



# WHILAMUT PASSAGE RESTORATION AND RE-STORY-ING

**ADT #3: FINAL CONCEPT PACKAGE**  
**01/22/2010**





# WHILAMUT PASSAGE

## RESTORATION AND RE-STORY-ING

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### **Introduction:**

#### **Location Description:**

Litus, LLC, ADT #3, was charged with the area North of the Willamette River, primarily beneath the I-5 bridge, including the canoe canal and the forest-meadow transition, where the ash woodland west of the I-5 opens into a meadow. This area is on the threshold between Eugene and Springfield, with the dividing line of sitting exactly in the middle underneath Interstate 5. The Eastgate Woodland of Willamalane, the Whilamut Natural Area of Alton Baker Park of Eugene, the Patterson Slough canoe canal, and the old Lane County sanitary landfill all share this site. Wildlife, the Kalapuya Talking stones, runners, walkers, bike commuters, boaters and fishers are ubiquitous in this quiet and large commons that is often referred to as "Eugene Central Park."

#### **Stakeholders:**

Throughout the 14 weeks of Phase I stakeholder involvement has been intense and dynamic. These stakeholders included the Design Enhancement Panel (DEP), individuals on the DEP, the Citizen Planning Committee (CPC), parks planners, WRB staff, other ADT teams, in addition to representatives from the first nation tribes of Oregon. The Litus team devoted over 145 person hours to engaging stakeholder input. That number does not include time spent reading and returning emails and phone calls with the various stakeholders. It is estimated that in addition to the time in meetings, at least 28 additional hours were spent, bringing the total to over 173 hours of stakeholder engagement.

#### **Restoration and Re-Storying**

The stories we tell of a place help determine the ways in which we engage it, and therefore the places we help create. As story and place form a reciprocating dynamic, loss of meaning, or 'de-story-ing', and environmental destruction go hand in hand. Conversely, environmental restoration and 're-story-ing' are integral parts of a single endeavor. Restoration repairs a landscape; Re-story-ing repairs a relationship.

As the planetologis Pardot Kynes taught, "Life – all life – is in the service of life. Necessary nutrients are made available to life by life in greater and



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greater richness as the diversity of life increases. The entire landscape comes alive, filled with relationships and relationships within relationships.”

A living landscape, in other words, tells a story. By drawing this analogy between story and landscape we mean to evoke a sense of place we believe to be both primary and critically lost. To borrow a phrase from anthropologist Keith H. Basso: wisdom sits in places. Which is to say that while intelligence is forever on the move, the sensitivity of wisdom comes with habitation.

As a culture we tend to focus on large scale narratives and consequently our stories and wisdom largely relate to life conceived on that scale. Yet all life is locally lived. In fact, we suppose a direct correlation between loss of local awareness and the explosive destabilization occurring ecologically, financially and socially at the macro level. These large scale instabilities are a feature of a pandemic loss of small scale awareness and community. Redevelopment of such community awareness is thus a critical counterweight to this prevailing, and worrying, trend.

Thus the theme of re-story-ing suggests something deeper than the simple application of aesthetic ideas to particular places. We are not trying to claim territory by our terminology. Our intent with each of these enhancements is to encourage the development of place-wisdom in those people who inhabit the area.

Accordingly, our Community Involvement & Longterm Ownership Strategy (see appendix 1) is premised upon a participatory program involving students and volunteers drawn from the surrounding community. By this approach, the camas field and native prairie becomes a focus for forming community and inculcating engaged and informed stewardship.

### **Time, Place and People**

In considering place as story, we divided our landscape into three conceptual zones to represent the three interrelating essences of TIME, PLACE and PEOPLE.



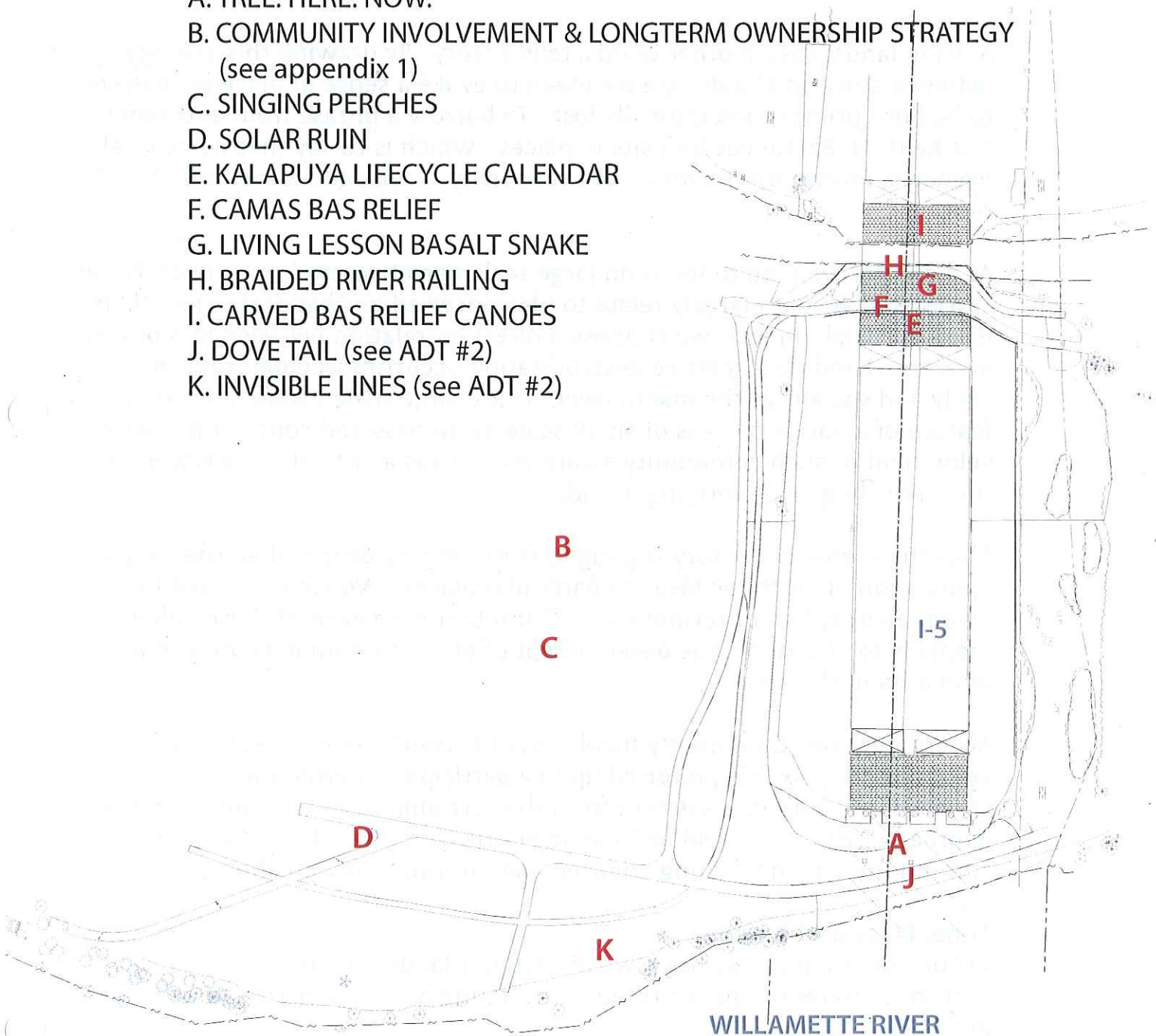


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### SITE MAP KEY:

- A. TREE. HERE. NOW.
- B. COMMUNITY INVOLVEMENT & LONGTERM OWNERSHIP STRATEGY  
(see appendix 1)
- C. SINGING PERCHES
- D. SOLAR RUIN
- E. KALAPUYA LIFECYCLE CALENDAR
- F. CAMAS BAS RELIEF
- G. LIVING LESSON BASALT SNAKE
- H. BRAIDED RIVER RAILING
- I. CARVED BAS RELIEF CANOES
- J. DOVE TAIL (see ADT #2)
- K. INVISIBLE LINES (see ADT #2)



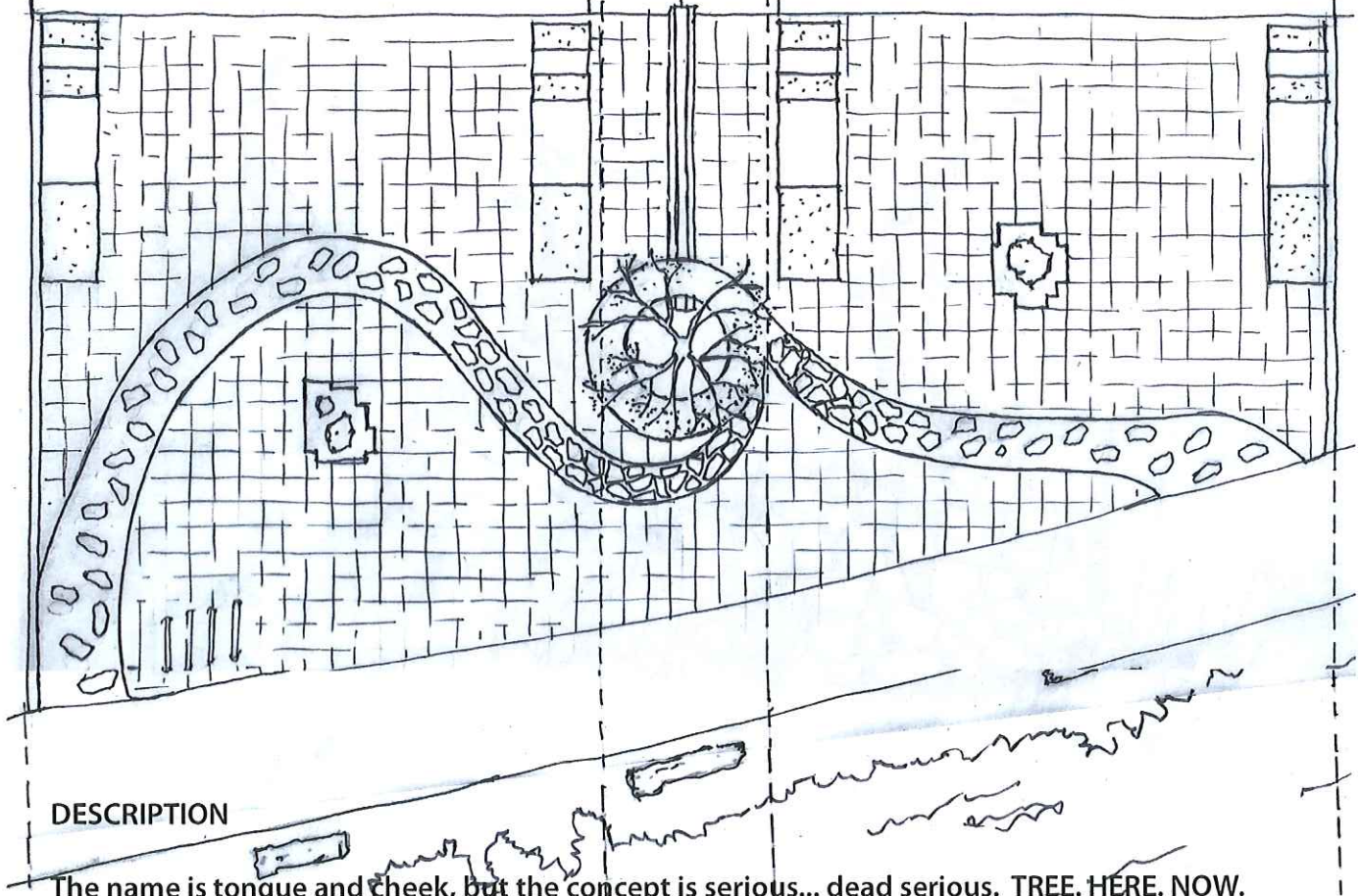


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# A

**TIME: TREE. HERE. NOW.**



### DESCRIPTION

The name is tongue and cheek, but the concept is serious... dead serious. **TREE. HERE. NOW.** presents an opportunity to remember life in the moment. The central tree (Pacific Dogwood) grows from an eddy in the fluid path that rolls across the plaza, connecting on both ends to the bike path passing under I-5. The tree is fed by a single channel which collects rainwater from the central portion of the adjacent slope paving; while the walking path bends in response to two groups of focus rocks. A rock in the eastern grouping is engraved with the word "CONVERGENCE" (i.e. the past), while a rock in the western group is labeled "DIVERGENCE" (i.e. the future). A rock in the central eddy represents the present by its label of "EMERGENCE". The paving stones that form the plaza will be of two colors (or shades) used to create a symbolic interpenetration of past and future, stimulus and response. Growth happens in the gap.

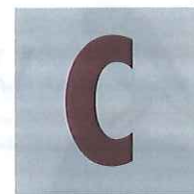
As this concept has never been discussed outside Litus, **POTENTIAL CHANGES** are too numerous to note.



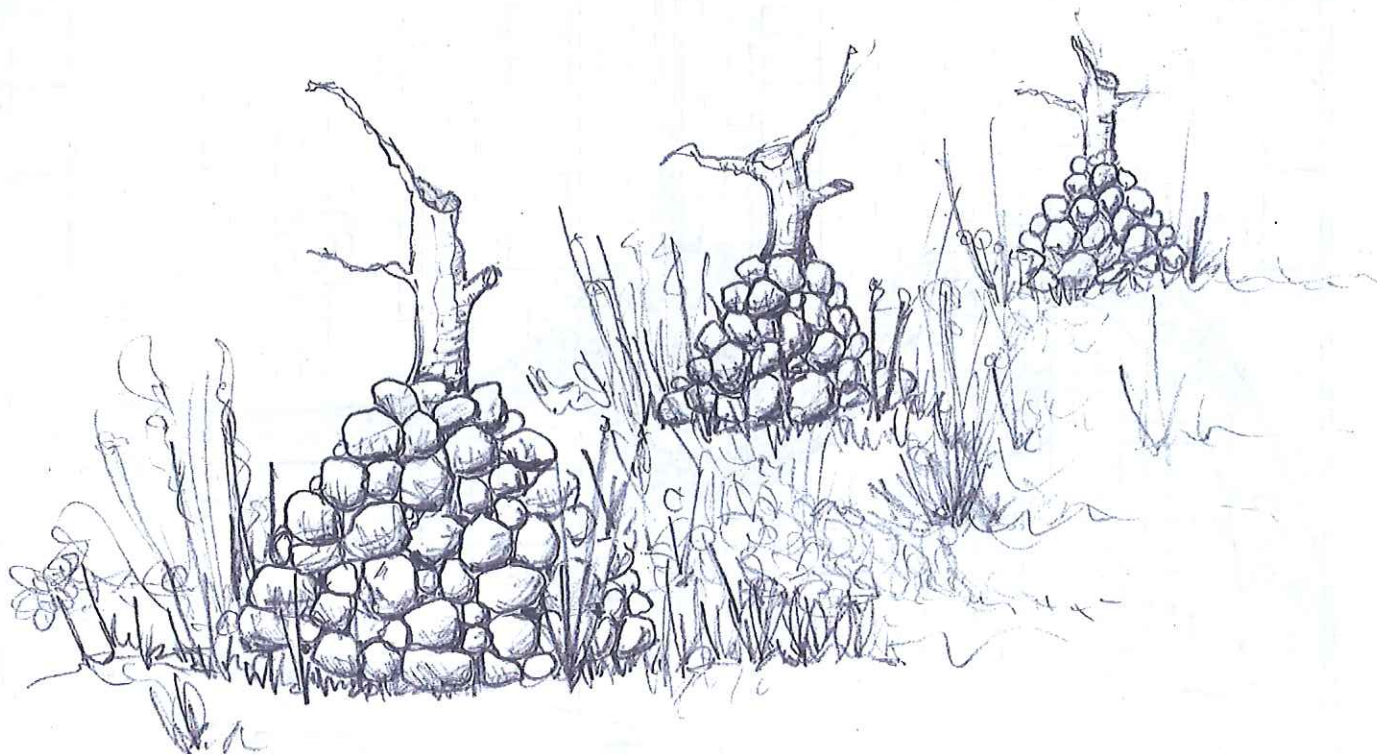


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### PLACE: SINGING PERCHES



#### DESCRIPTIONS

A pair of resettled meadowlarks will be a mark of success for our restoration plan, but meadowlarks require perches. These will be placed strategically on the landfill area as supported tree snags rung with rocks, giving the slightest vertical point of interest in the remade prairie.

#### POTENTIAL CHANGES

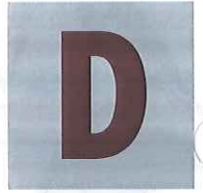
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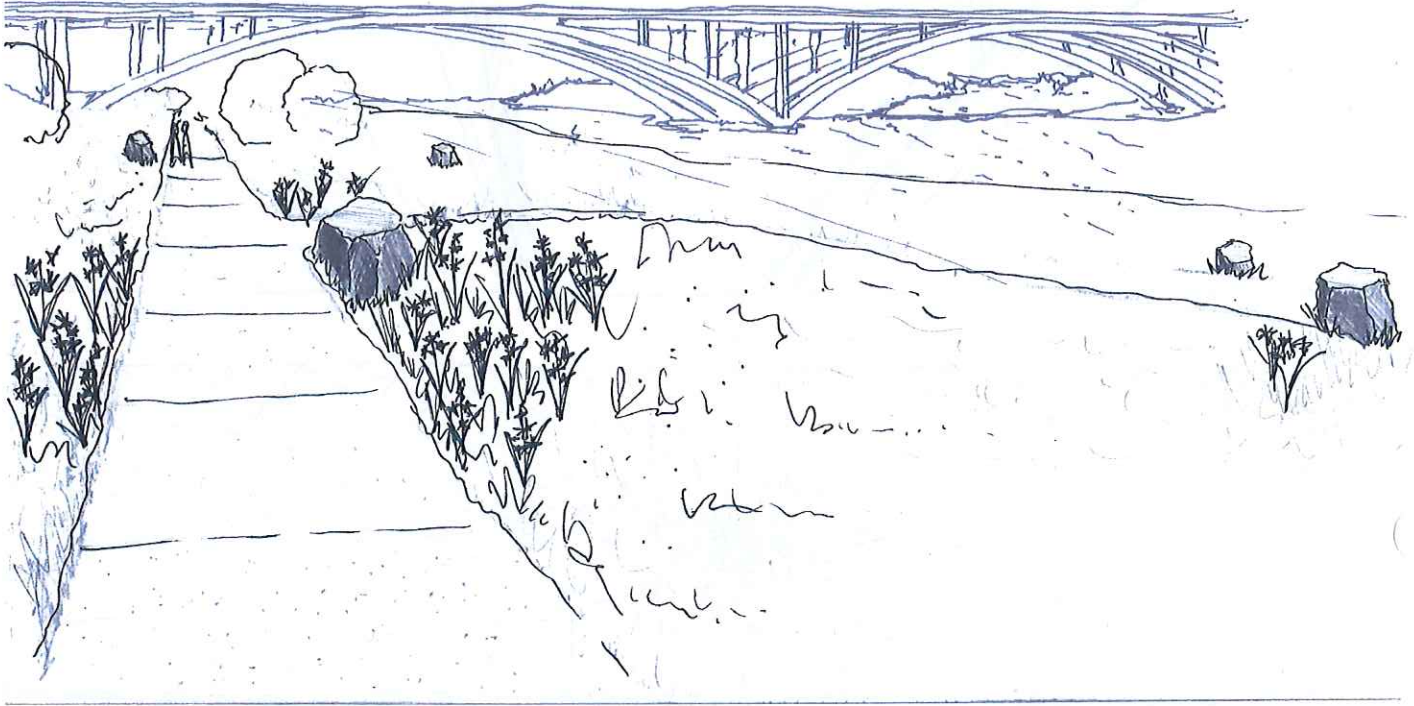


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### PLACE: THE SOLAR RUIN PLACEFINDER



#### DESCRIPTION

As we set about restory-ing the landscape around us, we must return to a spot to get our bearings. This juncture, marked with a boulder and indicating the cardinal directions as well as the rising and setting of the Sun at the Solstices and Equinoxes, serves as an entry point to the Whilamut Natural Area.

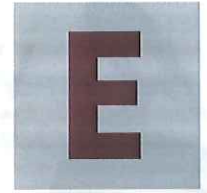
#### POTENTIAL CHANGES

\* Move further off pathway.

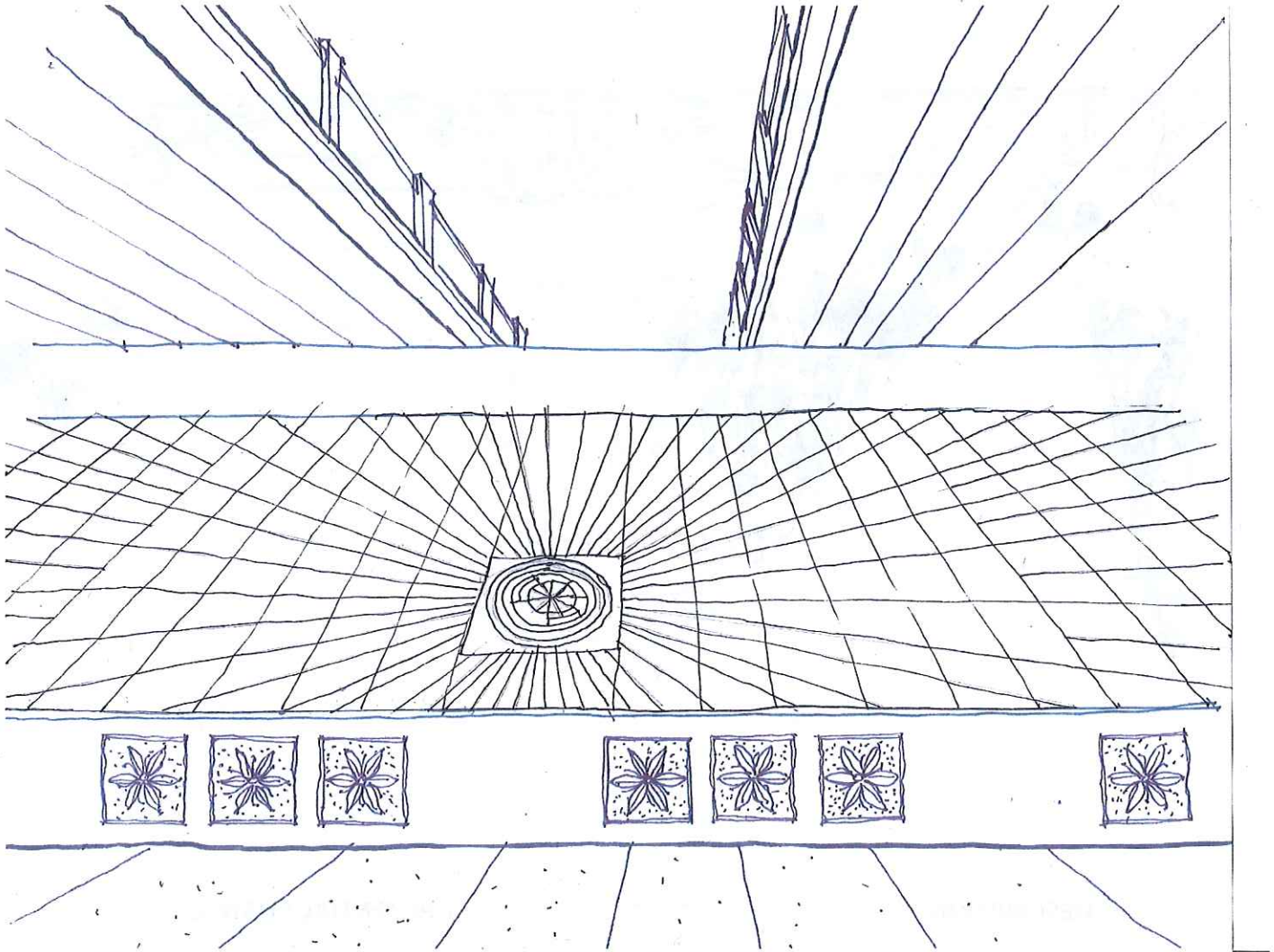


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### PEOPLE: KALAPUYA LIFECALENDAR



#### DESCRIPTION

With radiant scoring of the concrete, and Camas relief details at the foot, the Kalapuya lifecalendar presents a rich and compact view of the Kalapuya's changing social and subsistence patterns through the months of the year. .

#### POTENTIAL CHANGES

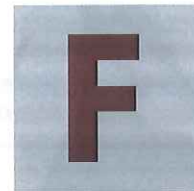
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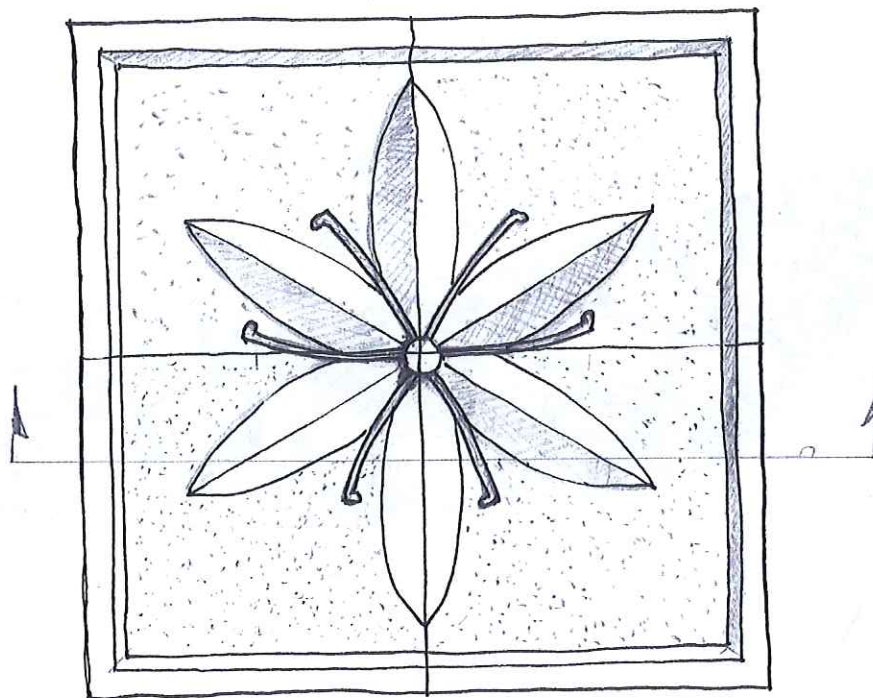


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### PEOPLE: CAMAS BAS RELIEF



PRECAST CAMAS FLOWER PANEL SCALE 3/4" = 1'-0"

#### DESCRIPTION

The bas relief presents seasonal cycle of the camas plant (bulb, whole plant, individual flower, flower cluster) central to the Kalapuya. The seasonal cycle echoes the solar quality of the lifecycle calendar.

#### POTENTIAL CHANGES

Final camas designs and placement as yet undone.



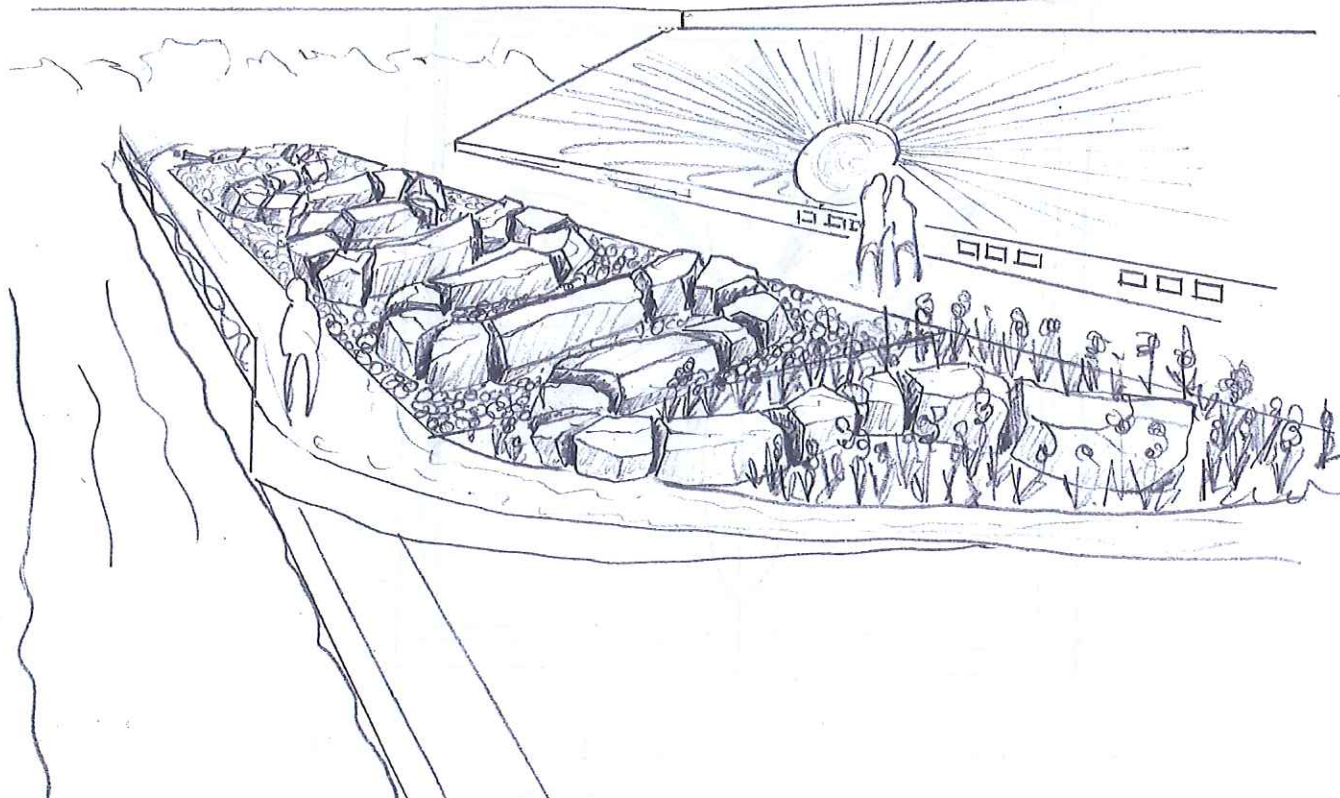


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### PEOPLE: LIVING LESSON BASALT SNAKE



#### DESCRIPTION

The center of the widened canoe canal underpass offers the best opportunity for design fit for wandering. Esther Stutzman's story about the know-it-all snake led us to an intersected serpentine sculpture built of basalt, tall enough for sitting or stretching, but not impeding any sightlines for safety or the satisfaction of the more open design of the space.

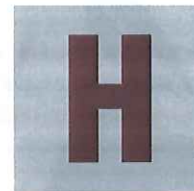
#### POTENTIAL CHANGES

\*Appropriate set-backs need to be determined.



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**PEOPLE: BRAIDED RIVER RAILING**



### DESCRIPTION

The stainless steel railing infill panels depict the confluence of the McKenzie and Willamette rivers, dating from 1910. The river winds through a backdrop made up of foliage from four native plant species (Service Berry, Pacific Willow, California Hazelnut and Indian Plum) important to the Kalapuya.

### POTENTIAL CHANGES

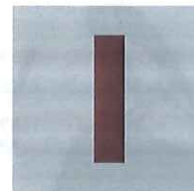
- \* Texturing/patterning of metal to differentiate river.
- \* Spacing will need to follow standard railing specifications.



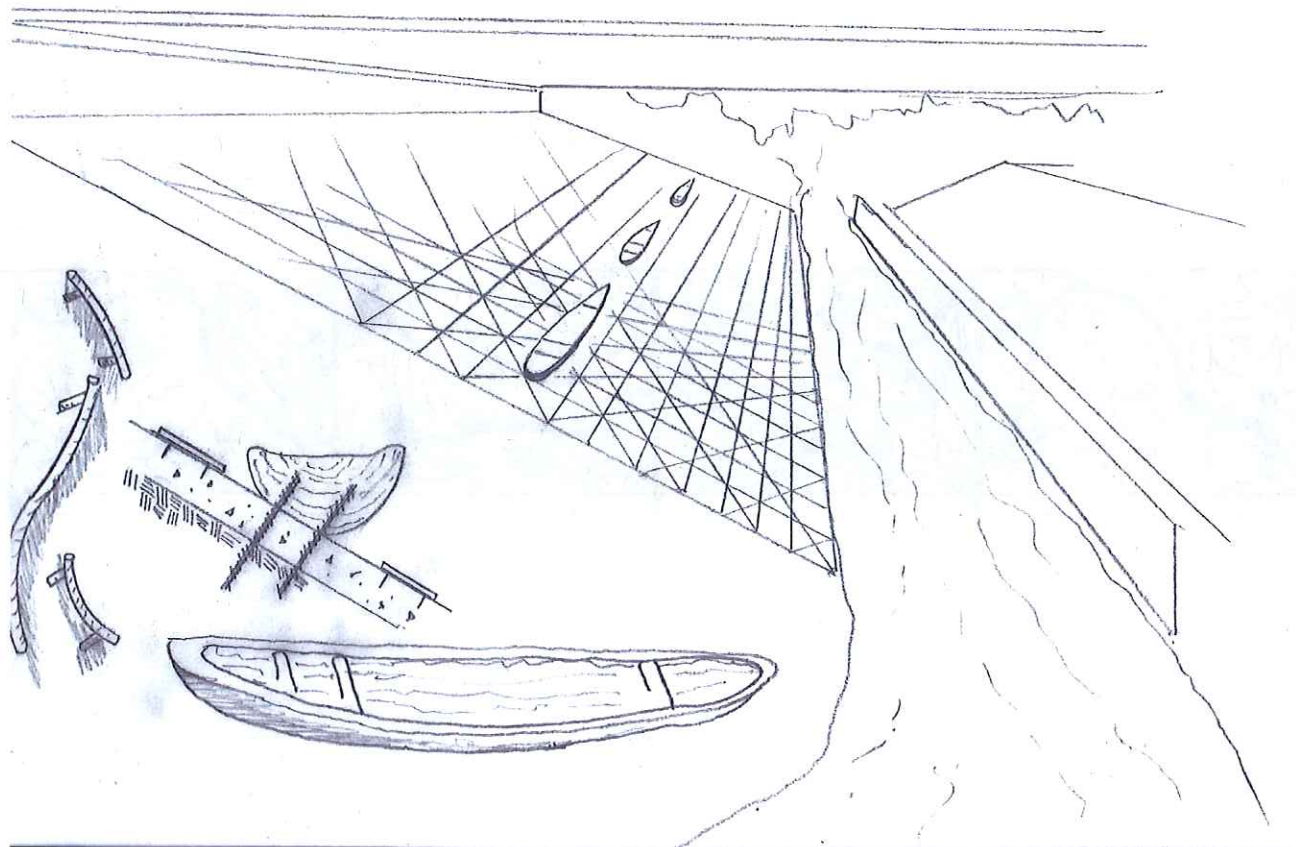


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### THE PASSAGE CANOE SCULPTURE



#### DESCRIPTION

A wooden carving done by traditional carvers would produce a cast that would tool fabrication equipment to create a mold for precast concrete relief elements. 5 canoes cast from concrete with the size being approximately 1.5' -2' x 10 feet. The concrete casts would be installed on the north wall of the canoe canal and the wooden sculpture at the LCC or Dorris Ranch longhouse.

#### POTENTIAL CHANGES

Change from wood to concrete cast. Relief of element more subtle than the original wood carving sculpture implied. Two art elements result under this change -- the concrete cast elements and the cast carving.