4789

NPS Form 10-900

OMB No. 1024-0018

RECEIVED
2280
NOV 14 2019
Natl. Reg. of Historic Places
National Park Service

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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

1. Name of Property

historic name **Freeway Park**

other names/site number Jim Ellis Freeway Park

2. Location

street & number 700 Seneca St. ☐ not for publication

city or town Seattle ☐ vicinity

state Washington code WA county King code 033 zip code 98101

3. State/Federal Agency Certification

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

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

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

_X_ national ___ statewide __local

Applicable National Register Criteria

_X_ A ___ B _X_ C ___ D

Signature of certifying official/Title — Date: 10.30.19

WASHINGTON STATE SHPO
State or Federal agency/bureau or Tribal Government

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

Signature of commenting official — Date

Title — State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

X entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:) _____

Signature of the Keeper — Date of Action: 12/19/2019

5. Classification

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

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

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

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

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

Contributing	Noncontributing	
2	1	buildings
		district
1		site
		structure
		object
3	1	**Total**

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

N/A

Number of contributing resources previously listed in the National Register

None

6. Function or Use

Historic Functions
(Enter categories from instructions.)

LANDSCAPE: park
RECREATION AND CULTURE: outdoor recreation
TRANSPORTATION: road related

Current Functions
(Enter categories from instructions.)

LANDSCAPE: park
RECREATION AND CULTURE: outdoor recreation
TRANSPORTATION: road related

7. Description

Architectural Classification
(Enter categories from instructions.)

MODERN MOVEMENT: Brutalism

Materials
(Enter categories from instructions.)

foundation: CONCRETE
walls: CONCRETE
roof: N/A
other: EARTH

Narrative Description

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

Summary Paragraphs

Freeway Park, completed in 1976, is an innovative city park built atop a lid spanning Interstate-5 (I-5) in downtown Seattle, King County, Washington. The park, officially addressed as 700 Seneca Street (St.), is supported by concrete piers and bridges, and provides a pedestrian pathway over freeway traffic and a parking structure. The park's original footprint encompasses 5 acres and stretches northeast over I-5 from the corner of Seneca St. and 6th Avenue (Ave.) in downtown Seattle to the corner of 9th Ave. and Hubbell Place (Pl.) in the neighborhood known as First Hill.[1] The park's original, irregular footprint was 1,300 feet (ft) long and of varying widths as slim as 60 ft across. The park incorporates lawns, plantings, pathways, large planting boxes, and dramatic water features; its structures are constructed primarily of concrete. With the surfaces left raw and unfinished, the park's concrete planter boxes and sculptural water features show evidence of their board forms—a common feature of Brutalism, a midcentury architectural style emphasizing monolithic concrete forms. The park's topography varies with the slope of the land, gaining 90 ft between its lowest point at the southern end and its highest point above a thundering waterfall.[2] Freeway Park was designed by Lawrence Halprin & Associates. Bulgarian architect Angela Danadjieva Tzvetin (now Angela Danadjieva) was the project designer. Danadjieva Tzvetin and Halprin designed the park to connect three sites, which have come to be known as the Great Box Garden (south of Seneca St.); Central Plaza (north of Seneca St.); and East Plaza (northeast of Central Plaza on the east side of 8th Ave.).

Alterations within the park have been confined primarily to concrete repair work, plant maintenance, and removal of overgrowth. Freeway Park was linked to new park lands to the north and east of the original footprint in the 1980s. New construction had little impact on the park's original footprint, which defines the boundaries of this nomination. The park's planting plan has been updated in recent years to respond to overgrowth but continues to support the architects' original design intent. The park retains original planting beds, lawns, screened edges, water features, pedestrian pathways, and internal groves.

Freeway Park includes three contributing resources (Table 1): the overall Freeway Park landscape (1 site), the parking garage (1 building), and Freeway Park comfort station (1 building). Freeway Park also includes one noncontributing resources, a maintenance shed (1 building) that was constructed under the 8th Ave. overpass in1995, which falls outside the historic period of significance.[3]

Table 1. Contributing and Non-Contributing Resources in Freeway Park.

CONTRIBUTING RESOURCES	NON-CONTRIBUTING RESOURCES
Freeway Park Landscape (1 site)	Maintenance Shed (1 building)
Parking Garage (1 building)	
Comfort Station (1 building)	

Freeway Park also includes a number of character-defining features (Table 2). These include five 100 foot (ft) tall light standards (5 objects) original to the park and intended to cast a diffuse glow through the trees; 20 ft. bus cable guide and light poles along Seneca St. (5 objects); and three water features, all constructed of concrete and made to inspire interaction: the Canyon (1 structure), the Cascades (1 structure), and the East Plaza Water Display, also known as the children's wading pool (1 structure). Additionally, the park is defined by the Central and East Plazas, and great box garden (3 sites), the

[1] In 1983, the park was attached to the Pigott Memorial Corridor; in 1988, it was connected to the newly constructed grounds of the Washington State Convention Center. Both the 1983 and 1988 attachments were designed by Angela Danadjieva Tzvetin, at that time a principal in Danadjieva & Koenig Associates.
[2] Alan Tate and Marcella Eaton, *Great City Parks*, 2nd ed. (New York: Routledge, 2015), 24.
[3] Robertson, "Replanting Freeway Park," 94.

concrete path system (1 structure), benches (1 object), trash receptacles (1 object) and the Freedom Plaza (1object). Perhaps most character defining feature is the board-formed concrete finish that distinguishes nearly every original structure in the park. The surface of each concrete form, block, planter, wall, and bench projects and recedes, showing the grain of boards varying from roughly 3 inches (in) to 1 ft wide and giving the surfaces of these built features an intricately varied appearance.

Additionally, four non-character-defining object types were added to the park in the twenty-first century: 20 ft light standards along major paths (1 object type); round concrete planters (1 object type); a map kiosk installed along Seneca St. near 6th Ave. at the park's southwest corner (1 object); and blade signs located within the park pointing the way to the convention center and other locations (1 object type). In spite of these additions and renovations, the park maintains integrity of location, setting, design, materials, workmanship, feeling, and association. Note these character defining features are not specifically called out in the resource count.

Table 2. Character-Defining and Non-Character Defining Features in Freeway Park

CHARACTER-DEFINING FEATURES	NON-CHARACTER-DEFINING FEATURES
100 ft light standards (5 objects)	20 ft light standards (1 object)
Water features (3 structures: Canyon, Cascades , East Plaza Water Display)	Round concrete planters (1 object)
Central and East Plazas, Great Box Garden (3 sites)	Map Kiosk signage (1 object)
Concrete path system (1 structure)	Blade signage (1 object)
Concrete benches (1 object type)	
Concrete trash receptacles (1 object)	
Seneca St. Bus Cable Guide and Light Poles (5 objects)	
Freedom Plaza (1 object)	
Board-formed concrete finish (1 structure)	

Parks are living landscapes. For this nomination, Freeway Park was evaluated during two seasons, during the spring 2018 and 2019. However, note that some of its most recognizable features, trees, lawns, shrubs, and flowers, will continue to change from day to day and season to season. Furthermore, plants have life cycles, will not live indefinitely, and will be replaced as appropriate, sometimes with new species more amenable to evolving environmental conditions.

Freeway Park Landscape - Siting and Design: ***(1 contributing site)***

Freeway Park is a distinctive example of a designed historic landscape. An urban park surrounded by high-rise buildings and constructed on piers and bridges that rise above a busy freeway, the architects designed it to sit atop a structure of concrete and be integrated into a highly developed, heavily trafficked section of the central city. The park wraps around an office tower and is bisected by a freeway exit ramp. It was designed to screen users from the traffic, smells, and noise of the city around it—a design that succeeds by leading pedestrians through lushly landscaped spaces with water features and paths constructed of board-formed concrete. The park begins on the southwest end with section 1, the Great Box Garden, constructed of board-formed planter boxes in the oddly shaped block between the I-5 corridor and 6th Ave. North of the Great Box Garden are the Park Place Building and Freeway Park's section 2, Central Plaza, with its dramatic water features. North and east of these elements is Freeway Park's section 3, East Plaza, a peaceful destination located atop a multistory concrete parking garage.[4]

Betty Miller, who served as horticultural consultant for Freeway Park during the design phase, described how the plantings for the park were chosen with an understanding that the park's urban location would subject them to unusual levels of stress: "dehydration of foliage from wind funneled by adjacent structures;

[4] West of Freeway Park is what is known as "West Plaza," which was constructed separately in association with the Park Place Building. West Plaza is excluded from the nomination as it was designed and constructed privately.

general abuse by pedestrians, automobiles, and animals; glare from cement or glass; and soil and maintenance problems."[5] Therefore, the planting plan for the Great Box Garden, and for the park as a whole, relied on hardy species, with the intent that more delicate species could be planted once mature plants could provide them some shelter.[6]

Great Box Garden

At its south end, Freeway Park includes a partial city block between 6th Ave. and I-5 and between Seneca and Spring Streets, where Exit 165 draws northbound traffic off the freeway and into central Seattle. While the majority of Freeway Park is located north of Seneca St., this small section south of Seneca St.—which was christened the "Great Box Garden" in a *Sunset Magazine* article—is L-shaped in plan and sits above northbound and southbound I-5, making it partially visible to freeway traffic below (Photos 1 and 2).[7] This section of Freeway Park includes a portion of the park's contributing landscape, along with character-defining features like concrete pathway and planter boxes with board-formed finishes. The L-shaped parklands run along 6th Ave. and along Seneca St., leaving the eastern portion of the former city block open. According to the park's original planting plan, the Great Box Garden was designed to include 69 rhododendron (*Rhododendron* spp.), 44 sweetgum (*Liquidamber styraciflua*), 28 Lebanon cedar (*Cedrus libani stenscoma*), 18 deodar cedar (*Cedrus deodara*), 14 saucer magnolia (*Magnolia soulandeana*), 88 azalea (*Rhododendron "Nakahari"*), and 16 Japanese photinia (*Photinia glabra*). Also indicated were 44 Zabel's laurel (*Prunus laurocerasus zabeliana*), 70 viburnum (*Viburnum davidii*), and 2 English ivy species (*Hedera* spp.). The larger trees, like the cedars, were planted in soil around the planter boxes, while the boxes themselves were heaped with rhododendron, Zabel's laurel, and photinia.[8]

Along its 6th Ave. leg, the Great Box Garden approaches and then wraps around a city park located near the corner of 6th Ave. and Seneca St. known as Naramore Fountain Park.[9] Completed 10 years prior to Freeway Park, Naramore Fountain was gifted to the city by the architect Floyd A. Naramore, a founding principal of Naramore, Bain, Brady & Johnson (NBBJ), one of the world's largest architecture firms.[10] The fountain, designed by artist and University of Washington professor George Tsutakawa, was one of Seattle's first attempts to soften the edges between the city and the freeway. A tall, scalloped tower of bronze, the fountain is located at the center of a circular concrete splash pad made of large aggregate and surrounded by seating and plantings, making up Naramore Fountain Park. This park, while not within the Freeway Park boundary, is surrounded by the Great Box Garden.

Surrounding Naramore Fountain Park, the Great Box Garden features a wide park strip with a series of concrete planter boxes. Although the sizes of the boxes vary, they are generally rectangular with widths between 15 and 30 ft. Originally filled with sweetgum and Japanese photinia with waldestinia (*Waldestinia trifolia*) in pots as needed, the garden's plants, particularly around the fountain, were later replaced with *Hebe* spp., heavenly bamboo (*Nandina domestica*), rosemary (*Rosmarinus* spp.), lavender (*Lavandula* spp.), sage (*Salvia* spp.), camellia (*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.[11] East of the fountain are soil paths planted with grasses and what the original plans indicate as magnolia (*Magnolia souangeana*) and rhododendron. The visitor either stays on a concrete sidewalk alongside 6th Ave., looking into the park, or strolls through the unimproved garden

[5] Betty Miller, "Seattle's Freeway Park," *American Forests* 85, no. 10 (October 1979): 29–46, quotation on 29.
[6] Miller, "Seattle's Freeway Park," 29.
[7] "Seattle's 'Tomorrow Park' Opens July 4," *Sunset Magazine* 157, nos. 1–6 (July–December 1976): 52–63.
[8] Lawrence Halprin & Associates, South Elements, Existing Conditions and Loading, Drainage, and Planting Plan, July 13, 1975, on file with City of Seattle Parks and Recreation, Seattle, Washington (hereafter Seattle Parks).
[9] The fountain, located near the middle of the block on 6th Ave. is excluded from the boundaries of the Freeway Park nomination due partly to its age (1967, or pre-Freeway Park).
[10] Heather M. MacIntosh, "Naramore, Floyd A. (1879–1970)," HistoryLink.org Essay 120, November 20, 1998, http://www.historylink.org/File/120.
[11] Brice Maryman and Liz Birkholz, "Freeway Park," draft City of Seattle Landmark Nomination, n.d., on file with Washington Department of Archaeology and Historic Preservation, Olympia. Maryman and Birkholz relied on Jason Morse for plant identification assistance.

paths, encountering a series of concrete planter boxes and a small plaza with concrete bench seating built into the wall of the surrounding planter box. As the 6th Ave. leg of the park approaches Spring St., lower plantings, including perennial spring-blooming hyacinth (*Hyacinthus* spp.) and sedges (possibly *Carex comans*), become common (Photo 3).

From 6th Ave., Spring St. rises to the northeast with the slope of the landscape and then bridges a portion of I-5. As one moves northeast alongside Spring St. on a wide sidewalk with metal rail, one can stop midspan and see the freeway traffic pass below. This vantage point also allows for viewing the walls of Freeway Park's vertical planter boxes as they march up the Seneca St. leg of the Great Box Garden. Planter boxes then cascade down from above the freeway to land both between lanes of northbound and southbound freeway traffic and west of freeway traffic, providing drivers with visual access to some of the park landscape. The concrete boxes, which are located along the Seneca St. leg of the Great Boxed Garden between 6th Ave. and Hubbell Pl., feature the same 15 to 30 ft wide, board-formed, square concrete shapes that characterize the other boxes in the great Box Garden. Boxes between lanes and to the west of freeway traffic include a small number of deciduous trees, identified in original plans as sweetgum, and were designed with deodar cedar, laurel, Lebanon cedar, and juniper, although they now overflow with English ivy that dangles over the sides of the planters, providing freeway drivers a glimpse of the natural world before they enter into the short tunnel created by Freeway Park above.

The northern leg of the Great Box Garden widens and curves with the curve of I-5's Exit 165. At the corner of Seneca St. and 6th Ave., the park corner is covered in English ivy (*Hedera* spp.) that surrounds the trunks of Douglas fir (*Pseudotsuga menziesii*) and maple (*Acer* spp.). The ground slopes up to the northeast, and the park navigates the sloping grades with concrete walls set into the slope, creating rectangular and square planter boxes that vary in size, height, and depth to create the garden's varied topography."[12] North of the planter boxes that line Seneca St. is a sidewalk made up of connected concrete pads with straight northern edges at the roadside, but varied southern edges where concrete pads of different widths create a staggered, stepping-stone-like pattern bordered by planting boxes paired with grass lawns to the south (Photo 4). Nearest to Seneca St., the low boxes are planted with flowering spring bulbs including daffodils (*Narcissus* spp.) and violets or pansies (*Violaceae* spp.). These are backed by flowering shrubs and deciduous trees, including American Sweetgum (*Liquidambar styraciflua*), along with pine trees (*pinus* sp.), additional Douglas fir trees, and some blackberry vines (*Rubus* spp.) in the box at the corner of Hubbell Pl. and Seneca St. A concrete wall encloses the east end along Hubbell Pl.

Central Plaza

North of Seneca St. and beginning at the corner of Seneca St. and 6th Ave. is a city block that includes both a privately owned office tower (Park Place Building) and a large portion of Seattle's Freeway Park. This section includes many of the park's character-defining features, including two water features known as the Canyon and the Cascades, the East Plaza, and three of the five original light standards, which are located along this section's north, east, and southern boundaries. Additionally, this section includes a portion of the park's concrete pathway, concrete benches, concrete planters, and trash receptacles, all finished with the park's distinctive board-formed treatment. Reportedly there were 54 underwater lighting fixtures to illuminate the fountains and supplement the overall park lighting. This section also includes non-character-defining features: a kiosk near the intersection of Seneca St. and 6th Ave., blade signs near the 8th Ave. overpass, round planters, and 20 ft light standards along the pathways.

The Park Place Building was already in the planning stages when the City of Seattle decided to develop this block as part of Freeway Park. In a cooperative agreement, the private developer agreed to site his building at the block's northwest corner. From the building's north elevation, the northern border of Freeway Park's Central Plaza is visible (Photo 5). The building's developer also agreed to design and fund the construction of part of the park, the section at the corner of Seneca St. and 6th Ave. now known as West Plaza. The private project was completed in 1972, roughly four years ahead of the completion of

[12] "Seattle's 'Tomorrow Park' Opens July 4," 52.

Freeway Park.[13] The privately developed section of the block is excluded from the nomination, as it was developed separately by a separate funding source and has been maintained throughout its history by private developers. Today, it remains on parcel 1976700185 and is owned by WH Park Place, LLC.

Because the western edge is privately held, Seattle's Freeway Park begins slightly east of 6th Ave. with a concrete walk that approaches the southern entry of the Park Place Building but is punctured by four small, square, recessed planters with low, ornamental grasses (Photo 6). On the east, the path is bordered by planter boxes filled with mature maple and spring bulbs like daffodils and hyacinth. While a larger number of maples were originally designed for the park's entrance, overgrowth led to their thinning in recent years. This entrance also includes varieties of low shrubs and ferns, including Sierra laurel (*Leucothoe davisiae*), barrenwort (*Epimedium spp.*), barren strawberry (*Waldsteinia fragarioides*), and sword ferns (*Polystichum* spp.).[14] A non-character-defining kiosk with signage and additional information was recently installed along the Seneca St. sidewalk. It is permanently installed in concrete and includes a metal post with projecting signage including a large, multicolored map of Freeway Park on one side, and a map of downtown Seattle on the other.

Heading northwest, as it approaches the building entrance, the concrete path splits around a network of connected planter boxes. Set into the ground in squares, or slightly raised with a small concrete curb, these boxes step down toward the Park Place Building entrance and are filled with rows of varied, bright, ornamental grasses. Just east of these boxes is the original boundary between those portions of the park the Park Place Building owner manages and those the City manages as part of Freeway Park. The connection between the two sections of park is virtually seamless, indicated only by slight variations in concrete color along the wall of a planter box (Photo 7).

The first leg of Freeway Park's main path turns north toward the Park Place Building, running around its eastern wall, past the planter boxes designed to be filled with juniper (*Juniper "Bar Harbor"*) and now including azalea as well. The path turns around the Park Place Building's north corner, where one of the park's original character-defining 100 ft tall light standards is located and descends a concrete stair to a covered walkway along the building's northwest-facing wall. The light standard is a tall, steel pole hung with two sets of arms that can hold dozens of individual light fixtures. Exterior lights hang from the arms, facing numerous directions, to provide a diffuse light through the trees below (See photo 17 for an example). Most of these are set upon a board formed concrete base matching the design work of the rest of the park. Along Seneca Street are several original 20' light poles and bus cable guide poles. Most of these are set upon board formed concrete bases matching the design work of the rest of the park. The south side of the street has two original light poles, identified by their bracketed support arms. The north side has three original bus cable guide poles.

The second leg of the park's main path heads east toward Central Plaza. This path to the plaza maintains the varied concrete stepping-stone pattern of staggered, irregularly placed concrete pads, and is bordered on the north and south by lawns and plantings of grasses, spring bulbs, and deciduous trees. Most Light standards are non-character-defining. These include 20 ft tall, metal light poles with two arms and two suspended, pendant-like fixtures. The lights are installed along the edges of the primary concrete path through Freeway Park.[15] The path widens into an irregular concrete opening known as Central Plaza, which includes enough room for mobile metal furniture and a coffee or food cart (Photo 8). Northeast of the plaza, a hillside slopes up toward Hubbell Pl. and is planted with a combination of lawns and spring bulbs, including daffodil, crocus (*Crocus* spp.), and violets or pansies, and shrubs and ground cover, including barren strawberry, winter jasmine (*Jasminum nudiflorum*), longleaf mahonia (*Mahonia nervosa*), and salal

[13] The western end of the plaza, designed by Park Place architects in association with Freeway Park architects, also includes a series of concrete planter boxes of varying heights and sizes. However, the planting plan, materials, and design are slightly different. Since the western edge was developed ahead of Freeway Park and outside the park's original footprint, it is excluded from the nomination.

[14] Seattle Parks and Recreation, Freeway Park 2008–2010 Renovation Project, September 23, 2008, on file with Seattle Parks.

[15] Originally, the park was designed with five 100-ft-tall light standards meant to provide a soft and dappled light for those in the park at night. However, these have been augmented with 20-ft-tall poles to improve safety.

(*Gaultheria shallon*), as well as small deciduous trees like Japanese maple (*Acer palmatum*). A second original light fixture is located near the plaza. North of the plaza is one of the park's primary water features. Known as the Cascades, the water feature east of the Park Place Building is a concrete sculpture with wide, shallow stairs leading down toward a pool that gives rise to a series of concrete blocks in various square and rectangular shapes and sizes (Photo 9). Water spills over the Cascades, providing a peaceful, low waterfall. Mature deciduous trees, including maples and English oak (*Quercus robur*), shade the water feature. A deteriorating plaque alongside the Cascade reads:

> *Surfaces near the small cascade water feature are wet and may be slippery…. Use caution. Children must be attended by parent or responsible adult.*
> *Although water is filtered, material thrown into pools can plug drains, injure waders and disrupt operations.*
> *Park features are intended to create a variety of interesting experiences and should be enjoyed with the kind of appreciation one would bring to a natural cascade of similar dimensions.*

North of the Cascades, near the park's northern boundary, a wide set of stairs and sloping grades provide quick access along the park's northern edge to and from the Park Place Building's northern wall. The park's northern boundary in this location is constructed of concrete planter boxes visible from University Ave. to the north and topped by a metal fence. Screening the park from University Ave. are planters that drip blackberry vines and ivy and provide a dense screen of maples, huckleberry (*Vaccinium ovatum*) and Canada and mountain hemlock (*Tsuga canadensis* and *T. mertensiana*) with an understory of primarily salal, longleaf mahonia, prickly heath (*Pernettya murconata*), and *Sarcococca* species that mask traffic noise from inside the park.[16] The interior of the northern border, south of the stairway, is also planted with witch hazel (*Hamamelis* spp.), Sierra laurel, shadbrush (*Amelanchier canadensis*), prickly heath, and sweet box (*Sarcococca hookeriana humilis*) (Photo 10). Throughout the park, the original sweetgums and red and Norway maples (*Acer rubrum* and *A. platanoides*) have been replaced with trees of smaller stature, like bitter cherry (*Prunus emarginata*). Hemlock has replaced the large deodar cedars that once shaded much of the park from its borders.[17]

From the Cascades or Central Plaza, the most spectacular feature of Freeway Park lies directly east. The park's primary water feature, the Canyon, is a 30 ft tall concrete sculpture rising from a pool over which a waterfall thunders (Photo 11). Intentionally designed to mask the sound of the freeway, the Canyon is fully accessible to visitors and includes a series of narrow and wide stairways that lead between the monolithic concrete forms over which the water flows. At the bottom of the Canyon, at the same level as the freeway, is a small, rectangular pool into which the waterfall splashes. The Canyon includes an additional feature—a window, long screened with heavy wire mesh, through which one could once watch the northbound traffic of I-5, as if enjoying the incongruous relationship between a 30 ft waterfall and the freeway traffic beside it. Today, this "window" has been permanently covered.

The Canyon is impressive for not only its size, sculptural quality, accessibility, and invitation to climb and interact, but also its concrete forms, which are board-formed intentionally to create a bold series of vertical and horizontal bands approximately 3 to 12 in wide throughout the landscape, giving a busy and breathtaking visual variety to the forms, which can be approached by wide stairs to the south; a narrow, enclosed stair through the center; or wide stairs along the north edge. Unlike much of the park, views of the Canyon are kept nearly free of plantings to allow for its appreciation. Surrounded primarily by concrete and some grass, along with a small number of rhododendron, its surfaces are either bare or covered in a layer of small river rocks. A deteriorating plaque alongside the Canyon reads:

> *The Canyon was designed to be viewed and to muffle the noise of nearby street and freeway traffic. 27,000 gallons of water are recirculated each minute*

[16] Seattle Parks and Recreation, Freeway Park 2008–2010 Renovation Project, September 23, 2008, on file with Seattle Parks.
[17] Iain M. Robertson, "Replanting Freeway Park: Preserving a Masterpiece," *Landscape Journal* 31, no. 1–2 (2012): 77–99.

through the concrete structures.

You are invited to view and explore the Canyon safely by walking along the stairway-path, but you must stay out of the water.

Park features are intended to create a variety of exciting vistas and experiences and should be enjoyed with the kind of appreciation one would bring to a natural canyon of similar dimensions.

One may approach the Canyon either from Central Plaza, as described, or by a path that approaches the top of the Canyon from the Seneca St. sidewalk. From Seneca St., one walks between at-grade planting areas with no borders or boxes, filled with ornamental grasses and some spring flowers, along with a small number of shrubs (laurel and sword ferns). Above the Canyon are vine maples (*Acer circinatum*), a small maple with bright fall color, surrounded by beds of winter jasmine, salal, lily turf (*Liriope muscari*), and longleaf mahonia. At the corner of Seneca St. and Hubble Pl. is a canopy of Norway, silver (*Acer saccharinum*), and sugar maples (*Acer saccharum*), along with Western hemlock. The path connects with the Canyon's southernmost path, which continues to the northeast, winding through grassy areas bordered by vine maples and cedars, along with some low plantings that are either in bare soil or in slightly raised planter boxes of board-formed concrete. While the Canyon can dwarf the visitor, the two plazas above and below are generally open, airy, and designed to provide views to the west, catch breezes from Elliott Bay, and overwhelm the smell of auto traffic with the smell of flowers, trees, and grasses.

Above the Canyon, the path is lined with additional structures, including minimalist benches constructed as rectangular blocks of concrete topped by thick wood-block armrests on the ends and in the centers (Photo 12). These benches are backed, in some cases, by off-center concrete walls acting as backrests. Fixed concrete boxes with rough board-formed finishes and removable interior trashcans also dot the path. The park, altered over the years, also includes some obvious additions, most notably a series of noncontributing, round concrete planters with decorative friezes that have been placed along the path and planted with spring annuals—perhaps the only rounded structures in the park.

East Plaza

As it passes over Hubbell Pl. to the east, Freeway Park narrows to just a pedestrian path edged by lawns and a small number of hemlock and larch bordered by winter jasmine and bishop's hat (*Epimedium* × *versicolor 'Sulphureum'*). The East Plaza was constructed atop the contributing Freeway Park Garage and includes the contributing comfort station and a portion of the park's contributing landscape. It also includes the character-defining East Plaza, one character-defining water feature (East Plaza Water Display), a portion of the park's pathway, and benches, square planters, and garbage receptacles all finished in the park's distinctive concrete pattern. It also includes two character-defining light standards along its eastern edge. Non-character-defining features in this section include the renovated comfort station interior, blade signs (poles with projecting signs indicating the direction of multiple destinations) near the 8th Ave. overpass, round planters, also near the overpass, and 20 ft light standards along the pathway.

Hubbell Pl., a freeway frontage road, runs alongside I-5's northbound lanes below the park. A sidewalk along Hubbell Pl. also leads to a stairway that climbs through switchbacks and square and rectangular planter boxes to access Freeway Park near the 8th Ave. overpass, where newly installed, non-character-defining blade signs point the way to the convention center, downtown Seattle, Freeway Park's central plaza, and additional maps and information. The planter boxes are full of low-growing plants like sword ferns and salal. East of the Hubbell Pl. overcrossing, the park's path again splits as it approaches 8th Ave.—the only roadway that passes over a portion of Freeway Park. One leg of the park glides under 8th Ave. and continues toward East Plaza. The other heads north toward the Washington State Convention Center, where a seam in the concrete indicates the location of the park's original boundary (Photo 13). This north-leading leg is also constructed as a concrete path bound by grass, planting boxes, and concrete walls. The original park boundary ended before crossing over the freeway again, near the location of one of the park's remaining deodar cedars. In the late 1980s, as the Convention Center grounds were connected

to Freeway Park, the north-leading leg was expanded alongside 8th Ave., over a second bridge of I-5, and toward the wide plaza at the southern entrance of the Convention Center.

Above the Canyon, Freeway Park's east-leading leg follows a wide concrete path under 8th Avenue. On each side of the pathway are concrete maintenance sheds (Photo 14). To the east is Pigott Memorial Corridor, another extension of the walkways of Freeway Park that leads up to 9th Ave. Pigott Memorial Corridor was completed in 1984 and its design employed a different aggregate and different aesthetic from Freeway Park to produce concrete stairs, ramps, and a watercourse that managed the grade change to the east. Completed nearly a decade after Freeway Park and not part of the original park design, the Pigott Corridor section of the park is excluded from the nomination. Freeway Park itself, separate from Pigott Memorial Corridor, continues north, its path bordered by concrete planter boxes as it approaches a comfort station constructed of concrete block (Photo 15). To the east, attached to the rear wall of the comfort station, is an elevator tower, also square and constructed of concrete, that accesses the parking garage below Freeway Park (Photo 16). With benches and a stairway to buildings to the east, along with plantings of small conifers and Japanese maple, this entrance provides an additional connection point between First Hill and Freeway Park. Recently, the Freeway Park Association helped install a temporary chalkboard on the building's west-facing wall with space for people to finish the following sentence: "Freeway Park could be my place to . . ." A brick path partially encircles the building, which is located directly east of the Park's main path.

North past the comfort station, the path continues as staggered, irregularly placed concrete pads between lawns that expand to the northeast and offers visitors to East Plaza places to lounge, both on the path and on the lawns. Two of the original 100 ft light standards are located along the East Plaza's eastern boundary but are nearly indistinguishable above the canopy (Photo 17). Along the outside perimeters of the lawns are additional plantings that provide visual, auditory, and wind boundaries. East Plaza was designed with maple, cedar, and magnolia, along with azalea, *Cotoneaster* spp., viburnum, rhododendron, laurel, and others.[18] (This is one of the locations where overgrowth had begun to shade sunny areas, and thinning has been employed to maintain an open, airy feeling.) Smaller tree species have been added, and now the plaza's edges are planted with larger shrubs and small trees, including golden larch (*Pseudolarix amabilis*), Canada and mountain hemlock, huckleberry, vine maple, and bitter cherry. These are generally fronted by beds and concrete planter boxes of smaller shrubs and ground covers, including Sierra laurel, barrenwort, barren strawberry, sword fern, winter jasmine, lily turf, and salal, and grasses, such as aureola (*Hakonechloa macra*) and sedge (*Carex* spp.). Smooth rounded borders around the planting beds give the plaza a relaxed and natural feel. The path continues to the edge of East Plaza and then narrows to a walkway bound with concrete walls that leads to a third water feature (Photo 18). Fronted by a pool of small river rocks sits a three-tiered concrete step of board-formed concrete between two tall blocks. A small lip at the top of the structure is lidded by an additional block, and the pool below retains a raised lip of irregular shape, yet again providing variety and visual interest. A waterfall flows over the three-tiered steps and falls into the shallow pool below. Bordered like the Canyon and the Cascades and with concrete forms of various sizes and shapes, the East Plaza Water Feature, or children's wading pool, provides a gentle play area for small children. It is surrounded by grasses and planter boxes with sword ferns and deciduous trees and flowering annuals (Photo 19).[19]

Farther north, a shallow ramp with pipe railing leads up a slight incline and toward what is known as Freedom Plaza, a portion of the path with a plaque to the south flanked by two cast concrete benches inscribed with: "For God and Country—to make right the master of might; to promote peace and good will on earth; to safeguard and transmit to posterity the principles of justice, freedom and democracy" (Photo 20). A granite plaque between them reads: "Freedom Plaza. Donated by Seattle Post 1, The American Legion, July 4, 1976." Inscribed above the text is the American Legion seal.

[18] Lawrence Halprin & Associates, East Plaza, Planting and Irrigation, January 13, 1975, on file with Seattle Parks.
[19] Seattle Parks, Freeway Park 2008–2010 Renovation Project, September 23, 2008.

From the bench, the path leads to a descending stair that hugs the rounded curve of the parking garage below to 9th Ave., the northernmost corner of the original Freeway Park. Near the bench, a small portion of the path branches off and heads north, entering a lawn near a 1989 sculpture known as the Seattle George Monument and part of the grounds of the Washington State Convention Center. From the Convention Center grounds, visitors can look south over the 8th Ave. overpass at the parking garage under Freeway Park's East Plaza (Photo 21).

While the Convention Center designers linked the center's grounds to Freeway Park during construction (1980s), the Convention Center was a separate development project that was not part of the original vision for Freeway Park. The Washington State Convention Center grounds, built a decade after the original Freeway Park, are therefore excluded from the nomination.

Comfort Station: ***(1 contributing building)***
Located at the eastern edge of the parking garage on the roof deck in the east plaza is a comfort station (Photo 16). This is a plain, one-story, square building, that includes two recessed entries for men's and women's restrooms, one on the building's northwest corner and one on its southwest corner. The comfort station, while part of the original Freeway Park plan, has been significantly renovated on the interior. While it is a contributing building, its interior features are non-character defining.

Parking Garage: ***(1 contributing building)***
The East Plaza is built over a structure consisting of a precast concrete bridge over I-5 built by David A. Mowat Company of Bellevue, and a parking garage, originally known as the East Plaza Garage but more commonly known as the Freeway Park Garage at 1301 Hubbell Pl., built by Peter Kiewit Son's, Inc. The Freeway Park garage was constructed on five levels to accommodate around 600 cars and to serve peripheral parking needs. However, it is presently used primarily for those visiting the Washington State Convention Center. The bridge and the associated garage, tucked into the hillside between 8th and 9th Avenues and University St., were designed by noted Seattle architect firm NBBJ.

The garage is accessed from Hubbell Pl, which runs under a portion of Freeway Park and runs along the eastern border of I-5, matching the curve of the freeway (Photo 22). To access the garage, one heads north or south on Hubbell Pl., which descends under two freeway bridges and Freeway Park, which shadow most of the garage (Photo 23). From the freeway and from Hubbell, Pl., the bridge's concrete structure is visible. The walls of the garage, located east of Hubbell Pl., are clad in precast concrete. Each of three levels visible from Hubbell Pl. includes a wide window opening, the lowest of which is secured by vertical metal bars (Photo 24). Between the roadway and the garage is a sidewalk and the round concrete posts that support the bridges and the park above. From Hubbell Pl., visitors can see plants cascading from the Washington State Convention Center development (Photo 25). Over the top of the garage, plantings, primarily ivies, cascade from Freeway Park in projecting planter boxes with tree wells clad in board-formed concrete. Against the garage's north and south walls, stairs and planter boxes climb to the level of Freeway Park above the garage.

The interior of the garage is typical of others of its type and period, featuring concrete floors with painted lines delineating stalls, spiraling drives that move a vehicle seamlessly between floors, concrete walls, and concrete ceilings with pendant lights (Photos 26–28). A central elevator surrounded by concrete walls provides access between floors and up to the level of Freeway Park. The garage's entries and exits are located at the north and south ends of the garage off Hubbell Pl.

Maintenance Shed: ***(1 non-contributing building)***
Inserted under 8th Avenue is a two-part maintenance shed. Divided by a concrete walkway, the two structures are square, and single-story. They have vertical board formed concrete walls matching the rest of the park details. The northern portion has no windows and a double steel entry door. The south portion has a single steel door and two sliver-like (tall and narrow) windows at the northwest corner of the structure. Two flat concrete opening on the north wall indicate these openings once houses garage doors. Both of these structures were constructed in 1995 (Photo 14).

Park Integrity

Freeway Park has been altered in three primary ways. First, its original borders have been obscured, as noted above, by new construction, and the park has been connected to new park spaces. Second, its tree planting plan has been altered with large species being replaced with slower-growing or more petite species. Third, some new construction has taken place in the park. These alterations have slightly diminished the park's integrity of design, materials, and workmanship. However, alterations were generally made with the original designers' goals in mind and for the benefit of the park's future health, maintaining the park's character while also protecting it from, for instance, overgrowth that might stress concrete forms and damage park construction. Also, known alterations, including boundary adjustments, have altered only small sections of the park or been limited to the park's boundaries, mitigating the overall effect on the park itself.

Alterations to Original Freeway Park Plan

In 1983, Angela Danadjieva Tzvetin, the project designer for Lawrence Halprin & Associates, was asked to design and manage construction of the Paul Pigott Memorial Corridor. It was an expansion of the Freeway Park concept that connected the existing park to a series of ramps, stairs, and water features climbing uphill alongside the Benaroya Research Institute and connecting 9th Ave. at University Ave. in First Hill to the original Freeway Park by way of a new park. The firm of NBBJ served as architects. The corridor was named after local entrepreneur Paul Pigott and has received mixed reviews after its completion in 1984. According to Allison P. Hirsch, a researcher from the University of Pennsylvania, the corridor

> "accommodated the change of grade in a series of switchback ramps, as well as short flights of corresponding stairs, with a watercourse flowing along one side. Continuous concrete walls line the ramps and tall trees emerge from the hillside below. The corridor was constructed as a handicapped-accessible amenity that made the park more manageable for the substantial nearby elderly population. Though designed and constructed with good intentions, the corridor is somewhat dizzying, owing to blind corners resulting from excess concrete and tall dense vegetation."[20]

A second alteration to the Park's plan, associated with construction of the Washington State Convention Center in 1988, blurred the original park boundaries in two locations, both pulling pedestrian access across 8th Ave. to the Convention Center, again while relying on the general form and level of ornament found in the original park. This change also affected the boundary at the north end of the park, where the only exit would have been the walk down to 9th Ave. Now, a short detour near Freedom Plaza brings the park visitor directly to the Convention Center grounds. In both cases, new construction has somewhat obscured the boundaries of the original park footprint but has otherwise had no significant impact on the original park plan. Both the Pigott Memorial Corridor and WSCC grounds are excluded from the nomination.

Alterations to Original Freeway Park Planting Plan

Freeway Park was planted specifically with hardy species that were expected to survive in spite of the poor conditions the park would offer, including pollution, poor sunlight, wind, and confined boxes. Despite these potential difficulties and with diligent soil conditioning and fertilization, the park's vegetation thrived, and soon small, immature trees had crowded out lower plantings, shaded portions of the park, and provided increasingly overgrown screens in the park, which sometimes obscured illegal behavior or made visitors feel unsafe. By the turn of the twenty-first century, the park's overgrown character made it inhospitable, particularly to elderly people living nearby. First Hill residents began to consider opportunities for restoring, upgrading, and otherwise altering the park to restore its original popularity and use patterns. In 2005,

[20] Alison B. Hirsch, "The Fate of Lawrence Halprin's Public Spaces: Three Case Studies" (master's thesis, University of Pennsylvania, 2005), 91, https://repository.upenn.edu/cgi/viewcontent.cgi?article=1028&context=hp_theses.

University of Washington professor Iain Robertson, in consultation with Lawrence Halprin, devised a plan for replacing some of the overgrown trees. In his article "Replanting Freeway Park," in which he referred to the park as a "city-scaled window box," Robertson wrote:

> "Over four years, beginning in 2007, Ted Holden, Senior Landscape Architect with Seattle Parks and Recreation, and the author made large changes to the plant palette based on analysis of Freeway Park's growing conditions. Relatively few changes were made to the arrangement and distribution of the park's plant masses. Plant selection during restoration acknowledged contemporary design sensibility that, because of modern influences, tended to favor greater effusiveness than in the 1970s. Rather than summarily remove plants that had been added over the years, they were assessed for retention: Do they "fit in"? Do they contribute to a welcoming and cheerful Freeway Park without being overly "pretty" or obtrusive? This approach preserved and continued the essence of the original design intent but adapted it based on changes in the park and city in the intervening years. It also accommodated contemporary sensibilities with the goal of drawing users back into the park. Activating the park was important because the success of the restoration would not be judged by the growth of plants, but by the use and appreciation of the park."[21]

According to Robertson, the species most responsible for the overgrowth was the deodar cedar, a common type in the park that had thrived, leaving threadbare ground below each tree. The designers had originally included these large trees as a way to enclose the central park with a planted perimeter, but the cedars had eventually obscured the open, airy plazas and sunny lawns that Halprin and Danatjieva had envisioned. The cedars and original Douglas firs had also dropped their lower branches, as is common, leaving a bare landscape at eye level.

Robertson also noted that the park's deciduous trees posed a problem. According to Robertson, "Callery pears (*Pyrus calleryana*), red maples (*Acer rubrum*), sweetgums (*Liquidambar styraciflua*), smaller Japanese maples (*Acer palmatum* vars.), and Magnolias . . . had been planted in groves and all had flourished."[22] In some cases, these too had outgrown their original footprint, crowding paths and other plantings. To return the park plantings to their original scale, Robertson and Holden recommended that the overgrown maples and sweetgums be replaced with varieties that would be smaller at maturity, like the Japanese maples that were left intact or moved to more visible locations.[23] The park had also been designed with few shrubs, as they could obscure sightlines, and a variety of ground covers that had been muscled aside by some of Seattle's most hardy and common species like English ivy, English laurel, and viburnum.[24]

In response, Robertson and Holden prepared a set of guidelines for replanting that focused on the original designers' intentions and was responsive to actual growing conditions. The final plan replaced large conifers with smaller varieties (the deodar cedars were replaced with Canada and mountain hemlocks, for example). Bitter cherry replaced the large sweetgums and red and Norway maples in the deciduous groves surrounding the water features. Two Callery pear groves were replaced with *Amelanchier canadensis*, which is also upright and flowering. For variety and to help provide the park with early spring color, "12 small shrubs and ground cover species [were] chosen for the replanting, four flower in mid-winter and four in the early spring. None have overly obtrusive flowers and their textures tend toward fine and medium."[25]

[21] Robertson, "Replanting Freeway Park," 78.
[22] Robertson, "Replanting Freeway Park," 85.
[23] Robertson, "Replanting Freeway Park," 83–85.
[24] Robertson, "Replanting Freeway Park," 87.
[25] Robertson, "Replanting Freeway Park," 94.

Plaques and Other Additions in Freeway Park

As noted above, Freeway Park includes one noncontributing feature, the storage shed, which was constructed under the 8th Ave. overpass in 1995 (1 building).[26] Additionally, four non-character-defining objects have been added to the park, some of which are grouped by type: 20 ft light standards along major paths (1 object); round concrete planters (1 object); a kiosk with map installed along Seneca St. near 6th Ave. at the park's southwest corner (1 object); and blade signs located within the park pointing the way to the convention center and other locations (1 object).

Freeway Park also includes a small number of plaques in addition to those already described. Along the western boundary of the Canyon is the original dedication plaque attributed to American Revolution Bicentennial Committee that reads: "To Commemorate Our Nation's 200th Birthday the Citizens of Seattle and King County Dedicated and Opened This the Freeway Park as the Opening Event of the Official Bicentennial Independence Day Observance, July 4, 1976. Mayor Wes C. Uhlman. Seattle/King County Bicentennial Commission Chairmen: Lowell R. Michelwait ' 73-'74; Ancil H. Payne '74-'75; Morris J. Alhadeff, '75-'76" A second plaque at the same location reads: "In Honor of James Reed Ellis, (1921–) Dedicated Advocate and Organizer of Major Civic Improvements in Seattle and King County Including Freeway Park, the Metro Agency and the Forward Thrust and Open Space Concepts; Lawyer, First Citizen, and Inspiration and Exemplar to All." Other alterations have been made to the park over the years, but many fall into the category of maintenance and repair and are limited to variations in concrete color, which has been the result of ongoing repair related to water damage, overall weathering, and human use. In all cases, these additions are minor.

While the guidelines for replanting Freeway Park may be implemented over a long period of time and continue to evolve, planted landscapes are living things and cannot be held to the same standards of integrity as, for instance, a building. The planting plan for Freeway Park has been altered over the years and may likely be altered again. However, the design intent for the park, the definition of distinct plazas, box gardens, and water features, remains intact. In spite of minor alterations to design materials, and workmanship associated with its altered boundary and updated planting palette, Freeway Park retains sufficient integrity of location, setting, design, materials, workmanship, feeling, and association to qualify for listing in the National Register of Historic Places. Due to the intact nature of its contributing features (the park itself, the exterior of the comfort station, and Freeway Park garage), along with its primary character-defining features: its original footprint, which remains unchanged except at its junctures with new construction; its water features, including the children's wading pool and the Cascade and Canyon waterfalls; its open airy plazas bordered by trees; its concrete structures, including paths, structural blocks, and planter boxes; and the board-formed concrete finish that defines nearly every original structure in the park.

[26] Robertson, "Replanting Freeway Park," 94.

8. Statement of Significance

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

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

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

Property is:

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

Areas of Significance
(Enter categories from instructions.)

COMMUNITY PLANNING AND DEVELOPMENT
ENTERTAINMENT/RECREATION
LANDSCAPE ARCHITECTURE
ARCHITECTURE

Period of Significance
1976

Significant Dates
1976: Opening day, July 4 Celebration

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

Cultural Affiliation

Architect/Builder
Halprin, Lawrence & Associates (Landscape Architect)
Tzvetin, Angela Danadjieva (Landscape Architect)
WA State Highway Dept. (Architect/Builder)
MacLeod, Edward & Associates (Landscape Architect)
Kiewit, Peter Son's, Inc. (Builder)
Mowat, David A. Company (Builder)

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

Freeway Park, in downtown Seattle is historically significant at the national level of significance under Criterion A for its direct connection to the recreational needs of the citizens of Seattle and as an example of an innovative urban design solution. Created during a period in which many cities were responding to the destructive downside of the nation's freeway system, which, due to its size and speed of travel, carved impassable concrete barriers through urban downtowns, Freeway Park offered cities across the globe an answer.

As Seattle grew increasingly frustrated with the freeway canyon designed to slice through the city in the 1950s and 1960s, designers, public leaders, and politicians came together to solve the problem by constructing a lid over I-5 that would provide land for a new city park. The park was constructed of concrete in natural forms surrounded by plantings, lawns, and water features. It recaptured the airspace above the freeway, providing a pedestrian-centered bridge over speeding traffic that meandered through an urban version of a wild environment, designed to encourage interaction. In a dense downtown environment, Freeway Park became a naturalistic haven. The park inspired visitors to climb, wade in pools, linger on the grass, or follow the waterfall through the park—much the way they would interact with a wild landscape.

The park was not only a victory over the nation's growing freeway system but served as an example of the power of public involvement in urban planning. The park was one result of a lengthy public bonding process known as Forward Thrust that invigorated Seattle urbanists in the 1960s and 1970s. Forward Thrust ballot initiatives sought to improve quality of life for King County residents, and among the most popular measures approved by voters was the funding of new parks and recreation opportunities. Freeway Park was funded by Forward Thrust funds, along with other public and private monies, and emerged as an early example of a successful public-private partnership.

Freeway Park is also historically significant at the national level under Criterion C as a resource that embodies the distinctive characteristics of its type, period of construction and method of construction. With a climbable concrete "canyon" and a concrete "cascade," the park showed how hard concrete could mimic natural forms, providing the user with a manmade example of an organic landscape using the kinds of materials increasingly common in urban downtowns—and in landscapes redesigned by freeway construction. The park was the world's first example of a park designed to lid a freeway and its construction challenged engineers to solve problems of weight, water and span distance.[27] It's innovative design serves as an excellent example of a Brutalist landscaped park.

Additionally the park represents the work of noted master landscape architect, Lawrence Halprin and his project designer, Angela Danadjieva Tzvetin. Together during the late 1960s and 1970s, they created a variety of urban parks which changed the face of many downtown cores and public spaces. For a generation that often divided landscape practice into landscape art versus ecological design, Halprin's works and his writings demonstrate how to link creative artistic impulses with the ecological sciences. He excelled at connecting phenomenological experience with environmental awareness and ethics. For his ability to create memorable landscape forms, spaces and experiences, Halprin was awarded numerous honors such as the American Institute of Architects Medal for Allied Professions (1964), Fellow of the American Society of Landscape Architects (ASLA) (1969), ASLA Medal (1978), ASLA Design Medal (2003), American Academy of Arts and Sciences (1978), the University of Virginia

[27] Antonio Pacheco, "Lawrence Halprin's Freeway Park in Seattle to undergo wayfinding-focused renovation," The *Architect's Newspaper*, July 12, 2017.

Thomas Jefferson Medal in Architecture (1979), and the National Medal of the Arts (2002), the nation's highest honor for an artist.

The period of significance begins and ends in 1976, the year the park was completed. Because Freeway Park is not yet 50 years old, it is subject to Criterion Consideration G, which allows the listing of properties that have achieved significance within the past 50 years if they are of exceptional importance.[28] Freeway Park meets this requirement as the first known example of a new resource type: the landscaped freeway lid park. Although designed as a local solution to Seattle's own freeway canyon, Freeway Park provided a replicable solution to a national problem and served as a model for other like projects.

Seattle's Early Parks

Seattle's development dates to the 1850s, when the Denny, Boren, and Bell families formed the small, Euroamerican community that would grow into Washington's so-called Queen City. In the following decades, as Seattle's population grew, excursions to the undeveloped lands east of the city and along the banks of Lake Washington became popular pastimes—early evidence of Seattle residents' love affair with the terrain right outside its borders. These recreation areas would become the site of Seattle's first private parks.

As early as 1892, around the time of the birth of the Progressive Era and City Beautiful Movement in Seattle, the city's second park superintendent, E. O. Schwagerl, began to promote a citywide and city-owned park system. Instead of relying on private parks established by real-estate developers, Schwagerl sought to have the City of Seattle take responsibility for preserving undeveloped lands and establishing a planned park system for public enjoyment.[29] Seattle's progressive Board of Park Commissioners, along with Schwagerl, gained the authority to acquire privately owned lands and raise the city's debt ceiling so they could begin to develop more parklands. As early as the 1890s, Schwagerl warned that the "Puget Sound country, sooner than many anticipated, will draw to its shores the wealthy of the entire Union to enjoy the wonderfully healthy climate and attractive home conditions."[30]

In 1902, as park commissioners continued to pursue a citywide park system, James D. Blackwell of the Seattle Electric Company reached out to the well-known landscape architecture firm, Olmsted Brothers. By the early 1900s, Olmsted Sr. had turned the work of the firm over to stepson John Charles Olmsted, who had been his business partner for many years, and John Charles's younger half-brother, Frederick Law Olmsted Jr. Their partner, James Dawson, and John and Frederick had all visited Seattle in 1902, and in 1903, produced a park plan for Seattle, which would guide the acquisition, construction, and design of Seattle's parks and boulevards throughout the twentieth century.[31]

[28] National Park Service, *How to Apply the National Register Criteria for Evaluation* (1990; repr. Washington, DC: National Register Publications, 1997), 41, https://www.nps.gov/NR/PUBLICATIONS/bulletins/pdfs/nrb15.pdf.

[29] E. O. Schwagerl, "Superintendent's Advisory Letter," *Second Annual Report of the Board of Park Commissioners, to the Honorable Mayor and City Council of the City of Seattle for the Year Ending November 30, 1892* (Seattle: Koch & Oakley, 1892), 11.

[30] Schwagerl, "Superintendent's Advisory Letter," 11.

[31] An in-depth history of the Olmsted's involvement with Seattle, the details of its various parks plans, and the developmental history of the citywide park system are all detailed in the associated multiple property document, "Seattle's Olmsted Parks and Boulevards (1903–1968), prepared by Natalie Perrin and Chrisanne Beckner of Historical Research Associates, Inc. (HRA), in 2016 and on file with Seattle Parks.

Many of the Olmstedian ideals found in the Olmsted Brothers' plans for Seattle echoed the work of Olmsted Sr., who died in 1903.[32] His aesthetic steered away from traditional garden designs, which he considered fussy and distracting, and toward designed landscapes, which he found picturesque and naturalistic and had the power to "evoke a poetic mood lifting one out of everyday care and ennobling the spirit with intimations of the divine."[33] Since that time, public parks in Seattle have been designed to free residents and visitors alike from the city confines to experience naturalistic landscapes, open spaces, and views of the city's surrounding wild lands.

By the 1960s, when landscape architect Lawrence Halprin and architect Angela Tzvetin, the designers of Freeway Park, were starting to collaborate on innovative park designs in San Francisco, they were using manmade materials like concrete, and relying on some of the earliest ideas developed by the historic Olmsted designers, as discussed in a 2016 article in the *New York Times*.

> Despite the difference in style, the urban parks of Frederick Law Olmsted, which imitated nature by creating rambles and meadows in what would come to be city centers, inspired [Halprin]. "Halprin is abstracting nature," said Charles Birnbaum, president of the Cultural Landscape Foundation . . . "Halprin had a bas-relief of Olmsted in his office; he was a big fan. Halprin was creating passages of scenery in the same way, creating narrative in his own language."[34]

While park design in Seattle was tied to the work of the Olmsted firm throughout the twentieth century, other events would have a lasting impression on how, when, and why Seattle added parks, including Freeway Park, to its urban landscape.

Interstate-5

By the 1950s, cars had grown into a nationwide obsession. In Washington, and throughout the United States, funding could not keep up with the growing need for high-speed roadways. In 1956, the federal government passed the Federal-Aid Highway Act of 1956, offering up to 90 percent of the funding needed for a new interconnected network of high-speed roadways.[35] In Washington, over 630 contracts worth a total of $143 million were awarded over the next two years.[36]

By 1960, with freeway construction well underway, the first section of Interstate-5 (I-5) opened for traffic in Tacoma. However, not until 1969 would Washington complete the final section of I-5 from the southern end of Marysville to the northern edge of Everett. Once it was completed, the freeway became known as the backbone of the west coast and stretched from the Canadian border all the way south through California to Mexico. While the freeway became a valuable timesaver in terms of national traffic and trucking, in Seattle, it was also controversial. In the planning phases, it became clear that the freeway would carve a canyon through downtown Seattle that would separate residents of the First Hill community from all the amenities of downtown—this plan led to extensive public debate."[37] By 1961,

[32] Elizabeth Barlow Rogers, *Landscape Design: A Cultural and Architectural History* (New York: Harry N. Abrams, 2001), 347.
[33] Rogers, *Landscape Design,* 339.
[34] Alexandra Lange, "Celebrating a Rugged Vision of Landscape Architecture," *New York Times*, December 23, 2016.
[35] Phil Dougherty, "Interstate 5 Is Completed in Washington on May 14, 1969," HistoryLink Essay 9393, March 24, 2008, http://www.historylink.org/File/9393.
[36] Harold R. Garrett, *A History of Highways and Transportation, Washington State Department of Transportation, Olympia, Washington*, 1994, https://www.wsdot.wa.gov/NR/rdonlyres/5AA959D8-AD8A-43FA-87AF-F7C1C704C329/0/WAHighwayHistory.pdf.
[37] Paula Becker, "First Hill Neighborhood Objects to the Seattle Freeway Route at a Public Hearing on September 13, 1961," HistoryLink Essay 4167, April 30, 2003, http://www.historylink.org/File/4167.

protests were erupting over the proposed route of the future freeway, which would cleave the central city in half. Seattle's former mayor, George Cotterill, warned that the freeway would be constructed through a slide-prone area; downtown business people feared the loss of parking spaces and increased traffic; local architects advocated for historic buildings in the path of the freeway, while the residents of First Hill complained they would become isolated from downtown.[38]

In 1961, with protest growing, the coming freeway inspired noted local architect Paul Thiry to join the First Hill Improvement Club in calling for a lid for portions of the freeway, one between Madison and University Streets and another between Pike St. and Olive Way "for aesthetic reasons and to further economic development."[39] This is the first time that anyone had recommended a park lid over a freeway.[40] In the local press, the debate for or against such a lid focused on practical issues. The freeway, as planned, would cut First Hill off from downtown; would increase drive times to critical services like First Hill hospitals; and would excavate a "ditch" in the area that would depress property values. A lidded freeway, argued park proponents, would replace the ditch with a park, adding to property values and providing additional community access over the freeway. While disagreements about issues like the potential costs of such a park ($1 million according to Thiry and park advocates; vs. $11 million according to state highway officials), the main argument against the park was that it would slow freeway construction by at least a year and add such cost increases that the federal government would likely not agree to continue funding 90 percent of the project.[41] Heated debate raged during meetings between city representatives, state representatives, and the public, but no compromise emerged. Meanwhile, the construction of I-5 moved forward. Nevertheless, the seed for Freeway Park had been planted.

By 1962, the idea of a freeway lid had inspired others to propose parks to fill the airspace above I-5 through downtown Seattle. The Women's University Club was in favor of a small park proposed near their own club between Spring and Seneca Streets, but this was only one proposal among many. As the *Seattle Times* reported, "heavy landscaping and small parks will beautify the freeway in Central Seattle, says George H. Andrews, district engineer for the Washington State Highway Department. Landscape architects have drawn plans for a park bounded by Columbia and Cherry Streets and by Fifty and Sixth Avenues and for a tentative park between Pike and Pine Streets on either side of Boren Avenue. The city and state are cooperating in the plans."[42]

Forward Thrust

The Century 21 Exposition in 1962 seemed to inspire a rebirth of Seattle's early twentieth-century progressivism. Active, young Seattle professionals became increasingly involved in city planning, engaging in civic activism, and calling on leaders to fund significant city improvements. One of the most ambitious proposals, dubbed Forward Thrust by its architect, James Ellis, would bundle together a number of the most popular ideas and fund them with property taxes. Ellis was a local attorney who considered the construction of I-5 and the success of the World's Fair early evidence of a coming wave of growth that the city was not yet prepared for. In 1965, he took his vision to the rest of Seattle.

[38] David Wilma, "Seattle Residents State Protest Against Interstate 5 Freeway on June 1, 1961," HistoryLink.org Essay 3944, September 6, 2002, https://www.historylink.org/File/3944.
[39] Becker, "First Hill Neighborhood."
[40] Becker, "First Hill Neighborhood."
[41] "Questions and Answers on Rival Freeway Plans—Open or Covered?" *Seattle Times*, April 30, 1961.
[42] "Freeway Park," *Seattle Times*, October 28, 1962.

> At a Rotary Club of Seattle meeting, [Ellis] proposed organizing a citizens group to push projects to fruition that had already been planned but were moribund—bound up by a lack of initiative or funding or both. In that speech and later writings, he identified his priorities. Ever the public transportation advocate, Ellis called for a rapid transit system to move people around the region more efficiently. He exhorted citizens to take action to keep "urban sprawl from swallowing the countryside"—through more open space, more parks, and greater public waterfront access and by burying utility wires, widening and beautifying urban arterials, and preserving the hinterlands. Deteriorating neighborhoods would be renovated. Cultural facilities (unnamed, but a domed stadium comes to mind) would be built. The citizens group would identify the projects, which would be funded by an array of voter-approved bond issues paid off through property taxes.[43]

Forward Thrust established a 200-person planning committee that eventually broke up into seven subcommittees studying the needs of Seattle and surrounding King County. Made up of business leaders, people from both political parties, government officials, and some professors, bankers, service providers, and "housewives," the committee began meeting in fall 1966 to determine the region's greatest needs and to craft the measures that would satisfy voters. While the committee considered itself a progressive group, committee members generally either lived or worked in Seattle. However almost 90 percent were male, and almost exclusively white, leading to public and private calls for greater diversity. Furthermore, not all committee members made it to all Saturday meetings, and the design of Forward Thrust was primarily left in the hands of a dedicated few, limiting the scope of the committee's priorities.[44]

While the committees and subcommittees met, Ellis's forward-thinking ideas found a willing audience among other young progressives. A new organization, formed from both Young Republicans and Young Democrats, came together to form a new political reform group. They called it "Choose an Effective City Council" (CHECC), and began advocating for new political leadership, believing that Seattle's City Council was too slow and unmotivated to pursue their agenda. By 1971, their efforts would result in a total turnover of Seattle's City Council members.[45]

Against the backdrop of local political upheaval, the Forward Thrust committee established its list of preferred projects and drafted a suite of bond measures to fund them. In 1968, the first of Ellis's Forward Thrust capital improvement bond initiatives came up for a vote. Forward Thrust was divided into twelve proposals for separate transportation, community housing, and water projects. Voters agreed to fund a multipurpose stadium (the Kingdome, completed in 1976 and demolished in 2000), a youth services center, and arterial highways in King County, and fire-protection and sewer bonds in Seattle. Other proposals, including funding for a rapid transit system and low-income housing, failed to attract the required 60 percent of votes.[46]

Among those initiatives that succeeded was a $118 million bond for the purchase, creation, and improvement of parks and open space throughout King County. Known as Proposition 6, the parks bond passed with 64.7 percent of the vote.[47] With these funds, Forward Thrust would help develop

[43] William H. Mullins, "The Persistence of Progressivism: James Ellis and the Forward Thrust Campaign," *Pacific Northwest Quarterly*, (Spring 2014), http://www.washington.edu/uwired/outreach/cspn/Website/Articles/Mullins/ForwardThrust.html.
[44] Mullins, "Persistence of Progressivism."
[45] Mullins, "Persistence of Progressivism."
[46] Patrick McRoberts, "King County Voters on Forward Thrust Bonds Approve Stadium and Aquarium and Nix Transit on February 13, 1968," HistoryLink Essay 2168, January 1, 1999, http://www.historylink.org/File/2168.
[47] Alyssa Burrows, "King County Voters Approve Proposition 6, a Forward Thrust Parks and Recreation bond, on February 13,

numerous parks projects. Within the first three years of its passage, the King County parks department added 130 new parks, 16 new swimming pools, and doubled the facilities at 55 existing park sites.[48] Seattle gained the Seattle Aquarium, the International District's Hing Hay Park, the 534-acre Discovery Park (located on the former site of Fort Lawton), and the innovative Gas Works Park, designed by landscape architect Richard Haag to reuse the machinery, buildings, and waterfront property of a former industrial plant. Perhaps the most famous of the Forward Thrust parks, however, is Freeway Park, the first park to lid an interstate, designed in the 1970s to bridge the canyon of high-speed traffic that cut the city in two.

Freeway Park under Construction

Scattered first by Seattle's Central Association, the First Hill Improvement Club, and architect Paul Thiry, the seeds of Freeway Park continued to germinate throughout the 1960s. In 1966, an anonymous donor offered to build a fountain at 6th Ave. and Seneca St. near the freeway and the Women's University Club. The donor, later revealed to be architect Floyd A. Naramore, provided $50,000 for design, construction, and installation.[49] George Tsutakawa was the sculptor. Completed in 1967, the fountain (called Naramore Fountain) predating Freeway Park by almost a decade. Constructed as a scalloped bronze tower rising from the center of a circular concrete splash pad set into a round pool, the fountain, like Freeway Park, was designed to soften the effects of neighboring freeway traffic and to provide a plaza and a resting place in the central city.[50]

After the fountain was completed, the city intended to use Forward Thrust funds to build a small park around it. However, a Seattle parks commissioner had come across Halprin's 1966 book, *Freeways*, in which he suggested that freeways themselves could be seen as akin to sculptures, vibrant new aspects of human lives with innate potential for urban design.[51] City leaders recognized an opportunity for a more substantial project and realized they could acquire more land from the adjoining odd lots of property left over from the freeway construction, which were generally used for parking. If they could knit those odd lots together somehow, the city could add a major amenity to the downtown core. Private developers, however, were simultaneously eyeing new opportunities downtown. Richard Hedreen, for example, had already acquired rights to the northwest corner of the block bordered by 6th Ave. and University St. to construct a large office block. The so–called 21-story Park Place Building (designed by Van Slyk, Callison, and Nelson) was under construction by 1970.[52]

Rather than stall the park plan, Hedreen and the City decided to cooperate on the development of Freeway Park. Hedreen reoriented his building to face University St. away from the park and agreed to construct his parking garage under the park's plaza south of his building (known as West Plaza). He also contributed to helping fund and maintain the park above the garage, which, once developed, would be knitted to Freeway Park as a major amenity for those in his building. The City also added a multistory public underground parking garage to its plan, to be located below the northern corner of Freeway Park (East Plaza) and accessed from Hubbell Pl. This concrete structure, like the rest of the development, required funding, but with an office tower in the mix, property taxes would also rise, and

1968," HistoryLink Essay 4116, January 3, 2003, http://historylink.org/File/4116.
[48] Alan J. Stein, "King County Parks," HistoryLink Essay 10700, December 30, 2013, http://www.historylink.org/File/10700.
[49] "Fountain for Freeway Park Approved," *Seattle Times*, July 22, 1966.
[50] Jean Sherrard, "Seattle Now & Then: The Naramore Fountain," DorpatSherrardLomont website, December 5, 2009, https://pauldorpat.com/2009/12/05/seattle-now-then-the-naramore-fountain.
[51] Maryman and Birkholz, "Freeway Park," 19.
[52] City of Seattle, "Central Freeway Park Project," September 27, 1972, Freeway Park Project Description, 1969–1972, Seattle Municipal Archives, Seattle, Washington (SMA).

the City did not have to pay for much land or condemn buildings to acquire the property. The complexity of the project led to a public-private partnership:

> An agreement was subsequently reached whereby the developer agreed to resite his building so that one-half of the site could be used for a park constructed over an underground garage. In addition, the State Department of Highways agreed to provide the lid structural support for the park over Interstate 5. The City Council then acted to provide $3-1/2 million dollars for a 585-car public parking garage, which would support the eastern half of the park. Thus, the site contains a private office building and garage, an interstate freeway, a public parking garage, and Seattle's major downtown park which will also provide access over the freeway.[53]

From the City's point of view, the park would accomplish a number of goals: turn the largest available undeveloped area in downtown into a park; provide large numbers of parking stalls; encourage separation between pedestrian and vehicular traffic around the freeway; reconnect First Hill to downtown; complement the Naramore Fountain Park; provide an enjoyable space for people downtown; suppress freeway noise in the central city; and provide an innovative cover for the yawning cavern excavated for I-5.[54] In a report from 1974, the City estimated a cost of $5,100,000, paid for by a combination of funds from the City Parks Department, Washington State Department of Transportation and other state agencies, the federal government, and parking revenue.[55]

A 1976 *Seattle Times* article claimed that the cost of the entire project was $23.5 million. The first $2.7 million came from Forward Thrust bonds; $208,633 came from U.S. Department of Housing and Urban Development (HUD) open-space grants; $424,655 from State Interagency Committee for Outdoor Recreation; $340,000 in a HUD block grant; $60,000 in federal urban-arterial improvement funds; $18,900 from Metro for the 8th Ave. stairway; $155,000 in federal interstate highway funds; $70,000 from city garage bonds, and $35,000 from the American Legion. To fund the bridge supporting the park over I-5, federal interstate funds contributed 90 percent of the cost and state highway funds covered the remaining 10 percent. Another $2.5 million built the Great Box Garden south of Seneca St., and Hedreen's building cost $9.6 million.[56]

Project Team

Once the City, Hedreen and other project team members agreed to complete the park, the project team began to look for a designer. Lawrence Halprin & Associates (1949–2009), a San Francisco landscape firm, had already proven successful in the Pacific Northwest, not only collaborating on Seattle's 1962 Century 21 Exposition but also designing the Open Space Sequence in Portland, an eight-block collection of parks, plazas, and water features integrated into a 54-acre urban renewal project.[57] Constructed between 1965 and 1987, the Open Space Sequence has been described by the Cultural Landscape Foundation as "three linked outdoor rooms."[58] The development, which links the South Auditorium Redevelopment District and the central city, includes numerous fountains and culminates in

[53] "Central Freeway Park Project," September 27, 1972.
[54] City of Seattle, "Downtown Freeway Park," October 7, 1969, Freeway Park Project Description, 1969–1972, SMA.
[55] "Downtown Freeway Park," October 7, 1969.
[56] Polly Lane, "More Park for Less," *Seattle Times*, May 30, 1976.
[57] Kenneth I. Helphand, *Lawrence Halprin*, Library of American Landscape History (Athens: University of Georgia Press, 2017), 129.
[58] Cultural Landscape Foundation, "Portland Open Space Sequence," accessed June 26, 2018, https://tclf.org/landscapes/portland-open-space-sequence.

the massive Ira Keller Fountain, designed by Angela Tzvetin. The Ira Keller Fountain (renamed from the Forecourt Fountain in 1978) encompasses an entire city block, and was designed, like Freeway Park, to reference natural forms, as in a Sierra Mountains watershed, a landscape that inspired both Halprin and Tzvetin. At the fountain, monumental, battered concrete blocks rise from a large pool of water. Concrete slabs cantilevered over the water allow visitors to climb around these forms and engage with them from all directions. Water, Halprin believed, was a tool for bringing an experience of the natural world into a manmade landscape. Like Freeway Park, Keller Fountain relies on the drama of a massive waterfall that cascades over the blocks, allowing for interaction and play.[59] And like Freeway Park, the Open Space Sequence (1965-70) proved to be more than just a park; it was a multifaceted city design project with an eye toward naturalism, a collective choreography of play, and enhanced the quality of life.

By the early 1970s, Halprin had designed other Washington projects, including Spokane's 28-acre Washington Water Power (Avista Utilities) complex with architects Kenneth Brooks and Bruce Walker.[60] Halprin & Associates was also working on a new water feature for Washington's state capitol campus in Olympia. Known as the Water Garden, and completed in 1972, it served as a test case for many of the principles utilized in Freeway Park. Similar to Freeway Park in design details it was also constructed on top of a parking garage and was designed to break up the wide expanse of the garage's rooftop park space. Like Freeway Park and Keller Fountain, the Water Garden project relied on board-formed concrete blocks and walls to create a choreographed movement around and through a multitiered landscape. Like these other developments, Water Garden relied on the drama of a central water feature, a fountain spilling over concrete forms and pooling at the visitor's feet. As with Forecourt Fountain and Freeway Park, Tzvetin was Halprin's designer for the project.[61]

Along with these dramatic, innovative, and popular Northwest projects, Halprin was also known for a series of books released in the 1960s that provided guidelines for planning around modern inventions like the nation's twentieth-century freeway system. Books like 1963's *Cities*, which was revised and re-released multiple times, and 1966's *Freeways*, laid out Halprin's ideas about the interlocking pieces of successful urban design, providing city planners with models, ideas, and a path toward improvement.[62]

With such high visibility and success, it's not surprising that Halprin's firm emerged as a possible designer for Freeway Park. However, his firm was in competition with many other well-known designers. Other firms briefly considered for the project included Sasaki Dawson DeMay Associates, Sakuma & James and Paul Thiry, Richard Haag and Paul Friedberg.[63] In November 1970, however, the *Seattle Times* announced that Halprin & Associates had been chosen to design the park, and the firm's complex work of designing a park with water features and healthy plantings high above an active freeway began.[64]

While Halprin's firm had consistently worked in the Northwest, and there are many similarities between Freeway Park's design and the design of previous Halprin fountains. Halprin claimed that Freeway

[59] Portland Parks and Recreation, "Keller Fountain Park," accessed June 26, 2018, https://www.portlandoregon.gov/parks/finder/index.cfm?&action=ViewPark&propertyid=194.
[60] Helphand, *Lawrence Halprin*, 129.
[61] Washington State Office of Archaeology and Historic Preservation and the Washington State Arts Commission, "Water Garden: Lawrence Halprin and the East Capitol Campus," October 2004, https://dahp.wa.gov/sites/default/files/Halprin%20Report%2010-04FINAL.pdf. It is worth noting that the water in Water Garden was permanently turned off in 1992.
[62] Lawrence Halprin, *Cities* (New York: Rheinhold, 1963), and Lawrence Halprin, *Freeways* (New York: Rheinhold, 1966).
[63] Hirsch, "Fate of Lawrence Halprin's Public Spaces," 75.
[64] Polly Lane, "Freeway Lid: Halprin to Do the Project," *Seattle Times*, November 22, 1970.

Park, as a freeway-lidding park, was an innovation inspired by an earlier freeway project from across the country, the Brooklyn Heights Promenade, a park constructed in the 1950s to cantilever over a section of a multilane freeway where it runs along the banks of the East River.[65] While the Promenade did not fully lid the freeway, it proved an inspiration for ambitious projects like Freeway Park and confirms that urban freeways were seen as both an opportunity and a constraint from the early years of their construction.

To complete the design for the nation's first fully lidded freeway, Halprin compiled a project team including Angela Tzvetin (project designer), Byron McCulley (project manager), Dai Williams (job captain), Robert Mendelsohn (project administrator), and others, including Jean Walton (horticulturalist), Sakuma & James of Seattle (associate landscape architects), Edward McCleod & Associates (associated landscape architects), and Pendleton Miller (horticultural consultant).[66] Along with these team members, others from a variety of interconnected fields played a part, including many from California, where Lawrence Halprin & Associates was based. These included Gilbert Forsberg, Diekmann & Schmidt (GFDS; structural engineers from San Francisco), Beamer Wilkinson and Associates (mechanical and electrical engineers from San Francisco), Richard Chaix (mechanical engineer and consultant for the Freeway Park fountains from Oakland), and Engineering Enterprise (a lighting consultant and electrical designer of the fountains and site lighting from Berkeley).[67]

Of the members of his initial team, many of Halprin's colleagues were longtime collaborators. Jean Walton (1910–1994) became Halprin's first employee when she joined him part-time in 1949, completing her bachelor's in landscape architecture at the University of Berkeley and joining the firm full-time in 1950. Walton became the firm's plant expert and was involved in the initial planning for Freeway Park, although she retired from the firm in 1975. Byron McCulley and Dai Williams were also regular collaborators who had both worked on other high-profile Halprin projects including Skyline Park in Denver, Colorado, which was conceived as part of downtown Denver's redevelopment but has since been demolished.[68] Tzvetin (1931–) worked as a project designer for Halprin from 1967 to 1976, where she led over 20 design and city-planning projects, including the Jewish Home of San Francisco and Virginia Museum of Fine Arts in Richmond.[69]

While Halprin and his team planned the design of Freeway Park, preparing models that showed how the park would flow, other elements of the project advanced, including the design of the lid over the freeway and the design of the Freeway Park garage, both of which had to hold up a portion of the park and allow for extensive systems like irrigation and venting. In March 1972, the plan for the new Freeway Park garage, designed by the local firm of NBBJ, under the park's East Plaza was approved, with "tree pockets" sunk low into the garage's roof to provide the depth required for trees and their roots. According to the *Seattle Times*, "the garage is designed so the structural load on the top will be equal to the combined load on all of the rest of the levels so it can support the park."[70]

In April 1973, the Seattle Design Commission approved the initial plans for Freeway Park's dramatic Canyon waterfall, which would begin at the park's top level above the freeway and cascade over concrete blocks and down into a pool 90 feet below at the level of freeway traffic. With this central

[65] Helphand, *Lawrence Halprin*, 140.
[66] Cultural Landscape Foundation, "The Landscape Architecture of Lawrence Halprin," accessed April 9, 2019, https://tclf.org/sites/default/files/microsites/halprinlegacy/freeway-park.html
[67] Hirsch, "Fate of Lawrence Halprin's Public Spaces," 76.
[68] Hirsch, "Fate of Lawrence Halprin's Public Spaces," 33-60.
[69] Cultural Landscape Foundation, "Landscape Architecture of Lawrence Halprin."
[70] "Freeway Park Garage Approved," *Seattle Times*, March 26, 1972.

feature approved, project planning could continue.[71] Construction began in early 1974 and was completed before opening ceremonies on July 5, 1976.

By 1974, with planning near completion, the construction of Freeway Park, which was designed using 3-D models, was underway. Unforeseen issues had slowed progress, including the need to acquire and demolish the 113-unit Normandie Apartments, which was accomplished in February 1974, and an unforeseen strike by the construction trades in 1974. Construction of the park was planned in four basic phases. First was the central plaza north of Seneca St., which was on existing land and relatively easy to complete. Second was the Great Box Garden south of Seneca St., which included construction of planter boxes between the upper level of the city and the floor of the freeway canyon. Third was construction of a massive bridge to carry the park over I-5 traffic with the park above it. Fourth was construction of the East Plaza garage and the park landscape atop it.[72]

In August 1974, with the construction strike in settlement talks, the earliest work, generally underground, was underway and contractors were preparing for phases 2 and 3.[73] In November 1974, Peter Kiewit Son's, Inc., of Omaha won the contract for the second phase of construction. For $1.9 million, they began to construct the Great Box Garden. Kiewit also won the contract to construct the city's new 616-car garage, which would be located under the park's east plaza.[74] In December 1974, David A. Mowat Company of Bellevue, who had won the contract for phase 3 in December 1973, constructed the bridge over I-5 by lifting, dangling, and then placing precast concrete girders made by Tacoma's Concrete Technology Corporation over north and southbound traffic lanes. Mowat's team worked during nighttime hours when the freeway was closed and traffic could be rerouted. The construction team, headed by Mowat's job superintendent Neal Crawford, bridged Capitol Hill and downtown once more by laying a total of 23 girders, some up to 133 feet long and weighing up to 80 tons, over the freeway during one week in December, working between 11 p.m. and 5 a.m. The last girder was wrestled into place at about 7 a.m. on December 21.[75]

In May 1975, the Mowat Company was granted a $2.6 million contract to complete the central and east plazas of Freeway Park, additionally providing supplementary trees, shrubs, waterproofing, drainage, irrigations systems, paving, and benches—all required to build a living landscape on a bed of concrete.[76] Today, scholars consider the rooftop garden over the garage "a technical tour de force: there is an intricate irrigation system, and much of the planting used a lightweight soil mix with trees in large container pots. Just before passing through the tunnel beneath the park, drivers have a flashing glimpse of a hanging garden."[77]

In June 1975, Tzvetin visited the construction site. *Seattle Times* real estate editor Polly Lane noted, this was no ordinary bridge. The contractor had to install tree wells in the bridge to handle tree roots, and had to prepare the bridge to accept several feet of soil for planting. The project, designed with venting for exhaust fumes and sound baffles to quiet but not eliminate freeways noise from the park, had been underway for six months. Reportedly the designer was thrilled by the way the Canyon's

[71] "Freeway Park Design OK'd," *Seattle Times*, April 8, 1973.
[72] "Contract Let for Phase 2 of Freeway Park," *Seattle Times*, November 7, 1974.
[73] Polly Lane, "Freeway Park Soon to Be More Visible," *Seattle Times*, August 18, 1974.
[74] "Contract Let for Phase 2 of Freeway Park."
[75] "Park Work Stalls Traffic on Freeway," *Seattle Times*, December 21, 1974.
[76] "Freeway Park Contract Given," *Seattle Times*, May 22, 1975.
[77] Helphand, *Lawrence Halprin*, 143-144.

waterfall created a thin sheet of water between the viewer and the I-5 traffic visible through the Canyon "window:" 'It will give an impressionistic view of the cars,' she said."[78]

> Angela wants the park to be natural and three-dimensional to match the city. She's planned a variety of projections so traditional park benches will be unnecessary. There will be ramps and steps and sloping paths to offer variety and accommodate all pedestrians as well as handicapped persons. She wants people to be able to touch the water in the canyon and also in a cascade she has planned to be directly in front of the Park Place building at the west side of the park.[79]

Although some workers bristled at the difficulties of creating a nontraditional bridge of girders over I-5 which was covered with stairways and slopes, the unconventional project continued. By October 1975, contractors were removing the staging and additional material associated with constructing the bridge, causing additional closures of northbound freeway lanes over one night.[80] By February 1976, contractors had planted more than 100 trees atop the newly constructed garage.[81] In April 1976, a nonprofit known as Friends of the Freeway Park began to finance a series of four plantings per year for the park, ensuring that flowers and plantings would match the season. Contributors agreeing to pay $6,000 a year including the Family Life Building Company, R. C. Hedreen, Rainier National Bank, Washington Mutual Savings Bank, Seattle-First National Bank, and UNICO Properties.[82]

As the park neared completion, Lane broke down the remarkable process that built the park, pointing out that since the freeway right-of-way was already publicly owned, the cost of property acquisition was minimal. Designing and building the park cost roughly the cost of acquiring a similar amount of property in the city without the park improvements. Moreover, because the park was a benefit to the neighboring Park Place Building, the City would receive additional tax revenue from that development. Finally, because the East Plaza Garage was added to the project, the City would receive additional revenue from those paying to park. Ellis, along with many other public leaders, including former mayors Floyd Miller and Dorm Braman, Governor Dan Evans, and former highways director George Andrews, had supported the project throughout its decade-long planning and implementation phase, and Ellis hoped, even as early as 1976, that other cities could use the same winning formula to construct similar parks.[83]

In June 1976, Seattle mayor Wes Uhlman sent out invitations to Freeway Park's grand opening on the Fourth of July: "The Park itself will be the featured attraction, and the highlight of the program will be the turning on of the water cascades. The Seattle Public Schools All-City High School Marching Band will furnish music, both nostalgic and stirring."[84]

The park was an immediate hit both with local populations, and the local press, which raved that on sunny afternoons "hundreds of office workers pour into the park, brown bags in hand, covering almost every available inch."[85] A unique solution to the problem of the urban freeway, the park was praised as an urban oasis. As one local leader mused, "in some respects, the created environment in Freeway Park resembles the natural environment. Its geography offers people the experience of sights, sounds

[78] Polly Lane, "Designer Pleased by Progress," *Seattle Times*, June 22, 1975.
[79] Lane, "Designer Pleased by Progress."
[80] "Freeway Lanes to be Closed," *Seattle Times*, October 7, 1975.
[81] "Start of Freeway Forest," *Seattle Times*, February 22, 1976.
[82] "Private Contributions to Help Out Public Eye," *Seattle Times*, April 10, 1976.
[83] Lane, "More Park for Less."
[84] Wes Uhlman to unknown recipient, June 16, 1976, Freeway Park 1976–1988, SMA.
[85] John Arthur Wilson, "Pack Up that Lunch in Your Old Brown Bag," *Seattle Times*, August 14, 1976.

and colors from many vistas and angles. The park is filled with contrasts in terrain and mood. In its water displays, one finds water behaving as it does in nature, and the concrete elements simulate natural formations.[86] Praise for the park also came from as far away as New York, where the *New York Times* described the visitor's experience of the park's most dynamic feature, the Canyon:

> Terraces and irregular stairs and passageways bring the visitor into what feels like a deep crevasse. The view of the city disappears, the planting of the park's upper levels falls away, and the visitor is left in a concrete chasm, with water tumbling powerfully down all around him. . . . It is a striking place, far removed from the feeling of the surrounding city. But Mr. Halprin skillfully brings back the sense of the city when one splendid gesture—at the bottom of the canyon, behind the largest of the several waterfalls, is a vast window onto the freeway. The cars glide by, their sound hidden by the water, their movement framed by the windows. Suddenly, the freeway becomes like a segment of an abstract movie. . . . Freeway Park recalls the very finest attempts to integrate urban highways into neighborhoods; it deserves to rank with such pioneering efforts as the Brooklyn Heights Esplanade over the Brooklyn Queens Expressway or the integration of Carl Schurz Park into the F.D.R. Drive on the Upper East Side.[87]

Articles about the new park began appearing in newspapers in places like St. Louis as early as 1972, but once the park opened, it was heralded nationwide for treating the freeway as an element of Modern Art, recalling "the very finest attempts to integrate urban highways into neighborhoods," according to the *New York Times*. "It deserves to rank with such pioneering efforts as the Brooklyn Heights Esplanade over the Brooklyn Queens Expressway or the integration of Carl Schurz Park into the FDR Drive on the Upper East Side of Manhattan."[88] Press coverage continued into the 1980s, when the *Los Angeles Times* called Freeway Park "the most extensive freeway air rights development in the nation," and claimed that as a consequence of "development above and/or along the freeway corridor in the last 12 years, downtown Seattle has gained 1,254 new hotel rooms, 160 residential units, 1.9 million square feet of office space, 128,000 square feet of retail space, 3,300 garage spaces, an eight-acre park and a 370,000-square foot convention and trade center."[89] The journalist went on to propose that the park was an inspiration to other large cities, including Los Angeles, which proved prophetic.

In 1980, the *Seattle Times* ran a thank you to Jim Ellis, who had made Seattle one of the most livable places in the United States, according to the newspaper, and had left his imprint everywhere as "he 'fathered' Metro, Forward Thrust, Freeway Park and the farmland preservation movement."[90]

However, Freeway Park was already losing some of its shine as the years had passed and its shadowy corners attracted crime, including a series of assaults in 1982.[91] By that time, the foliage had grown at a surprising rate, leading one journalist to state that "at the rate the vegetation there is growing, passing under the park in another decade should approximate the sensation of driving through a cave under a forest."[92] By 1989, the City was thinning the number of trees to avoid overloading the park's structure

[86] David L. Towne to Dick Moody, August 18, 1976, Freeway Park 1976–1988, SMA.
[87] Paul Goldberger, "Seattle Park Sensible Response to Freeway," *New York Times*, March 9, 1977.
[88] Paul Goldberger, "The Freeway As a Modern Art Form," *New York Times*, reprinted in the *San Francisco Sunday Examiner and Chronicle*, March 20, 1977.
[89] Evelyn De Wolfe, "Seattle Solves 'Freeway Canyon' Problem," *Los Angeles Times*, August 30, 1987.
[90] "A Big 'Thank You' to James R. Ellis," *Seattle Times*, May 15, 1980.
[91] Duff Wilson, "Seclusion Has Its Price in Seattle's Urban Oasis," *Seattle Times*, July 28, 1982.
[92] Dennis Ryan, "Freeway Forests Add Drama, Beauty," *Seattle Times,* September 19, 1982.

and to allow for lights to penetrate the foliage at night.[93] By 1992, the public was calling for even more lights and patrols because the park had become frightening.

In the twenty-first century, Freeway Park has seen a resurgence. With a new planting plan in place that eliminates shadowy corners, new events in the park, added access points from First Hill and to the Washington State Convention Center, and new wayfinding opportunities, the park appears poised to remain one of Seattle's most unique attractions.

Brutalism

While Freeway Park is admired for its innovative approach to park planning, it is also an example of the creative use of concrete that characterized Brutalist architecture. Brutalism was a distinct architectural style and movement centered on the work of a British husband-and-wife team inspired by Le Corbusier. Beginning in the 1950s, Alison and Peter Smithson designed with raw concrete, replacing the smooth and even surfaces popular in the 1920s and 1930s with a style that "left the structure and materials deliberately exposed, highlighting the qualities of their crude, apparently unfinished state."[94] Brutalism emerged in a scarred post–World War II Europe in which architects like the Smithsons were responding to the slab construction of Modern buildings being thrown up in response to a dire need for housing. However, the monolithic, unadorned, and "cold" nature of Brutalist buildings and their designers' insistence on using raw concrete materials rendered the style relatively unpopular for residences, though, and neglect left many of them in poor condition even soon after they were built.[95] Although individual Brutalist buildings may have fared poorly over time, sculptures like those that appear in Freeway Park, which didn't need to be either pleasant to live in or weather-resistant, have persisted as rough but starkly beautiful and varied expressions of concrete's inherently flexible design potential.

Apart from its architectural form and materials, Freeway Park is a landscape that meets an entirely new set of goals and solves an entirely new set of problems by interacting with, lidding, and incorporating the freeway canyon into the very center of its design, fulfilling Lawrence Halprin's ideal: "My own way has been to design the outward forms of nature but emphasize the results of the processes of nature. . . . This act of transmuting the experience of the natural landscape into human-made experience is, for me, the essence of the art of landscape design."[96]

Lawrence Halprin & Associates

While Freeway Park represents the best of Brutalist design and takes advantage of its unique location atop a freeway, it can also be called a master work. Lawrence Halprin is now heralded as one of the twentieth century's greatest landscape architects and not just for the work he undertook in the Pacific Northwest, although Washington State is believed to have the most extensive range of intact Halprin works from the 1950 through the 1970s.[97] "Halprin has been singled out for embracing the essential aspects of his legacy—the importance of promoting a reform agenda and championing nature as an uplifting moral force through the artistry of landscape design."[98] Collaborating throughout his career with his wife, Anna Halprin, an icon of Modern and Contemporary dance. Together they explored Jungian

[93] "Freeway Park Must Lose Some Trees," *Seattle Times*, January 26, 1989.
[94] Owen Hopkins, *Architectural Styles: A Visual Guide* (London: Laurence King, 2014), 182.
[95] Hopkins, *Architectural Styles*, 184.
[96] Elizabeth K. Meyer, "Lawrence Halprin, 1916–2009," accessed July 25, 2018, https://tclf.org/pioneer/lawrence-halprin.
[97] Washington State Office of Archaeology and Historic Preservation and the Washington State Arts Commission, "Water Garden."
[98] Helphand, *Lawrence Halprin*, 5.

psychology, Zionism, and developing deep relationships with places including Israel, the Sierra Nevada, and their chosen home, the San Francisco Bay Area during the tumultuous 1960s. Halprin was avant-garde in his thinking and driven to unlock people's innate creativity.[99]

Halprin received a Master of Science in horticulture from the University of Wisconsin in 1941 and then joined Harvard's Landscape Architecture program in the Graduate School of Design in 1942. His work was briefly interrupted as he served in the U.S. Navy during World War II. He then began his career in San Francisco in 1945 by apprenticing with Thomas Church. He launched his own firm in 1949, hiring lifetime collaborators Jean Walton, Donald Carter, Satoru Nishita, and Richard Vignolo. Beginning first with typical postwar projects, including residential gardens, he soon began preparing campus master plans and suburban shopping malls.[100] He developed a reputation as an innovative and collaborative designer and spent much of his career working closely not only with Modern architects but also with his wife, dancer Anna Halprin, for whom he designed dance spaces.[101] The Cultural Landscape Foundation notes that among his innovations was a process for integrating the public into the design process. To encourage and make use of public involvement, he developed what was known as the RSVP Cycles (resources, scoring, valuaction, performance), a method "marked by attention to human scale, user experience, and the social impact of design . . . simultaneously, he was able to attend to environmental concerns and to incorporate community participation in the design process."[102]

The RSVP Cycle, as Halprin conceived of it, was a process of identifying the "*resources*" one has to work with as a designer, including the cultural, biological, ecological, geographic, and human resources of a site; providing "*scoring*," synonymous with musical scores choreographing activities for individuals engaged in the design process as shareholders, or occupants of an environment; "*valuaction*," Halprin's made-up word to define the process of interacting and providing feedback that brought people to consensus, and "*performance*," which set the plans in action.[103]

The Cultural Landscape Foundation has documented the significance of Halprin's work, claiming that "Halprin reasserted the landscape architect's role in regenerating the American city, made vital social and pedestrian spaces out of formerly marginal sites such as historic industrial complexes or the spaces over or under freeways. In doing so, they re-imagined a public realm for American cities that had been cleared by federal urban renewal programs and abandoned for new suburban developments."[104] Freeway Park, as a landscape churned up and scarred by the construction of I-5, perfectly fit this definition.

By the 1970s, Halprin's firm was heralded as an excellent example of how the field was changing to embrace urban design, according to landscape architecture experts. As noted by his contemporary, Norman Newton, "among outstanding recent examples of the handling of city spaces by landscape architects are Ghirardelli Square in the San Francisco by Lawrence Halprin and Associates . . . a colorful provision of urban open space descending to a waterfront."[105]

[99] Helphand, *Lawrence Halprin*, 5–12.
[100] Meyer, "Lawrence Halprin."
[101] Katy Muldoon, "Landscape Legend Lawrence Halprin Dies at 93," *OregonLive*, October 26, 2009.
[102] Meyer, "Lawrence Halprin."
[103] "Lawrence Halprin on Design: RSVP Cycles," interviewed by Charles A. Birnbaum, March 2003, https://www.youtube.com/watch?v=QbIi966lOLs.
[104] Meyer, "Lawrence Halprin."
[105] Norman T. Newton, *Design on the Land: The Development of Landscape Architecture* (Cambridge: The Belknap Press of Harvard University Press, 1976), 650–51.

Halprin projects like Ghirardelli Square were not only charming examples of urban design but responded to the accelerated speed with which urban centers were changing. Halprin preserved nineteenth-century buildings, including the Ghirardelli chocolate factory on San Francisco's waterfront. Begun in 1964, "the hillside mélange of nineteenth century commercial buildings, clustered around a chocolate plant and its ornate Second Empire tower, was exactly the sort of 'un-useful,' old, dilapidated building previously seen as ripe for replacement," wrote historian and architect Leland Roth. "Under the direction of Lawrence Halprin and Associates, the architects Wurster, Bernardi, and Emmons retained nearly all of the nineteenth century buildings, refurbished then, and added a low arcade on the waterside enclosing a courtyard. There are several levels, dotted with kiosks and fountains, that offer varied prospects of San Francisco Bay."[106]

High-profile successes like Ghirardelli Square and California's Sea Ranch, an artist community on the California coast, led to greater freedom, and Halprin's resulting designs, including his monolithic concrete landscape features, like those in Portland, Olympia, and Seattle, are today much admired. Within the context of Halprin-designed Northwest parks, Freeway Park is similar in form, materials, style, and execution to both of his earlier works. Like Water Garden in Olympia and the Open Space Sequence, plants and trees are used to create interior spaces, and to guide interactive choreography through the concrete landscape. Like these other works, Freeway Park was designed to inspire interaction and delight and rely on upright concrete forms (if not to mimic the geological forms of mountains and forests then to reproduce them in a miniature form) with an emphasis on tactile experiences and variety in the landscape. What holds Freeway Park apart from these other works is not its success and popularity. The Open Space sequence has been listed on the National Register of Historic Places, and Water Garden continues to attract visitors in spite of the fact that the water hasn't flowed as intended since 1992. The difference, and what elevates Freeway Park, rests specifically in its innovative approach to capturing space and creating something brand new out of thin air. Both Water Garden and the Open Space Sequence are earth-bound, existing either within Portland's grid and surrounded by a larger landscape or on the Capitol Campus. Freeway Park is suspended above the ground, held up by concrete forms even more massive than those that create its most impressive feature, the Canyon. It is not only an innovative park design, it is ingenious in its approach to both screening users from the freeway and embracing the freeway as an element of our modern landscape, something that one can overcome with good design and manmade materials, so that the park and the freeway cohabitate on the same piece of land, layered so that they form a remarkable collaboration.

In Angela Tzvetin, Halprin found another fan of innovation—one who could design forms in concrete that were as inviting as organic forms. According to scholars, Halprin was the choreographer on his projects, the one "activating" spaces, while he worked closely with others who could "give physical form to his dance scores": "Halprin has been compared with Frederick Law Olmsted in that 'his singular achievements rest on his unusual skill at harnessing the efforts of others.' Tzvetin confirms that she was given 'all the opportunities you can ever imagine for creativity' and that 'her imagery came from a month long tour of western canyons she took while working for Halprin.'"[107]

Born in Bulgaria, Angela Danadjieva Tzvetin graduated with a degree in architecture from Bulgaria's State University in Sofia in 1960. She began her career as a set designer for the Bulgarian film industry and received several international film festival awards for her work. After entering international competitions with her partner, Ivan Tzvetin, she studied at the Ecole des Beaux-Arts from 1964 to 1966. In 1965, the pair won a design competition for San Francisco Civic Center, although the project was

[106] Leland M. Roth, *American Architecture: A History* (Cambridge, MA: Westview, 2001), 469.
[107] Tate and Eaton, *Great City Parks*, 20.

never built. Tzvetin joined Halprin's firm in San Francisco in 1965 and led more than twenty urban-design and city-planning projects for him between 1967 and 1976. Her design for the Portland's Forecourt Fountain has been described as "equaling in its exuberance the great fountains of Baroque Rome. . . . It is not a literal copy but an evocation of the tumbling streams in the nearby Cascade Mountains."[108] According to Roth, the Forecourt Fountain, a precursor to Freeway Park, reminded the public that a city is a community and "reasserted the basic human pleasure of playing in the water and the absolute functional and psychological necessity of such frivolous pleasure. . . . At the fountain's dedication, to make the message clear, having said a few words, Halprin kicked off his shoes, rolled up his trousers, and went wading—the shallow pools of the fountain have been full of waders of all ages ever since."[109]

After leaving Halprin's firm in 1976, Tzvetin (whom had returned to her maiden name Danadjieva) formed the design firm Danadjieva & Koenig Associates in California with Thomas Koenig. She was then hired to design two additional parks to connect to Freeway Park. The first was the Paul Pigott Memorial Corridor in 1984; the second was the Washington State Convention Center grounds in 1988.[110]

Freeway Park Legacy

As one scholar noted, Freeway Park was designed to incorporate some of Halprin's most innovative and enduring ideas. It separated pedestrians from motor vehicles, allowing them to move freely without interacting; it condensed development using "air rights;" it masked the audio and visual effects of the freeway while knitting together the communities separated by it; and it drew people through a choreographed experience, relying on paths, plantings, and water features to inspire emotions and an aesthetic experience. Most importantly, the park provided a space for events, interactions between people and landscape, choreographed like dance or spontaneous, like wading into the water, enlivening a formerly unused place.[111] As one academic has noted, "Halprin's Seattle Freeway Park appears as a carefully choreographed performance-space; a jungle of concrete, vegetation and waterfalls to be encountered and traversed by people-in-movement."[112]

In an essay about the park, Alan Tate quoted critics who were driven to poetics to describe the effect of such an innovative park type:

> [Yukio] Futagawa summarized Freeway Park as "a sculpture for people to move in and through" and as a "stage set for people's creative involvement." [Sutherland] Lyall described the park as "an episodic design" noting that this is inevitable given "the way the whole design evolved as a process of taking opportunities as the possibilities of using more pieces of land emerged." Both these comments reflect Danadjieva's intention of creating a park that might provide an unfolding series of experiences to people walking through it. [Peter] Walker and [Melanie] Simo described the park as "more refined and complex" than Ira's Foundation and "perhaps overly melodramatic" with planting that is "opulent, recalling the ancient forests of the Pacific Northwest." They

[108] Roth, *American Architecture*, 469.
[109] Roth, *American Architecture*, 471.
[110] Cultural Landscape Foundation, "Angela Danadjieva," accessed June 26, 2018, https://tclf.org/pioneer/angela-danadjieva.
[111] Helphand, *Lawrence Halprin*, 5.
[112] Peter Merriman and Tim Cresswell, *Geographies of Mobilities: Practices, Spaces, Subjects* (Burlington: Ashgate, 2011), 112.

> describe it as "a place of great beauty . . . tinged with terror—the sublime" where "the concrete forms are heroic."[113]

Freeway Park won numerous awards for its innovative design. In 1977, Freeway Park won an award from the Washington Precast Concrete Industry in the transportation-structures category for its "difficulty and uniqueness of design," as it was constructed with the largest prestressed concrete girders in Washington at the time (*Seattle Times* 1977). The park also won the 1976 Award of Excellence from *Design and Environment* magazine, the 1976 First Place Award from the Association of Landscape Contractors, the 1977 Merit Award from the American Society of Landscape Architects, and a 1978 award from the Prestressed Concrete Institute.[114] Perhaps more important, the park inspired many other cities to reclaim some of the public spaces once lost to the nation's expanding freeway system.

Many local, state, and federal projects, including more in Seattle following completion of Freeway Park, came to include lidded portions of urban freeways in the last decade of the twentieth century and the early twenty-first century. Locally, in the late 1980s and early 1990s, the Seattle area gained a series of lids constructed over portions of I-90, which runs east from I-5 in Seattle and connects to Mercer Island and communities east of Lake Washington. At 10 acres, the freeway lid over I-90 in Seattle includes a portion of the 15-acre Sam Smith Park.[115] On Mercer Island, Aubrey Davis Park, the "largest existing freeway lid in the country," was built.[116] Aubrey Davis Park, at a total of 80 acres, includes a half-mile-long lid over I-90.[117] Finally, in 2015, the Washington Department of Transportation completed three additional lids, for a total of 6.2 acres, above State Route 520 east of Seattle. All three are enlarged overpasses topped with unprogrammed green space located in residential communities.[118]

Outside Seattle are other examples of freeway-lidding parks inspired by Freeway Park. In 1990, a project in Phoenix, Arizona lidded a portion of I-10 with 10 side-by-side bridges topped by the 32-acre Margaret T. Hance Park.[119] In 2008, Boston relocated some of its freeways underground, constructing above them the Rose F. Kennedy Greenway, a 1.5 mi, linear series of gardens and parks designed to reconnect some of the city's oldest neighborhoods.[120] In 2012, Dallas completed the 5.2-acre Klyde Warren Park above a portion of the Woodall Rodgers Freeway, bridging uptown and downtown Dallas.[121] In 2015, St. Louis opened the Luther Ely Smith Park, a block-wide lid over I-70 that provides pedestrian access from the Gateway Arch National Park to downtown and the Old Courthouse and Kiner Plaza.[122] Other freeway-topping parks are either proposed or under construction in Atlanta, Chicago, and Los Angeles.[123] As scholars have noted, "Freeway Park was the beginning."[124]

[113] Alan Tate, *Great City Parks*, 1st ed. (New York: Taylor and Francis, 2001), 23.
[114] Washington State Office of Archaeology and Historic Preservation and the Washington State Arts Commission, "Water Garden."
[115] Knute Berger, "How Seattle's Activist Past Shaped the Future of Transportation in the Region," *Seattle Magazine,* May 2017, https://www.seattlemag.com/news-and-features/how-seattles-activist-past-shaped-future-transportation-region.
[116] Lid I-5, "Local Freeway Lid History," accessed April 3, 2019, https://lidi5.org/history. Lid I-5 is an advocacy group sponsored by the Seattle Parks Foundation that is promoting additional lids on the Freeway Park model over I-5 in Seattle.
[117] Lid I-5, "Local Freeway Lid History."
[118] Lid I-5, "Local Freeway Lid History."
[119] City of Phoenix, Arizona, "Margaret T. Hance Park," accessed April 4, 2019, https://www.phoenix.gov/parks/parks/alphabetical/h-parks/hance.
[120] Rose Fitzgerald Kennedy Greenway Conservancy, "The Greenway, History," accessed April 4, 2019, https://www.rosekennedygreenway.org/about-us/greenway-history/.
[121] Highline Network, "Klyde Warren Park, Dallas, TX," accessed April 4, 2019, https://network.thehighline.org/projects/klyde-warren-park/.
[122] Veneta Rizvic, "New Walkway to Gateway Arch Grounds Opens," *St. Louis Business Journal*, March 26, 2018.
[123] John Ruch, "Buckhead's Plan for a Park over a Highway Joins a National Trend," *Reporter-Newspapers, Buckhead*, September 30, 2016, https://www.reporternewspapers.net/2016/09/30/buckheads-plan-park-highway-joins-national-trend.

As the first park to lid a freeway and an inspiration for future lidded freeway parks throughout Seattle and surrounding King County, as well as in some of the nation's most prominent cities, Freeway Park has been, since its construction, recognized as a Modern masterpiece. The program is a repeatable option for knitting together urban areas separated by wide, impassible freeway corridors during the nation's freeway-building heyday of the mid-twentieth century. As such, it has inspired approximately one-dozen freeway-capping parks "from Los Angeles to St. Paul, Minnesota, to Atlanta.[125] It will likely be used as a model for a greater number of parks in the future and for bringing green space and programmed and unprogrammed common space to dense urban areas that have the opportunity to capture the air above their freeways to construct networks of quiet, clean, and peaceful cityscapes designed for pedestrians above the rushing traffic below.

[124] Helphand, *Lawrence Halprin*, 147.
[125] Nate Berg, "Goodbye, Highways," *Landscape Architecture Magazine*. February 7, 2017, https://landscapearchitecturemagazine.org/2017/02/07/goodbye-highways/#more-10909.

9. Major Bibliographical References

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

"5.4 Acre Park Saddles Downtown Seattle Freeway." *AIA Journal*, October 1976.

"A Big 'Thank You' to James R. Ellis." *Seattle Times*. May 15, 1980.

Bagley, Clarence B. *History of Seattle from Earliest Settlement to the Present Time*. Vol. 1. Chicago: S. J. Clarke, 1916.

Becker, Paula. "First Hill Neighborhood Objects to the Seattle Freeway Route at a Public Hearing on September 13, 1961." HistoryLink Essay 4167, April 30, 2003. http://www.historylink.org/File/4167.

Berg, Nate. "Goodbye, Highways." *Landscape Architecture Magazine*, February 7, 2017. https://landscapearchitecturemagazine.org/2017/02/07/goodbye-highways/#more-10909.

Berger, Knute. "How Seattle's Activist Past Shaped the Future of Transportation in the Region." *Seattle Magazine*. May 2017. https://www.seattlemag.com/news-and-features/how-seattles-activist-past-shaped-future-transportation-region.

Burrows, Alyssa. "King County Voters Approve Proposition 6, A Forward Thrust Parks and Recreation Bond, on February 13, 1968." HistoryLink Essay 4116, January 3, 2003. http://historylink.org/File/4116.

"City Hall Park?" *Seattle Times.* May 10, 1960.

City of Phoenix, Arizona. "Margaret T. Hance Park." https://www.phoenix.gov/parks/parks/alphabetical/h-parks/hance.

"Contract Let for Phase 2 of Freeway Park." *Seattle Times*. November 7, 1974.

Cultural Landscape Foundation. "Portland Open Space Sequence." https://tclf.org/landscapes/portland-open-space-sequence.
_____. "Angela Danadjieva." https://tclf.org/pioneer/angela-danadjieva.
_____. "The Landscape Architecture of Lawrence Halprin." https://tclf.org/sites/default/files/microsites/halprinlegacy/freeway-park.html.

De Wolfe, Evelyn. "Seattle Solves 'Freeway Canyon' Problem," *Los Angeles Times*, August 30, 1987.

Dougherty, Phil. "Interstate 5 Is Completed in Washington on May 14, 1969." HistoryLink Essay 9393, March 24, 2008. http://www.historylink.org/File/9393.

"Fountain for Freeway Park Approved." *Seattle Times.* July 22, 1966.

"Freeway Forests Add Drama, Beauty." *Seattle Times.* September 19, 1982.

"Freeway Park." *Seattle Times.* October 28, 1962.

"Freeway Park Contract Given." *Seattle Times*, May 22, 1975.

"Freeway Park Design OK'd." *Seattle Times.* April 8, 1973.

"Freeway Park Garage Approved." *Seattle Times*. March 26, 1972.

"Freeway Lanes to be Closed." *Seattle Times*. October 7, 1975.

"Freeway Park Must Lose Some Trees." *Seattle Times.* January 26, 1989.

"Freeway Park, State Building Lauded." *Seattle Times.* July 3, 1977.

Garrett, Harold R. "A History of Highways and Transportation, Washington State Department of Transportation, Olympia, Washington." 1994. https://www.wsdot.wa.gov/NR/rdonlyres/5AA959D8-AD8A-43FA-87AF-F7C1C704C329/0/WAHighwayHistory.pdf.

Goldberger, Paul. "Seattle Park Sensible Response to Freeway." *New York Times*, March 9, 1977.

Paul Goldberger, "The Freeway As a Modern Art Form." *New York Times*, reprinted in the San Francisco *Sunday Examiner and Chronicle*, March 20, 1977.

Hancock, Marga Rose. "Thiry, Paul Albert (1904–1993)." HistoryLink.org Essay 9383, April 10, 2010. http://www.historylink.org/File/9383.

Halprin, Lawrence. *Cities.* New York: Rheinhold, 1963.

_____. *Freeways.* New York: Rheinhold, 1966.

Helphand, Kenneth I. *Lawrence Halprin*, *Library of American Landscape History*. Athens: University of Georgia Press, 2017.

Highline Network. "Klyde Warren Park, Dallas, TX." Accessed April 4, 2019. https://network.thehighline.org/projects/klyde-warren-park/.

Hirsch, Alison B. "The Fate of Lawrence Halprin's Public Spaces: Three Case Studies." Master's thesis, University of Pennsylvania, 2005. https://repository.upenn.edu/cgi/viewcontent.cgi?article=1028&context=hp_theses.

Hopkins, Owen. *Architectural Styles: A Visual Guide*. London: Laurence King, 2014.

Lane, Polly. "Freeway Lid: Halprin to Do the Project." *Seattle Times*. November 22, 1970.

_____. "Freeway Park Soon to Be More Visible," *Seattle Times*. August 18, 1974.

_____. "Designer Pleased by Progress," *Seattle Times*, June 22, 1975.

_____. "More Park for Less." *Seattle Times*. May 30, 1976.

Lange, Alexandra. "Celebrating a Rugged Vision of Landscape Architecture." *New York Times*, December 23, 2016.

Lid I-5. "Local Freeway Lid History." Accessed April 3, 2019. https://lidi5.org/history.

MacIntosh, Heather M. "Naramore, Floyd A. (1879–1970)." HistoryLink.org Essay 120, November 20, 1998. http://www.historylink.org/File/120.

McRoberts, Patrick. "King County Voters on Forward Thrust Bonds Approve Stadium and Aquarium and Nix Transit on February 13, 1968." HistoryLink Essay 2168, January 1, 1999. http://www.historylink.org/File/2168.

Merriman, Peter, and Tim Cresswell. *Geographies of Mobilities: Practices, Spaces, Subjects.* Burlington: Ashgate, 2011.

Meyer, Elizabeth K. "Lawrence Halprin, 1916–2009." Accessed July 25, 2018. https://tclf.org/pioneer/lawrence-halprin.

Miller, Betty. "Seattle's Freeway Park." *American Forests* 85, no. 10 (October 1979): 29–46.

Muldoon, Katy. "Landscape Legend Lawrence Halprin Dies at 93." *OregonLive,* October 26, 2009.

Mullins, William H. "The Persistence of Progressivism: James Ellis and the Forward Thrust Campaign." *Pacific Northwest Quarterly* (Spring 2014). http://www.washington.edu/uwired/outreach/cspn/Website/Articles/Mullins/ForwardThrust.html.

National Park Service. *How to Apply the National Register Criteria for Evaluation*. 1990; repr. Washington, DC: U.S. Department of the Interior, 1997.

Newton, Norman T. *Design on the Land: The Development of Landscape Architecture*. Cambridge: The Belknap Press of Harvard University Press, 1976.

"Pack Up that Lunch in Your Old Brown Bag." *Seattle Times.* August 14, 1976.

"Park Work Stalls Traffic on Freeway." *Seattle Times*. December 21, 1974.

Pastier, John. "Evaluation: Park Atop a Freeway." *AIA Journal*, June 1983.

"PCI Honors Nine Buildings in Annual Program." *Architectural Record* February 1978.

Portland Parks and Recreation. "Keller Fountain Park." Accessed July 18, 2018. https://www.portlandoregon.gov/parks/finder/index.cfm?&action=ViewPark&propertyid=194.

"Private Contributions to Help Out Public Eye." *Seattle Times*. April 10, 1976.

"Questions and Answers on Rival Freeway Plans—Open or Covered?" *Seattle Times.* April 30, 1961.

Rizvic, Veneta. "New Walkway to Gateway Arch Grounds Opens." *St. Louis Business Journal*. March 26, 2018.

Robertson, Iain M. "Replanting Freeway Park: Preserving a Masterpiece." *Landscape Journal* 31, no. 1–2 (2012): 77–99.

Rogers, Elizabeth Barlow. *Landscape Design: A Cultural and Architectural History*. New York: Harry N. Abrams, 2001.

Rose Fitzgerald Kennedy Greenway Conservancy. "The Greenway, History." Accessed April 4, 2019. https://www.rosekennedygreenway.org/about-us/greenway-history/.

Roth, Leland M. *American Architecture: A History*. Cambridge, MA: Westview, 2001.

Ruch, John. "Buckhead's Plan for a Park over a Highway Joins a National Trend." *Reporter-Newspapers, Buckhead*. September 30, 2016.

"Seattle's Urban 'Sculpture for Motion'." *AIA Journal*, September 1971.

"Seclusion Has Its Price in Seattle's Urban Oasis." *Seattle Times.* July 28, 1982.

Sherrard, Jean. “Seattle Now & Then: The Naramore Fountain.” DorpatSherrardLomont website, December 5, 2009. https://pauldorpat.com/2009/12/05/seattle-now-then-the-naramore-fountain

“Seattle’s ‘Tomorrow Park’ Opens July 4.” *Sunset Magazine* 157, nos. 1–6 (July–December 1976): 52–63.

Schwagerl, E. O. “Superintendent’s Advisory Letter.” *Second Annual Report of the Board of Park Commissioners.* Seattle: Koch & Oakley, 1892.

“Start of Freeway Forest.” *Seattle Times*. February 22, 1976.

Stein, Alan J. “Century 21—The 1962 Seattle World's Fair, Part 1.” HistoryLink.org Essay 2290, April 18, 2000. http://www.historylink.org/File/2290.

_____. “King County Parks.” HistoryLink Essay 10700, December 30, 2013. http://www.historylink.org/File/10700.

Tate, Alan. *Great City Parks*, 1st ed. New York: Taylor and Francis, 2001.

_____, and Marcella Eaton. *Great City Parks*, 2nd Ed. New York: Routledge, 2015.

Washington State Office of Archaeology and Historic Preservation and the Washington State Arts Commission. “Water Garden: Lawrence Halprin and the East Capitol Campus,” October 2004. https://dahp.wa.gov/sites/default/files/Halprin%20Report%2010-04FINAL.pdf.

Wilma, David. “Washington Good Roads Association.” HistoryLink.org Essay 5219, February 16, 2003. http://www.historylink.org/index.cfm?DisplayPage=output.cfm&File_Id=5219.

_____. “Seattle Residents State Protest Against Interstate 5 Freeway on June 1, 1961.” HistoryLink.org Essay 3944, September 6, 2002. https://www.historylink.org/File/3944.

Previous documentation on file (NPS):

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

Primary location of additional data:

__X__State Historic Preservation Office
____Other State agency
____Federal agency
__X__Local government
__X__University
____Other
Name of repository: _____

Historic Resources Survey Number (if assigned):

FREEWAY PARK | KING CO, WA
Name of Property | County and State

10. Geographical Data

Acreage of Property 5 acres
(Do not include previously listed resource acreage.)

UTM References ___ NAD 1927 or X NAD 1983

(Place additional UTM references on a continuation sheet.)

	Zone	Easting	Northing		Zone	Easting	Northing
1	10N	550336	5273332	3	10N	550258	5272933
2	10N	550341	5273167	4	10N	550216	5273103

Or Latitude/Longitude Coordinates
(enter coordinates to 6 decimal places)

	Latitude	Longitude		Latitude	Longitude
1			3		
2			4		

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

Freeway Park is irregular in shape. West of 8th Ave., the park nomination boundary is defined by University St. on the north and Spring St. on the south. The park's western boundary is 6th Ave. and its eastern boundary is Hubbell Pl.

East of 8th Ave., the park is bound by 9th Ave., which curves away from Hubbell Pl. in the south, runs around the park's perimeter east of Hubbell Pl. and then reconnects with Hubbell Pl. on the park's northern boundary.

The nomination also includes a subterranean level, defined by the Freeway Park Garage, located below the East Plaza and alongside Hubbell Pl., as well as the park's supporting structure and the descending planter boxes of the Great Box Garden.

Boundary Justification (Explain why the boundaries were selected.)

Freeway Park's nomination boundary is confined to the park's original footprint, along with supporting subterranean elements like the Freeway Park Garage. The park was expanded in the 1980s with new construction. While attempts were made to blur the boundaries of old and new construction, the newer sections of the park, including the Pigott Memorial Corridor and the grounds of the Washington State Convention Center, were constructed to meet different goals, maintain different historic associations, and feature different aesthetic qualities. Therefore, these sections of the park, identifiable by visible alterations (such as seams and changes in the character of the concrete), were excluded from the nomination.

FREEWAY PARK | KING CO, WA
Name of Property | County and State

11. Form Prepared By

name/title Chrisanne Beckner, MS, Architectural Historian (Edited by DAHP Staff)
organization Historical Research Associates, Inc. date Sept 2019
street & number 1904 3rd Ave #240 telephone (206) 343-0226
city or town Seattle state Washington zip code 98101
e-mail cbeckner@hrassoc.com

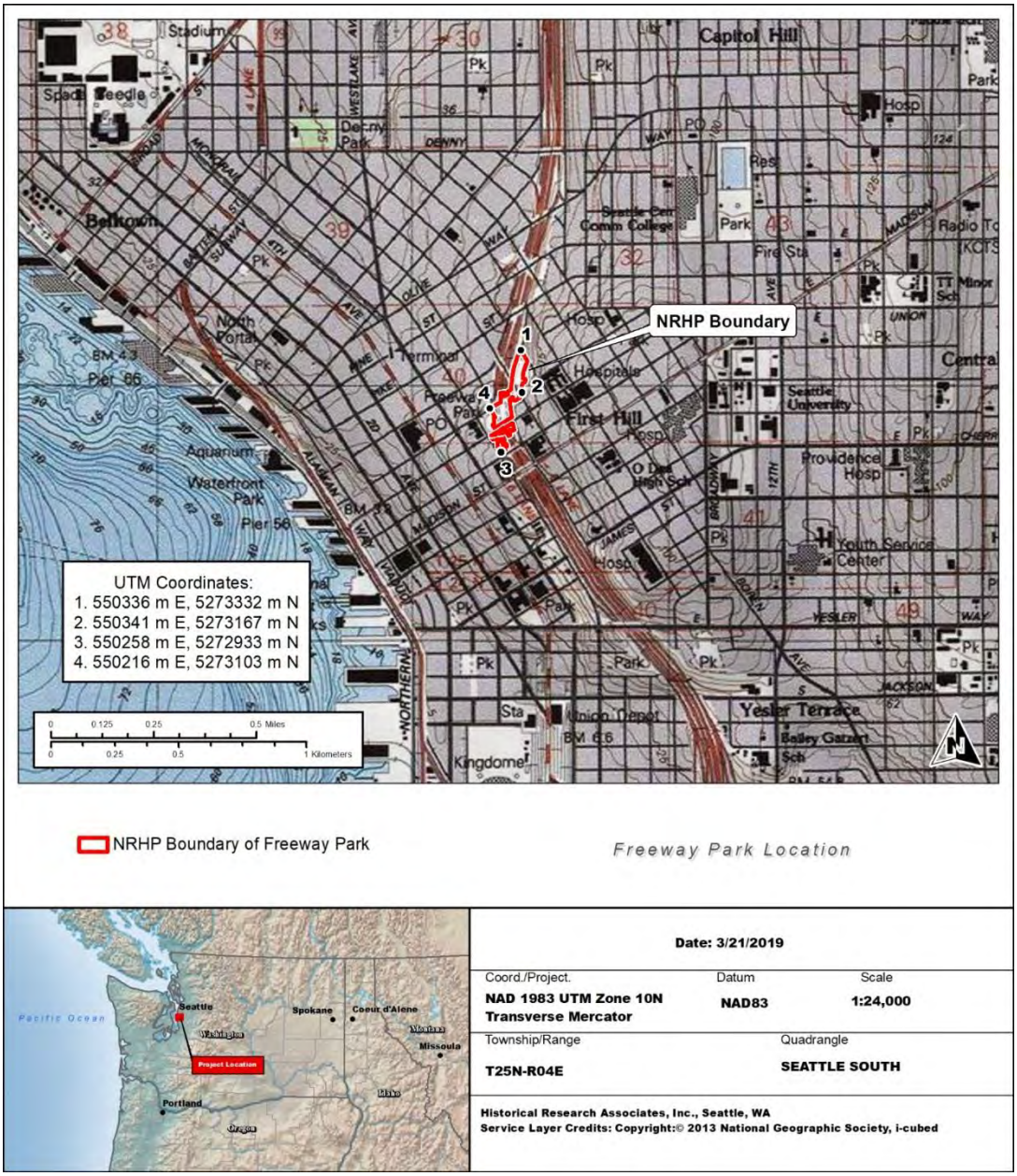
FREEWAY PARK
Name of Property

KING CO, WA
County and State

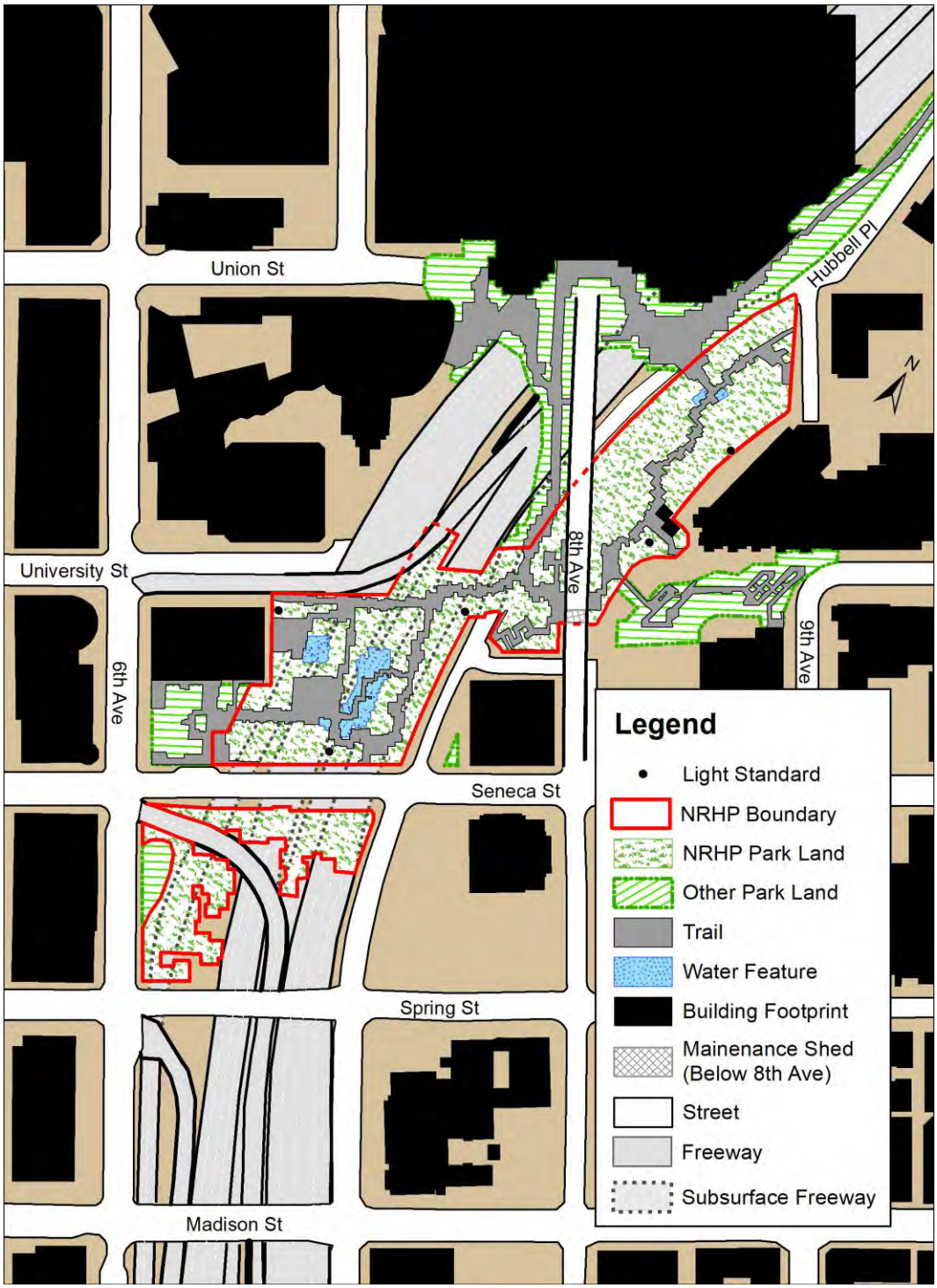
Additional Documentation

Submit the following items with the completed form:

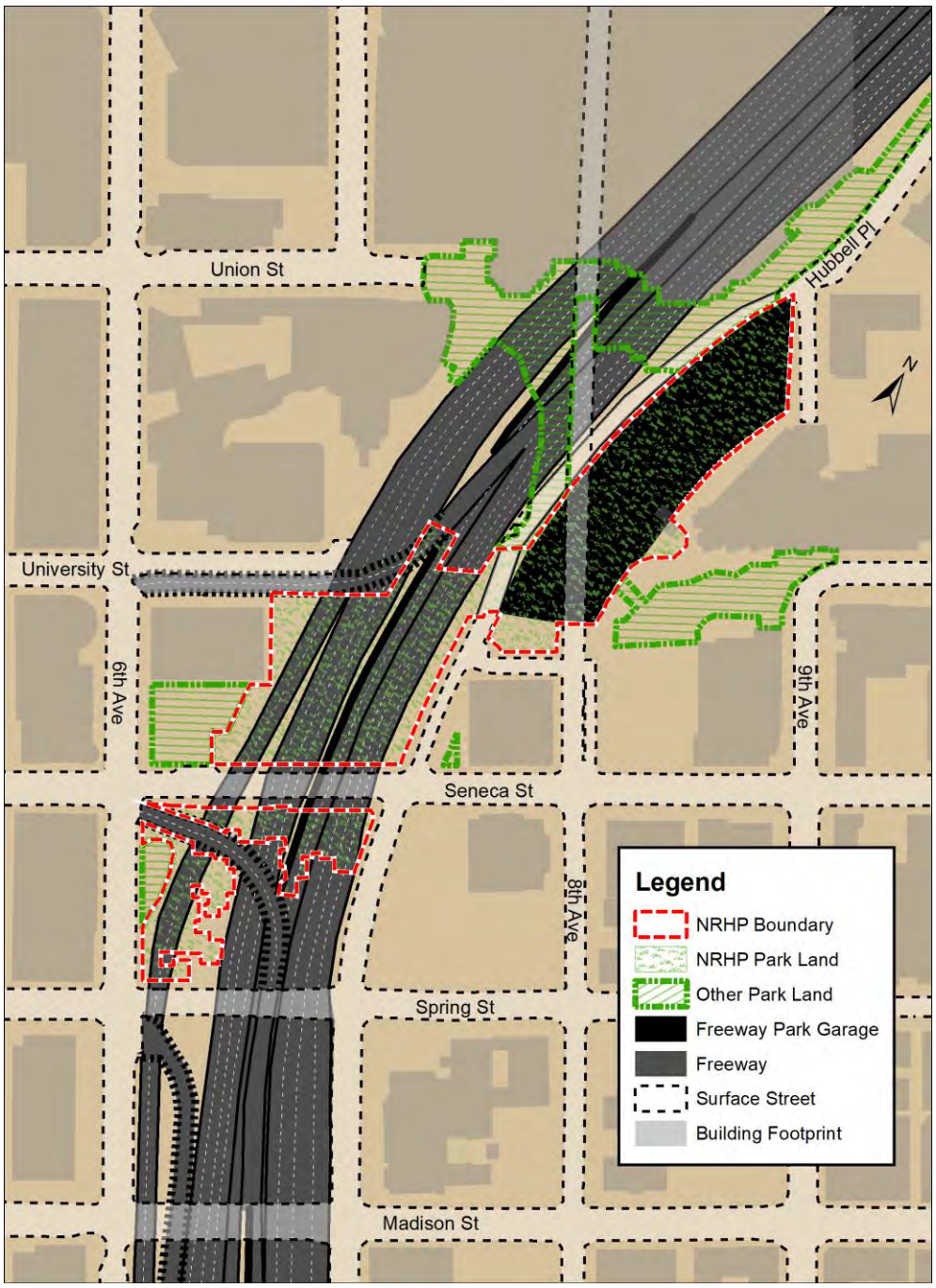
- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.
  A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)



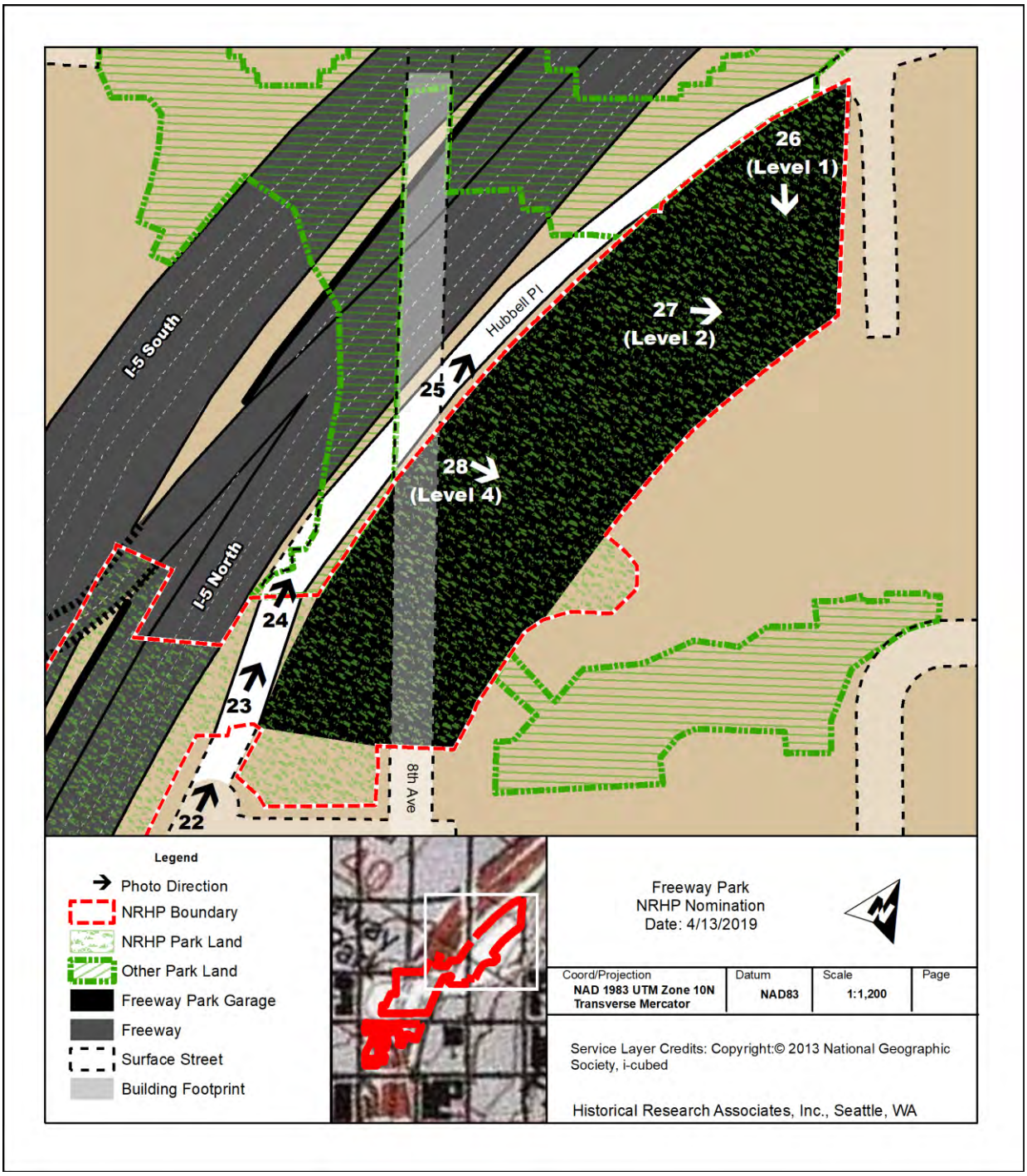
USGS Quad Map.
Freeway Park, Seattle, King County, Washington



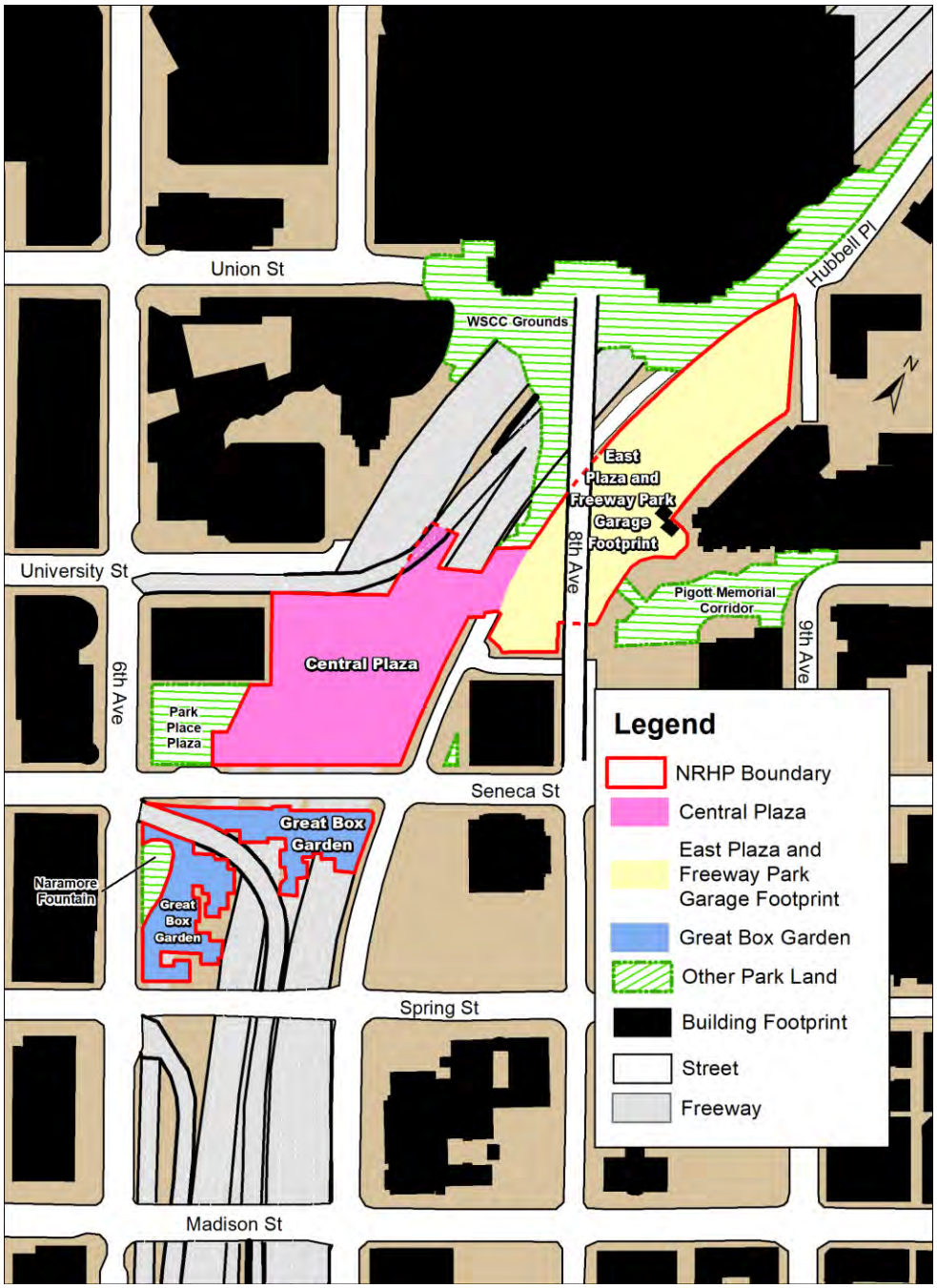
Overall Boundary Map.
Freeway Park, Seattle, King County, Washington, with park resources and adjacent park lands.



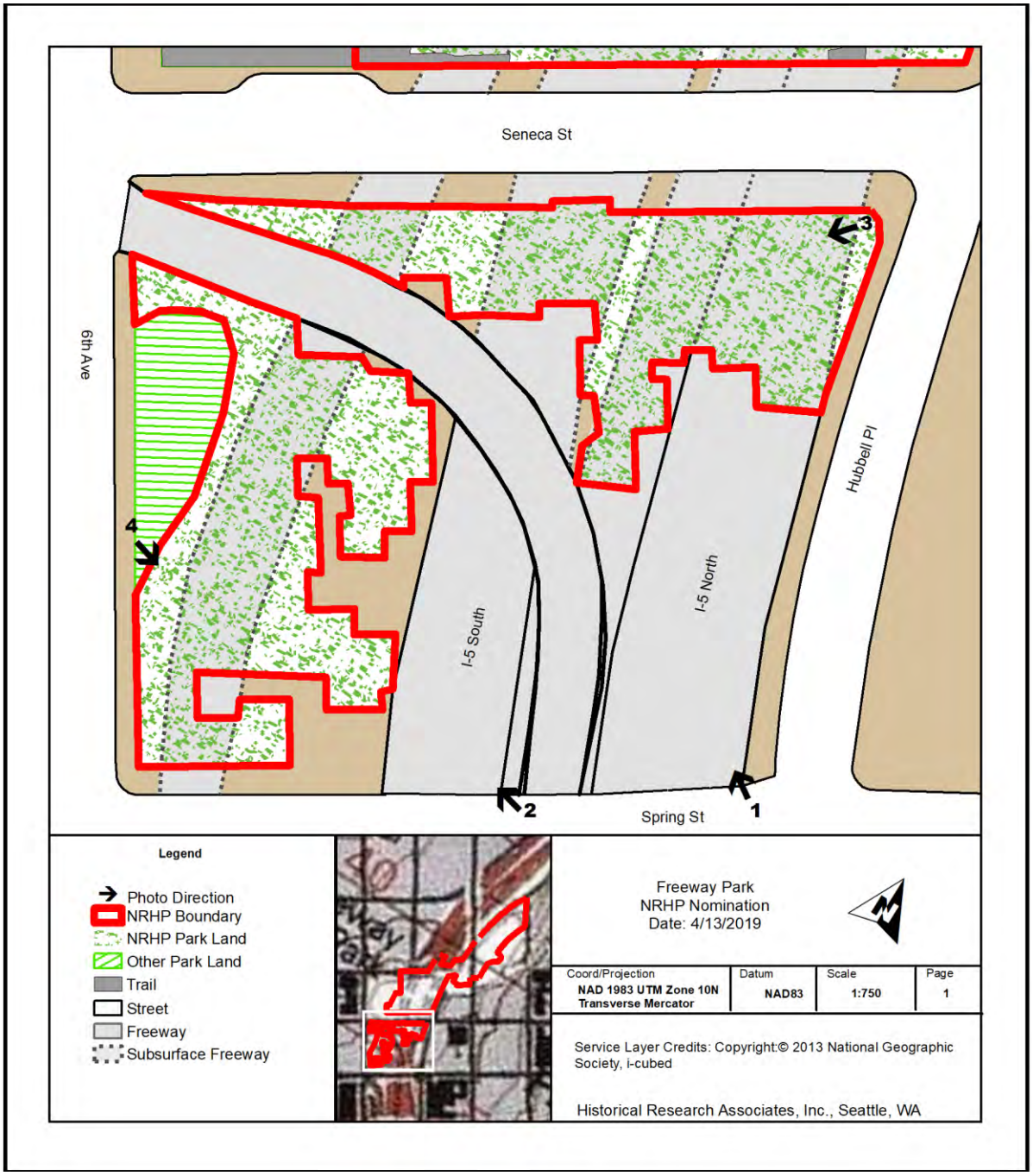
Subterranean Map.
Freeway Park, Seattle, King County, Washington, with subterranean resources labeled.



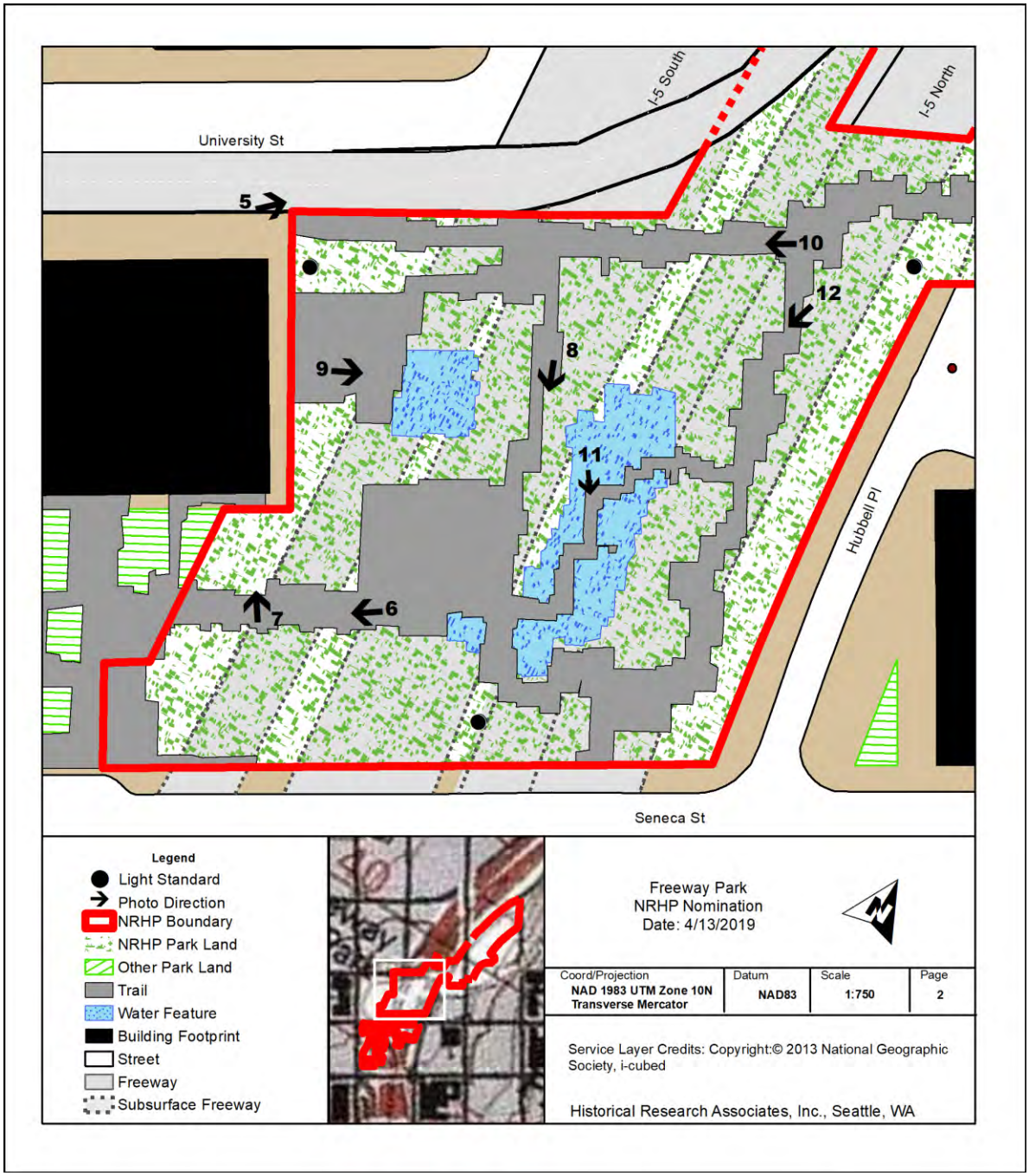
East Plaza Subterranean Map Detail.
Subterranean Freeway Park (Freeway Park Garage) with photo tags corresponding to photos in the nomination



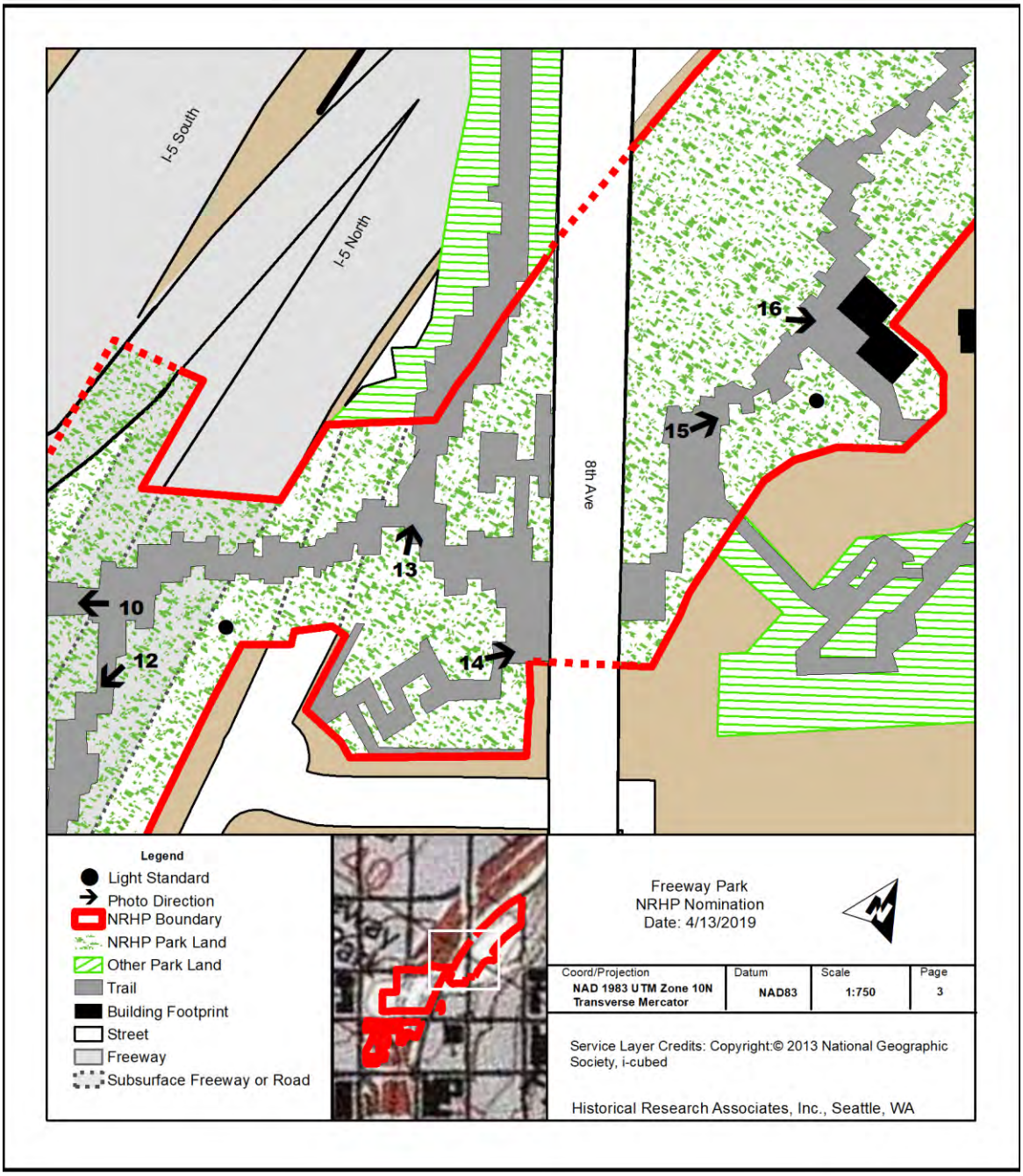
Park Section Map.
Freeway Park, Seattle, King County, Washington, with park sections and adjacent park lands.



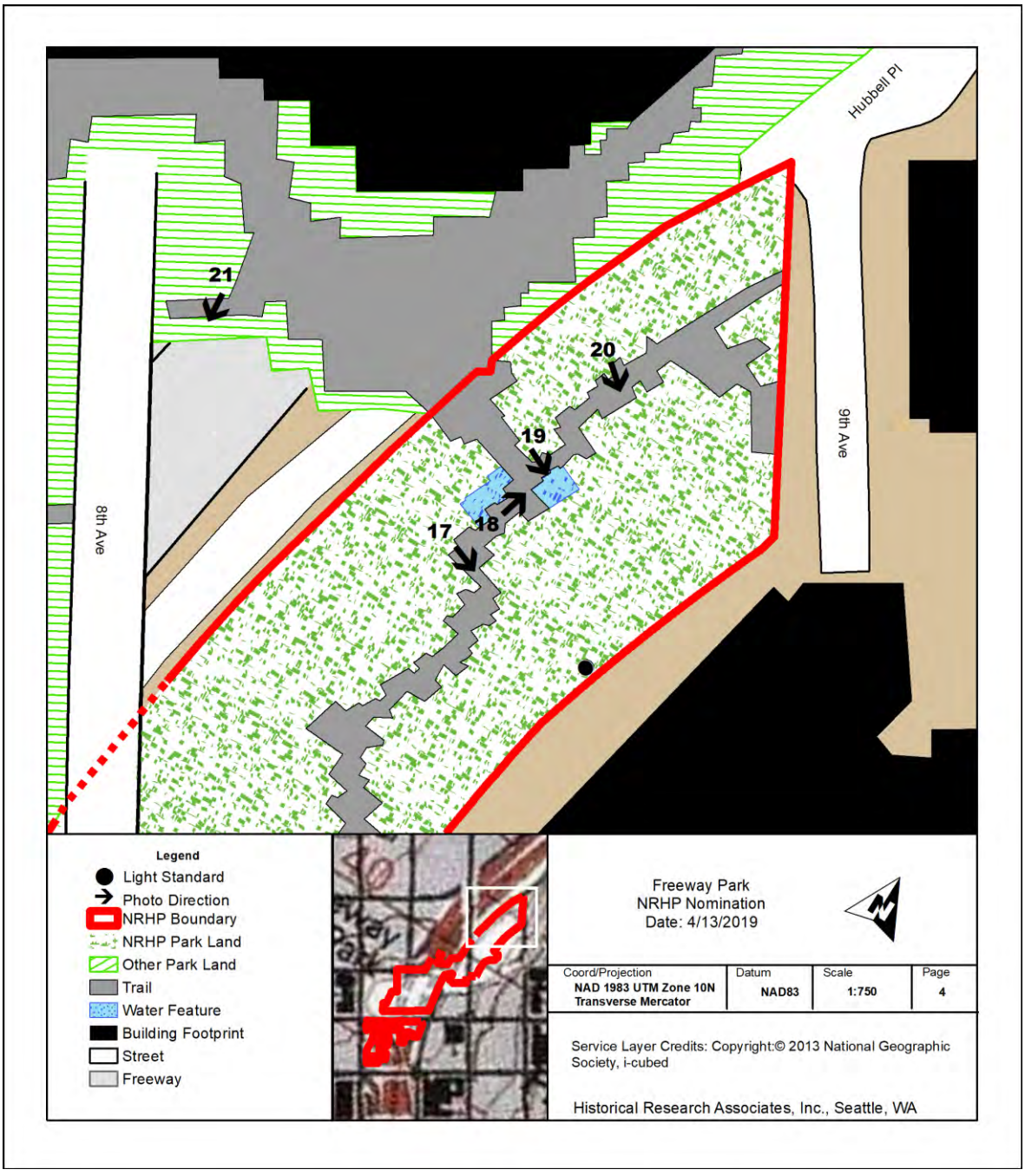
Great Box Map.
Great Box Garden with Naramore Fountain Park excluded and photo tags corresponding to photos in the nomination.



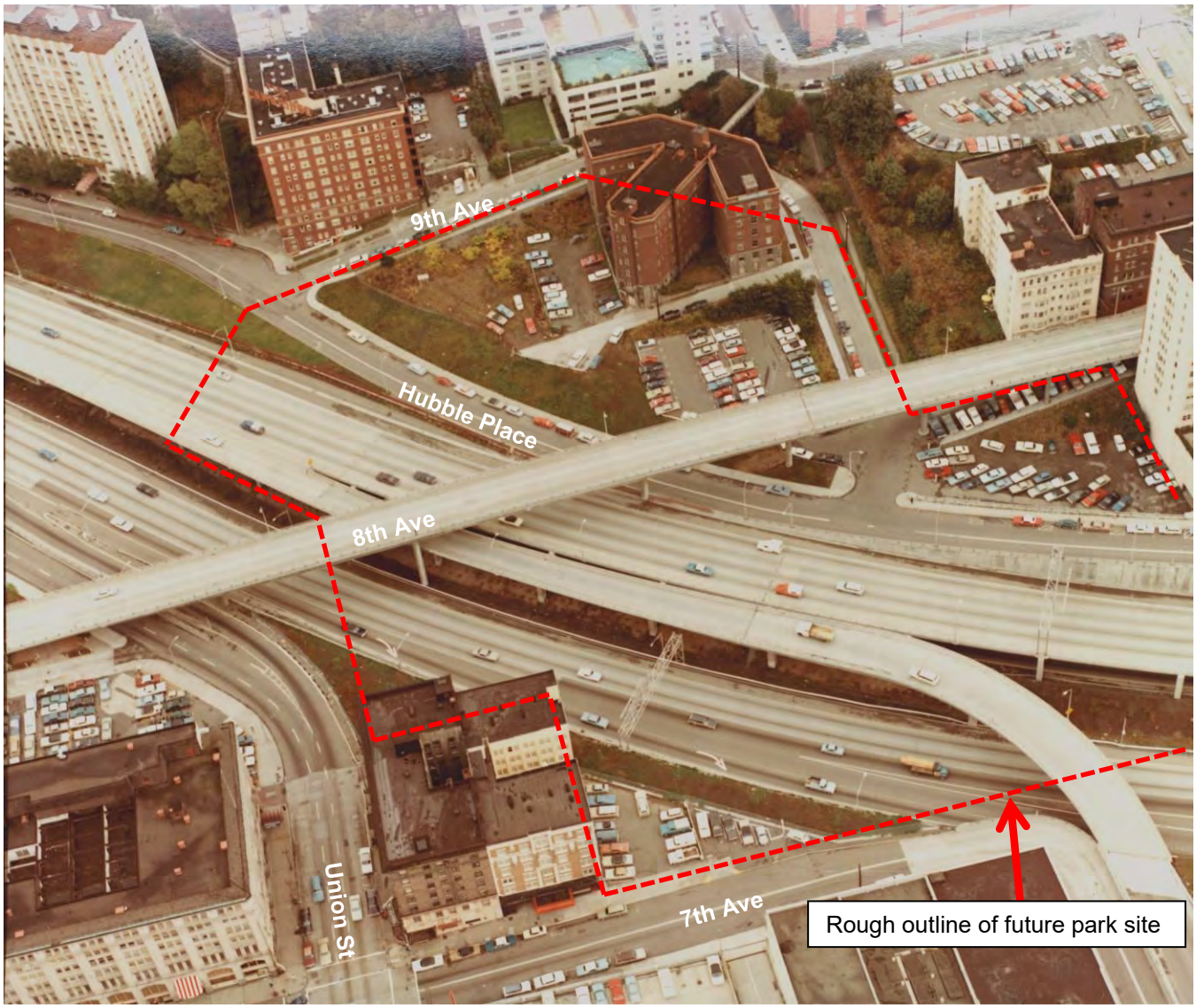
Central Plaza Map.
Central Plaza, with photo tags corresponding to photos in the nomination.



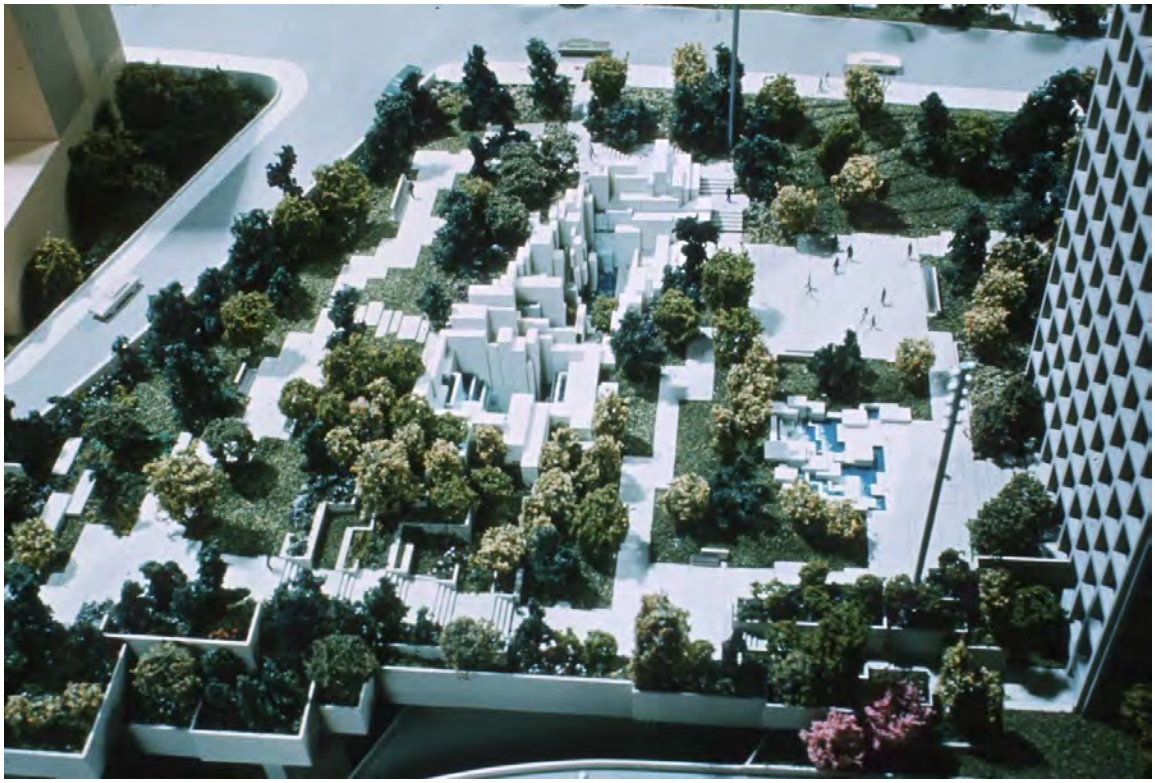
8th Ave Overpass Map.
8th Ave. overpass with excluded WSCC grounds and Pigott Memorial Corridor and photo tags corresponding to photos in the nomination.



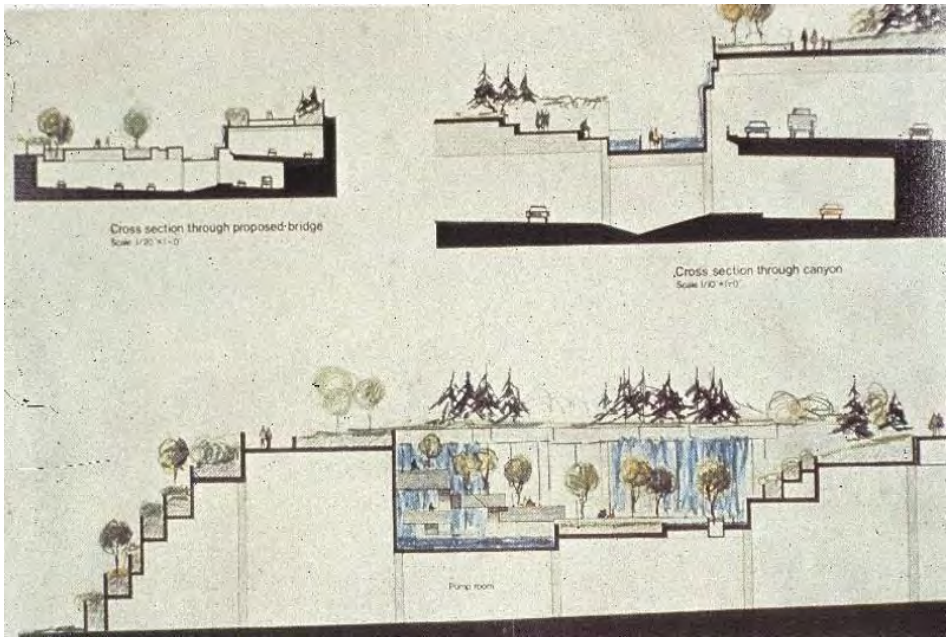
East Plaza Map.
East Plaza, with excluded WSCC grounds and photo tags corresponding to photos in the nomination.



Ariel image of future park site between First Hill and downtown Seattle, Sept 29, 1969, before the construction of Freeway Park, view northeast. *Image courtesy of Seattle Municipal Archives. #77763*



Model of Freeway Park's Canyon and Central Plaza, 1970, view south.
Image courtesy of Seattle Municipal Archives.



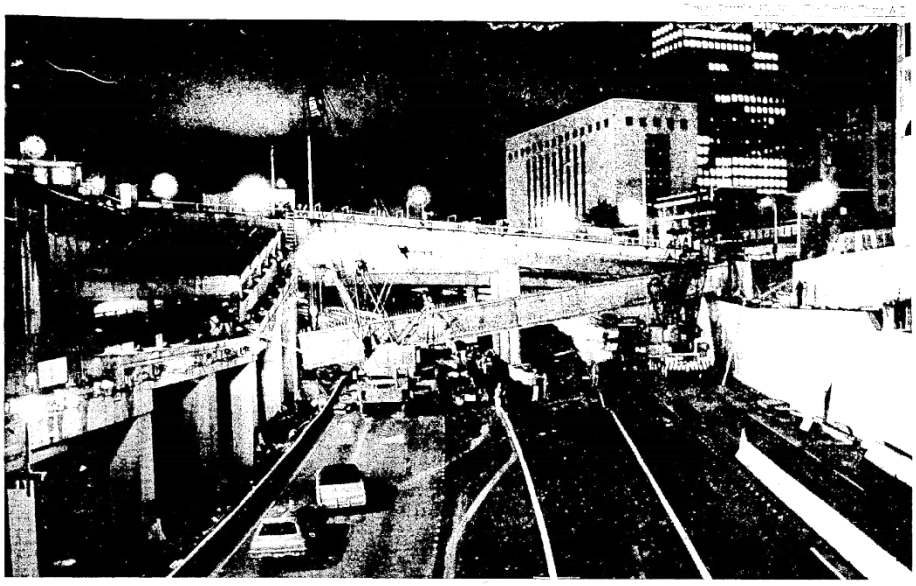
Conceptual cross section plan.
Image courtesy of Cultural Landscape Foundation.

Model of Freeway Park, 1970, view southwest.
Image courtesy of Seattle Municipal Archives.

Conceptual rendering of main Central Plaza area.
Image courtesy of Seattle Municipal Archives. Featured in AIA Journal-Sept 1971.

Freeway Park, view to north showing parking garage lid and early stages of east plaza development.
Image courtesy of Seattle Municipal Archives. Freeway Park and Garage (2nd Phase, Part2)

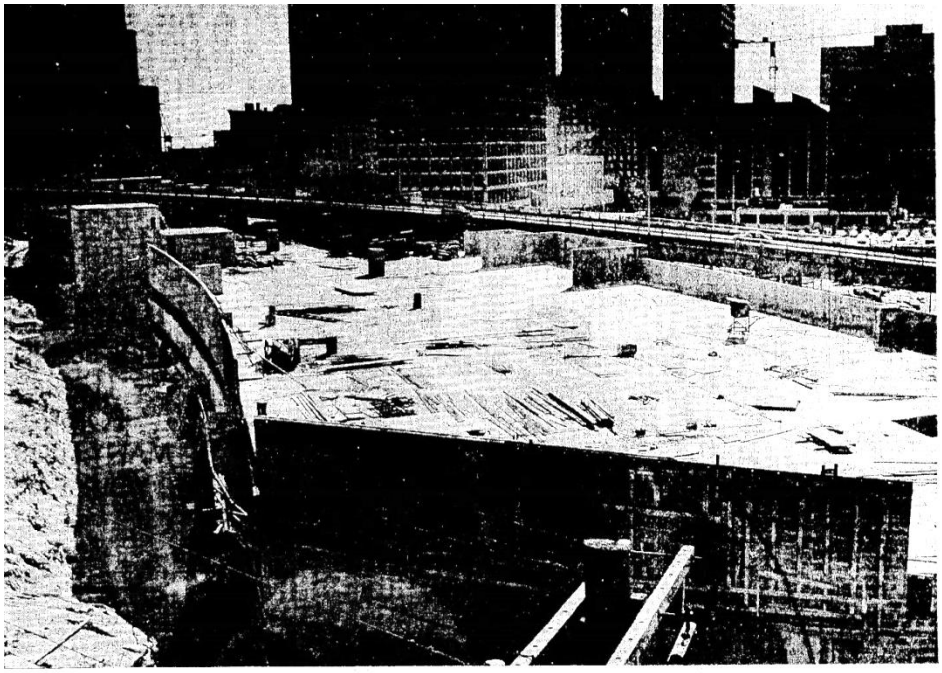
Freeway Park, view showing large tree wells.
Image courtesy of Seattle Municipal Archives. Freeway Park and Garage (1st Phase)



Girders for Freeway Park

Southbound traffic on Interstate 5 is being diverted from the Freeway at Union Street during early morning hours this week as precast concrete girders to support the Freeway Park are put into place. Erection of the girders is expected to last about five days. The photo was made early this morning from the University Street overpass to the Freeway. Traffic is being diverted from the ramp to 5 a.m. onto Union Street, down 6th Avenue to Spring Street and then back into the Freeway.—Staff photo by Bruce McKim

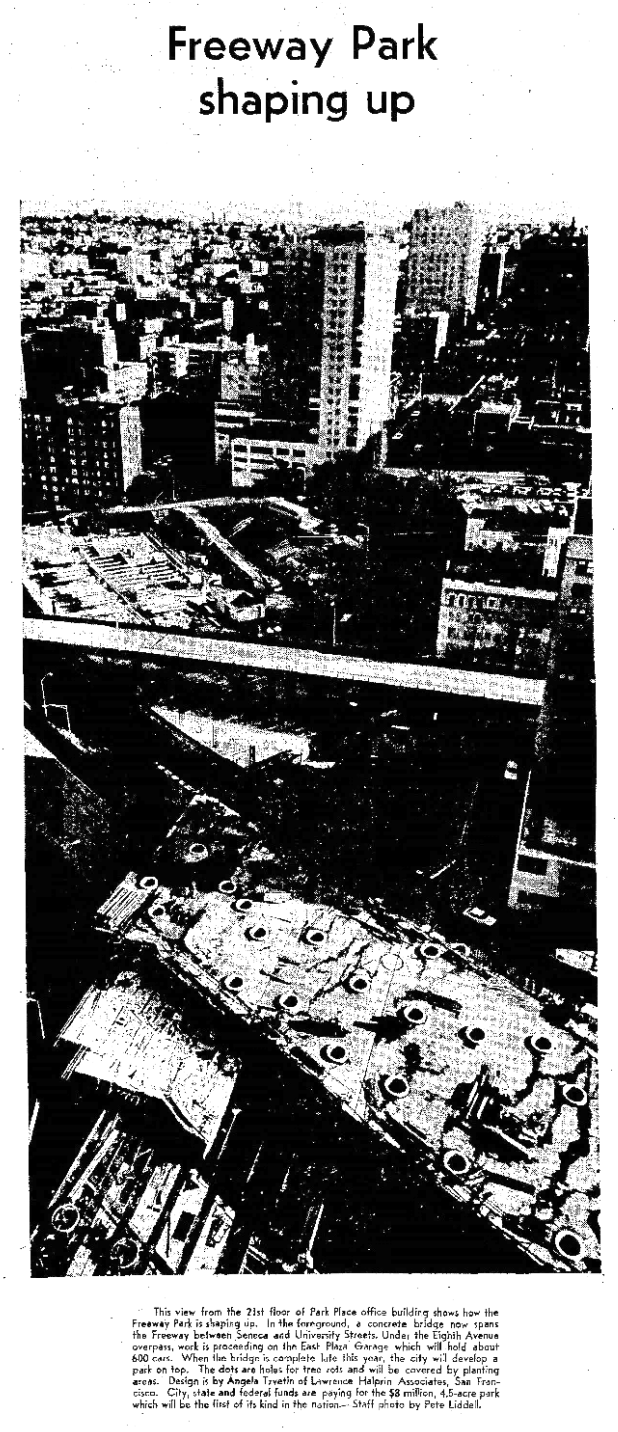
On December 24, 1974, the *Seattle Times* reported on the erection of precast concrete girders designed to support Freeway Park above I-5. Staff photo by Bruce McKim.



Garage to open soon

The parking garage that holds up one end of Freeway Park is scheduled to open in the fall, but city officials fear too few will park in its more than 600 stalls. A draft report predicts an operating loss of $200,000 the first year for the city-owned facility being built at a cost of more than $4 million.—Staff photo by Larry Dion. [Details, Page B.]

On September 11, 1975, the *Seattle Times* reported on the coming completion of the Freeway Park Garage, said to cost more than $4 million. Staff photo by Larry Dion.



Freeway Park shaping up

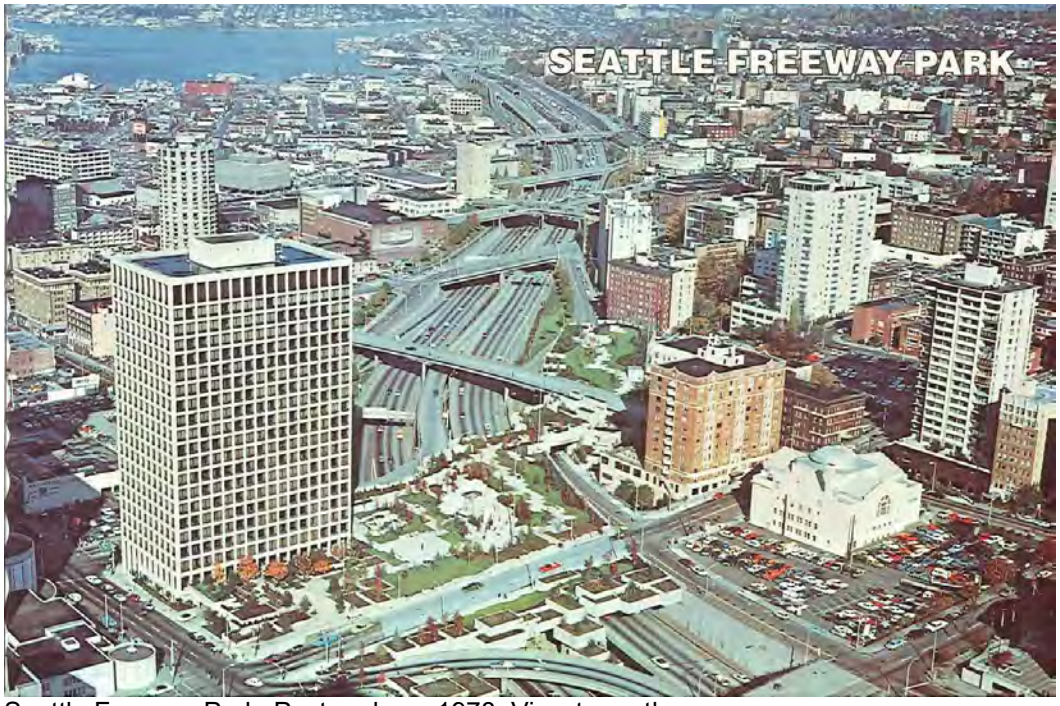
This view from the 21st floor of Park Place office building shows how the Freeway Park is shaping up. In the foreground, a concrete bridge now spans the Freeway between Seneca and University Streets. Under the Eighth Avenue overpass, work is proceeding on the East Plaza Garage which will hold about 600 cars. When the bridge is complete late this year, the city will develop a park on top. The dots are holes for tree roots and will be covered by planting areas. Design is by Angela Tveetin of Lawrence Halprin Associates, San Francisco. City, state and federal funds are paying for the $8 million, 4.5-acre park which will be the first of its kind in the nation.— Staff photo by Pete Liddell.

On February 24, 1975, the *Seattle Times* reported on Freeway Park's progress. In the foreground is the Freeway Park Garage with "holes for tree roots." Staff photo by Pete Liddell.

Freeway Park, view showing large tree wells.
Image courtesy of Seattle Municipal Archives. Freeway Park and Garage (1st Phase)

Freeway Park, view to west, July 1976, the month it opened.
Image courtesy of Seattle Municipal Archives.

Freeway Park, above canyon, view to the southwest, c.1978.
Image courtesy of Seattle Municipal Archives.



Seattle Freeway Park. Postcard, ca. 1978, View to north,
Image courtesy of Seattle Municipal Archives.

Seattle Freeway Park. Postcard, ca. 1980, View to north,
Image courtesy of DAHP Archives.

Visitors enjoying Freeway Park, the Canyon, 1976.
Image courtesy of Seattle Municipal Archives.

Visitors enjoying The Canyon, waterfall view, Freeway Park, 1976.
Image courtesy of Seattle Municipal Archives.

Original entry sign of Freeway Park, 1976.
Image courtesy of Seattle Municipal Archives. Freeway Park and Garage (2nd Phase, Part2)

Freeway Park Central Plaza, 1976. (Note light pole in background, center)
Image courtesy of Seattle Municipal Archives.

Freeway Park dedication day, July 4, 1976. (Note light pole in background, center)
Image courtesy of Seattle Municipal Archives.

Freeway Park, Great Box Garden over I-5, 1976.
Image courtesy of Seattle Municipal Archives.

Visitors enjoying Central Plaza, c. 1980.
Image courtesy of DAHP Archives.

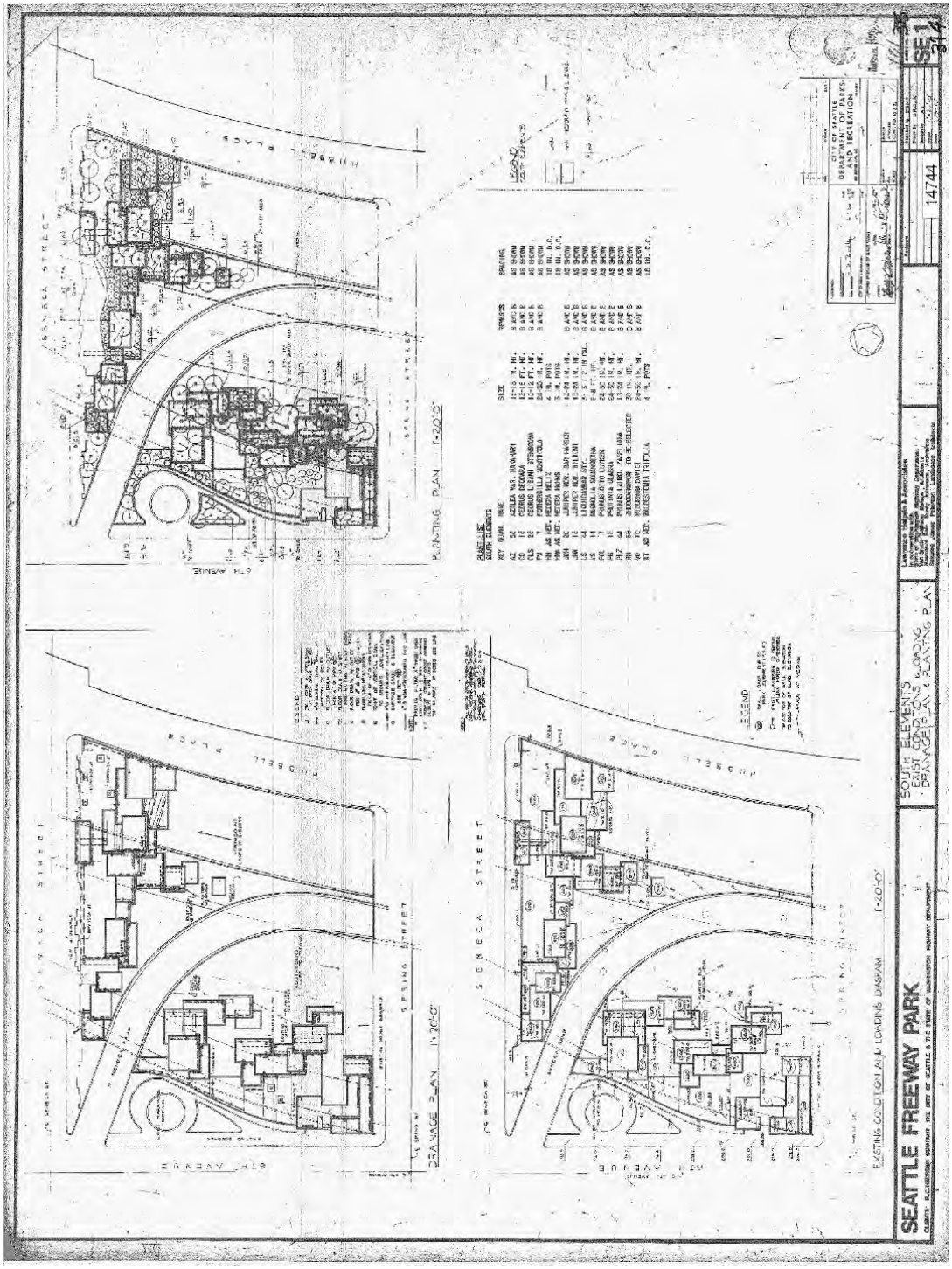
Freeway Park cascades into the intersection of Interstate 5. View to the east.
AIA Journal, June 1983, Photographer John Pastier

Freeway Park Great Box Garden. View to the north.
AIA Journal, June 1983,
Photographer John Pastier

Freeway Park Plan Lawrence Halprin & Associates' Freeway Park Plan, circa 1976, Seattle Parks and Recreation.

FREEWAY PARK
Name of Property

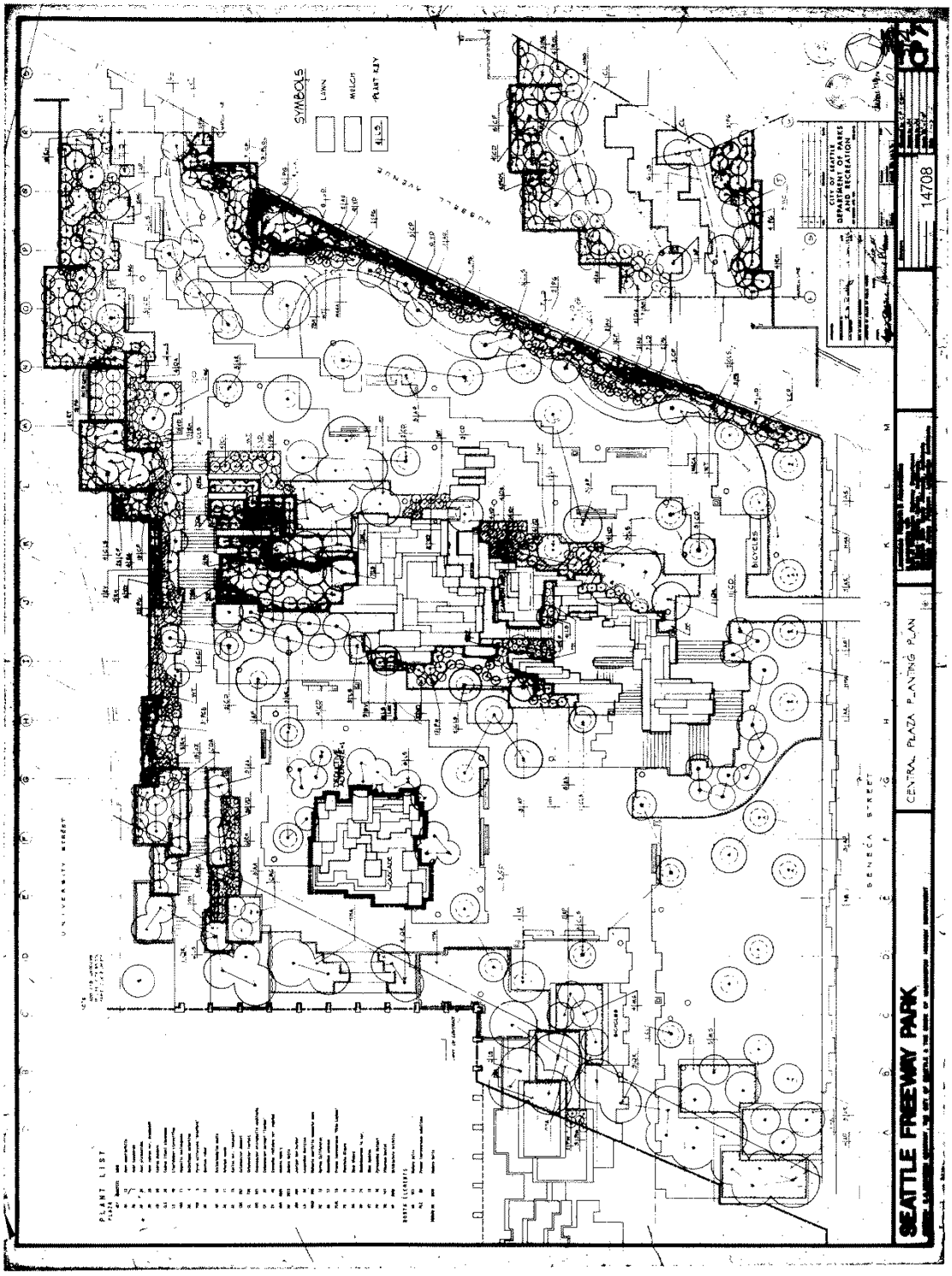
KING CO, WA
County and State



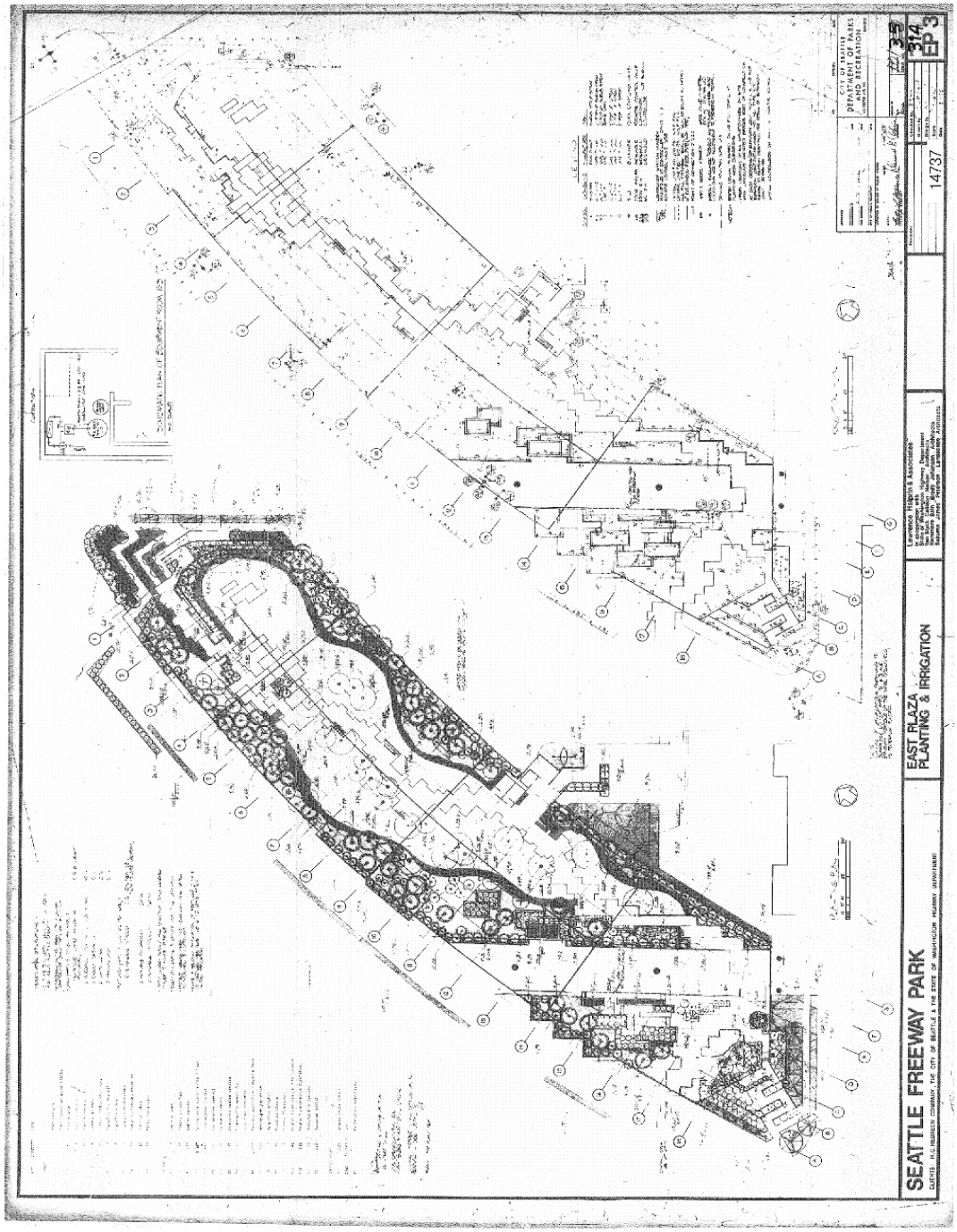
Freeway Park's Great Box Garden Planting Plan, Lawrence Halprin & Associates, 1975, Seattle Parks and Recreation.

FREEWAY PARK
Name of Property

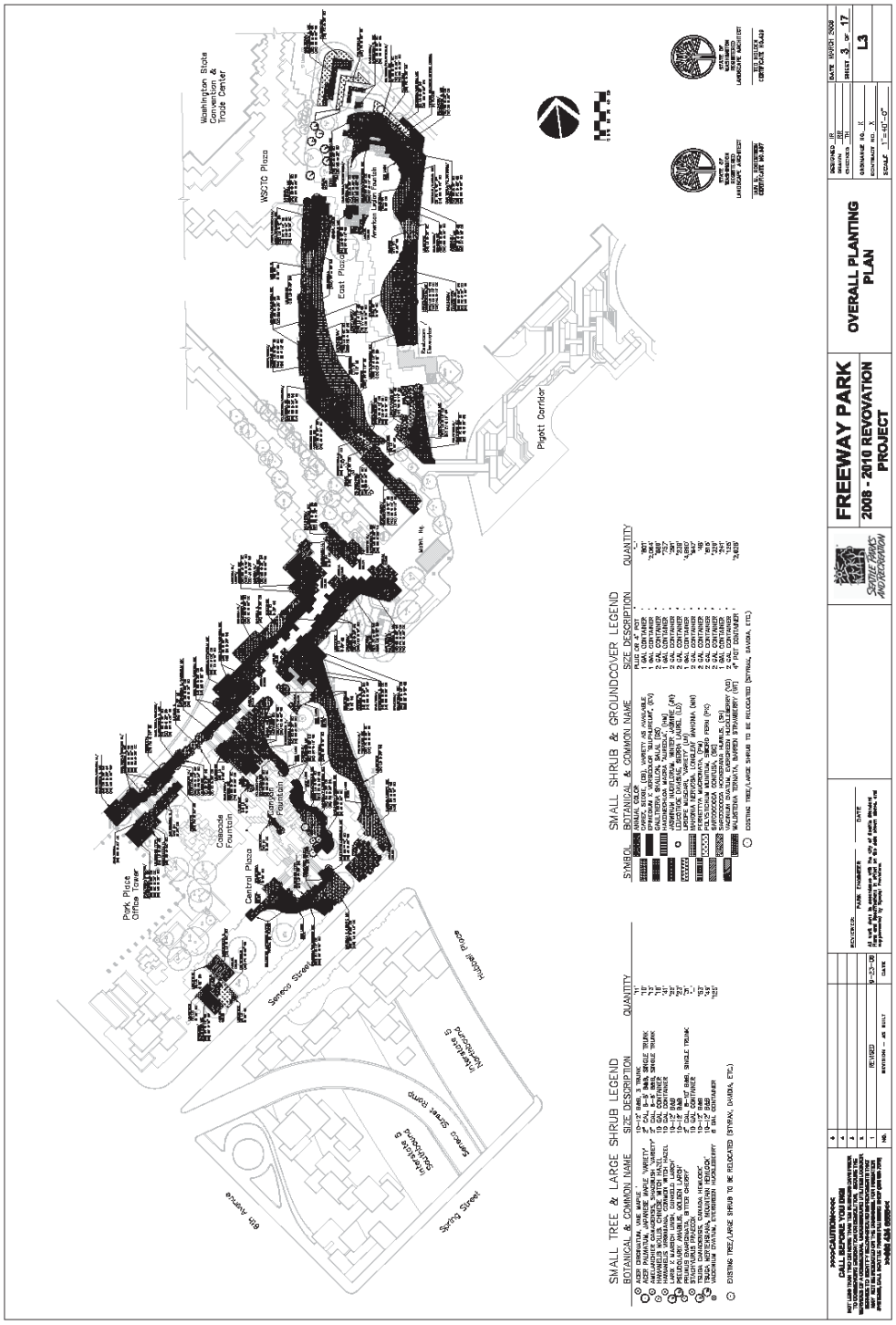
KING CO, WA
County and State



Freeway Park, Central Plaza Planting Plan, Lawrence Halprin & Associates, 1975, Seattle Parks and Recreation.



East Plaza Planting Plan, Lawrence Halpin & Associates, 1975, Seattle Parks and Recreation.



Freeway Park's overall planting plan, prepared by Seattle Parks and Recreation's Ted Holden in 2008.

FREEWAY PARK
Name of Property

KING CO, WA
County and State

Photographs:

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

Name of Property: Freeway Park

City or Vicinity: Seattle

County: King **State:** Washington

Photographer: Chrisanne Beckner

Date Photographed: March 2018–April 2019

Description of Photograph(s) and number:

Photo 1 of 28. WA_King County_Freeway Park 0001. Freeway Park's Great Box Garden over I-5, view north.

Photo 2 of 28. WA_King County_Freeway Park 0002. Freeway Park's Great Box Garden over I-5, view northwest.

Photo 3 of 28. WA_King County_Freeway Park 0003. Freeway Park's Great Box Garden along 6th Ave., view southeast

Photo 4 of 28. WA_King County_Freeway Park 0004. Freeway Park's Great Box Garden along Seneca St., view west.

Photo 5 of 28. WA_King County_Freeway Park 0005. Freeway Park's Central Plaza's northern border, view northeast.

Photo 6 of 28: WA_King County_Freeway Park 0006. Freeway Park and the Park Place Building, view west.

Photo 7 of 28. WA_King County_Freeway Park 0007. The seam, visible in the concrete, between the original Park Place Plaza (ca. 1971) and Freeway Park (1976).

Photo 8 if 28: WA_King County_Freeway Park 0008. Freeway Park's Central Plaza with example of non-character-defining lighting features, view southwest.

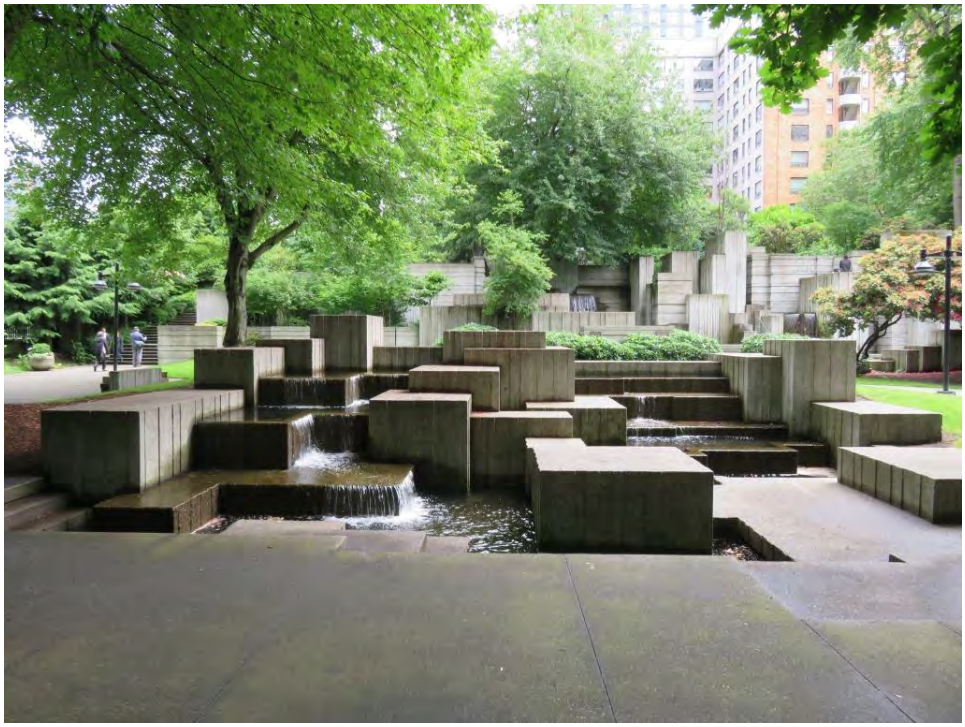


Photo 9 of 28: WA_King County_Freeway Park 0009. Freeway Park's Cascades with the Canyon to the rear, view east.

Photo 10 of 28: WA_King County_Freeway Park 0010. Freeway Park's northern border, view west toward Park Place Building.

Photo 11 of 28: WA_King County_Freeway Park 0011. Interior of Freeway Park's Canyon, view south (waterfall inactive).

Photo 12 of 28: WA_King County_Freeway Park 0012. Examples of Freeway Park seating, with non-character-defining lighting fixture, view southwest.

Photo 13 of 28: WA_King County_Freeway Park 0014. Freeway Park where it connects to newer development associated with the WA State Convention Cntr, view north. Note the visible seam in the concrete.

Photo 14 of 28: WA_King County_Freeway Park 0015. 8th Ave. as it passes above Freeway Park and noncontributing maintenance sheds, view to the north.

Photo 15 of 28: WA_King County_Freeway Park 0016. Freeway Park's approach to the East Plaza with example of non-character-defining round planter and contributing comfort station, view northeast.

Photo 16 of 28. WA_King County_Freeway Park 0017. Freeway Park Comfort Station and elevator to Freeway Park Garage, view northeast.

Photo 17 of 28. WA_King County_Freeway Park 0018. Freeway Park's East Plaza, with example of character-defining 100 ft light standard, view northeast.

Photo 18 of 28: WA_King County_Freeway Park 0019. A path through a walkway near the end of the East Plaza, view northeast.

Photo 19 of 28. WA_King County_Freeway Park 0020. East Plaza Water Display, also known as the children's wading pool, view east.

Photo 20 of 28. WA_King County_Freeway Park 0021. Benches at Freedom Plaza, view northeast.


Photo 21 of 28: WA_King County_Freeway Park 0022. Freeway Park above parking garage at 8th Ave. overpass, view south.

Photo 22 of 28. WA_King County_Freeway Park 0023. Hubbell Pl. as it runs north between I-5 to the west and the Freeway Park Garage to the east, under the Freeway Park lid, view north.

Photo 23 of 28. WA_King County_Freeway Park 0024. Approach to Freeway Park Garage from Hubbell Pl., entrance to the right, view north.

Photo 24 of 28. WA_King County_Freeway Park 0025. Freeway Park Garage, as seen from Hubbell Pl., view northeast.

Photo 25 of 28: WA_King County_Freeway Park 0013. The planters of Freeway Park and WSCC, viewed from Hubbell Pl., view northeast.

Photo 26 of 28. WA_King County_Freeway Park 0026. Interior of the Freeway Park Garage, lower level, view south.

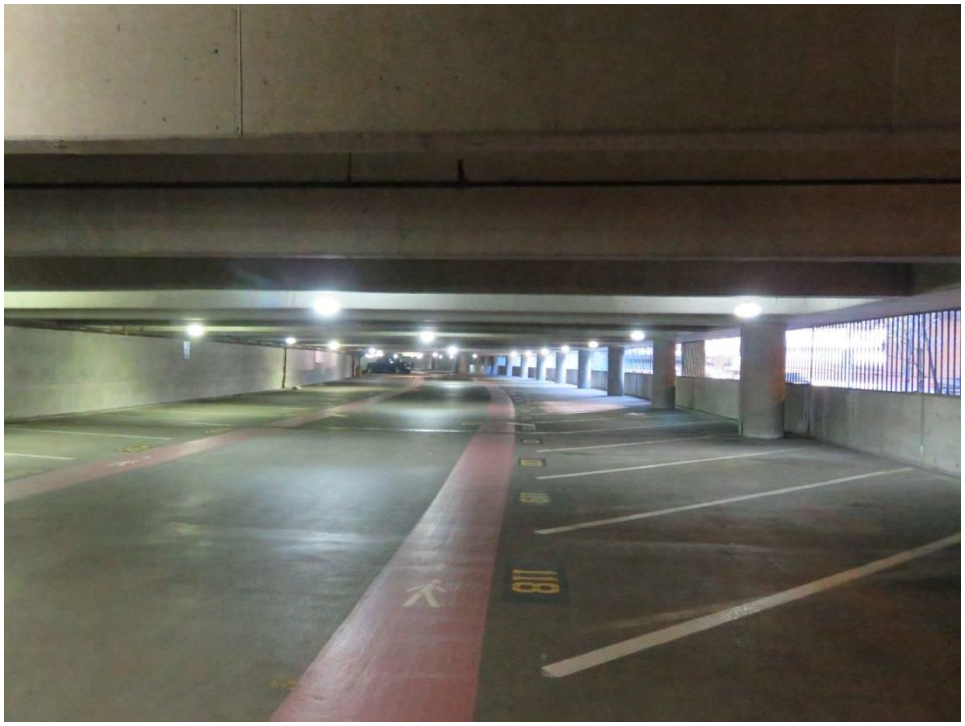


Photo 27 of 28. WA_King County_Freeway Park 0027. Interior of the Freeway Park Garage, upper level, view north.

FREEWAY PARK
Name of Property

KING CO, WA
County and State

Photo 28 of 28. WA_King County_Freeway Park 0028. Ceiling of Freeway Park Garage, above which is located Freeway Park's East Plaza, view east.

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

name Seattle Parks and Recreation, CO: Parks Superintendent: Jesus Aguirre

street & number 100 Dexter Ave. North telephone 206.684.4075

city or town Seattle state WA zip code 98109


Spring St


Freeway Park
COMMUNITY BOARD


TO SAFEGUARD AND
TRANSMIT TO POSTERITY
THE PRINCIPLES OF JUSTICE
FREEDOM AND DEMOCRACY


DO NOT
ENTER
ONE
WAY
NO
PARKING
ANY


VANPOOL


A


118

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action: Nomination

Property Name: Freeway Park

Multiple Name:

State & County: WASHINGTON, King

Date Received:	Date of Pending List:	Date of 16th Day:	Date of 45th Day:	Date of Weekly List:
11/4/2019	12/6/2019	12/23/2019	12/19/2019	

Reference number: SG100004789

Nominator: SHPO

Reason For Review:

__ Appeal	__ PDIL	__ Text/Data Issue
__ SHPO Request	__ Landscape	__ Photo
__ Waiver	X National	__ Map/Boundary
__ Resubmission	__ Mobile Resource	__ Period
__ Other	__ TCP	X Less than 50 years
	__ CLG	

__X__ Accept _____ Return _____ Reject **12/19/2019** Date

Abstract/Summary Comments: Freeway Park is a nationally recognized designed urban landscape and meets National Register Criteria A and C at the national level in the areas of Community Planning & Development, Entertainment/Recreation, Landscape Architecture and Architecture. Completed in 1977, Freeway Park represents a highly innovative designed landscape by the widely acclaimed design firm of Lawrence Halprin & Associates (Lawrence Halprin and Angela Danadjieva Tzvetin lead designers). Built atop a lid spanning Interstate 5, the urban park is a masterwork of twentieth century Brutalist design incorporating lawn areas, diverse plantings, pathways, large planting boxes and dramatic water features arrayed in a series of outdoor rooms or plazas all defined by the Park's characteristic board-formed exposed concrete. Each plaza area retains its own distinct character and feeling. The city's innovative approach to creating a park over the intrusive, multi-lane highway was without precedent and would encourage similar projects in other urban areas. Reclaiming the space above the freeway involved significant planning, community advocacy and construction engineering and resulted in not only a unique urban design but also a valued recreational amenity for the city of Seattle. Freeway Park meets Criteria Consideration G as an exceptional work of twentieth century Modernist design by master designer Lawrence Halprin and as a unique solution to urban planning issues raised by the expansive growth of federal highway construction. Halprin and Freeway Park have received sufficient scholarly appreciation to evaluate the property in the context of late twentieth century landscape design and urban planning.

Recommendation/ Criteria: Accept NR Criteria A and C

Reviewer Paul Lusignan Discipline Historian

Telephone (202)354-2229 Date 12/19/2019

DOCUMENTATION: see attached comments : No see attached SLR : No

Allyson Brooks Ph.D., Director
State Historic Preservation Officer

November 5, 2019

Paul Lusignan
Keeper of the National Register
National Register of Historic Places
1849 "C" Street NW, MS 7228
Washington, D.C. 20240

RE: **Washington State NR Nominations**

Dear Paul:

Please find enclosed new NR nominations for:

- **Fraternal Order of Eagles Hall - Anacortes – Skagit County, WA**
  (an all-electronic nomination)
- **Freeway Park – King County, WA**
  (an all-electronic nomination)
- **Harry & Catherin Bleecker House – Spokane County, WA**
  (an all-electronic nomination)
- **William & Ella Warner House – Spokane County, WA**
  (an all-electronic nomination)

Should you have any questions regarding these nominations please contact me anytime at (360) 586-3076. I look forward to hearing your final determination on these properties.

Sincerely,

Michael Houser
State Architectural Historian, DAHP
360-586-3076 E-Mail: michael.houser@dahp.wa.gov