"Coyote Takes the Water" (at Site 2)

A favorite story of the Kalapuya and undoubtedly the most poignant for this site, "Coyote Takes the Water from the Frog People" epitomizes the idea of keeping water as a resource for all. It really is the main emphasis for the Whilamut Natural Area and the bridge site as a whole because what brings all of the wildlife, boaters, cyclists, pedestrians and lush riparian plant species to this site is the river. The towns of Eugene and Springfield as well as indigenous settlements were founded here because of the river. Sharing the water is the crux of the idea.

This sculpture titled "Coyote Takes the Water" captures the essence of the story in a visual sound-bite that can be taken in at a glance. The title can be read from a distance and an internet search of the title readily produces several accounts of the original story making it very easy for the artwork's meaning to be understood.

The flowing blue lines of the water component carve graceful arcs in the air and act as an indicator of the river crossing ahead while providing a visual metaphor for the name "Whilamut" whose meaning is 'where the river ripples and runs fast'.

The coyote is sculpted in stainless steel and the bases are faced in natural stone that ties in with the columnar basalt sound wall enhancement areas that are already under construction. Surrounded by the native plantings that will partially cover the bases, the sculpture will almost float in the air next to the freeway and exit ramp of site 2.

"Blue Camas Basket" (at Site 8)

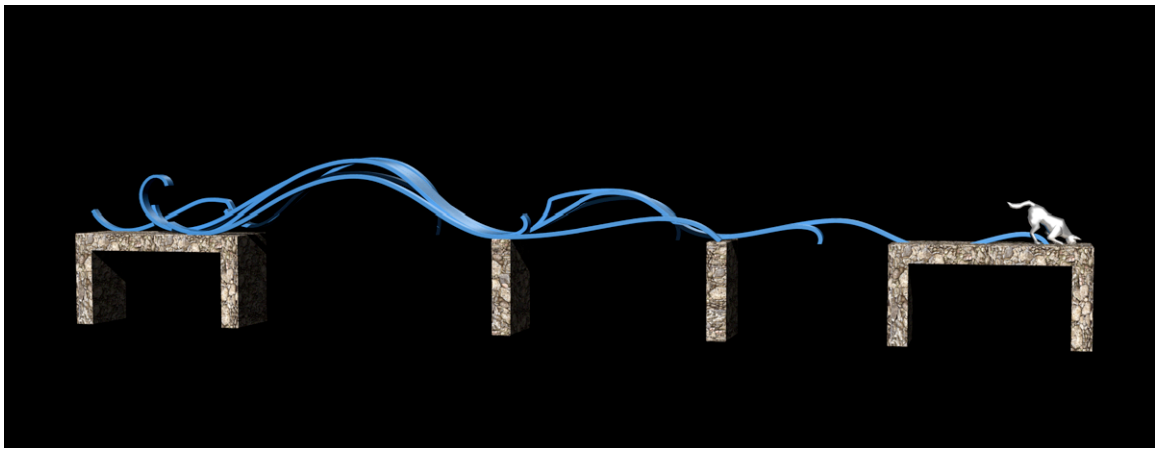
Whilamut Passage is made up of two parts, one is water and the other is land. So too is the art: "Coyote Takes the Water" sculpture represents water, while "Blue Camas Basket" represents the land.

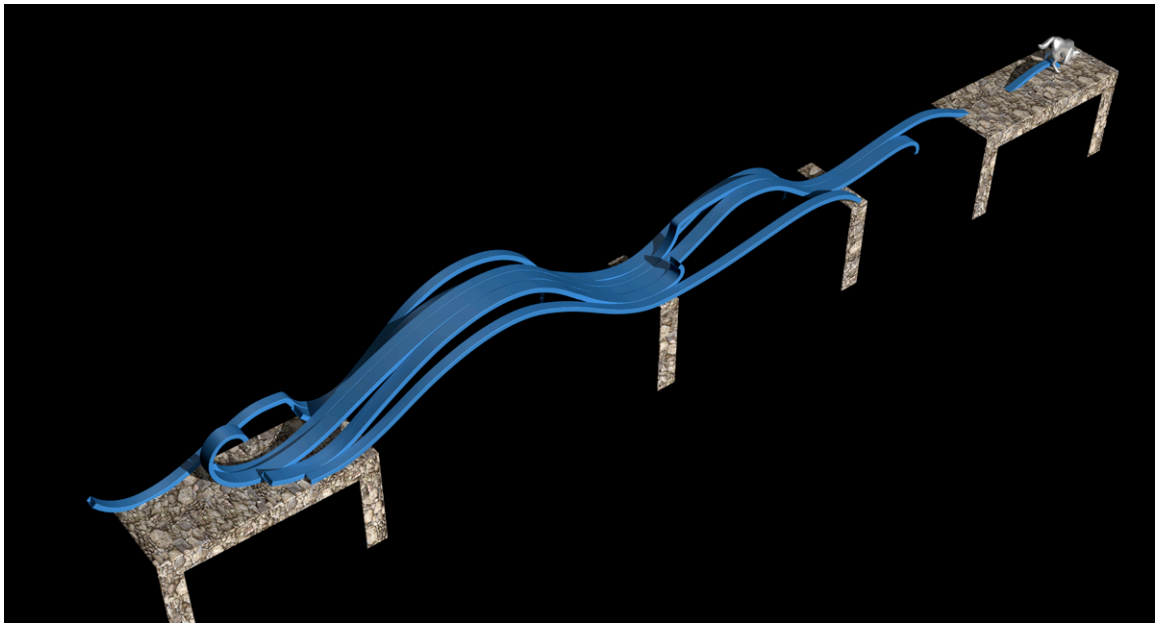
Like a giant clump of camas plant on the hillside of site 8, the sculpture announces the significance of the once plentiful camas plant in the local prairies. A critical food source for the Kalapuya and prominent feature in tribal lore, camas is a key feature of the site to celebrate.

The overall cone shape of the sculpture references the traditional burden baskets and camas root digging bags used to gather Wapato and Camas. The cone shape kept the items at the bottom from being crushed by the weight of the items above and spread the weight so that it was comfortable to carry. A 'tumpline' around the head or chest held the basket. The woven strands and basket-like mesh interior of the sculpture echo the traditional spruce/cedar root and bear grass basketry of the area.

The blue color of the flowers matches the blue of the water in the other sculpture and ties in with the blue of the actual camas plants once plentiful and now reestablished in the Whilamut Nature Area nearby.

The sculptures are teaching tools to broaden awareness of natural history of the site as well as Kalapuya values and traditions that are relevant for people of all backgrounds.





The artworks proposed herein have been carefully designed to be simple enough to capture the essence of the subject at a glance and yet convey all of the important references needed to give great meaning to the bridge crossing experience. They clearly meet all of the required art enhancement criteria because they:

- Reflect the theme "Whilamut Passage."
- Can be appreciated in a few moments approaching, crossing, & leaving the bridge.
- Are inspired by natural or historical features within or adjacent to the bridge site.
- Integrate references that honor the uniqueness of the local communities.
- Contribute to an appreciation of the Interstate 5 WRB site from all viewpoints.
- Celebrate natural forms by emphasizing curvilinear design
- Speak of and celebrate Whilamut Passage's natural beauty. The art honors nature.
- Honor and respect Kalapuya history, culture, perspective and values.
- Are highly durable, using materials that weather and age gracefully.


Sculpture depicts traditional Kalapuya story of "Coyote takes the Water from the Frog People" in which Coyote digs through a dam to release the waters so they may be shared by all. The perfect subject for Wilamut Passage since the focus is to preserve the river site for use by all people, plants, and animals now and in the future
Uses flowing lines and natural shapes to echo the features of the bridge and the river
COYOTE TAKES THE WATER
Natural stone bases echo riverbank rock and tie in with basalt soundwall enhancement areas
Site not accessible to pedestrians or stopped traffic. Sculpture can be seen from both sides and is surrounded by native plantings
Sculpture located 400 feet from any potential impact zone of vehicular traffic and surrounded by protective barriers
Title "Coyote Takes the Water" in the base so that anyone can google it and read the text of the original story making it easy to understand the meaning of the artwork


Site 8 is the only site visible by anyone other than freeway traffic therefore most important. It can be viewed from the pedestrian and bike paths below.
Sculpture represents a cluster of blue camas plant, vital food source of the Kalapuya
Blue color of the flowers matches the blue of the water in the other sculpture and ties in with the blue of the actual camas plants once plentiful and now re-established in the Whilamut Nature Area nearby
Bike and Walking path

Locations

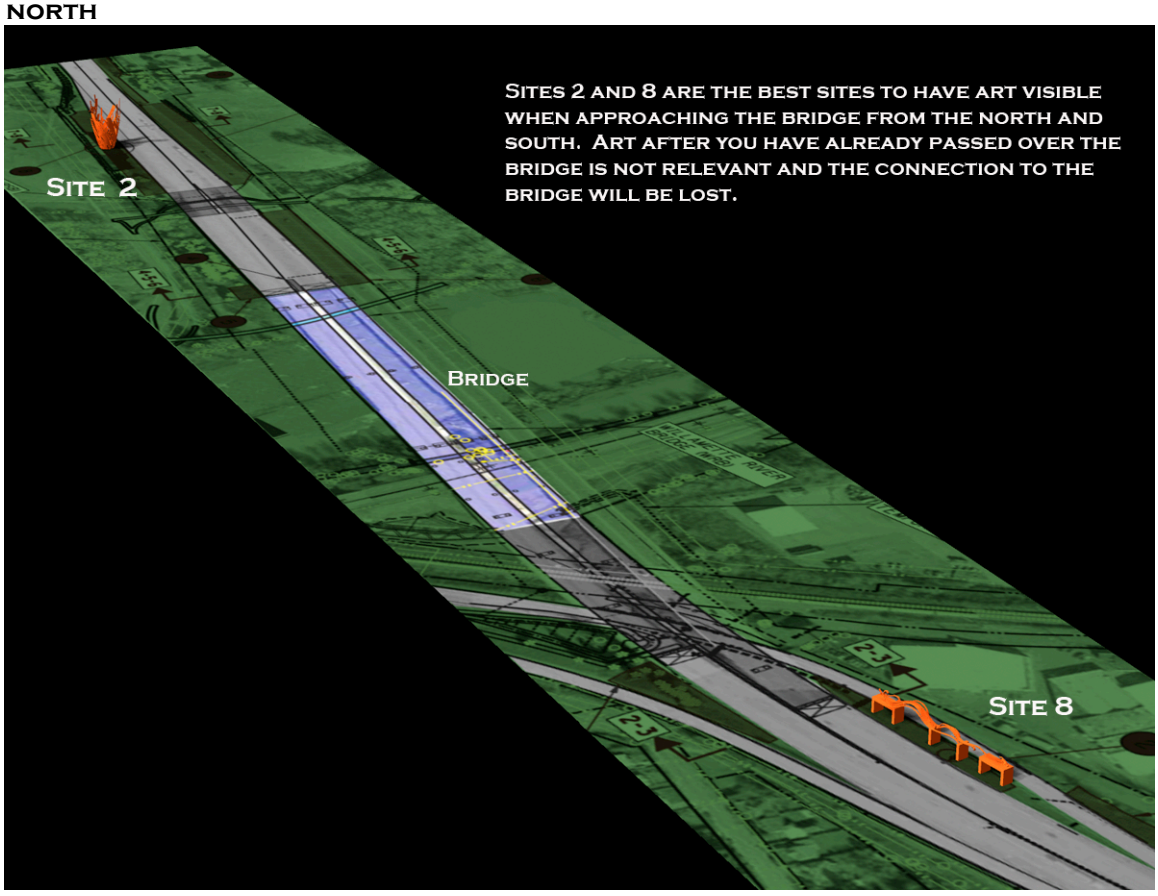
It is crucial to locate the art so that it is experienced as one approaches the bridge, not after one has already left the bridge where it will be less relevant and the connection to the bridge will be lost. It is also essential to provide art for both north **and** southbound travelers- why have art for only half of the people crossing after all?

Site 8 is the **only** site visible to anyone other than freeway traffic –yes really!

Sites 2 and 8 are the only usable sites that can be viewed from both sides.

Clearly, sites 2 and 8 are the only sites that accomplish the above priorities well and are the most visible. Using sites other than 2 and 8 does not maximize the potential of the site.

NORTH



SOUTH

Aerial view showing site relationship to bridge

Fabrication

These sculptures are predominantly built of stainless steel. Construction employs established ASTM practices for fabrication in metals, and the artist has proven specialization in the area with over 20 years experience.
304L stainless steel is welded with 308Lsi weld material and Trimix Helium/Argon/Co2 shield gas. Care must be taken to avoid ferrous contamination of the stainless during all stages of construction, rigging and installation. Unlike most artists who design but don't know how to build their work, our facility specializes in steel and stainless fabrication: in house operations include GMAW hardwire + dual shield welding to 650 amps, GTAW to 400 amps, Stick electrode to 650 amps, hydraulic press forming at 65 tons and 25 tons, rolling, oxy-acetylene cutting, plasma cutting to 1" thickness, propane forge work, 30 ton iron workers, carbon arc and a variety of hand work using abrasive carving and cold forming.
Painted stainless components use special self-etch primers with sandblast or abrasive disc pre-prep and high quality epoxy urethane color coats for industry leading longevity and fade resistance.

Materials

These works of art are constructed in 304 stainless steel. Anchors are stainless steel or galvanized (Titen anchors are not yet available in stainless). Isolation washers are used with galvanized anchors to prevent galvanic reaction. The painted areas are painted using self-etch primers and epoxy urethane color coats. The concrete bases are standard psi mix pours and in the case of site 2 are faced with natural stone veneer.

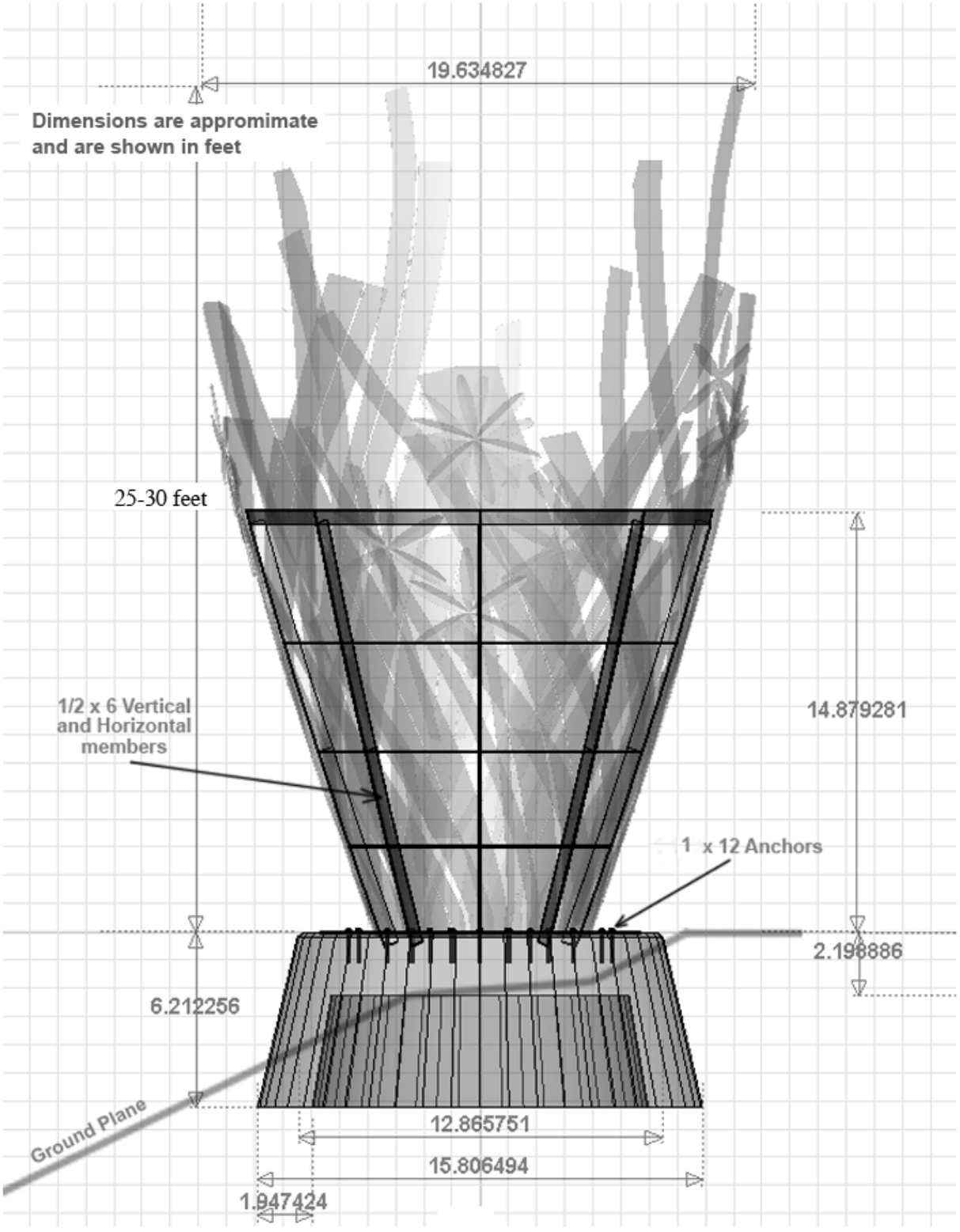
Maintenance and Longevity

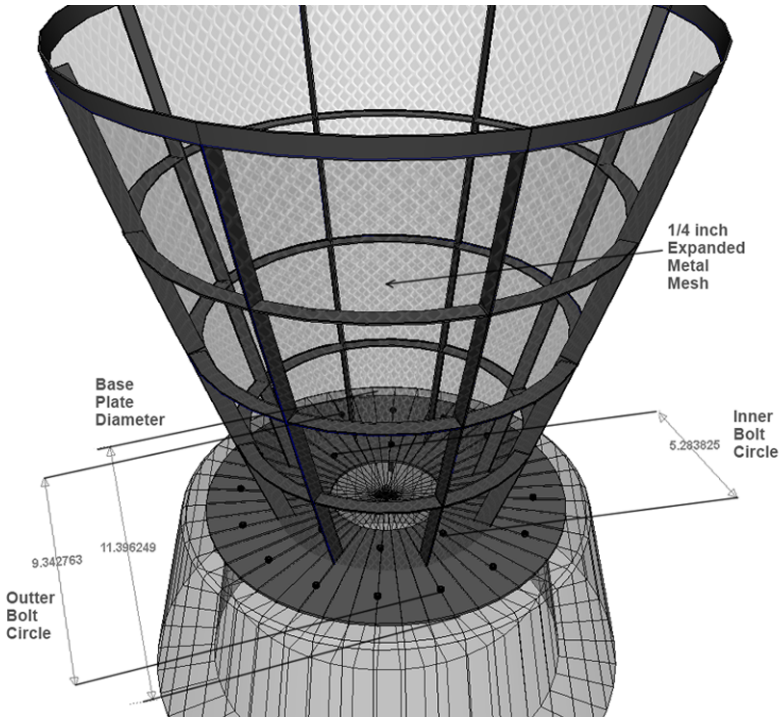
Stainless steel is essentially the most permanent material available. It will not yellow, crack, fade, stain, chip or need re-coating EVER. Unlike bronze which needs periodic wax or lacquer coating to preserve patina, stainless will not change over time or need re-coating. These surfaces require little to no maintenance. Simple washing with a soft brush and water like washing a car to remove build up of dirt, moss, bird excrement and road grime should maintain the art. Any ferrous contamination that arises can be passivated onsite using biodegradable citric acid and water. Painted areas can be repainted onsite and will not need sandblasting preparation because the substrate is non ferrous and no rust will be causing the paint to blister or peel.

Lighting

The artist highly recommends lighting for the art as it is the best demonstrated deterrent to vandalism and allows the art to be enjoyed 24 hrs a day instead of 12.
Lighting should be line voltage photocell switched metal halide or LED light. Care will be taken to avoid light scatter into the Whilamut Natural Area and into the sky behind the art. Once final designs and sites are chosen, lighting logistics such as power availability and division of scope of work can be arranged.

SCALE- DIMENSIONS APPROXIMATE AND SHOWN IN FEET




1/4 inch
Expanded
Metal
Mesh
Base
Plate
Diameter
Inner
Bolt
Circle
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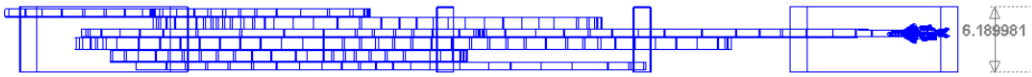
11.396249
9.342763
Outter
Bolt
Circle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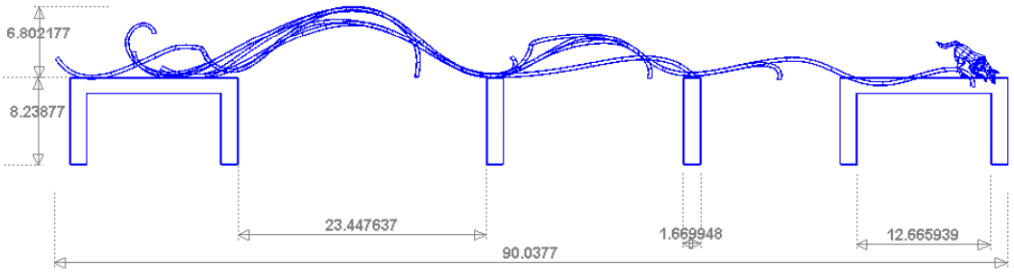
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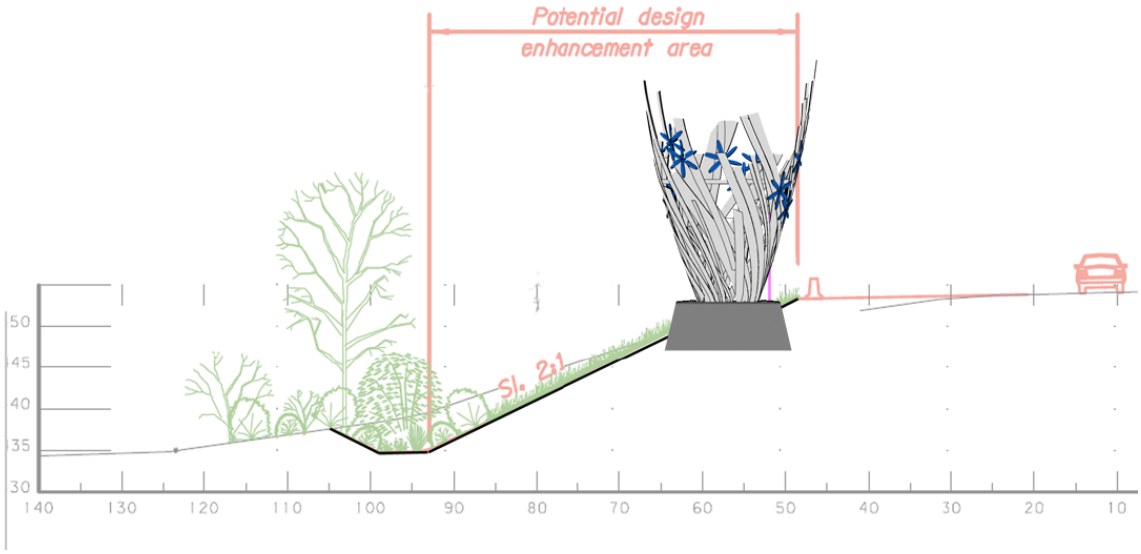
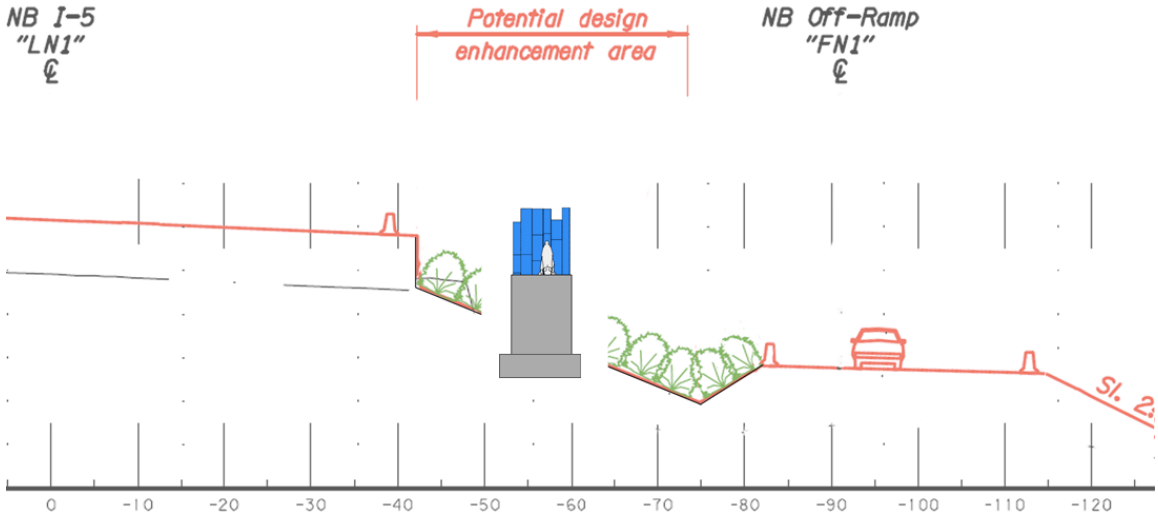
12.665939
90.0377

SITE 8 SECTION VIEW OF BLUE CAMAS BASKET WITH FOOTING



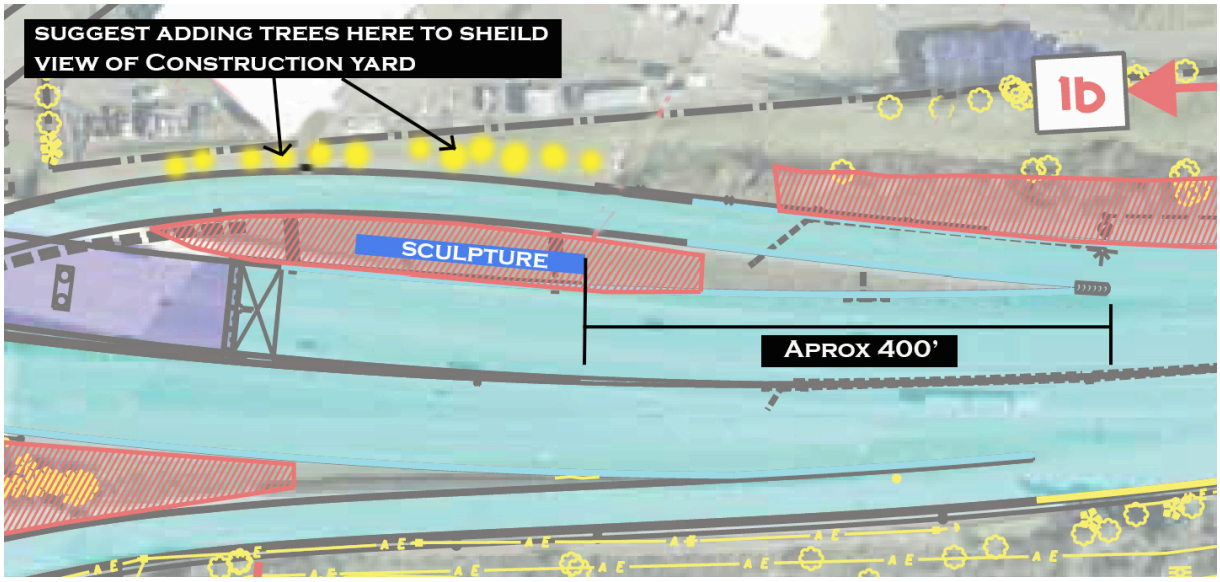
SITE 2 SECTION OF COYOTE TAKES THE WATER WITH BASE



Safety and Vandalism

"Blue Camas Basket" is designed specifically to avoid climbing and vandalism with its reverse angle sides and expanded metal closure of all openings. Stainless steel can be cleaned of graffiti with solvents and re-polished with ease. In the event of damage, areas can be repaired or cut out and replaced on site.

"Coyote Takes the Water" is located in a site with no pedestrian access and surrounded by "storie" concrete traffic barriers. Furthermore, it is approximately 400 feet from the impact zone of the gore area and behind the special vehicular impact structure ODOT has installed at the point of the median. There is nowhere to pull off nearby.
The painted surfaces can be easily repainted in case of graffiti but since there are no large surfaces it should not attract graffiti.



Engineering

All work built in our studios for public installation is engineered. Final engineering is not typically done until exact dimensions and locations are agreed upon, specific site characteristics are known (such as soil compaction and type) and structural members are sourced and checked. The following engineering was done to show an initial grasp of the structure and some of the areas that would require specific structural analysis.
Initial calculations show for example, that Blue Camas Basket would benefit from the addition of cable stays in two x-brace re-enforcement patterns inside the structure to stiffen the shape, while the top horizontal ring would be doubled up to provide adequate strength against lateral deflection.