

Design Enhancements Panel-Art and Design Team Check-in #2 SYNOPSIS

Thursday, December 15, 2009
Lane Council of Governments
11:00 a.m. to 2:00 p.m.

Attendees: Peg Butler, Robin Craig, Eric Gunderson, Lee Imonen, Yotokko Kilpatrick, Bob Kline, Erin Lamb, Pat Lando, Randy Nishimura, John Rose, Bill Shaw, Tim Shaw, Tulsi Wallace, Scott Wylie
Absent: Vicky Mello, Charlotte Behm, Annie Loe

Staff: Don Kahle, Facilitator; Megan Banks, Douglas Beauchamp, Justin Lanphear, Rick Little (ODOT)
Absent: Larry Fox

Meeting Goals

Don opened the meeting by letting the group know that he hoped impressions for the Art and Design Teams could be gathered today. He hoped to give the ADTs as much time as possible for their presentations to facilitate a conversation among the DEP and ADTs. He reminded the group that the DEP would be watching to see how the parts fit into the whole.

Don introduced Rick Little with ODOT. Rick said he was the region's public information officer and was pleased to be able to represent the ADTs to the public. He said he was honored by the DEP's effort to date, as well as the talent of the ADTs that have been hired. He added that he would be happy to forward messages to the public; just get information to Don or Megan.

Don acknowledged the status of the DEP members who weren't in attendance, most of whom were planning to attend the evening open house. Don began with ADT #3, Whilamut Natural Area and Underpasses.

Bundle #3

Tulsi said there had been a change in her team members and explained that artist Betsy Wolfston was not on the team anymore. She introduced Tim Shaw, saying that Tim had been working with the bundle 3 team since the beginning. She added that she has worked with Tim on various Web and graphic design projects since 2002. Tulsi noted that Tim had been identified as a key resource in their original proposal and he is now engrained in project.

Tulsi said that she had asked for design input from each of her team members in the early stages of the project, and each of them would be presenting a project element. Tim referred to a powerpoint slide and diagram that described the relationships among *Time, Place and People*. He said this conceptual map shows a slightly different way of responding to one of the Request for Services question—how the team would deal with different scales and paces. He said he preferred the word “duration” to describe how long one engages and inhabits the site. Instead of faster to slower, it is more about how long we inhabit and embrace the place. This is the basis for their team's conceptual organization of the space.

Tim said he identified with the bridge and time. Construction of the bridge is driving the process—this provides the focus of time. He added that time is referred to in the past and present. He briefly described the rubble garden design with its mix of sculptural art, demolished items and living elements.

Tim also briefly described the prairie phoenix. If a pair of meadowlarks nested here, it would be the crown jewel in the restoration component. The third element, people, is the long house community weave. There is a focus on the Kalapuya with this element. The team tried to listen and incorporate the first peoples.

Bill talked about the rubble garden in more detail. He explained that there is the presence of the past in the present. We are always building on the rubble of the past. Conceptually, past and present come together because the future is built upon the past and present. Globally, how do we respond to that reality? We are building the rubble of the future. He added that there is also the compression of time and the idea of the natural and the human-created coming together. There are fewer and fewer pristine natural places. Would like to save those where we can but the reality is that we don't have pristine areas. We have a world where human interactions are emerging in the environment. In a mixture of natural elements, the boulder garden would include rubble from bridge, as well as snags. The center area is planted with bright red colors such as vine maple, etc. The area is also planted with rebar underneath.

The team described the prairie phoenix habitat restoration. At the intersection west of Knickerbocker Bridge, there is a point that faces due east. Framed as a "solar ruin," boulders point to solstice points. They also serve as entries to the site. There are eight stones pointing to due east, west, north and south, as well as other directions. It is evocative as a calendar as well as reorienting us back to the seasons.

Yotokko talked about habitat restoration. He acknowledged that there are obstacles to the restoration process—vandalism, limited funding, exotic vegetation, the former landfill with a thin cap, etc. The team clarified that their restoration efforts were specific to the 3.5 ac area that is now being used for contractor staging. Yotokko explained that the restoration would focus on prairie habitat with an emphasis on forbs. He explained that historically, there were diverse habitats. He acknowledged that site preparation would be critical. The team's *WRB ADT #3 Phase 1 Proposal Draft Restoration and Education Plan* works towards community-based, volunteer efforts to implement the restoration project. Yotokko talked about reaching out to the schools to bring in helping hands. This would also facilitate getting an environmental curriculum into the schools. The plan describes an Americorps site/project coordinator and an adopt-a-plot program, among other ideas. He noted that service learning field trips would be coordinated with plant cycles.

Erin added that they are hoping to effectively get the work done on the site with volunteer labor. Students will begin to learn skills while being outside and active, supporting the federal "No child left inside" program. There are 48 schools within a 5-mile radius of the site, which provides vital, accessible green space within a short distance. She added that this will also establish connections with the community and foster thoughtful learning about the site. Students could support restoration as well monitoring efforts, observing changes that take place and how they affect the community.

Tulsi discussed the proposed singing perches for birds, including the desire to bring meadowlarks in and those birds that already visit the site. She added that the rock piles surrounding the singing perches are already part of Whilamut Restoration Plan.

Tim talked about the log house community weave, such as treating the slope paving with the Kalapuya calendar. This would show how the Kalapuya lived throughout the different seasons—their foods, structures, etc. The scoring would be with radial lines and bas relief Camas. Tulsi added that the bas relief was proposed because it withstands graffiti better. She noted that the

shaft of light coming down will contribute to the “monumentalness.” The middle slope paving would reflect Esther’s storytelling of the serpent. In summary, Tulsi said the story was about everyone wanting the serpent’s knowledge but soon he became a know-it-all. Tulsi added that this is a symbol of western culture as we, although knowledgeable, struggle with sustainability. We are a clever culture but we are still learning. The art would be a basalt column snake sculpture that kids could play on; runners could stretch on, etc.

Tulsi said that her team has developed canoe canal railing concepts with metalsmith Ryan Beard, and reflects the 1910 McKenzie and Willamette Rivers confluence intertwined with plants of the area—service berry, hazel nut (historically, the nuts were gathered and stored while the twigs were used for weaving) and Indian Plum. She added that she would like to collaborate with the schools, particularly those two schools with metal shops. Tulsi also shared images of their concept that includes sculpted wooden Kalapuya canoes, woven score lines and a rebar “fire river.”

On the Springfield side, Tulsi described their concept of a moss covered area in the Cedar grove opening. Bill originally conceived the idea as a story circle that keyed into the talking stones and originally included the 12 Kalapuya calendar months. It has evolved into a moss covered telling well spiral, and includes evocative images of human beings creating in the landscape with nature sometimes having her own say. At the heart of the ruin would be rubble from the bridge as symbolic of the persistence of this culture. It also mimics the inner ear as a dialogue.

Lastly, Tulsi discussed other details surrounding bundle 3 such as: 1) Continuity with the other ADTs in materials, story telling and ADT #2’s dovetail joint; 2) Art involvement in the schools; 3) Artisans (for example—the team has identified Ryan Beard, metalsmith, and Rob Hoffman, stone mason, as potential contractor to implement their concepts); and 4) Budget matrix. The team is refining the restoration and education budget; as well searching for a possible park endowment for on-going projects.

Don asked for clarifying question. Scott said this is a spectacular menu of concepts. He asked whether all these were within the given budget or will things be chosen among? Tulsi answered that material choices and diversity of possible costs are incorporated. She noted that they are continuing to work on their budget matrix. For example, she is not sure about the cost of the boulder field. Bill added that trade-offs are being made. The team acknowledged that they are trying to include everything but still need to do more detailed work. Don added that if Larry were here, he would ask that this week determine what, if anything, will be removed from consideration. The ADTs will then spend next month packaging and arguing for outcomes that best address budget, whole, place and community. Yotokko added that with restoration, if community adopts an area, would likely be matched with other grants.

Bob clarified that of the more than 65 species proposed, does the ADT want to bring them all on to the site? Yotokko responded that yes, they would like to bring in as many as possible. Bob then asked about the source for the native seeds and plants. Yotokko responded that species are purchased if genetically sourced to Willamette Valley and they may also have some of the schools grow them. Scott asked about the species and variety. Tim responded that the species will sort themselves out. Yotokko added that over 60 species grow in Butterfly Garden. Erin clarified that the multiple species create a mosaic of upland prairie, wetland prairie, etc.

Bundle #2

Robin referred to an overview of the concepts in the bundle 2 area labeled #1-10. She began with the log jam pattern on the pathways using recycled glass, aggregate or stamped concrete. She also described a “ripple bench” and said these ideas would continue to be refined as they move forward.

Robin talked about the restoring of nature as well as the marriage of technology and nature. She understands re-using the columns is generally out so they have responded in a different way. For example, the language of the bridge that is already there is strong and durable. They have proposed thinking about the remnant column bases as tree trunks with gabions and bridge rubble from the site growing moss. Another concept reflects gabion wave flows as a manner of moving across site and tying different parts of the site together. Another gabion idea includes wave flows that are filled with demolition rubble and chunks of glass that flow across the rip rap. This is located close to the Willamette River Bridge area, working its way to the railroad right-of-way. Robin noted that the team needs to coordinate to determine how close they can get to the restoration area. She added that her team feels strongly about using the 12x12x24 work bridge timbers and placing them in grid-like form. The timbers are placed and banded with “I used to live in the valley before you were born” with an explanation. Even as the timbers erode over time, they represent the stature and significance of old growth trees.

Robin said her team was looking for a larger and flatter area, but there wasn't much on their site. Going beyond their boundary, where the two paths intersect, might be a spot.

Robin shared the third display, titled “Lines.” She said the team had gotten excited about the idea of lines on the site that aren't apparent. These lines guide design and the overall process but are invisible. For example, the boundary between Eugene and Springfield. She said they would like to show the union between the two cities on the south side, and she was delighted that it might be shown with ADT #3 also. She shared the dovetail joint in the pavement, noting that it is one of the strongest wood joints that exists. This reflects the strong partnership between the two cities. Robin shared images of a line of red twig dogwood as a strong gesture to the floodway, FEMA boundary and Goal 5 resource boundary. She added that dogwood is already being planted and it could potentially be “re-story-ed” to follow this line.

Robin shared the “Millrace of Camas” concept, which provides a visual reference to where the millrace used to be with camas. It is a temporal gesture that contributes to showing how the site has changed and continues to change. She noted that they may be able to plant Camas beyond project boundary.

Robin referred to their display titled “Technology.” She added that it refers to the settlers and the millrace but also the Kalapuya and their technology, such as their fish net. The concepts also reflect how those industries are no longer a part of the area. She referred to the “Wall Sculpture” that included a low concrete wall evoking the millrace. The wall could also serve as seating and could be supported with interpretive signage. The fish net weir reflects native technology and could be located on path between the WRB and south bank path. It supports a “moment” that one feels when going through it. Another concept includes a mill stone placed within a gabion on a grassy slope.

Robin said that here team is still refining the budgets but generally considering costs before they started designing. She acknowledged that they are also connections with other the ADTs.

Tulsi asked about the last display, Technology. Lee and Robin clarified that they are building off of the intersecting lines with gabion waves filled with demolition rubble.

Bob asked about a seating area parallel to the river so visitors can enjoy the river—visually and its sound. He added that there is a lot of varying topography that he hadn't noticed previously because of all the trees. He advocated keeping the area open to enjoy the vistas. John asked for more information on the winding wall and mill stone displays. Lee answered that visually it winds and picks up on the rippling of the river. The material—pre-cast concrete—echoes the bridge above it. It drops several times with the mill stone acting as a drain. It picks up at the channel underneath the path and meanders to a mitigation field that is already proposed. He added that it might be slow trickle and might provide seating. It is metaphorical and has a direct relation to mill race ruins. Robin added that where the wall starts and ends is important.

Scott said he likes the technology aspect. He asked if there were other aspects of the mills that could provide interesting shapes and might even be specific to the area? Scott added that he is very excited with everything that ADT #2 is doing.

Tim observed that the funnel and compression of water generates power.

Randy asked about SHPO and ODOT's millrace interpretation requirement, as well as the Confederated Tribes of the Grand Ronde interpretation. Don said ODOT is working towards an agreement with GreenWorks on potential interpretation on the south bank.

Buster asked about camas and Bundle 3. Tulsi answered that there is a lot of camas already but the team is figuring out where else it might go. Buster said in the raceway, perhaps another plant might be an option for such a boggy, marshy area. For example, skunk cabbage. Robin added that ADT #2 will be looking more specifically at the site conditions and refine the proposed plantings at that time. For example, they might propose snow berry. Tulsi added that there are two different varieties of camas—upland and wetland—so they can potentially work with both.

Buster suggested that a three-dimensional representation of individual bundle areas would be great, such as Google sketch-up.

Bundle #1

Peg clarified how questions and answers were supposed to work. Randy reminded the group that there were the PMI sheets that the ADTs would be able to review.

Buster said that the experience of bundle #1 is anywhere between 45-70 mph. He began with the Rolling Railing, which includes an enhanced railing that would be wave-like. It would be higher as it crosses over location and highest at the railroad to provide protective fencing. The horizontality and verticality emulate river and foothills. Sistering off the bottom railing becomes sculpture.

Pat talking about their second display, Rippling Waters. It begins with silica carbide to provide a sparkle effect, similar to the water's bright surface. The markers start to stack up for a rippling effect. Would be a single element when near the sign bridge and as get closer to bridge, there are more markers getting denser and more frequent until the river. At the river there is solitude and a quiet moment over water. Pat shared images of markers.

Peg asked the group for responses to the various elements—the team would like a sense of what people think. She added that multiple concepts are being shared today. The concepts might be for the same location and could be stand-alone or integrated.

Buster talked about going underneath the bridge despite their above deck charge. He questioned the structure of the bridge that not seen from above. Perhaps there is something to add that causes inquisitiveness, which is what art is about. The Catenary Cable is high enough that it is not a threat to anyone. It might include an arch or it might not. The cable might be impregnated with the same beads as above that could be highlighted by car lights or other elements.

The team talked about Poetic Utility. There is a pragmatism—pieces that function at a number of levels. For example, the railing deals with railroad issues, etc. and stretches from the mountains across the Willamette River Bridge into the valley and reverse in a poetic, Burma Shave way. It starts to draw connections. The team has talked about what could be done up above that supports what is happening below. Buster noted that camas was an inspiration, with the petal becoming a helix structure. Buster asked about the differences between the camas colors and Yotokko responded that color differences are typically genetic. For example, you might also see a white camas.

Buster talked about people traveling north and south—what about the cities could lure them into town. He noted that they haven't given much thought to the sign bridge because he understands there is not much budget for it.

Pat talked about the Log Weave concept, sharing that he had taken the earlier, broader idea and made it more linear; it now follows the road. It was designed as natural phenomena with root wads weaving through, almost like a rectangle of wood transitioning into plywood transitioning into an almost straight metal rod. These hearken back to images found along the river—fishing platforms, log rafts, milling, etc. and natural to manmade. Perhaps it would be indicated with trees at an angle representing a natural disturbance as reflect an atypical planting.

John asked about the helix and Archimedes screw—where would that be located? Peg responded that it would begin up above between the two decks but the wind generation would probably power something on the ground plane, likely in bundle 2. Peg said they haven't shown an elements page.

John asked about and Buster responded that the backdrop is the existing hydroelectric power lines.

Scott said that he loved the intricacy that was possible with the log weave concept but is fearful that the intricacy might get lost. He noted that it was possible to work at multiple scales on slower roads. He added that the idea of the catenary might go hand in hand with movement.

Scott asked about the durability about the marker concept. Peg said they were still looking into that. She said they were evaluating their concepts and big ideas and if that concept moves forward, they will address the details.

Tulsi asked about integrating ideas. Peg responded that it was a definite possibility. Pat added that some ideas still need to coalesce into something. Peg said one piece could use the entire budget or perhaps they could do more smaller pieces.

Randy said he likes the idea of a quiet passage across river and supports the rippling winds because it is more subtle, yet also builds up a rhythm. Scott added that thinking about progressions could be strong and memorable. He is aligned with Randy on that combination of things—doable yet providing a powerful impression.

Bob said he liked the rippling effect and the catenary cable concepts. Bob asked about the continuity of integrating a wave element with something that is very abrupt. Peg responded that the rolling railing and catenary could be integrated. The wave-like railing wouldn't continue across the bridge. If could afford it, railing would go over wherever something, such as path, occurs below. Pat added that their team played with the rhythm of the railing. Scott added that he likes that the wave occurs on the railing except for on bridge where it becomes a quiet zone. Perhaps a combination of catenary and rolling railing. Scott added that he liked the symbol of arches.

Tim talked about one cable as a resonance and octave as opposed to two cables, which reflect unity. Douglas talked about how the two might be integrated.

Don talked about how clever the teams had been to get lines in without spending too much money.

Bundle “Zero”

Don shared that Justin's elements are farther along and there is not much room for modifications to the design process. However, he noted, it is important to share what is being done.

Justin said that sound wall aesthetics were presented last summer and also presented on December 3 to the ADTs and DEP. He added that the southbound sound wall has two sides, which has increased collaboration with the ADTs. He has looked at wall alignment and length, as well as viewshed, to establish where the wall would be the most visible. He added that the entire length cannot be enhanced due to budget so ODOT is looking for the most “bang for their buck,” which means the enhancements are mostly towards the northerly end. The design is a sequence of intermittent sculptural elements that echo the valley with CMU block on both sides. On the highway side, there will be two contrasting colors reflecting the deflection of the sound waves as they reverberate and spread out, as well as the contrast of the foothills and the valley. The southern end of highway side will be more dense and darker, breaking up as travel north and becoming more simple. The design is cost effective and can blend and match with the neighborhood side.

Scott asked if the entire wall on the highway side is shown. Justin responded that the top elevation on the display includes entire wall, with additional drawings of the neighborhood side on a different sheet. Bob said when he looks at it, he sees flowers and likes it.

Justin noted that the CMU blocks are textured. He also clarified that each individual block is one color, although could consider more texture on wall.

Outreach

Don said that Esther and David will be at LCOG at 2:30 for a more intimate discussion. He talked about the evening's open house, inviting panel members as hosts and “brag” about the

ADTs' work. Don also talked about the CAG-PDT meeting on Friday, and said he would like to craft the presentation and will do so at another time. He said the DEP will also be having a conversation about a January presentation.

Don shared that the ADTs' January 15 Phase 1 deadline has been moved to January 22. He added that the Phase 2 deadline has been moved from April 15 to May 7. Don will be strategizing with the ADTs on how to work towards completion and will bring that back to the DEP.

Bob asked about next steps. Don responded that there will likely still be a menu of concepts with those that really want to be done and additional items that would like to do too. He added that it is okay to be over budget right now but in a month, will need to know where the ADTs are at with their concepts. Don repeated that he appreciated the creativity with ideas and materials as the ADTs address budget constraints.

He added that he wanted to be sure people provide their PMI sheets to the ADTs. He thanked the group for their enthusiasm.

Next DEP meeting time and place: January 2010, to be determined.

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