

**Olympic Sculpture Park  
Seattle, WA**

Landscape Architect:	Charles Anderson Atelier ps
Client:	Seattle Art Museum
Architect:	Weiss/Manfredi



CREDIT: LYDIA HEARD

PROJECT DESCRIPTION

The Gardens of the Olympic Sculpture Park are the clothes that dress a 9-acre brownfield site on an abandoned fuel storage facility on Seattle’s waterfront. Sitting on 200,000 cubic yards of excavation material and salvaged old growth topsoil, six garden precincts use over 85,000 transplanted native plants to represent the prototypical landscapes of the Pacific Northwest and create a ‘mountains to sound’ narrative.

The **Greensward** acts as the connective tissue for the gardens. The **Valley** garden represents the forests of the region segmented into three sub-gardens: the evergreen canopy, the forest edge, and the ancients. Deliberately ordered, the aspen trees in the **Grove** challenge our expectations of garden structure. The **Meadows** easily accommodate change, including future earthworks and installations. The **Shore** garden is the plant community of the protected cove shoreline and an adjacent wedge-shaped drainage swale, lined in concrete and covered in native topsoil. The saltwater environment of the **Tides** features intertidal plants and animals revealed and concealed by the changing tides. The



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park and its gardens are a dynamic landscape that inspires artists and curators

JURY COMMENTS

The jury appreciated the designer’s intention to create a landscape with inherent integrity, especially in consideration of the strong lines that define the park and its mission to showcase world-class outdoor sculpture. The use of six “garden precincts” as an evocation of the landscapes of the Pacific Northwest help pace the experience of the park, giving the sculptures a more rooted presence within it. Applying these precincts from top to bottom, as a transition from the mountains to the shore, also adds poignancy to ultimately being able to touch the bay waters in a naturalistic setting, seemingly far removed from the “hand of man.” The design thus invites the question: is the landscape itself a sculpture?



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