

I-5
Willamette River
Bridge
Eugene & Springfield

DESIGN WORKSHOP REPORT
Volume 1: Executive Summary



FEBRUARY 2009

This unique event tapped resources from across disciplines.
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INTRODUCTION

In 2002, Oregon Department of Transportation inspectors discovered that the Interstate 5 bridge over the Willamette River in Eugene and Springfield was structurally deficient. ODOT quickly built a temporary bridge to keep traffic moving through the area, and committed to replacing it with a permanent structure. ODOT has worked with the public and the engineering design team to create a distinctive permanent bridge to accommodate future traffic needs. The bridge will be designed to complement the community and natural resource values.

Since the project's inception, a Community Advisory Group and Project Development Team have been involved and continue to provide significant input on the project. A subset of the CAG developed the overall theme for the project, incorporating elements of different places, users, images and words to guide design and establish a lasting identity for the area surrounding the bridge.

In 2008, ODOT sought the help of local architects, artists, landscape architects, structural engineers and transportation experts to converge around design themes for the deck arch-style bridge. The overall theme for the project, Whilamut Passage, served as a guiding principle. A Steering Committee of architects, landscape architects, planners, engineers, and arts and public involvement professionals worked intensively on the design workshop process and final product.



EMERGING THEME: WHILAMUT PASSAGE

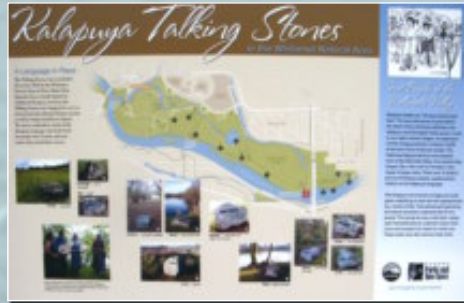
Emerging Theme: Whilamut Passage

The theme for the Interstate 5 Willamette River Bridge project focuses on words, phrases and images that encompass the variety of users—past, present and future. Though the bridge is the central feature, the I-5 Willamette River Bridge project incorporates elements of many different places. It is an intersection in time, a confluence, a crossing.

This sense of place is represented by the river and its natural features and native animal and plant communities. It is also represented significantly by the first peoples, the Kalapuya, followed by white explorers, settlers, with the millrace, earlier commerce and crossings, other bridges, later arrivals, and current commerce and movement.

Today, as part of a park area that includes about three miles of frontage along the north bank of the Willamette River, the Whilamut Natural Area encompasses 237 acres of publicly-owned open space, linking the neighboring cities of Springfield and Eugene, Oregon. The Whilamut Natural Area honors the Kalapuya people and their language. To the Kalapuya it means, "Where the river ripples and runs fast."

Hence: Whilamut.



Though its primary impetus is to convey vehicles over the Willamette River as they travel north or south, the bridge encourages a flow of people and goods beside, under and through in a variety of modes: trains, cars, trucks, wheelchairs, bicyclers, walkers, boaters, and floaters.

Passage \Pas"sage\, n. [F. passage.]

1. The act of passing; transit from one place to another; movement from point to point; a going by, over, across, or through; as, the passage of a man or a carriage; the passage of a ship or a bird; the passage of light; the passage of fluids.
2. Transit by means of conveyance; journey, as by water, carriage, car, or the like; travel; right, liberty, or means, of passing; conveyance. Source: Webster's Revised Unabridged Dictionary (1913)



Hence: Passage.



The emerging, proposed theme, *Whilamut Passage*, will guide design development, place-making, and shape a lasting identity.

VISION AND VALUES

At the beginning, the Steering Committee discussed how they would measure success and agreed upon the following values and goals:

- The workshops will demonstrate a collaborative effort between artistic and technical disciplines, using the skills of professionals across a wide spectrum.
- Recommendations made by the group as a result of these workshops will fit within the parameters given, and the ideas will make a significant contribution to the final design of a bridge that will inspire civic pride for generations to come.
- The group will seek ways to articulate, enhance and realize Whilamut Passage, the theme of the place that includes the bridge, roadways, walkways, canoe canal, natural areas, river, intersections, historical artifacts and interpretive spaces.
- The process and outcomes will enhance and advance the community's approval of the bridge and the intrinsic value of good design.

In responses from a survey conducted by ODOT in May 2008, the five most popular words used by the public to describe the bridge they hope to see built—*graceful, distinctive, memorable, curves and unique*—were highlighted.

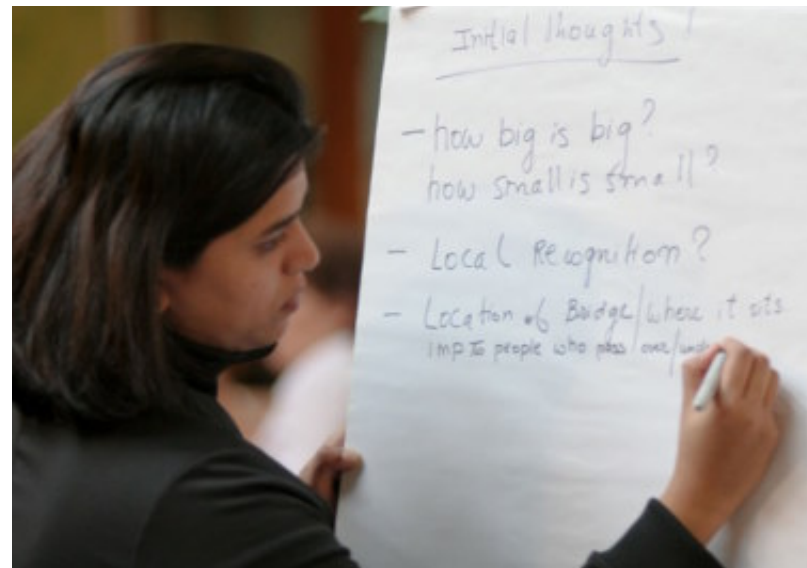


PROCESS

Design workshop participants benefited from community, cultural and technical resources. Presentations by the Citizen Planning Committee for the Whilamut Natural Area, Talking Stones artist, Confederated Tribes of the Grand Ronde, a Kalapuya elder and a project engineer provided historical context, and detail about the Whilamut Natural Area and bridge design.

In small interdisciplinary groups, design professionals were charged with creating actionable ideas that could enhance the Willamette River Bridge and its environs. Celebrating a place of natural and historic significance, designers crafted an environment where the built and natural settings can potentially tell a single story for the traveling public; commuters; park users; and the bicycle, pedestrian and running communities.

Design workshop outcomes were both visual and written. Images and text supported each other with “Output Worksheets,” capturing the words related to the drawings.





The outcomes surprised everyone. No one had ever been part of a process where such diverse disciplines worked together so closely. Throughout the workshops, the strength of the various ideas were tested and preconceived notions fell away. The contrasts between the foothills and valley, organic and non-organic, the two cities of Eugene and Springfield, and industry to the south and natural areas to the north, rose to the surface. ODOT and participants realized that the project includes not only a distinctive bridge but a unified aesthetic vision.

That vision has become clear and the methods used to realize the vision continue to evolve. The specific elements may be designed by interdisciplinary teams, commissioned artists or specialized design professionals from the fields of art, architecture or landscape architecture.

CONSIDER THE WHOLE SITE

Initial work by the small groups focused on the site as a whole, with an emphasis on actionable ideas that build the experience, not just the bridge. Patterns arose almost immediately. The second Saturday focused on further developing ideas, with each element telling part of a larger story.

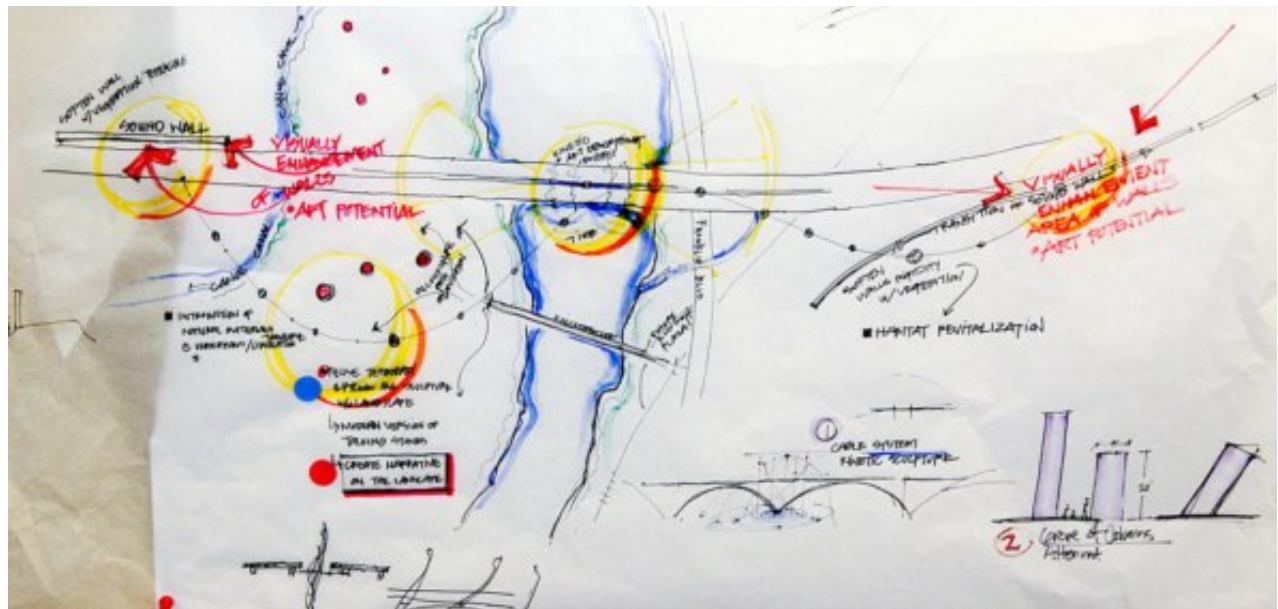
The purpose of this summary report is to tell that story, beginning with the whole site, and its layers: layers of time (native Americans, millrace remnants, use of the area today); layers of experience – fleeting (I-5 drivers), recurring (commuters) and pondering (the site as a destination); and layers of spaces – those specific elements that combine to complete the story.



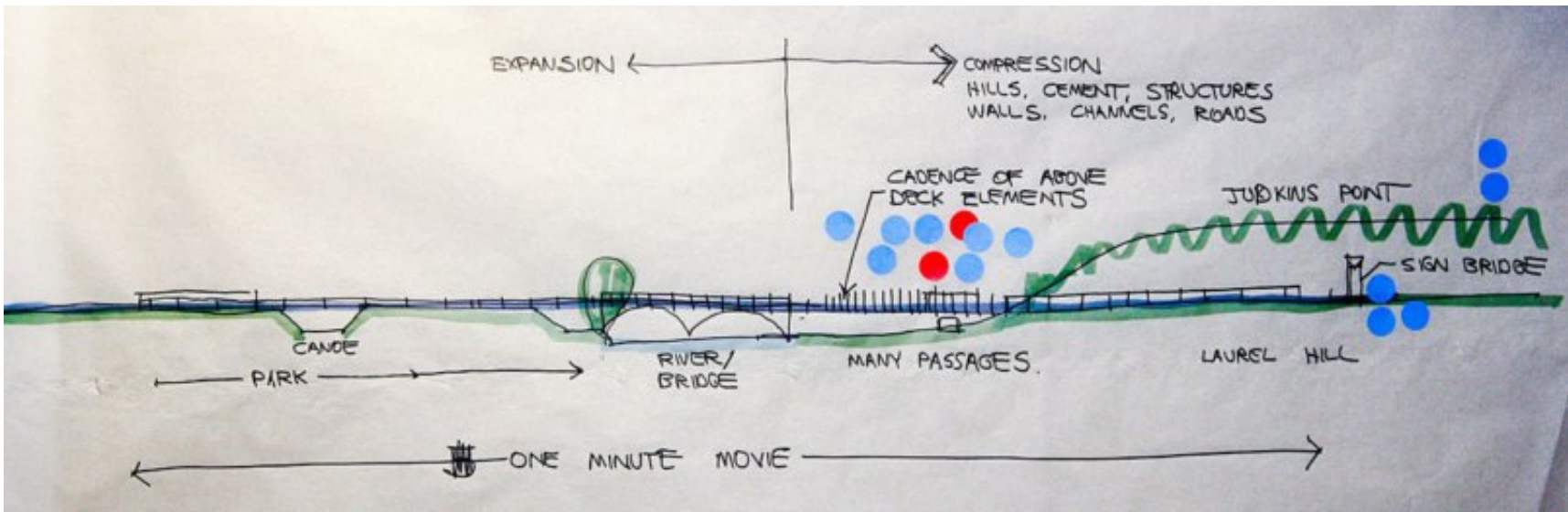
Whilamut Natural Area of Alton Baker Park and Eastgate Woodlands, Willamette River and urban surroundings.

The following pages show sketches and notes that came out of small group discussions. For a complete list of images and output worksheets, please see Design Workshop Report, Volume 2: Process Summary.

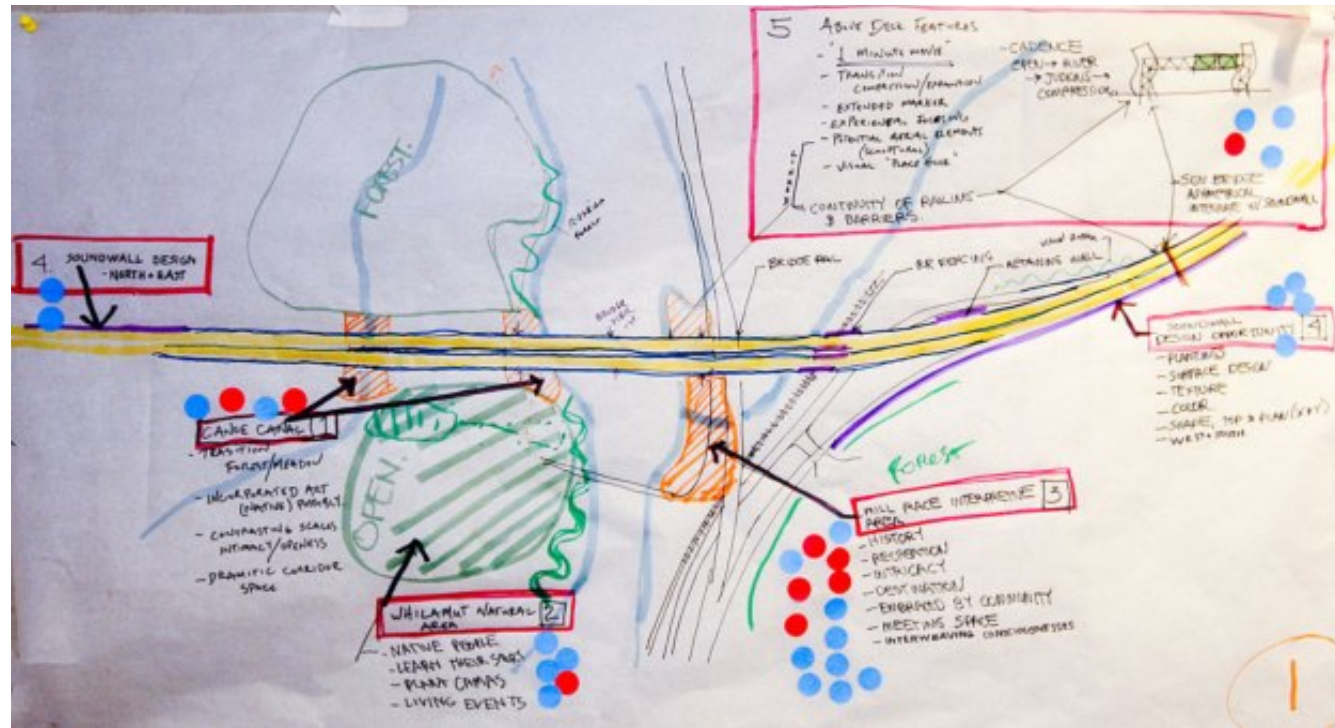
CONSIDER THE WHOLE SITE



CONSIDER THE WHOLE SITE



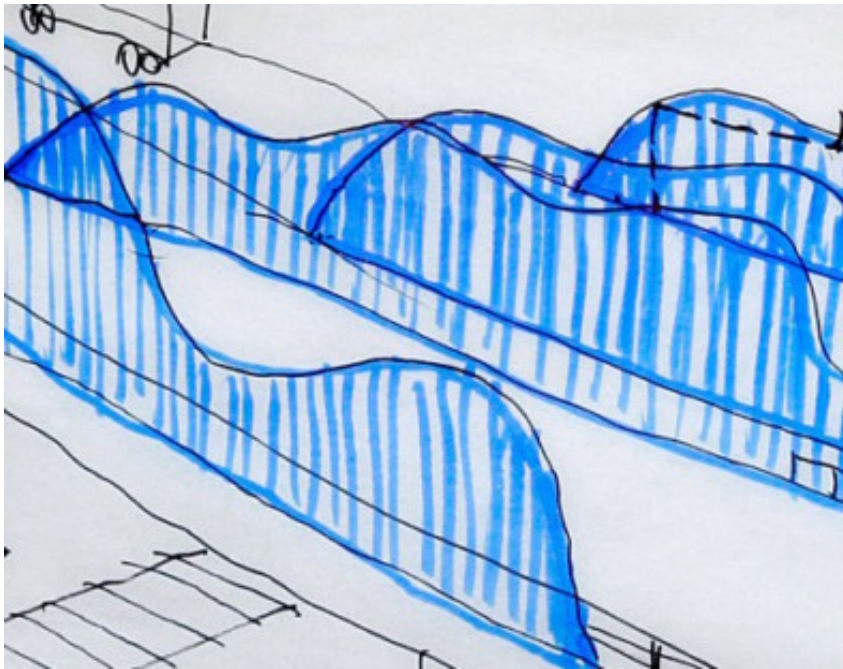
CONSIDER THE WHOLE SITE



SPECIFIC ELEMENTS

Refining the ideas from the first design workshop led to specific design elements.

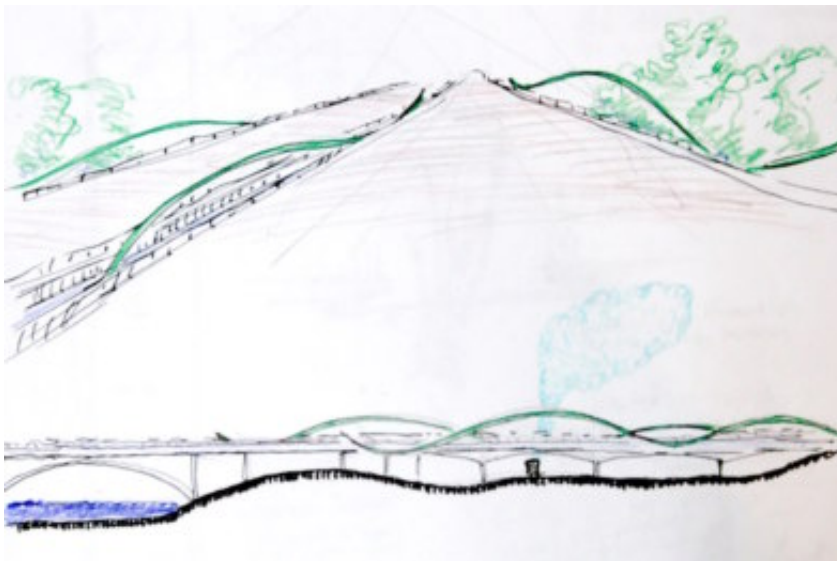
- Railings
- Bridge Lighting
- Walls
- Canoe Canal
- Landscape Enhancements
- Sign Bridge
- North Bank Interpretive Area
- Millrace Interpretive Area
- I-5 Median Sculpture
- Material Reuse



SPECIFIC ELEMENTS

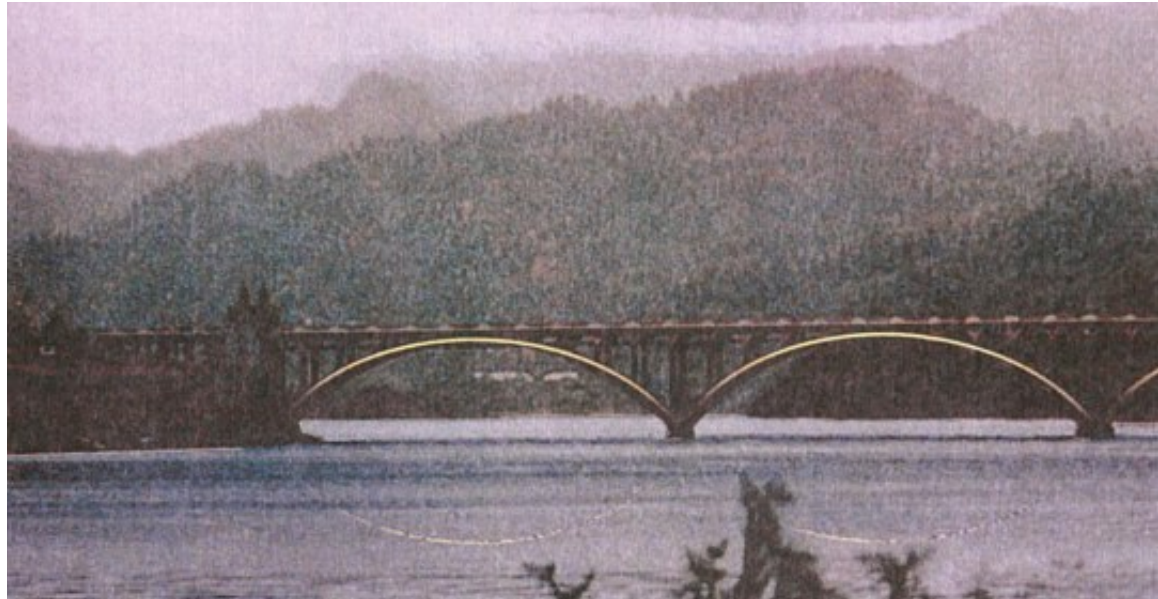
RAILINGS

- Bridge
- Railroad
- "Solid" railings/barriers
- "Porous" fencing/screening
- Articulation



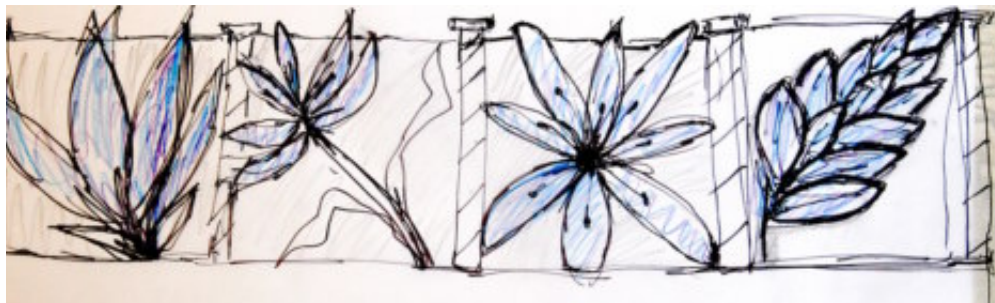
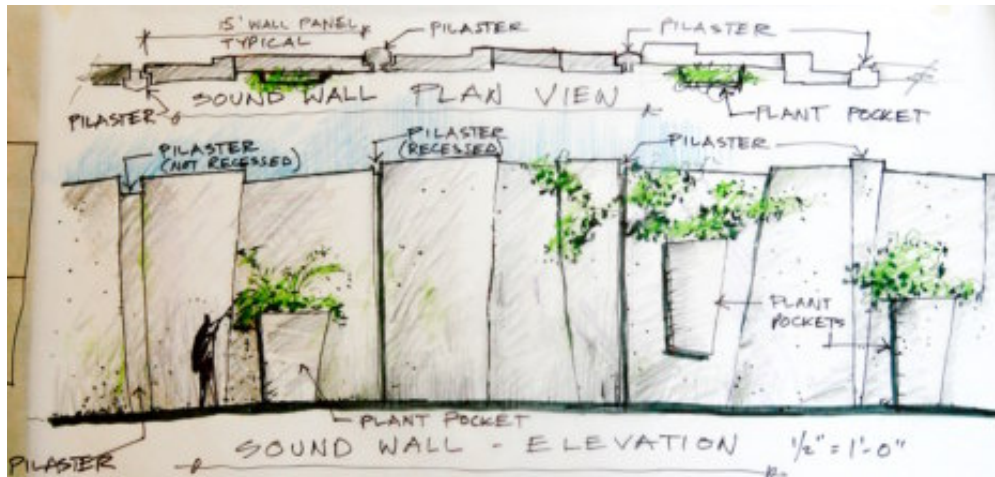
⑤ FENCING OVER RAILROAD
COORDINATED WITH OTHER
ELEMENTS, E.G. GUARDRAILS,
SOUND WALLS, ETC.

BRIDGE LIGHTING



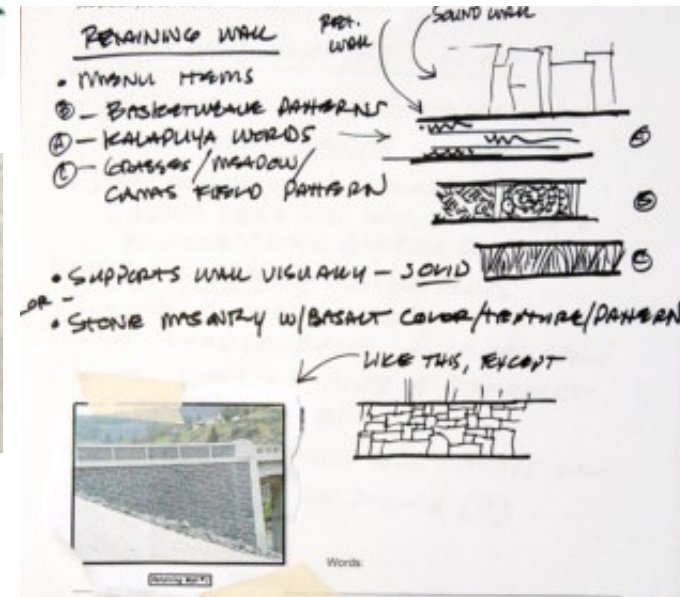
Subtle lighting enhances the curves of the bridge structure across the Rogue River near Gold Beach, Oregon

- ① - RESPECT THE BEAUTY OF THE BRIDGE
- A LIGHT TOUCH
- "THE BRIDGE IS THE THING"
- NO ABOVE-DECK ELEMENTS BETWEEN THE ENDS OF THE SPAN
- USE FIBER-OPTICS TO TRACE THE ARCHES OF THE SPAN



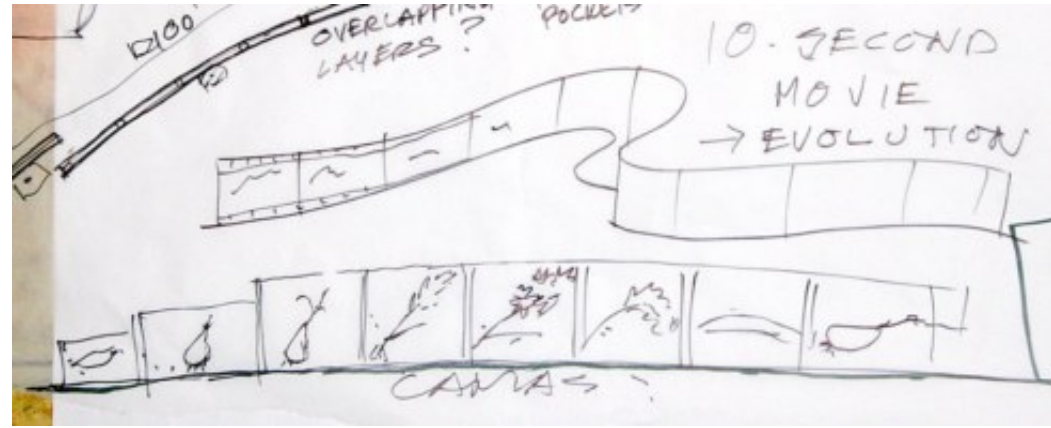
WALLS

- Sound Walls
- Retaining Walls



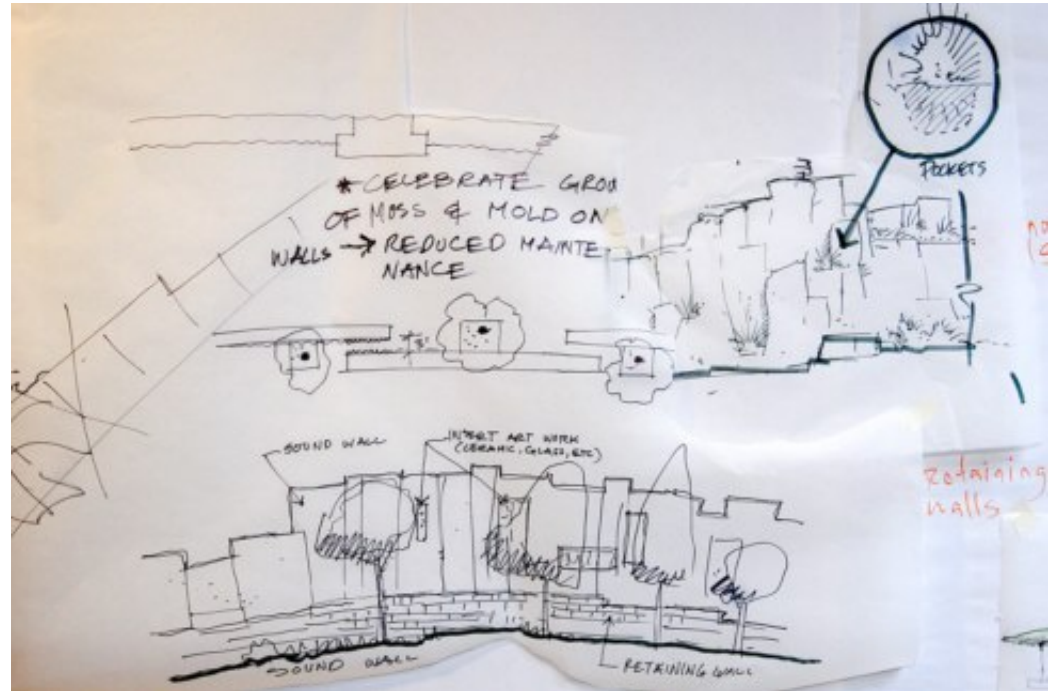
WALLS

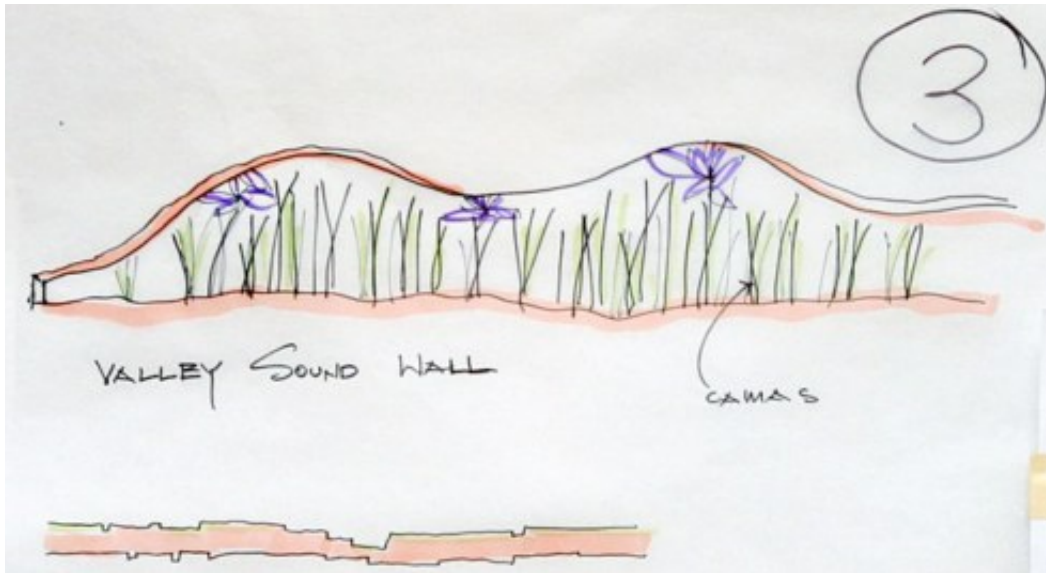
- Sound Walls
- Retaining Walls



③ - USE THE SOUND WALLS TO BOLSTER THE PASSAGE OF TIME THEME.

- DESIGN, DETAIL W/ RHYTHM & CADENCE
- TAKE ADVANTAGE OF ELEMENTS INHERENT TO PROJECT





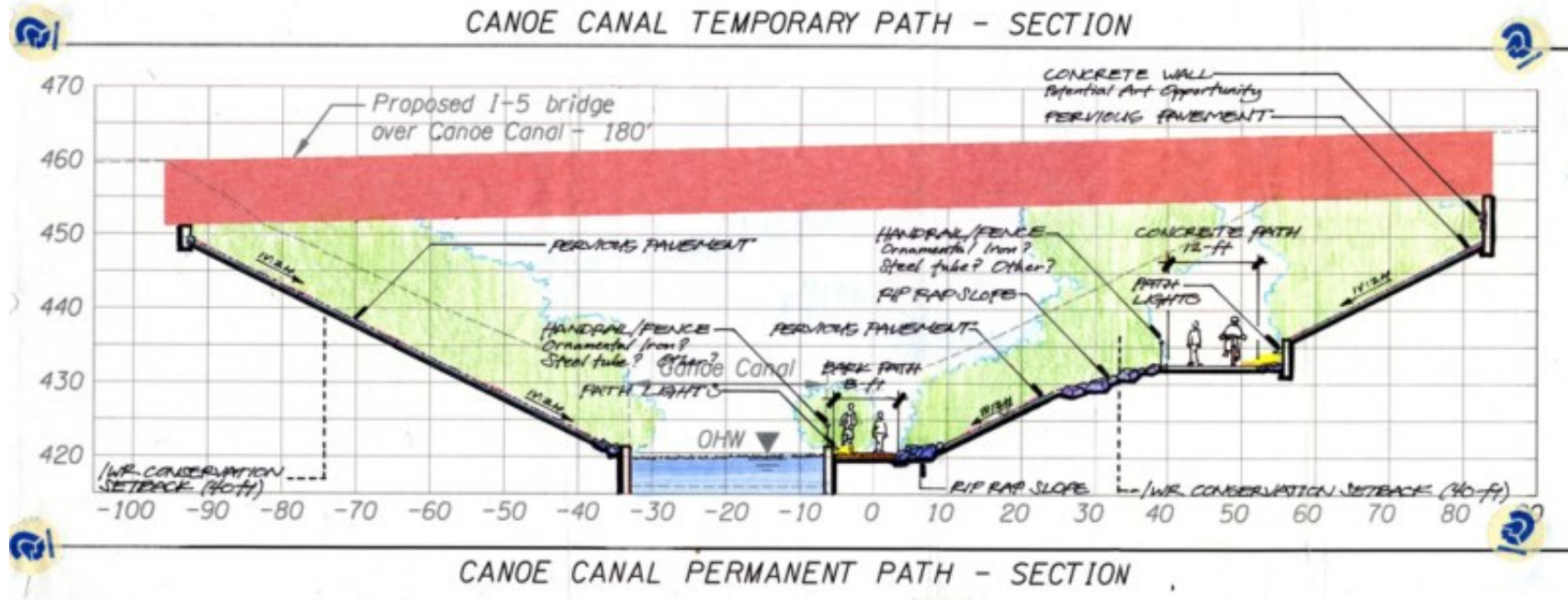
WALLS

- Sound Walls
- Retaining Walls

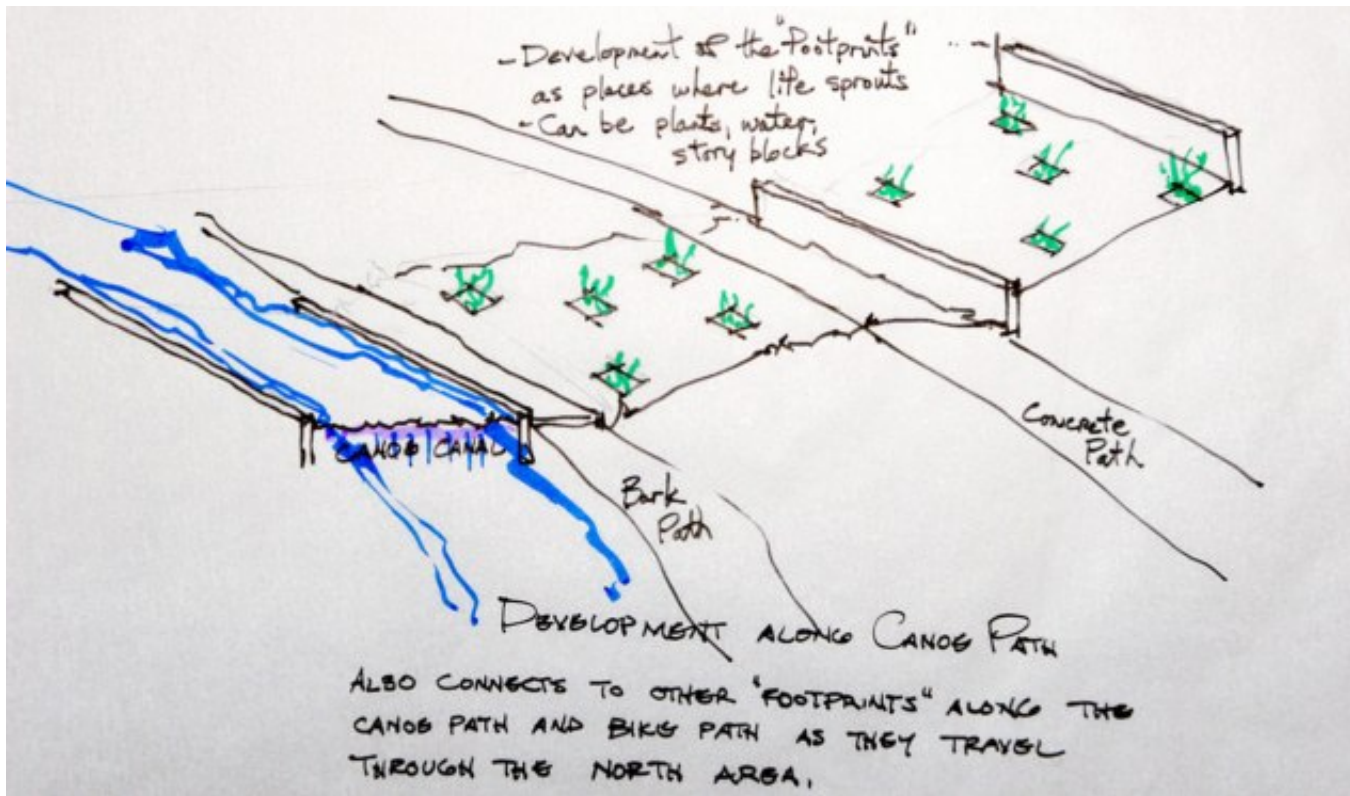
SOUND WALL CONCEPTS - NORTH

- "MACROSCOPIC VIEWS OF BOTANICAL FORMS"
- REG. GIANT CAMAS
- DEEP RELIEF OF LG. FLOWER FORMS
- ALLOWS ACOR + MOSS ETC. TO DEFINE + FINANICE (LIKE GARDEN SCULPTURE).
- USE RICH COLOR FOR FLOWER PARTS
- GLASS OR CERAMIC INLAY
- CR. DYED CONCRETE, OR COLORED GROUT.
- PORTRAY DIFFERENT PARTS @ DIFFERENT SCALES + LIFE STAGES.
- FACING Fwy - BACK SIDE APPEARS UNCL. (SCREENED) FROM RESIDENCES (?)

CANOE CANAL



This drawing is a collaborative effort among the Willamette River Bridge design team, Citizen Planning Committee, Eugene Parks and Open Space, Willamalane Parks and Recreation District and Cameron McCarthy Gilbert Scheibe Landscape Architects, and served as a source document for the design workshops.



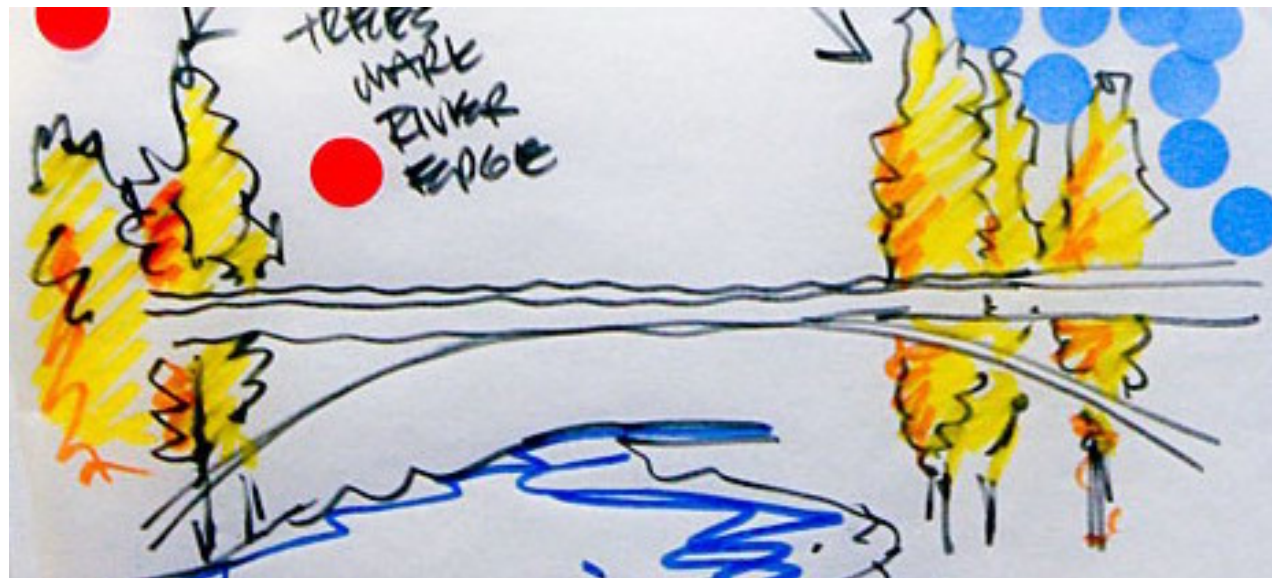
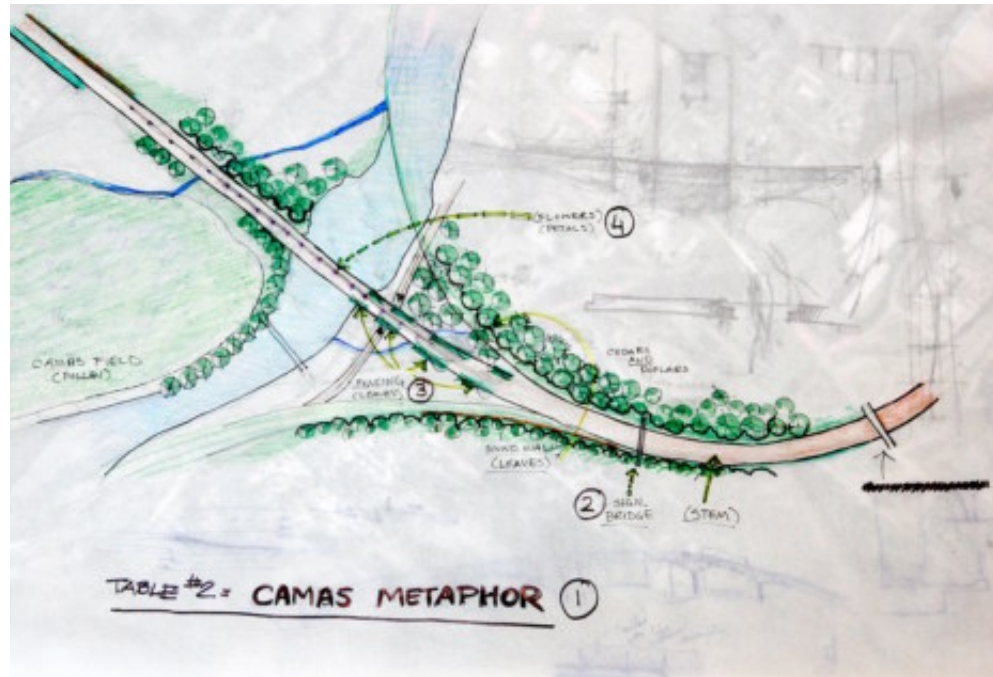
CANOE CANAL

- Slope paving
- Railing

⑥ MARKER NEAR VICINITY
OF CANOE CANAL (UPPER DECK)
+ OPPORTUNITY TO ENHANCE
PASSAGE BELOW
(JOGGING, BIKE, PED, CANOE...)

LANDSCAPE ENHANCEMENTS

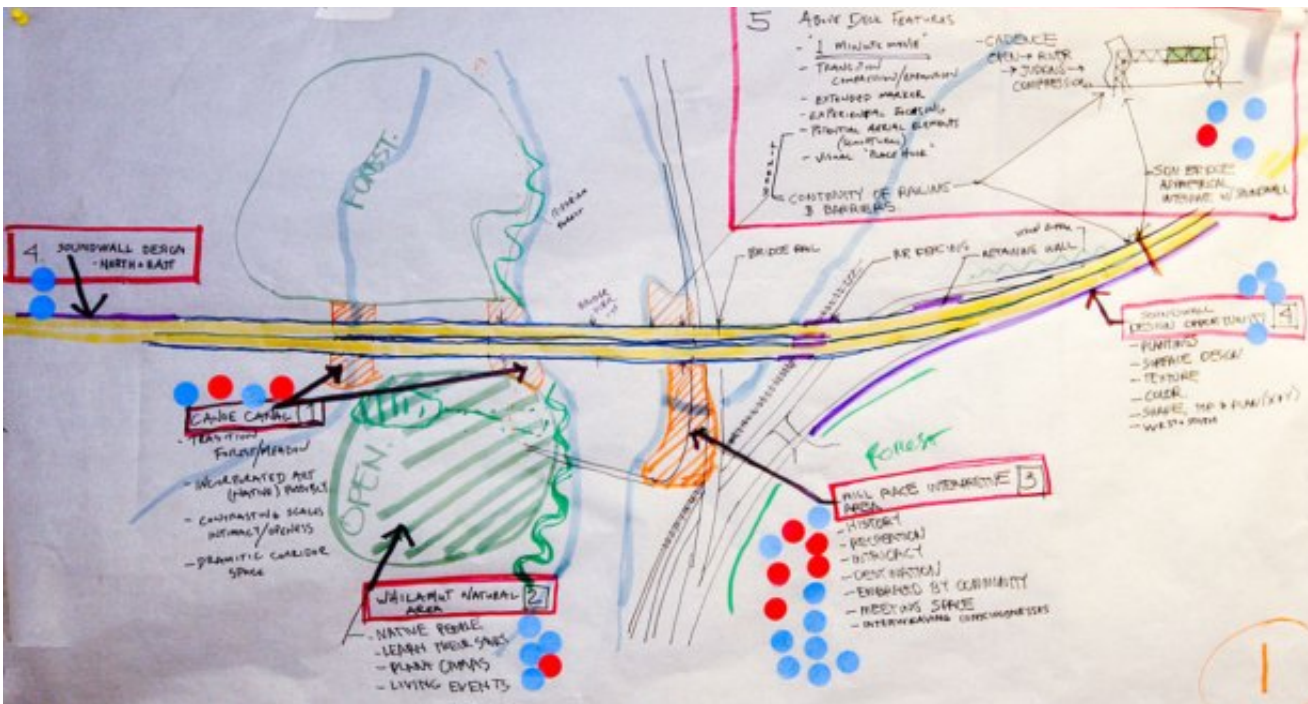
- Camas meadow
- Riparian enhancements
- Allees





LANDSCAPE ENHANCEMENTS

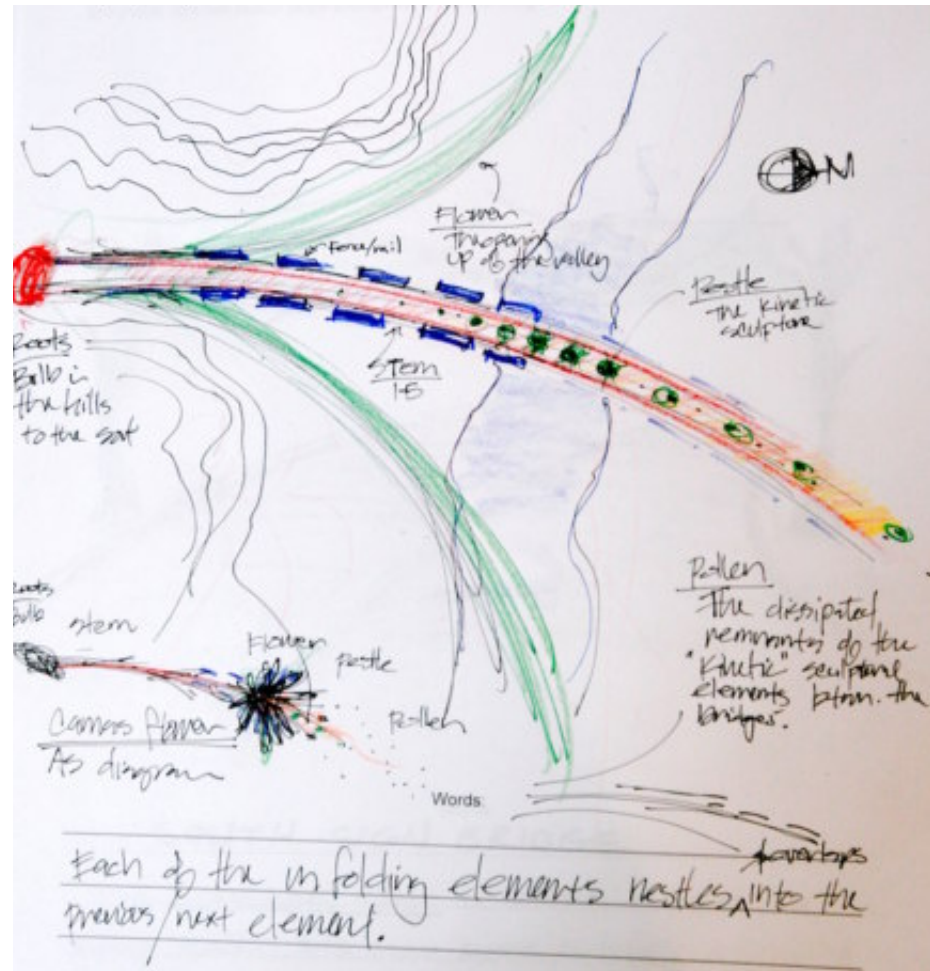
- Camas meadow
- Riparian enhancements

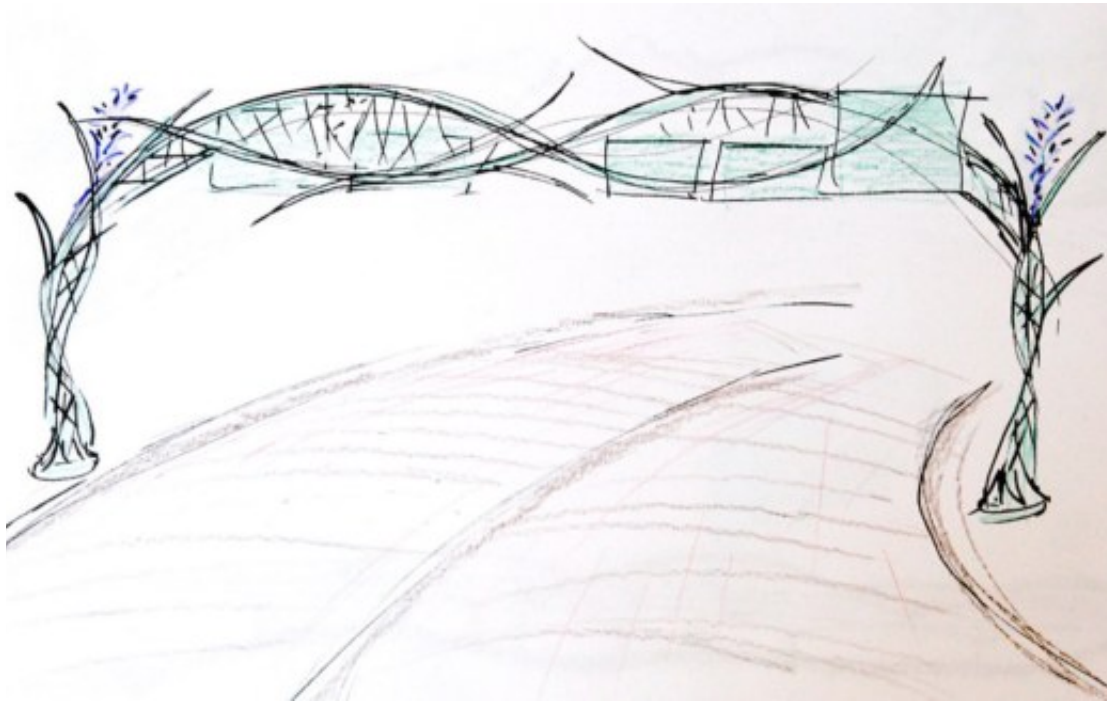


LANDSCAPE ENHANCEMENTS

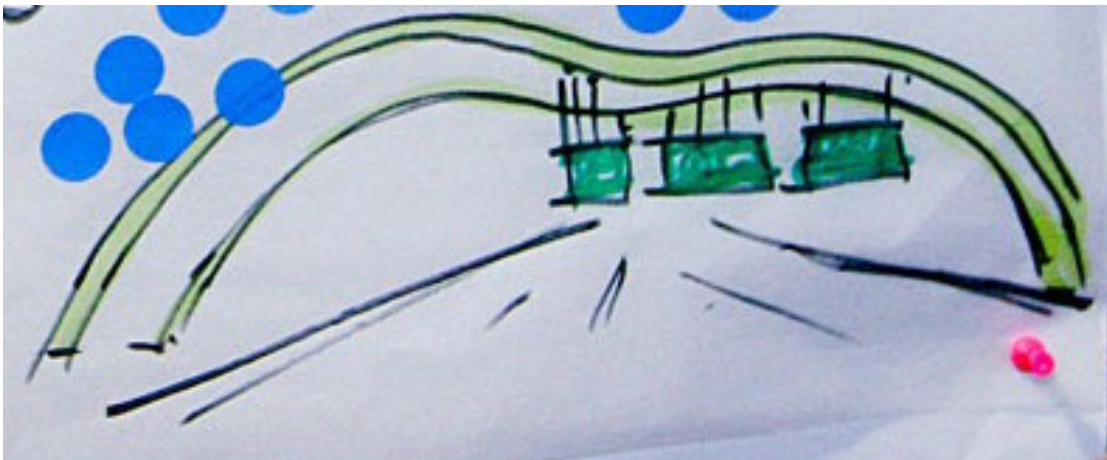
- Riparian enhancements

- ② • PRESERVE, ENHANCE + RECONSTRUCT THE RIPARIAN EDGE OF THE RIVER (COTTON WOOD PLANTING +
- STRENGTHENING THE VISUAL EFFECT.
 - PROVIDE HABITAT FOR FLORA + FAUNA
 - NATURAL CORRIDOR CONNECTING COMMUNITIES





NORTHBOUND I-5 SIGN BRIDGE



- ① - RESPECT THE BEAUTY OF THE BRIDGE
- A LIGHT TOUCH
- "THE BRIDGE IS THE THING"
- NO ABOVE-DECK ELEMENTS BETWEEN THE ENDS OF THE SPAN
- USE FIBER-OPTICS TO TRACE THE ARCHES OF THE SPAN

NORTH BANK INTERPRETIVE AREA



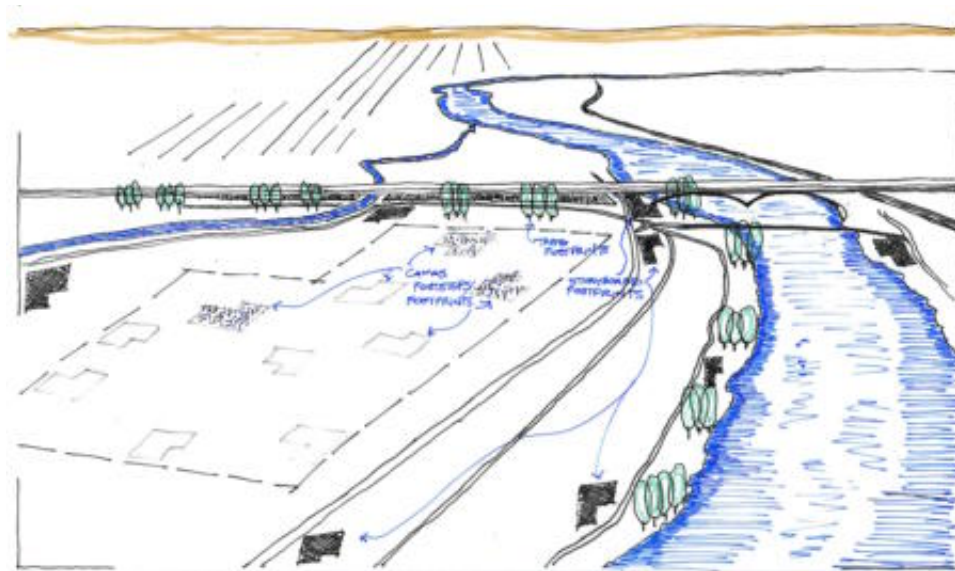
Overall Approach
 Building on the ideas of

- PASSAGE THROUGH AT DIFFERENT RATES AND TIMES
- FOOTSTEPS AS A MARKERPOINT WHERE LIFE & UNDERSTANDING SPRINGS FORTH.
- FOOTSTEPS NOT BEING LITERAL LESS IS MORE.

Implementing the Ideas by

- PLANTING FOOTSTEPS AS GROVES OF TREES OR PATCHES OF CAMAS
- MARKING THE EXCLAMATION POINTS ALONG THE PATH WITH
- STORY POINTS TOLD THROUGH ART PLACED
 - IN THE RAILINGS
 - IN THE SLOPED WALLS
 - IN THE PATH ITSELF

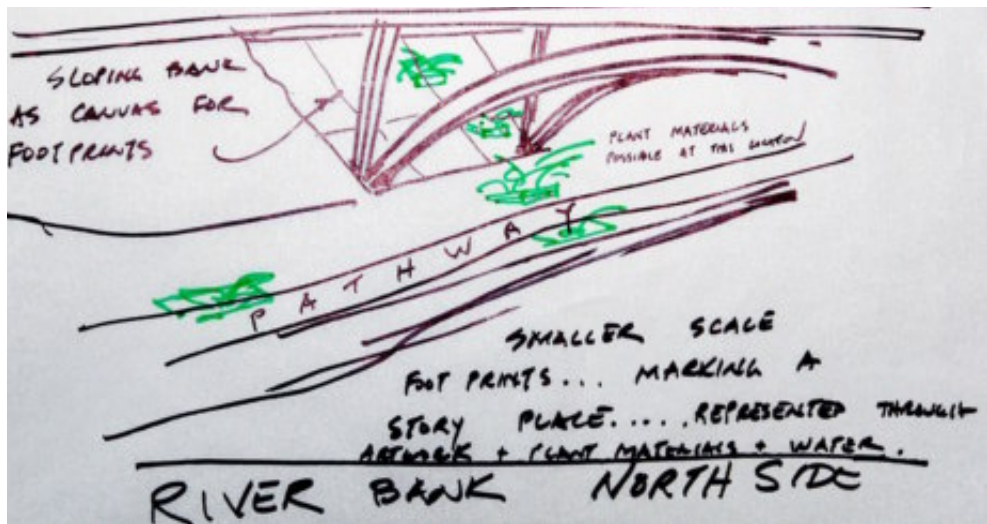
DEVELOPMENT OF A WATER FEATURE/PLANTING AREA IN THE SLOPED WALLS



**NORTH BANK
INTERPRETIVE AREA**



NORTH BANK INTERPRETIVE AREA



Text: raccoon tracks cross several paths, show the animal journey to the river to wash its food, the user notices the tracks over several visits, eventually ties them together with the stone by the river that depicts the food the raccoon washes kamas or grass footprints



MILLRACE INTERPRETIVE AREA

Table # **FL-02**

"No words without images. No images without words."

IMAGE: tell us how you've identified the image on larger trace or exactly where we can find the image. If you prefer, you can sketch below a facsimile, or the real thing.

2.) Millrace Interpretive Area.

Whillamut Passage Design Workshop
Output Worksheet # **2** of **4** (total)
Table # **FL-02**

"No words without images. No images without words."

IMAGE: tell us how you've identified the image on larger trace or exactly where we can find the image. If you prefer, you can sketch below a facsimile, or the real thing.

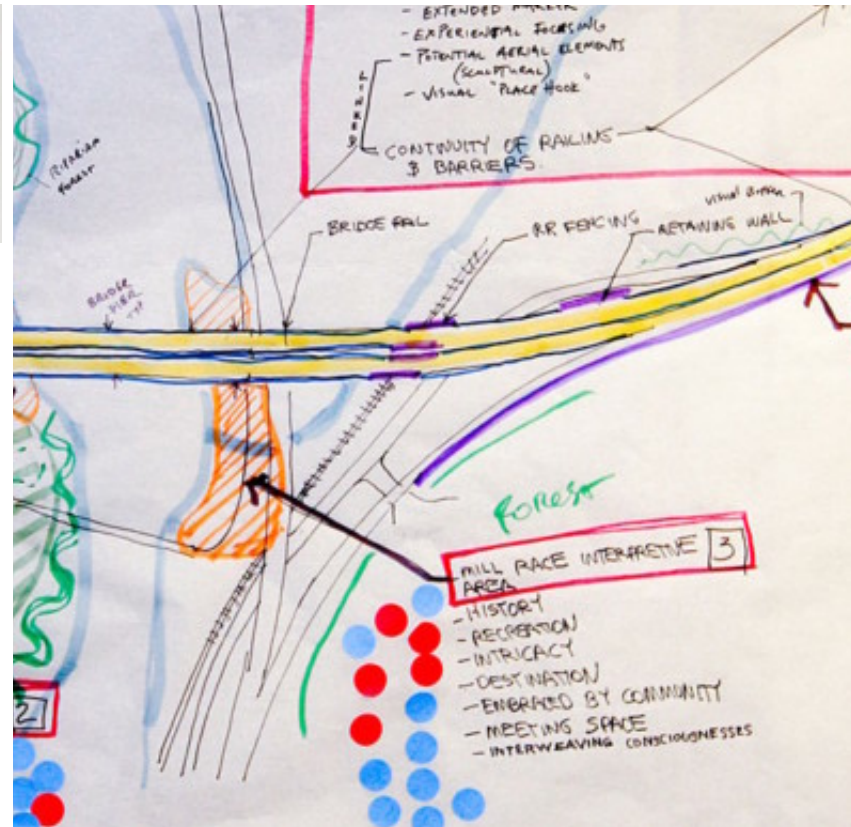
1.) Naturalized Park.

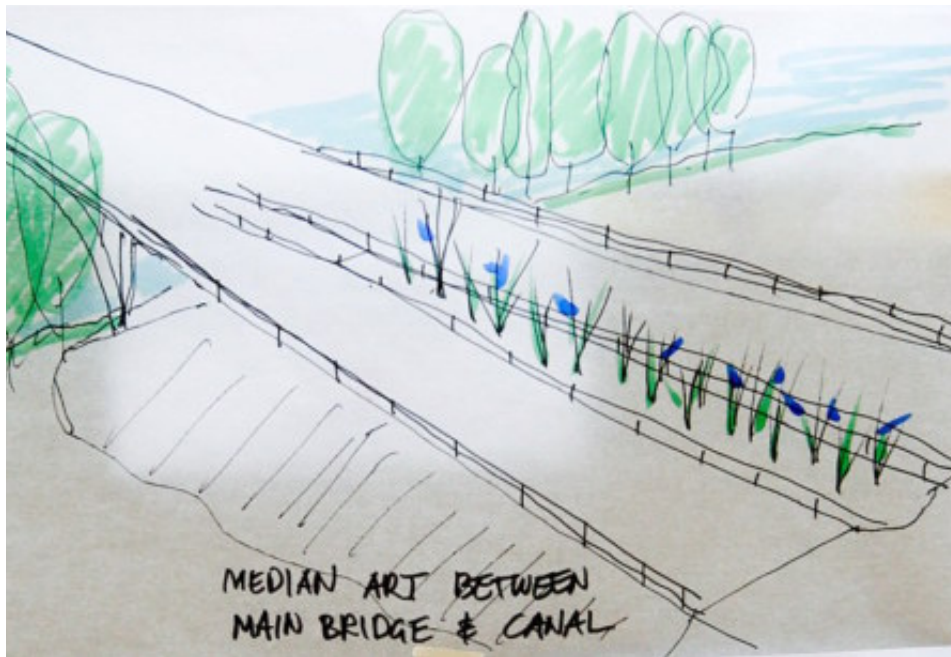
- active Recreation - Bike terrain park
- Parking
- Entrance or gateway to park.
- Restoration of natural Elements, VE-vegetation
- Integrated Sculptural element - semi-participatory.
 - columns, weaving materials

MILLRACE
INTERPRETIVE AREA

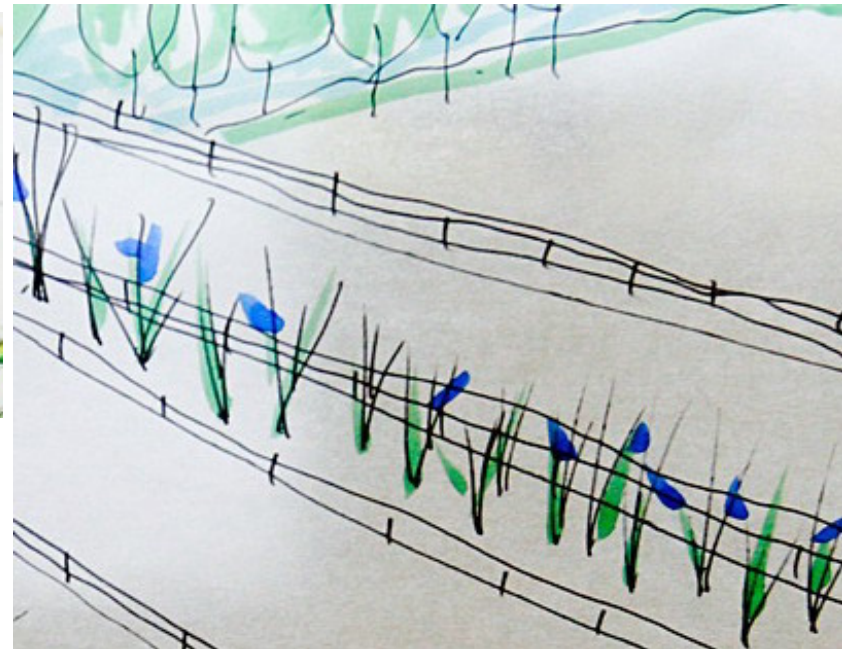
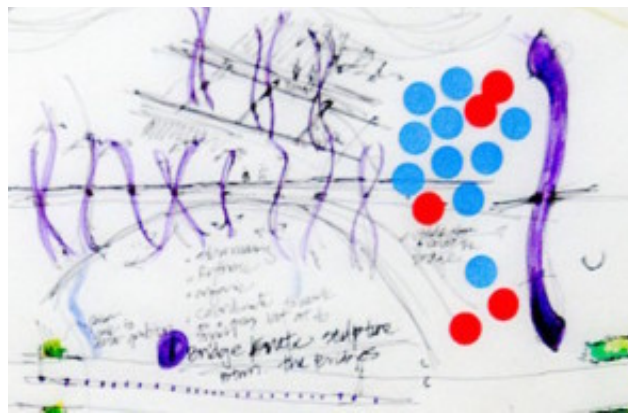
- 2.) Millrace Interpretive Area.
- layers of history - natural
 - Human Built
 - Human Remade / removed.
 - Postoration @ present.
 - Elevated Passage way
 - interaction of the Artifacts
 - integral interpretive Art elements provide interpretive thread - visual metaphor vs. sign plopped down.
 - Delicate Footprint, Human scale.

- ⑦ - INTERPRETIVE CENTER
- COMMUNICATE THE HISTORY OF THE SITE





I-5 MEDIAN SCULPTURE



MATERIAL REUSE

SPECIFIC ELEMENTS - MATERIAL USE



- ① Kinetic Bridge Sculpture
- ② Grove of Columns - Salvaged from temp. bridge
- ③ Modern "Talking Stone" - steel cl. jacket
- ④ Green Wall - Basket Weave Undulates
- ⑤ Vegetative transition Allegis of Poplar (North) / Conifers (south)

SUMMARY MATRIX

The design workshops generated hundreds of ideas. The participants and the organizers paid special attention when an idea recurred. At left is a matrix that shows how ideas began to form clusters. The hope from the start was to discover the unifying ideas that will honor and animate the place. On this page is a glimpse of how those unifying ideas first began to emerge.

THEME	south approach south below on bridge or profile north below north approach	fleeing (I-5 commuter) recurring pondering (destination) all the time (neighbors)	above deck feature shapes & surfaces places & spaces	"less is more" "weaving - space" "weaving - history" "weaving - experience" "organic & inorganic" "transitions - nexus" "a light touch"	theme or value project or proposal action item
Description	= LOCATION =	= SPEED =	STYLE	===== THEME =====	FOCUS
LESS IS MORE					
Respect the bridge design	2	1	2		1
Build the experience, not the bridge	1	1	1		1
Reuse as a value - economy, elegance	1	1	1		1
WEAVING - SPACE (UNDULATION)					
RR railings - undulating lines	1	2			1
RR crossing - throw bridge screening	1	2			1
Sound Walls - angular (basalt)	1	2			1
Sound Walls - flowing (floral)	2	2	1		1
Allees along river edge	2	1	1		1
A Camas Meadow	1	1	1		1
Sloped walls at Canoe Canal	1	1			1
WEAVING - TIME (HISTORY)					
Mill Race interpretive area	1			2	1
Layers of history	1	1		2	1
Updated "Talking Stones"	1			2	1
WEAVING - TIME (EXPERIENCE)					
Burma Shave solution	1	2	1		1
One-Minute Movie	1	2	1		1
Camas as metaphor	1	1	1		1
Sign bridge as start	1	2			1
Sculptures - responsive, not kinetic	2	1	2		1
Sculptures - north approach	2	1			1
ORGANIC & INORGANIC					
Plant pockets on soundwalls	1	1	2		1
Plant pockets on sloped sides	1			2	1
Plants on sculptures	1	1	2		1
Plants as sculptures	1	1	2		1
Sculptures as plants	1	1	2		1
Landscpe Movie	1	2	1		1
TRANSITIONS - NEXUS					
Allees along river's edge	1	2	2	1	1
Landscape movie	1			2	1
Eugene - Springfield (Franklin)	1	1		2	1
foothills - meadow	1			2	1
Knickerbocker as midpoint	2			2	1
A LIGHT TOUCH					
fiber optics or LED lighting	2	1	2		1
"tip-toeing across the river"	2	1	2		1
creative reuse of bridge materials	1	1		2	1
telling the story - 5 bridges	1	2		2	1

LEGEND

1 primary connection

2 secondary connection

I-5 *Willamette River*
Bridge
Eugene & Springfield