



The City of Seattle

Landmarks Preservation Board

Mailing Address: PO Box 94649, Seattle WA 98124-4649

Street Address: 600 4th Avenue, 4th Floor

LPB 279/23

MINUTES

Landmarks Preservation Board Meeting

City Hall

Remote Meeting

Wednesday, August 2, 2023 - 3:30 p.m.

Board Members Present

Dean Barnes

Taber Caton

Roi Chang

Matt Inpanbutr

Ian Macleod

Lora-Ellen McKinney

Lawrence Norman

Katie Randall

Becca Pheasant-Reis

Marc Schmitt

Harriet Wasserman

Staff

Sarah Sodt

Erin Doherty

Melinda Bloom

Absent

Padraic Slattery

Acting Chair Ian Macleod called the meeting to order at 3:30 p.m.

ROLL CALL

080223.1

PUBLIC COMMENT

Jeff Murdock, Historic Seattle spoke in support of nomination of Seattle Center Playhouse and Exhibition Hall and cited criteria A, C, D, and E as listed in the Staff Report. He said the Exhibition Hall and Playhouse obviously have important

connections to the 1962 World's Fair, and since then has provided the roots for Seattle's artistic movements in theater and ballet - strong cultural connections. The expansive building is an excellent example of a New Formalist style designed by the important mid-century Seattle office of Kirk Wallace, McKinley and Associates and it's really a designer's tour de force representing a collaboration of architects, artists, engineers and landscape architect. He said the Exhibition Building was sensitively adapted for the Pacific Northwest ballet by Gordon Walker, who brought this project with him when he joined. He said he assisted University of Washington professor emeritus Grant Hildebrand on his book published in 2019, about Gordon's career and they discussed this particular project as part of several conceptual master plans Gordon conceived to better integrate Seattle Center exhibition buildings into the city. Gordon was the lead designer on the model and the exhibition building as it stands. Kirk's design also reflecting Gordon's own hand. He supported nomination and eventually designation of the Exhibition Hall and Playhouse in Seattle Center.

080223.2 NOMINATION

080223.21 Seattle Center Playhouse and Exhibition Hall
201 Mercer Street and 301 Mercer Street

Julia Levitt, Seattle Center said the nomination is part of their ongoing stewardship of the site and noted the historic significance of the facilities. She said the center plays an important role in the city and noted the programming which includes Pacific Northwest Ballet, Cornish/Playhouse, as well as important city services and a variety of events.

Katie Pratt, Northwest Vernacular prepared and presented the report (in DON file). She said the buildings reside within the Seattle Center campus, which is the former 1962 Seattle World's Fair site in the Uptown neighborhood. The campus includes multiple City of Seattle Landmarks as indicated on site plan. The buildings were part of the original Multi-Purpose Auditorium Group designed by architects Kirk, Wallace, McKinley, and Associates for the 1962 Seattle World's Fair. The group continues to function as an interconnected performing and visual arts complex and includes the Playhouse Theater, known as the Cornish Playhouse, Grand Court known as the Theatre Courtyard and Dingwall Courtyard, Fine Arts Pavilion known as the Exhibition Hall/Phelps Center, Presidential Plaza, Kreielsheimer Promenade, colonnades, and North Gate.

The Playhouse has a reinforced concrete column structure that supports the three-story building and eight-story fly loft. Running bond brick panels with offset brick headers infill between the columns. Bricks are cream to light tan in color. The slender columns consist of a central square post with projecting square sided fins forming an overall cross shaped plan. The bottom ends of the fins are raised 4 inches above grade with only the center post connecting to the foundation. The main building has a flat concrete roof deck with low perimeter parapet. The north portion of the roof soffit above the lobby consists of recessed panels

with elliptical arched edges and a central round can downlight matching the colonnade roofs. Windows that exist on the west and south façades are all later additions. The north entrance is the main public entrance for the building and functions in connection with the courtyard. The floor to ceiling glass and steel consists of fixed lights with replacement insulating glass set in the original painted steel frames.

Ms. Pratt said the two original doorways on the east facade open to Presidential Plaza and feature replacement doors. The south and west entrances are a mix of original and later additions, primarily for staff access. Key alterations include the 1986 building renovation that changed the theater seating and stage, reconfigured the north courtyard, and added windows. Alterations in 1996 and 1997 installed new east entrances, built the rehearsal studio addition, installed the south façade elevator, modified the north lobby including replacing the original stairs, and added south façade windows.

Ms. Pratt provided an overview of interior space arrangement and oriented board members to the drawing. She said the first floor consists of a three-story lobby volume. The performance volume occupies the middle portion of the building and was reconfigured in 1986 from a proscenium to a thrust stage, with tiered seats arranged on three sides. The fly loft is the tall volume. Counterweight platform and guides supporting the counterweight arbors are painted the distinct colors of the rainbow. The prop room, west of the fly loft, is used by staff to create setwork for performance. Back of house space left of the fly loft in the section consists of second floor dressing and restroom spaces for performers with staff office and workspaces on the third floor. Grand Court is the courtyard at the north end of the building and includes landscaped perimeter areas along the building foundation. Courtyard grade corresponds to the building's first story and functions as part of the front north entrance sequence.

The Fountain of the Northwest sculpture by James FitzGerald was installed for the World's Fair and James W. Washington, Jr.'s, Barbet in 1964. Key alterations include the ca. 1986 renovation of the courtyard. This project is credited with reconfiguring the courtyard to its current design. Work installed the existing round inner walkway, curvilinear concrete benches, planting beds, but retained the rectangular fountain basin form and outer rectangular plan concrete walkway. The Exhibition Hall site includes landscaped areas at the north and south ends of the building, as well as Kreielsheimer Promenade on the east side. The promenade was developed in 2003 as an extension of McCaw Hall and does not retain any original features.

Ms. Pratt said a reinforced concrete column structure supports the three-story building matching the Playhouse Theater and colonnades. Narrow vertical openings flank the columns on each facade and at each story, visually separating columns from the brick panels in each bay. The panels consist of a mix of obscure glass, metal louvers, and painted sheet metal. Two have an added aluminum window sash. Running bond brick panels with offset brick headers infill between the columns. Brick matches those used on the Playhouse Theater. Pierced openings in the

brickwork originally occurred on the east and west facades at each gable end, and at the north facade at the first story and mezzanine level. They remain in some locations. An added metal and glass canopy extends along the west facade.

The original prestressed concrete and folded-plate roof spans east to west, originally over an open three-story interior volume. Folds correspond to the perimeter wall column spacing. The building did not originally have windows beyond the narrow panels flanking the columns and the ticket windows. Added windows occur on all facades. The two original first story entrances provide access to the hall and flank the center bay containing the ticket windows. Entrances on the east and west facades provide access to the first story. The added mezzanine level entrance (1990) provides access from the colonnade walkway to an interior stairway ascending to the second floor. Key alterations consist of the 1990-1991 building renovation that infilled the original single open interior volume creating the existing floor levels and interior layout and added the existing exterior windows and several doorways, and the south elevator and egress stairway. Work in 2003 built the existing Kreielsheimer Promenade.

Ms. Pratt said the first floor is below grade, but due to the building's original single interior volume functioned originally as the first floor. This floor level is commonly referred to as the Exhibition Hall. The west side extends partially below the Presidential Plaza. The south side extends below the south colonnade. Part of the east side extends below the Kreielsheimer Promenade. The first floor consists primarily of a single open volume. The mezzanine level occurs along the north side of the building, above the first-floor north entrance.

She said the second floor, added in 1991, is commonly referred to as the first floor since it functions as the first level within the Phelps Center. The floor layout is organized around a central, double-loaded, north to south corridor. Large two-story volume rehearsal studios extend along the west side of the corridor, with a single-story conditioning studio at the south end, and two single-story rehearsal studios off the east side. The northeast corner of the floor consists of dressing rooms, the school reception and waiting areas, and offices along the outer east wall. The third floor, added in 1991, is commonly referred to as the second floor since it functions as the second level within the Phelps Center. The floor occupies the portion of the floor east of the two-story west rehearsal studios. Functions include the ballet masters, artistic director and assistant, conductor, and executive director, the storage archive and paint room, the music library, shoe room, and costume shop. The middle portion of the floor includes the production office, physical therapy space, and company dressing rooms, with small offices along the east facade and a central open-office space with cubicles in the north central portion of the floor.

Ms. Pratt said the colonnades serve an important connecting role within the Multi-Purpose Auditorium Group. They extend along the north and south facades of the Fine Arts Pavilion, cross the north and south ends of Presidential Plaza, connect to Grand Court at the north end of the Playhouse Theater, and extend along the south facade of the Playhouse Theater. Original drawings identified the space

within the colonnades as a terrace, functioning as an outdoor activity space. The slender columns match those used on the Playhouse Theater and Fine Arts Pavilion. The columns are arranged on the same 20-foot structural grid utilized by the Fine Arts Pavilion and Playhouse Theater. An original, tan and cream-colored brick wall encloses the two western most bays on the south side of the south colonnade.

She said key alterations include the 1991 addition of the elevated walkway, elevator, and egress stair south of the Exhibition Hall. Work in 1997 added the rehearsal studio south of the Playhouse that connects to the south side of the colonnade. Alterations in 2001 removed portions of the north and south colonnades east of the Exhibition Hall (Fine Arts Pavilion).

Presidential Plaza, also known as Founders Court, has a rectangular plan, defined by the colonnades (north and south), the Playhouse Theater (west) and the Fine Arts Pavilion (east). Originally the plaza featured the *Lang Fountain* in the center, with a grid pattern of concrete and paver tiles throughout the plaza. The plaza was redone in 1995 replacing all original paving, plantings, and the *Lang Fountain*, and added the work *Untitled* by sculptor Horace Washington.

Ms. Pratt said the cairn from the Lang Fountain was part of the Francois Stahley's Lang Fountain and has been relocated as its own sculpture. The north gate has been completely redone. The north gate originally consisted of concrete stairs descending from Mercer Avenue to the north colonnade. A steel canopy carried on metal posts sheltered the stairs, with the center portion extending through the colonnade. Steel gates and turnstiles between the colonnade columns, removed after the fair, controlled entry. Work in 1995 installed the existing paving, stairs, and metal railings.

The present-day Phelps Center and Cornish Playhouse exist within the Seattle Center site—where the Century 21 Exposition (1962 Seattle World's Fair) was held in 1962 and where the Civic Center had stood prior to the world's fair. The world's fair site has been a public gathering place for over a century. The Phelps Center and Cornish Playhouse were constructed for the world's fair as the Exhibition Hall (Fine Arts Pavilion) and Playhouse within the Multi-Purpose Auditorium Group – outlined in orange on the aerial photograph to the right. They were intended for long-term use by the city after the fair was over.

Ms. Pratt said the idea of establishing a civic center or cultural gathering place in Seattle came up in Virgil Bogue's 1911 "Plan of Seattle." Bogue's ambitious plan was rejected by voters, but his idea for a civic center – north of downtown in or near present-day Uptown or Lower Queen Anne – gained traction over the years. A civic center is a collection of publicly owned and/or operated facilities that provide educational, cultural, and recreational activities.

She said although a formal civic center was not established, between 1927 and 1928 the city built a series of community buildings in a four-block cluster near the Warren Avenue School and Mercer Playground. This included a Civic

Auditorium/Exposition Hall, Civic Ice Arena, Civic Field, and a small Veterans of Foreign Wars (VFW) building. By the end of the decade, this meant six full city blocks in Lower Queen Anne/Uptown contained public buildings. And while the Warren Avenue School and Mercer Playground served neighborhood families, the new buildings brought people into the neighborhood from all over the city. Further additions came in 1939 when the Washington National Guard built the Armory. In 1947, Seattle Public Schools demolished Civic Field and replaced it with a stadium. With the completion of these buildings, the site was a de facto civic center for Seattle. In 1944, community leaders formed the Seattle Civic Arts Committee and ultimately recommended the establishment of a civic center to Seattle Mayor William F. Devin in 1946. The committee recommended the city acquire more land next to Civic Field and surrounding buildings to build out a civic center.

Ms. Pratt said once World War II ended, Seattle's population continued to grow, and time for leisure began to increase. After years of civic boosters building support, Seattle Mayor Allen Pomeroy established a new committee, the Civic Center Advisory Committee, to pursue the creation of a civic center. Amid this work to create a civic center, city boosters began considering and promoting the idea of Seattle hosting another world's fair. Ultimately boosters marketed the idea of a joint civic center and world's fair site and Seattle voters agreed, passing a \$7.5 million bond in November 1956. These funds were to acquire additional land and build out the civic center. A theme was also selected for the world's fair set to open in 1962—“Century 21 Exposition”—emphasizing modern science, space exploration, and the future.

She said once the site was selected and voters passed the bond, site development began and was a collaboration between the two commissions, the World's Fair Commission overseeing the fair and the Civic Center Advisory Committee, overseeing civic center construction. All the existing civic buildings were retained as well as some newer buildings. However, the Warren Avenue School, Mercer Playground, and 200 additional structures were demolished. Much of the existing street grid was also incorporated into broad avenues for pedestrians to navigate the grounds.

Ms. Pratt said the two commissions jointly hired the fair's first employee, Ewen Dingwall, as project director for the development of the 1962 Seattle World's Fair and civic center. Dingwall then hired Clayton Young to oversee the site's development for use as the fair and immediate reuse as a civic center. The site was officially named Seattle Center on February 28, 1961.

Architect Paul Thiry was then hired in August 1958 as the primary architect for the project: Thiry worked closely with Clayton Young to balance the site's fair and post-fair uses. Although Thiry was the primary architect, many other architects designed buildings for the world's fair including firm Kirk, Wallace, McKinley & Associate. After months of construction, the 1962 Seattle World's Fair, Century 21 Exposition, opened on April 21, 1962. During its six-month-run, nearly 10 million people visited the fair.

Ms. Pratt said proposals for a concert and convention hall and multi-purpose auditorium were an important part of the civic center discussion even before the site was selected for the 1962 world's fair. After funding was approved, design work began on multiple projects, including the multi-purpose auditorium group. Seattle City Council hired architect Paul Hayden Kirk and theater consultant Marcus B. Priteca to plan the complex. Once the design was finalized for the 800-seat auditorium and 40,000-square-feet of covered convention, meeting, and exhibit space, a construction contract was awarded to General Construction Co. Ground was broken for the auditorium group on February 28, 1961. The group consisted of two different buildings called by a number of names in different publications: the Exhibition Hall (or Exhibition-Banquet Hall or Fine Arts Pavilion) and the Playhouse (or Auditorium). After some construction delays and formal warnings to the contractor, the group was completed in time for the fair. When completed, the Exhibition Hall and Playhouse cost just over \$2.1 million to construct.

Ms. Pratt said between the Exhibition Hall and Playhouse existed a courtyard called the Presidential Court sometimes called the Presidential Mall. Fair attendees could enter the fairgrounds through the North Entrance on Mercer Street through the Presidential Gate. The Presidential Gate fronted the Exhibition Hall, but fairgoers could also walk through the Presidential Court to get to the rest of the fair's attractions. Presidential Court served as an outdoor extension of the gallery space in the Exhibition Hall and featured several sculptures, including *Fountain* also known as the *Lang Fountain* by Francois Stahly, *Ancestor* by Seymour Lipton, *Rising Africa* by Wessel Couzin/Couzijn, and *Miracle II* by Marino Marini.

The Century 21 fairgrounds were organized with various "worlds" or themes grouped together. The Exhibition Hall and Playhouse were grouped as the "World of Art" along with the Arena and Opera House. Both the Playhouse and Exhibition Hall were designed in the New Formalist architectural style. This style emerged in the 1950s and became popular during the 1960s. Edward Durrell Stone's design of the New Delhi American Embassy (1954) is often considered the beginning of the New Formalist style. It harkened back to Classical precedents—such as scale and proportion, symmetry, and the use of columns and colonnades—while utilizing modern materials and new building technology and forms. New forms employed on New Formalist buildings included umbrella shells, waffle slabs, and folded plates. Civic New Formalist buildings often had a grand scale and might be elevated on a raised podium. Rich, traditional materials such as granite and travertine (or man-made materials to mimic them) were typically utilized as well as brick and cast stone. The structure on New Formalist buildings was often highlighted, particularly on the exterior and frequently on the interior.

Ms. Pratt said the colonnade running along the north and south facades of the Playhouse and Fine Arts Pavilion are clear hallmarks of New Formalism. The folded plate roof of the Fine Arts Pavilion, along with the smooth appearing wall surfaces of both buildings, are also elements of the style. The interior structures of both

buildings are prominent in the Playhouse's lobby and upper level of the Exhibition Hall (Fine Arts Pavilion). The clean lines and connecting colonnade of the Exhibition Hall and Playhouse designs contrasted with the soaring height of the Space Needle, the hyperbolic paraboloid roof structure of the Coliseum, and the pointed arch motif of the U.S. Science Pavilion.

Nearly 10 million people visited the fair during its run in 1962, resulting in the fair making a profit, unlike many other world's fairs. The cumulative revenue for the Seattle World's Fair was \$23,325,000.00, with \$13,058,000.00 coming from admission tickets. Total expenses for the fair were \$22,811,700.00, with a net income of \$513,300.00. Harold Shaw, the performing arts director for the fair, believed approximately 70 percent of fair visitors attended performing arts events and that revenues from those events provided a profit for the fair. Norman Davis, the director of the fine arts division at the World's Fair, organized the displays showcased in the Exhibition Hall, selecting curators and coordinating with experts.

Ms. Pratt said the Playhouse was built as one of two "highbrow" performance venues for the fair, the other being the Opera House. The 800-seat Playhouse was a much more intimate venue in comparison to the 3,100-seat Opera House. Harold Shaw, performing-arts director, oversaw the bookings for all events at the fair's Opera House, Playhouse, Arena, and Memorial Stadium. Shaw spent two months traveling Europe to scout talent and negotiate bookings in the spring of 1961. Shaw and his team's efforts created an impressive lineup for the fair's Opera House and the Playhouse in particular. The Playhouse featured cultural performances, like the Ceylon National Dancers, dance troupes, musicians, and theater groups. In addition to the performances held in its theater, the Playhouse showcased at least two additional art pieces: James FitzGerald's *Fountain of the Northwest* in its courtyard and Kenneth Callahan's painting (unnamed).

The Exhibition Hall, called the Fine Arts Pavilion or Fine Arts Exhibit by the Fair, was designed to house three monumental exhibitions of fine art for Century 21. The hall was originally intended to be temporarily partitioned into three galleries with two rounds of exhibitions. The first round, running from April 21, 1962 until Labor Day, featured five shows: Art Since 1950, American; Masterpieces of Art; Art of the Ancient East; Art Since 1950, International; and Northwest Coast Indian Art. After Labor Day until October 21, 1962 (the fair's closing date), the Masterpieces of Art exhibit was replaced by three shows: Northwest Painting and Sculpture, featuring works by regional artists; Adventures in Art, showcasing art in ceramics, glass, and mobiles; and Countries of the Pacific Rim, contemporary art from Pacific Rim countries in Asia.

Norman Davis, the director of the fine arts division at the World's Fair, organized the displays, selecting curators and coordinating with experts. Although not a professional curator, Davis was a longtime patron of the arts, collecting paintings and sculptures from an early age and even serving on the Board of Directors of the Seattle Art Museum including as vice president for 16 years.

As the fair closed, the borrowed sculptures were removed from Presidential Court. Also, the cairn at the center of the Lang Fountain was removed and relocated in a corner of the Presidential Court renamed Founders Court. Art has been steadily added to Presidential Court since the fair ended in 1962, including Horace Washington's untitled inset granite disks with curvilinear relief in seating/planter elements in 1995 and Ned Kahn's *Encircled Stream* fountain. Even before the fair began its six-month-long run between April 21, and October 21, 1962, plans were underway how to use the site after the fair concluded. Once the fair ended, the site was branded as Seattle Center, as it is still known today, and the Exhibition Hall and Playhouse were ready for immediate reuse.

Ms. Pratt said although theater has long been part of Seattle's history in various forms, there was no theater company permanently based in Seattle at the time the World's Fair occurred in 1962. After the fair ended, Seattle businessman and theater patron Bagley Wright gathered other theater patrons to establish Seattle's first consistent theater company—the Seattle Repertory Theatre (or The Rep or Seattle Rep). After its founding in 1963, the Seattle Rep moved into the Playhouse at Seattle Center. The theater's first production in the Playhouse was Shakespeare's *King Lear*, which opened on November 13, 1963. As the company grew, the Rep leased a building downtown for a second stage and then decided to get their own building constructed to bring all their operations into one facility. The Bagley Wright Theater, also on the Seattle Center campus, was completed in 1983 and the Seattle Rep moved out of the Playhouse.

After the Seattle Rep left the Playhouse, that building did not have a permanent tenant until it was remodeled in 1986, after the City of Seattle granted an extended lease to the Intiman Theatre. The 1986 renovation of the Playhouse was the first significant renovation of the building since it was constructed. The Intiman Theatre had their first show in the Playhouse on June 10, 1987, with George Bernard Shaw's *Man and Superman*. In 2011, Intiman ceased regular operation, but still held occasional productions at the Playhouse.

Ms. Pratt said in 2013, Cornish School for the Arts began leasing the Playhouse, calling it Cornish Playhouse. In 2020, Intiman moved to a new home on Capitol Hill and established itself as the professional theatre-in-residence at Seattle Central College—leaving Cornish as the sole tenant of the Playhouse. James FitzGerald's *Fountain of the Northwest* remains an important part of the Playhouse's courtyard (branded Ewen C. Dingwall Courtyard in honor of the fair's first employee and director). An additional art piece has been installed in the courtyard since the fair ended: James W. Washington, Jr.'s *Barbet*. In 2000 Gerard Tsutakawa's *Seseragi* fountain was added on the south side of the Playhouse, facing the International Fountain.

After the fair ended, the Fine Arts Pavilion became known as Exhibition Hall at Seattle Center (but also still referred to as the Fine Arts Pavilion until roughly 1966). Partitions were removed within the Exhibition Hall to accommodate new uses. As intended, the space became available for use as a convention

facility, as well as a display, event, and banquet hall. Shows at the hall included auto shows, art shows, award ceremonies, and public auctions. The first event held in the newly branded Exhibition Hall after the fair was the Seattle Auto Show in January 1963.

She said the Exhibition Hall continued to host a variety of events for nearly three decades. In 1974, the *Guardian Lions* statues (artist unknown) were added outside the entrance to the Exhibition Hall. The Pacific Northwest Ballet (PNB) was founded in 1972—and has performed at Seattle Center since the very beginning, first in the Opera House (later remodeled and renamed McCaw Hall). However, the PNB's first studio home was in the Home of the Good Shepherd, where the ballet rented studio spaces and offices in November 1974. In 1990, the PNB began a capital campaign to raise funds for a new, larger facility for their studio and office spaces—a renovation of the upper portion of the Exhibition Hall, next door to their performance space in McCaw Hall at Seattle Center. The renovation was to provide space for PNB in the upper two-thirds of the building, with the lower third continuing as rentable space for events and trade shows. After their campaign, in 1993, the upper level of the Exhibition Hall (the previously unused air space between the ground floor and the roof) was remodeled for use by the PNB for studios, offices, and a ballet school. This renovation created much larger windows to provide light to the new studio spaces. NBBJ, with Gordon Walker serving as the principal designer, designed the remodel. Exhibition Hall reopened as the Phelps Center in honor of longtime patrons Sheffield and Patricia Phelps. The Exhibition Hall remains as the studio and office space for the PNB, while performances occur next door at McCaw Hall. The Exhibition Hall on the first floor continues to host a variety of events and programs, including dental clinics like the one pictured here on the screen.

Ms. Pratt said the design for the Playhouse and Exhibition Hall grouping was completed through a collaboration of several influential Pacific Northwest designers and engineers, reflecting the project's scale and materials—all white men of Euro-American descent. The primary architects were Kirk, Wallace, McKinley & Associates, Architects with B. Marcus Priteca, F.A.I.A, as the theatre consultant. Many of these professionals collaborated on projects before and after their work for the 1962 world's fair. The Playhouse and Fine Arts Pavilion were designed by local architectural firm, Kirk, Wallace, McKinley & Associates. This firm succeeded Paul Hayden Kirk, FAIA, when Kirk promoted his associates Don S. Wallace and David A. McKinley, Jr., to full partnership. According to an August 1962 article in *Architectural Forum*, Kirk and McKinley shared design responsibilities while Wallace supervised specifications, contracts, and job supervision. Jerry Geyer supervised the drafting room for the firm, which had 19 employees in 1962. The firm's increased capacity allowed it to take on larger scale projects, including those for the 1962 world's fair as well as a number of projects for the University of Washington, Washington State University, Central Washington University, and The Evergreen State College.

While the named partners of the firm were Paul Hayden Kirk, Donald Wallace, and David A. McKinley, Jr., other partners included Jerry Geyer, David C. Hoedemaker, Morris R. Jellison, and Smith Sumiyo Nakata. Jerry Geyer was

listed as the designer of the Multi-Purpose Auditorium Group. Jerry suffered a heart attack in 1964 and died, he was only 36. The firm worked throughout the Pacific Northwest during the 1960s and 1970s. After Kirk retired in 1979, the firm reorganized as The McKinley Associates. Examples of the firm's projects include numerous churches and higher education buildings, as well as commercial buildings, such as University of Washington Mackenzie Hall, Balmer Hall, Haggett Hall, McMahon Hall, Red Square, and Odegaard Library; University Unitarian Church, West Seattle Congregational Church, Japanese Presbyterian Church, Seattle Public Library, Magnolia Branch, Evergreen State College's Campus Activities Building, Central Washington University's Michaelson and Randall halls, Puget Sound Mutual Savings Bank, Ballard Branch.

Mr. Macleod appreciated the 'very thorough' presentation. He asked about alterations to the Exhibition Hall.

Ms. Pratt said the ground floor of the Exhibition Hall was the only floor in a massive open volume; it later had 2nd and 3rd floors inserted into the open volume.

Mr. Macleod asked why the cairn was moved.

Ms. Pratt said it isn't clear why, but that paving was changed, and artwork was reinstalled in a new location.

Mr. Macleod asked if any significant portions have been removed.

Ms. Pratt said the key features are exterior walls, colonnade, roof forms. She said there have been additions including rehearsal studio, elevator which impact colonnade, paving. She said the open volume remains.

Ms. Doherty noted that two floor plates were added at the main interior.

Ms. Pratt said that the one large volume turned into three floors.

Ms. Chang asked how the additional floors affect the entry way and walkway. She said she thought that on the south elevation the plaza aligns with the mezzanine level. She wondered how that was changed from what was before.

Ms. Pratt provided an image that illustrated the walkway that was added to the mezzanine entry.

Ms. Chang asked about changes on other elevations.

Ms. Pratt said that all paving has been replaced and noted the posts were close to the building.

Ms. Doherty asked Ms. Pratt what the dimension was from the east side of the Exhibition Hall to the east edge of the "site boundary". Ms. Pratt said she was not sure. Ms. Doherty asked to clarify this.

Ms. Chang asked if promenade should be excluded from the site.

Ms. Doherty said it could be or it could be identified as a contemporary piece during Controls and Incentives where the ground plane can remain controlled, and the structure excluded. She said including the whole site gives a buffer to the buildings.

Mr. Barnes asked for clarity on what was being preserved.

Ms. Doherty indicated on an actual photo of the site and noted the playhouse, internal court, undulating roof, and colonnades. She said the promenade is contemporary. She said the ground plane is part of the site and helps to create a buffer around the building. She said it is a very confusing assemblage of buildings. She suggested a site tour.

Ms. Pheasant-Reis said the overall site, configuration, structures still look like they did in 1962. She said a photo comparison would be helpful. She said the artwork and paving has changed but the use is the same, as are walkways, courtyards. She said landmarking provides protection that the central courtyard is not infilled with a building. She said a lot still reads like the original design.

Mr. Inpanbutr concurred with Ms. Pheasant-Reis's explanation. He said renovations have been thoughtful and the site still reads true to the original design. He supported nomination.

Mr. Macleod supported nomination, agreeing with the Staff Report.

Mr. Barnes clarified that changes could still be made if plaza is nominated.

Mr. Macleod said inclusion of the whole site allows for omission of specific elements or details at Controls and Incentives. He said the importance of including the whole site is the ability to maintain control over a new building being plopped in the middle.

Ms. Doherty said the board can do what they want but including the whole site allows participation in Controls and Incentives and offers flexibility. She said it is difficult to summarize, Ms. Pheasant-Reis did a good job. She said Ms. Pratt can come back with details of the changes made. She said that courtyard spaces are all the same; bridge and walkway were added where originally there were stairs; structures were added, windows added. She said overall building forms are as they were. Colonnades between two buildings are unaltered.

Ms. Chang appreciated Mr. Barnes' questions. She said it is wider versus focused lens overall site and it is hard to figure out what is what. She appreciated his request for clarification because it has helped her as well. She said the site is large with lots of density. She said she would like to see every elevation to see all changes. Overall, she agreed with Ms. Doherty and said side by side photos and

elevation drawings would be helpful with the building elevations are most important, now versus 1962.

Ms. Pratt said she could do that. She noted some photos were hard to get because of compressed space.

Ms. Caton supported nomination including the site and exteriors.

Ms. Randall appreciated the discussion and said she supported nomination citing criteria B, C, D, and F. She noted the New Formalism especially on this block. She said the property has integrity and can convey its significance experientially as it did in 1962. She didn't support inclusion of interior.

Mr. Norman supported nomination of the iconic structures which he said are reminiscent of the change in spirit which is encapsulated in the landmark.

Ms. Wasserman supported nomination and said it is intriguing how Seattle Center has been nominated in pieces. She said to include the promenade and colonnades and buffer around.

Ms. Pheasant-Reis supported nomination and said she was intrigued by criteria A, C, D, and E.

Dr. McKinney appreciated the very thorough presentation and supported nomination. She said her questions have been clarified.

Mr. Schmitt appreciated the clarifying questions and said he supported nomination but would abstain from voting due to his late arrival.

Mr. Barnes supported nomination and appreciated the historic value and wanted more information.

Mr. Macleod noted Marcus Priteca's involvement and asked how he was involved.

Ms. Pratt said he was a theater consultant for the Playhouse interior layout.

Mr. Macleod supported nomination and noted the historicity and architectural significance. He said it has integrity even with changes and noted the ability to convey its significance. He said that alterations have been additive rather than subtractive to exterior and site. He said big changes are small details such as replacing pavers, moving sculpture, window addition that didn't change the form of the building. He supported criteria A, C, D, E and F. He said the site is interesting as a collection of landmarks.

Action: I move that the Board approve the nomination of the Seattle Center Playhouse and Exhibition Hall at 201 and 301 Mercer Street for consideration as a Seattle Landmark; noting the legal description in the Nomination Form; that the features and characteristics proposed for preservation include: the site; the

colonnades, and the exteriors of the buildings; that the public meeting for Board consideration of designation be scheduled for September 20, 2023; that this action conforms to the known comprehensive and development plans of the City of Seattle.

MM/SC/MI/HW 10:0:1 Motion carried. Mr. Schmitt abstained.

080223.3

BOARD BUSINESS

New member Katie Randall was welcomed.