The City of Seattle

Landmarks Preservation Board

Mailing Address: PO Box 94649 Seattle WA 98124-4649
Street Address: 700 5th Ave Suite 1700

REPORT ON DESIGNATION LPB 508/13

Name and Address of Property: Northwest Rooms & International Fountain Pavilion - 305 Harrison Street

Legal Description: DENNYS D T 3RD ADD ALL OF BLK 36 & POR VAC STS & ALLEY D T DENNYS 3RD & ALL OF BLKS 32 & 35 & POR VAC STS & ALLEY D T DENNYS HOME ADD & ALL OF BLK 31 & POR VAC STS & ALLEY D T DENNYS NORTH SEATTLE; as recorded in Volume 1, p. 145.

At the public meeting held on August 7, 2013 the City of Seattle's Landmarks Preservation Board voted to approve designation of the Northwest Rooms & International Fountain Pavilion at 305 Harrison Street as a Seattle Landmark based upon satisfaction of the following standard for designation of SMC 25.12.350:

A. It is the location of, or is associated in a significant way with, a historic event with a significant effect upon the community, City, state, or nation.

C. It is associated in a significant way with a significant aspect of the cultural, political, or economic heritage of the community, City, state or nation.

D. It embodies the distinctive visible characteristics of an architectural style, or period, or of a method of construction.

DESCRIPTION

This nomination addresses the following Seattle Center buildings and associated open space developed as part of the 1962 Seattle World's Fair. Due to the broad community interest, the buildings are referred to by their current names for ease of general reference. Exceptions to this are in the Historical Context sections where name use corresponds to the time period being described. The nominated buildings form part of the Thiry Ensemble:

Northwest Rooms (originally known as the International Commerce and Industry Buildings)

International Fountain Pavilion (originally known as the Sweden Pavilion and later as the Northwest Crafts Center)

International Plaza—associated open space

ADJACENT NEIGHBORHOOD CONTEXT

The nominated buildings are part of Seattle Center, located at the south edge of the Uptown neighborhood. (Refer to Map 1) The neighborhood reflects a wide range of construction dates and types with a mix of commercial and residential uses.

The area's roots as an urban residential neighborhood had been established by the late 19th century. It was comprised of wood-frame homes, some small businesses, and a few boarding houses, with the commercial core developing along Queen Anne Avenue North and West Mercer Street between First Avenue West and Warren Avenue North (northwest of the nominated buildings). The neighborhood is officially called Uptown and is referred to locally as both Uptown or Lower Queen Anne to differentiate it from the top of Queen Anne hill. (Refer to Photographs 5 and 6)

By the 1920s establishment of a civic center was underway. Commercial and multi-family apartment growth expanded south along Queen Anne Avenue North and east to First Avenue North establishing a mixed-use corridor immediately west of the nominated buildings. Leading up to and following the 1962 Seattle World's Fair, commercial and apartment growth continued to expand to the immediate west and north of the nominated buildings. Many single-family residences were moved or demolished immediately prior to the fair to provide revenue from visitor parking. Following the fair neighborhood density increased as some of these lots were developed with commercial buildings. This growth included construction of the National Register of Historic Places listed Queen Anne Post Office on the west side of First Avenue North, directly across the street from the International Commerce and Industry buildings.

Residential use continues to increase within the neighborhood and immediate vicinity. A five-story mixed-use apartment building was completed in 2012 along Republican Street, along the north side of the Northwest Rooms. Seattle Center continues to serve as an important amenity to the neighborhood's residents.

SITE

The nominated buildings are part of the ensemble of structures designed by Paul Thiry as part of the 1962 Seattle World's Fair. They stand on moderately sloping grade, rising in the northwest portion of the Seattle Center campus at the corner of Republican Street and First Avenue North. The site is zoned NC3-85 (Neighborhood Commercial 3, with an 85 foot height limit), and is within the Uptown Urban Center zoning area. (Refer to Map 5)

The 74-acre Seattle Center is composed of multiple tax parcels. The nominated buildings are part of parcel 1985200003, which also includes the other buildings around the KeyArena. Parcel 1985200003 is bounded by Republican Street to the north, Thomas Street to the south, First Avenue North to the west, and a vacated portion of Second Avenue North to the east. The address for the buildings on this parcel is the same as multiple other buildings at Seattle Center: 305 Harrison Street, Seattle, WA 98109. (Refer to Map 6)

Since the 1962 Seattle World's Fair, the roads formerly passing through the site (Warren Avenue, Harrison Street, and Second Avenue North) have been vacated and converted to pedestrian and service vehicle access only. Street traffic passes along the boundary streets (Republican Street and First Avenue North) directly adjacent to the Northwest Rooms. The International Plaza, at the center of this grouping, is primarily a concrete paved landscape, with designed plantings, a fountain, and other semi-natural elements.

THIRY ENSEMBLE

Overview

The Thiry Ensemble consists of a group of structures and open space designed by Paul Thiry for the 1962 Seattle World's Fair. This group integrated two existing buildings and covers four city blocks. The ensemble contains several buildings, points of entry, and landscaping features key to the Seattle Center. (Refer to Map 4)

KeyArena (known originally as the Washington State Coliseum)—anchors the group, with the other buildings and open space arranged in a supporting manner around its perimeter.

Northwest Rooms (known originally as the International Commerce and Industry buildings)—nominated properties along the northwest and north edges of the ensemble.

International Fountain Pavilion (known originally as the Sweden Pavilion)—nominated property along the northeast edge of the ensemble fronting the International Fountain.

International Plaza—associated open space providing both extended outdoor space for the International Commerce and Industry buildings and a courtyard between the Washington State Coliseum and International Commerce and Industry buildings. The plaza originally had a counterpart that no longer exists on the south side of the Washington State Coliseum.

NASA Warehouse and Seattle Center Pavilion (known originally as the NASA Building)—forms the southeast and south edge of the ensemble; the original building was split leaving part along First Avenue North and moving the other portion east over the KeyArena kitchen and commissary space.

Blue Spruce Building (also previously known as the Administration Building, and originally as the Blue Spruce Apartments)—a 1956 neighborhood apartment building along the south edge of the ensemble that was converted for administrative use as part of the fair.

West Court Building (known originally as the Century 21 Headquarters) a 1953 commercial building along the west side of the ensemble that was converted for use as the fair headquarters.

Major contemporary additions to the Thiry ensemble affecting the nominated properties:

- Mechanical addition to the west side of the International Fountain Pavilion containing mechanical equipment supporting KeyArena functions.

- Lowering of the main concourse level within the KeyArena as part of its 1995 renovation triggered reworking of the east and west approaches to KeyArena as well as the north stairs from the International Plaza to accommodate the substantial grade change.

As the guiding architect planning the 1962 Seattle World's Fair design, Paul Thiry utilized the neighborhood street grid as the underlying organizational pattern. He complimented this easily navigable pattern with prominent principal structures, such as the KeyArena, to serve as focal points within the campus. Surrounding landscaped courtyards and open space provided relaxing, spacious counterpoints to the buildings. West Harrison Street's connection served as the west gate to the fairgrounds. Main entrances represent a feature specific to the fair. Since entry to the fairground required ticket purchase, planners reduced public access to the fairgrounds to five locations. Today, entrances have all become open spaces to support open connections between Seattle Center and the surrounding neighborhood.

Landscape design for the 1962 Seattle World's Fair was unique among international expositions in that it represented the first instance of landscaping intended to remain after the fair closed. This stemmed from the unique circumstances of the previous role of the area and buildings as an established civic center (pre-dating the fair). The fair represented an opportunity to expand these facilities for continued use as a larger civic center following the fair use. The site also benefited from the neighborhood's history as one of Seattle's oldest with a significant collection of mature trees and shrubs that could be relocated as part of fair construction to provide instant landscaping. Otto Holmdahl, landscape architect for the fair, relocated and reused nearly 100 trees and shrubs, with the majority of these relocated trees coming from the Seattle Freeway (now Interstate 5) right-of-way then under construction.

Thiry's post-fair work with landscape architect Richard Haag converting the site to a civic center further reinforced the site identity and neighborhood connections. The use of London Plane trees established the vacated streets as pedestrian boulevards. Post-fair opening of two small pedestrian pass-throughs from the International Plaza through the Northwest Rooms to Republican Street created an important neighborhood entry point and greater permeability of Seattle Center campus.

NORTHWEST ROOMS (INTERNATIONAL COMMERCE AND INDUSTRY BUILDINGS)

Physical Description

The Northwest Rooms feature a rectangular footprint having a uniform 70-foot depth, with a 240-foot long leg along First Avenue North and the main 573-foot length along Republican Avenue North. The building measures over 16-feet to the underside of the roof along Republican Avenue North and increases to 35-feet above grade at the east end due to the sloped site. The south end of the west leg of the "L" measures over 24-feet above grade, also due to the sloped site. The Northwest Rooms feature a columnar structure supporting the roof's trusswork and providing the supporting structure for the concrete panels. The columns stand on concrete footings and foundation walls. The exterior concrete panels are arranged in a continuous sequence, cladding the building's structural framework of reinforced 10 by 12-inch rectangular concrete columns. These panels are five inches thick, five feet wide and nearly 17 feet tall, with 1/2 inch decorate relief work revealing abstract geometric motifs. The west and north facades do not feature windows. The panels occur predominately on the

building's outer facades. Exterior concrete panels, columns, and metal soffits are all painted and were originally painted. (Refer to Photographs 1, 19, 20)

A flat, steel-framed roof with wide overhanging eaves shelters interior spaces. On all sides of the buildings, steel joists extend out beyond the walls to support the eaves. Steel trusses run between columns. A slight rise in the center of each truss directs water on the roof to drains located along the perimeter. Corrugated steel decking comprises the roof structure and the underside of the eaves. A layer of insulation plus built-up roofing cover the steel decking. Galvanized steel fascia ties the roof layers together. White marble chips overlay the built-up roofing, lending a better aesthetic when viewed from above via the Space Needle. (Refer to Photographs 17, 21)

A basement space exists below the portion of the building off the Republic Street and Warren Avenue North intersection. An associated personnel tunnel leads from this space to KeyArena. Public restrooms occupy at grade space within the building's east end. Interior spaces consist of contemporary meeting and office functions and associated partitions.

A broad set of concrete stairs, a walkway, and railing wrap around the southwest corner of the building. The slight cant to these 26-feet wide stairs brought ascending fair visitors directly up into the International Plaza, correcting for the sloped topography at this location. The stairs terminate before the corner of the building, ending in a slightly sloped, tapered 20-foot wide asphaltic concrete walkway that wraps the corner and extended north for six bays along the building. A massive, blocky pre-cast concrete railing, supported by poured in place concrete posts on curb walls, borders the entire stairway and walkway. A poured concrete wall supports the railing. Due to the site's steep slope down to the east, a second contemporary stairway just east of the Warren Avenue North alignment provides a transition between the building's single story west and the two-story east portions. A doorway behind this stairway leads to the basement level. (Refer to Photographs 21, 25, 31)

Plantings around the building consist of low foundation plantings.

Original Design

Completed in 1962, the Northwest Rooms were designed as an integrated set of clear span structures at the northeast corner of Republican Street and First Avenue North. Original drawings separated the building into smaller sections. The sequence started with number 4 at the west end and moved east through 5, 6A, 6B and 7. (Refer to Figure 1)

The building featured an L-shaped footprint and employed similar construction and design materials and details as other buildings surrounding International Plaza purpose built for the 1962 Seattle World's Fair. The west and north facades fronted the surrounding neighborhood, and served as part of the fair's physical boundary. Much as the KeyArena's construction absorbed the underlying neighborhood street grid, the east part of section 6A was built across the former north/south Warren Avenue right-of-way. (Refer to Drawing 1, 11, 17)

The entire building was designed with a single story, open volume for exhibits from other countries. Most of the building's sections were constructed on grade, with the exception of a basement space below section 6A (see Figure 1) and partially below grade restrooms (section

7, see Figure 1). The basement of section 6A housed a transformer vault in the northeast corner and two area wells along the north wall. Steel grates, set on elevated concrete curbing, covered the area wells at street level. A tunnel from the basement of section 6A accessed the KeyArena and restrooms underneath the International Plaza.

Thiry designed the facades facing the International Plaza and KeyArena to be open-air, leaving the bays between columns open. This allowed each exhibiting country or group of nations to customize their space for the fair. Some exhibits installed solid, opaque exterior walls, some chose glazed walls, and some areas remained open-air. Effectively these exhibits became buildings within the larger building. (Refer to Photographs 7, 23, 24)

Plantings around the building consisted primarily of low foundation plantings as well as two trees off the northwest corner (Linden and Mountain Ash). These were the most numerous variety used around the Thiry ensemble. Plantings along Republican Street included shrubs, 3-feet to 5-feet in height, and several types of Rhododendrons, Cornus Nuttallii, Cotoneaster Parneyi, Stranyaesia Davidiana Viburnum, and others. Small trees consisted of Crataegus Pauls Scarlet and White. At the east end, along the Fountain Plaza, plantings consisted of several Cornus Nuttalli (donated by the Johnsons, as well as others along Republican), several Rhodedentrums, Cornus Kousa and other shrubs. (Refer to Photographs 15, 16, 17)

1964 Civic Center Conversion

In 1964, after the fair ended, architect Paul Thiry designed the modifications that transformed the building into the Northwest Rooms as an enclosed, year-round support space for the coming civic center. The series of northwest inspired room names in clockwise sequence from the southwest end: Rainier, a foyer with associated coat room and restrooms, Olympic, San Juan rooms (Orcas, Lopez, Blakely, Fidalgo, Shaw), Warren Avenue pass-through, Nisqually, and Snoqualmie. (Refer to Figure 2)

The east and south facades of the various building sections were enclosed after the fair to create meeting and exhibit rooms, storage, restrooms, and other needed spaces for the new civic center. At the southernmost portion and the northeastern end, the exterior walls lined up with the structural columns, with no setback from the plaza. The interceding spaces, or rooms, had exterior walls set back from the plaza, with open-air passageways under cover of the roofline. Thiry's plans called for removal of two pairs of tilt-up concrete panels on the north facade to create two double-bay pass-throughs from the plaza to Republican Street. The roof was continuous over these pass-throughs, which were open on either end. (Refer to Photographs 24, 26, 29)

Thiry added plate glass and glass tile as cladding almost everywhere except where there were either tilt-up concrete panels, or where they were slated for removal. Design bands of cement plaster accented the cornice as well as lower down on the walls of the plaza sides, to break up the monotony and add color to the otherwise glass walls. Thiry also designed the 1964 aluminum louvers still visible in places along the cornice. Decorative geometric (square within a square) concrete and exposed aggregate paving panels were added along the plaza facades of the Olympic Room and the foyer, the San Juan Rooms, and east until the west edge of the Alki Room. These paving panels were added within the footprint of the building, inside the structural columns. The Olympic Room and foyer featured a single line, while the northern spaces had a double line. The paving panels also extended in a double line through

the two pass-throughs. On the interiors, partition walls and portable walls, and mechanical systems, suspended ceilings, and interior floor divisions were introduced to assist with this post-fair adaptation. The Rainier and Olympic rooms opened to the shared foyer. Each of the rooms along the north side featured its own doorway opening to the enclosed breezeway along the International Plaza.

As part of the 1964 transition to a civic center, new plantings focused primarily on adding London Plane street trees along First Avenue North, Republican Street and the former Second Avenue North right of way within the campus.

Current Condition

From the 1970s through 2013, interior spaces of the Northwest Rooms transitioned through a series of uses, often in support of Coliseum functions. During the late 1980s and early 1990s, the Alki Room served as a pre-game and half-time "Courtside Club" with food service and bar for Sonics games. In 1991, in order to expand the Warren Avenue North pass-through, the Nisqually room was mostly removed. This allowed for greater accessibility between the plaza and the intersection of Republican Street and Warren Avenue North. The roof is still continuous over these corridors, now with added skylights for increased daylighting and enclosed storage areas. The basement below several of the San Juan Rooms was the locker room, with weigh training and treatment facilities for basketball players during and after games. In the 1995 KeyArena conversation, the locker room was repurposed as Seattle Center staff space. In 2007, The VERA Project moved into the western half of the former Snoqualmie Room, followed shortly by SIFF moving into the eastern half of the former Snoqualmie Room and marking important additions to the larger role of arts within Seattle Center. (Refer to Figure 3, Photographs 17 through 29)

The interior still maintains a single story throughout most of the building. Much of the original and post-fair cladding has been replaced. A glass corridor has been added to the interior corner of the L-plan, giving weather protection at the Olympic and San Juan Rooms. Most of the exterior concrete and exposed aggregate paving panels have been removed but there are a few remaining at the east foyer entrance.

Character-Defining Features

Footprint and massing

Flat roof with overhanging, corrugated steel decking eaves

Steel fascia

Concrete columns, exposed on interior and exterior

Steel roof framing

Painted concrete tilt-up walls with abstract round relief ornament

Large expanses of glazing, including glass doors and fixed windows facing inward to the campus

Recessed east wall of foyer in former section 4 (now the space between Rainier and Olympic rooms), setback from plaza

Exterior six decorative geometric (square within square) concrete and exposed aggregate paving panels on the east side of the western end of the buildings

Square white light fixtures attached to undersides of eaves

Aluminum louver panels

Floating second floor in section 7 (Alki Room), set back from windows

Exterior Solex glass sunscreens on section 7 (Alki Room)

Interior concrete flooring

Two-bay wide pass-through corridor between Republican Street and the plaza

Decorative aluminum door pulls from the fair

Large stairway off the southwest corner

Non-historic Features

Metal pipe railings

Replacement concrete stairway and metal railings transitioning from the upper to the lower level

Interior finishes except for concrete floors

Replacement exterior and interior light fixtures

Exterior doors and door surround glazing

Aluminum cladding

Widened open-air passageway at Warren Avenue North including associated storage areas within former section 6A (between present San Juan Rooms and VERA Project) and the decorative swoops along Republican Street

Vinyl coating added to exterior Solex glass sunscreens on section 7 (Alki Room)

Concrete planters and ramps

Glass corridor at northwest corner of the plaza (present Olympic and San Juan Rooms)

INTERNATIONAL FOUNTAIN PAVILION (SWEDEN PAVILION)

Physical Description

This Modern style, single-story building features a rectangular, 31 x 144-foot plan, not including the 20-foot roof projection over the exterior stairway. The underside of the building's roof stands just 10-feet above the lower plaza elevation and reaches over 18-feet above grade due to the sloped site along the building's front east facade. The foundation consists of pier footings under the structural columns and solid concrete walls along the building's perimeter. The foundation is exposed on all facades due to the sloped topography. The clear span structure has a steel column framing system clad with tilt-up concrete panels and glass. The west, south and north facades do not feature windows. In contrast, the east facade is completely glazed, with the exception of the cornice. The concrete panels are almost identical to those used on other buildings within the Thiry Ensemble, with half-inch

relief abstract rounded forms. The panels measure five inches thick, five feet wide and 10 feet in height. A galvanized steel closure plate covers the top edges of the concrete panels. Exterior concrete panels, columns, and metal soffits are all painted and were originally painted. (Refer to Photographs 11, 12)

A flat, steel framed roof with wide overhanging eaves caps the building. Steel trusses extend east to west between the structural columns. On all sides of the building, steel joists extend out beyond the walls to support the eaves. Square white light fixtures attach to the undersides of eaves provided lighting for the exterior at night. Corrugated steel decking comprises the roof structure and the underside of the eaves. Galvanized steel fascia ties the roof layers together, with steel plates covering the fascia joints. The roof has a slight slope, directing water to roof drains along the west edge. White marble chips overlay the built-up roofing, lending a better aesthetic to the building when viewed from above via the Space Needle. The roof extends over the adjoining open-air, poured concrete stairwell that has a landing midway and metal pipe railings to the north. The stairway descends 8-feet from the lower plaza level to the former Second Avenue North right-of-way. (Refer to Photographs 31, 32)

On the interior, the mostly open volume feature exposed roof trusses and roof decking. Four public entrances to the building are spaced along the east (front) facade, each a set of double glass doors set within metal frames with sidelights and transoms. Shallow steps navigate slight changes in the floor grade. (Refer to Photographs 33, 34)

Original Design

Completed in 1962, the International Fountain Pavilion was located northeast of the KeyArena, along former Second Avenue North. The building stood along the east edge of the International Plaza, yet it faced east, away from the other buildings in its group and towards the Fountain Plaza at the heart of Seattle Center campus. The building was of similar construction and design as other buildings surrounding the International Plaza that were built specifically for the 1962 Seattle World's Fair. (Refer to Figure 1)

1964 Civic Center Conversion

This building needed few changes to convert it to civic center use as the Northwest Craft Center in 1964. Starting immediately after the 1962 Seattle World's Fair, the building became a venue for ceramics craftspeople. In operation for next nearly five decades, the gallery became one of the nation's oldest craft galleries before closing in 2011. Planting changes included an expanded planting bed and the added London Plane trees along the east side of the building. Existing plantings were retained and Japanese Spurge added to the beds. (Refer to Figure 2)

Current Condition

The original cladding, windows, roof, and exterior north stairway are mostly intact. The original plan and interior have been slightly modified. A contemporary west mechanical addition has altered the footprint to a T-shape. Three of the original east entrances remain in the same locations but have replacement doors, sidelights and transoms. The fourth entrance, at the north end of the east facade, is now a fixed display window. A metal utilities box is an addition to the south facade. On the interior, an ADA ramp now provides an accessible

option to the stairs for navigating the slight change in floor grade. Added tract and former gallery lighting remain on the interior. The 1964 asbestos floor tiles are largely intact, with small sections replaced. Freestanding partition walls separate the main exhibit space from service and storage areas along the west side of the floor plan. (Refer to Figure 3, Photographs 30 through 34)

Character-Defining Features

Footprint and massing

Flat roof with overhanging, corrugated steel decking eaves

Exposed steel roof framing

Painted concrete tilt-up walls with abstract round relief ornament

Large expanses of glazing, including wood framed fixed windows

Square white light fixtures attached to undersides of eaves

Asbestos floor tiles

Door locations

Concrete stairs with landing and metal pipe railings

Non-historic Features

Metal utility box on south facade

Rear (west) addition

Replacement glass doors and surrounds

Contemporary, added metal muntins

Contemporary, replacement fixed glazing

Interior tract and former gallery lighting

Exit lights

INTERNATIONAL PLAZA

Physical Description

As an associated space to the Northwest Rooms, the plaza serves as an outdoor extension for the building and a connector to KeyArena. The Northwest Rooms and International Fountain Pavilion bound its north and east edges. (See Figure 3) The plaza features an overall 472-foot length and approximately 114-feet wide measured between the KeyArena to the Northwest Rooms rooflines. The upper plaza is 238-feet long, while the lower plaza is a just slightly shorter 234-foot length. There is a 10-foot elevation change, dropping from the upper down to the lower plaza level.

The upper and lower levels each feature a fountain and associated open space amongst the trees. This, coupled with the elevation differences between the two levels, creates two smaller spaces within the overall plaza. A tunnel connecting KeyArena with the basement of the Northwest Rooms runs north/south beneath the upper level. Both levels feature a mix of

contemporary asphalt and concrete paving. A concrete retaining wall separated the lower plaza level from the upper level. This was left as unpainted concrete originally. (Refer to Drawing 11)

The upper level features the former northwest pylon fountain since converted to a planter and a large contemporary planter and new stairs leading down to the KeyArena. The northwest pylon conceals air exhaust vents for the KeyArena. Two exhaust lines run under the plaza. (Refer to Photographs 13, 14)

The lower level features an organically shaped fountain containing three bronze sculptures by Everett DuPen, commissioned as part of the original Fountain of Creation. DuPen guided reconfiguration of the original fountain to its current form. Added planters flank the east and south sides of the space with contemporary trees. The retaining wall between the upper and lower plazas features contemporary stone cladding, stepped planters, trees and low plantings. (Refer to Photographs 37, 38)

Original Design

This plaza originally encompassed the two open areas north and south of the KeyArena. The fair buildings along West Republican Street (north) and Thomas Street (south) defined the outer edges of these spaces. The 1962 *Official Press Book* described these as courtyards where fair visitors could rest by looking at the several pools and fountains set amongst the trees. This nomination addresses only the north space, which is referred to as the International Plaza. The plaza features an upper level (west of Warren Avenue North) and lower level (east of Warren Avenue North) due to the site's steep downward, west to east slope. (See Figure 1)

Designed by Paul Thiry and landscaped by Otto E. Holmdahl and Associates, L. J. Janzen, and V. L. Nichols the plaza formed part of the larger collection of peripheral spaces and buildings associated with the dominating KeyArena. (Refer to Photographs 9 and 10)

Thiry's 1959 model of the KeyArena and associated buildings and spaces provided a conceptual framework for the plaza. By the fall of 1960 a campus wide Landscape Development plan prepared by Otto E. Holmdahl and Associates, L. J. Janzen, and V. L. Nichols built out these concepts. Preliminary planting details followed in the spring of 1961. The majority of tree relocation and planting occurred in the spring of 1962 prior to the April opening of the fair.

The 1960 Landscape Development plan defined an L-shaped row of trees along the upper level's northwest portion, as well as a tree at the top of stairs connecting to the KeyArena. The lower level featured two evergreens in the east portion of the space with two birch trees off the south end of the International Fountain Pavilion. Despite some changes in subsequent drawings, this would be the basic planting pattern for the plaza. (Refer to Drawing 12)

The 1961 Proposed Planting Areas Coliseum Compound Century 21 Plan departed from the L-shaped tree arrangement of the upper level to a loose grove around the northwest pylon fountain and three trees widely spaced across the top of the main stairs descending to the KeyArena. The plan specified Crataegus Carrierei (Hawthorn) for the upper level trees, set in planter areas. This was the only location where these were used. A planter at the base of

the southwest corner stairs contained a Magnolia Lennei sourced from nursery. (Refer to Drawing 13)

At the lower level the relocated Cedrus Atlantica Glauca (Atlas Cedar) set in a round planter as a dominant planting with the DuPen fountain. A loose grouping of trees including two relocated Picea Excelsa (Norway Spruce) and two Quercus Pilustris (Pin Oak) behind the International Fountain Pavilion to soften its windowless rear facade. Two Betula Alba (White Birch) trees sourced from a nursery were placed off the south end of the International Fountain Pavilion to block sight lines from the main International Fountain open space, reinforcing the intimate character of the plaza and softening the end wall of the International Fountain Pavilion. White Birch was one of the more numerous tree types used within the Thiry Ensemble. (Refer to Photographs 15, 16)

The 1961 Seattle World's Fair planting plans reverted to the L-shaped tree arrangement for the upper level but kept the five Crataegus Carrierei (Hawthorn) along its north side. Their rough, slightly exfoliating, brown and gray bark contrasted well with the smooth finishes of the buildings. In the fall their bronze to red color in fall and red fruit brought color to the plaza. Smaller shrubs were used along the perimeter. No major changes were made to the 1961 lower level planting scheme. (Refer to Drawings 14 through 16)

The upper level plaza featured the northwest pylon fountain, three inverted umbrella shelters, and the broad flight of concrete stairs leading down to the Washington State Coliseum. The northwest pylon consisted of a pool and decorative tower and fountain concealing air exhaust vents for KeyArena. Two exhaust lines ran under the plaza feeding to a central vent stack within the fountain. The fountain consisted of a 4 by 7-foot, 12-foot tall concrete pylon with decorative concrete relief panels. Water spouts projected around the sides and sprayed into an 18 x 38-foot pool. A continuous, low bench formed for sitting formed the edge of the terrazzo-lined basin. (Refer to Photographs 13, 14)

The three inverted umbrellas were designed to provide shelter for kiosks located beneath them. They occurred throughout the fair grounds and were floodlighted from below. The umbrella's consisted of vinyl coated nylon fabric (in yellow, bright orange, light blue, and white colors) stretched over a 24-foot wide hexagonal steel frame. The six 12-foot long radiating compression beams were guyed from a central column using tension rods. The umbrellas stood at the top of the flight of stairs leading down to the KeyArena. Decorative relief concrete panels flanked these stairs. A projecting concrete triangular fin with decorative relief panels at the top, northwest corner of the stairs marked their edge. (Refer to Photograph 4)

Everett DuPen's "Fountain of Creation" dominates the lower level of the plaza. As originally constructed, University of Washington professor Everett DuPen's rectangular fountain stood near the Canada Pavilion and consisted of a large shallow pool from which rose three abstract bronze sculptures depicting the evolution of human life from a single cell to the conquest of space. (Refer to Photographs 2, 7)

The fountain consisted of a shallow 40 x 120-foot terrazzo lined basin. Raised brown outlined relief evoking primordial mud, against the light base terrazzo color spread across the basin. The three cast bronze sculptures rose from high points of this relief. The main "Evolution of Man" (also known as the "Tree of Life") sculpture rose 10 1/2-feet above the

center of the pool. The "Flight of Gulls" sculpture, an abstract of gulls in flight, stood in the pool's southeast portion. The "Seaweed" sculpture, an interpretation of seaweed flowing suspended under water, stood in the northwest corner of the pool. Three cast bronze lights and water jets set in the basin provided visual interest and recessed floodlights along the perimeter lighted the pool in the evening.

1964 Civic Center Conversion

Architect Paul Thiry and landscape architect Richard Haag & Associates made few changes to the plaza as part of the overall 1964 transition of the fair grounds to civic center. The 1964 landscape plans maintained the tree pattern in the upper plaza and added additional trees, including 3 Crataegus Lavallei (Lavellei Hawthorn). On the lower level the existing trees were supplemented with 14 new Betula Albas (White Birch) in a small grove behind the International Fountain Pavilion. (See Figure 2)

Current Condition

The plaza consists of an upper level and a lower level. A series of small openings around the perimeter through the Northwest Rooms and between buildings allows pedestrian access from the plaza to the rest of the campus. All of the paving, pavers and metal gutter covers within the plaza have been redone.

The upper level features the former northwest pylon fountain with decorative relief panels since converted to a planter. The mosaic tiles added within the relief panels are contemporary additions. Contemporary trees planted in a three row grid occupy the north and west portions of the level. Low shrubs extend along the south edge of the buildings along the plaza. A new concrete railing runs along the east side overlooking the lower level. To adjust to the KeyArena's 1995 interior floor level change, large planters and two direct flights replaced the original broad flight of concrete stairs that led down. The new planter echoes the footprint of the former stairs. A single decorative concrete panel and plain low concrete railing remain at the top of the new stairs. Three decorative neon sculptures mounted on tall metal poles stand along the north side of these added planters. The tunnel remains below the level, with some portions of the restrooms at the east end repurposed for back-of-house space. (Refer to Photographs 10, 14, 23, 24, 36, 35)

The lower level prominently features a fountain replacing the original Fountain of Creation with an organic form dominated by large rocks. The project added concrete planters and stone cladding to the retaining wall between the lower and upper levels. Former lighting conduits were removed in response to public use of the pool as a wading area. A rear addition to the International Fountain Pavilion containing mechanical equipment for the KeyArena displaced two of the original trees behind the pavilion. An expanded planting area incorporates one remaining original tree along with a small grove of new trees. (Refer to Photographs 8, 16, 37, 38)

Character-Defining Features

Decorative concrete panel off added stairway to KeyArena, as the last remaining example of this work along the former stairs

Cedrus Atlantica Glauca (Atlas Cedar) retained on the lower level pre-dating the Civic Center and 1962 Seattle World's Fair and relocated as part of building the Northwest Rooms from near the corner of Republican Street and Second Avenue North to its current location

Betula Alba (White Birch) two trees off the south end of the International Fountain Pavilion added as part of the 1962 landscaping

Tunnel below the upper plaza between the Northwest Rooms (section 6A) and KeyArena

Enclosed open space between the KeyArena, Northwest Rooms, and the International Fountain Pavilion creating a public gathering area

Northwest pylon fountain and former associated pool basin

Fountain of Creation cast bronze sculptures, Evolution of Man, Flight of Gulls, and Seaweed designed by Everett DuPen

Non-historic Features

Added trees on both the upper and lower plaza levels, including the Northwest Future Forests grove planted in 1999 behind the International Fountain Pavilion, and all trees at the upper level

Added planters replacing the former stairway down to KeyArena

Vegetation and rock infill in the northwest pylon fountain

Metal drain grating along the northeast side of the upper plaza and the Northwest Rooms

Three tall neon sculpture elements along the southeast side of the upper plaza

Railing along the east side of the upper plaza

Added metal benches and garage and recycling receptacles on both levels

All paving on both levels

Fountain of Creation basin and rocks

Retaining wall between the upper and lower level, including added stone facing and planters

Expanded planting area behind the International Fountain Pavilion on the lower plaza level

SUMMARY OF PRIMARY ALTERATIONS

Northwest Rooms primary alterations:

1980: Alki Room renovations (main and upper floors)—new rails, light fixtures, finishes, systems, etc.

1981: Northwest Rooms electrical upgrades

1983: General improvements. New finishes (replacement of existing ceiling and floor tiles), door openings, interior walls. Enclose portion of exterior colonnade with storefront system. Hollow metal doors added along Republican Street. Double tempered glass doors in aluminum frames added to other select locations.

1988: Rainier Room sewer replacement

1991: Nisqually Room mostly removed (stairs and upper landing level for ingress/egress to Snoqualmie Room), added aluminum cladding panels to south and east facades, also in pass-through corridors and north facade of Alki Room; stripped, repainted mullions; new interior finishes, light fixtures and wall alignments for Northwest Rooms; exterior wavy canopies added to north facade; skylights added; paving in the breezeway; replaced the stairs between the upper and lower levels of the plaza within the breezeway

1993: General improvements. New cladding, interior finishes, interior partition location changes

1995: Remodel of basement spaces for staff use in conjunction with the KeyArena conversion

2007: VERA Project, with interior room reorganizations and new partition walls added; select south facade glazing painted

2010: SIFF alterations with film added over glass

2011-12: Remodel of upper level of Alki Room to accommodate SIFF

International Fountain Pavilion primary alterations:

1964: Adapted to post-fair use as Northwest Craft Center

1976: Removed wood stops at window exteriors, temporarily removed glazing to clean and repair existing settings, reinstalled glass panes; bathroom added

1976: Electrical upgrade, including new exit lights

1996: New exterior doors (three sets); removed northernmost pair of east doors in favor of display windows; existing panels along upper portion of east wall repainted; added roof insulation

1990s: ADA work

Undated: West addition, utility box, metal louvers

International Plaza primary alterations:

1987, converted the northwest pylon pool to a planter, added mosaic tiles, and replaced all trees added during and immediately after the fair, as well as removed all existing pavement and installed concrete paving

1991–1992, replaced Everett DuPen's Fountain of Creation. The project redesigned the Fountain of Creation removing all of the original pool, west wall, curb and concrete pool edges, as well as paving around the pool. The project retained the three original sculptures, but utilized them in new locations within a new organically shaped pool. The project added boulders, and tree grove and new west wall. Everett DuPen consulted on and approved the work.

1995: Removed stairs down to KeyArena to adjust to new floor levels within the arena created as part of its renovation, replaced former stairs with a planter and installed new concrete stairs from the upper plaza down to service the KeyArena

1999, Northwest Future Forests Grove, trees planted on the lower level plaza behind the Sweden Pavilion as part of the Millennium Celebration in conjunction with American Forests planted in dedication of northwest environmentalism on the 100th anniversary of the birth of Eddie Bauer and his wife Christine. A time capsule resides beneath the stone and plaque to be opened on October 19, 2099.

STATEMENT OF SIGNIFICANCE

SEATTLE AND UPTOWN (QUEEN ANNE) NEIGHBORHOOD

The land that became the 74-acre (13 square blocks) site for the 1962 Seattle World's Fair and the current Seattle Center, was part of David and Louisa Boren Denny's 1853 donation land claim. (Mercer Garage occupies land that was part of Thomas Mercer's donation land claim.) By the late 19th century, the area had been platted and had developed into an urban neighborhood comprised of wood-frame homes, some small businesses, and a few boarding houses. Many of the earliest settlers in the developing neighborhood were employees at Western Mill, the city's largest sawmill, located nearby. The Warren Avenue School (built 1902) and adjoining Mercer Playground (built 1910) served neighborhood families, who were predominantly working class.

CIVIC CENTER (PRE-1962 SEATTLE WORLD'S FAIR)

The idea of creating a civic center to serve as Seattle's preeminent cultural gathering place was broached in Virgil Bogue's elaborate 1911 "Plan of Seattle" that, had the voters approved it, would have reshaped the area in and around the Denny Regrade neighborhood. Although rejected, the Bogue Plan is significant in that it was the first time the notion of building a civic center in or near lower Queen Anne was part of the civic discussion.

Seattle's Chamber of Commerce announced plans for a civic auditorium in April 1926, under banner headlines in local newspapers. They had already purchased a four-block site on lower Queen Anne, using mainly a bequest from pioneer James Osborne, who stipulated that his gift should fund "a public hall." The site was adjacent to Warren Avenue School and Mercer Playground. Along with the auditorium, a civic field and display hall were initially planned. In 1927-1928, the city constructed a cluster of buildings to meet many of the growing city's civic needs: a Civic Auditorium/Exposition Hall (with two distinct spaces: an auditorium for symphony and other performances; and what was referred to as an exposition or display hall, designed to hold conventions and sporting and athletic events, including horse shows); a Civic Ice Arena (used for public skating sessions and for hockey); a Civic Field (used for outdoor sporting events, particularly high school football and professional baseball); and a small Veterans of Foreign Wars facility that also served as a field house. The Seattle City Council appropriated $50,000 to fund construction of the VFW hall. These structures occupied the four-block area bordered by Mercer and Harrison Streets and Third and Fourth Avenues North, while the Warren Avenue School and Mercer Playground occupied the two adjacent blocks bordered by Warren Avenue North, Third Avenue North, Harrison Street, and Republican Street. This meant that six full blocks of the ultimate 13-block 1962 Seattle World's Fair site were already in public use before 1930. Major contributors to the creation of these civic facilities included the Seattle Chamber of Commerce, Central Labor Council,

Seattle Public Schools, the Rainier Post of the American Legion, Seattle mayor Bertha Knight Landes, the City Council, and Seattle voters. While the school and playground served primarily nearby residents, the new civic buildings drew people from throughout the city and beyond to what rapidly became a core of civic activity.

In 1939, the Washington National Guard built a massive field armory on the block bordered by Harrison Street, Thomas Street, Nob Hill Avenue, and Third Avenue North, bringing the total number of future fair site blocks in public use to seven. The Armory was used for military purposes, but also as a large public gathering place, serving, for example, as the site of the notorious Canwell Committee hearings on un-American activities in Washington State. The Armory also hosted large scale scouting events, dances, and other similar activities.

In 1947, Seattle Public Schools replaced Civic Field with a stadium. The city condemned the property in the block bordered by Republican and Mercer Streets and 4th and 5th Avenues North to create a parking lot for the stadium. In 1951, the school district added to the stadium a wall memorializing former students who had lost their lives in World War II. By the mid 1950s, the character of the neighborhood had begun to shift increasingly toward small commercial enterprises. Housing stock, while still plentiful, was aging and frequently not owner-occupied.

The Need

With these core buildings, Seattle had a civic center, of sorts, but many residents, especially music lovers who attended Seattle Symphony recitals, felt the 1920s facilities were far from adequate. One problem was the mixed-use Civic Auditorium/Exposition Hall, which served neither function perfectly. The auditorium was built with a flat rather than a raked seating area, meaning that the venue was not suitable for any visual performances such as opera or theater and acoustics in the barn-like interior were dreadful.

The Seattle Civic Arts Committee, formed by community leaders in 1944, recommended the creation of a civic center to Seattle Mayor William F. Devin in 1946. This committee suggested that the City acquire land adjacent to the existing Washington National Guard Armory, Civic Field, and Civic Auditorium near the Denny Regrade. In late 1947, members of the Civic Arts Committee formally incorporated as the Seattle Civic Center Association. The group, chaired by University of Washington drama professor Glenn Hughes, worked steadily to build support for a civic center and pushed the City to acquire land, succeeding somewhat in the former effort, but not the latter.

The late 1940s and early 1950s were a period of great growth and change in Seattle and elsewhere in the country as the economy and society in general transitioned from the time of war to peacetime. Seattle, so crucial to the war effort, could finally look beyond the demands of the war-intensified moment to the promise of peacetime leisure, comfort, and relaxation. For a far-thinking core of dedicated civic boosters who loved their city and supported the arts, a real civic center was a steadily increasing desire—a new necessity. In 1954, Seattle Mayor Allen Pomeroy appointed a committee to work toward facilitating the creation of a civic center to meet the City's art, music, theater, and other cultural and community needs.

The Dream

By brilliant happenstance the following year, a group of dedicated Seattle boosters floated the idea of creating a world's fair commensurate with the City's wildly successfully Alaska-Yukon-Pacific Exposition of 1909. They quickly gained the support of the Seattle City Council, Washington Governor Arthur Langlie, and a growing number of state legislators. Seattleite Edward Carlson led the world's fair charge, chairing the Washington World's Fair Commission.

Both the fair and the civic center groups knew their projects would require substantial funding and property acquisition, and both groups examined sites around the region. A major study concluded that the best place for a civic center would be a site near the Denny Regrade area that was already occupied by several buildings serving the community in various ways: a performance venue, sports field, and skating rink. At Carlson's urging, the World's Fair Commission also examined this promising site.

The Goal

1962 Seattle World's Fair boosters knew that creating, funding, promoting, and producing an event of magnitude would consume countless resources, both human and financial. Why raise the money, do the work, transform the site, for just a few months' benefit? Their real goal, they realized, meshed perfectly with the aims of the civic center advocates: to create a permanent home for Seattle's arts and culture, a gathering place for the community, a real and lasting legacy that would be the most enduring souvenir of their great 1962 Seattle World's Fair. On November 6, 1956, Seattle voters approved a $7.5 million bond issue to acquire land and build a civic center.

CENTURY 21 EXPOSITION (1962 SEATTLE WORLD'S FAIR)

Overview

Once the site was chosen, both the 1962 Seattle World's Fair Commission and the Civic Center Advisory Commission began the complex process of developing it. All of the existing civic buildings, Memorial Stadium, the Armory, and several newer structures were retained and repurposed for the project. The school, the playground, and more than 200 other structures were demolished. Memorial Stadium was leased from Seattle Public Schools for the duration of the fair, the Armory was leased from the Washington National Guard, and the Nile Shrine Temple was leased from the Nile Temple Holding Company. Although the neighborhood's built environment was altering, the street grid that organized it mostly remained, becoming broad avenues used by pedestrians to navigate the fairground.

The fair's first employee, Ewen Dingwall, was hired jointly by Edward Carlson and Civic Center Commission leader Harold Shefelman as project director for the development of the civic center and the 1962 Seattle World's Fair. Dingwall's first major hire was architect Clayton Young, who oversaw every aspect of the site's transformation for the 1962 Seattle World's Fair with an eye to its post-fair use as civic center. A volunteer Design Standards Advisory Board was comprised of a group of Washington architects (Perry Johanson, John Detlie, Robert Deitz, and Paul Thiry); Seattle's Planning Commission Director John Spaeth; Seattle-born but Detroit-based architect Minoru Yamasaki; and San Francisco landscape

architect Lawrence Halprin. In August 1958, Paul Thiry was appointed primary architect for the joint civic center/1962 Seattle World's Fair project. Thiry worked with Clayton Young to ensure that pre-fair decisions would dovetail with post-fair use. Numerous architects created buildings for the site, and all of their designs had to pass muster with Thiry.

Funding for the more substantial buildings came from the City of Seattle, King County, the State of Washington, and the federal government. Corporate and private exhibitors funded smaller structures. While the fair had benefitted from the voter-approved bond issue that purchased 28 acres of the site and paid for some construction, the civic center (and thus the city and region) benefitted from land and construction financed by these other entities. On February 28, 1961, the civic center was officially named Seattle Center. Century 21 Exposition, the 1962 Seattle World's Fair, opened April 21, 1962 and welcomed nearly 10 million visitors before concluding on October 21, 1962. During the fair the site was busy, crowded, its venues heavily programmed. As the fair's end drew near, the question of which structures would be retained became pressing.

Thiry Ensemble

Overview

Fairgoers enjoyed vibrant interactions with the exhibits contained within the complex of buildings by Paul Thiry. In the Washington State Coliseum, visitors pondered both the threat and the promise of a modern future as they disembarked the Bubbleator and traveled through the fair's theme exhibit, *The Threshold and the Threat.* They spoke with French exhibit staffers about the importance of art, rather than brute technology, in building a civilized tomorrow. They were pitched products offered by the industrial exhibitors lucky enough to have won space in the Coliseum, where nearly all fairgoers were bound to come. In the International Commerce and Industry buildings, including the Sweden Pavilion, which surrounded the Coliseum, fairgoers confronted and explored much that was new, unfamiliar, challenging and exotic. (Other Thiry buildings originally in this grouping but no longer extant included the Republic of China/Taiwan Pavilion and the Great Britain Pavilion.) A visit to Thiry's NASA Pavilion gave fairgoers information about how their tax dollars were being used to bridge the gap between earth and space. Century 21 was NASA's first public exhibition of how quickly American science and technology was overtaking science fiction, and virtually everyone who entered the NASA Pavilion saw cutting edge exhibits and heard brand new information about the program. The Thiry buildings framing his signature Coliseum (KeyArena)—and the Coliseum itself—encouraged interaction and promoted intellectual challenge, new ideas and fresh perspectives.

International Commerce and Industry buildings

The Bureau of International Expositions—the governing body that granted Century 21 Exposition true 1962 Seattle World's Fair status—stipulated that participating nations be provided free space, protected from the elements. Designed by Paul Thiry, these spaces were funded by King County. Thiry's buildings included some that provided an overarching protective structure for the various free-standing pavilions within. The Sweden Pavilion adjoins the International Commerce and Industry buildings to create a larger U-shaped edge opening to the International Plaza and Washington State Coliseum.

The following national exhibits used these facilities during the fair:

The United Arab Republic Pavilion

The Government of Brazil Pavilion

The European Economic Communities Pavilion

The Government of Japan Pavilion

The Government of Denmark Pavilion

The Government of Mexico Pavilion

The Government of Canada Pavilion

A contemporary publication defined the International Commerce and Industry buildings as they were envisioned at the time summed up their use: "The buildings surrounding the Coliseum Century 21 will be reserved for official governmental displays where nations will exhibit their achievements in commerce and industry since the dawn of the Space Age. Exhibits will be grouped by nation of origin rather than by category of goods and merchandise or type of industry. National governments, in cooperation with their industrial and commercial organizations, are encouraged to organize their national exhibits not only to display their latest industrial discoveries but to present their plans for the future as the world faces myriad problems such as methods of raising living standards, population increases, education, food and housing. Nations are invited to show the wares they wish to enter international commerce channels and to display their national tourist attractions." In other words, Thiry's International pavilions, along with those designed by Walker & McGough, demolished in 1981, were where the nations of the world faced and discussed the future in 1962.

These official government exhibits included:

The United Arab Republic Pavilion featured photographs, films, and displays about Egyptian life.

The Government of Brazil Pavilion featured Brazilian-grown coffee and tea, brewed on site and served to visitors. Brazilian dancers, singers, musicians, painters, sculptors, and others presented performances and demonstrations highlighting life in Brazil.

The European Economic Communities Pavilion allowed visitors to listen to recorded messages from the leaders of Belgium, France, the Federal Republic of Germany, Italy, Luxembourg, and The Netherlands.

The Government of Japan Pavilion featured a miniature Japanese garden and a Japanese room where activities of daily life were demonstrated. Cases were filled with samples of silks, pottery, and carved miniatures. Modern Japanese industry was exemplified by a display of motorcycles and by scale models of tankers produced by Japanese shipyards.

The Government of Denmark Pavilion featured the very popular Danish modern furniture, along with silverware, porcelain, textiles, and decorative items.

The Government of Mexico Pavilion portrayed Mexico's advancement in social, economic, and cultural fields. .

The Government of Canada Pavilion featured Canada's first satellite, the S-27 Topsider Sounder, displayed at the fair prior to its launch, and information about Canada's research into the peaceful use of atomic energy.

Sweden Pavilion

The Sweden Pavilion was part of Paul Thiry's Ensemble and directly associated with the International Commerce and Industry buildings and International Plaza enclosing the Washington State Coliseum's north end. Designed by Paul Thiry, the building was funded by King County. During the fair, the Boulevards of the World complex, the fair's main shopping area, separated the Sweden Pavilion from the International Fountain. Boulevards of the World was demolished immediately following the fair. The Government of Sweden Pavilion included a lounge furnished with modern Swedish furniture, a shop where Swedish glass, ceramics, flatware, textiles, books, and records sold, and an exhibit recounting the salvage of the seventeenth century man-of-war, the *Vasa.*

International Plaza

During the fair, the International Plaza was a public mixing corridor for fairgoers moving between the nearby International pavilions and the Washington State Coliseum. A large shallow fountain with walls capped by bench-like concrete slabs gave fairgoers a welcome place to sit down and take a few restful moments before heading back into the fairground bustle. The International Plaza was landscaped with mature trees, and their dappled shade was visually restful for fairgoers navigating an environment that was largely hardscaped. During the fair, the American Institute of Architects Information booth, a temporary structure designed by Seattle architect and preservationist Victor Steinbrueck, was located in the International Plaza. Members of the AIA Guild primarily staffed the booth, and sometimes leading local architects joined them, including Fred Bassetti, Arnie Bystrom, Norm Johnston and Don Meyers. Volunteers at the AIA booth fielded questions about fair buildings and distributed information about Seattle's architecture.

As built, DuPen's fountain consisted of cast bronze sculptures on colored concrete relief, installed within a large shallow basin. DuPen's commission was to fill the space, providing a focal point for the lower plaza and a counterpart to the main flight of stairs in the upper plaza leading to KeyArena. DuPen's inspiration for the work was the concept of the evolution of life on earth and the idea that water forms the basis for all living things. The three large bronze sculptures represent life on land, in the sea, and in the air. The central sculpture shows a tree of life depicting evolution from protozoa to fish and mammals. Du Pen described this structure as "a celebration of life … the curving shapes outlining the central column represent forces of nature. The concrete base of the pool is a cellular shape, flowing and gently moving." The pool's concrete base was tinted red, umber, and green—DuPen intended for these colors to harmonize with the bronze sculptures. The pool incorporated several water

jets that shot water from 10 to 15 feet into the air. Twenty-seven powerful underwater spotlights lit the sculptures.

CIVIC CENTER

Overview

Redevelopment for Seattle Center

After the fair, some buildings that were clearly intended to be temporary were demolished or sold for salvage. Memorial Stadium, reverted to owner Seattle Public Schools' control. Seattle Center continued the Armory lease, and the building was purchased by the City. The Playhouse, and Opera House were planned to remain post-fair, as well as the Science Pavilion and the privately owned Space Needle, with their architectural and practical significance. The Coliseum and the surrounding International Commerce and Industry buildings were altered, as planned, for post-fair use. Many other buildings proved that the fair's built environment had great continuing use potential; small structures that might have been initially intended as temporary were instead retained after the fair, pressed into service when the need arose, and even inspiring Seattle Center staff to dream up creative programming to make them useful. Many of these structures served multiple uses in the decades after the fair, especially during the early years as Seattle Center leaders groped their way toward understanding what they had in all that construction, what they could program into it, who they would partner with, and especially how they would fund it.

Changing Needs and Uses

The fair's layout utilized buildings to channel the flow of visitors to four main entrances. Today, the focus is creating a more permeable site resulting in less channeling of the flow of visitors and the use of open space as internal and external connectors. Over subsequent decades, Seattle Center's built environment was periodically pruned and edited to continue this process of opening the campus to its surroundings. This happened most substantially in late 1989 when the fair's massive, 500-foot long Domestic Commerce and Industry Building (also called Building 55), that closed the campus off along Broad Street, was demolished, allowing the creation of the Broad Street Green. It is an example of the complex dance of historical significance and usefulness that is inherent in what all of the fair planners wanted: a civic center that serves the citizens of Seattle admirably, a place of cultural and community usefulness that is allowed to transform.

Newer construction has opened Seattle Center to an expanded audience in terms of age (Seattle Children's Theatre, the Skate Park, Vera Project), accessibility (compliance with the Americans With Disabilities Act has helped everyone from stroller-users to wheelchair-users), and cultural taste (Experience Music Project, Chihuly Garden and Glass). As Seattle's population grew and changed over the years, what Seattle's citizens asked of their Seattle Center also changed and evolved. Seattle's built environment gained density, and Seattle Center visitors increasingly appreciated the respite the site's views and open spaces could provide. The City in general grappled with encouraging historic preservation while stimulating new growth, and Seattle Center struggled to respect and celebrate the fair's legacy while responding to deterioration in virtually all of the fair-era buildings. Long-awaited infusions of funding via several bond issues gave Seattle Center the chance to patch

and repair the most egregious deterioration on the campus, but never to fix all of it. In recent years, increasingly sophisticated methods of public/private partnerships continue to impact and influence Seattle Center's physical development, exemplified most fully so far by McCaw Hall and Chihuly Garden and Glass. This has been an ongoing struggle, challenge, and opportunity. Seattle Center's Century 21 Master Plan, adopted in August 2008, freshly envisions the built environment and open spaces as they connect with each other and with the greater Seattle Center neighborhood. Built to inspire during the fair and to be useful after, Century 21 Exposition's buildings—some architecturally stunning, some utilitarian—have served Seattle Center now for over half a century. Like the campus, they are all workhorses, responding to our evolving community's choices, dreams, and needs.

Post 1962 Seattle World's Fair History

Seattle Center has served its community for half a century, amply meeting and even exceeding the goals, hopes, and dreams of fair founders and of those who shaped and fought for the Center during its earliest years. Many fledgling arts organizations have found steady footing within Seattle Center buildings. The millions of hours of skill and dedication exercised by performers, designers, and technical staff within the Playhouse, McCaw Hall, Armory/Center Theatre, Seattle Repertory Theatre, and Seattle Children's Theatre have brought audiences transformative artistic moments that continue to resonate. Seattle Opera and Pacific Northwest Ballet were both gestated, born, and nurtured in the Opera House/McCaw Hall and continue to flourish and enjoy deep community support.

Seattle Center has hosted events that have become benchmarks in our civic history: In 1964, The Beatles performed in the Coliseum (KeyArena) for thousands of screaming Seattle fans. Seattle Art Museum's landmark King Tut Exhibition in 1978 drew thousands of visitors to Seattle Center to marvel at these globally important artifacts. The International Fountain spontaneously became a gathering place for shell-shocked mourners in the days following the September 11, 2001 terrorist attacks, demonstrating Seattle Center's role as a touchstone for community solace. His Holiness the 14th Dalai Lama appeared at KeyArena in 2008, bringing a diverse audience from throughout the region to focus on the transformative power of compassion. Seattle's SuperSonics were KeyArena's main tenant, galvanizing and delighting basketball fans—especially after winning the NBA championship in 1979—until their deeply mourned departure in 2008. When then-presidential candidate Barack Obama appeared at KeyArena on the chilly morning of February 8, 2008, the vast crowds overflowed that massive venue to shout his campaign slogan, "Yes, We Can."

Countless children—Seattle's future electorate—learn to know and care about Seattle Center on school or family visits to Pacific Science Center, Seattle Children's Theatre, or Seattle Children's Museum. Festivals, including the Memorial Day weekend-held Northwest Folklife Festival and renowned music celebration Bumbershoot, pack Seattle Center with many visitors whose backgrounds and culture reflect our ever-diversifying city. Cloudy days find parents treating children to pizza in the Armory, lifting them to peer at the Winterfest model train display, or keeping track of shoes as sock-footed youngsters scramble through giant inflatable rides during Whirligig. When the sun shines, people of all ages and walks of life pause to bask, play, or contemplate around the center of the Center, the glistening International Fountain.

Thiry Ensemble

Overview

Paul Thiry's contract was extended after the fair so that he could oversee the Washington State Coliseum's (KeyArena) conversion for post-fair use, including conversion of the associated former International Commerce and Industry buildings and Sweden Pavilion. The buildings, which were often referred to simply as those surrounding the Coliseum, were for many subsequent decades called the Northwest Rooms. The City took possession of the Coliseum in early 1963, and Paul Thiry's contract overseeing the site was extended through late 1964. Thiry converted these structures to serve as support areas, such as meeting rooms, lecture halls and banquet halls, for large conventions utilizing the Coliseum after the fair. Locker rooms were added beneath the buildings on the north and south sides of the Coliseum. Extensive renovations to the interiors of these buildings have occurred over the years. (Refer to Map 2 and Drawing 11)

International Commerce and Industry Buildings (Northwest Rooms)

During the period of time immediately after the fair and the Coliseum's conversion until the building was rebuilt with enlarged facilities, the International Commerce and Industry buildings (Northwest Rooms)—what Thiry referred to as "the perimeter buildings"—served to support activities in the Coliseum (KeyArena) by providing additional exhibit rooms, lecture halls, and more. While the International Commerce and Industry buildings and Sweden Pavilion do not serve KeyArena functions as they once served those at the Coliseum or as Thiry's plan envisioned, they do still relate to it, structurally and historically.

Sweden Pavilion

Northwest Craft Center became the tenant in the former Sweden Pavilion immediately following the fair, and occupied the building until 2011. Northwest Craft functioned as a premier ceramics gallery showcasing Northwest artists. Incorporating board members of the not for profit included Norman Warsinske, Jean Johanson, Lorene Spencer, Robert Sperry, Don Foster and Director, Ruth Nomura. The gallery maintained a permanent collection of works by Northwest artists as well as hosting regular juried invitational and group shows.

Northwest Craft operated year-round, providing consistent use that was unique during the campus's years of change and growth. The fact that one tenant occupied the space for decades and made few if any changes to the building meant that this corner of the 1962 Seattle World's Fair was preserved. Northwest Craft also utilized the building in much the same way that the Government of Sweden used it during the fair: as a display space where a curious public could interact with and even purchase art or artifacts.

The building was leased to Northwest Craft Center from 1963 until 2011. Both exterior and interior remain largely unchanged from their appearance during the fair, probably as a result of the building's use by one organization. This building, more than any other built for the fair, retains the most interior and exterior physical integrity. From April 21 to October 21, 2012, it was the site of the Museum of History and Industry's commemorative exhibit on the 1962 Seattle World's Fair, a traveling exhibit featuring world's fairs through history, and a photography exhibit depicting young people whose innovative ideas might make them future leaders.

International Plaza

Post-fair, the plaza remained an important circulation and respite area within Seattle Center. Events held in the surrounding buildings could spill out into the plaza. It provided benches and a quiet area to enjoy sunny days.

Both fountains were altered. The northwest pylon fountain was converted to a planter and DuPen's fountain was reworked with his involvement to improve water quality and to add more rocks and boulders.

In response to public use the DuPen fountain, in consultation with the original artist, transitioned from a formal element to a naturalistic and inviting feature of the plaza. While fairgoers probably never dreamed of physically invading the fountain to touch the bronze sculptures, many Seattle Center visitors—especially children—use the fountain and the sculptures interactively, wading in the water, touching and even climbing on the sculpture, claiming art, experience, and the moment.

MODERN ARCHITECTURE AND INTERNATIONAL STYLE

Walter Gropius, a pioneering Modern architect, described Modernism as "the inevitable logical product of the intellectual and technical conditions of our age." The Modernist approached the design of buildings as a rational science, emphasizing pragmatism and efficiency over unnecessary ornamentation. The principles and defining characteristics of Modernism were a progressive nature, open plan, elementary forms, strict principles, and use of new materials. "Progressive" implied overturning traditional ideas to design not from a preconceived formal ideal but rather from the perspective of structure and function. First expressed through the International Style, the movement gained traction in the United States during the 1930s with its minimalist and utilitarian appearance, enforced through the economic hardship of the period and limited to nonexistent funding for construction projects. Across the United States, though, the widespread approach to Modernism was often only a superficial application of the movement's principles. This was mainly due to the high cost of new techniques and materials, an often incomplete understanding of Modernism, and the tradition of French rationalism and Beaux-Arts architectural training maintained by American universities until World War II. However, the nation's entrance into World War II in December 1941 shifted construction away from civilian building to military projects and necessitated, according to architectural historian Leland Roth, "functional efficiency as a national defense strategy."

When civilian construction resumed in 1946 after the end of the war, American Modernism came into real focus with the ensuing building boom. The movement continued in popularity through the late 1940s and 1950s and even well into the 1970s. The efficiency of Modernism, seen as sensible and responsible during a time of hardship and war, now symbolized the industrial power and confidence of the U.S. As a result, the International Style and other depictions of Modernism quickly took root in residential, commercial, and institutional design. While some architects, such as Gropius and Mies van der Rohe, continued to pursue their academic and philosophic understandings of the movement, others began to establish their own personal or regional versions of Modernism.

Northwest Regionalism

Paul Thiry, architect of the International Commerce and Industry buildings, led the Puget Sound region in his unique expression of the International Style within the context of the Northwest. Other architects in Seattle and Portland also began to shape their designs to fit within the setting of the Northwest, thus establishing the Northwest Regionalism or Northwest Contemporary variation of Modernism. Overall in the Pacific Northwest, the principles of Modernism were gradually incorporated into architectural design in a pluralistic manner, integrating local and regional elements to produce a synthetic mix progressing well beyond a superficial application of the movement's philosophy.

The modern architecture of Seattle and the Northwest became the focus of the April 1953 issue of *Architecture Record* and the American Institute of Architects even held their national meeting in Seattle in 1953. According to Jeffrey Ochsner, the spotlight on the City's architecture reflected "a growing consciousness of Seattle as a unique place that could offer its own contribution to an American architecture." Seattle's selection as the location for the 1962 Seattle World's Fair further emphasized the City's architectural accomplishments and the choice of Paul Thiry as the fair's principal architect brought the Northwest Regionalism brand of Modernism to the attention of the nation. Thiry's designs for the fair buildings, along with those of his Seattle colleagues, cemented the importance of Modernism in the architectural record of the city.

PAUL THIRY, ARCHITECT

Paul Thiry (1904-1993) was an American architect working in the Pacific Northwest during the 20th Century. His work came to define the genre now known as Northwest Regionalism, and while much of his architectural practice centered on residential clients, his projects include significant public works. Chief among these is Seattle Center. As coordinating architect for Century 21 Exposition (1962 Seattle World's Fair), Thiry left a deliberate legacy of buildings that would accommodate Seattle Center after the fair's October 21, 1962 conclusion. Seattle Center boasts the preeminent example of Thiry's trademark reinforced concrete construction: KeyArena, built as the fair's Washington State Pavilion and adapted under Thiry's direction immediately after the fair as the Coliseum. The Washington State Coliseum (KeyArena) covers almost 4 of the site's 74 acres. The building would be a substantial presence even if it were not built of monumental slabs of concrete. Thiry oversaw all architecture created for the fairground, and designed numerous structures to serve as exhibit buildings during the fair. These included the International Commerce and Industry buildings surrounding the Washington State Pavilion, the NASA Pavilion, and the stand-alone Sweden, Great Britain, and Republic of China/Taiwan pavilions. The International Commerce and Industry buildings illustrate his ability to connect interiors with outdoor spaces. The expansive views out through a colonnade overlooking a pool with bronze sculpture echoes his notable design of the Washington State Library. The slender columns supporting roof framing were a design feature Thiry had previously employed on the Northeast Branch of the Seattle Public Library and the Washington State Library. This design allowed large bays of windows to run from floor to the underside of the roof, opening the interior to the exterior.

Thiry also designed other fairground structures which no longer exist. These featured diverse designs that contrast from the buildings Thiry intended to be permanent. They include:

Nalley Pavilion, which was fabricated of concrete pneumatically applied on a frame of reinforcing rods and metal. The building featured an undulating roofline, courtyard, and what was billed as a "space age theater."

Seattle-First National Bank made of canvas over a steel frame, which provided height and prominence without great expense. The building's front facade consisted of a giant world map.

Ford Pavilion, a geodesic dome

Thiry also designed the parabolic support structure on which Paul Horiuchi created his Seattle Mural.

Thiry received enormous national attention as a result of his work as architect of so many buildings and as the fair's coordinating architect. Major architectural publications of the day featured the fair's buildings, including *Architectural Record, Progressive Architecture,* and *Architectural and Engineering News*.

Paul Thiry was born in Nome, Alaska on September 11, 1904, to French parents Hippolette and Louise Schwaebel Thiry. His father was a mining engineer and his mother designed and sold couture-grade women's apparel, first in Nome and then in Seattle. His mother's business interests took the Thiry family to Paris for yearly trips, and young Paul absorbed an international design aesthetic that was far more refined than what he was exposed to as a Seattle schoolboy. When World War I erupted, Thiry's father returned to France to serve in the French military, while Paul and his mother remained in Seattle.

Thiry spent the war years and immediate aftermath attending high school at St. Martin's Preparatory School in Lacey. He matriculated to the University of Washington, where his innate interest in drawing was channeled into the University's School of Architecture. During his student days, Thiry worked in the offices of Seattle architects John Graham and Henry Bittman. A summer course at the American School of Fine Arts in Fontainebleau, France, in 1927 yielded Thiry a diploma from the Government of France. The following year, Thiry completed his University of Washington degree and attained a student medal of excellence from the American Institute of Architects. The following year, Thiry opened his architectural practice, operating from an office in the Skinner Building in downtown Seattle.

Prefiguring his eventual work on Century 21 Exposition, Paul Thiry traveled to Chicago to experience that city's Century of Progress Exposition in 1933. As a rule, all World's Fairs held in America during the 1930s postulated a hopeful, progressive, streamlined future. Century of Progress was no exception, and that exhibit paid particular attention to architecture design and construction: new materials, new construction techniques, newly available standardized components, and buildings economically produced to meet the needs of the country's vastly constrained economy. This Exposition influenced Thiry greatly, opening his eyes to considerations of zoning issues and long range planning that had not been part of his classical Beaux Arts tradition architectural education at the University of Washington. These revelations would serve Thiry well when he worked on America's first post-World War II world's fair, Century 21 Exposition.

In 1934, Thiry accepted an offer from former University of Washington classmate Takahashi Matsumoto to work in Japan. The offer was a welcome reason to escape Seattle's gloomy

economic environment, and Thiry jumped at the chance. He soon realized, however, that without the ability to speak Japanese he had little chance of employment. His sojourn to Japan was therefore brief, but exposed him to the simplicity and spare elegance of Japanese design, as well as to the living example of American master Frank Lloyd Wright's design, since he stayed in Wright's much heralded Imperial Hotel. After leaving Japan, Thiry traveled around the world. This experience would stand him in good stead when his work on Century 21 Exposition called for him to envision structures that would house the international commerce and industry exhibits of nations from around the world. In late 1935, a more cosmopolitan well-traveled Paul Thiry returned to Seattle, where he briefly entered practice with fellow architect Alban Shay.

Thiry designed his first modernist dwelling as a model home for Seattle real estate agent John L. Scott, followed by a modernist home for himself in 1936. During World War II, Thiry worked on several large scale housing developments and on military projects. These projects utilized reinforced concrete, plywood, and pre-fabricated building components, all of which would play into Thiry's work on Century 21.

From 1952 until 1961 Paul Thiry served on the Seattle Planning Commission. He resigned from the commission in 1961 in protest of the large-scale destruction of housing stock and neighborhoods through Seattle's urban core enacted to enable the construction of the Seattle Freeway (later Interstate 5) through the heart of the City. He was also a member of the Puget Sound Regional Planning Council's executive committee and advisor to the Washington State Committee on urban area government. Thus, when the time came to identify a qualified architect with extensive regional expertise to serve as Century 21 Exposition's coordinating architect, Paul Thiry's name topped the list of candidates.

Thiry's major buildings during the 1950s include the Museum of History and Industry (1950, altered); Charles and Emma Frye Art Museum (1952); the Northeast Branch of The Seattle Public Library (1956, enlarged); and the Washington State Library in Olympia (1959).

In 1957, Thiry was appointed principal architect/coordinating architect for the 1962 Seattle World's Fair. Thiry was at the time serving on the joint fair/civic center's volunteer Design Standards Commission, a group of prominent local AIA members who were charged with making important design decisions and recommendations for the developing fair/civic center. This commission also included Seattle-born but Detroit-based architect Minoru Yamasaki and San Francisco landscape architect Lawrence Halprin. Thiry's duties as principal architect included preparing the site plan which incorporated reuse of some existing buildings, planned for construction that would leave a permanent cultural center to serve the civic good—which was the principal desire of fair planners—and coordinate all aspects of the fairground's built environment. This included liaising with all of the architects whose work was incorporated in the fair plan, coordinating with public and privates entities who were stakeholders in the fair's success, working closely with architect Clayton Young, who was charged with site coordination for the joint project, as well as designing some of the fair's most significant buildings. For his extensive commitment and exemplary work, Paul Thiry was named Man of the Year for 1962 by both the Seattle City Council and the Seattle Chamber of Commerce. The same year, President John F. Kennedy appointed Thiry to the National Capitol Planning Commission. Along with other luminaries in his field, Thiry served on the Kennedy Library Design Advisory Committee, at the appointment of Jacqueline Kennedy.

Without a doubt, Thiry's life and experience in architecture and as a student of the world led to his appointment as Century 21 Exposition's principal architect. Also doubtless is the fact that Thiry's impressive work on the fair catapulted him onto the national—even international—stage, where his skill and expertise were well utilized in creating and maintaining major civic environments that belong to all citizens of the United States of America.

OTTO HOLMDAHL, LANDSCAPE ARCHITECT

Landscape architect Otto Holmdahl (1883–1967) was born in Falkenberg, Sweden. He was a naval and landscape architecture graduate of Chalmers University in Sweden. Holmdahl immigrated to Vancouver, British Columbia in 1907. Holmdahl worked as a gardener in Everett in 1918. He became a naturalized citizen of the United States in 1919, the year he moved to Seattle. Holmdahl opened a professional design office in the city the same year, one of the first if not the first professional landscape architecture firms in the region. Over the next three decades he designed and implemented grounds plans for numerous private residences in and near Seattle, including many significant estates. In 1946, Holmdahl was among the founders of the Washington Society of Landscape Architects. Between 1954 and 1959, Holmdahl prepared landscaping for the Washington State Library in Olympia. Holmdahl contributed to the design of the University of Washington Arboretum. With Paul Thiry, Holmdahl served on the Seattle Municipal Arts Commission.

Otto Holmdahl served on the committee of landscape architects who advised the volunteer Design Standards Board who established standards for the joint fair/civic center project. (Other landscape architects on this committee included J. David Jensen, Noble Hoggson, Cash Beardsley, and Roberta Wightman.) As early as 1958, he was providing detailed advice to Paul Thiry, including advising Thiry that the exposition company should take advantage of the availability of thousands of mature trees in the Seattle Freeway right-of-way, which was then in the process of being cleared in preparation for freeway construction. Holmdahl's insight into this provided fair planners with as many trees as they desired, free of charge except for the small expense of moving them. (Ultimately about 100 trees were moved from the freeway right-of-way to the fairground. These included, among others, Japanese Maple, Flowering Peach, Apricot, Cherry, Wild Plum, English Walnut, Monkey Puzzle, Pines, Norway Spruce, Blue Spruce, Norway Cedar, Locust, Rhododendrons, Camellia, Fatsia, and Aralia.)

In 1961/1962, Holmdahl served as principal landscape architect for Century 21 Exposition. He designed the landscaping for the International Plaza and the foundation plantings around the Northwest Rooms and the International Fountain Pavilion, as well as the rest of the fair grounds.

Holmdahl's aim was for the fair to look as though it was in perpetual bloom, and to provide fairgoers with a respite from the fair's bustle. During the exposition, when flowers began to fade, they were removed—pots and all—and replaced with other flowers that were ready to bloom. Holmdahl also scheduled flower replacements by their bloom schedule: when tulips had gone past the time of year when they were through blooming, they were replaced with begonia, etc. Replacement took place at night, so that flowers were perpetually at their best for fairgoers. Between 8000 and 10,000 potted plants were used throughout the fair's six-month run.

Holmdahl contracted with nurseries throughout the region in order to obtain a continuous supply of plants. These firms included Hopkins Nursery, Prentice Nursery, Bonnybrook Nursery, Lem Nursery, Brandt's Rhododendron Nursery, Malmo Nursery & Seed Company, King of shrubs Nursery, Rhod A. Zelea Nursery, Bonnell Nurseries, Anhalt's Shur-Gro Nursery, T. J. Gilmore & Son, Stan's Aurora Nursery, among others. Holmdahl also coordinated and contracted for tree removal services to move mature trees from the Seattle Freeway (now I-5) right-of-way and move them to the fairgrounds for use in landscaping.

Some of Holmdahl's plant choices were perhaps motivated by publicity. A new variety of Zinnia Homdahl chose, for example, was called "Old Mexico" and had been declared as all-American winner in a major national competition. The Zinnia was featured on the "Today" show, and plans to plant it on the fairgrounds were mentioned to the nationwide viewing audience, who were encouraged to attend the fair.

Holmdahl planned most, but not all, of the fair's landscape architecture: San Francisco based Lawrence Halprin landscaped the United States Science Pavilion. Bill Teufel worked with Paul Kirk's office to landscape the Playhouse and Exhibit Hall. And Glen Hunt worked with Bassetti & Morse on landscaping the fair's entrance gates.

Other examples of Holmdahl's designs:

> *Washington Park Arboretum (University of Washington Arboretum), Seattle, 1937. Holmdahl directed the creation of a rockery (rock garden) of volcanic basalt, brought in from Enumclaw. Workers were employed by the Works Progress Administration.*
>
> *Washington State Library, Olympia, 1958. Holmdahl previously collaborated with his 1962 Seattle World's Fair colleague, Paul Thiry, on the design for the Washington State Library in the Capitol Mall in Olympia.*
>
> *Aberdeen Community Hospital, Aberdeen, 1959.*

RICHARD HAAG, LANDSCAPE ARCHITECT (POST 1962 SEATTLE WORLD'S FAIR)

Landscape architect Richard Haag was born in Louisville, Kentucky, in 1923 and studied landscape architecture at the University of Illinois, Urbana-Champaign, before transferring to the University of California Berkeley, where he received his Bachelor of Landscape Architecture in 1950. In 1952, he earned a Master of Landscape Architecture from Harvard's Graduate School of Design. After relocating to San Francisco, Haag received a Fulbright Scholarship to study for two years in Kyoto, Japan. Influence of his time in Japan can be seen in much of his later design work.

In 1956 and 1957, Haag worked for Lawrence Halperin in San Francisco before establishing his own practice in the Bay Area. Haag moved to Seattle and taught architectural classes at the University of Washington, then created the College of Architecture and Urban Planning in 1964.

Post-fair, Haag was hired as Seattle Center's supervising landscape architect, under primary architect Paul Thiry. Haag proposed the sycamore as the "theme tree" for the civic center, using it to border sections that he described as "outdoor rooms." He also recommended more trees and more flowers throughout the campus, in order to create a more relaxing visitor

experience. Under Haag's direction additional trees were added to the International Plaza and additions made to the foundation plantings around the Northwest Rooms and the International Fountain Pavilion.

Haag has maintained his private practice, Richard Haag & Associates (RHA), since 1958, and has participated in hundreds of landscaping projects, many of which are in the Pacific Northwest. Haag is the only person ever to have received two Presidential Awards for Design Excellence from the ASLA, for his work on both Gas Works Park and the Bloedel Reserve.

Other examples of Haag's designs:

> *Saint Demetrios Greek Orthodox Church, Seattle, 1963. Haag worked with his Century 21 colleagues Paul Thiry and Peter Hostmark on this design. The building features steel frame construction, an arched concrete roof, and a multi-colored glass cupola.*
>
> *Gas Works Park, Seattle, 1973. Haag's award-winning design for Gas Works Park adaptively reused the former Lake Station gas manufacturing plant and was an innovation for park design. Gas Works Park is a City of Seattle Landmark and is listed in the Washington Heritage Register and National Register of Historic Places.*
>
> *Bloedel Reserve, Bainbridge Island, 1980s. Haag designed his "Series of Gardens," comprised of four gardens, within the 140-acre Bloedel Reserve.*
>
> *Victor Steinbrueck Park (formerly Market Park), Seattle, 1981-1982. Haag co-designed the park in historic Pike Place Market with architect Victor Steinbrueck.*

PETER HOSTMARK, ENGINEER

Structural engineer Peter Hostmark was born in Molde, Norway. Hostmark paid for his schooling by manning Arctic meteorological stations in Spitzbergen and Jan Mayen in the 1920s. He graduated from the Norwegian Institute of Technology in 1927 before immigrating to Seattle. He served as a captain in the Army during World War II and was the head of Army Air Force rescue operations in Greenland. After the war he returned to Seattle and continued his work as an engineer.

Peter Hostmark and his firm, Peter Hostmark & Associates, provided structural engineering for the Washington State Coliseum (KeyArena) and surrounding buildings. According to B. Richal Smith (b. 1932), a Hostmark employee from 1961-63, the Hostmark firm did the structural engineering on all the fair buildings designed by Paul Thiry, in the Coliseum vicinity (Marga Rose Hancock, www.HistoryLink.org). These would include the International Commerce and Industry buildings surrounding the International Plaza (now Northwest Rooms), and the Sweden Pavilion (now International Fountain Pavilion). In addition to his work for the fair, Hostmark served as structural engineer for the Southgate Elementary School in 1950 and South Central Junior-Senior High School in 1952; and The Tropic Motor Hotel in 1958, among other projects.

Hostmark was a distinguished engineer in Seattle, receiving numerous awards for his career achievements. His recognitions include being named engineer of the year by the Consulting Engineers Association of Washington in 1962, a Design in Steel award from the American Iron & Steel Institute in 1965 for the design of the Washington State Coliseum, and a

Housing and Urban Development award for suburban-renewal design in 1968. Hostmark even wrote the earthquake section of Seattle's building code, patterned from the Pacific Coast Uniform Building Code.

Hostmark also served as president of the Seattle Chapter of the Washington Society of Professional Engineers in 1959 and the president of the Consulting Engineers Association of Washington in 1964. In addition to his professional successes, Hostmark was an accomplished skier—skiing and jumping competitively and later judging skiing competitions—as well as a founding member of the Pacific Northwest Ski Association. Hostmark died from a heart attack on June 18, 1969.

Other examples of Hostmark's designs:

South Central High School, Seattle, 1952

Towne House, Seattle

Panorama House, Seattle

Mercer Island Presbyterian Church, Mercer Island, 1962. Hostmark collaborated with architect Paul Thiry on the design of this building, which incorporated a hovering thin shell concrete roof and tilt-up concrete walls.

Saint Demetrios Greek Orthodox Church, Seattle, 1963. Hostmark worked with his Century 21 colleagues Paul Thiry and Richard Haag on this design. The building features steel frame construction, an arched concrete roof, and a multi-colored glass cupola.

EVERETT DUPEN, SCULPTOR

Everett DuPen (1912-2005) was born in Chico, California. As a very young child, DuPen visited the 1915 Panama-Pacific Exposition in San Francisco where, after becoming separated from his parents, he ended up wandering through the Sculpture Pavilion. "I looked around," he later remembered, "And I kind of liked what I saw … That was one of the first exposures I had to sculpture" (Everett DuPen: Sculptor). Encouraged by his mother and by his childhood art teacher, DuPen studied architecture and sculpture at the University of Southern California, and at Yale University, where he earned a B.F.A. degree. DuPen moved to New York, where he worked with a variety of sculptors including some whose work was featured in the 1939–1940 New York World's Fair. From 1939 to 1942, DuPen taught sculpture at Carnegie Institute of Technology School of Art, and later at Washington University School of Art in St. Louis. He served as a marine draftsman in San Francisco during World War II, and after the war moved to Seattle to take a position as Associate Professor of Art at the University of Washington, where he taught from 1945 until his retirement in 1982. DuPen was known for his pieces in terra cotta, stone, wood, and bronze, but also taught drawing classes. DuPen received commissions to create work for several public buildings including the Washington State Library and the Odegaard Undergraduate Library at the University of Washington.

Other examples of DuPen's work:

Fountain and pool, Washington State Library (Joel Pritchard Building), Olympia. Pool with salmon and seagulls, Bronze 12" x 4".

Bust of Charles Odegaard, University of Washington Undergraduate Library, Seattle. Bronze bust, 3x-size, of the former UW President.

Fountain of Creation, 1962 Seattle World's Fair (Seattle Center), Seattle. Three large bronzes in a fountain.

Diver, Edmonds Public Library. Bronze sculpture

DAHLGREN CONSTRUCTION, BUILDER

Dahlgren Construction Co. was a general contracting firm that worked on numerous infrastructure projects, schools, and public buildings throughout the 1940s, 1950s, and 1960s. Contractor Charles Dahlgren owned the company and had an extensive career as an individual general contractor prior to starting Dahlgren Construction Co. They were the contractor for the Northwest Rooms, International Fountain Pavilion and the International Plaza.

Other examples of Dahlgren Construction projects:

Our Lady of Lourdes School and Convent, Seattle, 1949. Reinforced concrete structure designed by Johnston-Campanella.

Viaduct approach to Lake Washington Floating Bridge, Seattle, 1953-1954. Approach created an overpass over Rainier Avenue with modified cloverleaf approaches.

Barracks and utilities, Fort Lewis, 1954-1955. Joint contract between Wick-Construction Co. and Dahlgren Construction Co building 10 3-story barracks to house 263 men.

Lynndale Elementary School, Edmonds, 1957. Dahlgren constructed the modern school campus designed by Dan Miller, an Edmonds architect, and comprised of 10 buildings.

Show Street Complex, 1962 Seattle World's Fair, 1961. Dahlgren Construction awarded the contract to construct the U-shaped, 43,700-square foot building for a cost of $267,550.

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The features of the Landmark to be preserved include: *A portion of the site (as delineated in Attachment A), and the exteriors of the buildings.*

Issued: August 8, 2013

Karen Gordon
City Historic Preservation Officer

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