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NATIONAL REGISTER OF HISTORIC PLACES

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United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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

1. Name of Property

historic name Halprin Open Space Sequence

other names/site number

2. Location

street & number SW Open Spaces and Pedestrian Malls from Lincoln Street to Clay Street ☐ not for publication

city or town Portland ☐ vicinity

state Oregon code OR county Multnomah code 051 zip code 97201

3. State/Federal Agency Certification

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

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

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

X national ___ **statewide** **X local**

Signature of certifying official/Title: Deputy State Historic Preservation Officer — Date 1/10/13

Oregon State Historic Preservation Office
State or Federal agency/bureau or Tribal Government

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

Signature of commenting official — Date

Title — State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

✓ ___ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:)

Signature of the Keeper — Date of Action 3/6/13

Halprin Open Space Sequence
Name of Property

Multnomah Co., OR
County and State

5. Classification

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

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

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

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

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

Contributing	Noncontributing	
		buildings
		district
12		site
1		structure
5		object
18	0	**Total**

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

N/A

Number of contributing resources previously listed in the National Register

None

6. Function or Use

Historic Functions
(Enter categories from instructions.)

LANDSCAPE: Park/Plaza; Street Furniture/Object

Current Functions
(Enter categories from instructions.)

LANDSCAPE: Park/Plaza; Street Furniture/Object

7. Description

Architectural Classification
(Enter categories from instructions.)

MODERN MOVEMENT

Materials
(Enter categories from instructions.)

foundation: N/A

walls: N/A

roof: N/A

other: CONCRETE; STONE: Basalt; ASPHALT
METAL: Steel; BRICK: Belgian Block

Narrative Description

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

Summary Paragraph

Halprin Open Space Sequence is a non-contiguous historic district that includes individual multiple elements designed as a cohesive group by noted landscape architect Lawrence Halprin. The district is located just south of downtown in Portland's South Auditorium District. It consists of four public parks connected by a system of pedestrian malls. The South Auditorium District was developed in the 1960s as the city's first urban renewal district. Halprin's landscape spaces are an integral part of the design and development of that district. The three larger parks [Lovejoy Fountain, Pettygrove and Ira Keller Fountain] are each approximately one acre in size. Each park is unique and designed for a specific function; all are meant to be interactive. The southernmost park, Lovejoy Fountain Park, is located approximately at Hall Street between Second and Third Avenues. It is hardscaped with fountains, pavilion, and plaza. The center park, Pettygrove Park, is located approximately two blocks north at roughly Montgomery Street, also between Second and Third Avenues. It features a softer design with a cluster of treed hillocks separated by asphalt pathways. The final and northernmost park is also about two blocks north of Pettygrove and is located just west of the Keller Auditorium. That park was originally known as Auditorium Forecourt, but is now named Keller Fountain Park. It is located between Third and Fourth Avenues and Clay and Market Streets. The park is defined by a tiered concrete fountain that creates an 80-feet wide, 25-feet tall waterfall that drops from west to east to a sunken plaza. The design includes landscaped berms at the north and south to shield the waterfall and plaza from the traffic and street noise. It also includes landscaping at the west with plantings and stream-like pools. Connecting these parks are pedestrian malls. These pedestrian malls consist of two primary north-south paths that align with Second and Third Avenues, and a series of shorter east-west malls connecting the parks and pedestrian-only interior to the surrounding streets. At the south end of the Second Avenue Pedestrian Mall is the fourth park, Source Fountain Plaza. This park is a 2,200 square-foot hardscaped plaza with a central low-rise brick fountain where water bubbles to the top. Throughout, Halprin's design work includes not only major design elements (e.g., plazas and fountains), but lesser details that include lighting, benches, curbs, drains, etc. All of the resources within the district are contributing; none are non-contributing. The district and the individual parts within have a high degree of integrity.

Narrative Description

Halprin Open Space Sequence is a non-contiguous historic district and includes individual multiple elements designed as a cohesive group by noted landscape architect Lawrence Halprin. It is located in the South Auditorium District and consists of four public parks connected by a system of pedestrian malls. Each park is counted as a site resource. As each pedestrian mall is uniquely designed, the eight paths are also counted as a separate site resource. The resource count also includes Manuel Izquierdo's sculpture, "The Dreamer," as an object and the Pavilion in the Lovejoy Fountain Park as a structure. Each of the parks has a fountains or pools; these are counted as individual object resources. In Pettygrove Park, where "The Dreamer" was added to the existing reflecting pool, the sculpture and pool are counted as two separate objects. All of the resources within the district are contributing; none are non-contributing.

SETTING

The Halprin Open Space Sequence is located in the South Auditorium Urban Renewal District. The district is located eight-to-ten blocks south of downtown Portland. Just to the north of the district is the City's government center with City Hall, Edith Green Federal Building, and Portland Building. This area also includes a number of modern high-rise office and residential towers, many built in the years immediately following the establishment

of the urban renewal district. A couple of blocks to the east is the South Waterfront District, where the land slopes dramatically down toward the Willamette River. To the west is Portland State University [PSU], organized along the spine of the Park Blocks. To the south is I-405, which cuts across and separates the far south end of the urban renewal district. In general terms, the area is urban and dense. Most buildings in the general vicinity are post-World War II, stylistically modern with common massing and materials. Uses are a blend of office, residential, and to the west, institutional.

The immediate setting is defined by the urban renewal district. This area is bounded by Naito Parkway on the east, Fourth Avenue on the west, Market Street on the north, and Arthur Street on the south. As was the concept of urban renewal then, the land within these boundaries was cleared and the area developed as part of a cohesive urban design of concrete construction in the international style. As part of this concept, many of the streets within the district were eliminated (e.g., Second and Third Avenues, Mill, Montgomery, Hall, and College Streets) and transformed into pedestrian malls. Uses within the district, though mixed, are predominately office at the north end and residential at the south.

Buildings in this area are largely modern high-rise structures. Major structures at the north include the seven-story Blue Cross/Blue Shield Building (1969; Skidmore, Owings & Merrill [SOM]) and the twenty-story 200 Market Building (1973; Rudat, Boutwell & Partners). Major buildings at the south are the American Plaza Towers, three condominium towers of eighteen-to-twenty-six-stories designed by Travers/Johnson in 1973-80. Along the east of the district are the twenty-three-to-twenty-six-story Harrison Towers, originally known as the Portland Center Apartments, designed by SOM in the mid-1960s. That complex also included a series of low-rise office and townhouse units. More recent construction is found at the south with the Lovejoy Fountain Apartments at the south center, and several office and college buildings at the west along Fourth Avenue.

The most prominent pieces of Halprin's Portland Open Space Sequence are the three larger parks: Lovejoy, Pettygrove, and Forecourt. Complementing the parks is the Source Fountain Plaza and the system of promenades. Below is a summary of each resource. These are listed by their current name with the original name in [brackets], followed by the date of completion.

1. LOVEJOY FOUNTAIN PARK [SOUTH PARK] (1966)

Lovejoy Fountain Park is the southernmost park. It is located between the SW Second and Third Avenue Pedestrian Malls, south of approximately where Hall Street would intersect if Hall was extended east. To the north are 1960s-era garden apartments; just beyond is the southernmost Portland Center Tower. Both buildings were built by SOM as part of the Portland Center complex. To the south is the Village at Lovejoy Fountains, a six-story apartment building built in 1999. To the east is Portland Center Plaza, a low-rise shopping/office building constructed as part of the SOM project. To the north is the mid-rise 1900 Building, which houses City of Portland offices and PSU classrooms.

The park is rectangular, 32,469 square-feet in size. It slopes down from west to east and measures approximately 137-feet north and south and 237-feet east and west. It is organized into three primary elements: along the west at the south is a pavilion designed by Charles Moore and William Turnbull, Jr. in collaboration with Halprin. The pavilion is rectangular in form, twenty-feet east and west and 87-feet north and south. It is largely open, supported by concrete columns covered in wood slats. The roof is irregular in form. At the low point of the column supports, it is eight-feet off grade, but rises to a full height of 21-feet. The fascia of the roof is wood lattice; the roof itself is copper-clad. At the center along the north-south axis are three double benches; nearby is a precast concrete water fountain.

This pavilion overlooks a massive and broad concrete tiered fountain. This fountain begins at the west with a large flat pool that includes concrete "outcroppings" that rise above the water line. The water then cascades from this upper pool through varying lower pools and paths, dropping roughly ten-feet with varying routes,

levels, angles, and directions suggestive of a natural mountain stream. The water then pools at the base, which is punctuated with large, flat, geometric, concrete pedestals that serve as stepping stones for people to cross. Along the south are very low-rise stairs framed by a perimeter concrete retaining wall at the property line. These steps lead around the south edge of the fountain toward the plaza below. These steps gradually sprawl in form and extend northeasterly. Opposite, at the northeast corner of the park, is a ridge created by very low-rise steps and containing a planting bed with London plane trees (Platanus x acerifolia) and a concrete bench. The north side of the park has a sloped path around the fountain to the base. At the perimeter are Japanese zelkova (Zelkova serrate) trees in tree pockets complemented by English ivy (Hedera helix) pocket beds. At the northwest on a concrete stepped pedestal is an original 50-foot quartz light fixture. The park incorporates the Second and Third Avenue Pedestrian Mall on the east and west and here the park features those pedestrian mall design features described below, including periodic trench drains, raised concrete curbs, curb pedestals, and globe lights on the outside edge. The curb, curb pedestals, and globe lights are also located along the north property line. Free-standing planters, located on the plaza, are not part of Halprin's design.

The park is intact with no major alterations. Some globe light posts have been relocated.

2. PETTYGROVE PARK [NORTH PARK] (1966)

Pettygrove Park is the center park. It is located between the Second and Third Avenue Pedestrian Malls, parallel to and approximately two blocks north of Lovejoy Fountain Park, roughly where Montgomery Street would intersect if extended east. To the south of the park are 1960s-era garden apartments built as part of the Portland Center project with the Portland Center Tower just beyond. To the north is the 1973 twenty-story 200 Market Building. To the east is the 1969 seven-story Blue Cross/Blue Shield Building. To the west is the recently completed 16-story Cyan PDX apartment building.

The park is rectangular and 34,760 square-feet in size. It slopes down from west to east and measures approximately 137-feet north and south and 254-feet east and west. It consists of asphalt paths that meander along landscaped hillocks featuring a now dense canopy of specimen trees. Toward the center, a large asphalt paved minor stage-like space is framed by the hillocks and features Rocky Butte curved stone walls and steps

At the southeast is a low circular reflecting pool; at the center of the pool set on a stepped pedestal is a Muntz brass sculpture by Manuel Izquierdo called "**The Dreamer.**" The Spanish-born Izquierdo immigrated to Portland as child, graduated from what is now Pacific Northwest College of Art and in a six-decade career became one of Oregon's leading sculptors and printmakers. "The Dreamer" is a flowing, abstract form on a geometric base sited in a pool of water. The original park design did not include the artwork, but in 1979 Halprin approved the sculpture's creation and installation in the reflecting pool. Just to the northwest of the sculpture is a low-rise basalt gateway; a similar gateway treatment is at the northeast corner. Located at the center are four broad low steps; to the southwest is a narrower line of steps.

The tree planting scheme here is far more erratic than the mall system, yet also very purposeful. Trees are grouped loosely at the base of each knoll, shading the internal pathways. A diversity of trees is used to soften the asphalt pathways. Combined, the canopy delivers a variety of shadows, and breaths texture and color into the park. The plan is naturalistic, simulating clumps of trees within a natural woodland setting. Trees include saucer magnolia (Magnolia x soulangeana), tulip tree (Liriodendron tulipifera), Japanese zelkova (Zelkova serrata), Kousa Dogwood (Cornus kousa), Pacific Dogwood (Cornus nuttalli), American Sweetgum (Liquidambar styraciflua), Norway Maple (Acer platanoides), Northern Red Oak (Quercus rubra), Planetree Maple (Acer platanoides), European Chestnut (Castanea sativa), European Hornbeam (Carpinus betulus), Northern Catalpa (Catalpa speciosa), Dove Tree (Davidia involucrate), Katsura (Cercidiphyllum japonicum), and Common Beech (Fagus sylvatica). Complementing the tree canopy is a ground cover of English Ivy (Hedera helix), lawn, and in select areas, Japanese holly shrubs (Ilex crenata).

Along the pathways are globe lights on concrete pedestals. The north and east property lines feature a raised concrete curb with curb pedestals and bench seating (four on the north; six on the east). The south perimeter is more integrated into the southernmost hillock and includes six benches. A hillock at the center west also features a pair of benches. Benches are typically paired with adjacent globe lighting. The park includes a pre-cast concrete drinking fountain with a blue-green glass basin at the center south. The west edge of the park is treated as a continuation of the Third Avenue Pedestrian Mall and reflects that typical design (see below).

The park is largely intact with no major alterations. Some globe light posts have been relocated.

3. Forecourt Fountain Park/Ira Keller Fountain Park [Auditorium Forecourt Park] (1970)

Forecourt Fountain Park is located on a full city block bounded by Market Street on the south, Clay Street on the north, Third Avenue on the east, and Fourth Avenue on the west. It overlooks the primary façade of the Ira Keller Auditorium to the east. To the west is the 1973 twenty-five-story Portland Plaza condominium building. To the south is the 1967 nine-story Portland Center office building, designed by SOM as part of the Portland Center complex. To the south is a 1969 high-rise parking garage.

The park is square, 200-feet on each side, with a significant slope downward from west to east. There are no structures. The open space is organized along the north-south axis into three parts. Two outside elements are similar, both bermed lawns approximately 50-feet in width. These elements have an extensive tree canopy of northern red oaks (Quercus rubra), Norway maples (Acer platanoides), red maples (Acer rubrum,) and newer European black pines (Pinus nigra). Flanking these elements are concrete walkways. The park's centerpiece is a dramatic tiered reinforced concrete fountain. This center section begins with a 25-foot setback from Fourth Avenue that consists of a lawn interspersed with Black Pine trees. At the end of this setback are flat, three-foot-deep, rectangular pools that give way to a series of reinforced concrete masses that create a series of dramatic 25-foot waterfalls. At the base of the waterfalls is a sunken flat rectilinear pool with a series of reinforced concrete pads that allow access over the pool. The canted sides of the fountain are a series of reinforced concrete masses with tops that are planting beds; these beds include bearberry (Arctostaphylos uva-ursi) shrubs and shore pines (Pinus contorta var. contorta). The east end of the fountain then terminates with a series of concrete steps that run the width of the fountain and which also may be used for seating. The fountain's pools hold 75,000 gallons of water, while the waterfalls pump 13,000 gallons of water per minute. The park includes two original 60-foot light poles as well as base lighting, all on a dimmer for staging.

The park is intact. There are no major alterations.

4. Source Fountain Plaza (1968)

The Source Fountain is a small, but conceptually significant, fountain located at the south end of the Second Avenue Pedestrian Mall. It is located just north of Lincoln Avenue between the 1999 six-story Village at Lovejoy Fountain apartment building and the Portland Center Plaza.

The bubbling fountain is a square of red-brick set within a low-rise twelve-foot square by one-foot deep rectangular pool. The fountain consists of thirteen stepped brick courses that rise two-feet above the concrete base. In form, the square diminishes in size from an eight-foot square base to an open top, two-feet square. Surrounding the pool is a forty-seven-foot square plaza of red-brick with gray concrete rays that emanate from the fountain at the eighth azimuth. At the south edge is a tiered concrete retaining wall with the lower level doubling as seating.

PEDESTRIAN MALLS

Integral to the Sequence is the series of promenades that provide access from the public streets into the interior. These were built in phases so as to avoid closing the area entirely during construction. They all follow a similar fundamental design, with specific variations to accommodate unique geographic conditions. The building setback is consistent with the lines of trees and plantings that balance view with enclosure, and to control the vista at the point of entries and along the way. This is particularly true at the north points of entry at Market Street, which both announce a point of departure into something special, while also drawing in the pedestrian. The paths are scored concrete with a slightly raised concrete curb and a planting bed behind. Where the concrete curb turns 90 degrees, typically, there is a low concrete pedestal. Throughout the pathways are wood-slat and metal benches set back from the path, resting typically on concrete or Belgian block.

Except where noted, the pathway elements and plantings are intact. Some globe light posts have been relocated and some benches have been replaced.

5. SW SECOND AVENUE PEDESTRIAN MALL (1968)

The Second Avenue Pedestrian Mall is a linear promenade that follows the alignment of Second Avenue south from Market Street approximately six blocks to the Source Fountain near Lincoln Street. It runs along the east edge of both Pettygrove and Lovejoy Fountain Parks. The promenade is auto-free and continuous except where Harrison Street intersects, approximately at the center. Typically, buildings adjacent to the path are high-rise office or residential, including 200 Market Street, Blue Cross/Blue Shield, Portland Center-related buildings, and the Village at Lovejoy Fountains.

In form, it is similar to the other promenades. To accommodate the slope, at the north end located approximately equidistance from Market Street to Pettygrove Park, are four sets of seven steps separated by concrete landings. The path is typically lined with Crimean linden (Tilia x euchlora) and English ivy (Hedera helix) ground cover. At the north entry, this planting expands to include Chinese holly (Ilex cornuta) and purple leaf plum (Prunus cerasifera) along the series of stairs and landings.

6. SW THIRD AVENUE PEDESTRIAN MALL (1966)

The Third Avenue Pedestrian Mall is a linear promenade that follows the alignment of Third Avenue south from Market Street approximately four blocks to Lovejoy Fountain Park. It is parallel and approximately 200-feet west of the Second Avenue Pedestrian Mall and runs along the west edge of Pettygrove Park. The promenade is auto-free and continuous except where Harrison Street crosses, approximately at the center. Typically, buildings adjacent to the path are high-rise office or residential towers, including the Market Center Building, Cyan PDX, 1900 SW Fourth, 200 Market Street, and Portland Center-related buildings. In 1979, the pathway was extended south from Lovejoy Fountain Park to Lincoln Street; that pathway, while sympathetic, was not designed by Halprin and is not included within this nomination.

In form, the Third Avenue Mall is similar to the other promenades. To accommodate the slope, at the north end just south of Market Street, is a concrete gateway treatment that includes a flat recessed concrete area flanked on the east and west by concrete benches set on a low-rise concrete pedestal framed by concrete retaining walls. This area then leads to two sets of seven concrete steps separated by a landing.

Plantings include Norway maples (Acer platanoides) and English ivy ground cover. At the north entry, this allée planting expands to include snowbell (Styrax japonicus).

7. Mill Street Pedestrian Mall From Fourth Avenue to Third Avenue (1968)

The Mill Street Pedestrian Mall is a linear auto-free promenade that runs approximately 200 feet following the alignment of Mill Street east from Fourth Avenue to the Third Avenue Pedestrian Mall. The path is flanked by the Market Center Building on the north and the Cyan PDX apartment building on the south. In form, the promenade is similar to the other promenades; however, on the south side the concrete curb and plantings were removed in the construction of the Cyan PDX apartments and replaced by raised planting beds formed by concrete retaining walls. Plantings include Washington hawthorn (Crataegus phaenopyrum) and English ivy (Hedera helix) on the north side, and katsura (Cercidiphyllum japonicum), vine maple (Acer circinatum) with an ornamental grass understory on the south. The plantings on the south were installed in the construction of Cyan PDX.

8. Montgomery Street Pedestrian Mall From Fourth Avenue to Third Avenue (1966)

The Montgomery Street Pedestrian Mall is a linear auto-free promenade that runs approximately 200 feet following the alignment of Montgomery Street east from Fourth Avenue to the Third Avenue Pedestrian Mall, connecting at the southwest corner of Pettygrove Park. The path is flanked by the apartment building on the north and a surface parking lot on the south. In form, the promenade uses materials similar to the other promenades but is different in form. Built as part of the original construction, the path is wider. Dividing the path into thirds are two three-step concrete stairs separated by a flat landing; at the center of the stairs is a raised concrete planter. At the north side of the west end, the Halprin curb and planting bed were replaced in the construction of Cyan PDX with a modern low-rise retaining wall.

9. Montgomery Street Pedestrian Mall From Second Avenue to First Avenue (1968)

The Montgomery Street Pedestrian Mall is a linear auto-free promenade that runs approximately 200 feet following the alignment of Montgomery Street east from Pettygrove Park and the Second Avenue Mall to First Avenue. It is flanked by the 1969 Blue Cross/Blue Shield building on the north and the Portland Center Tower on the south. In form, the promenade is similar to the other promenades but with two sets of three-step concrete stairs separated by a flat landing. Plantings include primarily Washington hawthorn (Crataegus phaenopyrugm) with an English ivy ground cover. In some places the hawthorns have been replaced with magnolias, and the English ivy has been replaced with Japanese pachysandra (Pachysandra terminalis) and salal (Gaultheria shallon). Two Yoshino cherries (Prunus x yedoensis) are planted near the Montgomery Street Mall's intersection with First Avenue.

10. Montgomery Street Pedestrian Mall From First Avenue to Naito Parkway (1968)

The Montgomery Street Pedestrian Mall is a linear auto-free promenade that runs approximately 200 feet following the alignment of Montgomery Street east from First Avenue to Naito Parkway. It is flanked by the 1967 Riviera Plaza Building on the north and the 1975 SOM Harrison Square on the south. In form, the promenade is similar to the other promenades. Plantings include primarily Washington hawthorn (Crataegus phaenopyrugm) with an English ivy ground cover. In some places the hawthorns have been replaced with magnolias, and the English ivy has been replaced with Japanese pachysandra (Pachysandra terminalis) and salal (Gaultheria shallon). Two Yoshino cherries (Prunus x yedoensis) are planted near the Montgomery Street Mall's intersection with First Avenue.

11. Hall Street Pedestrian Mall From Second Avenue to First Avenue (1966)

The Hall Street Pedestrian Mall is a linear auto-free promenade that runs approximately 200 feet following the alignment of Hall Street east from Second Avenue to First Avenue. It is flanked on the north and south by buildings associated with Portland Center. In form, the promenade is similar to the other promenades but

includes three sets of eight concrete steps to accommodate the change in elevation. Plantings include Washington hawthorn (Crataegus phaenopyrugm) with Japanese holly (Ilex crenata) and English ivy (Hedera helix) understory. Where the Hall Street Mall intersects with First Avenue, the plantings include two different species of elms (Ulmus sp.) and oaks (Quercus sp.).

12. Hall Street Pedestrian Mall From First Avenue to Naito Parkway (1966)

The Hall Street Pedestrian Mall continues the Hall Street mall from the west across First Avenue. It is a linear auto-free promenade that runs approximately 200 feet following the alignment of Hall Street east from First Avenue to Naito Parkway. It is flanked on the north by the Vestas Building and the 1965 IBM Building on the south. In form, the promenade is similar to the other promenades but includes three sets of eight concrete steps to accommodate the change in elevation. Plantings include Washington hawthorn (Crataegus phaenopyrugm) with Japanese holly (Ilex crenata) and English ivy (Hedera helix) understory. Where the Hall Street Mall intersects with First Avenue, the plantings include two different species of elms (Ulmus sp.) and oaks (Quercus sp.).

Additional Character-Defining Features

While Halprin is primarily recognized for his plazas and fountains, his design approach was holistic and included detailed and sometimes subtle integral design elements. Specifically, major elements, discussed below, include mall concrete and scoring, curbs and podiums, trench drains, Belgian blocks, benches, and mall brick. Other elements include globe-shaped streetlights, circular pre-cast trashcans, and pre-cast concrete drinking fountains.

Mall Concrete and Scoring: To unify the pedestrian malls, the pathways feature uniform concrete with a scoring pattern that is shared throughout the system. Unique scoring patterns are used to emphasize seating areas, plaza widening, and intersections. These score lines correlate with the spacing and placement of trees, lighting and benches. Manhole and utility cover placement is intentionally located to miss or sit flush with score lines. The mouth of each pedestrian mall is marked by dual podiums and shallow curbs that mimic score lines and even feed into them. This symmetry creates an environment that is both intentional and complete.

Curb and Podium: The Sequence is bounded by a wide concrete curb, capped at end points with a concrete podium element. Combined, the elements define the edges of each mall and park space. The curb line feeds into the symmetry of score lines, wraps seating areas, and transitions into retaining walls at Market Street. The curb is present throughout each mall and park, except along some areas of Pettygrove Park and Forecourt Fountain. Podiums mark major and minor intersections in the sequence, including private building entrances. These elements act as small, simple markers that prominently arrange the terminus and deviation of each space. Along the Source Fountain, the curb is lowered to grade, providing fluid access to storefronts along that portion of the mall.

Trench Drain: Drainage is achieved by trench drains made of a pre-cast concrete block that is set flush along score lines with the malls and at Lovejoy Fountain Park. Along the mall system, the drain spans the width of the mall at low-grade points. At Lovejoy Fountain Park, trench drains are hidden at the base of steps and walls. The trench drain system is unique in that it offers simple trickle drainage in a design that respects the symmetry of each space and engages the score lines.

Belgian Blocks: Belgian blocks are used at the base of many benches, tree, and planting wells in the sequence. Additionally, the reflecting pool in Pettygrove Park is surrounded by a rim of Belgian cobbles. The use of this block adds a roughness to the symmetry of the mall system. It is used sparingly, but with intention. The block can be found surrounding areas where fast movement is dissuaded or undesired, such as around

seating areas in the malls, or along the Pettygrove reflecting pool. The cobbles are also suggestive of the region's historical context.

Benches: The mall system, Pettygrove Park and Lovejoy Fountain Park all feature formal seating with a curved wood-slat bench throughout. The benches are carefully proportioned and present a graceful swaying motion that invites users to lean back and rest longer. A double-backed version is located at Lovejoy Fountain Park. Some of the benches are placed on either brick or Belgian block platforms. Other seating includes pre-cast concrete benches located at the Third Avenue mall entrance at Market Street. These benches flank the wide approach to the mall system and sit on a Belgian-block platform. A final pre-cast concrete bench is located at the center of a quadrant of large trees in Lovejoy Fountain Park.

Mall Brick: The floor of the mall system has several areas that are accented by tightly laid smooth brick. The brick often follows score lines in large break-out seating areas along the malls, or runs along curbs. The brickwork is also found at the base of some of the benches, placing them apart as areas established for resting and relaxation.

Mall Tree Planting: The sequence features an array of tree types, large and small, dense and flowering, which have matured to encase each mall. Trees bordering the mall system are planted to match evenly placed score lines, providing a visually pleasing symmetry and consistency. As the tree line has matured, large massing canopies have emerged, and trunks have remained strong and linear to the score line pattern. This enclosure frames elements in the distance in a visually pleasing steadiness. For tighter malls, like Hall Street, smaller trees are used, creating more intimate space. The tree planting pattern is rarely interrupted on the mall system.

Halprin Open Space Sequence
Name of Property

Multnomah Co., OR
County and State

8. Statement of Significance

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

[X] A Property is associated with events that have made a significant contribution to the broad patterns of our history.

[ ] B Property is associated with the lives of persons significant in our past.

[X] C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

[ ] D Property has yielded, or is likely to yield, information important in prehistory or history.

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

Property is:

[ ] A Owned by a religious institution or used for religious purposes.

[ ] B removed from its original location.

[ ] C a birthplace or grave.

[ ] D a cemetery.

[ ] E a reconstructed building, object, or structure.

[ ] F a commemorative property.

[X] G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance
(Enter categories from instructions.)

LANDSCAPE ARCHITECTURE

COMMUNITY DEVELOPMENT

Period of Significance

1966 - 1970, Period of Construction

Significant Dates

1966, 1968, 1970 (construction completion dates for individual elements)

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

N/A

Cultural Affiliation

N/A

Architect/Builder

Lawrence Halprin, Landscape Architect

Period of Significance (justification)

The period of significance is 1966 to 1970, the years of construction for the Halprin Open Space Sequence. This period is appropriate both for Criterion C and for Criterion A.

Criteria Considerations (explanation, if necessary)

CRITERIA CONSIDERATION G

The Halprin Open Space Sequence District is one of the most notable collections of works by internationally known master landscape architect Lawrence Halprin. This collection is one of the largest, most complex, comprehensive and sophisticated expressions of his concepts for public plazas. The work is also seminal as the first full expression of concepts that he would later repeat in varying formats over the next four decades. Much as it is important nationally, as an expression of the modern urban plaza, Halprin's Sequence is locally significant for its role in fulfilling the vision of the South Auditorium Urban Renewal District and as a prototype for subsequent Portland plazas.

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

Constructed between 1966 and 1970 as a vital part of the South Auditorium Urban Renewal District, the Halprin Open Space Sequence is nationally significant under Criterion C for Landscape Architecture. Specifically, it is a masterwork by transformative landscape architect Lawrence Halprin. This work is one of the largest, most complex, comprehensive and sophisticated expressions of Halprin's concepts for public plazas. The work is also seminal in that it is the first full expression of concepts that he would later repeat in varying formats for the next four decades. As characterized by Kenneth Helphand, Knight Professor Emeritus of Landscape Architecture at the University of Oregon,

> "The Portland Open Space Sequence . . . is an acknowledged masterpiece of modern design. Halprin is one of the great landscape architects of the twentieth century. His work helped revitalize the profession in the United States and was a model of design that was creative, innovative and addressed the urban condition. The Portland fountains are known worldwide . . . It would not overstate the case to say that they have been a pilgrimage site for design professionals, for they changed the concept of the urban fountain and were the catalyst for a revivification of fountain and urban open space design."[1]

The Halprin Open Space Sequence is also locally significant under Criterion A for Community Development. Halprin's plazas and promenades created a unique, vibrant, and people-pleasing setting. By so doing, it encouraged further private investment within the South Auditorium district and fostered expansion of urban renewal as a policy tool northward and westward. The success of the sequence also established a local expectation in urban plaza design, an expectation carried forward in places such as Pioneer Courthouse Square, Director Park, and Jamison Square. It further established the notion of a "sequence" of parks, carried forward today in the similarly orchestrated series of parks in the Pearl District.

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

CRITERION C: LANDSCAPE ARCHITECTURE

The Halprin Open Space Sequence is eligible for the National Register on the national level under Criteria C under Landscape Architecture as a superior and seminal work by noted landscape architect Lawrence Halprin.

[1] Personal correspondence, Kenneth Helphand to Steven Koch, July 31, 2012.

One of two landscape architects to be awarded the National Medal of Art, Halprin was the dominant figure in the field in the second half of the twentieth century.[2] In stature and influence, he is considered a transformative designer by scholars as. Peers used adjectives as "renowned," "legendary," and "tribal elder." Charles Birnbaum, President of the Cultural Landscape Foundation and former director of the National Park Service's Historic Landscape Initiative, considers Halprin as "the single most influential landscape architect of the postwar years."[3] Because of his interest in social engagement through environmental design in the public arena, the editor of Landscape Architecture, J. William Thompson, compares Halprin to Frederick Law Olmstead, Sr.: "For Olmsted, the vision was one of pastoral relief from smoke and crowding; for Halprin, one of celebration of the city's rambunctious vitality. Both viewed city parks and open spaces as a meeting ground for people of all classes."[4]

Perhaps John Beardsley, Senior Lecturer of Landscape Architecture at Harvard University, best frames Halprin's place within the profession in his essay from Where the Revolution Began:

> The 'transitional figure' in history is a well-worn cliché, but in Lawrence Halprin's case, the term emphatically and revealingly applies. Halprin is widely recognized as one of the preeminent designers of the postwar era, when landscape architecture finally reckoned with the formal, social, and technological implications of modernism. Like his slightly older colleagues Garrett Eckbo, Dan Kiley, and James Rose, Halprin used a language of streamline form, asymmetrical geometries, and spatial ambiguity characteristic of much high modernist art. He likewise shared the faith they displayed in the social transformative power of functionalist design . . . But like his somewhat younger contemporary Ian McHarg, Halprin articulated some of the earliest and most forceful environmentalist challenges to modernism . . . Halprin's engagement with urban renewal . . . was at once the legacy of modernist aspirations for social improvement and a critique of the way modernism was rending the physical fabric of American cities.[5]

Halprin's particular contribution was to reinvent the public plaza as a symbolic yet interactive place. Elizabeth Meyer, Associate Professor of Landscape Architecture at the University of Virginia, offers that Halprin "reimagined a public realm for American cities that had been cleared by federal urban renewal programs and abandoned for new suburban developments."[6] The timing of this reinvention was critical; Halprin's projects were often a core element of revitalizing what were then considered dying city cores. Put another way by landscape architect Laurie Olin, "Larry was working at a time when no one believed in public spaces . . . . No one did it with such bravura and sense of generosity."[7]

Halprin's plazas feature repetitive elements and themes. They are largely hardscaped surfaces, built of concrete in such a way as to suggest strewn boulders or mountain landscapes. The designs integrated platforms within plazas for performances and activities, and typically include core features such as fountains with rushing water. Cognitively or subliminally, Halprin recognized the potential of rushing water to energize and activate a plaza in new and creative ways.

Within Halprin's body of work, the Portland Sequence is one of his most significant. With roots that date to 1963, the Sequence is a large and comprehensive statement of his concepts for plaza designs. It is the first full expression of those concepts, later repeated in a variety of cities and settings. Physically, the Portland project was expansive: it included three full-block parks connected with a network of pedestrian promenades. The responsibility of the project was high; located within a dense high-rise urban renewal district, Halprin's design

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[2] The other landscape architect to receive the National Medal of Art was Daniel Urban Kiley (1912-2004), awarded in 1997.
[3] Quoted in the San Francisco Chronicle, October 27, 2009.
[4] J. William Thompson, "Master of Collaboration:" Landscape Architecture, 82 n. 7, July, 1992, p. 64.
[5] John Beardsley, et al., Where the Revolution Began: Lawrence and Anna Halprin and the Reinvention of Public Space (Washington, DC: Spacemaker Press) p. 28.
[6] Elizabeth E. Meyer, "Lawrence Halprin": from Shaping the American Landscape, edited by Charles A. Birnbaum and Stephanie S. Foell (Charlottesville, VA: University of Virginia Press, 2009), p. 126.
[7] Patricia Leigh Brown, "For a Shaper of Landscapes, A Cliffhanger," New York Times, July 10, 2003.

for the plazas and promenades was to provide energy and vibrancy to the district. Conceptually, Halprin choreographed spaces to encourage activities throughout. Lovejoy Fountain Park was intended to be active, and feature a fountain, pavilion, and hardscape that evoke mountain streams, while also allowing for both spontaneous and planned performances and activities. In Pettygrove Park, two blocks north, Halprin intended the setting to be reflective and quiet, with hillocks and stone retaining walls suggestive of the Olmsted era of landscape design. Finally, at Forecourt Fountain, Halprin redirected an auto-oriented design to create a masterpiece dominated by an 80-foot wide 25-foot high concrete waterfall that belies the sophistication and subtlety of the entire park. Connecting all three parks were car-free pedestrian promenades that offered not only passageways but also opportunities for rest and reflection.

Critically important, the Halprin Open Space Sequence was incredibly popular. Photographs of the Lovejoy and Forecourt Parks from the 1960s show throngs of people enjoying the fountains, while news articles of the era talk about "love-ins" in the hillocks of Pettygrove. Ironically enough, public activities in Halprin's parks and plazas created headaches for city leaders as it seemed that too many people were enjoying themselves too much. Even today on warm Portland days, the fountains are inundated with people enjoying the cool water and glorious setting. The result of the sequence was to make the South Auditorium district one of the more successful urban renewal projects in the country which, among other things, convinced a community of largely conservative rural values that dense high-rise urban living for the middle class was quite all right.

When compared with Halprin's body of work, the Portland commission stands out as one of his first and best urban plaza projects. Before 1963, when he was hired by the Portland Development Commission, Halprin's body of work included a number of innovative projects: Easter Hill (1953), St. Francis Square (1963) and Sea Ranch (1964) were all planned communities where Halprin asserted the importance of the landscape as a critical, if not equal, element to the quality of life of the community. In Old Orchard and Oakbrook Terrace, he created a sense of place for shopping centers. At Ghirardelli Square, Halprin created the prototypical warehouse-into-specialty-retail adaptive reuse. But given that all were completed for private developers, the projects conceptually probed a comparative narrow design question. In 1962, with Sproul Plaza at UC-Berkeley, his concept of choreographing spaces began to take hold. And as early as 1961, Halprin wrote, "we should not copy nature's outward forms but her method of operation." In these years, hiking through the Sierra Mountains, Halprin spent considerable time thinking about mountain streams and "the ecology of form."

As described by Birnbaum, Halprin's Portland Sequence first captures this philosophy in built form:

> In public projects from the 1960s onward, Larry moved away from biomorphic and kidney-shaped garden forms and in the decades that followed, his ideas of public space being "choreographed for movement," and the recognition that "participation and activity are essential factors in a city, became critical tenets." Perhaps nowhere are they more ambitious and inviting than in Portland's eight-block choreographed chain of open spaces sequence, and specifically with the Auditorium Forecourt Fountain, which The New York Times architectural critic, Ada Louise Huxtable dubbed in 1970, "one of the most important urban spaces since the Renaissance."[8]

Randy Gragg, an award-winning architectural and urban design critic, writer and editor and contributor to Where the Revolution Began, echoes Birnbaum:

> Forecourt Fountain, along with the sequence of three other plazas designed by Lawrence Halprin and Associates, marked a turning point both for Portland and for American public space. The sequence - Lovejoy Fountain, Pettygrove Park, and Forecourt (later named Ira Keller) Fountain, along with the small, lesser-known Source Fountain - represented a new kind of urban

[8] Charles A. Birnbaum, "Reflections on a Friend and Mentor" from the Lawrence Halprin Memorial Service, December 20, 2009.

> plaza, a grandly sculptural, metaphorical experience of nature that welcomed an activity largely absent from midcentury American downtown: *play*."[9]

Gragg continues:

> Today, the sequence's bold artistry, unabashedly synthetic form, and generous invitations for interactions are mainstays of urban park design in the work of architects as diverse as Laurie Olin and Martha Schwartz. But when Halprin began designing the Portland plazas in 1963, the ideas were new—or, as Huxtable argued, renascent. The tradition of "public city spaces of deliberately conceived beauty and pleasurable utility," she wrote, had been all but forgotten, "replaced by the parking lot." Yet, even more dramatic than the plazas' break with the dreary tropes of 1960s American urbanism was the role they played within the turbulent politics of the time. Seen within the context of the riots and occupations occurring in the campuses, plazas, and parks of cities elsewhere – and occasionally even in Portland – Halprin's and the city's unyielding embrace of new public spaces designed solely to foster civic joy was nothing short of radical.[10]

Laurie Olin said it most simply: "With the Portland projects Halprin changed the course of landscape architecture by reintroducing representation and reference as content in design."[11]

Because Halprin remained active in the profession until his death in 2009, he is today only slightly represented in the National Register.[12] Three resources have been listed, including one for national significance. This early recognition demonstrates the esteem and importance ascribed to him. The first is Park Central Square, a single plaza developed as an urban renewal project in the center of Springfield, Missouri. The second is Ghirardelli Square, which is listed for multiple reasons, including its position as the prototype for adaptive reuse of warehouse space. The most recent listing is Heritage Park in Fort Worth, listed in 2010. Nationally significant, the park is a half-acre site in front of the Tarrant County Courthouse along the Trinity River. Significance is ascribed to the park as being evocative of Halprin's concepts: "At Heritage Park...one can witness Halprin employing his theories of movement, sequence, and experience with a confident hand, relying on a limited palette of materials to create spaces that are never overly didactic, but which allow visitors to feel a great range of emotions." Without reducing the importance of those works listed in the National Register, the Portland sequence is arguably more important within Halprin's body of work.

CRITERION A: COMMUNITY DEVELOPMENT

The Halprin Open Space Sequence is also locally significant under Criterion A, Community Development, for its role in convincing local policymakers of the viability of urban renewal as a policy tool and for its influence in defining subsequent Portland urban plazas.

As noted above, Halprin's design was fundamental to the South Auditorium district. That district was a dense high-rise complex in a city of largely middle-class sensibilities that embraced single-family home ownership. The Skidmore, Owings & Merrill designs, International in style, emphasized the convenience and modernity of living in the South Auditorium district. However, without the Halprin spaces, the district would arguably have lacked vibrancy and energy. From the day of dedication, the parks and promenades were unlike anything most residents had seen before and they were instantly very popular. As the parks proved popular, so too did the apartments. Within a decade of the first demolition, the entire district was largely built out, not only within the three primary superblocks between First and Fourth Avenues, but also along First Avenue, with buildings such

[9] J. Beardsley, et al., Where the Revolution Began: Lawrence and Anna Halprin and the Reinvention of Public Space (Washington, DC: Spacemaker Press) p. 6.

[10] Ibid.

[11] From Laurie Olin's forward in Lawrence Halprin, A Life Spent Changing Places." Philadelphia, PA: University of Pennsylvania Press, 2011.

[12] The National Park Service generally discourages the nomination of properties less than 50 years old to the National Register of Historic Places.

as the Columbia Building by Johnston & Koch and the IBM Building by Kirk, Wallace and McKinley. The district's early achievements encouraged the community to expand urban renewal northward, funding Forecourt Fountain, which in turn directly resulted in the development of the Portland Plaza condominiums. It also led to community receptiveness for an urban renewal district to expand of what was then Portland State College.

Halprin's work also provided the core concepts for future public places in the city. Halprin himself returned to Portland to help in the design of the now-altered downtown Transit Mall, a transit spine intent on integrating his concepts of choreographed and activated urban spaces.

As important, his use of hardscaping and fountains to engage the public can be seen in nearly every subsequent urban park in Portland, from Pioneer Courthouse Square and Salmon Street Springs to recent designs for Directors Park, and particularly Jamison Square and Tanner Springs. In 2005, the Oregonian declare that Halprin's Open Space Sequence "sparked a Portland tradition of great urban plazas and parks."[13] This comment built on an earlier discussion by Randy Gragg in 2003, then the Oregonian architectural critic: "Halprin's role in stimulating a new constituency for public space can't be underestimated. As the first new downtown parks since the city's earliest plats, the Lovejoy, Pettygrove and Keller began a thirty-year expansion of public space rivaled by few American cities. From Halprin's Source Fountain essentially springs everything, from Pioneer Courthouse Square to the soon-to-be constructed North Park Square in the Pearl District."[14]

The first urban park after the sequence was Pioneer Courthouse Square. In 1969, the site of the Portland Hotel was slated for an 800-car parking garage. On the heels of Lovejoy Fountain and Forecourt Fountain, the city began exploring a new notion for the space as "Portland's living room." Ironically, Halprin competed for the project but did not win the commission. That honor went to a local team led by Willard Martin. Although Halprin did not design the park, the spirit of interactive public space was evident in the Pioneer Courthouse Square's final design featuring a waterfall-style fountain, hardscape for activities, and multiple opportunities for engagement. As stated by one of the design judges at the time:

> [In Pioneer Courthouse Square], Portland was departing from its traditional provincialism and becoming more concerned about its urban environment, where in the past concern for the natural environment was predominant . . . competitors should keep that concern in mind, creating a square of "enduring aesthetic character."[15]

The tradition of trading parking for public space continued in what became Directors Park. In the early 2000s, a coalition of activists stopped a twelve-story parking garage along the South Park Block spine and the space was transformed into an urban plaza by noted landscape architect Laurie Olin. In 2006, Laurie Olin spoke of Halprin's influence on his design:

> [Halprin was] a huge influence on even becoming a landscape architect . . . when Ada Louis Huxtable wrote in the New York Times that Forecourt Fountain . . . was the greatest civic fountain since the Renaissance, I knew she was right . . . you can't help but self-consciously know about the history of all other parks in Portland. There is a trajectory of ambition and quality that one has to pay attention to. You feel you're adding to an ensemble, and you want to do something that both acknowledges them but is yet another step.[16]

It is in the Pearl District, however, that the homage to Halprin's Portland Open Space Sequence is most apparent. First, Halprin's notion of a sequence of parks has been created with an "active" urban plaza (Jamison), a contemplative park (Tanner Springs) and an active play park (The Fields) which are connected by

[13] Oregonian, October 2, 2005.
[14] Oregonian, June 29, 2003.
[15] Oregonian, April 18, 1980, p. 49.
[16] Oregonian, November 8, 2006.

a boardwalk. Two have water features: Jamison Square, by Peter Walker & Partners and completed in 2000, features an interactive fountain pool enormously popular with young families, while also incorporating bocce courts, sculptures, and restaurants. In contrast, Tanner Springs Park, three blocks north of Jamison, was completed in 2005, designed by Atelier Dreiseitl and Greenworks as a quiet, naturalistic space with a waterscape, Finally, the Fields, two blocks north of Tanner Springs and scheduled for completion in 2013, completes the arc of park types needed in a dense urban environment that is keen to attract and provide different types of parks for all spectrums of users.

Randy Gragg's twenty-five years of observing and critiquing Portland's urban landscape perhaps places him in the best position to assess Halprin's influence on the City's parks:

> By the 1990s, Halprin's once-revolutionary blend of nature, theater, and urbanism would be institutionalized in a growing collection of plazas and parks that, in each case, set the stage for major new enlargements of central city. To the north, two interconnected fountain plazas and a park – Jamison Square, Tanner Springs Park, and soon-to-be-completed, The Fields—echo Halprin's watershed-inspired sequence as they follow the path of a long-buried historical creek.[17]

Gragg concludes, the sequence marks "an important, early step in Portland's celebrated tradition of humanistic, environmentally conscious urbanism." Halprin's design concepts for the sequence establish the format for what Portland and many American cities expect of today's public spaces. Generally the Portland parks feature those qualities, though rarely with the same verve as Halprin's designs.

Developmental history/additional historic context information (if appropriate)

HISTORY OF THE RESOURCE

At the dedication of Forecourt Fountain in June 1970, on a sunny warm day in Portland, Lawrence Halprin shocked his client – the Portland Development Commission (PDC) – surprised assembled dignitaries, and delighted youthful onlookers by jumping into the fountain. Perhaps no one act symbolized Halprin's sense of life, landscape design, and the purpose of his Open Space Sequence.

It is not known when Halprin first visited Portland. His wife, a respected modern dancer, performed at Reed College in the mid-1950s. The first "official" visit is thought to have been in November 1956 when Halprin was invited to present a lecture as part of the Portland Art Museum's series on architecture, decoration and landscaping. The 50-year-old Halprin was discussing "the garden as an art experience."[18] The topic was imminently prescient.

The importance of Halprin's Open Space Sequence can only be understood by understanding Portland at the time.

The late 1940s and early 1950s were not kind to Portland. It is important to recall how isolated the city was; the largest city between San Francisco and Seattle, it was still remote by car or plane. A healthy economy steeped in timber, manufacturing and commodity exports, the city had a stagnant population of 375,000 and a largely rural orientation. The historic downtown was dissolving into surface parking lots and, like so many cities across the United States, decaying from disinvestment. The development energy that created the vision of a metropolis in the years following the 1905 Lewis & Clark Exposition was but a distant memory. More recent memories were of the Vanport Flood, and the "corrupt, morally insensitive and generally impotent" years of Mayor Earl Riley. As characterized by historian E. Kimbark MacColl: "Portland was in the doldrums during

[17] J. Beardsley, et al., Where the Revolution Began: Lawrence and Anna Halprin and the Reinvention of Public Space (Washington, DC: Spacemaker Press) p. 11.
[17] Oregonian, November 17, 1956, p. 29.

1950. It was a period in the city's history that was marked by political and cultural dullness, by municipal insolvency, and by social discrimination."[19]

But for a multitude of reasons, by the end of the decade, Portland and the rest of the country were ready for a new frontier. The coming decade saw the rise of automation and automobiles, new freedoms, and new expectations, social change and social growth. There came to be an abiding faith in the ability of technology and American innovation to solve all the problems, and a sense of responsibility to act.

One particular arena here was urban renewal. Title One of the Housing Act of 1949 provided funding to cities to cover the cost of acquiring "blighted" areas; the federal government provided two-thirds of the cost of acquiring a site while the local government paid the remaining third. Those sites were then sold to developers to construct new housing. In 1954, the program was expanded by the Housing Act, which provided FHA-backed mortgages. By the end of the decade, these funds were also often tied with funding through the Federal-Aid Highway Act that particularly fueled interstate highway construction.

In Portland, urban renewal came to be focused on the area designated as the South Auditorium District. The reference to the Auditorium was the 1917 Public Auditorium, at Third Avenue and Market Street. The area to the south was a diverse collection of blocks. Along the river were industries such as the Multnomah Plywood Corporation as well as lesser businesses such as junk dealers. Next inland was a series of low-density light industries, such as a venetian blind maker, steam laundry and sheet metal works, intermixed with social missions. Continuing west, away from the river, the district had dance halls, movie theaters, apartment buildings, single-family homes, and churches. To the many that lived there, it was a neighborhood and a community. To city leaders, with their middle-class Anglo-Saxon perspective, it was "a blighted and economically isolated neighborhood."[20]

The South Auditorium district offered Portland the opportunity to demonstrate, as so many other major cities attempted, that American ingenuity could manufacture an urban utopia. Planning and technology would combine to create "a city within a city," with offices, housing, stores, motels, markets, apartments, playgrounds, and industries."[21] This "city" would be 83.5 acres from the Auditorium to Arthur Street, from Fourth Avenue to Front.

Property acquisition through eminent domain moved quickly and 1,500 residents were moved as the land was cleared. By the end of 1961, the tract was largely vacant; of the 385 buildings in the area, 381 were gone. Land toward the south end was sold to the State Highway Commission for the "Foothills Freeway" (now I-405), splitting the district at Caruthers Street. Pacific Northwest Bell was leading the way for the private sector, planning a new, $2.5 million, three-story office building on a three-acre site at Fourth Avenue and Harrison Street.[22]

But, the PDC found no takers for its "city within a city" concept. The architectural firm of Skidmore, Owings & Merrill (SOM) was brought in to redesign. The new concept focused development into a series of largely residential superblocks with pedestrian access ways that retained the imagery of the City's traditional 200-foot block. Perimeter areas at the east, between First Avenue and Front, and south of the Foothills Freeway became periphery projects. Energy was focused first on the superblocks between First Avenue, Fourth Avenue, Market Street and the freeway.[23]

Once the conceptual framework was established, SOM resigned its role as consultant in order participate in the completion for construction. In place of SOM, the urban renewal agency hired Walter Gordon as its design consultant. Gordon had served as the former Dean of the University of Oregon School of Architecture. PDC

[19] E. Kimbark MacColl, The Growth of a City, p.654.
[20] Ibid, 647; Sanborn Maps, 1950.
[21] Oregonian, July 22, 1961, p. 4.
[22] Oregonian, November 4, 1961, p. 1; January 26, 1962, p. 37.
[23] Oregonian, November 9, 1962, p. 1.

also formed a design council.[24] That council was made up of prominent architects Pietro Belluschi, George Rockrise, Paul Kirk, and David Thompson. PDC separately hired Lawrence Halprin to oversee design of the district's landscape.
SOM worked with the Portland Center Redevelopment Corporation (PCRC) in its bid to acquire the three superblocks. PCRC was a coalition of four investment firms: William J. Moran Investment Company of New York, the Fluor Corporation of Wisconsin, Paul Murphy, and David B. Simpson. The firm bid $4.1 million for the three superblocks, beating the only other bidder, Portland Redevelopers. The bid for 1,030,706 square-feet of land was $196,000 higher than the appraisal.[25] The development was slated to be a $56.5 million project, starting in July of 1963. The first phase was $15.1 million with one million square-feet that included three twenty-plus-story apartment buildings, garden apartments, a four-story office building, a 25,000 square-foot shopping center that would include a supermarket and drug store, and a four-story parking garage. The contractor was the Portland Center Building Company.[26]

By the beginning of 1963, in addition to the three superblocks, four other projects were underway in the South Auditorium District: Between First Avenue and Front, projects included office buildings for the American Linen, IBM, and New England Life, as well as a speculative venture. South of the Foothills Freeway was the Labor Temple and LaGrande warehouse. Only three parcels within the urban renewal area remained uncommitted.[27]

In fact, after the doldrums of the 1950s, development of the City's downtown was striking: Projects include the Hilton Hotel (the city's first major new hotel since the 1920s), Standard Insurance, the Equitable Savings and Loan Building, a new nearby Blue Cross/Blue Shield headquarters, and a new Portland General Electric headquarters. Other developments further afield included Memorial Coliseum, Delta Park, and the Portland Meadows.[28]

In January 1963, PDC then made an odd if fortunate decision: Although PDC had sold the three parcels between First and Fourth Avenues south of Market Street to the PCRC, and although the architect for that project was SOM, PDC hired Lawrence Halprin "to landscape and design the public areas of the South Auditorium site." This decision was supported by PDC's advisory board (Pietro Belluschi, Paul Kirk, and George Rockrise) and by architectural advisor Walter Gordon. For his services, Halprin would be paid $15,000. His task was daunting: "To make the South Auditorium site 'a beautiful place in which to live' and one of the nation's 'outstanding' urban renewal projects." Perhaps unspoken, the decision demonstrated that although it had sold the three primary superblocks, PDC continued to take ownership for what it considered the success of the project. As important, it also demonstrated their sense of how important the landscape design was in elevating the project.[29]

For Halprin, the timing and commission were auspicious. While traditionalists might consider the importance of landscape as adding beauty, Halprin embraced the notion of landscape as an opportunity to create a stage for activities, for landscape design to be interactive. Many of his major works to this point were housing projects and shopping centers. But it was at this time that he was grappling with Sea Ranch, attempting to integrate the ecology of the Northern California coast into a planned community, and it was at this time that he was working through plans for the World's Fair in Seattle. Portland was one of his first major urban renewal commissions and one of his first real opportunities for landscaping a remanufactured inner city.

Halprin began designing his Open Space Sequence after an influential trip to the High Sierras, saying "We will evolve a process [for Portland] which gives people the experiential equivalency of being up in the High Sierras. We won't necessarily copy nature; we'll make it out of concrete. I was interested in communities and the

[24] Oregonian, September 6, 1962.
[25] Oregonian, November 9, 1962, p. 1. By the time construction was complete, David Simpson and Paul Murphy had been replaced by J. H. Hillman and Sons Company of Pittsburgh and Harnett-Shaw & Associates of New York and Chicago.
[26] Oregonian, December 30, 1962, p. 12.
[27] Oregonian, December 30, 1962, p. 12.
[28] Oregonian December 30, 1962, p. 12.
[29] Oregonian January 27, 1963, p. 20.

building of communities. It isn't nature I'm after. It's humanity in nature, in culture, related all together. My intent was not to create something to look at, but to participate in." Halprin saw the opportunity to create a sequence of open spaces that abstractly parallel a nature experience.[30]

As Halprin later recounted:

> "In Portland, I attempted to do two things: The first of these was to develop a long eight block sequence of open spaces . . . promenades, nodes of plazas and parks with a mix of public space & private space interwoven . . . along this progression are a diversity of uses – housing, apartments, shops, restaurants, offices, auditorium. The space is choreographed for movement with nodes for quiet and contemplation, action & inaction, hard & soft, yin & yang . . . The second basic approach was to bring into the heart of downtown activities which related in a very real way to the environment of the Portland area – the Columbia river, the Cascade mountains, the streams, rivers & mountain meadows. These symbolic elements are very much a part of Portland's psyche – they glory in their natural environment & escape to it as often as possible. But it seemed important to acknowledge the urban character of these places as well as their origins – so the designs deal with the origins of form: the process by which natural form is created. The fountains & plazas are formed to link up with the process not copy her. Finally, these places were for the first time designed to be used to be participatory NOT just to look at - they say COME IN – not stay off . . . ."*[emphasis in the original]*[31]

As Halprin contemplated his task, construction began on Phase 1 of what was then called "Cascade Village" in August 1964. This phase consisted of the three towers centered along Harrison Street, flanked by low-rise garden apartments on the north and south. To the northwest, approximately mid-block along Fourth Avenue was the office building, while the parking garage was southeast. Construction was estimated at two years.[32] Spatially, it maintained Portland's traditional 200-foot blocks but limited access to the interior to pedestrians only. To celebrate the groundbreaking, a "cabin raising" celebration was organized featuring a log cabin on the site on which representatives from PDC and the developer joined with Mayor Terry Shrunk to nail an upturned "golden horseshoe."[33]

As Portland Center was being built, Halprin began to produce his designs. The first complete expression was in February 1965. This focused on the two parks, the Second and Third Avenue pedestrian malls from Market Street to the "south park" and a number of the east-west connectors. The pedestrian malls were built in phases so as to allow access through the parcels during construction. At this early time, the parks were only known by the geographical location: "north park" and "south park." They were of comparable size located in the middle of their respective superblocks, connected by the pedestrian malls. Halprin conceived the south park to be "active" and "hard" while the north park was "quiet" and "soft."

The hard and active park begins with the pavilion at the west. It was conceived as an abstracted mountain profile hinting at the ridgeline of Portland's West Hills. Halprin recognized in the design process that the West Hills would not be visible after completion of the district, and so abstracted the profile into the plaza. The pavilion was designed in collaboration with Charles Moore and William Turnbull, Jr. From here, the park accommodated and interpreted the grade from the west down to the east with a fountain that allowed the water to drop eastward in varying ways (e.g., streams, pools) and varying levels to a hardscaped plaza. The fountain arrangement begins with a pool directing water over towering falls, flowing into a larger basin surrounded by steps and platforms/stages. In totality, the park evoked the mountains and mountain streams. But in addition to illustrating the impact of water in defining the landscape, the park was also meant to be a stage: "there should

[30] J. Beardsley, et al., Where the Revolution Began: Lawrence and Anna Halprin and the Reinvention of Public Space (Washington, DC: Spacemaker Press) p. 16.
[31] *From The Sketchbook of Lawrence Halprin, 1981*, Published in, J. Beardsley et al., Where the Revolution Began, p. 81.
[32] Oregonian, August 21, 1964, p. 18.
[33] Oregonian, August 21, 1964, p. 1.

be events . . . shows – concerts – dance events with dancers all over AND arriving to center space from above downstairs around the fountain."*[emphasis in the original]* [34]

By contrast, the restful north park consisted of a collection of hillocks offering a contemplative respite. It was considered a complement to the south park: serene and contemplative versus energetic rushing; green versus paved; shadowy versus exposed; curvilinear versus angular. Mounded areas were inspired by buttes, and intended for people to inhabit. The mounds are edged with local Camas Basalt, reminiscent of the Columbia Gorge Highway."[35]

Work started in May of 1965 with a budget of $440,000. The contractor was Shrader Construction Company, but the complex design required a multitude of subcontractors. The copper-roofed pavilion was built by General Sheet Metal Company. Landscaping was installed by Lambert Gardens. Plumbing was completed by Watson Plumbing, electrical by Grasle Electric. Stonework in the north park was done by Steve Bonfiglio and Smith Brothers Masonry.[36]

Portland Center opened in April 1966, with the Oregonian featuring a special section on urban renewal and its accomplishments. The articles were both laudatory and set the stage for further urban renewal to the west for Portland State College and to the north to connect South Auditorium with downtown. In describing Halprin's work, the newspaper perhaps failed to appreciate the subtleties: "Plans Give Priority to Artful Landscape: bubbling fountains, waterfalls . . . flowering shade trees, spacious malls and paths, comfortable park benches overlooking flowerbeds and plantings of ornamental shrubs . .. " The south park pavilion was described as "akin to the wings of a soaring bird" while the north park is consistently referred to as "jewel-like." Art Historian Gerald Compton perhaps better understood the parks when he referred to the south park as "a bit of the Little Fork of the South Santiam River set down in the heart of the city. "[37]

The parks were finally named on July 26, 1966. At the dedication ceremony, Mayor Terry Shrunk flipped the 1835 copper penny that had been used by City founders Asa Lovejoy and Francis Pettygrove in 1845 to determine whether the new city would be named Portland or Boston. PDC Chairman Ira Keller and Executive Director of the Oregon Historical Society Thomas Vaughn "called it"; Vaughn won the toss and the right to choose which name went with which park. More than 300 attended opening ceremonies.

As varying pieces of the pedestrian paths drew to completion, work moved on to subsequent phases; this included creation of the Source Fountain at the south end of the Second Avenue Pedestrian Mall.[38] Plans for the Source Fountain were produced by Halprin in July 1967, a year after Phase 1 opened, along with designs for the remaining pedestrian malls. This work coincided with construction of the Portland Center retail buildings adjacent to the east. It also reflected the on-going progress of the South Auditorium district with continued development in and around the district. This perimeter construction included Marquam Plaza, Blue Cross Blue Shield, Boise-Cascade, and Rivera Motors.

As the name suggests, "The Source" is based on the concept of a high mountain spring or artesian well, the beginning of a watercourse that grows as it travels down a mountainside – this stream concept is a metaphor for moving through the Sequence, between buildings suggestive of rock outcroppings. The use of a brick ziggurat form implies sacredness. Brick is used to reference the earthen qualities surrounding a spring where water emerges from an aquifer to form the headwaters of a river.

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[34] *From The Sketchbook of Lawrence Halprin, 1981*, Published in, J. Beardsley et al., Where the Revolution Began, p. 91.
[35] *Lawrence Halprin & Associates, South Auditorium Plans, 22 Feb 65; from The Sketchbook of Lawrence Halprin, 1981*, Published in J Beardsley et al., Where the Revolution Began, p. 89-92.
[36] Oregonian, April 24, 1966, p. 104.
[37] *Lawrence Halprin & Associates, South Auditorium Plans, 22 Feb 65; From The Sketchbook of Lawrence Halprin, 1981*, Published in J Beardsley et al., Where the Revolution Began, p. 89-92.
[38] Oregonian, July 27, 1966, p. 14, September 25, 1966, p. 85.

The final piece of the Halprin Open Space Sequence is the Auditorium Forecourt Park, now the Keller Fountain Park. The federal government approved extension of the South Auditorium urban renewal district northward in 1966. The keystone to the extension was the modernization of the Public Auditorium.[39]

As perhaps typical of Halprin, the design began in controversy. With the extension of urban renewal north, PDC organized high-level workshops on what to do with that block at the front door of the recently renovated Auditorium. In October 1967, the Oregonian published SOM's vision of an automobile "round-about" for auditorium patrons. This concept gained considerable favor among city leaders and by January, PDC was moving forward in clearing the land. During demolition work, Halprin opined publically that "it seemed like the design of least merit is one which provides an unloading place for vehicles." Rather, he offered, "I'd guess it would be a good place for sculpture displays, girl-watching, playing guitars." His concept gained traction with the public and city leaders. PDC hired Halprin in January 1968 to develop the concept. Nine months later, Halprin presented a design for the forecourt, a "people-involved ark," that included a series of tiered waterfalls, plazas, and open space.[40]

By May 1969, PDC endorsed had Halprin's design and put the project out to bid. Two firms responded: Shrader Construction, which had instructed Halprin's earlier work, and Teeples & Thatcher Co. Shrader won the bid for $468,164. Construction began in June. Approximately one year later, on June 23, 1970, Forecourt Fountain was dedicated. Angela Danadjieva was the project designer, a former stage set designer who helped translate Halprin's ideas of choreography into space on this block with a 25-foot grade change.[41]

New York Times Architectural Critic Ada Louise Huxtable witnessed a test of the fountain just prior the opening. She declared the plaza to be "one of the most important urban spaces since the Renaissance." "What the Auditorium Forecourt clearly shows is the creative understanding of the socio-esthetic use of open space. Simply put, that means public city places of deliberately conceived beauty and pleasurable utility."[42] The completed project included a plaza portion that is below street level, making a 13,000 gallon-per-minute, 80-foot wide, 25-foot tall waterfalls possible. The falls are created from cast-in-place exposed aggregate concrete, with a vertical emphasis, thus contrasting with Lovejoy's horizontal form. The upper portion of the site is a park, planted primarily with pine trees, with three "source" springs. The form of the fountain follows the natural processes involved in the formation of a waterfall or a canyon. The typical pattern used on the waterfall and retaining walls gives texture and visual interest to the walls, and hand-placed river stones at the base of the pool evoke a mountain stream. The dramatic waterfalls, cantilevered plaza slabs, dense perimeter plantings, pools, and falls were designed to encourage participation. The sound of rushing water, vegetation, earth mounds, paving slabs, and irregular forms are intended to provide an oasis from the imposing sounds and forms of the rest of the City.

In the ensuing years, the South Auditorium Urban Renewal District continued to fill out. The last large piece was the construction of the American Plaza Condominiums, south of Lincoln. PDC sold the 23.7 acre site in July 1970. The entire project would create 330 condominiums at a cost of $19.2 million. The developer was Eugene Popma, along with Vincent Popma and Win Sivers. The project was designed by Travers/Johnston and completed in stages from 1973 to 1980. Individual parcels have been filled by projects such as the PSU Maseeh College of Education and the Cyan PDX residences.

LAWRENCE HALPRIN (1916-2009)

Lawrence Halprin was a master landscape architect and urban planner whose ideas transformed the American landscape and influenced a generation of designers. Called the "tribal elder" of landscape architecture by the New York Times and "one of the pre-eminent place-makers of the 20th century" by the Smithsonian Magazine, Halprin's designs and design process won him critical acclaim and notoriety. Charles Birnbaum, FASLA,

[39] Oregonian April 24, 1966, p. 102.
[40] Oregonian, October 22, 1967, p. 95; January 14, 1968, p. 33, February 27, 1968, p. 9, September 25, 1968, p. 13.
[41] Oregonian, May 6, 1969, p. 37; May 23, 1969, p. 24, May 29. 1969 p. 30.
[42] Oregonian, June 21, 1970, p. 1.

president of the Cultural Landscape Foundation, considers Halprin "the single most influential landscape architect of the postwar years. He redefined the profession's role in cities."

Halprin was born in Brooklyn, New York on July 1, 1916. Following high school, he traveled to Palestine (now Israel) and lived on a kibbutz for three years. In 1935, Halprin returned and at the age of 19, enrolled at Cornell University where he studied Plant Sciences, graduating in 1939. After graduation, he pursued advanced studies at the University of Wisconsin, eventually receiving a Master of Science in Horticulture. The years in Wisconsin proved to be critical ones: while at the university he met his future wife, dance student Anna Schuman. At Anna's suggestion they visited Frank Lloyd Wright at Taliesin near Spring Green, where Wright encouraged Halprin to study architecture as it related to landscapes.

In 1941, Halprin began the undergraduate program in landscape architecture Harvard University's Graduate School of Design. There he studied under landscape architect and theorist Christopher Tunnard, whose 1938 monograph Gardens in the Modern Landscape influenced Halprin's interest in this field. These years at Harvard fostered his appreciation of modernism in all areas of design, as the Graduate School of Design faculty included the former Bauhaus leaders Walter Gropius, Marcel Breuer, and Laszlo Moholy-Nagy. Halprin's classmates of the era included Philip Johnson, I.M. Pei, Edward L. Barnes, Paul Rudolph, and his future Bay Area colleague and occasional early collaborator, William Wurster. Tunnard's theories of the garden as a complete work of art the benefits of which—rest, recreation, aesthetic enjoyment—could be brought to a wider public through larger-scale landscapes became deeply influential on Halprin. He worked with Tunnard on an issue of Task, an environmental planning magazine that featured the writings of many of his contemporaries, among them Garrett Eckbo and Dan Kiley.[43]

Following his graduation in 1944, Halprin enlisted in the U.S. Navy serving as a lieutenant on the USS Morris. When the Morris was struck in a kamikaze attack, Halprin was put on leave in San Francisco. There he stayed until his official discharge from service in 1945. He joined the office of landscape architect Thomas Church and worked there for four years. At the time, Church was breaking ground integrating modern design into what became known as "the California style," which focused landscape design on the precepts of "unity," "function," "simplicity," and "scale." While working for Church, in 1947, Halprin collaborated on the seminal modernist garden El Novillero (more commonly known as the Donnell Garden) in Sonoma, California with its iconic biomorphic-shaped pool.

According to John Beardsley in Where the Revolution Began, Halprin "extended Church's tradition of using simple construction, which often generated specific form" but with detailing that "was more refined, and often more elegant" than the elder designer, as were his plantings and use of color.[44] While he shared with his slightly older colleagues Garrett Eckbo, Dan Kiley, and James Rose, a language of streamlined forms, asymmetrical geometries of modernist art, Halprin, along with his younger colleague, Ian McHarg, "articulated some of the earliest and most forceful environmentalist challenges to modernism." But even more than McHarg, Halprin recognized "ecology as a *social* as well as a biological construct." "Halprin's engagement with urban renewal . . . was at once the legacy of modernist aspiration for social improvement and a critique of the way modernism was rending the physical fabric of American cities."[45]

In 1949, Halprin started his own firm in San Francisco, Lawrence Halprin & Associates, beginning what would become almost three decades of collaboration with designers Jean Walton, Donald Carter, Satoru Nishita, and Richard Vignolo. He also aligned himself with architects from the University of California at Berkeley, including Vernon DeMars, Joseph Esherick, John Funk, and William Wurster. Wurster through his leadership role at the University, fostered a regional western modernism that contrasted with many practices rooted in the eastern United States, and championed modest, environmentally cooperative, user-oriented, experiential designs that used more wood than steel and glass. This approach invited collaboration with landscape architects to

[43] Peter Walker and Melanie Louise Simo, Invisible Gardens: The Search for Modernism in the American Landscape (Cambridge, MA: MIT Press, 1996), p. 150

[44] Ibid., p. 151.

[45] J. Beardsley et al., Where the Revolution Began, p. 28.

enhance the transition between inside and outside. Halprin stood among several other landscape architects coming into prominence in the San Francisco area during that era, including Garrett Eckbo, Robert Royston, Doug Baylis, and Hideo Sasaki.

By 1953 Halprin had completed his first influential public housing project, the Easter Hill Village project in Richmond, California. By 1955 he had designed the Old Orchard Shopping Center in Skokie, Illinois, an outdoor plaza mall with serpentine paths and fountains, which led to the design for the 1959 Oakbrook Shopping Center for the same developer, Philip Klutznick, a prototype of many other village-like outdoor shopping plazas.

In the 1960s Halprin's office developed several more familiar prototypes. Ghirardelli Square (designed with William Wurster in 1962) became the first industrial-to-commercial adaptive reuse project in the United States, serving as a model for similar projects throughout the country. Nicollet Mall (1962) became one of the nation's first transit and pedestrian mall conversions. And the 5,000-acre Sea Ranch development on the northern California coast (designed in collaboration with architects Charles Moore, Joseph Esherick and others beginning in 1962) became influential both for its plan, based on an unprecedented set of geologic and horticultural site analyses, and for its style of wooden mono-pitch cedar-shingle roofs. This 5,000-acre site for vacation homes was an iconic response to the ecology of the coastal environment that established new standards for residential developments. This project signaled Halprin's growing interest in ecology and marked a dramatic departure from the small-scale gardens that were the subject of much of his early work.

Throughout the 1960s and early 1970s, Halprin continued to expand his portfolio of urban spaces that considered ecology, transportation systems, and new building types with dynamic urban centers like Ghirardelli Square (1962-1968) in San Francisco, Nicollet Mall (1962-1967) in Minneapolis and Park Central Square (1969-1970) in Springfield, Missouri. Halprin's Portland Open Space Sequence and Seattle's Freeway Plaza (1970-74) stand as his two most notable urban renewal projects.

The volume and breadth of projects in Halprin's office during this period resulted in the expansion of his staff to sixty. Halprin generally worked in a collaborative style that involved and challenged both associates and staff while incorporating their successful concepts into the overall design. Halprin's office employed—and he actively collaborated with—many talented designers during this period, among them Don Carter, Richard Vignolo, and Jean Walton.[46] For Lovejoy Fountain and Pettygrove Plaza, Satoru Nishita served as partner-in-charge. Charles Moore (who in 1957 completed his PhD thesis, "Water in Architecture") was an active collaborator on Lovejoy and designer of the copper-roofed pavilion. Angela Danadjieva, a former set designer for the Bulgarian State Film Agency and a recent émigré from Paris, served as project designer for Halprin on Forecourt Fountain.[47]

Though she did not actively work on any of Halprin's plaza and landscape designs, Halprin's wife, the noted choreographer/dancer Anna Halprin, was an indelible influence on this period of Halprin's designs through their active collaboration on the sets for her genre-shattering performances, and most importantly the improvisational notation system of "scoring" dances that Halprin began applying to his own work as early as 1962 in a fountain he designed for the Seattle World's Fair grounds.[48] "In his designs for the three Portland spaces, Lawrence echoed a concept of experimental dance where customarily private behaviors become public behaviors become public performances," writes dance historian and Stanford University professor Janice Ross. "Correspondingly, he began to turn his urban designs into grandly scaled frames for this new vision of the theater of daily life."[49]

[46] Ibid., p. 154
[47] Unpublished interview with Randy Gragg, June 2003
[48] Unpublished interviews of Lawrence and Anna Halprin with Randy Gragg, May 2006
[49] Janice Ross, Where the Revolution Began, p. 22

This approach allowed Halprin to further develop his skills at choreographing water to create sequential human experiences, or "motation," a theory of site-specific movement developed by Halprin and his choreographer wife Anna. Most of these large-scale urban projects utilized reinforced concrete to evoke massive geological forms altered by natural processes. At Lovejoy Fountain, Halprin took inspiration from monumental boulders along western mountain streams to create a force of water crashing and cascading down toward more subtle and contemplative ponds of water. The confluence of Halprin's interest in choreographing water with his willingness to incorporate design concepts by others is best evident in the Lovejoy Fountain Park Pavilion, generally attributed to Charles Moore and William Turnbull, and in the design for the fountain in Forecourt Fountain Park, generally attributed to Angela Danadjieva, who was a designer in his firm at the time. During this period Halprin's national reputation solidified, as did his design vocabulary, which he repeatedly used to choreograph water and sequential "human-made" experiences.

By 1975 Lawrence Halprin & Associates had reduced its staff and projects. The smaller office did not deter his interest in landscape design, nor his active practice. Several major projects date from this period, including the Charlottesville Mall in Virginia, the Franklin Delano Roosevelt Memorial in Washington, D.C. (commissioned in 1974), Levi Strauss Plaza in San Francisco, Bunker Hill Steps and Library Garden in Los Angeles, the fifty-two-acre Approach to Yosemite Falls in Yosemite National Park, the Haas Promenade in Jerusalem, and the Lucas Studio campus at The Presidio and Stern Grove in San Francisco. Also during this period, Halprin designed Fort Worth's Heritage Park Plaza following his earlier concepts for the larger Heritage Park.

Halprin continued to practice landscape architecture well into the early part of the twenty-first century and received frequent recognition by his peers and garnered many awards, including the National Medal of the Arts, the AIA Medal for Allied Professionals, the AIA Gold Medal for Distinguished Achievement, the ASLA Medal, the ASLA Design Medal, the Thomas Jefferson Medal in Architecture, and was named a Fellow of the American Society of Landscape Architects.

Halprin also wrote more about his theories and design work, eventually becoming interested in the preservation of modernist landscape architecture. In 1995 he reflected upon his mature design theory, "the essential dilemma in the art of making landscapes is how to transmute experiences with the natural landscape into human-made environments that are fit for living...My own way has been to design the outward forms of nature but emphasize the results of the processes of nature...This act of transmuting the experience of the natural landscape into human-made experiences is, for me, the essence of the art of landscape design."

Halprin's cumulative recognition and awards include:

1964 Medal for Allied Professionals, American Institute of Architects
1969 Fellow, American Society of Landscape Architects
1970 Honorary Fellow, American Institute of Interior Design
1978 Fellow, American Academy of Arts and Sciences
1978 Gold Medal, American Society of Landscape Architects
1979 Thomas Jefferson Medal in Architecture, University of Virginia
1979 Gold Medal for Distinguished Achievement, American Institute of Architects
2002 National Medal of Arts
2002 Friedrich Ludwig von Sckell Golden Ring, Germany
(Halprin was the first American to receive this award)
2003 Design Medal, American Society of Landscape Architects
2005 Michelangelo Award, Construction Specifications Institute
2006 James Daniel Bybee Prize, Building Stone Institute

Halprin died at his home in Kentfield, California, on Sunday October 25, 2009 at age 93.

LAWRENCE HALPRIN SELECT BODY OF WORK

Lawrence Halprin's career spanned over a half century. During that time, he created and led a prolific and talented office. His body of work is large and runs the gamut from private to public, small to large, in varying geographic areas and in varying settings. Below is a list of selected work; the intent is to provide the reader with a sense of his progression as well as placing Halprin's Open Space Sequence into a chronological context. This list is by no means exhaustive and there can be many debates about what should and should not be included. As many of his works have either been destroyed or suffered from neglect, the condition has been noted where appropriate. Also noted is whether the resource is listed on the National Register.

1953 Easter Hill Village **Richmond, CA**

Easter Hill Village was a public housing project in the northeast end of the San Francisco Bay area, designed with Bay area architects Don Hardison and Vernon DeMars. It consisted of subsidized and market rate one- and two-story townhouses built around gardens and cul-de-sacs. At the time of design, it was a forerunner of planned communities and four years after completion, it received an AIA Honor Award, hailed as one of the "10 Buildings in America's Future." The site has since been redeveloped.

1956 Old Orchard Center **Skokie, IL**

Old Orchard Center is an open-air upscale shopping center developed in 1956 by Philip Klutznick with architects Loebl Schlossman and Bennett. The site is located northwest of Chicago just off the Edens Expressway which opened in 1951. The concept treated the shopping center as a community with a series of walkways that turned storefronts inward rather than facing them to parking areas. The concept was to make shopping a social event with new discovery at each turn. The site has since been redeveloped. Six years later, this development team replicated the design at Oakbrook Terrace, west of Chicago; this site too has been redeveloped.

1959 Washington Water Power HQ **Spokane, CA**

The Washington Water Power Headquarters is located on a riverfront campus northeast of downtown Spokane. Architects Brooks & Walker designed an international style five-story 150,000 SF curtain wall office building located on a Halprin-designed 28-acre park centered on an irregular pond-sized water feature. The $7.5 million project was the first major modern structure built in Spokane and was prominently featured in architectural publications. The site is reasonably intact.

1960 West Coast Memorial, Presidio **San Francisco, CA**

The West Coast Memorial to the Missing of World War II is a monument dedicated to missing military of World War II. Designed by Hervey Parke Clark, it is a curved wall of California granite set in a grove of Monterey pine and cypress overlooking the Pacific Ocean at Baker Beach at the western edge of the Presidio. Sculptor Jean de Marco created the statue of Columbia while Halprin designed the setting. The monument is intact.

1962 Century 21 (Seattle's World's Fair) **Seattle, WA**

The fair's vision of the future was grounded in affluence, automation and consumerism. Paul Thiry was the fair's chief architect. The grounds were divided into eleven centers (e.g., World of Science, World of Art, and Food Circus); these centers consisted of both permanent and temporary buildings. Halprin directed the original landscaping. Halprin was also responsible for the landscape design for the United States Science Pavilion at Century 21 (now the Pacific Science Center), designed by Minoru Yamasaki, later the designer of the World Trade Center in New York. Much of the world's fair site has since been redeveloped.

1962 Sproul Plaza, UC-Berkeley Berkeley, CA

Working with architects Hardison and DeMars, Halprin designed this largely hardscaped plaza for the University of California-Berkeley when the school expanded its core campus southward to Bancroft Avenue. The resulting design created two main activity centers: Upper Sproul Plaza, which has come to be a popular site for student protest, and Lower Sproul Plaza, which has come to be a popular site for small outdoor musical and cultural performances. Sproul Plaza is largely intact.

1963 St. Francis Square San Francisco, CA

Located in San Francisco's Western Addition, St. Francis Square is a cooperative housing project designed by Marquis & Stoller with Halprin as the landscape architect. This 8.25-acre urban-renewal project was constructed with sponsorship from the international longshoreman and warehouseman's union (ILWU). The project consists of 299 family-size units (including 138 3-bedroom units) in twelve, three-story walk-up buildings oriented around large shared landscaped courtyards, including balconies and patios and pedestrian pathways replacing streets. The property is largely intact.

1962-65 Ghirardelli Square (NR) San Francisco, CA

With architects Wurster, Bernardi & Emmons, Halprin played an integral role in the redevelopment of a one-time woolen mill/chocolate factory in San Francisco into the nation's first industrial to commercial adaptive re-use in the United States. The resulting award-winning design created an internationally recognized recreational specialty shopping center, "a lively people-oriented place with myriads of small, diverse, inviting shops and restaurants."

1964 Sea Ranch Sea Ranch, CA

In 1963, Oceanic California purchased the 5,200-acre Del Mar Ranch along the Pacific Ocean north of San Francisco. The developer organized a design team that included Charles Moore, Joseph Esherick, William Turner, and others. Halprin created the master plan, which encompassed 10 miles of coastline. The completed complex, with approximately 1800 homes, is noted for its distinctive architecture of timber-frame structures clad in wood siding or shingles. Included in the project were design review standards that called for site-specific relationships with the landscape with a focus on buildings becoming part of the landscape, not subordinating nor dominating. Conceptually today, Sea Ranch is considered an iconic response to the ecology of the coastal environment, one that established new standards for planned residential developments.

1966-70 Portland Open Space Sequence Portland, OR

A defining element of the South Auditorium Urban Renewal District, the Portland Open Space Sequence consists of three parks and several pedestrian malls, blending mountain-like fountains with fountains and pools and tree shaded promenades. In a very real sense, it represents a point of departure that builds on much of his previous success but establishes a design palette that carries Halprin through his working years. Of particular importance is his use of brutalistic forms balanced by water and shaded areas to create stages of varying types of activities.

1968 Nicollet Mall Minneapolis, MN

In 1968, the City of Minneapolis closed twelve blocks of this primary downtown retail street to automobile traffic and converted it into the nation's first transit and pedestrian mall. Designed by Halprin, the plans emphasized curving, tree-lined streets with wide sidewalks, leafy planters, and outdoor seating. The mall has since been redeveloped.

1974 Park Central Square (NR) Springfield, MO

Park Central Square is located at the center of Springfield, Missouri, with one-quarter carved from each of the adjacent blocks. The square was created by the city's Downtown Association that set out to improve a barren,

paved parcel in the city's core. The central feature of the square is a slightly-depressed, paved central plaza designed to cater to large civic gatherings. The plaza is then surrounded by grass terraces, separated by concrete steps. The design also includes ample seating areas and a pavilion.

1976 Freeway Plaza Seattle, WA

Built over Interstate 5 to the west of downtown Seattle between Union and Spring Streets, the award winning Freeway Plaza is a five-acre park that combines brutalist architecture, fountains, and greenery. A critical design goal was to correct the urban damage caused by the construction of I-5 by unifying downtown and the neighborhoods to the east such as First Hill and Capitol Hill,

1972 Water Garden Olympia, WA

In 1967, the Washington State Capitol Committee hired Halprin to develop a landscape plan for the east capitol campus. Due to the scale of the plaza, Halprin recommended a large-scale 80-foot square water feature. In 1969, the state authorized $250,000 for the fountain. For this space, Halprin created the fountain with board-formed poured-in-place concrete towers of varying heights. Water then flowed over the forms in a variety of ways, terminating in pools and basins of varying depths. The fountains design encouraged visitors to experience it by walking in it. The resource has been demolished.

1972 Embarcadero Plaza and Fountain San Francisco, CA

Located at the east end of Market Street at the Embarcadero, what is now known as Justin Herman Plaza is a four-acre brick plaza designed by Halprin with Mario Ciampi & Associates and John Bolles & Associates. The focal point of the plaza is an elaborate 40-foot high concrete fountain composed of rectangular steel and concrete arms, which create a grotto-like setting behind the waterfall. Designed in part as a counterpoint to the elevated Embarcadero Freeway (now removed), the noise from the waterfall was intended to drown out the highway noise.

1972 Manhattan Square Park (Hanson Plaza) Rochester, NY

This park is located on Brown and Court Streets in downtown Rochester, across from the Strong Museum. The park features a towering steel viewing platform and a sunken fountain area with a concert stage. To the southeast is a lawn area with ice rink/reflecting pool.

1973 Skyline Park Denver, CO

An urban renewal project, Skyline Park was a 100-feet wide three-block park along Arapahoe Street in downtown Denver. As designed by Halprin, it featured fountains, concrete, and boulders, as the designer attempted to capture Colorado's rugged beauty through man-made steps and ledges along an irregular course incorporating cascading fountains and clusters of trees. In the past decade, the park has been modernized and no longer retains integrity.

1974/1997 FDR Memorial Washington, DC

In 1974, Halprin won a design competition for the Franklin Delano Roosevelt Memorial. However, not for twenty years did Congress appropriate funds for its construction. The 7.5-acre memorial along the west edge of the Tidal Basin is divided into four "rooms" by water and waterfalls, each representing one term in office. Each room gets progressively larger and more complex. Supporting the water motif are gardens, giant stones, and sculpture.

1976 Museum of Fine Arts Sculpture Garden Richmond, VA

In 1976, the Museum of Fine Arts added a third addition at the north. Adjacent to the wing was a sculpture garden with cascading fountains while also crafted to accommodate individual and specific works of sculpture.

This wing served as the museum's new entry and the sculpture garden was Halprin's only such work of this kind. In 2010, the wing and sculpture garden were demolished.

1975 United Nations Plaza San Francisco, CA

United Nations Plaza is one of two plazas associated with the San Francisco Civic Center; the other being Civic Center Plaza. The 2.6-acre hardscaped pedestrian mall was built in 1975 as part of the Market Street Reconstruction Project in conjunction with the construction of BART. It runs north of Market Street from 7th Street to Hyde Street. It is largely intact.

1980 Heritage Park Plaza (NR) Fort Worth, TX

Located west of the Tarrant County Courthouse along a natural bluff of the Trinity River, Heritage Park Plaza is a half-acre of "interconnected rooms" constructed from concrete and activated throughout by flowing water walls, channels and pools; each room contains plant materials in a structured grid that includes upper and lower lawns. An elevated walkway over the bluff grants access to vistas across the Trinity River valley. The resource is considered a pre-cursor to the FDR Memorial and currently is under rehabilitation.

1976 Pedestrian Downtown Mall Charlottesville, VA

Intent on revitalizing downtown, Halprin converted East Main Street into one of the longest pedestrian malls in the United States running eight blocks. It is laid with brick and concrete and home to an array of restaurants and shops. As important as the design was, so was the design process, which incorporated results from numerous public workshops.

1981 Levi Strauss Plaza San Francisco, CA

Working with architects Hellmuth, Obata, and Kassabaum, Halprin was charged with creating a campus for Levi Strauss workers and to create an open space for the Embarcadero. Halprin conceived of two distinct entities: a paved plaza enclosed by the four-to-ten-story buildings and to the east a pastoral park with a series of cascading waterfalls and meandering stream. In the plaza, a focal point fountain incorporates a large piece of granite, personally selected by Halprin during his research on the FDR Memorial.

1986 Walter & Elise Haas Promenade Jerusalem, Israel

The 1 ½ mile promenade links east and west Jerusalem across Government Hill Ridge, a mountainside in southern Jerusalem that was no-man's land between Jordan and Israel from 1948 to 1967. According to the New Testament, this was the Hill of Evil Counsel, where 2,000 years ago Judas Iscariot betrayed Jesus for 30 pieces of silver on the eve of the crucifixion. More recently, it was where the Six Day War erupted in Jerusalem in 1967. The promenade allows visitors to enjoy a spectacular view of the ancient Old City of Jerusalem, the surrounding biblical landscape, and the new neighborhoods of East and West Jerusalem across a park with more than a mile of twisting pathways among olive trees and shrubbery.

1987 Bunker Hill Steps Los Angeles, CA

The Bunker Hill Steps linking Hope Street to Fifth Street is Los Angeles' architectural translation of Rome's Spanish Steps and, indeed, are often referred to as the "Spanish Steps." The 103 steps are divided by a raised, mock rock bottom cascading water channel that originates at the top of the stairs in a fountain featuring an idealized female form by the sculptor Robert Graham. Entitled "Source Figure" (1992), the small-scaled sculpture represents the fertile female and her symbolic association with the continuum of life, as expressed in the water she offers this ever-thirsty, semi-arid city. This continuum of life is also expressed in the lush, flowering plantings and in the social life that takes place on the terraced seating of the restaurants adjoining the Library Tower. To make the scene accessible to all, an elevator and escalator edge the steps.

2005 Yosemite Falls Approach Yosemite, CA

Yosemite Falls is home to North America's highest waterfall which cascades 2,425-feet over a massive granite cliff to the valley floor. To increase visitor access and educational opportunities, the Yosemite Fund teamed with the National Park Service to hire Halprin. Halprin, in turn, hired QuarryHouse craftsman to create natural stone constellation to guide visitors away from fragile areas and toward bus stops, restrooms, and an amphitheater.

9. Major Bibliographical References

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Halprin Open Space Sequence
Name of Property

Multnomah Co., OR
County and State

Previous documentation on file (NPS):

___preliminary determination of individual listing (36 CFR 67 has been requested)
___previously listed in the National Register
___previously determined eligible by the National Register
___designated a National Historic Landmark
___recorded by Historic American Buildings Survey #_____
___recorded by Historic American Engineering Record # _____
___recorded by Historic American Landscape Survey # _____

Primary location of additional data:

___State Historic Preservation Office
___Other State agency
___Federal agency
_X_Local government
___University
_X_Other
Name of repository: Oregon Historical Society

Historic Resources Survey Number (if assigned): 1-003-01521, 1-003-02020, 1-380-00275

10. Geographical Data

Acreage of Property Approximately 6 acres
(Do not include previously listed resource acreage.)

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

	Zone	Easting	Northing
1	10	525044	5040004
2	10	525336	5039893
3	10	525159	5039438
4	10	524834	5039445

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

The nomination is a designed open space sequence comprised of four non-contiguous open spaces, linked together via inter-connecting pedestrian malls. The boundaries for each primary open space components are described below.

Forecourt Fountain Park: Located on Lots 1-8 of Block 145 in the City of Portland

Pettygrove Park: Located on Tax Lot 900 located on Block A of Lot 2 of the South Auditorium Addition to the City of Portland

Lovejoy Fountain Park: Located on Tax Lot 1200 located on Block B of Lot 2 of the South Auditorium Addition to the City of Portland

Second Avenue Mall – Market Street to Harrison Street with portions adjoining Pettygrove Park: A parcel of land in Block A, South Auditorium Addition to the City of Portland, described as follows:

Beginning at a Portland Development Commission monument which is N 71 degrees 39'20" E 2243.38-feet and S 69 degrees 08' E 496-feet and N 20 degrees 52' E 196-feet from the northwest corner of the Finice Caruthers Donation Land Claim; thence from said beginning point N 20 degrees 52' E 483.85-feet to a point on the northerly line of Block A; thence S 69 degrees 08' E 28' along the northerly line of Block A; thence S 20 degrees 52' W 483.85-feet; thence N 69 degrees 08' W 28-feet to the point of beginning.

Verbal Boundary Description Continued

Second Avenue Mall and Source Fountain Plaza – Harrison Street to Lincoln Street with portions adjoining Lovejoy Fountain Park: A parcel of land in Block B, South Auditorium Addition to the City of Portland, described as follows:

Beginning at a Portland Development Commission monument in the northerly line of Block B which is N 71 degrees 39'20" E 2243.38-feet and S 20 degrees 52' W 80-feet and S 69 degrees 08' E 496-feet from the northwest corner of the Finice Caruthers Donation Land Claim; thence along the northerly line of Block B, S 69 degrees 08' E 28-feet; thence S 20 degrees 52' W 589.33-feet; thence S 69 degrees 08' E 26.5-feet; thence S 20 degrees 52' W 82.5-feet; thence S 0 degrees 41'57" W 37.02-feet; thence along the southerly line of Block B, N 89 degrees 18'03" W 41.82-feet; thence N 20 degrees 52' E 80.1-feet; thence N 69 degrees 08' W 28-feet; thence N 20 degrees 52' E 640.92-feet to the point of beginning.

Third Avenue Mall – Market Street towards Harrison Street with portions adjoining Pettygrove Park: A parcel of land in Block A, South Auditorium Addition to the City of Portland, described as follows:

Beginning at a Portland Development Commission monument which is N 71 degrees 39'20" E 2243.38-feet and S 69 degrees 08' E 242-feet and N 20 degrees 52' E 196-feet from the northwest corner of the Finice Caruthers Donation Land Claim; thence from said beginning point N 69 degrees 08' W 28-feet; thence N 20 degrees 52' E 483.85-feet to a Portland Development Commission monument; thence S 69 degrees 08' E along the northerly line of Block A 28-feet to a Portland Development Commission monument; thence S 20 degrees 52' W 483.85-feet to the point of beginning.

Third Avenue Mall – Harrison Street to Lincoln Street with portions adjoining Lovejoy Fountain Park: A parcel of land in Block B, South Auditorium Addition to the City of Portland, described as follows:

Beginning at a Portland Development Commission monument in the northerly line of Block B which is N 71 degrees 39'20" E 2243.38-feet and S 20 degrees 52' W 80-feet and S 69 degrees 08' E 231-feet from the northwest corner of the Finice Caruthers Donation Land Claim; thence from said beginning point S 69 degrees 08' E along the northerly line of Block B 28-feet to a Portland Development Commission monument; thence S 20 degrees 52' W 361-feet to a Portland Development Commission monument; thence S 20 degrees 52' W 401.56-feet; thence S 0 degrees 41' 57" W 52.39-feet to the southerly line of Block B; thence along the southerly line of Block B N 89 degrees 18'03" W 21-feet and N 86 degrees 26'18" W 7.01-feet; thence N 0 degrees 41'57" E 57.03-feet; thence N 20 degrees 52' E 767.4-feet to the point of beginning.

Montgomery Street Mall – Fourth Avenue towards Third Avenue: A parcel of land in Block A, South Auditorium Addition to the City of Portland, described as follows:

Beginning at a point which is N 71 degrees 39'20" E 2243.38-feet and S 69 degrees 08' E 100-feet and N 20 degrees 52' E 210-feet from the northwest corner of the Finice Caruthers Donation Land Claim and a Portland Development Commission monument bears S 20 degrees 52' west 210-feet and N 69 degrees 08' W 70-feet; thence from said beginning point N 69 degrees 08' W 100-feet; thence N 20 degrees 52' E along the westerly line of Block A 28-feet; thence S 69 degrees 08' E 100-feet; thence S 20 degrees 52' W 28-feet to the point of beginning.

Montgomery Street Mall – Second Avenue to Third Avenue adjoining Pettygrove Park: A parcel of land in Block A, South Auditorium Addition to the City of Portland, described as follows:

Beginning at a Portland Development Commission monument which is N 71 degrees 39'20" E 2243.38-feet and S 69 degrees 08' E 242-feet and N 20 degrees 52' E 196-feet from the northwest corner of the Finice Caruthers Donation Land Claim; thence from said beginning point N 20 degrees 52' E 28-feet; thence S 69 degrees 08' E 254-feet; thence S 20 degrees 52' W 28-feet to a Portland Development Commission monument; thence N 69 degrees 08' W 254-feet to the point of beginning.

Verbal Boundary Description Continued

Montgomery Street Mall – First Avenue to Second Avenue: A parcel of land in Block A, South Auditorium Addition to the City of Portland, described as follows:

Beginning at a Portland Development Commission monument which is N 71 degrees 39'20" E 2243.38-feet and S 69 degrees 08' E 524-feet and N 20 degrees 52' E 218-feet from the northwest corner of the Finice Caruthers Donation Land Claim; thence from said beginning point N 20 degrees 52' E 28-feet to a Portland Development Commission monument; thence S 69 degrees 08' E 176-feet; thence S 20 degrees 52' W 28-feet; thence N 69 degrees 08' W 176-feet to the point of beginning.

Montgomery Street Mall – Naito Parkway to First Avenue: A parcel of land in Block I, South Auditorium Addition to the City of Portland, described as follows:

Beginning at a point in the easterly line of Block I and which point is N71 degrees 39' 20" E 2243.38-feet and S 69 degrees 08' 00" E 1000-feet and N20 degrees 52 '00" E 300-feet from the northwest corner of Finice Caruthers Donation Land Claim and a Portland Development Commission monument bears S 20 degrees 52' 00" W 270-feet; thence from said point of beginning N 69 degrees 08' 00" W 200-feet; thence along the westerly line of Block I N 20 degrees 52' 00" E 28-feet; thence S 69 degrees 08'00" E 200-feet; thence along the easterly line of Block I S 20 degrees 52'00" W 28-feet to the point of beginning.

Hall Street Mall – First Avenue to Naito Parkway: A parcel of land in Block H, South Auditorium Addition to the City of Portland, described as follows:

Beginning at a point in the westerly line of Block H, which is N 71 degrees 39' 20" E 2243.38-feet and S 20 degrees 52'00" W 80-feet and S 69 degrees 08' 00" E 800-feet and S 20 degrees 52' 00" W 216-feet from the northwest corner of Finice Caruthers Donation Land Claim and a Portland Development Commission monument bears S 20 degrees 52' 00 W 87.89-feet; thence from said beginning point S 69 degrees 08' 00" E 200.99-feet; thence along the easterly line of Block H, said line being a curve which bears left with a radius of 1012-feet, southerly 28-feet; thence N 69 degrees 08'00" W 202.52-feet; thence along the westerly line of Block H, N 20 degrees 52' 00" E 28-feet to the point of beginning.

Hall Street Mall – First Avenue to Second Avenue: A parcel of land in Block B, South Auditorium Addition to the City of Portland, described as follows:

Beginning at a Portland Development Commission monument which is N 71 degrees 39'20" E 2243-38-feet and S 20 degrees 52' W 80-feet and S 69 degrees 08' E 524-feet and S 20 degrees 52' W 231.33-feet from the northwest corner of the Finice Caruthers Donation Land Claim; thence from said beginning point S 69 degrees 08' E 176-feet to a Portland Development Commission monument; thence S 20 degrees 52' W along the easterly line of Block B, 28-feet to a Portland Development Commission monument; thence N 69 degrees 08' W 176-feet to a Portland Development Commission monument; thence N 20 degrees 52' E 28-feet to the point of beginning.

Hall Street Mall – Second Avenue to Third Avenue adjoining Lovejoy Fountain Park: A parcel of land in Block B, South Auditorium Addition to the City of Portland, described as follows:

Beginning at a Portland Development Commission monument which is N 71 degrees 39'20" E 2243.38-feet and S 20 degrees 52' W 80-feet and S 69 degrees 08' E 259-feet and S 20 degrees 52' W 196-feet from the northwest corner of the Finice Caruthers Donation Land Claim; thence from said beginning point S 69 degrees 08' E 237-feet to a Portland Development Commission monument; thence S 20 degrees 52' W 28-feet; thence N 69 degrees 08' W 237-feet; thence N 20 degrees 52' E 28-feet to the point of beginning.

Verbal Boundary Description Continued

Mill Street Mall – Fourth Avenue to Third Avenue: A parcel of land in Block A, South Auditorium Addition to the City of Portland, described as follows:

Beginning at a Portland Development Commission monument which is N 71 degrees 39'20" E 2243.38-feet and S 69 degrees 08' E 214-feet and N 20 degrees 52' E 455.85-feet from the northwest corner of the Finice Caruthers Donation Land Claim; thence from said beginning point N 68 degrees 08' W 214-feet; thence N 20 degrees 52-feet E along the westerly line of Block A, 28-feet; thence S 68 degrees 08' E 214-feet to a Portland Development Commission monument; thence S 20 degrees 52' W 28-feet to the point of beginning.

Boundary Justification (Explain why the boundaries were selected.)

The boundary includes the entirety of the Halprin Open Space Sequence, including the four nominated parks and associated pedestrian malls designed by master landscape architect Lawrence Halprin and his design team.

11. Form Prepared By

name/title John M. Tess, President
organization Heritage Consulting Group date November 17, 2012
street & number 1120 NW Northrup Street telephone (503) 228-0272
city or town Portland state OR zip code 97209
e-mail jmtess@heritage-consulting.com

Additional Documentation

Submit the following items with the completed form:

- **Maps: A Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

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

Name of Property: Halprin Open Space Sequence

City or Vicinity: Portland

County: Multnomah **State:** Oregon

Photographer: Heritage Consulting Group

Date Photographed: June, 2012

Description of Photograph(s) and number:

Photo 1 of 14: OR_MultnomahCounty_HalprinOpenSpaceSequence_0001
Lovejoy Fountain Park, camera facing northeast

Photo 2 of 14: OR_MultnomahCounty_HalprinOpenSpaceSequence_0002
Lovejoy Fountain Park, camera facing southwest

Photo 3 of 14: OR_MultnomahCounty_HalprinOpenSpaceSequence_0003
Lovejoy Fountain Park, camera facing north

Photo 4 of 14: OR_MultnomahCounty_HalprinOpenSpaceSequence_0004
Pettygrove Park, camera facing southwest

Photo 5 of 14: OR_MultnomahCounty_HalprinOpenSpaceSequence_0005
Pettygrove Park, camera facing east

Photo 6 of 14: OR_MultnomahCountyHalprinOpenSpaceSequence_0014
"The Dreamer" in Pettygrove Park, camera facing west

Photo 7 of 14: OR_MultnomahCounty_HalprinOpenSpaceSequence_0006
Forecourt Fountain Park, camera facing west

Photo 8 of 14: OR_MultnomahCounty_HalprinOpenSpaceSequence_0007
Forecourt Fountain Park, camera facing north

Photo 9 of 14: OR_MultnomahCounty_HalprinOpenSpaceSequence_0008
Forecourt Fountain Park, camera facing northeast

Photo 10 of 14: OR_MultnomahCounty_HalprinOpenSpaceSequence_0009
Source Fountain, camera facing north

Photo 11 of 14: OR_MultnomahCounty_HalprinOpenSpaceSequence_0010
Second Avenue Pedestrian Mall from Market Street, camera facing south

Photo 12 of 14: OR_MultnomahCounty_HalprinOpenSpaceSequence_0011
Third Avenue Pedestrian Mall from Market Street, camera facing south

Photos Continued

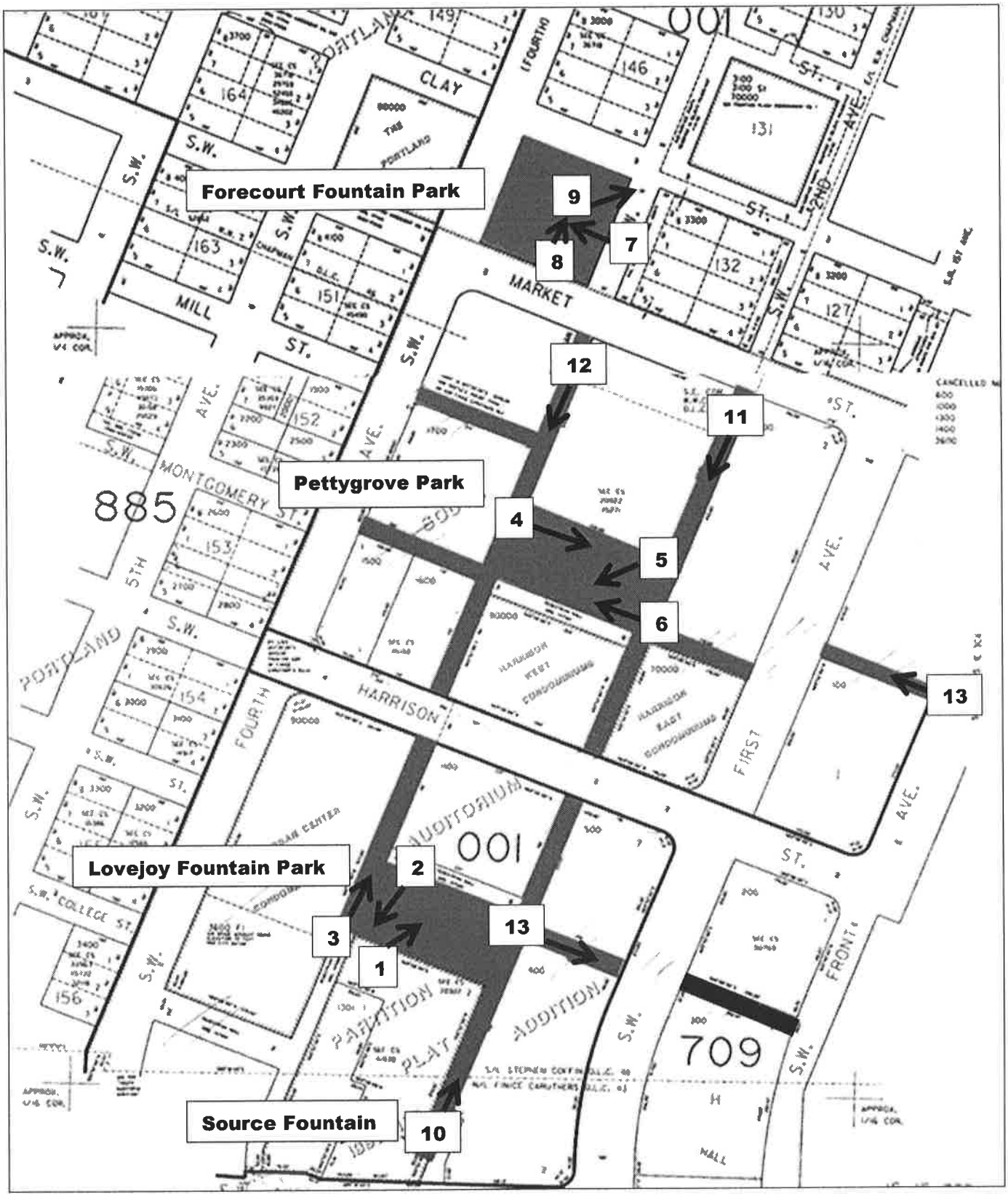
Photo 13 of 14: OR_MultnomahCounty_HalprinOpenSpaceSequence_0012
Montgomery Street Pedestrian Mall from Naito Parkway to First Avenue, camera facing west

Photo 14 of 14: OR_MultnomahCounty_HalprinOpenSpaceSequence_0013
Hall Street Pedestrian Mall from Second to First Avenue, camera facing east

Halprin Open Space Sequence
Name of Property

Multnomah Co., OR
County and State

Photo Location Map Created by combining Tax and Boundary Maps, Figure 2.
See Appendix A for detailed maps



Halprin Open Space Sequence
Name of Property

Multnomah Co., OR
County and State

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

name City of Portland

street & number 1120 SW 5th Avenue, Room 1302 telephone (503) 823-7529

city or town Portland state OR zip code 97204

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Documents

Figure 1: General Location Map, General location of nominated property marked with red box.
Figure 2: Tax Lot and Boundary Map
Figure 3: Sketch for the Portland Sequence from *The Sketchbooks of Lawrence Halprin, 1981*
Figure 4: Sketch for Lovejoy Fountain from *The Sketchbooks of Lawrence Halprin, 1981*
Figure 5: Sketch for Lovejoy Fountain from *The Sketchbooks of Lawrence Halprin, 1981*
Figure 6: Sketch for Pettygrove Park from *The Sketchbooks of Lawrence Halprin, 1981*
Figure 7: Sketch for Forecourt Fountain from *The Sketchbooks of Lawrence Halprin, 1981*
Figure 8: Forecourt Fountain, 1970 (Courtesy of the Portland Development Commission)
Figure 9: Forecourt Fountain, 1970 (Courtesy of the Portland Development Commission)
Figure 10: Pettygrove Park, 1966 (Courtesy of the Portland Development Commission)
Figure 11: Lovejoy Fountain Park, 1966 (Courtesy of the Portland Development Commission)
Figure 12: Third Avenue Pedestrian Mall, 1966 (Courtesy of the Portland Development Commission)
Appendix A: Halprin Open Space Sequence Plan Drawings

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Halprin Open Space Sequence
Name of Property
Multnomah Co., OR
County and State
N/A
Name of multiple listing (if applicable)

Section number Additional Documentation Page 42

Figure 1: General Location Map, Area of nominated property located within the red box. Pedestrian malls marked with dotted line. See Appendix A for detailed maps.

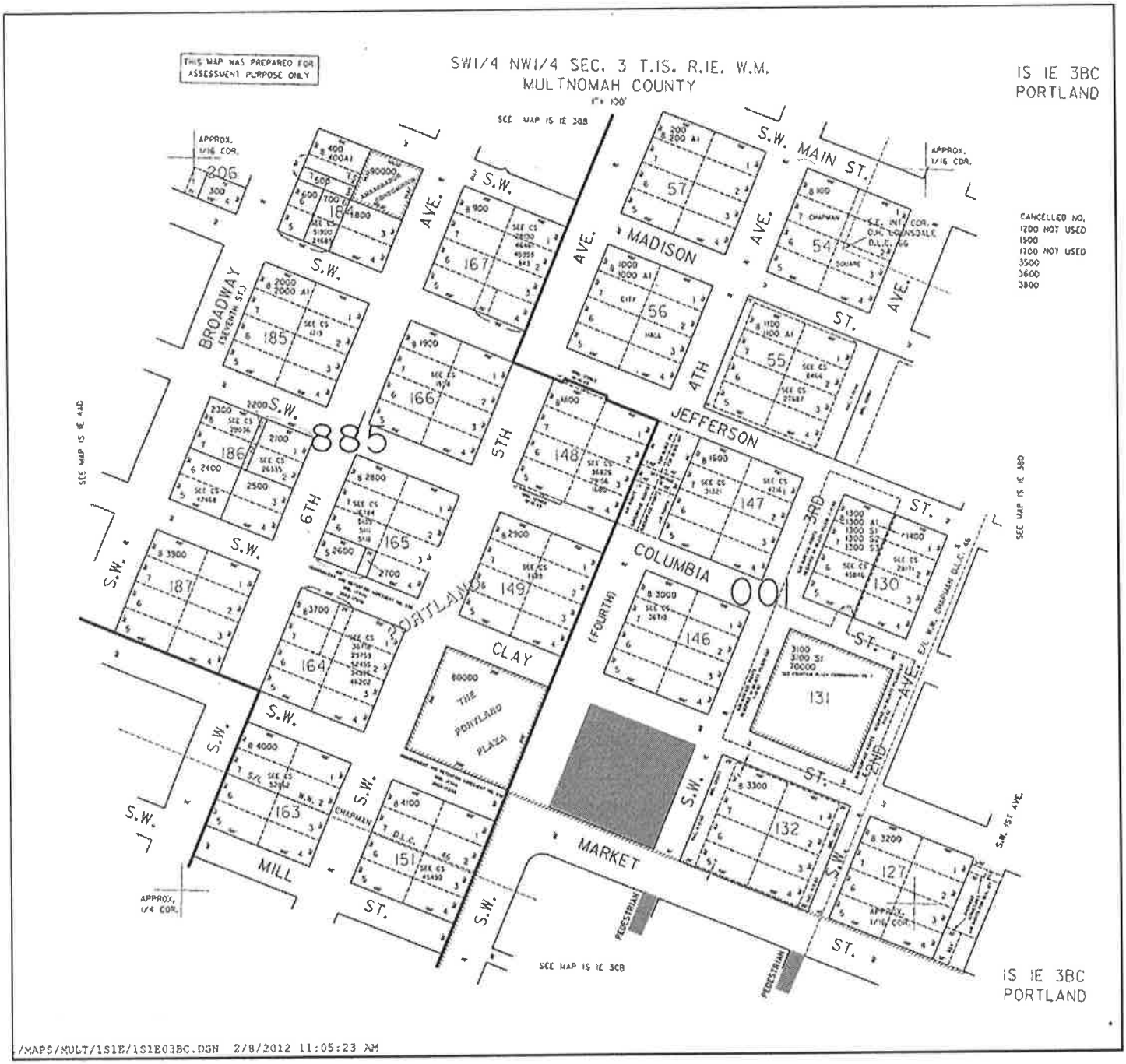
United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Halprin Open Space Sequence
Name of Property Multnomah Co., OR
County and State N/A
Name of multiple listing (if applicable)

Section number Additional Documentation Page 43

Figure 2: Tax Lot and Boundary Map; See Appendix A for detailed maps.



United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Halprin Open Space Sequence
Name of Property Multnomah Co., OR
County and State N/A
Name of multiple listing (if applicable)

Section number Additional Documentation Page 44

Figure 2: Tax Lot and Boundary Map, continued; See Appendix A for detailed maps.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Halprin Open Space Sequence
Name of Property Multnomah Co., OR
County and State N/A
Name of multiple listing (if applicable)

Section number Additional Documentation Page 45

Figure 3: Sketch for the Portland Sequence from *The Sketchbooks of Lawrence Halprin, 1981*

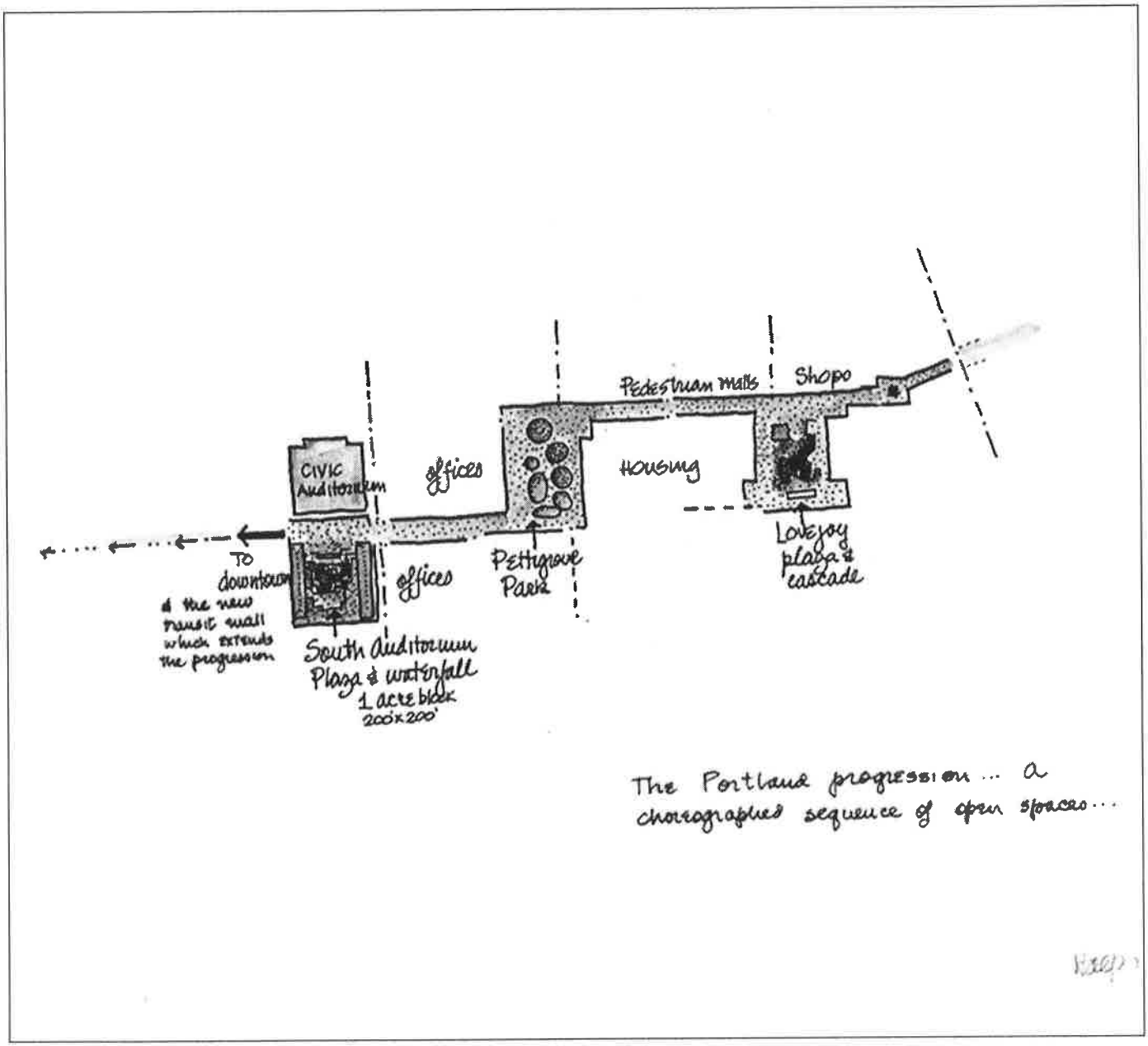


Figure 4: Sketch for Lovejoy Fountain from *The Sketchbooks of Lawrence Halprin, 1981*

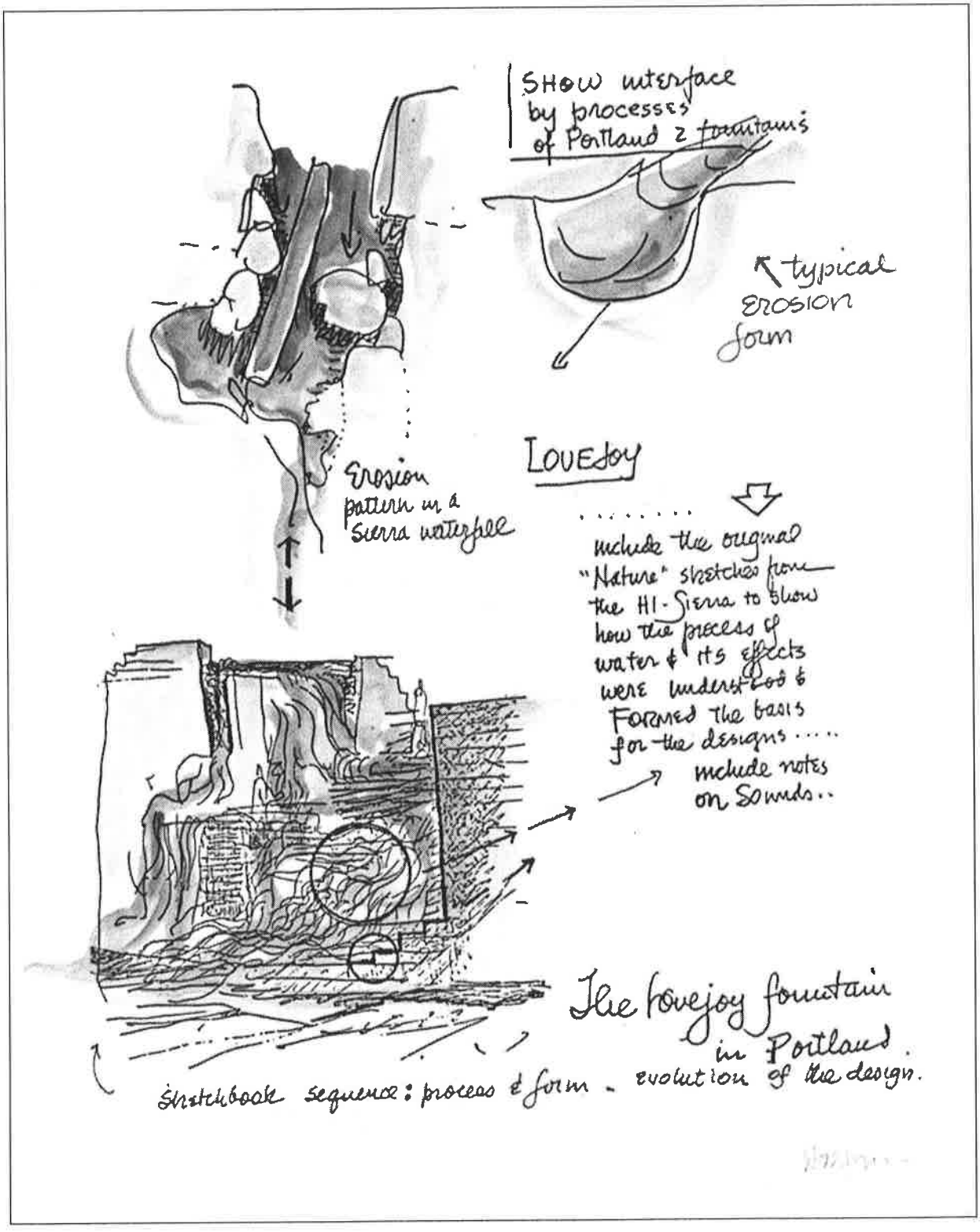
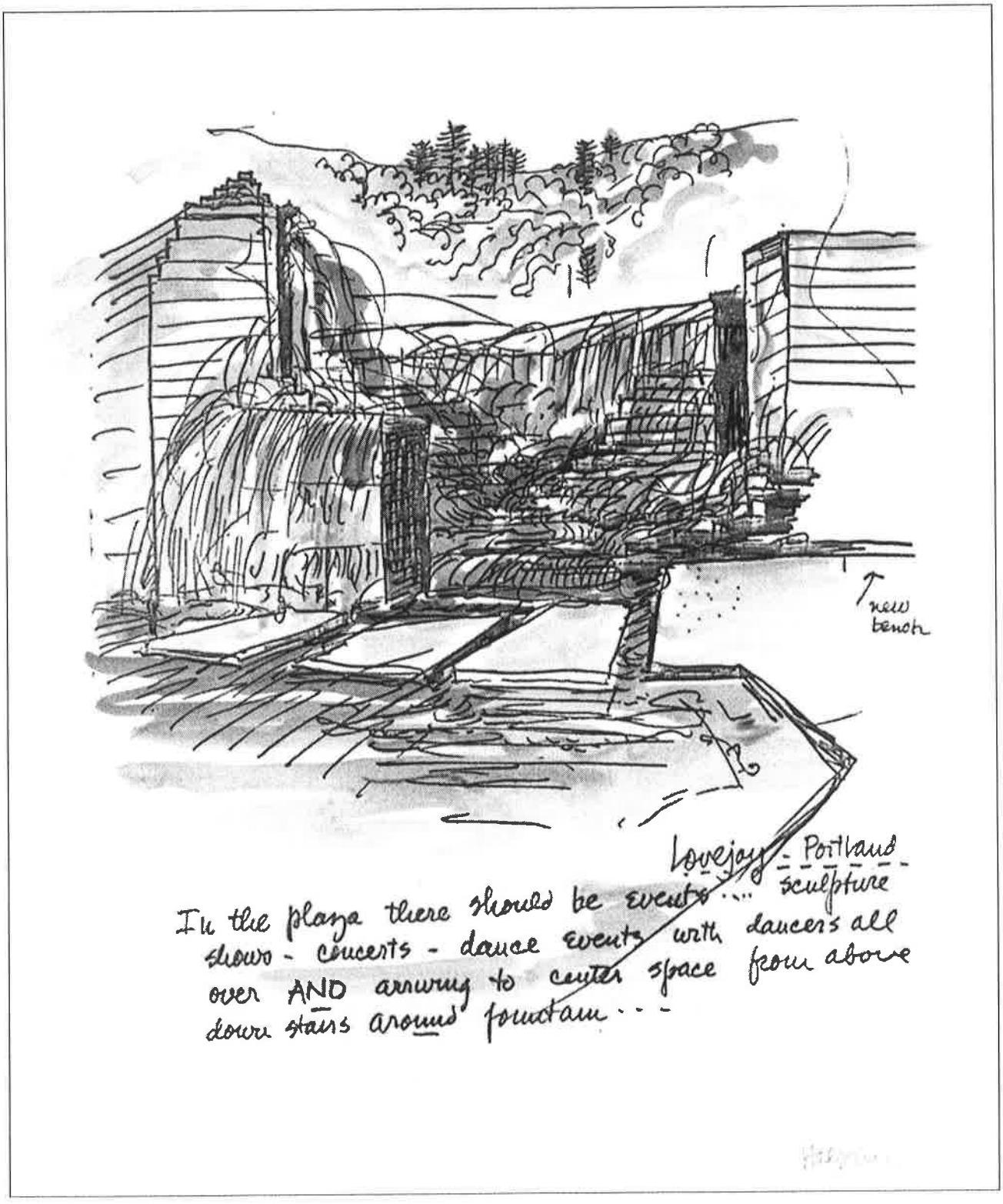


Figure 5: Sketch for Lovejoy Fountain from *The Sketchbooks of Lawrence Halprin*



United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Halprin Open Space Sequence
Name of Property Multnomah Co., OR
County and State N/A
Name of multiple listing (if applicable)

Section number Additional Documentation Page 48

Figure 6: Sketch for Pettygrove Park from *The Sketchbooks of Lawrence Halprin, 1981*

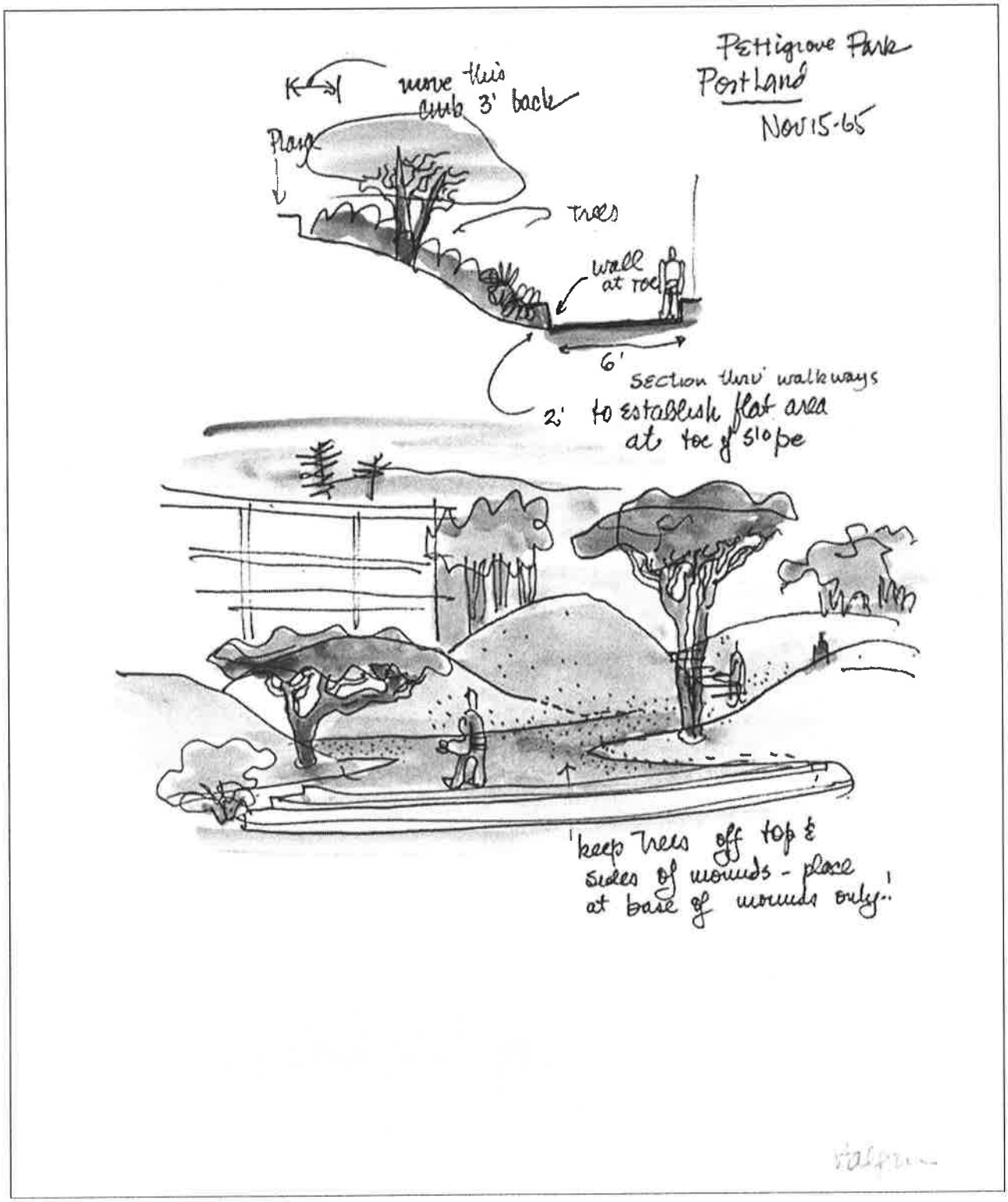


Figure 7: Sketch for Forecourt Fountain from *The Sketchbooks of Lawrence Halprin, 1981*

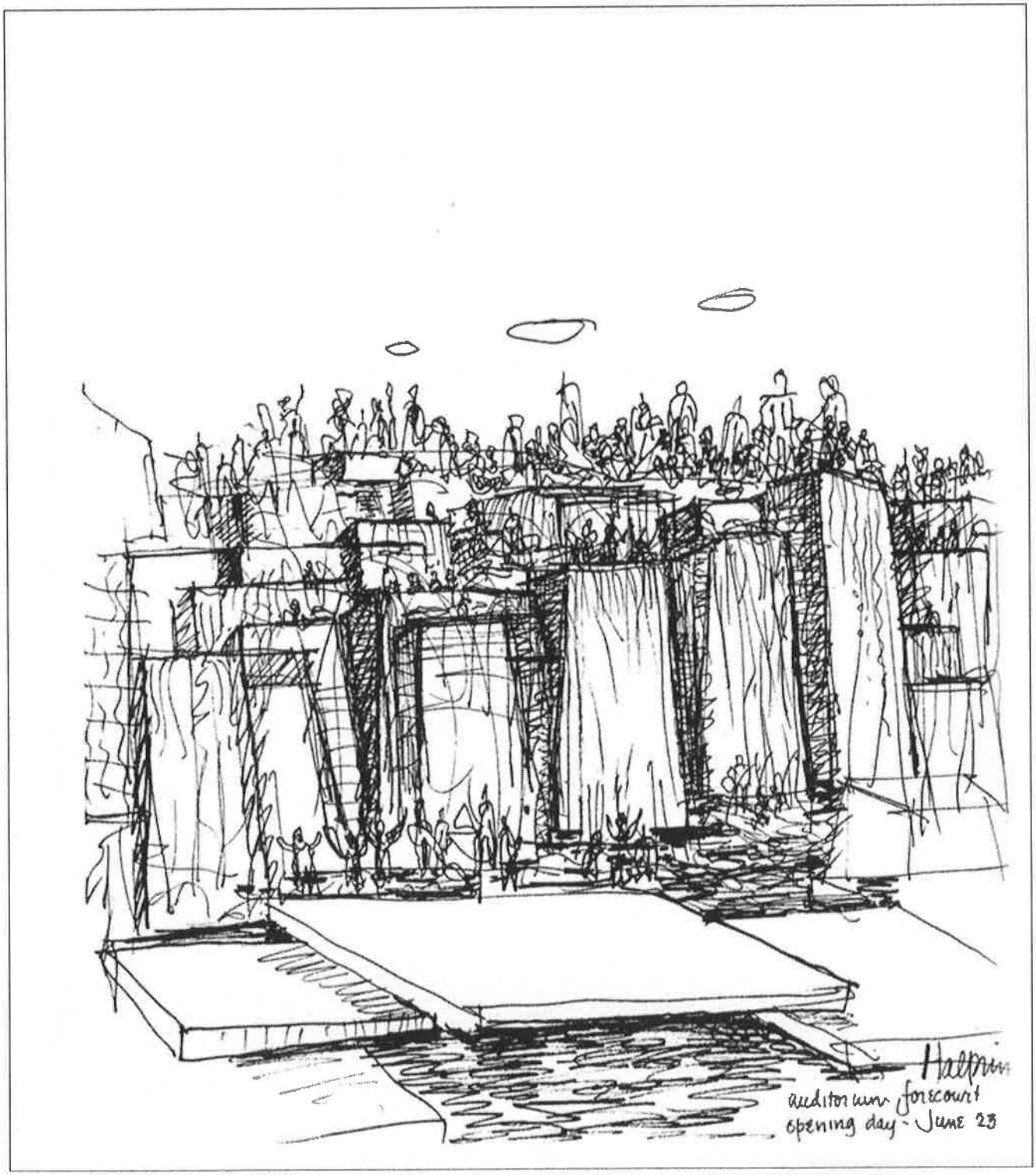


Figure 8: Forecourt Fountain, 1970 (Courtesy of the Portland Development Commission)

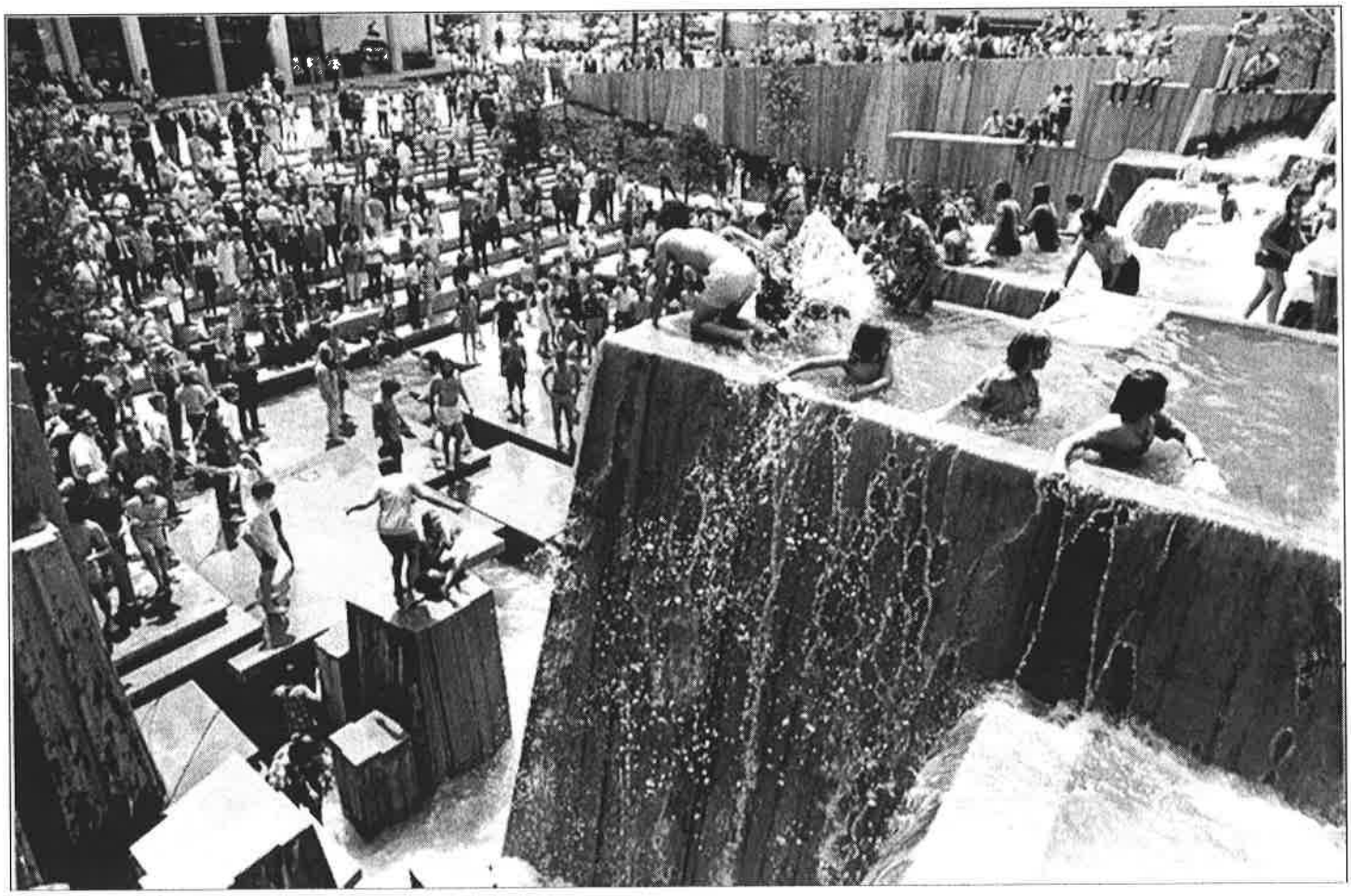


Figure 9: Forecourt Fountain, 1970 (Courtesy of the Portland Development Commission)

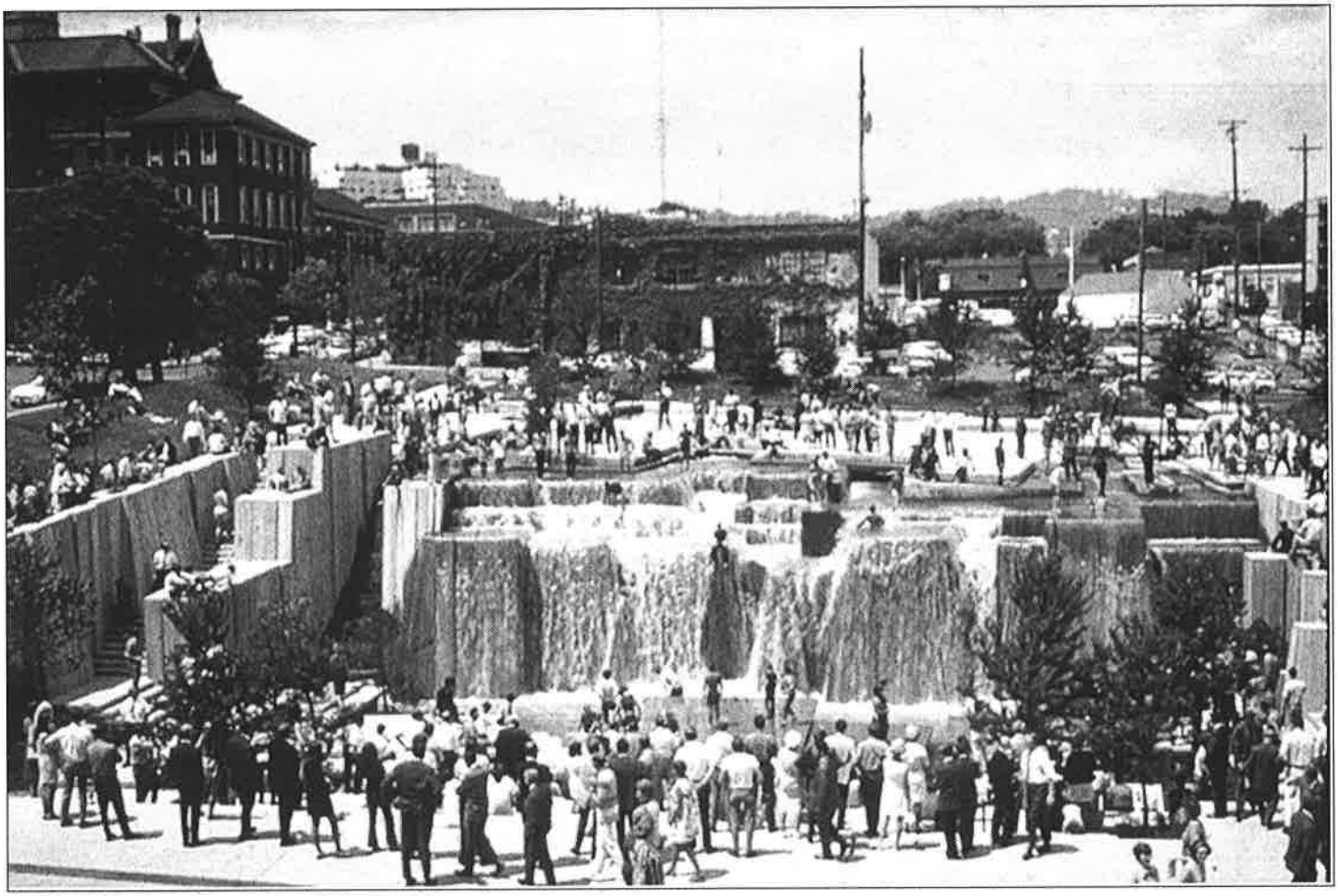


Figure 10: Pettygrove Park, 1966 (Courtesy of the Portland Development Commission)

Figure 11: Lovejoy Fountain Park, 1966 (Courtesy of the Portland Development Commission)

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number Appendix A Page 1

Halprin Open Space Sequence
Name of Property
Multnomah Co., OR
County and State
N/A
Name of multiple listing (if applicable)

Ira Keller Fountain Park PAGE 2
(FORECOURT FOUNTAIN)

Third Avenue Mall PAGE 6
MARKET TO MILL

Mill Street Mall PAGE 18
FOURTH TO THIRD

Third Avenue Mall PAGE 7
MILL TO MONTGOMERY

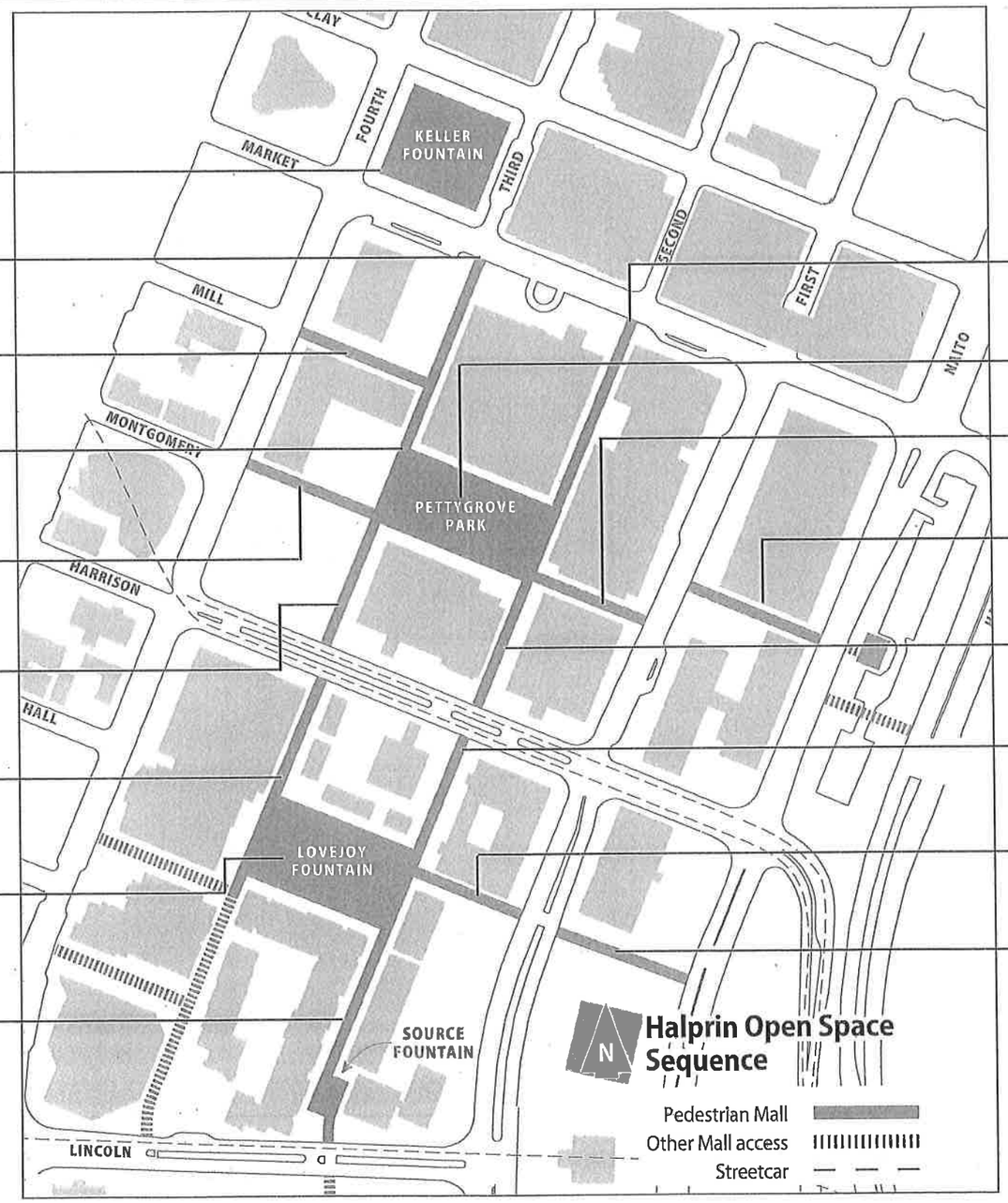
Montgomery Street Mall PAGE 10
FOURTH TO THIRD

Third Avenue Mall PAGE 8
MONTGOMERY TO HARRISON

Third Avenue Mall PAGE 9
HARRISON TO LOVEJOY FOUNTAIN

Lovejoy Fountain Park PAGE 4

Source Fountain Plaza PAGE 5



Second Avenue Mall PAGE 15
MARKET TO PETTYGROVE PARK

Pettygrove Park PAGE 3

Montgomery Street Mall PAGE 11
PETTYGROVE PARK TO FIRST

Montgomery Street Mall PAGE 12
FIRST TO FRONT (NAITO)

Second Avenue Mall PAGE 16
PETTYGROVE PARK TO HARRISON

Second Avenue Mall PAGE 17
HARRISON TO LOVEJOY FOUNTAIN

Hall Street Mall PAGE 14
LOVEJOY FOUNTAIN TO FIRST

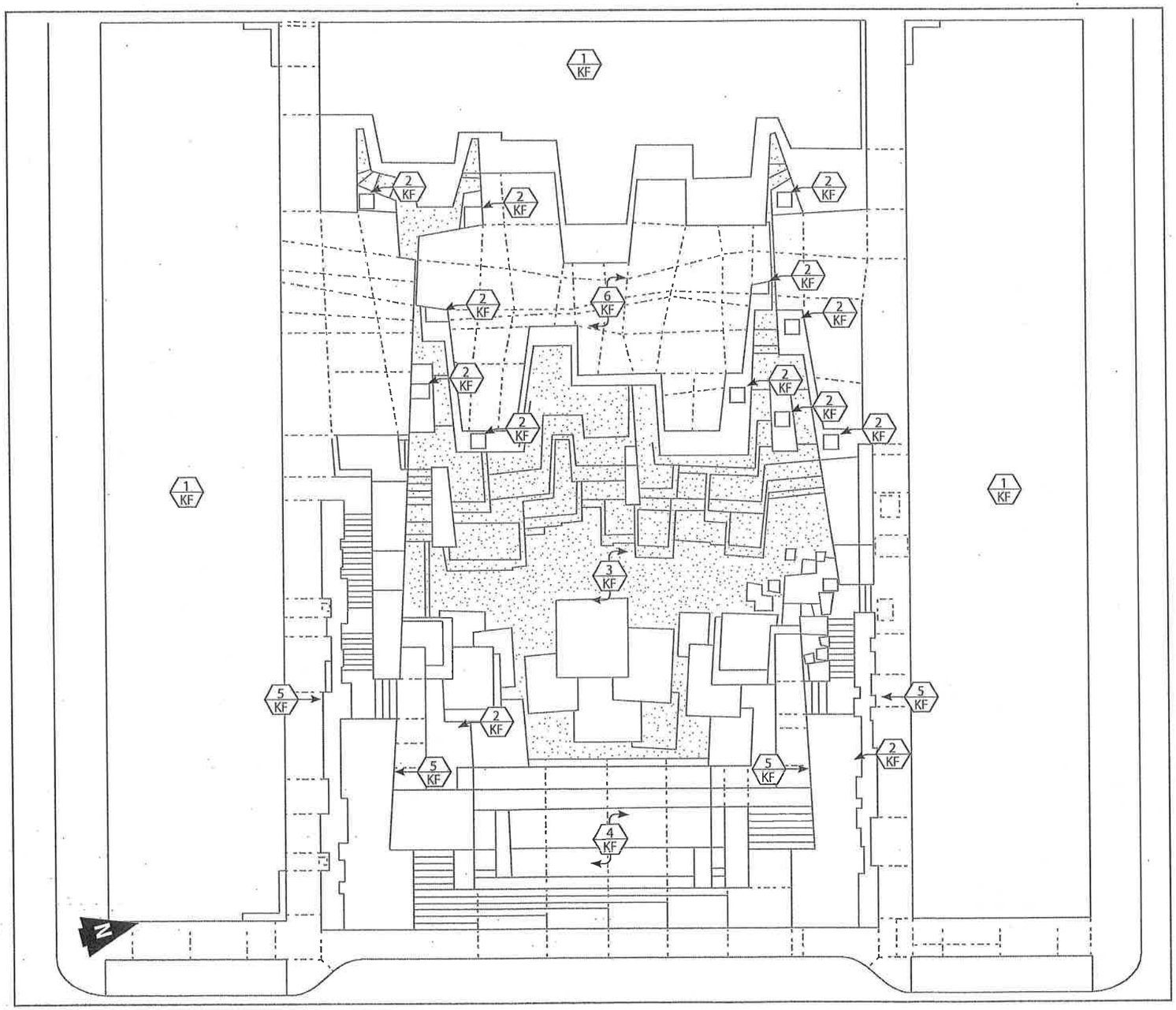
Hall Street Mall PAGE 13
FIRST TO FRONT (NAITO)

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number Appendix A Page 2

Halprin Open Space Sequence
Name of Property
Multnomah Co., OR
County and State
N/A
Name of multiple listing (if applicable)



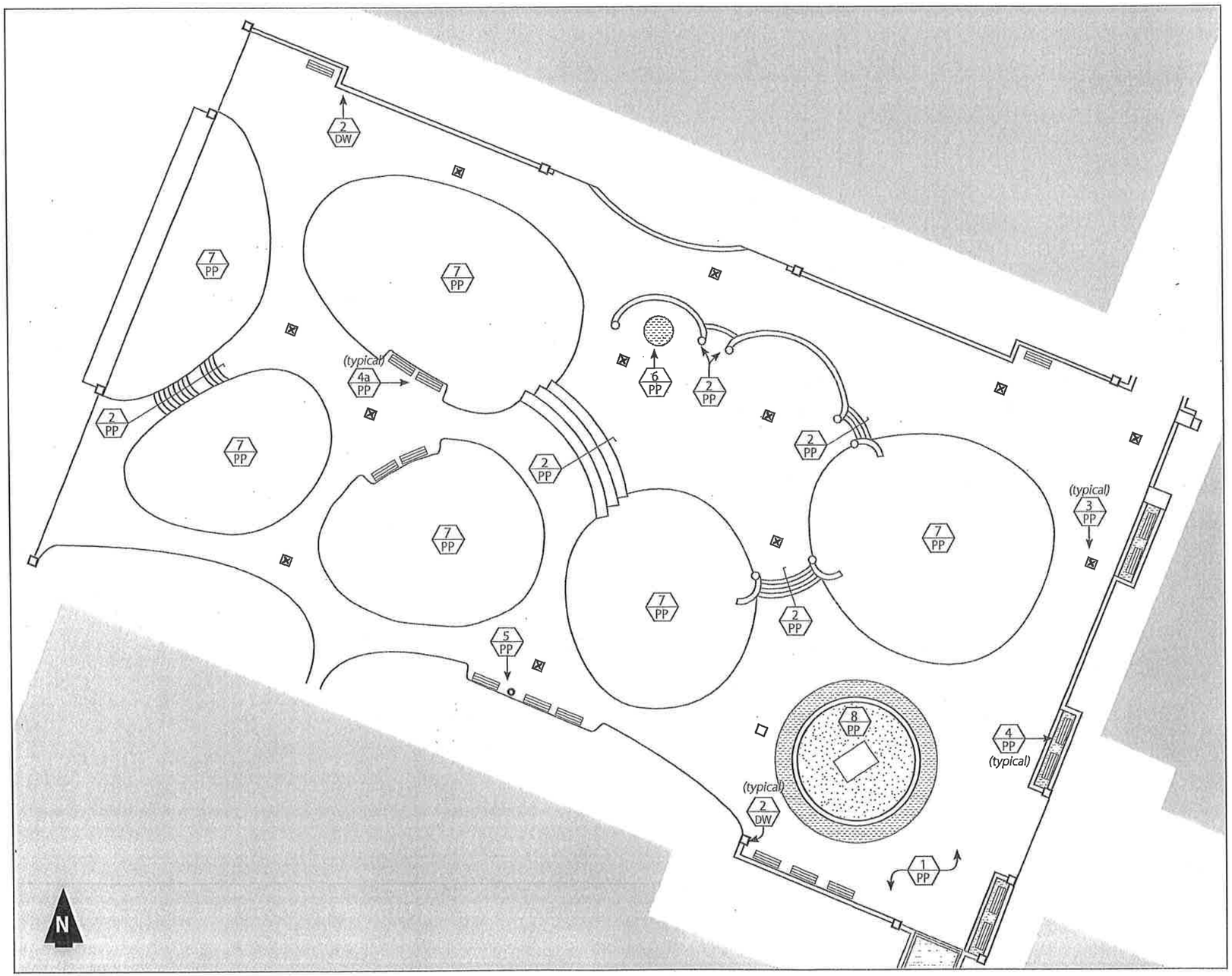
PARK SPACE

Ira Keller Fountain Park

Historical Name: **Forecourt Fountain**

Character-Defining Features

- 1 DW — Concrete coloring throughout
- 1 KF — Perimeter berms
- 2 KF — Planting pits
- 3 KF — Fountain and associated pools, concrete pads, and cliffs, cliff steps, grotto, and lighting design
- 5 KF — Pressed-concrete wall design on all non-wet vertical concrete surfaces
- 6 KF — Meandering concrete scoring throughout upper fountain area



PARK SPACE
Pettygrove Park

Character-Defining Features

1 PP — Asphalt paving throughout

2 DW — Bounding concrete curb line and associated podium end caps

2 PP — Rocky Butte stone steps and retaining wall

3 PP — Designed drain covering

4 PP — Wood curvature bench on Portland cobble platform

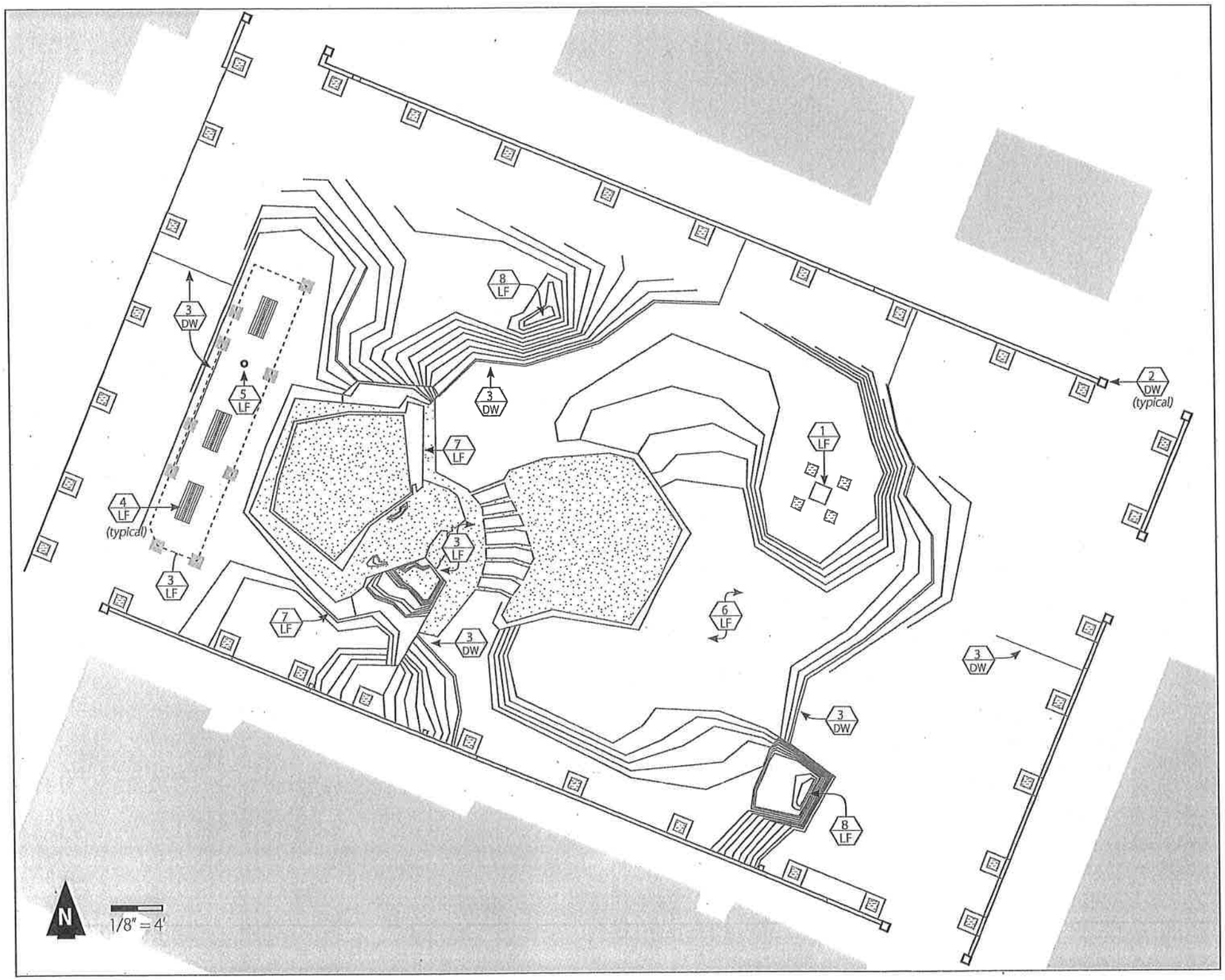
4a PP — Wood curvature bench on asphalt

5 PP — Precast concrete drinking fountain

6 PP — Portland cobble tree pit

7 PP — Hillocks

8 PP — Reflecting pool with Portland cobble surround



PARK SPACE
Lovejoy Fountain Park

Character-Defining Features

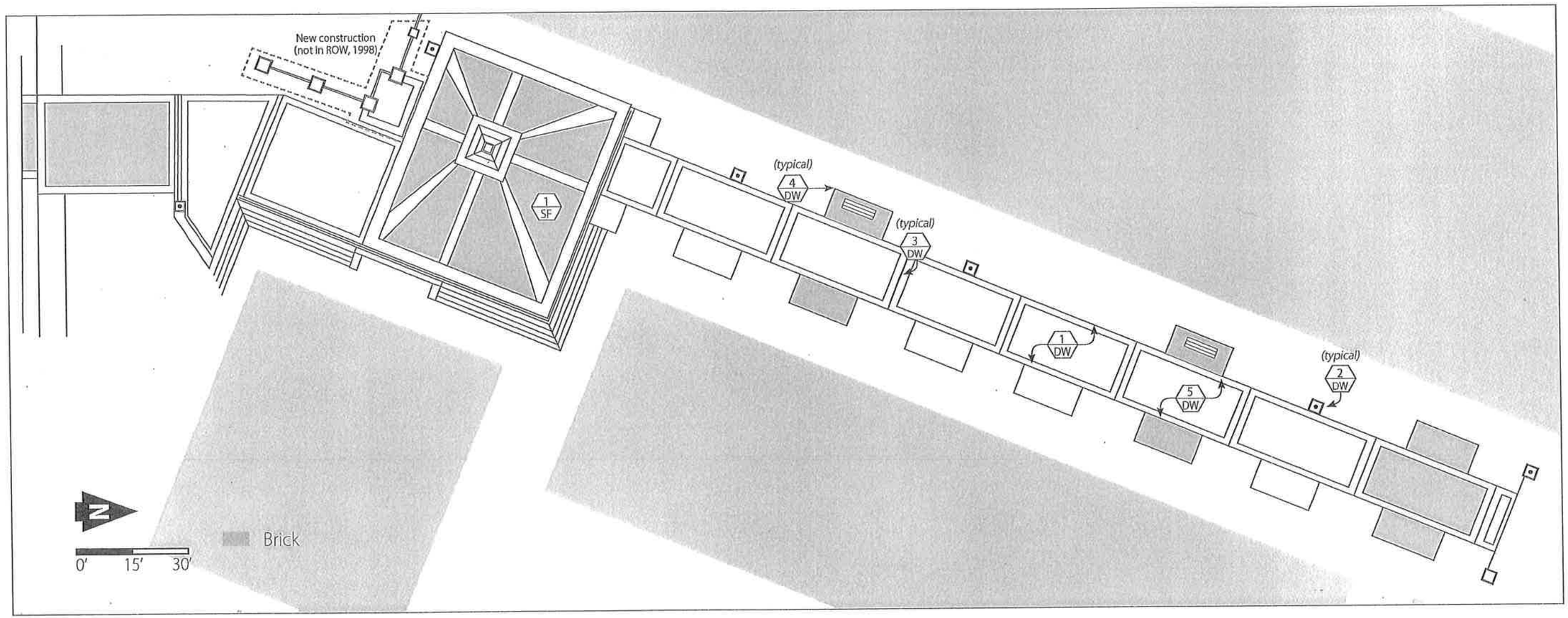
- 2 DW — Bounding concrete curb line and associated podium end caps
- 3 DW — Concrete trench drain
- 1 LF — Concrete bench
- 2 LF — Pavilion designed by Charles Moore
- 3 LF — Fountain and associated pools, concrete pads, and cliffs, cliff steps, and lighting design
- 4 LF — Double-back curvature bench
- 5 LF — Precast concrete drinking fountain
- 6 LF — Concrete coloring throughout
- 7 LF — Pressed-concrete wall design on all non-wet vertical concrete surfaces
- 8 LF — High-mast lightpoles

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number Appendix A Page 5

Halprin Open Space Sequence
Name of Property
Multnomah Co., OR
County and State
N/A
Name of multiple listing (if applicable)

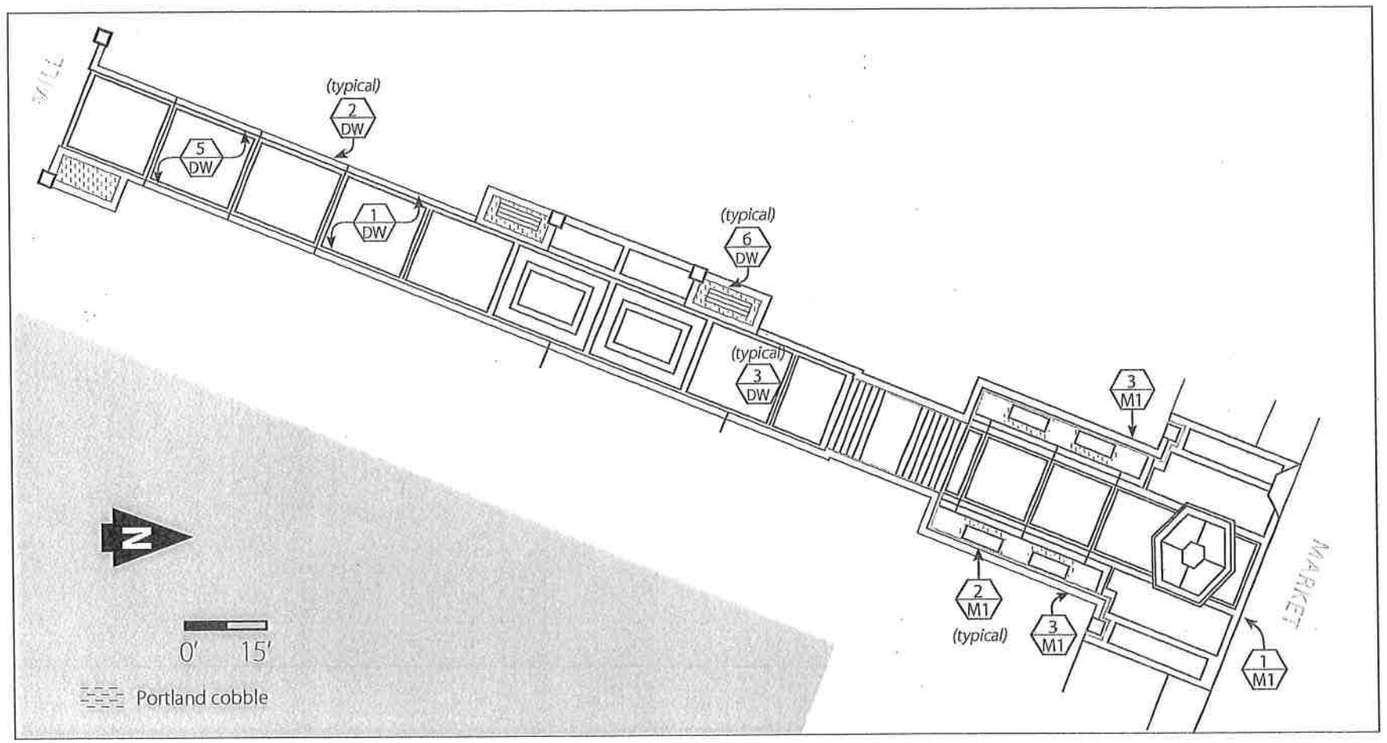


PARK SPACE

Source Fountain Plaza

Character-Defining Features

- 1 DW — Concrete coloring throughout
- 2 DW — Podium end cap with post-top light
- 3 DW — Concrete trench drain
- 4 DW — Curvature bench on brick platform
- 5 DW — Uniform concrete scoring pattern
- 1 SF — Brick fountain and pool in minor plaza with brick inlay pattern

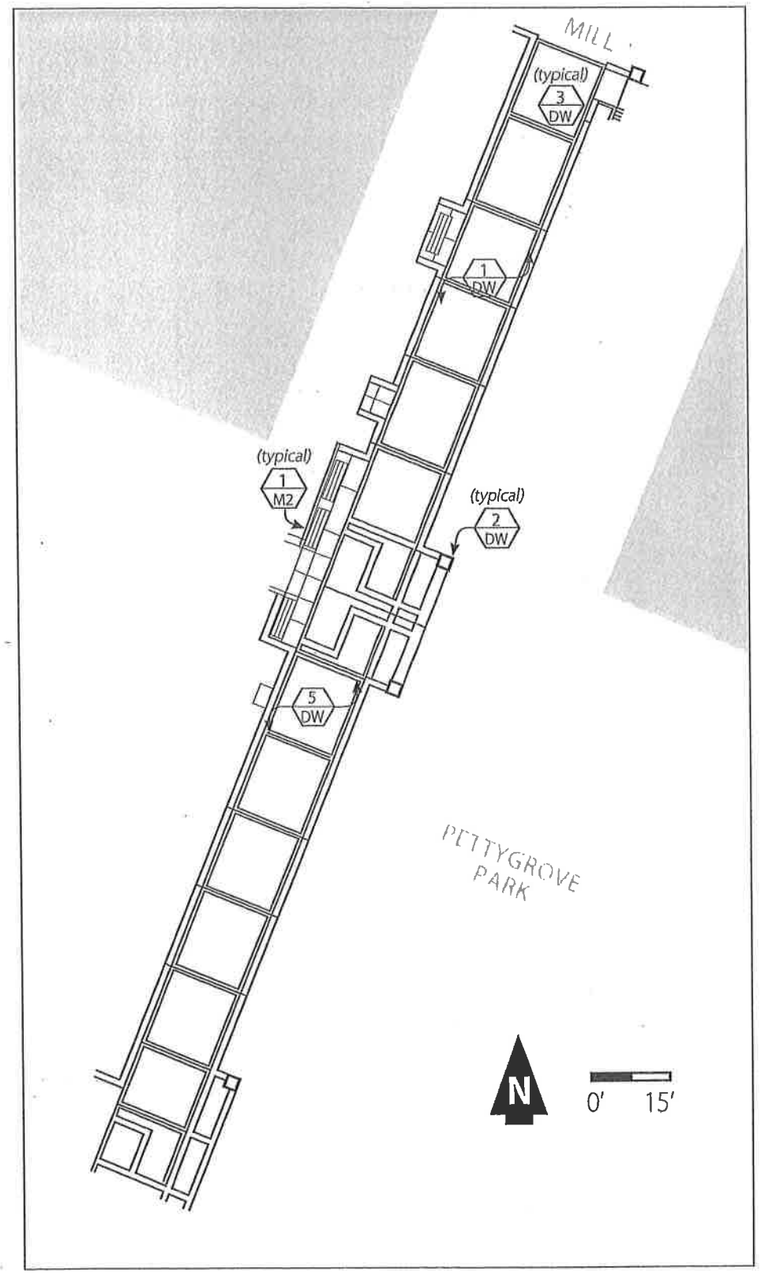


PEDESTRIAN MALLS

Third Ave - Market to Mill

Character-Defining Features

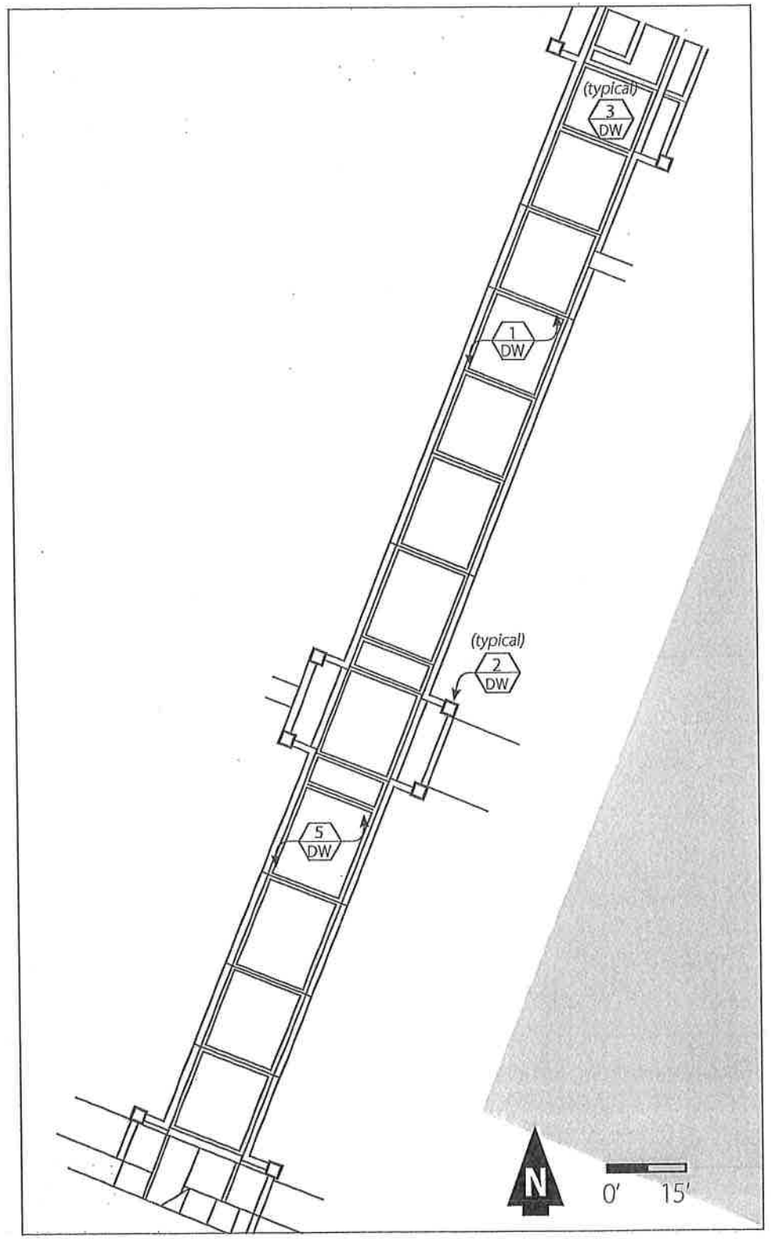
- 1 DW — Concrete coloring throughout
- 2 DW — Bounding concrete curb line and associated podium end caps
- 3 DW — Concrete trench drain
- 5 DW — Uniform concrete scoring pattern
- 6 DW — Curvature bench on Portland cobble platform
- 1 M1 — Special concrete scoring pattern at Market Street
- 2 M1 — Concrete benches on Portland cobble platform
- 3 M1 — Concrete retaining wall with oversize podium and curb line design



PEDESTRIAN MALLS
Third Ave - Mill to Montgomery

Character-Defining Features

- 1 DW — Concrete coloring throughout
- 2 DW — Bounding concrete curb line and associated podium end caps
- 3 DW — Concrete trench drain
- 5 DW — Uniform concrete scoring pattern
- 1 M2 — Curvature bench on concrete



PEDESTRIAN MALLS

Third Ave - Montgomery to Harrison

Character-Defining Features

1 DW Concrete coloring throughout

2 DW Bounding concrete curb line and associated podium end caps

3 DW Concrete trench drain

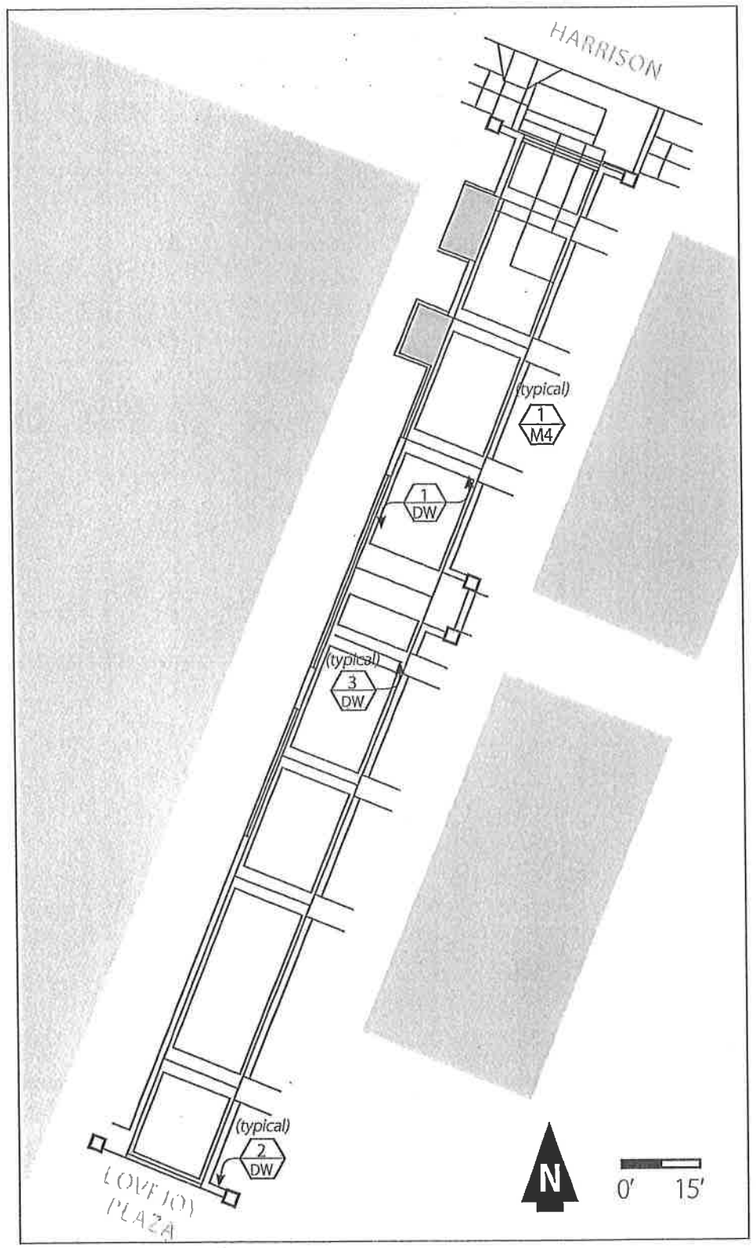
5 DW Uniform concrete scoring pattern

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number Appendix A Page 9

Halprin Open Space Sequence
Name of Property
Multnomah Co., OR
County and State
N/A
Name of multiple listing (if applicable)



PEDESTRIAN MALLS
Third Ave - Harrison to Lovejoy

Character-Defining Features

1 DW — Concrete coloring throughout

2 DW — Bounding concrete curb line and associated podium end caps

3 DW — Concrete trench drain

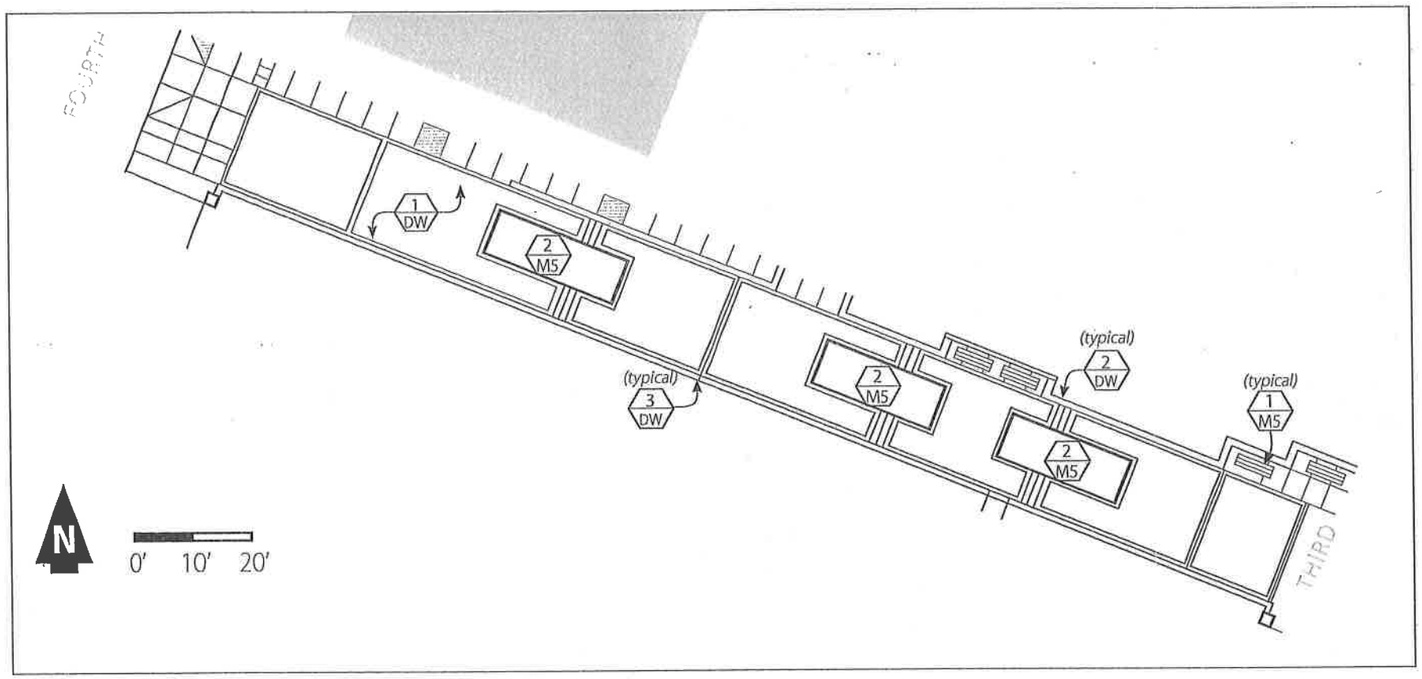
1 M4 — Concrete scoring pattern matching private pathway spacing to private residences

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number Appendix A Page 10

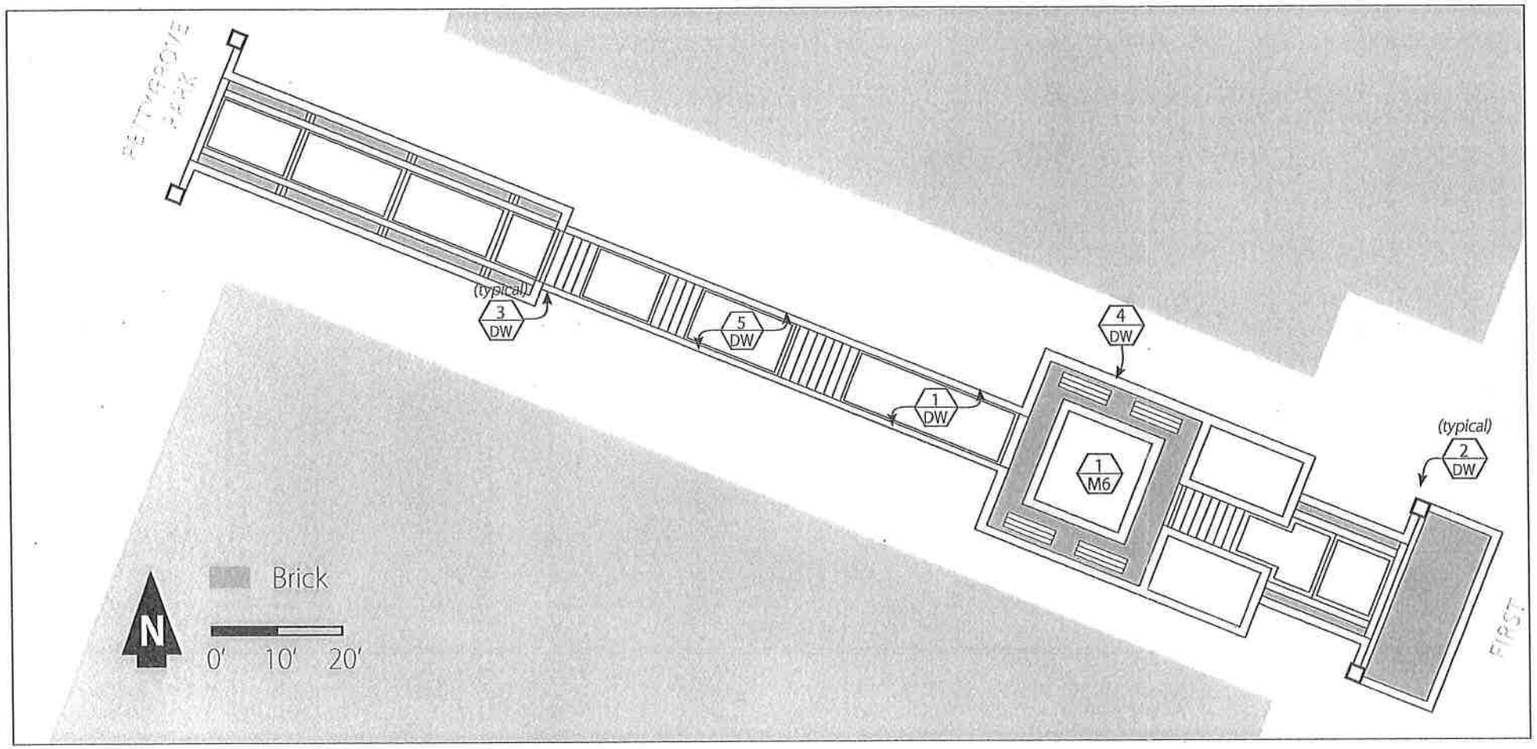
Halprin Open Space Sequence
Name of Property
Multnomah Co., OR
County and State
N/A
Name of multiple listing (if applicable)



PEDESTRIAN MALLS
Montgomery - Fourth to Third

Character-Defining Features

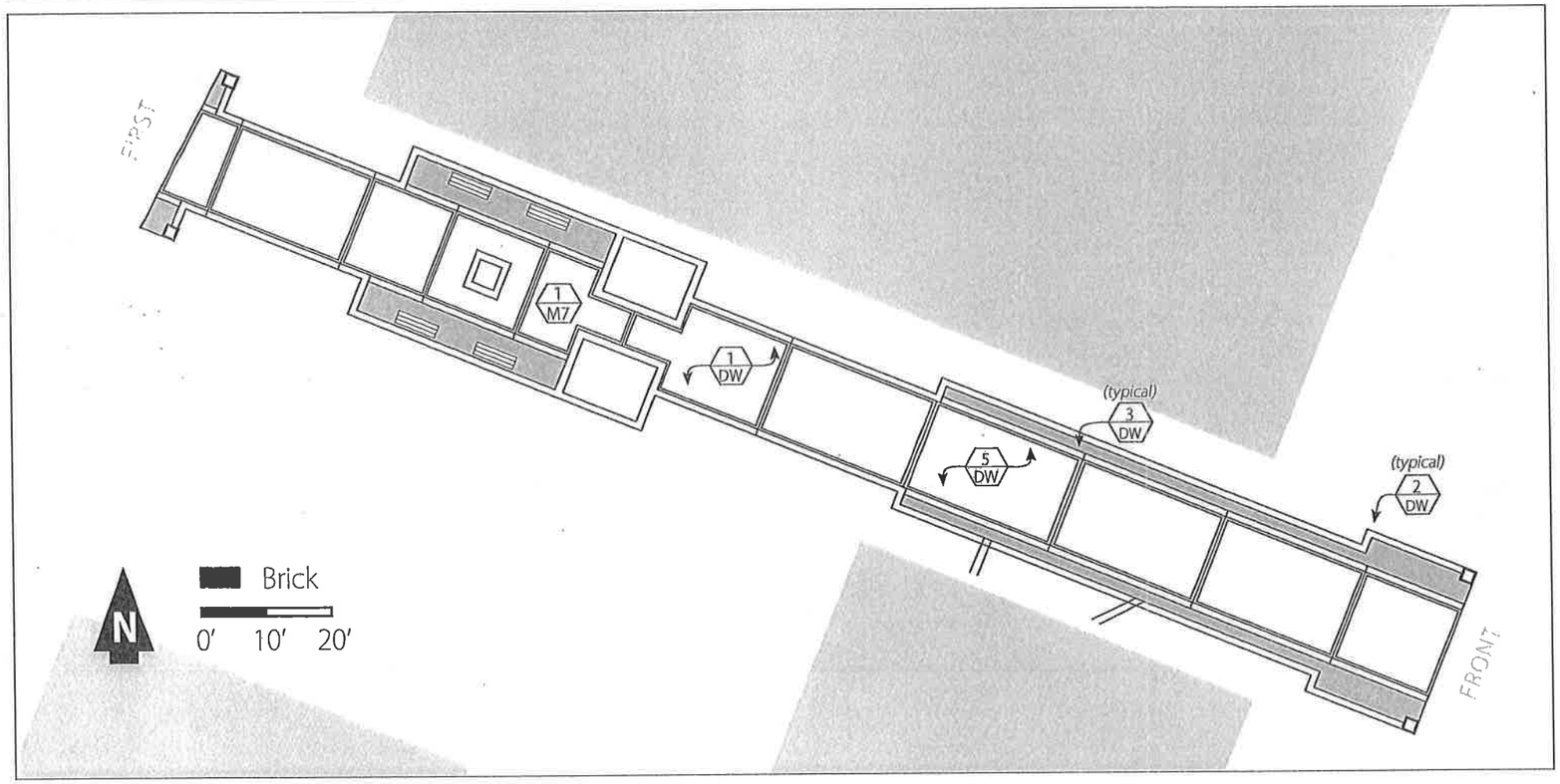
- 1 DW — Concrete coloring throughout
- 2 DW — Bounding concrete curb line and associated podium end caps
- 3 DW — Concrete trench drain
- 1 M5 — Curvature bench on concrete platform
- 2 M5 — Center planters



PEDESTRIAN MALLS
Montgomery - Pettygrove to First

Character-Defining Features

- 1 DW — Concrete coloring throughout
- 2 DW — Bounding concrete curb line and associated podium end caps
- 3 DW — Concrete trench drain
- 4 DW — Curvature bench on brick platform
- 5 DW — Uniform concrete scoring pattern
- 1 M6 — Flanking planters and minor brick plaza



PEDESTRIAN MALLS
Montgomery - First to Front

Character-Defining Features

1 DW — Concrete coloring throughout

2 DW — Bounding concrete curb line and associated podium end caps

3 DW — Concrete trench drain

5 DW — Uniform concrete scoring pattern

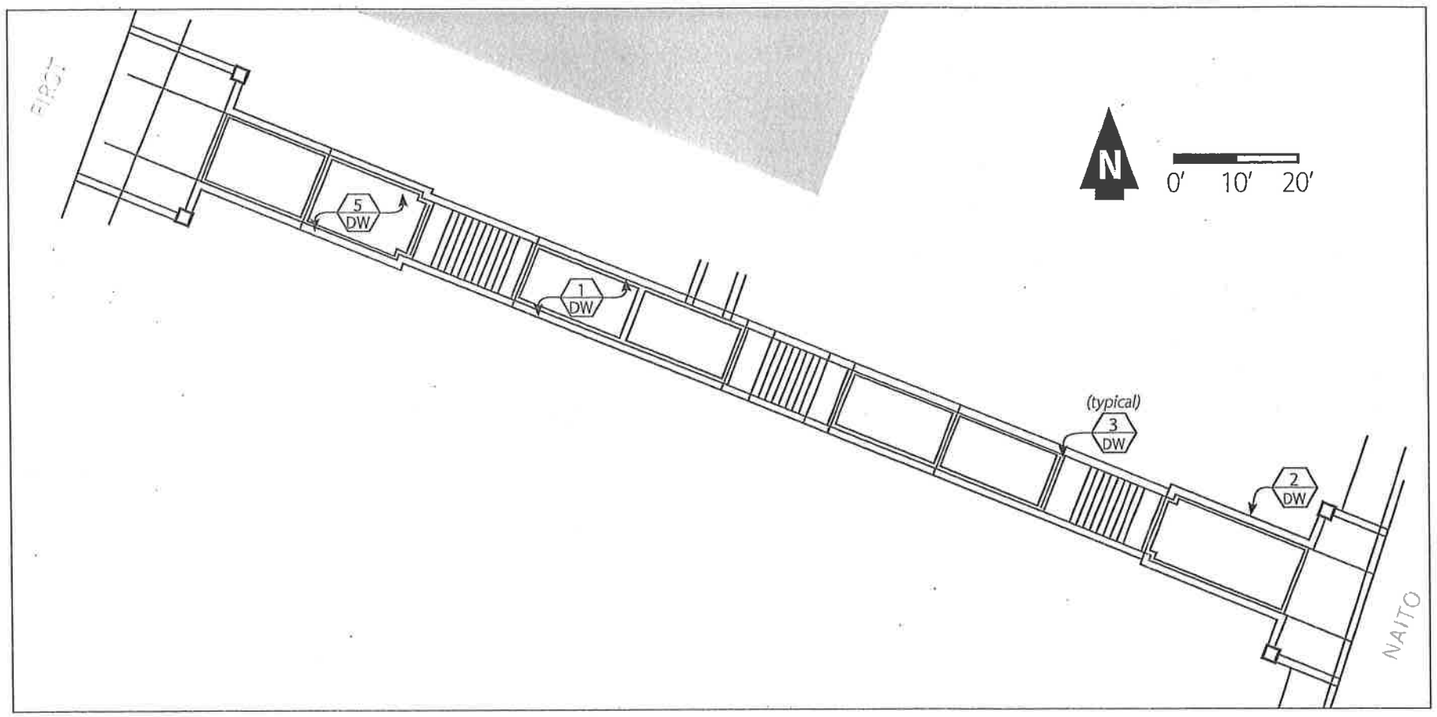
1 M7 — Flanking planters, minor brick plaza, and pathway planting pit

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number Appendix A Page 13

Halprin Open Space Sequence
Name of Property
Multnomah Co., OR
County and State
N/A
Name of multiple listing (if applicable)



PEDESTRIAN MALLS

Hall - First to Front

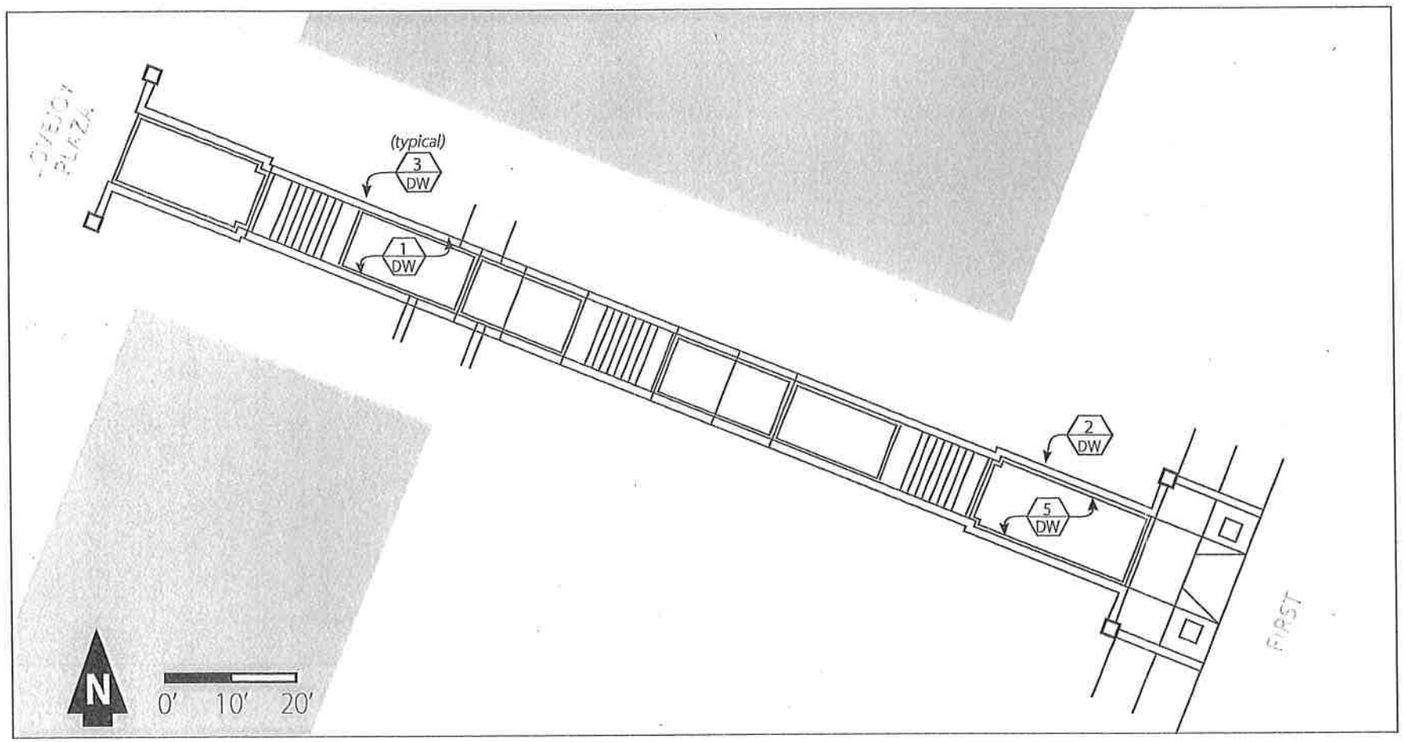
Character-Defining Features

1 DW Concrete coloring throughout

2 DW Bounding concrete curb line and associated podium end caps

3 DW Concrete trench drain

5 DW Uniform concrete scoring pattern



PEDESTRIAN MALLS
Hall - Second (Lovejoy) to First

Character-Defining Features

1 DW Concrete coloring throughout

2 DW Bounding concrete curb line and associated podium end caps

3 DW Concrete trench drain

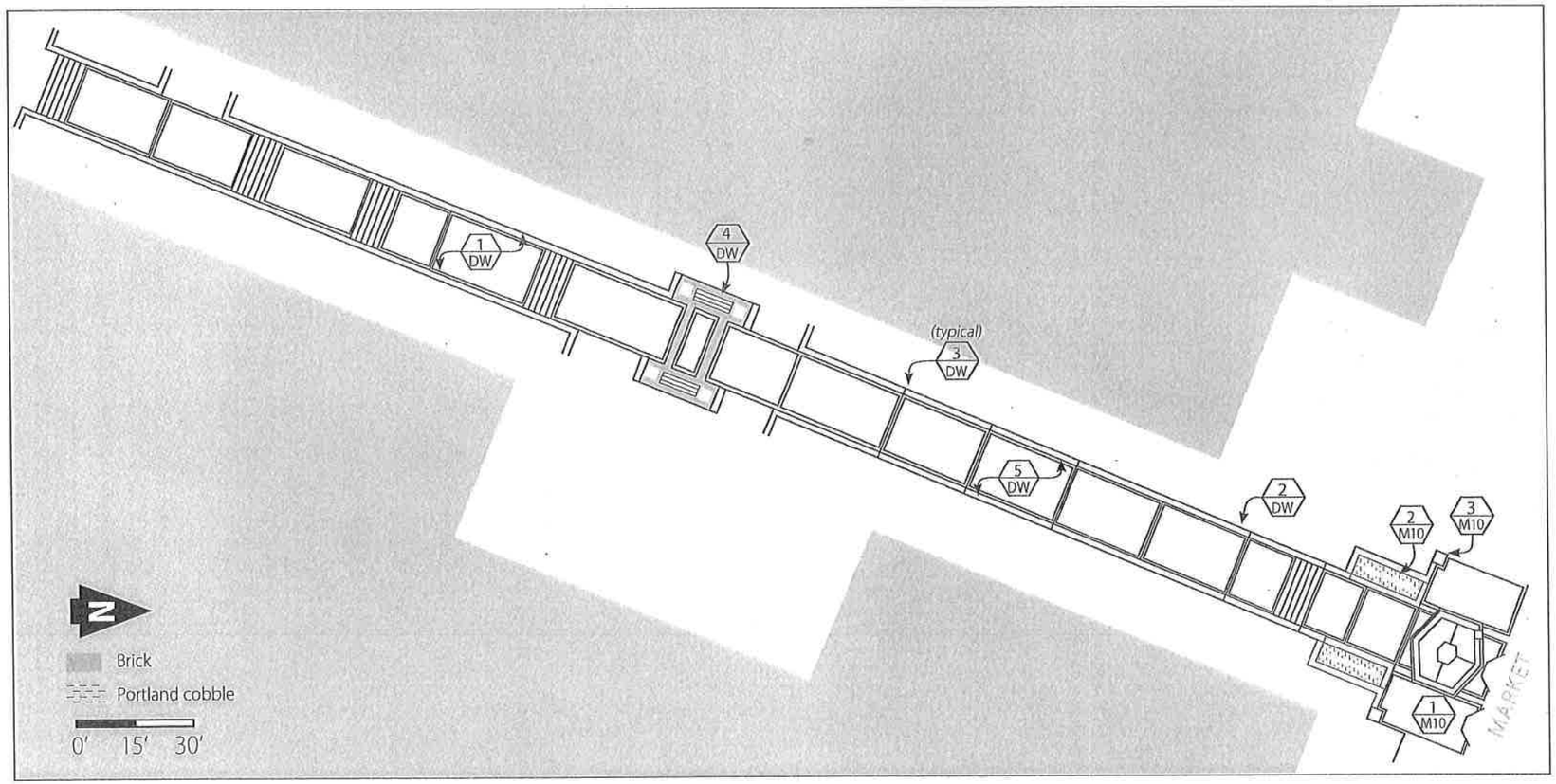
5 DW Uniform concrete scoring pattern

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number Appendix A Page 15

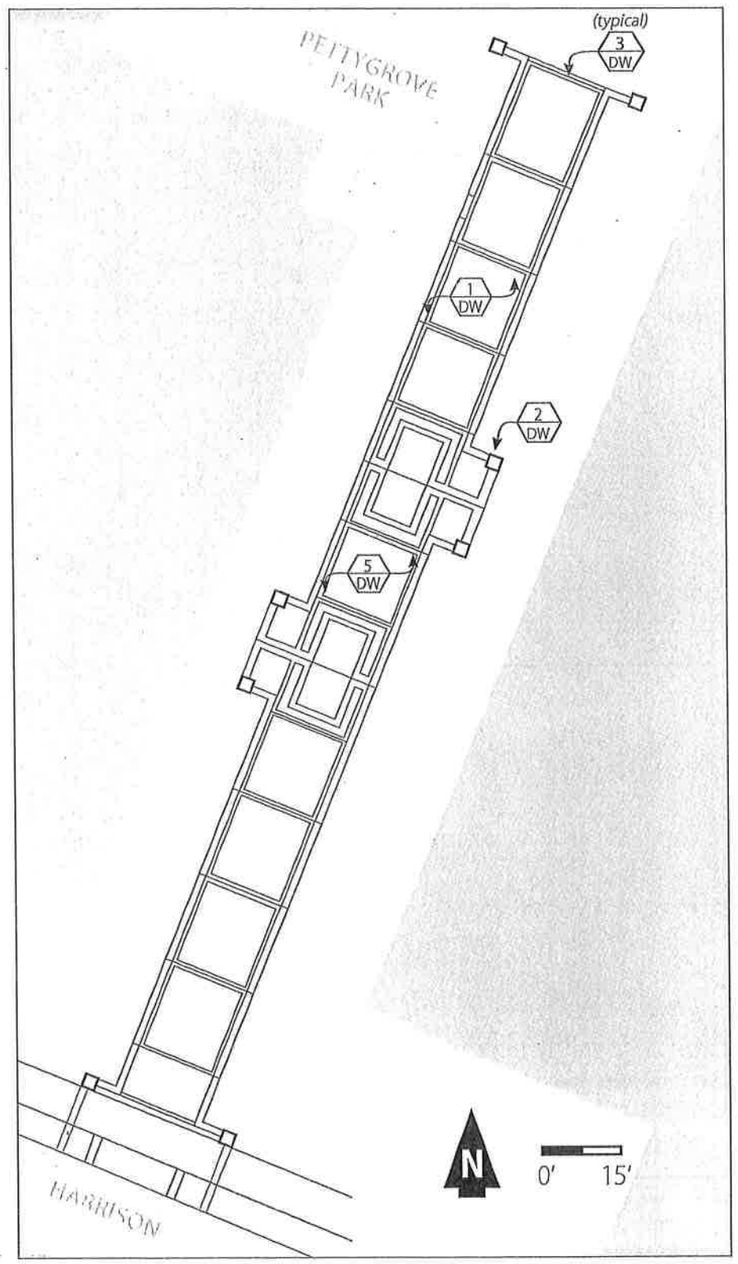
Halprin Open Space Sequence
Name of Property
Multnomah Co., OR
County and State
N/A
Name of multiple listing (if applicable)



PEDESTRIAN MALLS
Second - Market to Pettygrove

Character-Defining Features

- 1 DW — Concrete coloring throughout
- 2 DW — Bounding concrete curb line and associated podium end caps
- 3 DW — Concrete trench drain
- 4 DW — Curvature bench on brick platform
- 5 DW — Uniform concrete scoring pattern
- 1 M10 — Special concrete scoring pattern at Market Street
- 2 M10 — Plantings on Portland cobble platform
- 3 M10 — Concrete retaining wall with oversize podium and curb line design



PEDESTRIAN MALLS
Second - Montgomery to Harrison

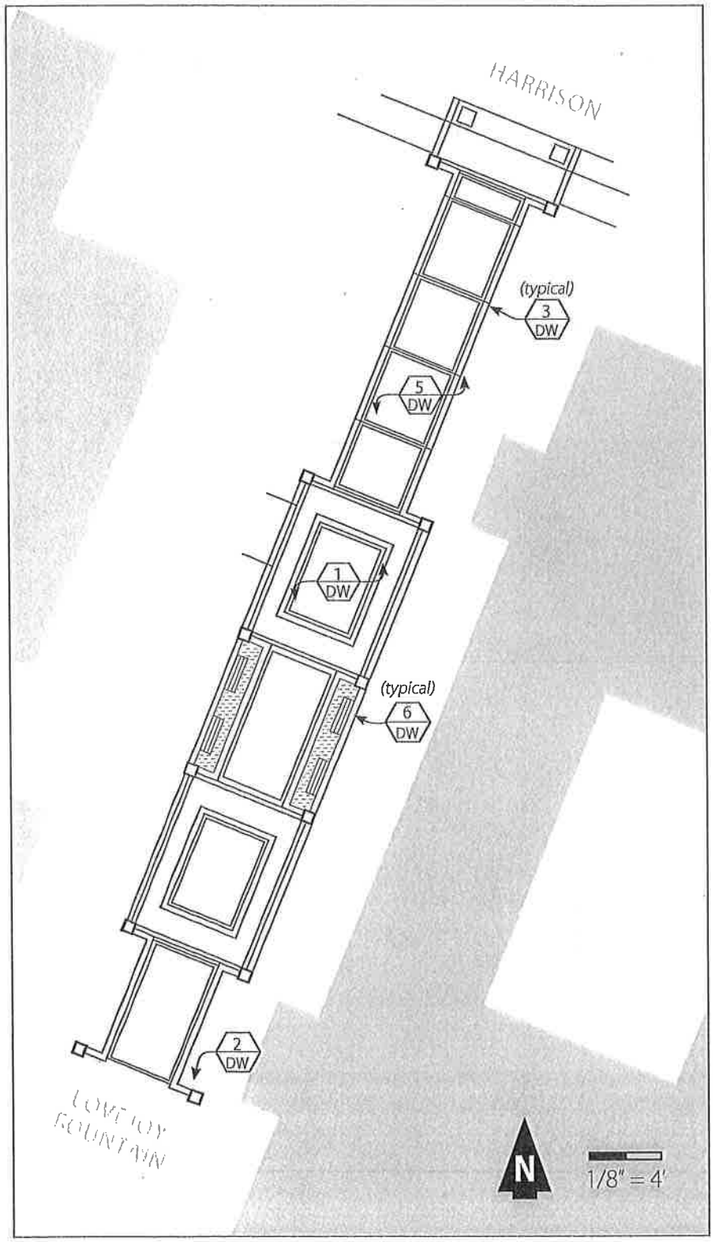
Character-Defining Features

1 DW Concrete coloring throughout

2 DW Bounding concrete curb line and associated podium end caps

3 DW Concrete trench drain

5 DW Uniform concrete scoring pattern



PEDESTRIAN MALLS
Second - Harrison to Hall (Lovejoy)

Character-Defining Features

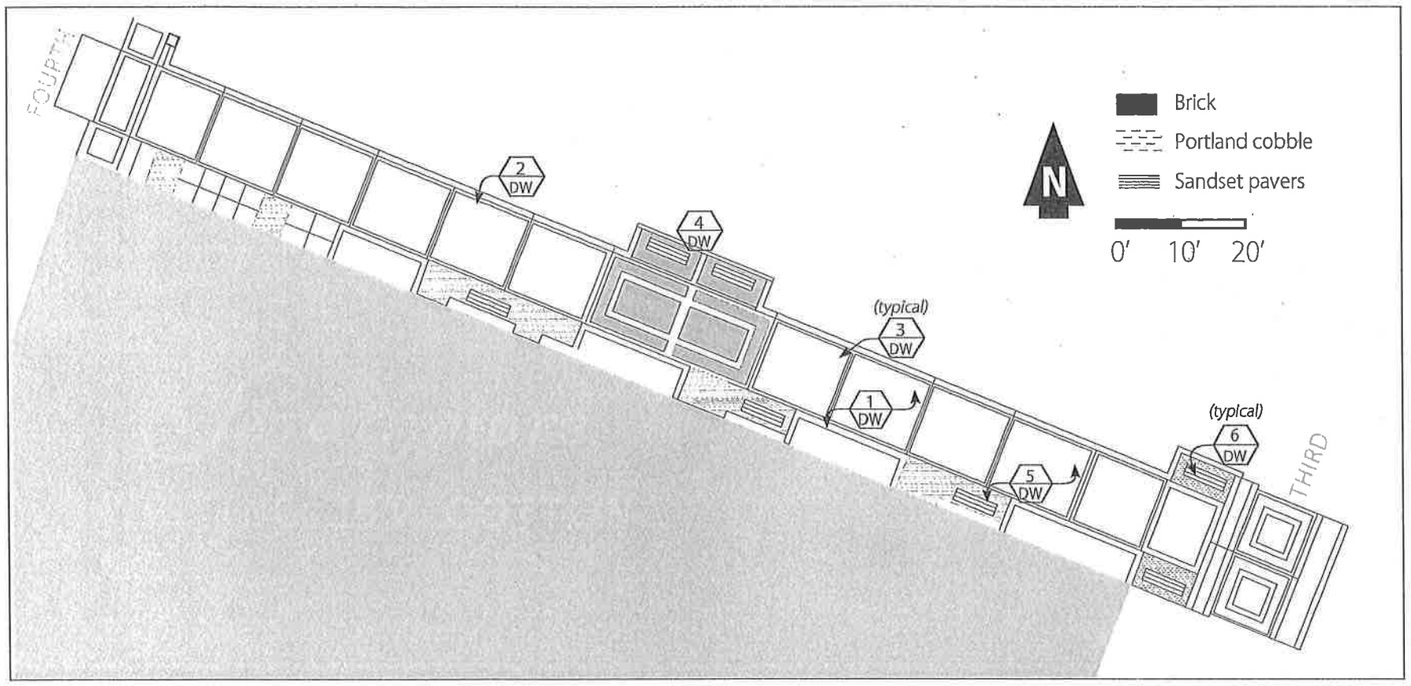
1 DW Concrete coloring throughout

2 DW Bounding concrete curb line and associated podium end caps

3 DW Concrete trench drain

5 DW Uniform concrete scoring pattern

6 DW Curvature bench on Portland cobble platform



PEDESTRIAN MALLS
Mill St - Fourth to Third

Character-Defining Features

1 DW Concrete coloring throughout

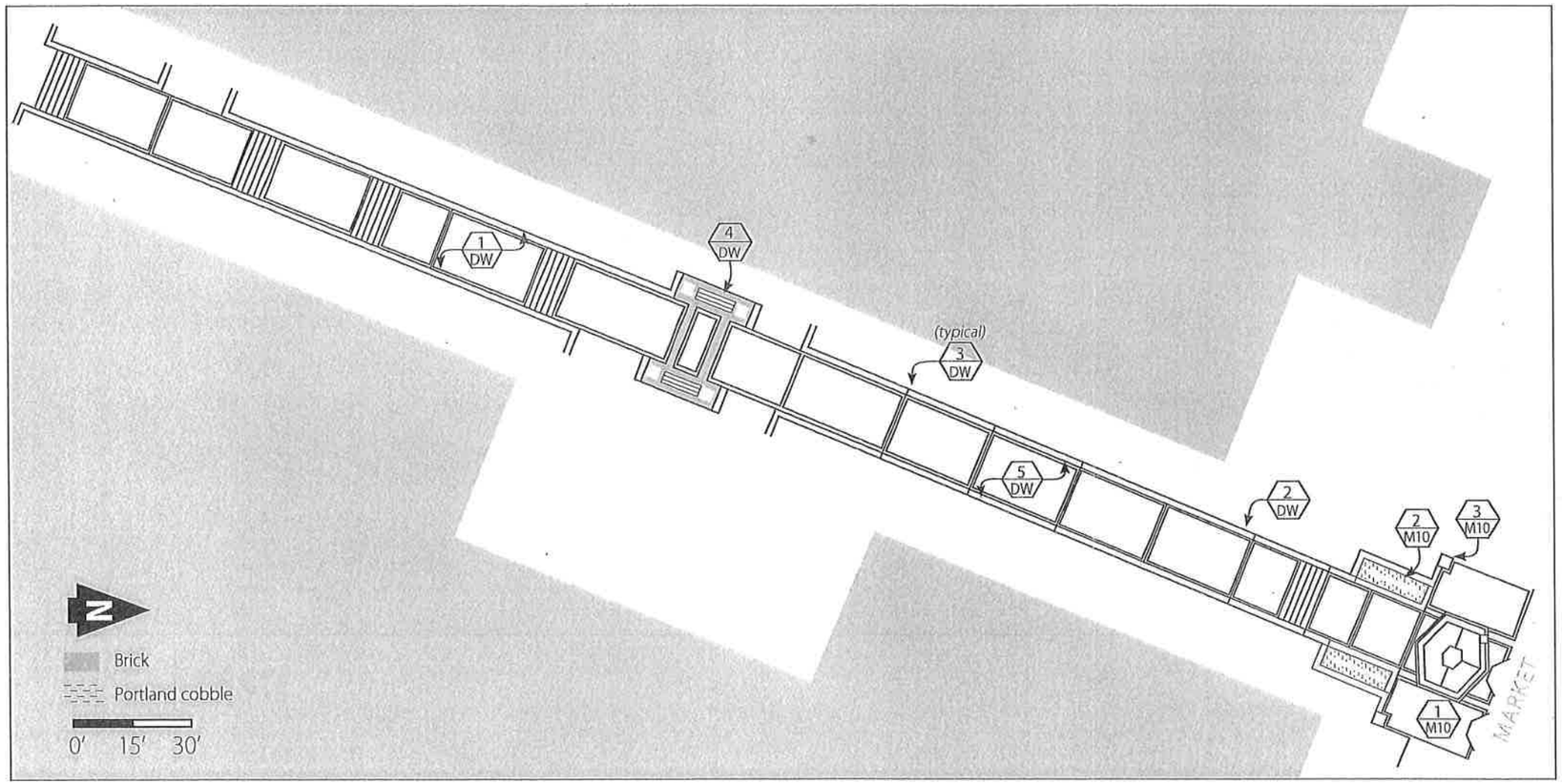
2 DW Bounding concrete curb line and associated podium end caps

3 DW Concrete trench drain

4 DW Curvature bench on brick platform

5 DW Uniform concrete scoring pattern

6 DW Curvature bench on Portland cobble platform



PEDESTRIAN MALLS
Second - Market to Pettygrove

Character-Defining Features

1 DW — Concrete coloring throughout

2 DW — Bounding concrete curb line and associated podium end caps

3 DW — Concrete trench drain

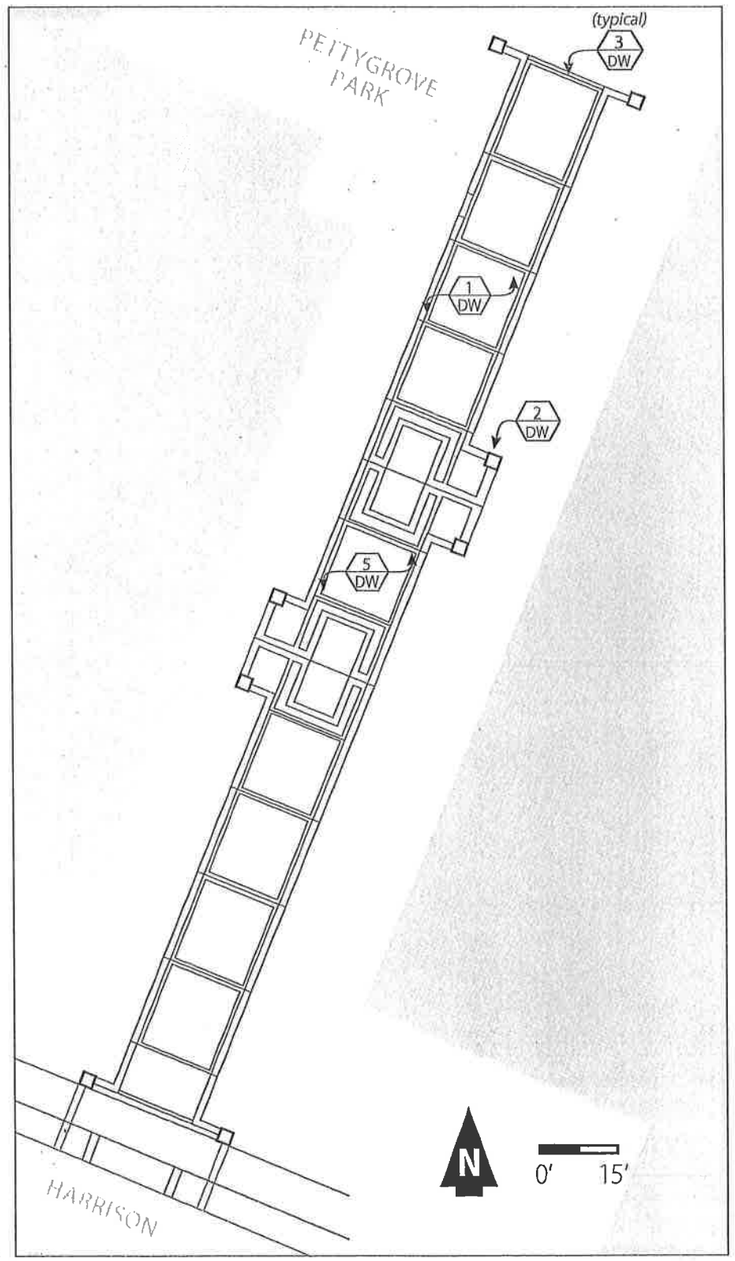
4 DW — Curvature bench on brick platform

5 DW — Uniform concrete scoring pattern

1 M10 — Special concrete scoring pattern at Market Street

2 M10 — Plantings on Portland cobble platform

3 M10 — Concrete retaining wall with oversize podium and curb line design



PEDESTRIAN MALLS
Second - Montgomery to Harrison

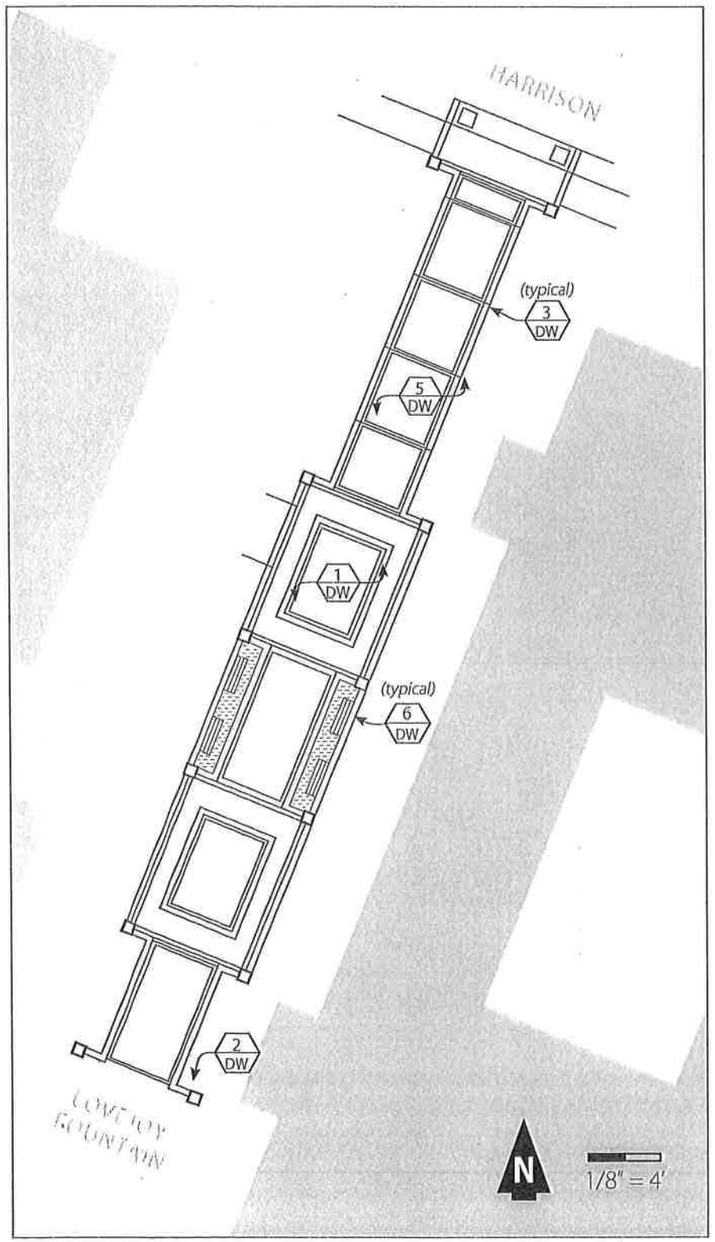
Character-Defining Features

1 DW Concrete coloring throughout

2 DW Bounding concrete curb line and associated podium end caps

3 DW Concrete trench drain

5 DW Uniform concrete scoring pattern



PEDESTRIAN MALLS
Second - Harrison to Hall (Lovejoy)

Character-Defining Features

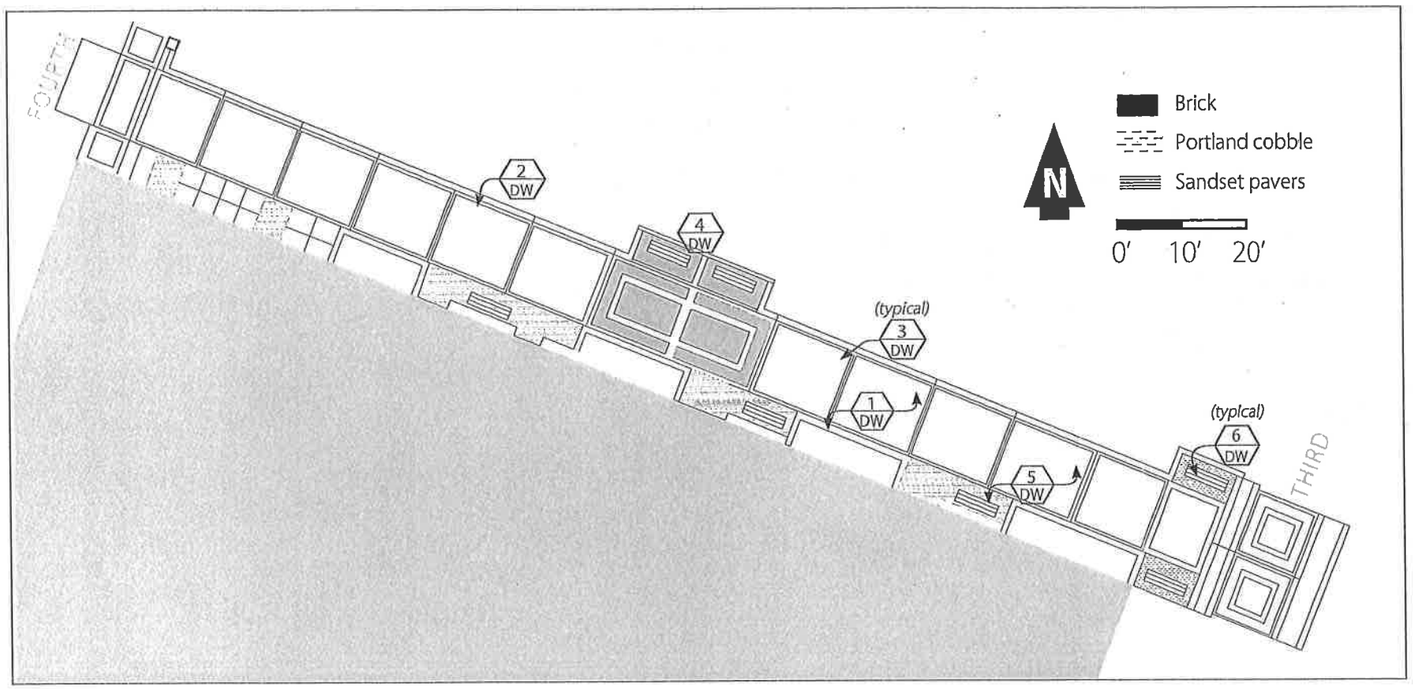
1 DW Concrete coloring throughout

2 DW Bounding concrete curb line and associated podium end caps

3 DW Concrete trench drain

5 DW Uniform concrete scoring pattern

6 DW Curvature bench on Portland cobble platform



PEDESTRIAN MALLS
Mill St - Fourth to Third

Character-Defining Features

1 DW Concrete coloring throughout

2 DW Bounding concrete curb line and associated podium end caps

3 DW Concrete trench drain

4 DW Curvature bench on brick platform

5 DW Uniform concrete scoring pattern

6 DW Curvature bench on Portland cobble platform

UNITED STATES
DEPARTMENT OF THE INTERIOR
GEOLOGICAL SURVEY

PORTLAND QUADRANGLE
OREGON-WASHINGTON
7.5-MINUTE SERIES (TOPOGRAPHIC)

122°45'00" 45°37'30" 5200000mE 1 430 000 FEET (WASH.) 42'30" 40'00" 1 450 000 FEET (ØREG.) 122°37'30" 45°37'30" 720 000 FEET (ØREG.) 5052000mN 110 000 FEET (WASH.) 35'00" 32'30" 680 000 FEET (ØREG.) 45°30'00" 5027000mE

Bybee Lake
SMITH LAKE
HAYDEN ISLAND
NORTH PORTLAND HARBOR
PORTLAND
CLARK CO
MULTNOMAH CO
FRIENDLY
INTERSTATE BRIDGE
PORTLAND CORPORATE BOUNDARY
COLUMBIA RIVER
VANCOUVER PORTLAND CORPORATE BOUNDARY
WASHINGTON
OREGON
Mile 106
Port Of Vancouver Terminal
MILITARY RESERVATION
FORT VANCOUVER NATIONAL HISTORIC SITE
Washington School for the Deaf
VANCOUVER
PEARSON AIRPARK
Park BM 48
BM 43
Ryan Point
Mile 108
Lotus Island
Tomahawk Island
Tidal Flats
Bath
Beacon
Beacons
North Portland
Golf Course
Force Lake
Barnes Yard
Communication Towers
Water Tank
Faloma
East Delta Park
Mud Slough
Columbia Edgewater Golf Club
PORTLAND INTERNATIONAL AIRPORT
Sewage Treatment Ponds
Peninsula Junction
East Saint Johns
Saint Johns
Portland Meadows
BM 42
SLOUGH
Columbia Cemetery
BM 40
Kenton Park
Kenton
Kenton/Yard
Farragut Park
BM 51
BM 49
Rumping Station
Riverside Country Club
PENINSULA DRAINAGE CANAL
Athletic Field
Broadacre Golf Course
BM 64
BM 68
Champ
Concordia College
University Park
McKenna Park
Columbia Park
Mile 7
Doane Point
Macks Crest
Macks Bottom
Gammans Park
Arbor Lodge Park
UNIVERSITY OF PORTLAND
Willamette Bluff
Doane Lake
Saint Johns Junction
Drydocks
Port of Portland
Swan Island Basin
Swan Island
Peninsula Park
Piedmont
Cascade College
Alberta Park
Willbridge
Oil Refinery
Madrona Park
Overlook Triangle
Overlook Park
Albina Yard
Albina
Irving Park
Wilshire Park
Alameda
Water Tanks
Lake Yard
Mile 10
WILLAMETTE RIVER
Willamette Heights
Kings Heights
Macleay Park
Balch Canyon
Pittock
Pittock Mansion
Communication Tower
Mount Calvary Cemetery
Water Tank
Communication Towers
Johnson Creek
Holt Arboretum
Amphitheater
Athletic Field
Knight Park
Portland State University
Lone Fir Cemetery
East Portland
Elk Point
Sylvan
Gibbs Hills Memorial Park (Cem.)
Portland Zoological Gardens
Portland Heights
Governors Park
Duniway Park
Mile 14
ROSS ISLAND BRIDGE
Irvington
Shopping Center
Hollywood
Sullivan Gulch
Buckman Field
Laurelhurst
Laurelhurst Park
Sewallcrest Park
Ladds Circle
U S Grant Park
West Slope
Green Hills
Marquam Hill
Oregon Health Sciences University
City Parks
Water Tanks
WILLAMETTE STONE STATE PARK
WASHINGTON PARK
TUALATIN MOUNTAINS
WASHINGTON CO
MULTNOMAH CO
PORTLAND CORPORATE BOUNDARY
BROADWAY BRIDGE
STEEL BRIDGE
MORRISON BRIDGE
HAWTHORNE BRIDGE
DOUBLE DECK

Produced by the United States Geological Survey

Control by USGS, NOS/NOAA and State of Oregon

Compiled from imagery dated 1951. Revised from imagery dated 1990. PLSS and survey control current as of 1961
Map edited 1995. Contours and land elevations have not been revised and may conflict with other content

North American Datum of 1927 (NAD 27). Projection and blue 1000-meter ticks: Universal Transverse Mercator, zone 10
10 000-foot ticks: Oregon Coordinate System, north zone and Washington Coordinate System, south zone

North American Datum of 1983 (NAD 83) is shown by dashed corner ticks. The values of the shift between NAD 27 and NAD 83 for 7.5-minute intersections are obtainable from National Geodetic Survey NADCON software

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

UTM GRID AND 1995 MAGNETIC NORTH DECLINATION AT CENTER OF SHEET
MN GN 0°13' 4 MILS 18½° 329 MILS

SCALE 1:24 000
1 .5 0 KILOMETERS 1 2
1000 0 METERS 1000 2000
1 .5 0 1
MILES
1000 0 1000 2000 3000 4000 5000 6000 7000 8000 9000 10000
FEET

CONTOUR INTERVAL 10 FEET
NATIONAL GEODETIC VERTICAL DATUM OF 1929
SHORELINE SHOWN REPRESENTS THE APPROXIMATE LINE OF MEAN HIGH WATER
THE MEAN RANGE OF TIDE IS APPROXIMATELY 2 FEET
TO CONVERT FEET TO METERS MULTIPLY BY 0.3048
TO CONVERT METERS TO FEET MULTIPLY BY 3.2808

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U.S. GEOLOGICAL SURVEY
DENVER, COLORADO 80225, OR RESTON, VIRGINIA 22092
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

OREGON
QUADRANGLE LOCATION

1	2	3
4		5
6	7	8

1 Sauvie Island
2 Vancouver
3 Orchards
4 Linnton
5 Mount Tabor
6 Beaverton
7 Lake Oswego
8 Gladstone

ADJOINING 7.5' QUADRANGLE NAMES

INTERIOR - GEOLOGICAL SURVEY, RESTON, VIRGINIA - 1995

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

PORTLAND, OR-WA
45122-E6-TF-024
1990
DMA 1475 II SW-SERIES V892

Halprin Open Space Sequence
Portland, Multnomah Co, OR
UTM References
1. 1Ø/525ØØ4/5ØØØØØ4
2. 1Ø/525336/5Ø39893
3. 1Ø/525159/5Ø39438
4. 1Ø/524834/5Ø39445
Lat/Long References
1. 45.513114/-122.679375
2. 45.5121Ø6/-122.675641
3. 45.5Ø8Ø2Ø/-122.677932
4. 45.5Ø8Ø91/-122.682Ø84

ISBN 0-607-00385-5