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Olympic Sculpture Park

Architect: Weiss/Manfredi Architecture/Landscape/Urbanism 奥林匹克雕塑公园

LANDSCAPE & ART PROGRAM PRECINCTS

- turf : structured art precinct
- meadow : flexible art precinct
- groundcover : flexible art precinct
- beach : environmental art precinct
- evergreen grove
- deciduous grove

INFRASTRUCTURAL NETWORKS

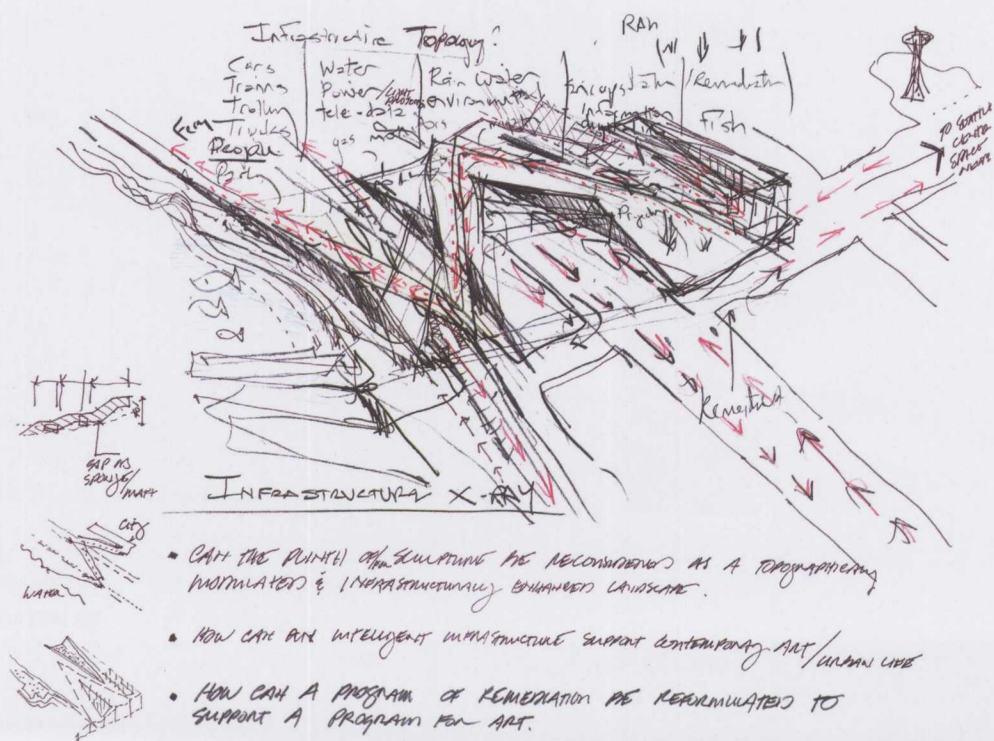
- bollard lighting
- power/teledata/security conduits

HARDSCAPE & PATHS

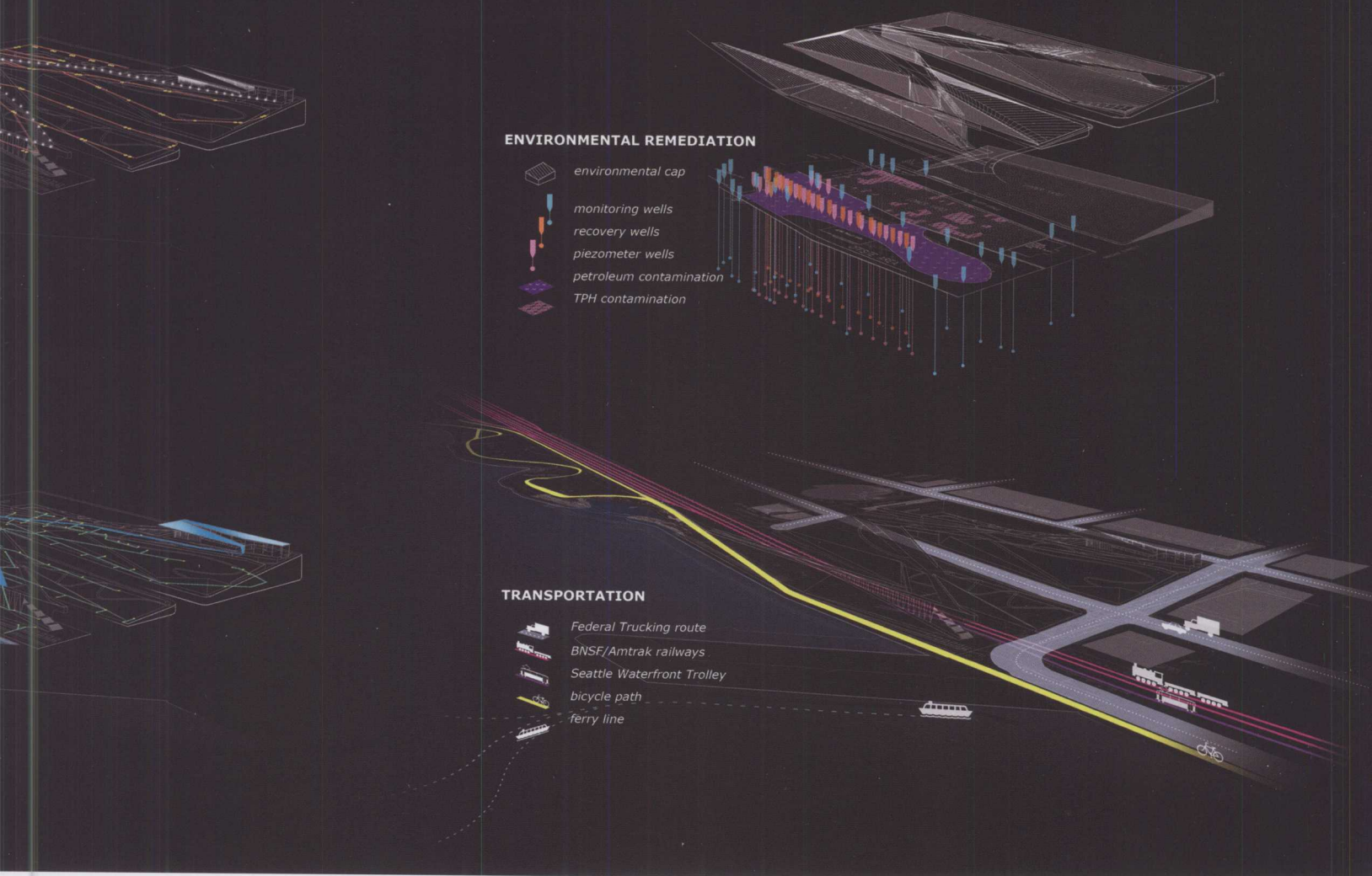
- primary path
- secondary path
- tertiary path

DRAINAGE & MARINE OUTFALL

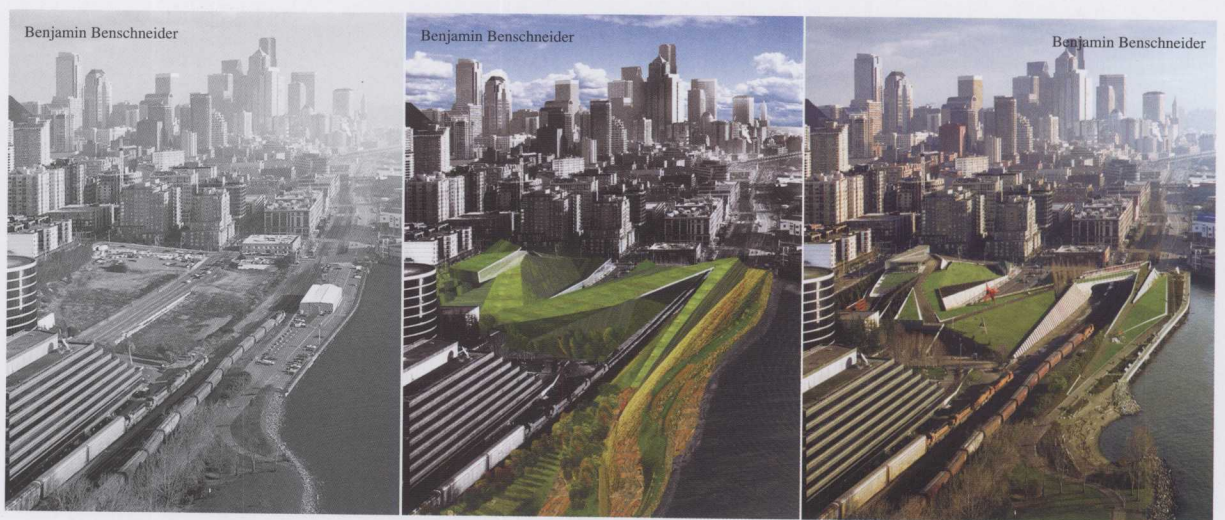
- surface drainage
- subsurface drainage



- CAN THE PUNCH OF SCULPTURE BE RECONSTRUCTED AS A TONGUE-IN-CHEEK MOTIVATED & INFRASTRUCTURE-EMBEDDED LANDSCAPE?
- HOW CAN AN INTELLIGENT INFRASTRUCTURE SUPPORT CONTEMPORARY ART/URBAN LIFE?
- HOW CAN A PROGRAM OF REMEDIATION BE RECONSTRUCTED TO SUPPORT A PROGRAM FOR ART?



Weiss/Manfredi



奥林匹克雕塑公园位于西雅图未经开发的滨水区,引领雕塑公园城市新发展模式。公园由火车轨道与公路将污染废弃工业场地划分开来。设计利用Z字形的“绿色”平台,将三个独立的场地链接起来,从城市向滨水区延伸,高度下降约12米,巧妙地利用天空和Elliot海湾作为背景,高度逐渐变化,超过现有

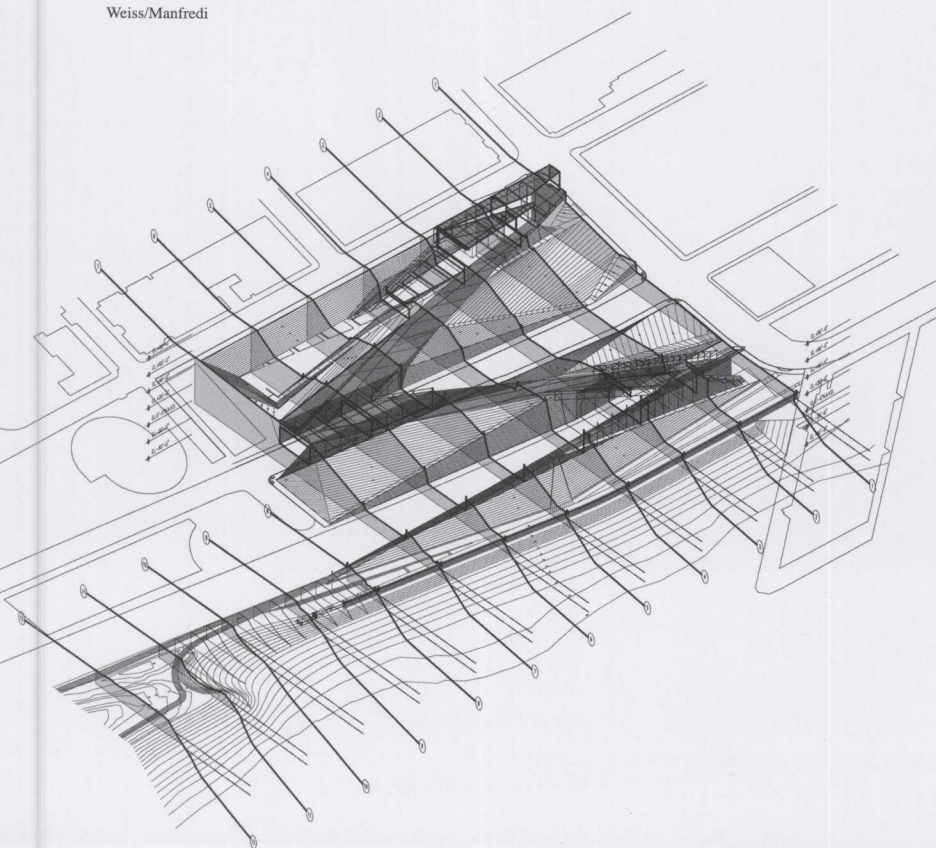
基础设施结构,将城市中心与复兴的滨水区重新连接起来。该区域原为加利福尼亚石油联合会所有,主要是转换设备。在对公园进行建设之前,清除了约120,000吨污染土壤。余下的被石油污染的土壤由5560立方米的洁净填充物覆盖,其中大部分是从西雅图艺术博物馆扩建工程中挖掘出来的。





Benjamin Benschneider

Weiss/Manfredi



Paul Warchol

作为国际设计竞赛中的获奖项目，奥林匹克雕塑公园的设计利用了从场地顶端到滨水区变化的12米阶梯。作为远离城市靠近海岸线的持续景观，Z字形混合的地表形态呈现出新型的人行道基础设施。建筑在平稳的地面上，加强的地貌部分重新塑造出了场地原来的地形特征，经过高速公路、火车轨道，然后高度不断下降，最后延伸到城市。场地与基础设施的分层，方案中营造出各个元素之间的灵动联系，直接到达滨水区。主要的人行道路线从1672平方米的展览亭开始，然后不断下沉，呈现出不同的景观。第一段路越过高速公路，便可看见奥林匹克山的优美景致。第二段绕过火车轨迹，呈现出城市和码头景观；最后则向滨水区下降，将新建沙滩的景致尽显无遗。人行道地形使人们在城市中心和滨水区复兴的沙滩之间自由移动成为可能。路线从亭子到滨



水区不断下降，将三个重新修建的西北角景观链接起来。浓密线性的常青蕨类植物、四季变化的Quaking Aspens落叶林、三文鱼与海洋植物栖息的海岸花园贯穿整个花园，地形与植物在雨水流进Elliott海湾之前，对其进行疏导、收集和净化等处理。

作为“景观艺术”，奥林匹克雕塑公园在博物馆墙外，界定出了一种现代的艺术体验。地形变化多端的公园，从不同尺度上提供了富于变化的情景。设计中的变化格局，有利于艺术和环境相互融合，将艺术、景观与城市生活等不同特质元素紧密地结合起来。



Paul Warchol





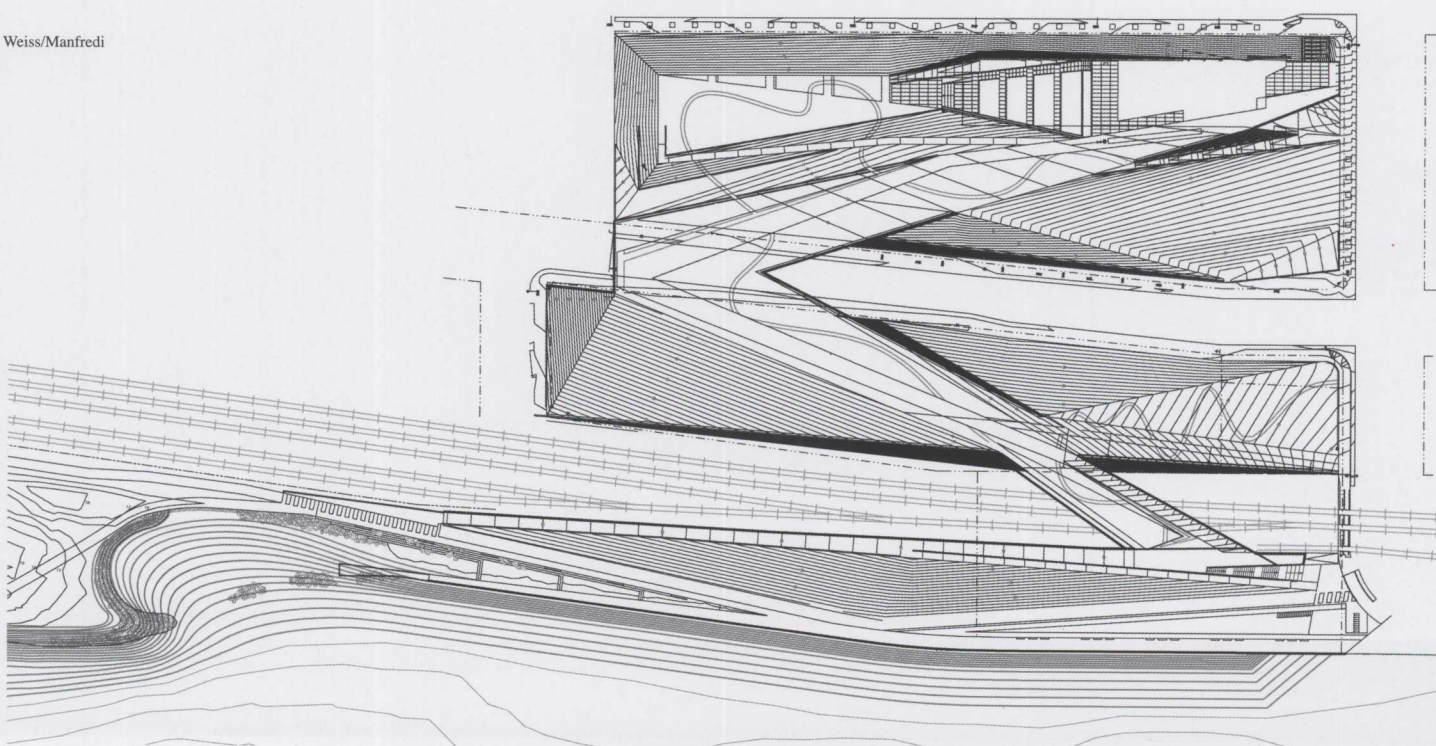


Envisioned as a new urban model for sculpture parks, this project is located on Seattle's last undeveloped waterfront property – an industrial brownfield site sliced by train tracks and an arterial road. The design connects three separate sites with an uninterrupted Z – shaped "green" platform, descending 40 feet from the city to the water, capitalizing on views of the skyline and Elliot Bay, and rising over existing infrastructure to reconnect the urban core

to the revitalized waterfront.

Formerly owned by Union Oil of California (Unocal), the area was used as an oil transfer facility. Before construction of the park, over 120,000 tons of contaminated soil was removed. The remaining petroleum contaminated soil is capped by a new landform with over 200,000 cubic yards of clean fill, much of it excavated from the Seattle Art Museum's downtown expansion project.

Weiss/Manfredi









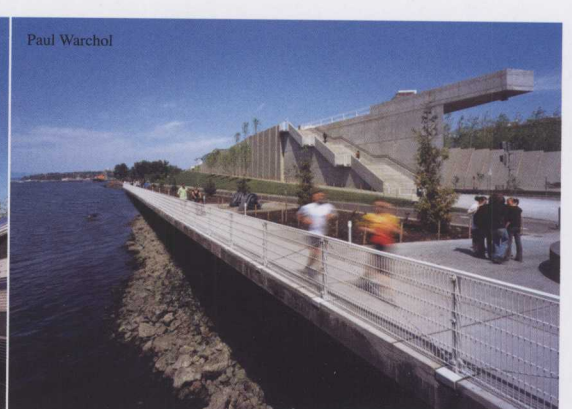
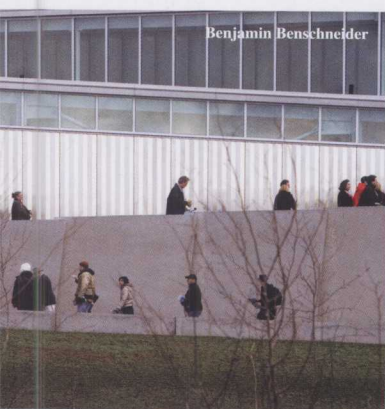
Benjamin Benschneider

Winner of an international design competition, the design for the Olympic Sculpture Park capitalizes on the forty-foot grade change from the top of the site to the water's edge. Planned as a continuous landscape that wanders from the city to the shoreline, this Z-shaped hybrid landform provides a new pedestrian infrastructure. Built with a system of mechanically stabilized earth, the enhanced landform re-establishes the original topography of the site, as it crosses the highway and train tracks and descends to meet the city. Layered over the existing site and infrastructure, the scheme creates a dynamic link making the waterfront accessible. The main pedestrian route is initiated at an 18,000-square-foot exhibition pavilion and descends as each leg of the path opens to radically different views. The first stretch crosses a highway, offering views of the Olympic



Mountains; the second crosses the train tracks, offering views of the city and port; and the last descends to the water, opening views of the newly created beach. This pedestrian landform now allows free movement between the city's urban center and the restored beaches at the waterfront.

As the route descends from the pavilion to the water, it links three re-created archetypal landscapes of the northwest: a dense and



temperate evergreen forest lined with ferns; a deciduous forest of Quaking Aspens with seasonally changing characteristics; and a shoreline garden including a series of new tidal terraces for salmon habitat and saltwater vegetation. Throughout the park, landforms and plantings collaborate to direct, collect, and cleanse storm water as it moves through the site before being discharged into Elliott Bay.

As a "landscape for art", the Olympic Sculpture park defines a new experience for modern and contemporary art outside the museum walls. The topographically varied park provides diverse settings for sculpture of multiple scales. Deliberately open-ended, the design invites new interpretations of art and environmental engagement, reconnecting the fractured relationships of art, landscape, and urban life.