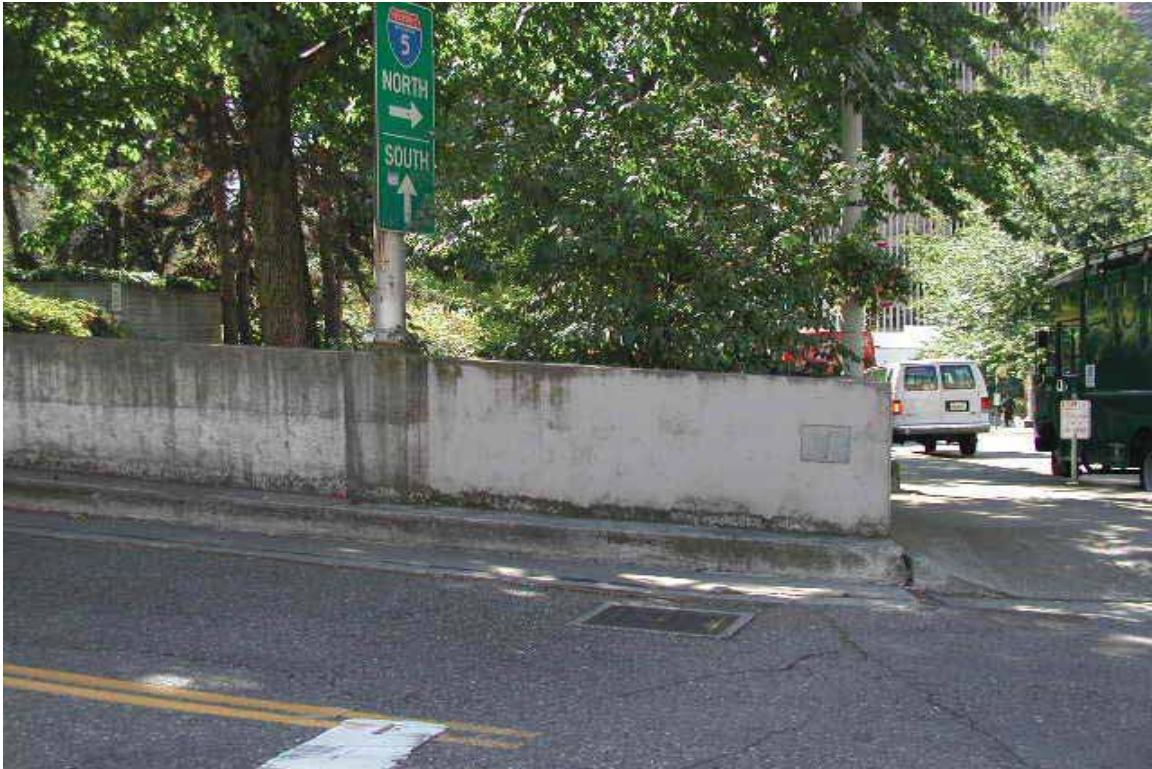


Fig. 35. Painted over graffiti at wall at intersection of Hubbell Place and Seneca Street, view west, Freeway Park, 2005. (Photo by authors.)



Fig. 36. View north to West Plaza from the intersection of Seneca Street and Sixth Avenue, Freeway Park, 2005. (Photo by authors.)

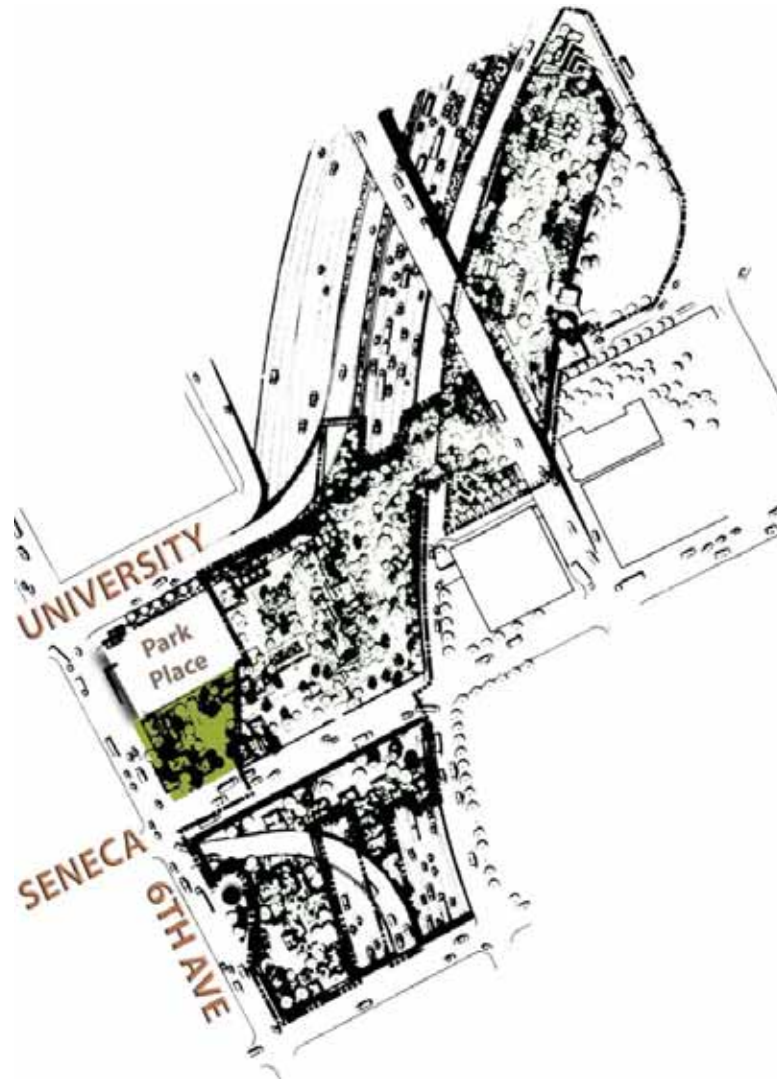


Fig. 37. West Plaza area and Park Place Building. (Composite illustration by authors.)

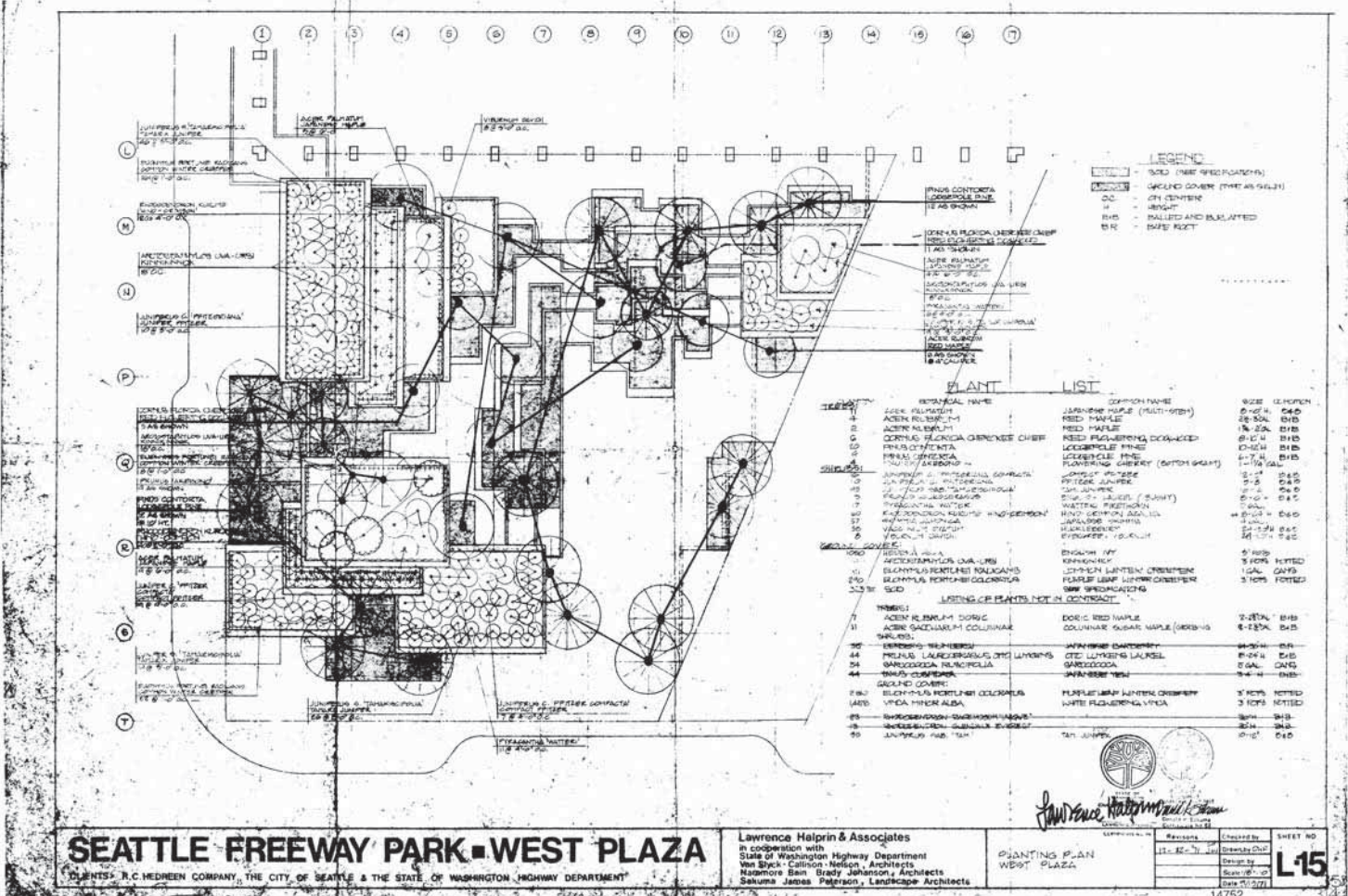


Fig. 38. West Plaza planting plan, 22 December 1971. (City of Seattle Department of Parks and Recreation.)



Fig. 39. West Plaza, view looking west, Freeway Park, 2005. (Photo by authors.)



Fig. 40. Western planting beds and seasonal display at West Plaza, view northwest, Freeway Park, 2005. (Photo by authors,)



Fig. 41. Seasonal topiary installation at West Plaza, view north to the Park Place Building, 2003. (Photo by authors.)



Fig. 42. Seasonal plantings at West Plaza, view southwest towards the intersection of Seneca Street and Sixth Avenue, Freeway Park, 2005. (Photo by authors.)



Fig. 43. View northeast from West Plaza to southwest facade of Central Plaza Canyon, Freeway Park, 2005. (Photo by authors.)



Fig. 44. Aerial view looking northeast across Central Plaza, Freeway Park, fall 1984. (Danadjieva & Koenig Associates' image archive.)

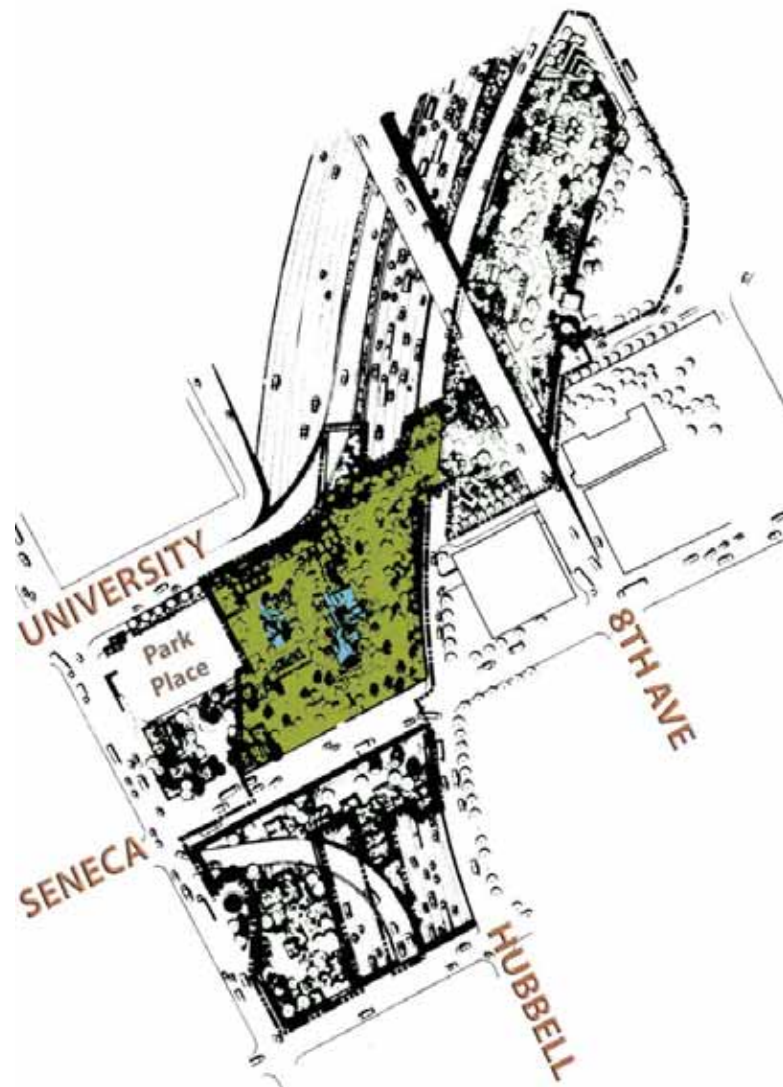


Fig. 45. Central Plaza area. (Composite illustration by authors.)



Fig. 46. View looking north from the southern edge of Central Plaza, Freeway Park, 1980. (College of Architecture and Urban Planning Visual Resources Collection, image 06628w00.)



Fig. 47. Aerial view looking northeastward down from Park Place of Central Plaza, Freeway Park, ca. 1976. (Danadjieva & Koenig Associates' image archive.)



Fig. 48. Aerial view looking northeastward down from Park Place of Central Plaza, Freeway Park, ca. late 1970s or early 1980s. (Danadjieva & Koenig Associates' image archive.)

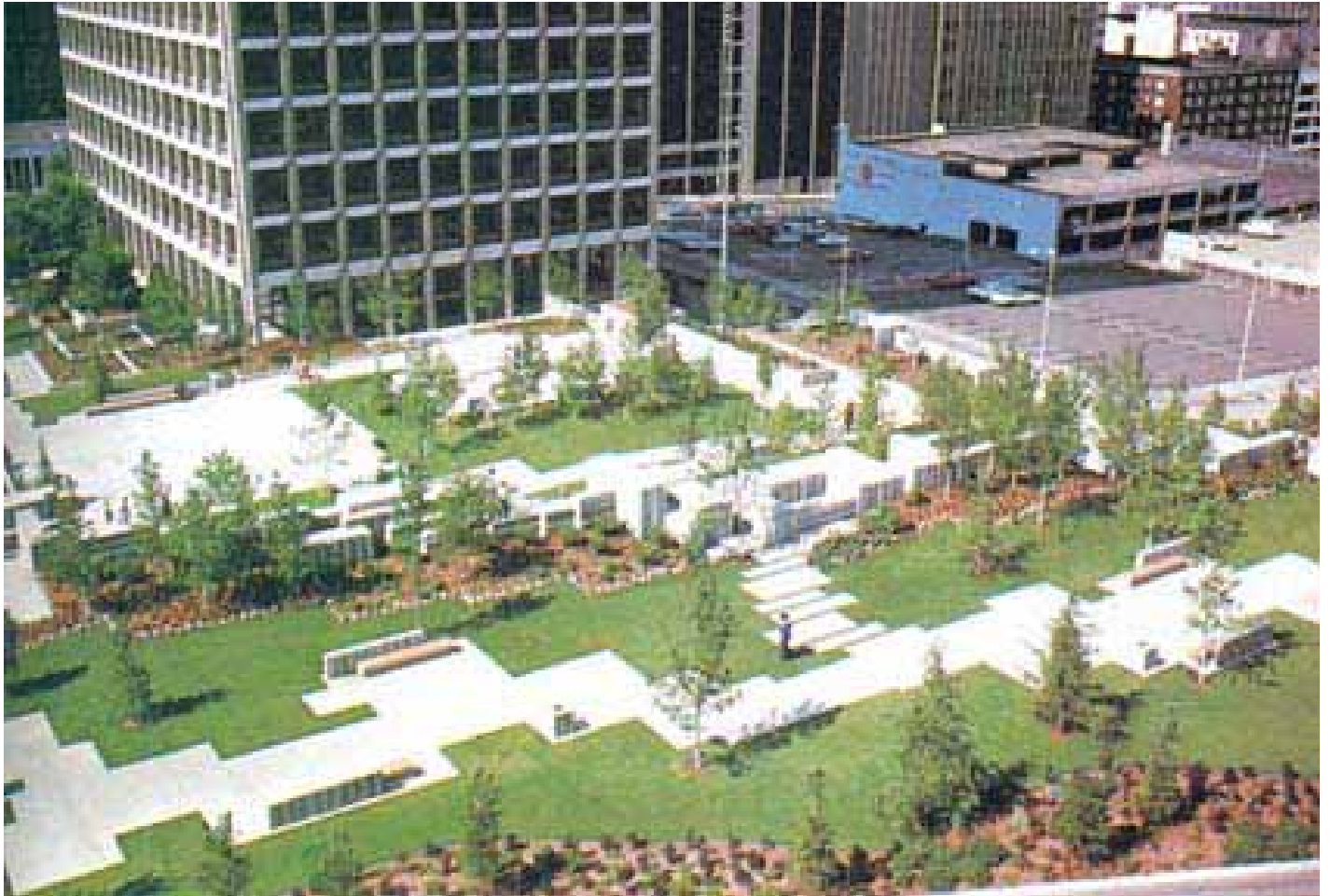


Fig. 49. Central Plaza, view west looking over Central Plaza Canyon toward northeast and southeast facades of Park Place Building, Freeway Park, 1977. ("Seattle Freeway Park" 320.)

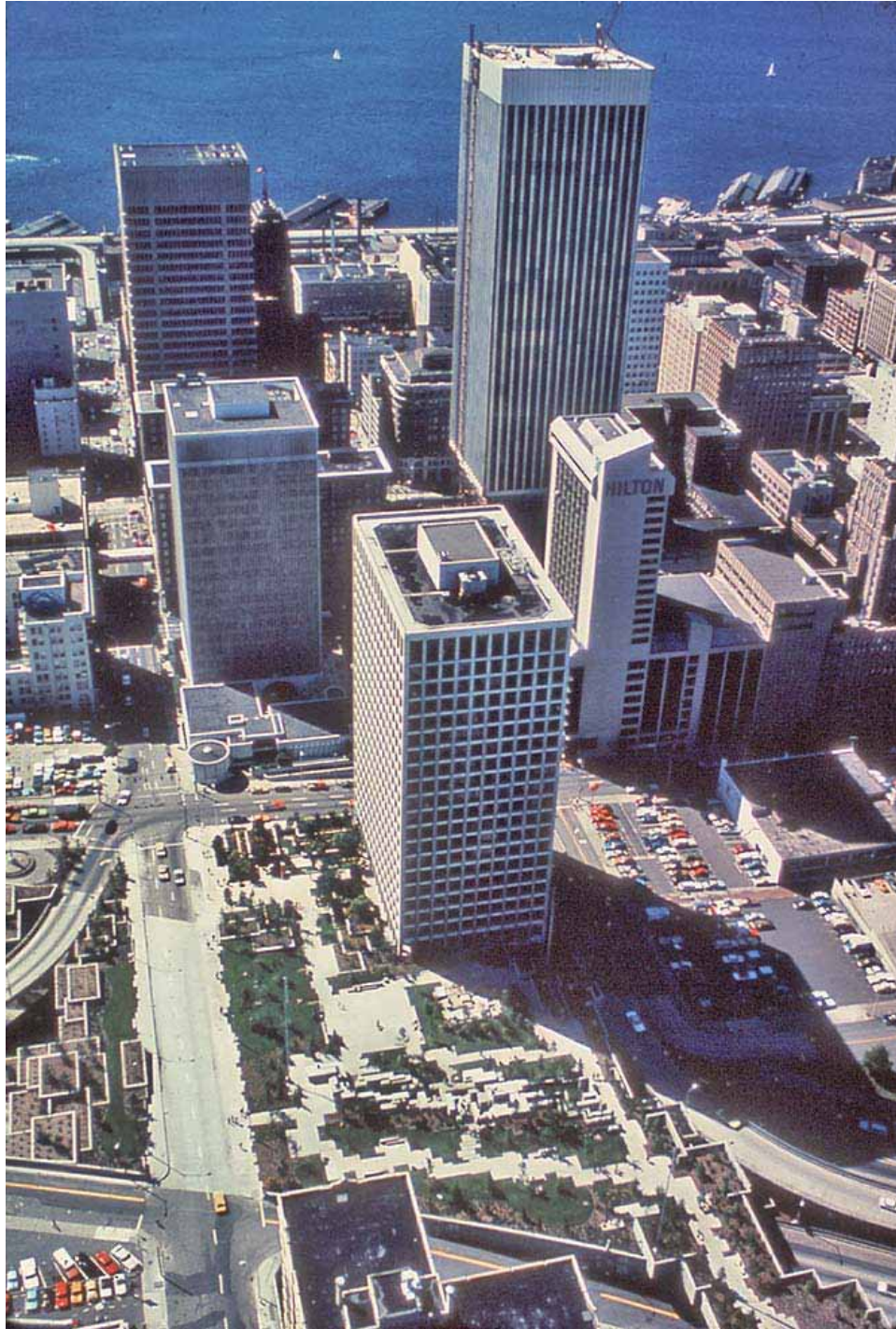


Fig. 50. Aerial view looking west primarily showing Central Plaza, Freeway Park, 1976. (Danadjieva & Koenig Associates' image archive.)



Fig. 51. View of southwest facade of Central Plaza Canyon fountain, Freeway Park, undated. (University of Washington College of Architecture and Urban Planning Visual Resources Collection, image 06637w00.)

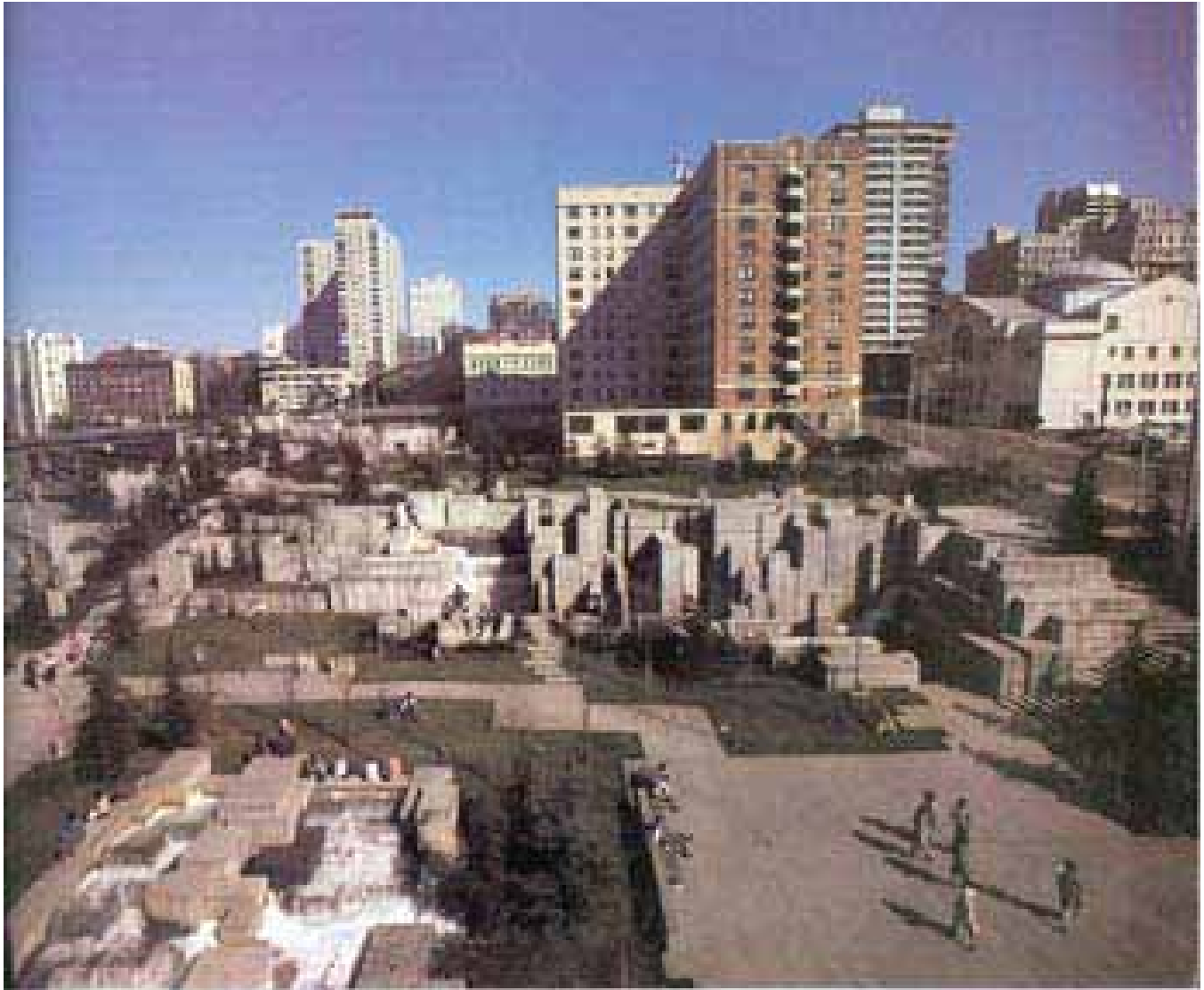


Fig. 52. View northeast from Park Place building looking over Central Plaza to southwest facade of Central Plaza Canyon fountain, Freeway Park, 1983. (Pastier 45.)

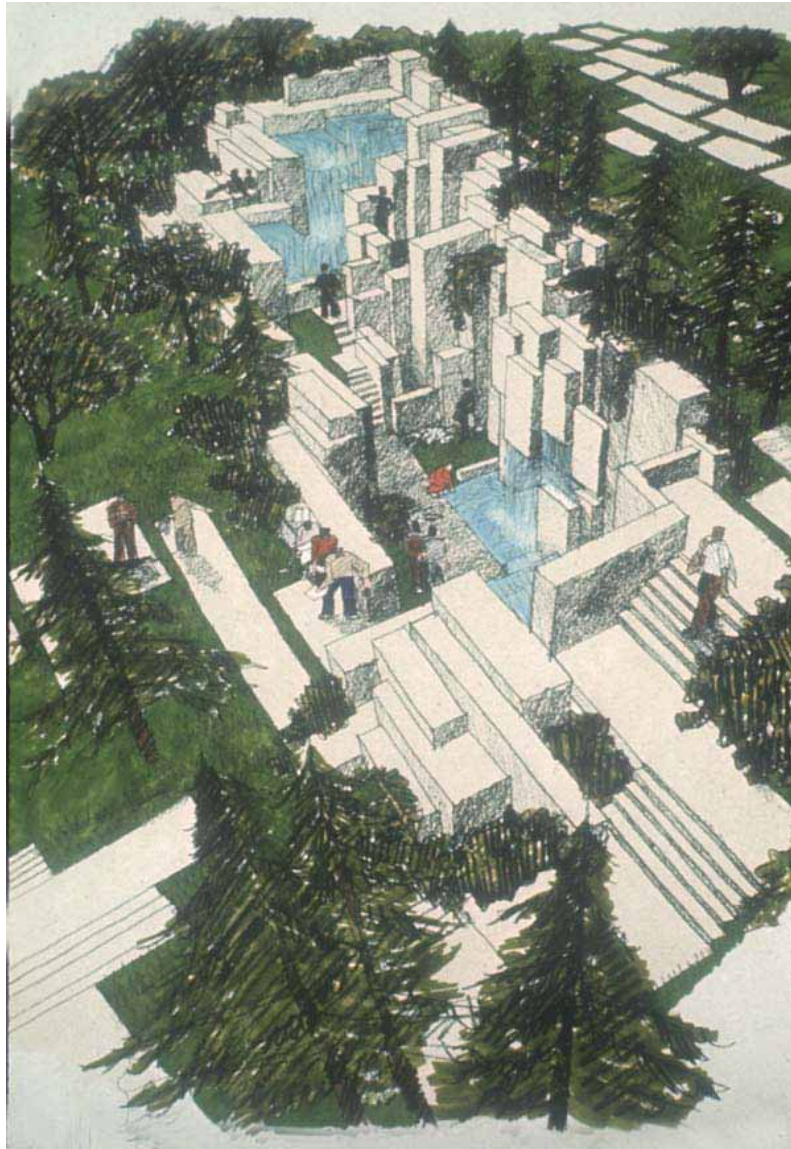


Fig. 53. Lawrence Halprin & Associates' sketch for Central Plaza Canyon, ca. 1971. (City of Seattle Archives.)



Fig. 54. Central Plaza Canyon fountain southwest facade, view northeast, Freeway Park, 2003. (Photo by authors.)



Fig. 55. View north into Central Plaza Canyon's lower levels, Freeway Park, ca. 1978. (Neall 67.)



Fig. 56. Angela Danadjieva's model of Central Plaza Canyon, ca. 1975. (Danadjieva & Koenig Associates' image archive.)

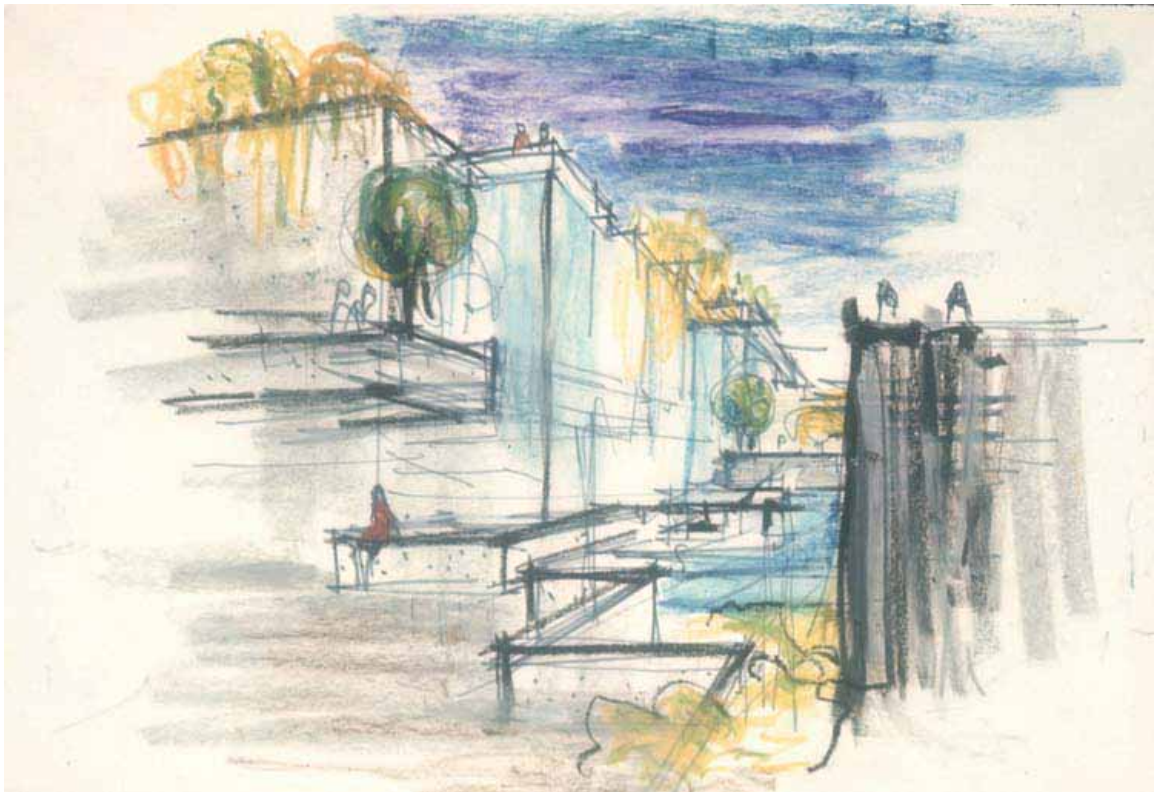


Fig. 57. Lawrence Halprin & Associates' sketch of Central Plaza Canyon, ca. 1971. (City of Seattle Archives.)



Fig. 58. View of southwest facade of Central Plaza Canyon window to I-5, Freeway Park, 1976. (Danadjieva & Koenig Associates' image archive.)



Fig. 59. Mesh window grate over window looking northeast towards the freeway traffic at Central Plaza Canyon, Freeway Park, 2003. (Photo by authors.)



Fig. 60. Park visitors atop Central Plaza Canyon, view northwest, Freeway Park, 1983. (Pastier 43.)



Fig. 61. Typical example of a wall anchor installed in board-formed concrete wall, Freeway Park, 2003. (Photo by authors.)



Fig. 62. Cobbles leading from Central Plaza to Spring Street and Hubbell Place intersection, view southeast, Freeway Park, 2005. (Photo by authors.)



Fig. 63. Central Cascade Fountain in foreground with Central Plaza Canyon in rear, view looking southeast, Freeway Park, 2005. (Photo by authors.)



Fig. 64. Central Plaza Cascade, view northeast, Freeway Park, 2005. (Photo by authors.)



Fig. 65. View south from the northeast corner of Park Place looking east across Cascade Plaza fountain to the Central Plaza Canyon fountain in the rear, Freeway Park, 1981. (Photo by David Vala, Danadjieva & Koenig Associates' image archive.)



Fig. 66. Angela Danadjieva's model of Central Plaza Cascade, ca. 1975. (Danadjieva & Koenig Associates' image archive.)



Fig. 67. Central Plaza, view looking northwest along facade of the Park Place building, Freeway Park, 2003. (Photo by authors.)



Fig. 68. View looking up at the Park Place building's southern façade from the Central Plaza, Freeway Park, 2003. (Photo by authors.)



Fig. 69. Northern steps leading from the lower Central Plaza to the upper Central Plaza, view east, Freeway Park, 2005. (Photo by authors.)



Fig. 70. Northern steps leading from the upper Central Plaza to the lower Central Plaza, view west, Freeway Park, 2005. (Photo by authors.)



Fig. 71. Corridor between Central Plaza and East Plaza, view east, Freeway Park, 2005. (Photo by authors.)



Fig. 72. Corridor between East Plaza and Central Plaza, view southwest, Freeway Park, 2005. (Photo by authors.)



Fig. 73. Eighth Avenue overpass crew quarters, view looking southwest, Freeway Park, 2005. (Photo by authors.)

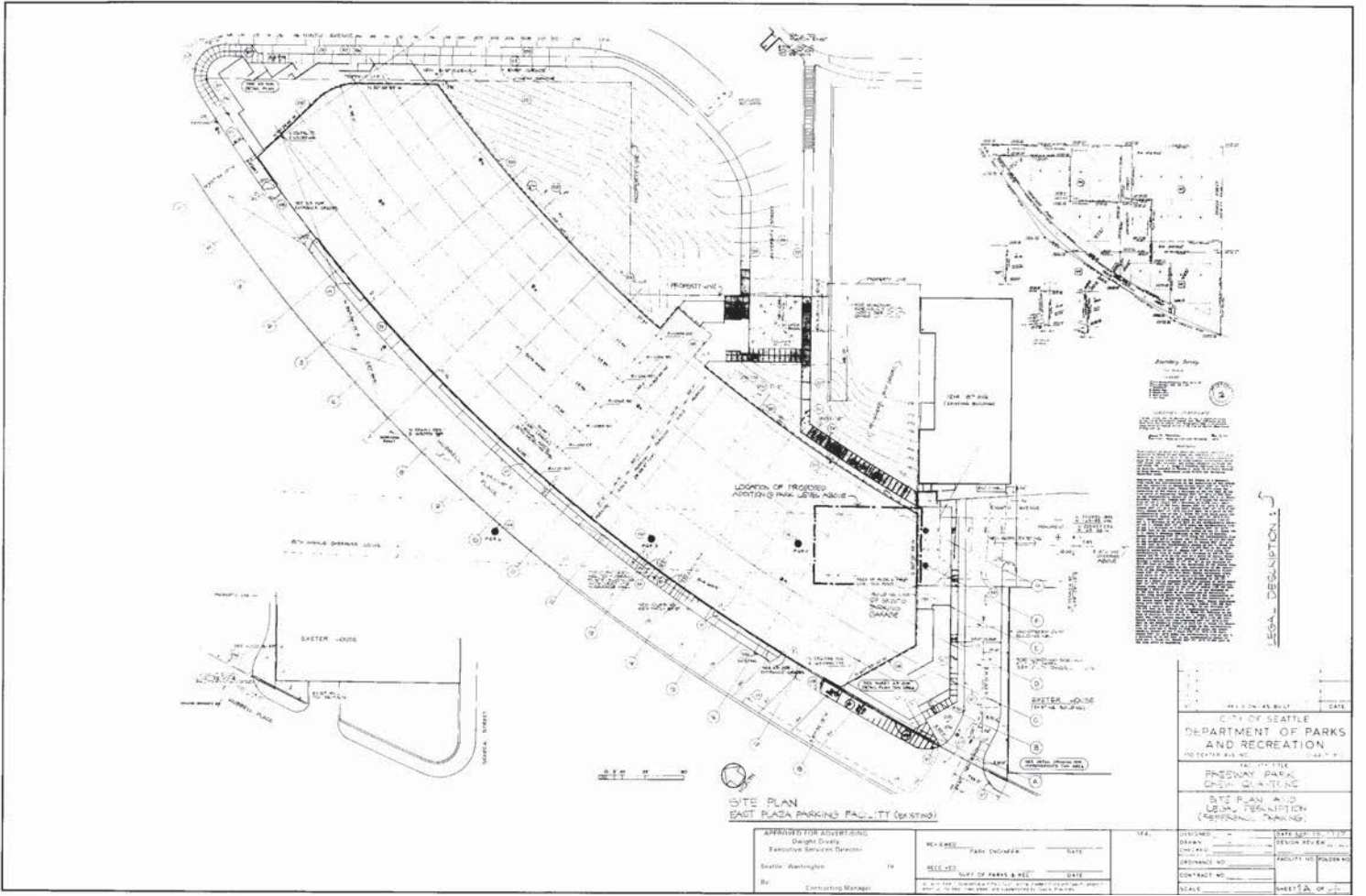


Fig. 74. Freeway Park Crew Quarters Site Plan, November 13, 1997. (City of Seattle Department of Parks and Recreation.)

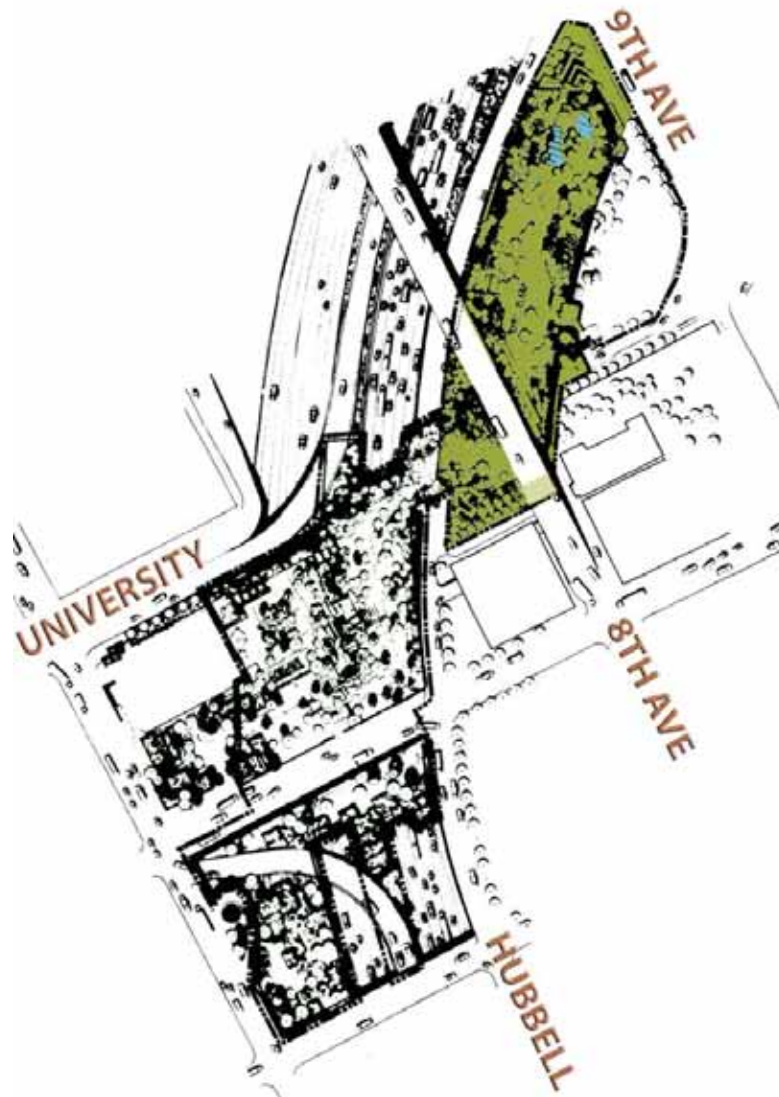


Fig. 75. East Plaza area, showing original path location under Eighth Avenue.
(Composite illustration by authors.)



Fig. 76. Pigott Memorial Corridor southern entrance at East Plaza, view looking northeast from the East Plaza, Freeway Park, 2005. (Photo by authors.)



Fig. 77. Pigott Memorial Corridor at East Plaza, view looking south from the East Plaza, Freeway Park, 2003. (Photo by authors.)



Fig. 78. Pigott Memorial Corridor northern entrance at East Plaza, view looking southeast from the East Plaza, Freeway Park, 2005. (Photo by authors.)



Fig. 79. Restroom facility, view looking southeast, East Plaza of Freeway Park, 2003. (Photo by authors.)



Fig. 80. Restroom facility and parking garage entrance on the right, view looking northeast, East Plaza of Freeway Park, 2005. (Photo by authors.)



Fig. 81. Exposed aggregate path at the East Plaza, view looking south, Freeway Park, 2003. (Photo by authors.)



Fig. 82. View into southern portion of the East Plaza from the Eighth Avenue overpass, Freeway Park, ca. 1980. (Neall 66.)



Fig. 83. Lawrence Halprin & Associates' sketch for Freeway Park, ca. 1971. (Lawrence Halprin archives, University of Pennsylvania.)



Fig. 84. New concrete pours at the East Plaza, view looking south towards the Eighth Avenue overpass, Freeway Park, 2005. (Photo by authors.)



Fig. 85. East Plaza paths showing mismatched concrete pours, view north from south side of restrooms, Freeway Park, 2005. (Photo by authors.)



Fig. 86. Stairs from Eighth Avenue to parking garage entrance at East Plaza, view looking north, Freeway Park, 2005. (Photo by authors.)



Fig. 87. Stairs to Hubbell Place at southern end of the East Plaza, view southwest, Freeway Park, 2005. (Photo by authors.)



Fig. 88. Stairs from Hubbell Place to southern end of the East Plaza, view northwest, Freeway Park, 2005. (Photo by authors.)



Fig. 89. East Plaza Water Display, view northeast, Freeway Park, 2005. (Photo by atuhors.)



Fig. 90. East Plaza Water Display, view looking southwest, Freeway Park, 2005. (Photo by authors.)



Fig. 91. View east of American Legion bench, East Plaza of Freeway Park, 2003. (Photo by authors.)

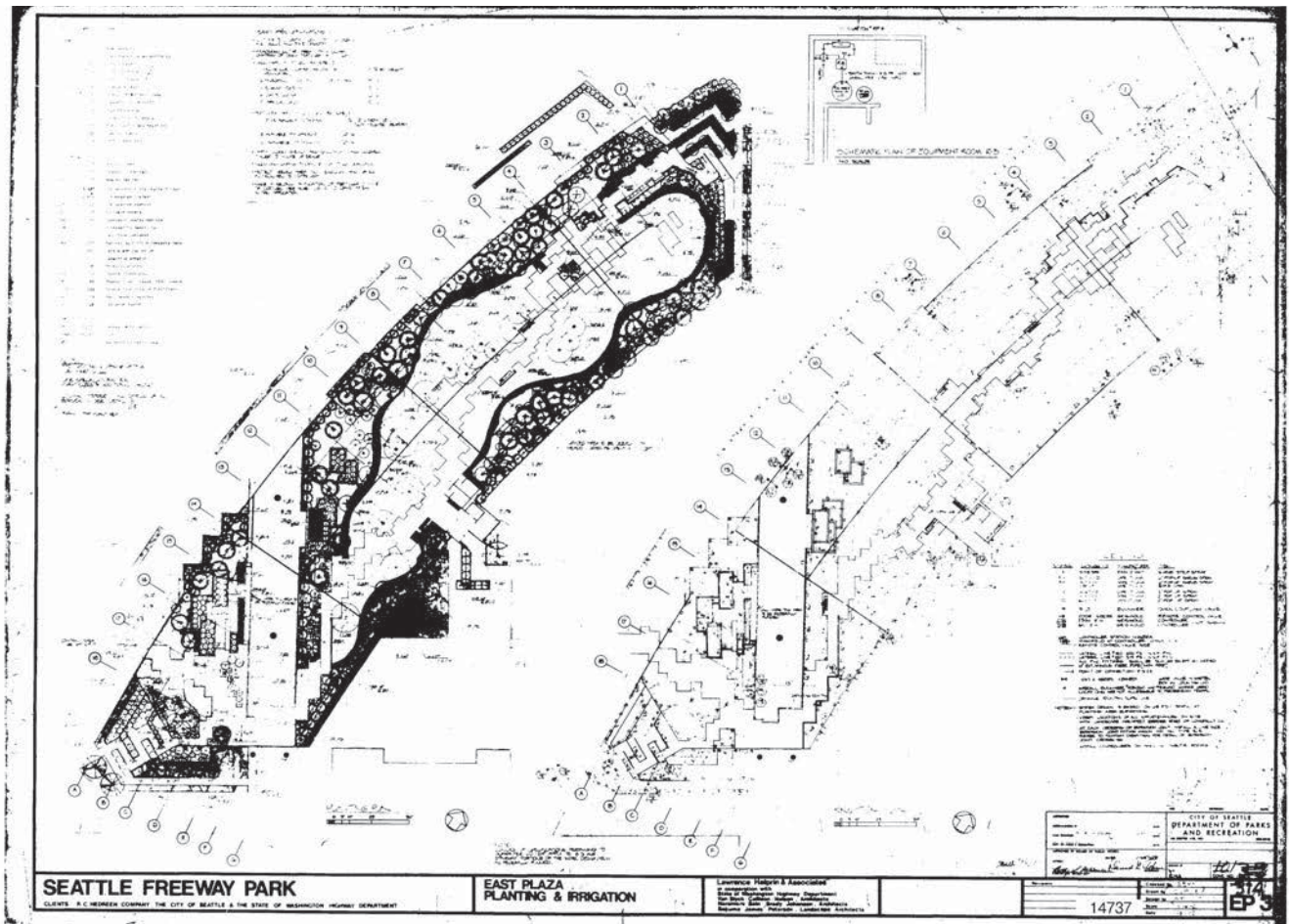


Fig. 92. East Plaza planting plan, Freeway Park, September 1975. (City of Seattle Department of Parks and Recreation)



Fig. 93. Neighboring new office towers, view looking northwest from the south end of the East Plaza, Freeway Park, 2003. (Photo by authors.)



Fig. 94. Aerial view looking northwest, Freeway Park, 1976. (University of Washington College of Architecture and Urban Planning Visual Resources Collection image no.06620w00.)



Fig. 95. Aerial view looking north, Freeway Park, 1993. (Danadjieva & Koenig Associates' image archive.)



Fig. 96. Typical newer moveable planter at the Central Plaza, Freeway Park, 2005. (Photo by authors.)

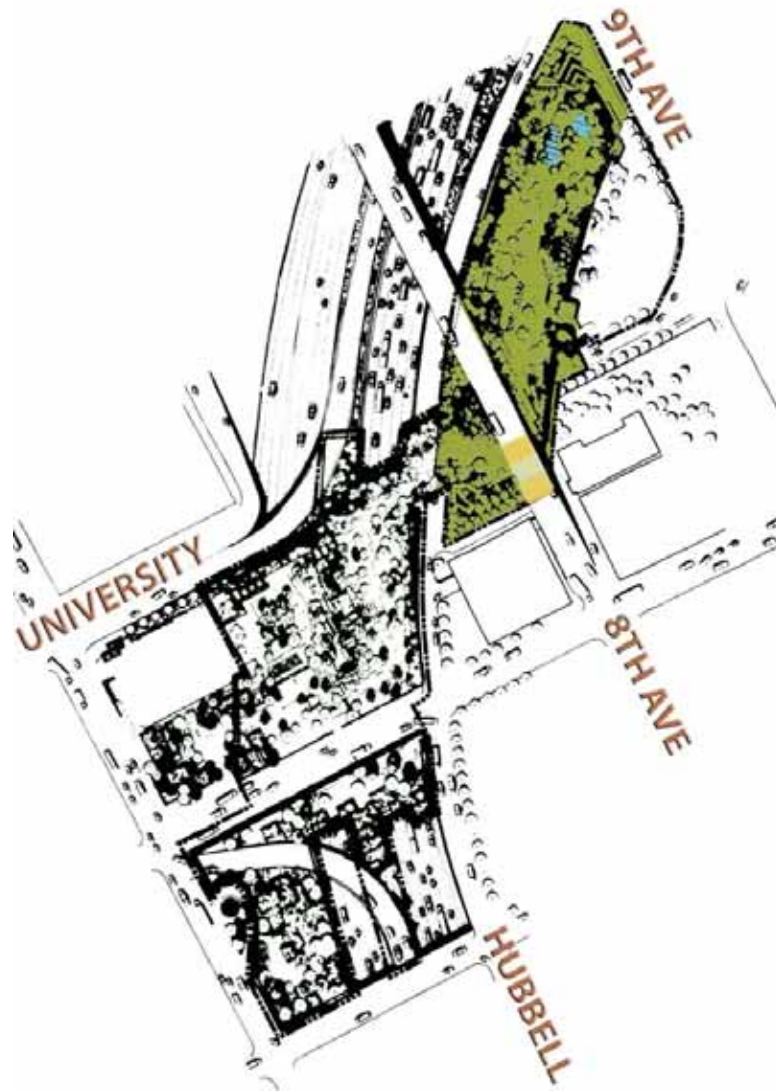


Fig. 97. Areas of circulation changes and planting bed loss related to maintenance facility construction under the Eighth Avenue overpass. (Composite illustration by authors.)

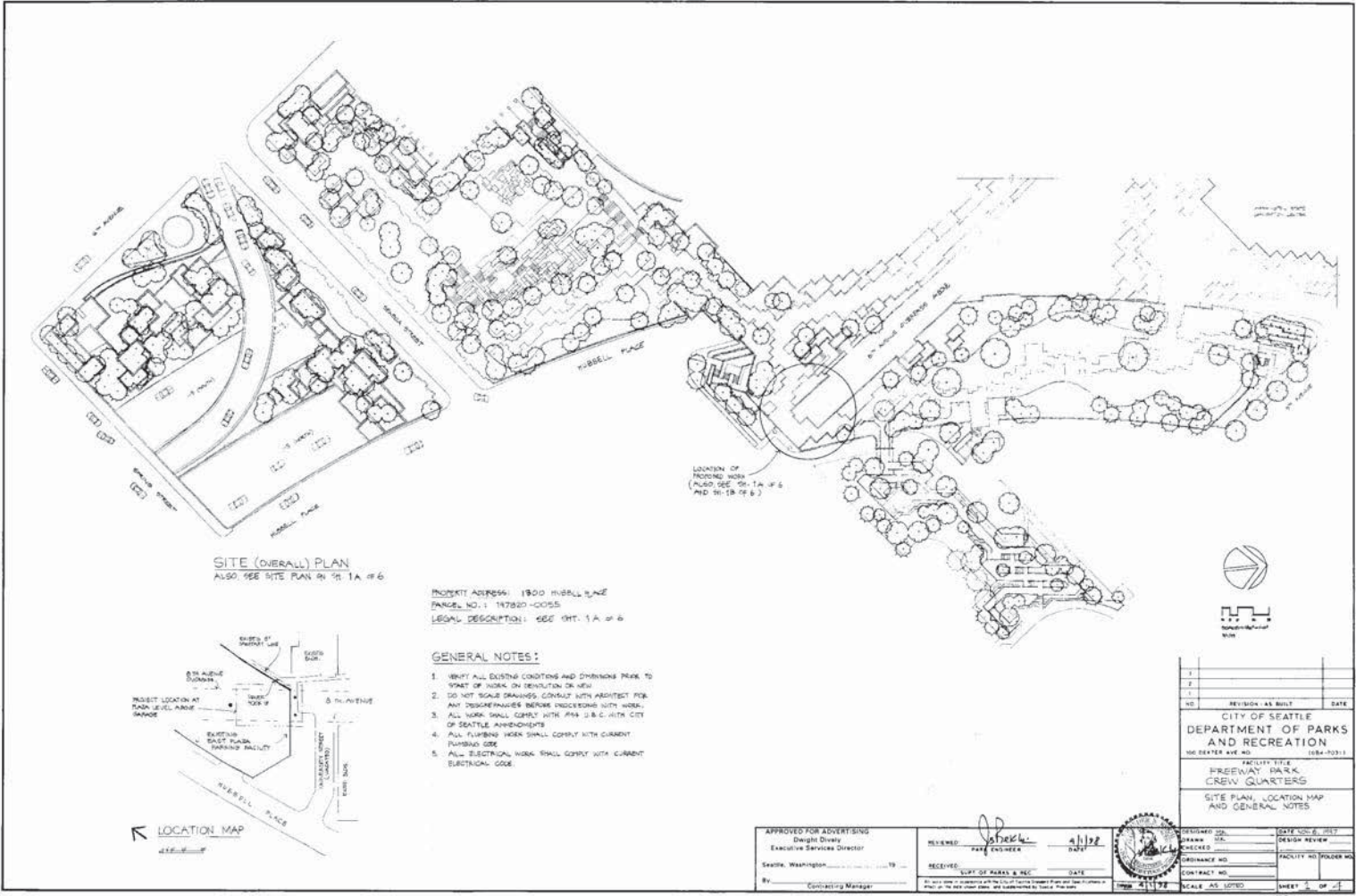


Fig. 98. Freeway Park Crew Quarters Site Plan, Location Map and General Notes, November 6, 1997. (City of Seattle Department of Parks and Recreation)

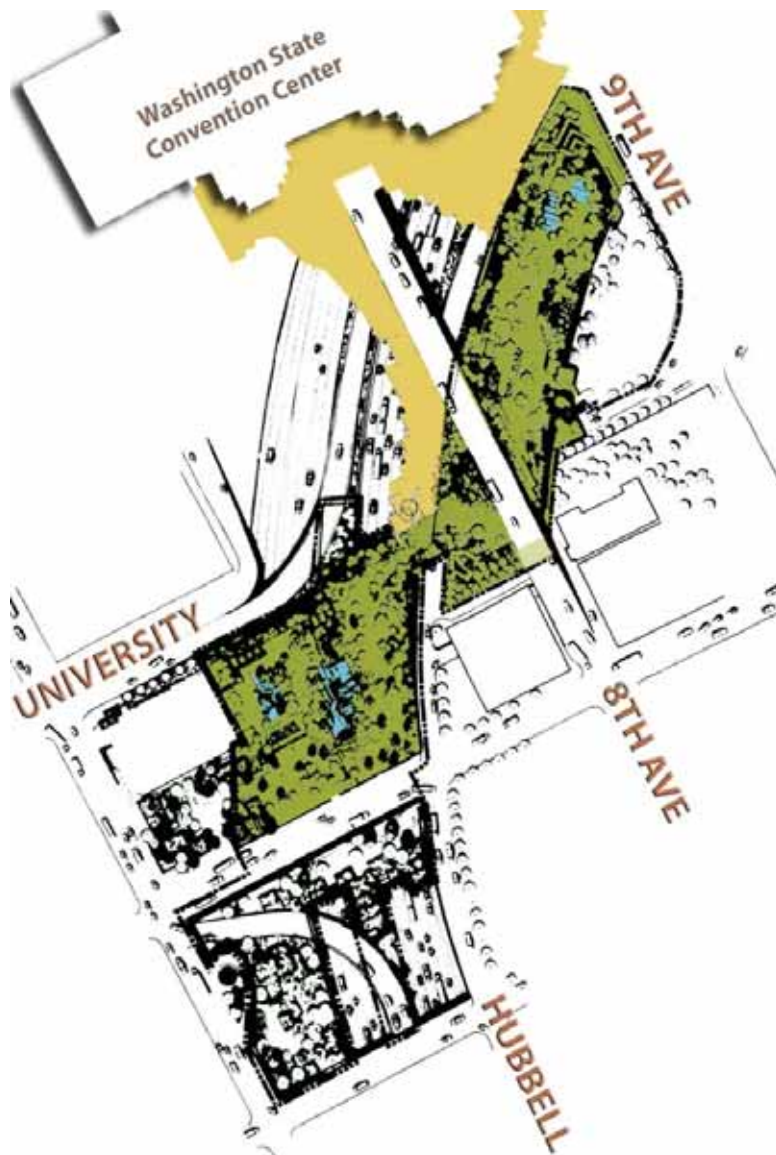


Fig. 99. Area of the Washington State Convention Center additions. (Composite illustration by authors.)

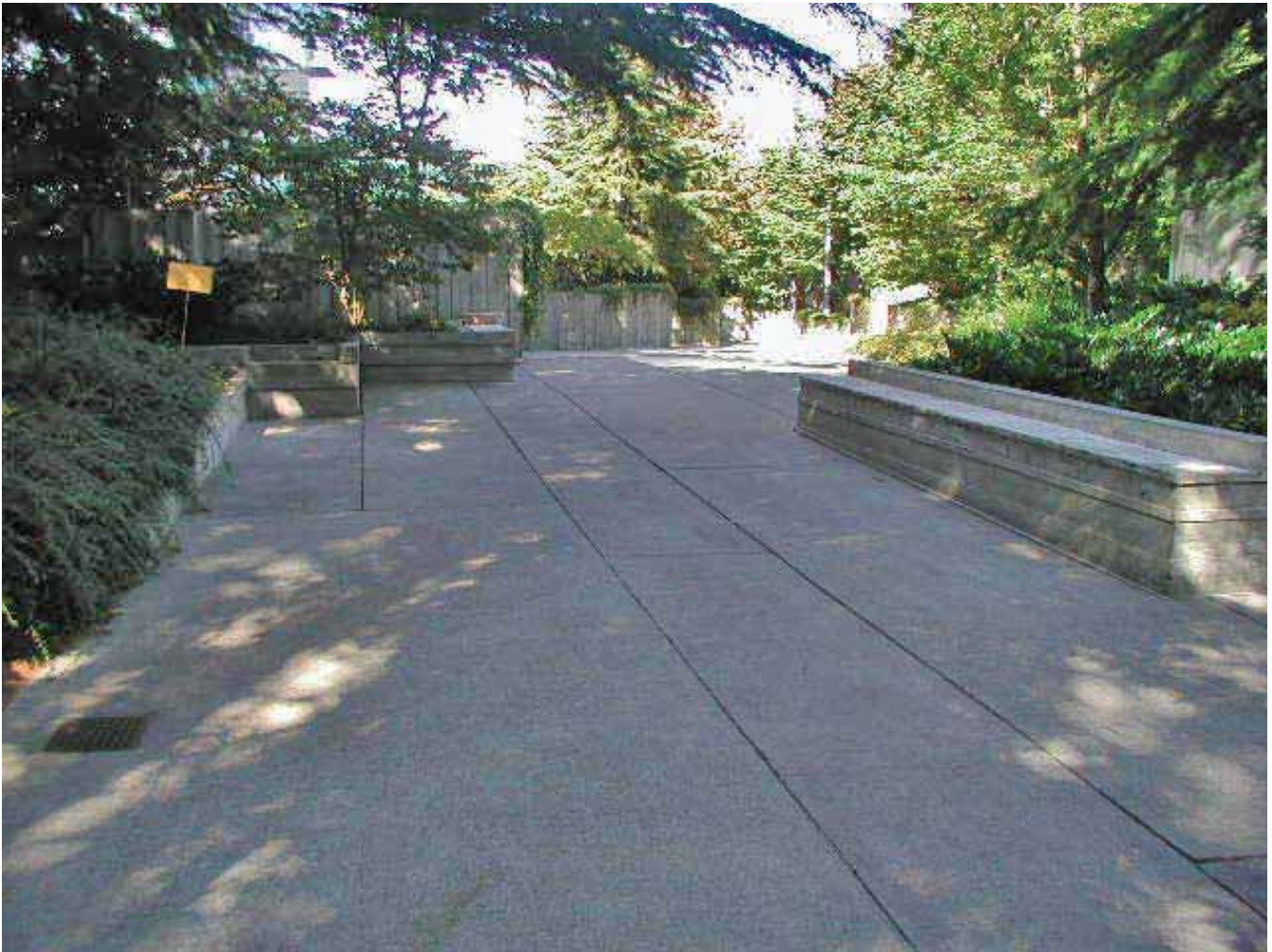


Fig. 99.1. View north to new pedestrian pathway to the Washington State Convention Center additions, Freeway Park, 2005. (Photo by authors.)

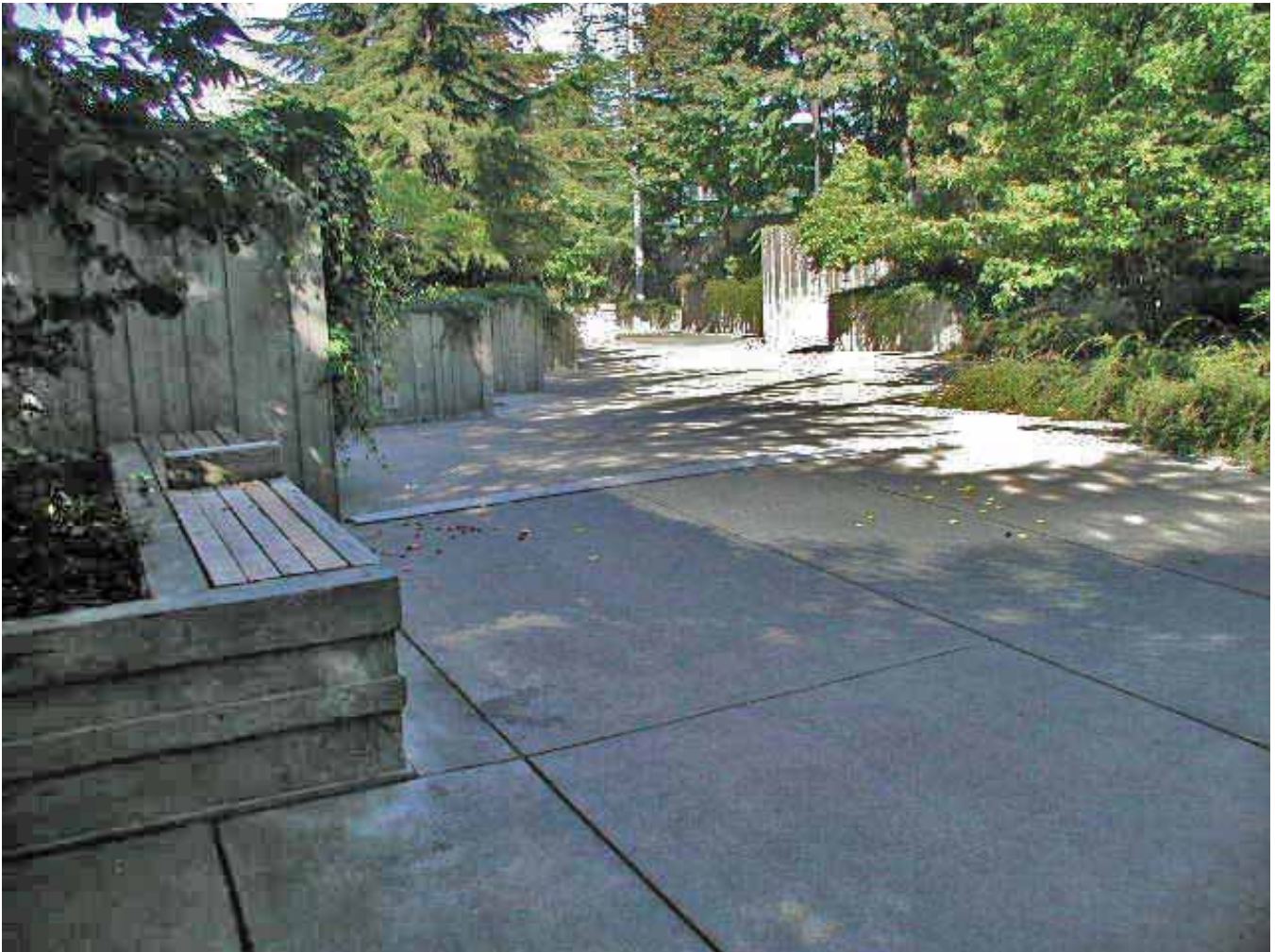


Fig. 99.2. View north to new pedestrian pathway to the Washington State Convention Center; the original park is on the near side of the expansion joint. Freeway Park, 2005. (Photo by authors.)



Fig. 100. Aerial view of the construction of the Washington State Convention Center, view looking north with East Plaza to the east, Washington State Convention Center and Freeway Park, 1989. (Bordenaro 43.)



Fig. 101. View looking north to the south facade of the Washington State Convention Center, Freeway Park, undated. (Danadjieva & Koenig Associates' image archive.)

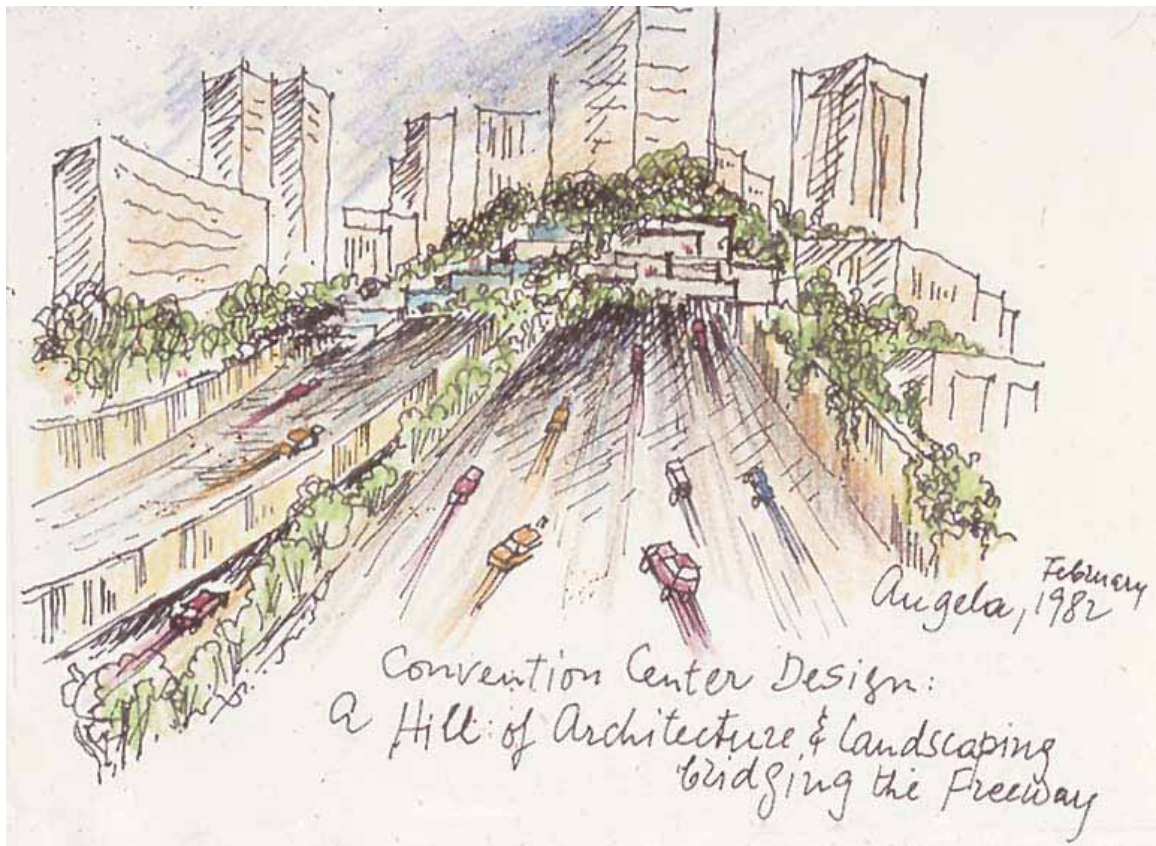


Fig. 102. Angela Danadjieva's sketch for Washington State Convention Center, February 1982. (Danadjieva & Koenig Associates' image archive.)

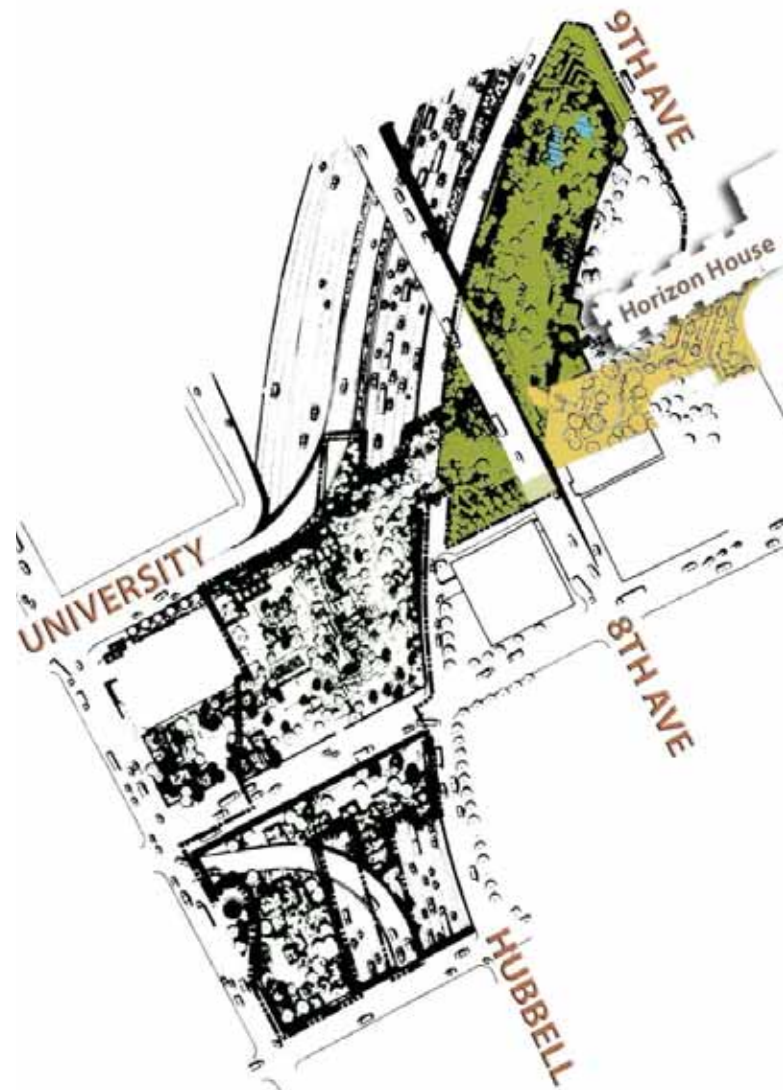


Fig. 103. Area of the Pigott Memorial Corridor additions. (Composite illustration by authors.)



Fig. 104. Danadjieva & Koenig Associates' site plan of Pigott Memorial Corridor, July 1983. (Danadjieva & Koenig Associates' image archive.)

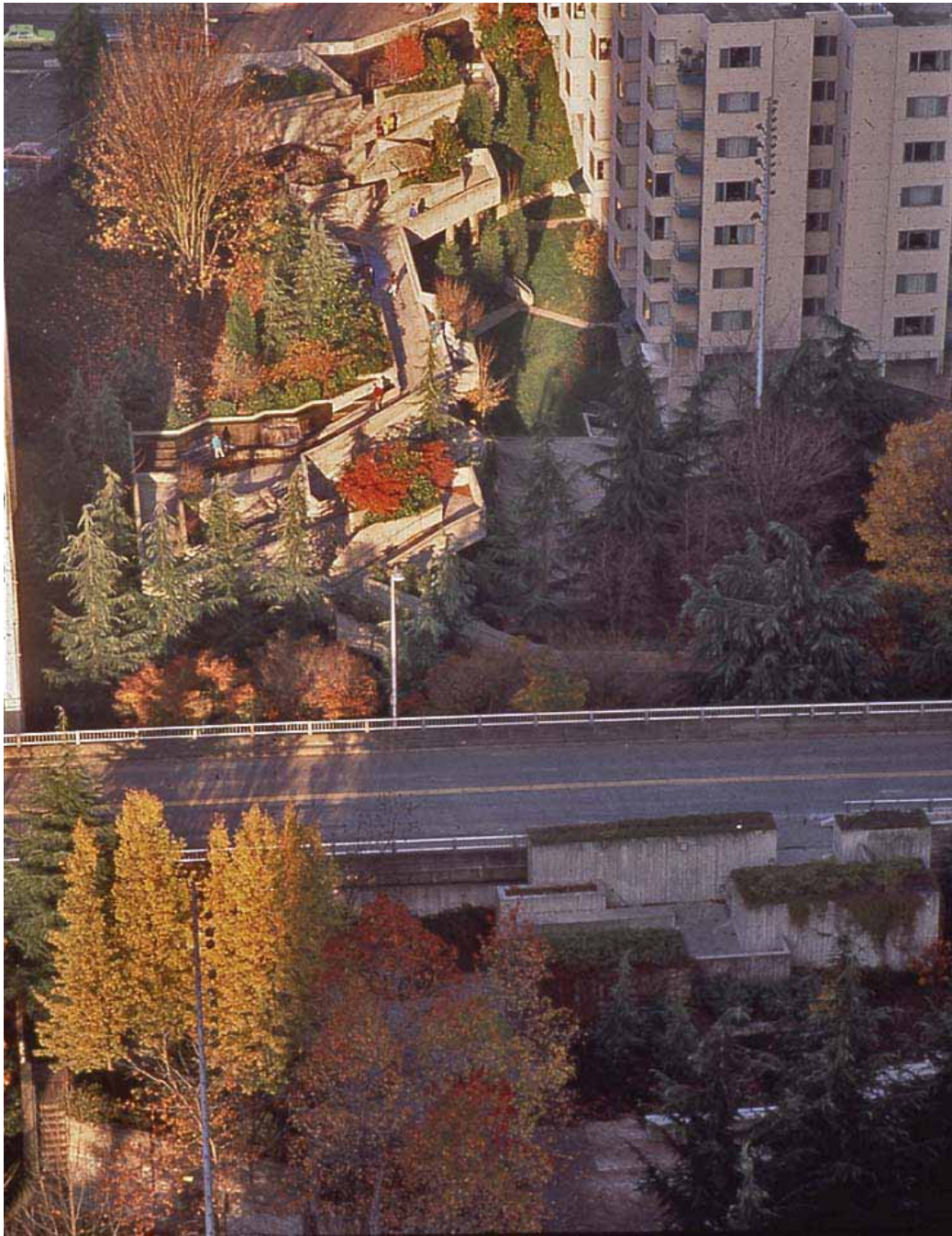


Fig. 105. View east over Eighth Avenue overpass to Pigott Memorial Corridor, Freeway Park, ca. 1980. (Danadjieva & Koenig Associates' image archive.)



Fig.106. First Hill area. (Composite illustration by authors.)

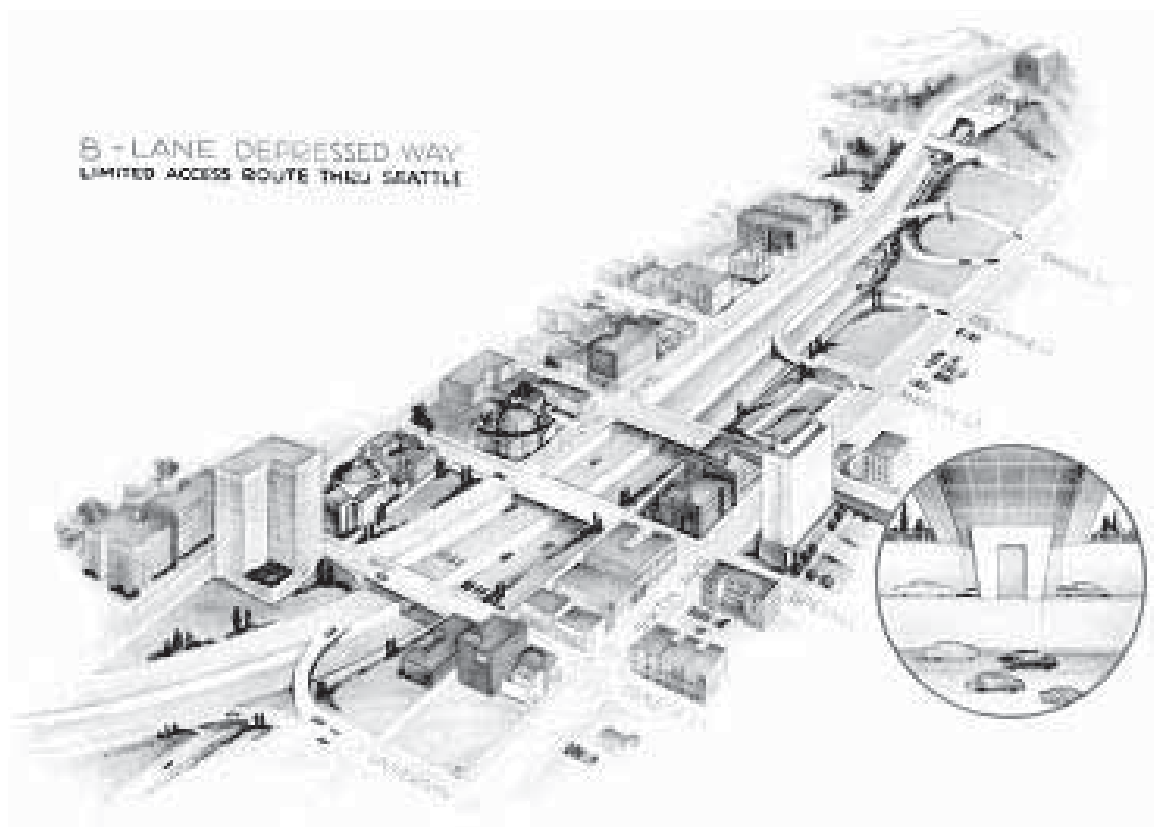


Fig. 107. North and South Freeway illustration of an Eight-Lane Depressed Section Downtown, February 20, 1952. (Seattle Municipal Archives photo collection, Item 43390.)

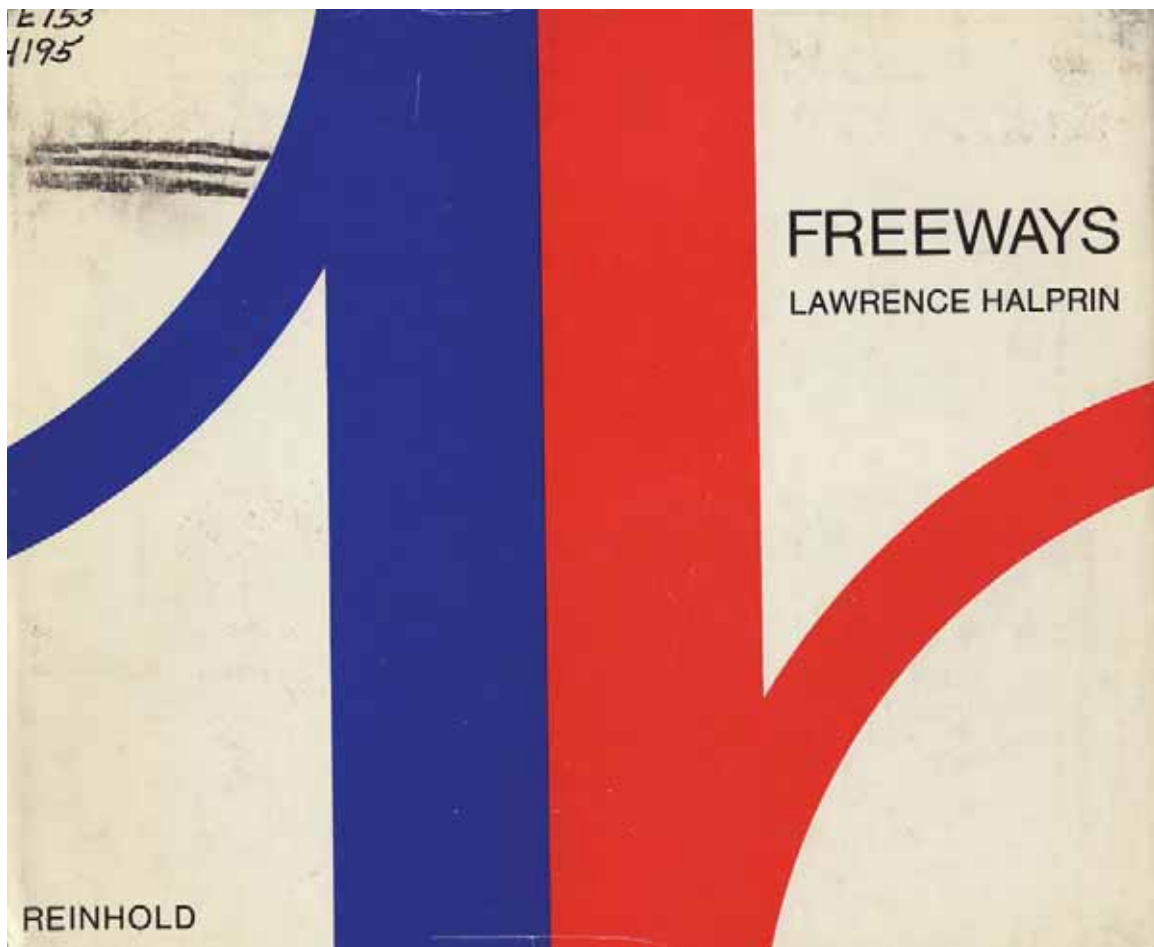


Fig. 108. Cover of Lawrence Halprin's *Freeways*, published 1966. (Photo by authors.)

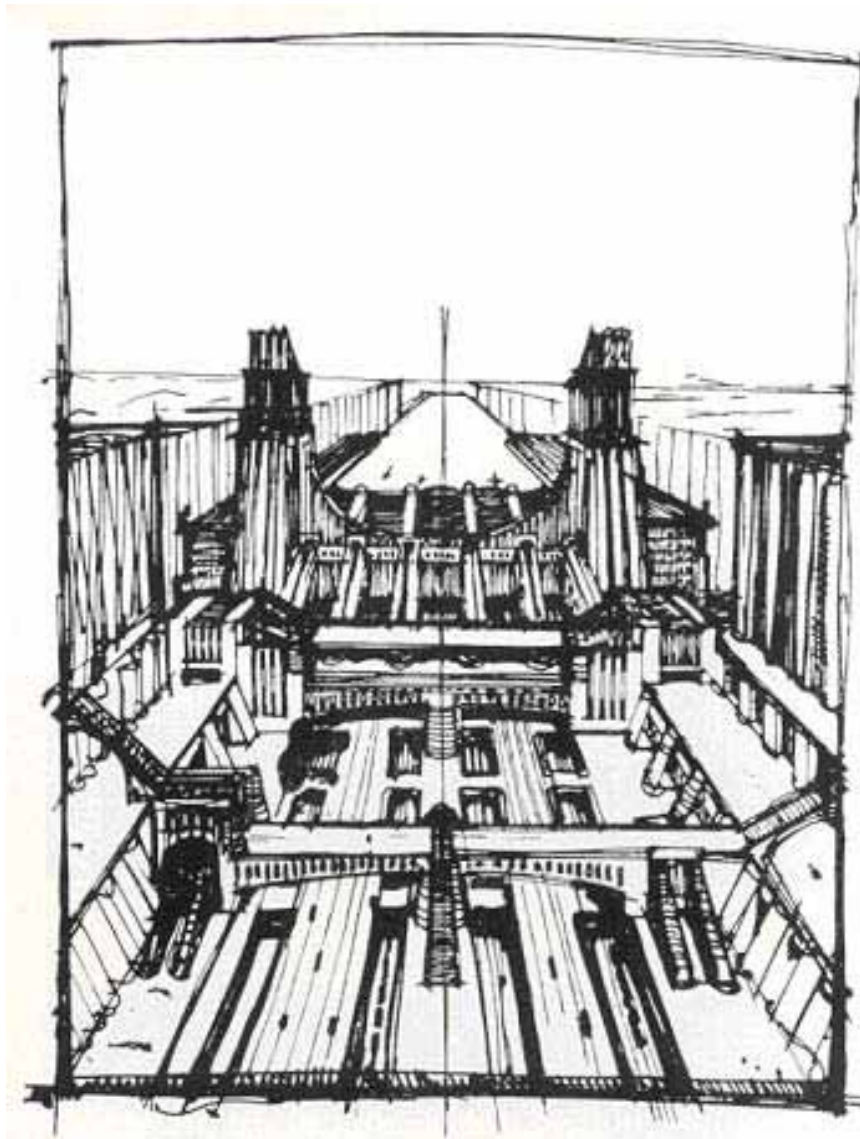


Fig. 109. Sketch of buildings spanning the canyon of infrastructure, 1966. (Halprin *Freeways* 82.)

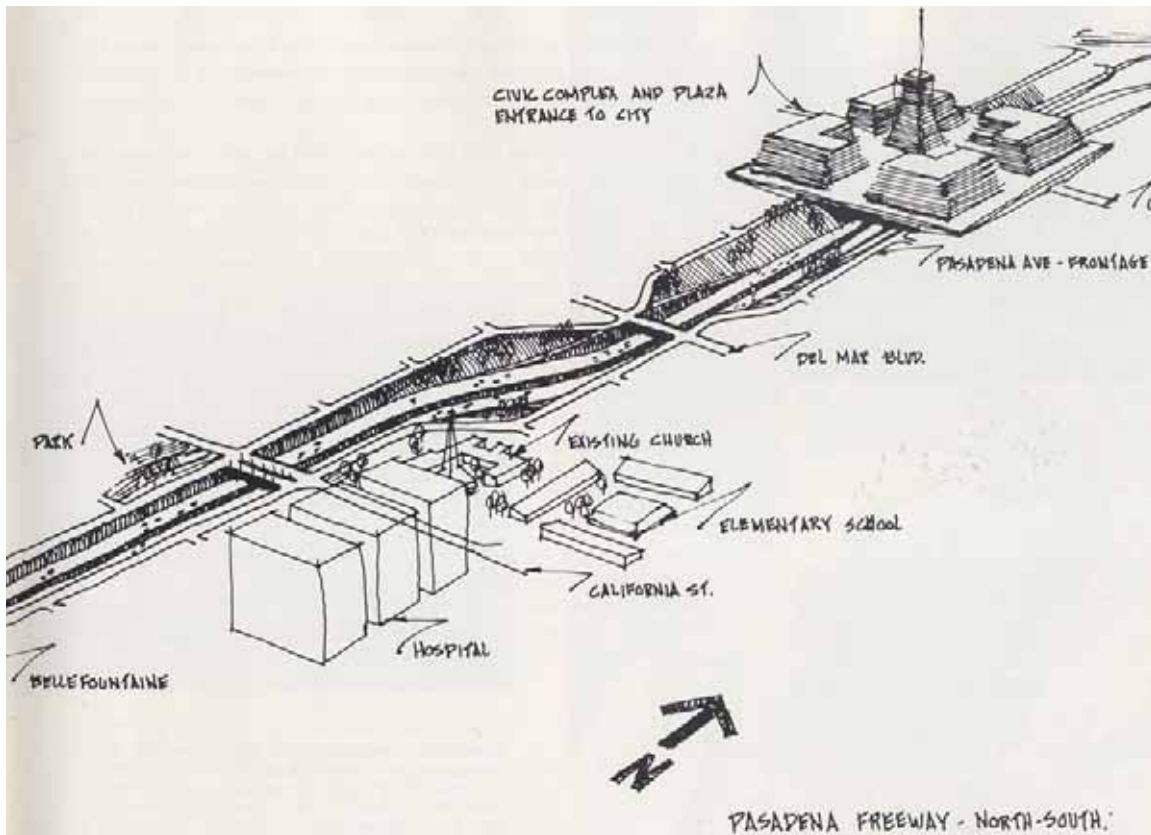


Fig. 110. Sketch for Lawrence Halprin's book *Freeways* showing his ideas about bridging infrastructure with functional spaces, 1966. (Halprin *Freeways* 99.)



Fig. 111. Image of a massive freeway and public housing projects in Halprin's *Freeways*, 1966. (Halprin *Freeways* 113.)



Fig. 112. Civic activists, like these in San Francisco, opposed building interstates through cities across the country. (Halprin *Freeways* 155.)

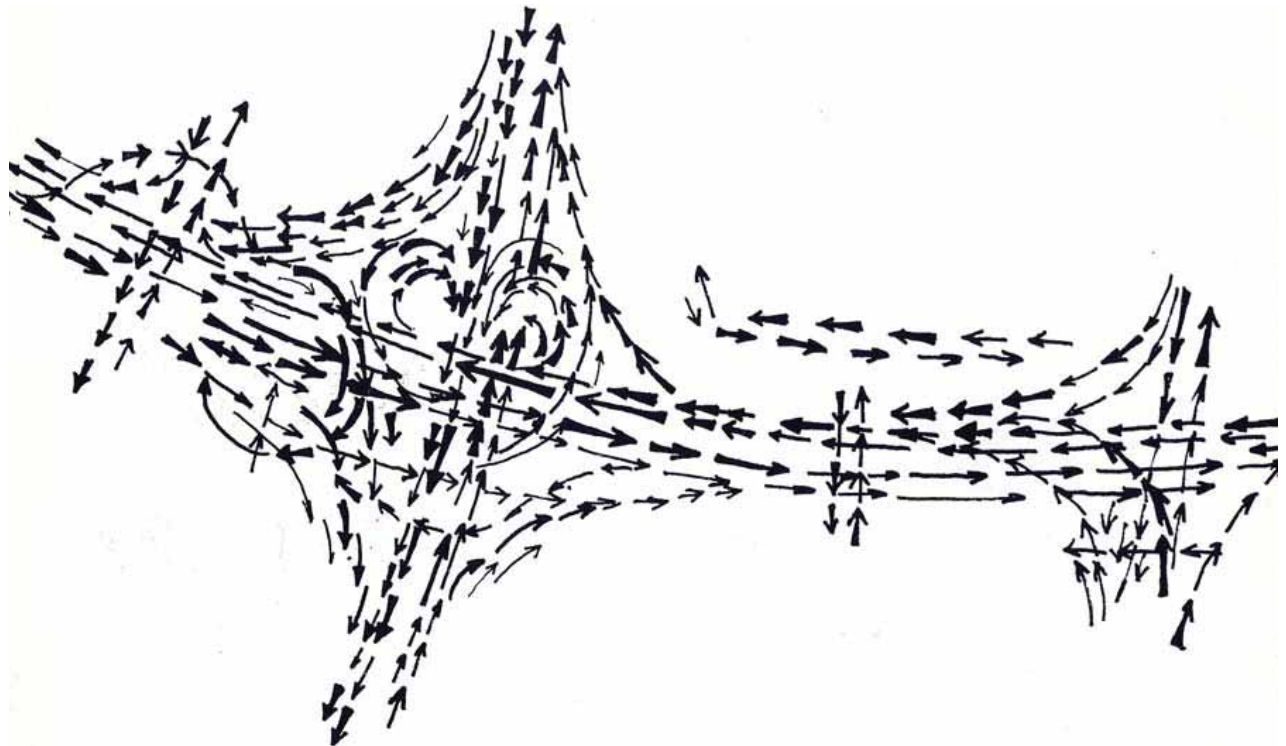


Fig. 113. The choreography of the freeway as diagrammed in Halprin's *Freeways*, 1966. (Halprin *Freeways* frontispiece.)

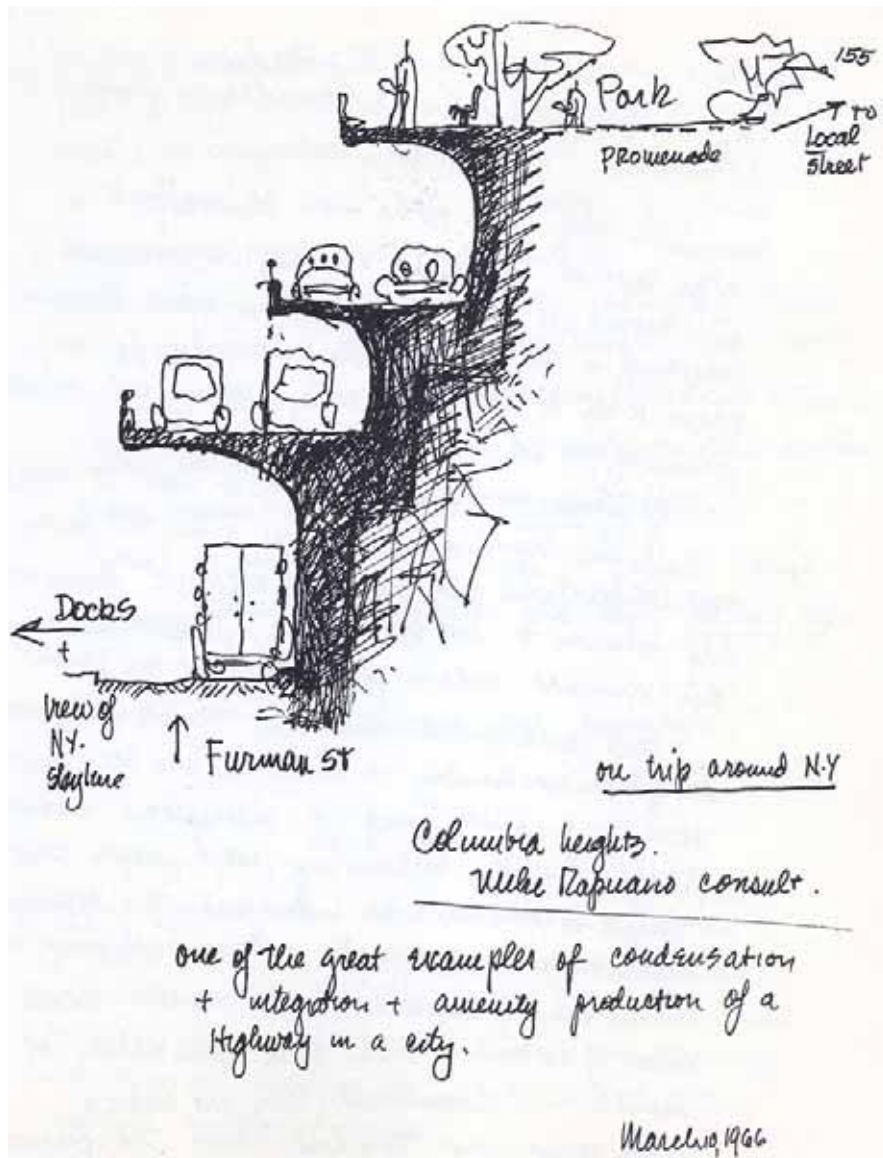


Fig. 114. A sketch of Halprin's showing what he felt to be "one of the great examples of condensation and integration and amenity production of a highway in the city," 1966. (Halprin Notebooks 155.)



Fig. 115. View northeast of East Plaza construction site, Freeway Park, ca. 1975. (College of Architecture and Urban Planning Visual Resources Collection, image 06617w00.)

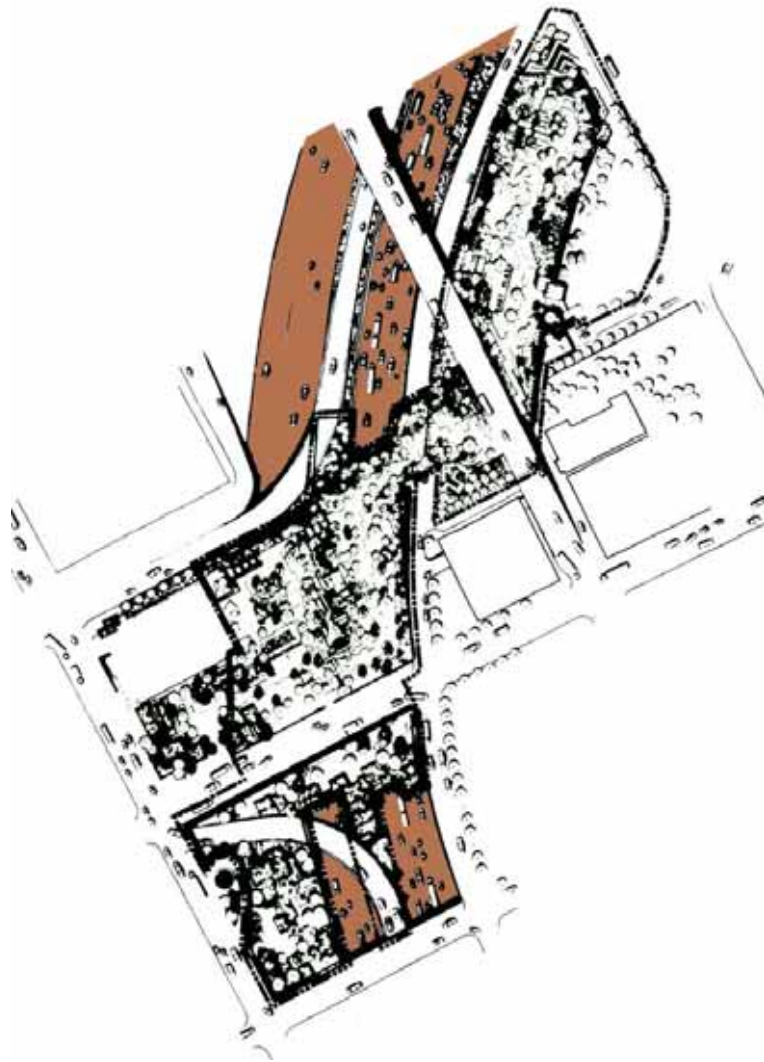


Fig. 116. Path of Interstate 5 under Freeway Park. (Composite illustration by authors.)



Fig. 117. Freeway Park opening celebration, view northeast of southwest facade of Central Plaza Canyon and Exeter House, Freeway Park, July 4, 1976. (Marshall 403.)



Fig. 118. Newly completed Freeway Park atop Interstate 5, view looking south from near the northern edge of East Plaza towards northwest and northeast facades of Park Place, Freeway Park and I-5, 1977. (Marshall 401.)

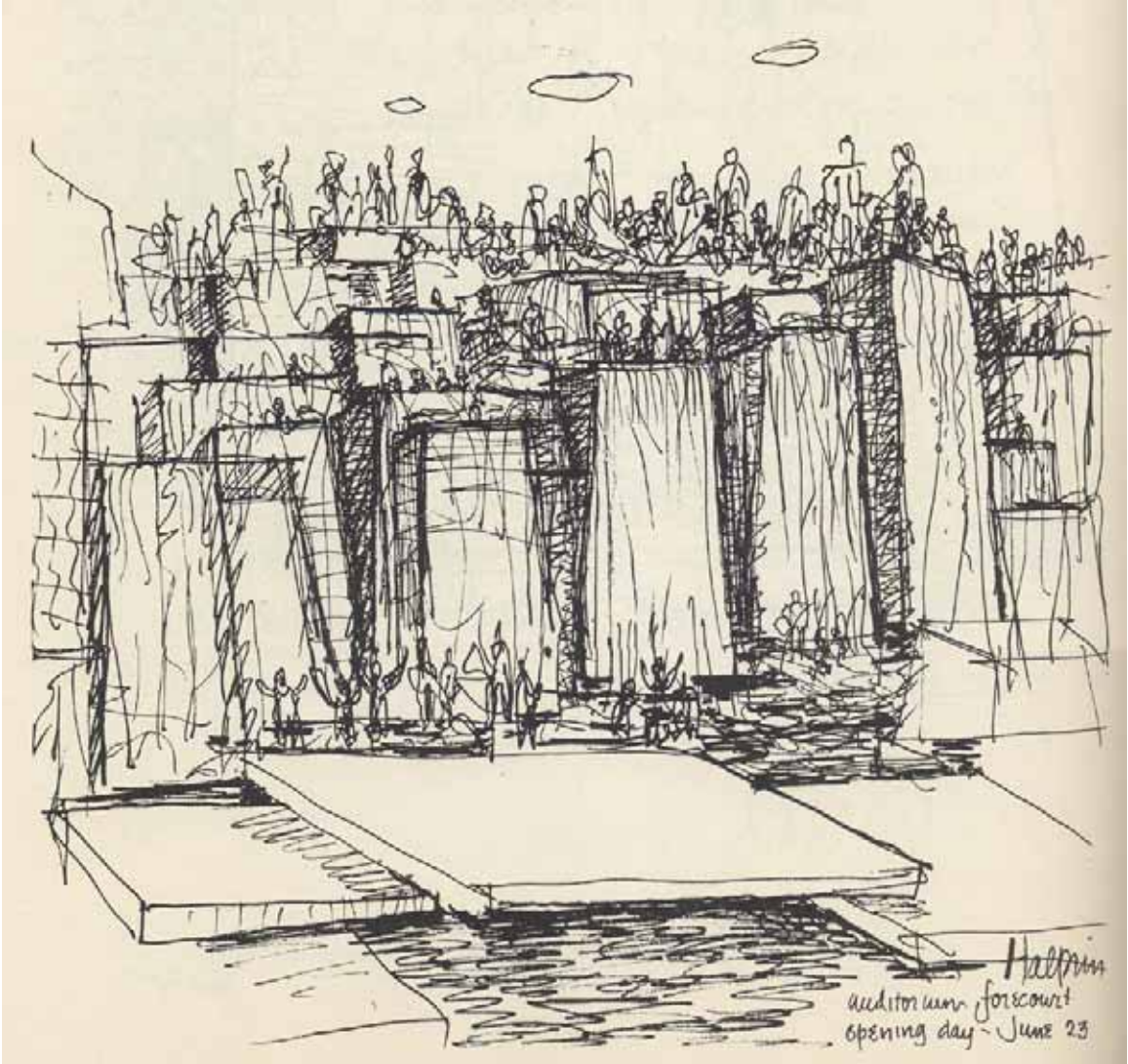


Fig. 119. Halprin's sketch looking north in Auditorium Forecourt Plaza, June 23, 1970. (Halprin Notebooks 306.)

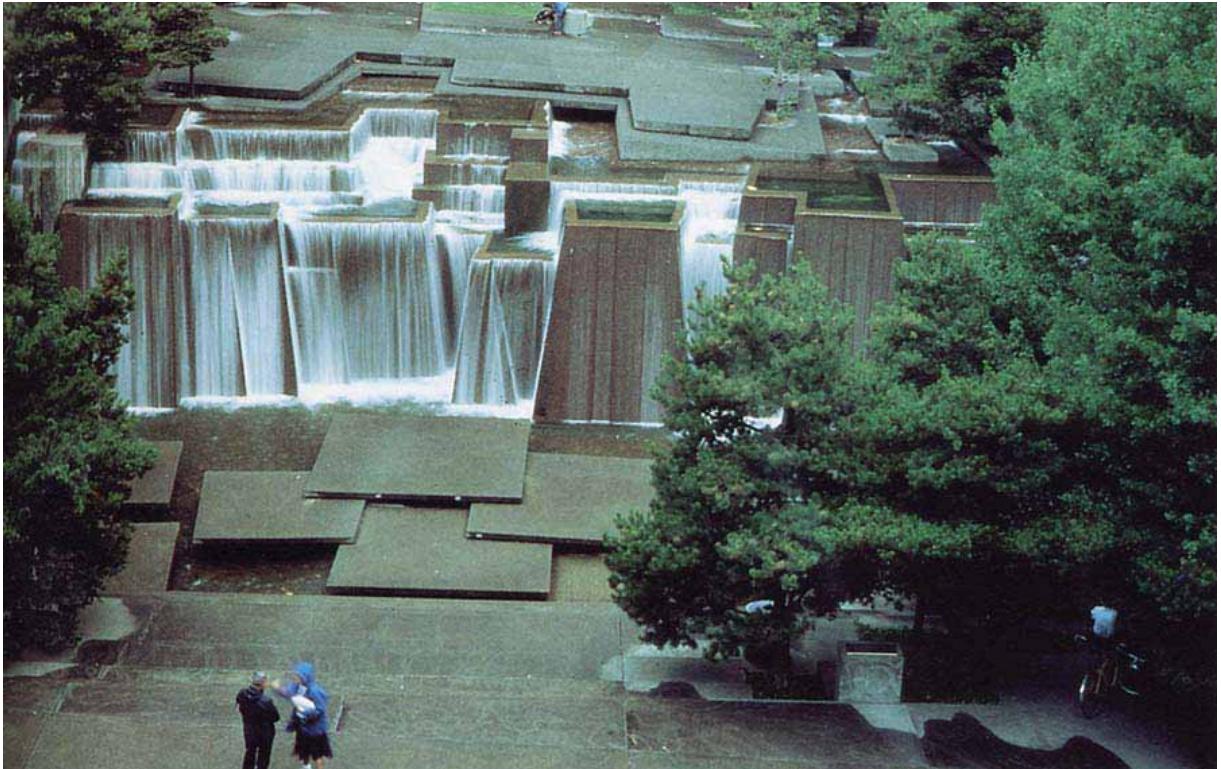
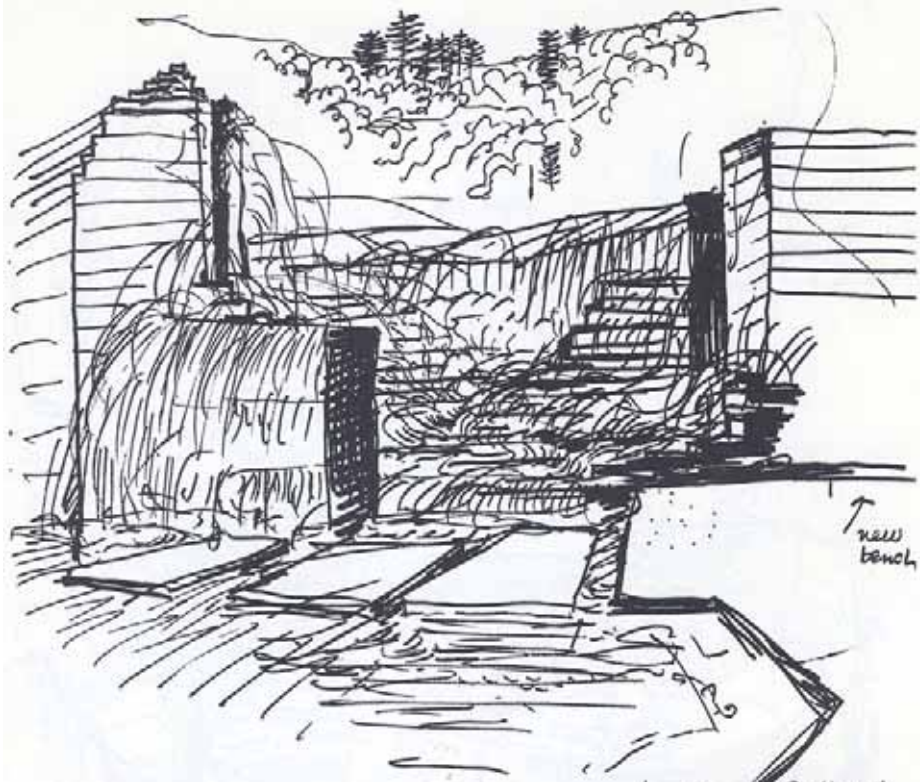


Fig. 120. View northwest to Auditorium Forecourt Plaza, undated. (Neall 19.)



Lovejoy - Portland - sculpture
 In the plaza there should be events ... shows - concerts - dance events with dancers all over AND arriving to center space from above down stairs around fountain ...
 Pots of geraniums ok - locate these - check design & send to Knauer.

Fig. 121. Halprin's sketch looking southwest into the cascades at Lovejoy Plaza, undated. (Halprin Notebooks 181.)



Fig. 122. Halprin's sketch of rock formations, August 28, 1968. (Halprin Notebooks 284.)



Fig. 123. Water and rock textures at Halprin's FDR Memorial, Washington, D.C., undated. (Halprin *The FDR Memorial* 93.)



Fig. 124. Danadjieva & Koenig Associates' atrium of the Washington State Convention Center, undated. (Photo by J.F. House, Danadjieva & Koenig Associates' image archive.)



Fig. 125. Danadjieva & Koenig Associates' atrium of the Washington State Convention Center, undated. (Danadjieva & Koenig Associates' image archive.)



Fig. 126. Basalt formation, Wenatchee, WA, undated. (Danadjieva and Koenig Associates image archive.)

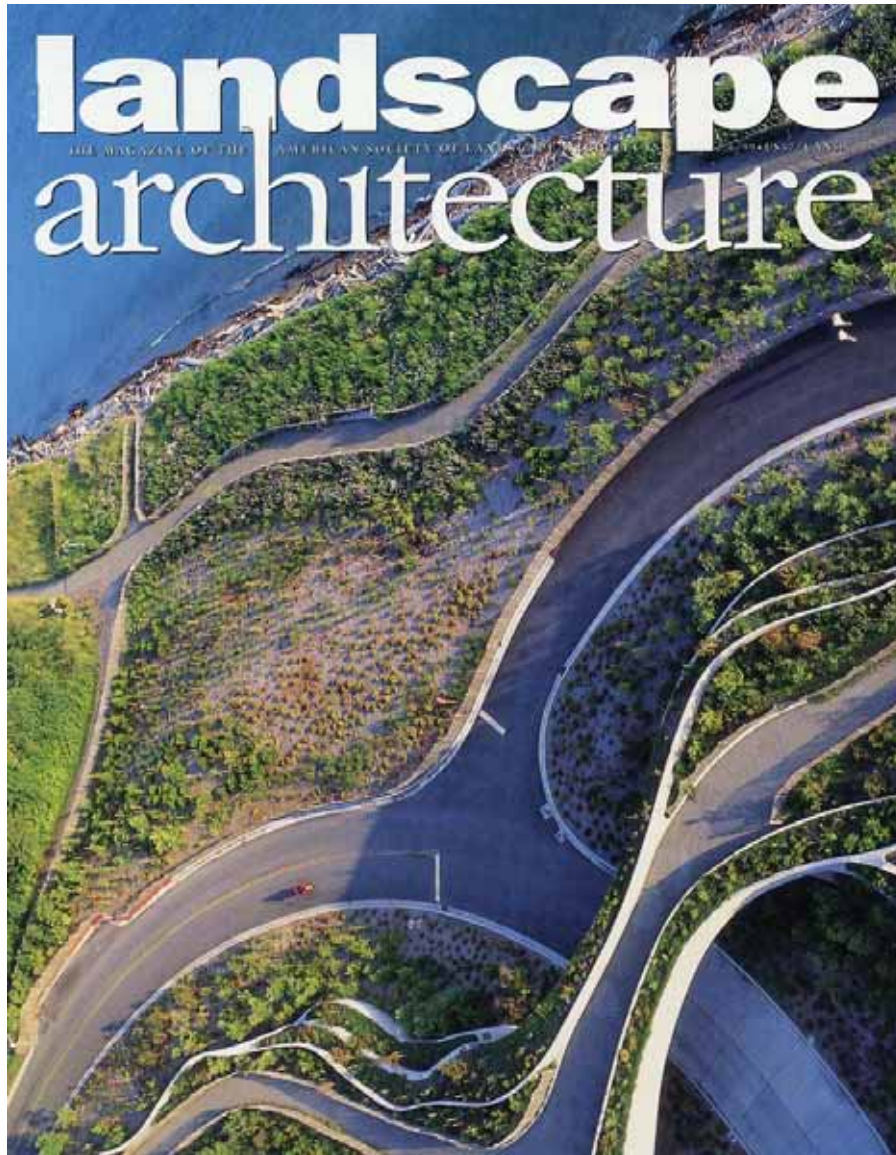


Fig. 127. Front cover of the June 1999 issue of *Landscape Architecture Magazine* with an aerial photograph of Danadjieva & Koenig Associate's Westpoint Treatment Facility, June 1999. (Leccese cover.)

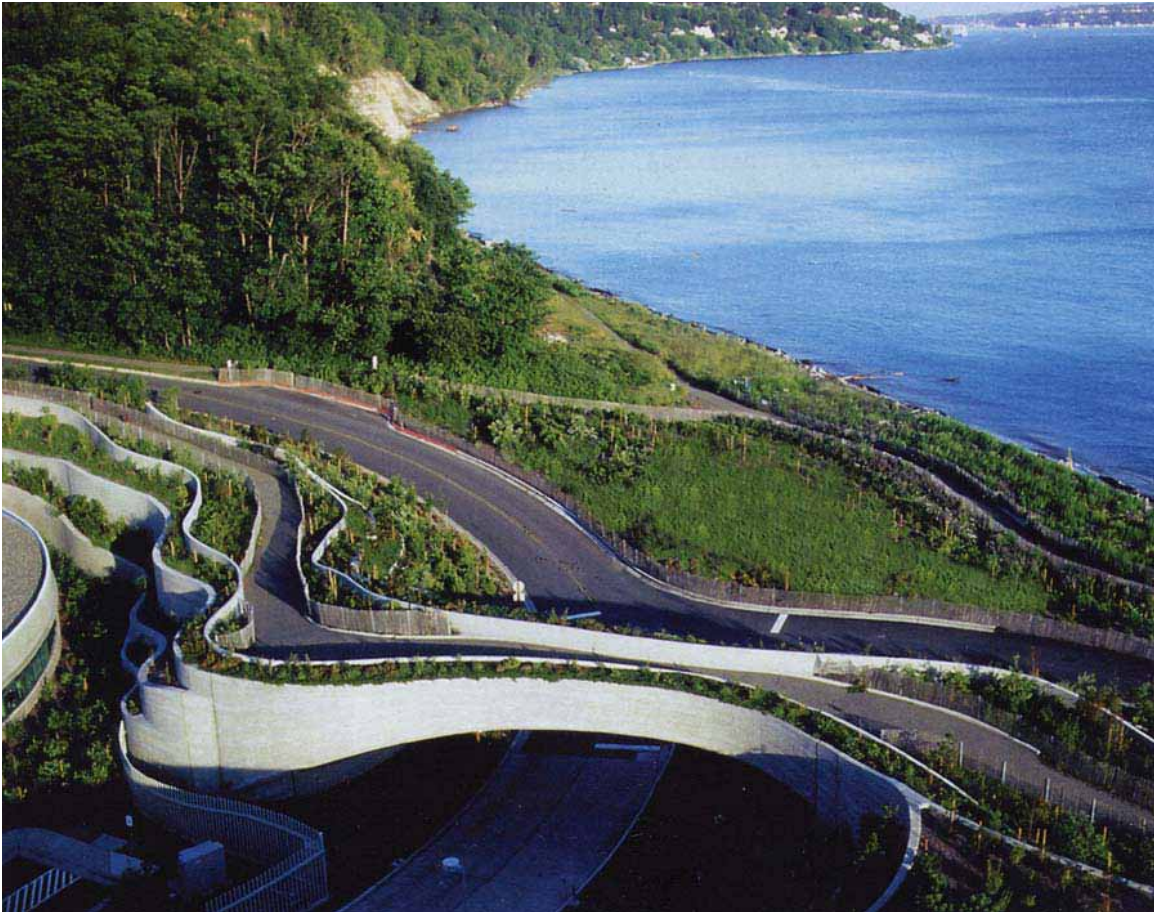


Fig. 128. View looking south toward Magnolia bluffs at Danadjieva & Koenig Associate's West Point Treatment Facility, Seattle, June 1999. (Leccese.)



Fig. 129. View looking northeast at Danadjieva & Koenig Associate's Westpoint Treatment Facility, June 1999. (Leccese.)

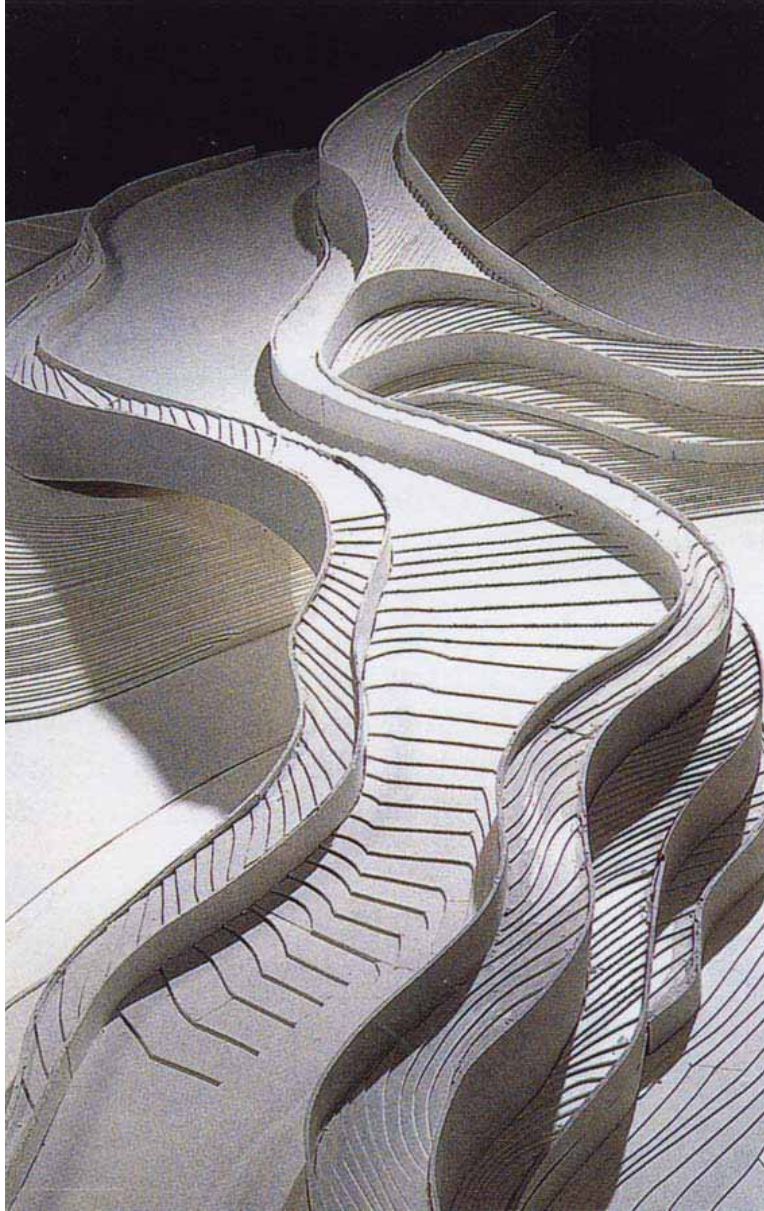


Fig. 130. Danadjieva & Koenig Associates' topographic model of the landforms at the Westpoint Treatment Facility, undated. (Danadjieva & Koenig Associates' image archive.)

Photographs:

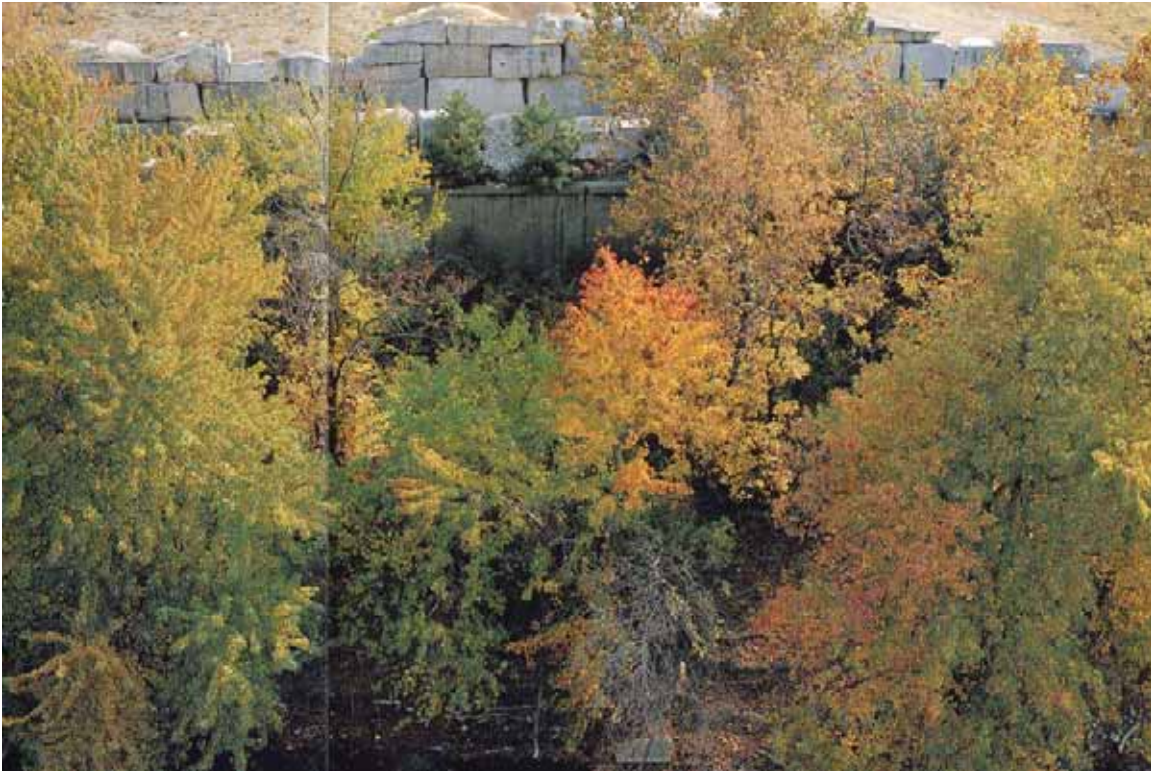


Fig. 131. View of Danadjieva & Koenig Associates' Indianapolis Riverfront Promenade, 1992. ("1992 ASLA Awards.")

Submitted by: Brice Maryman and Liz Birkholz, with plant identification assistance from Jason Morse