

## Olympic Sculpture Park Design Features

### Overview

At the site of Seattle's largest and last remaining waterfront property, Weiss/Manfredi have transformed three separate parcels of land into one unfolding landscape for art. Their design integrates art, landscape, architecture and infrastructure into one dynamic and flexible setting. Bridging the gap between city and water, the design's unique Z-shaped topography rises over the existing roads and rail lines to link all three parcels. From a new steel-and-glass pavilion at the top of the park, a 2,500-foot path brings visitors through a diverse series of ecological environments of native Northwestern plants to reach a newly created beach at Elliott Bay. The Olympic Sculpture Park simultaneously brings sculpture outside of the museum walls and brings the park itself into the landscape of the city.

### PACCAR Pavilion and Gates Amphitheater

At the park's edge, the luminous glass-and-steel PACCAR Pavilion provides space for art, performances, a café and educational programming. Envisioned as an extension of the landscape, the pavilion overlooks the park, Puget Sound and the Olympic Mountains. The pavilion is a light-filled structure that links inside and outside spaces with a series of cantilevered roofs and stepped terraces. The terraces form the green outdoor Gates Amphitheater, providing a setting for performances, films and quiet contemplation.

### The Z Path and Site Geometry

Sculpted with more than 260,000 cubic yards of earth, the design features a 2,500-foot Z-shaped path that links topographically diverse settings as it descends 40 feet from the pavilion to the water's edge. From the pavilion, the path leads to a point suspended over Elliott Avenue that faces the Olympic Mountains and Elliott Bay. The path's second segment, directly on axis with Mount Rainier, provides views to the city and port and crosses the train lines. The final segment descends from the railroad bridge to the newly created beach. Alexander Calder's iconic *Eagle* (1971) marks the path's midpoint and serves as a central landmark for park visitors.

Throughout the design, seemingly parallel lines converge, accentuating the laws of perspective to suggest infinite distances within the confines of the park.

### **Bridges and Overlook**

Two bridges merge with the continuous path, unifying the three separate parcels of land into one legible park. The first bridge, defined by a dramatic V shape, crosses the four lane arterial road and includes places to sit and enjoy the views. A second bridge crosses the train lines and features artist Teresita Fernández's installation *Seattle Cloud Cover* (2004-06), a laminated glass arcade that covers part of the path. The terminus of this bridge reaches an overlook to the city which cantilevers over a new waterfront plaza.

### **Four Environments**

The main path connects a series of distinct environments showcasing Northwest ecology and restoration efforts for salmon recovery in Elliott Bay. The *Valley* is an evergreen forest typical of the region featuring fir, cedar and hemlock, as well as living examples of ancient trees once native to Washington, such as the ginkgo and majestic Dawn redwood. Flowering perennials and ferns define the valley's edges and pathways. Situated between the city and shore, the Henry and William Ketcham Families *Grove* is a deciduous forest of aspen that will dramatically reflect the changing seasons.

The Barry Ackerley Family *East Meadow* and Kreielsheimer *North Meadow* feature broad expanses of grasses and wildflowers that can easily be modified to accommodate changing art installations and future earthworks. The *Shore* features the first public beach in the heart of downtown Seattle. An underwater habitat with algae and grasses form a regenerative landscape for fish, and series of drift logs offers informal seating nearby.

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