



Route to the River

SE Clay Green Street Community Design Plan



Community Design Plan SE Clay Green Street Project

Acknowledgments

Project Team

Linda Dobson, Bureau of Environmental Services, Division Manager
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Kristin Calhoun, Regional Arts and Culture Council (RACC), Public Art Manager
Linda Wysong, artist

Community Workshop

David Oates, writer and poet, discussion leader
Sandy Sampson, social practice artist, discussion leader
Additional BES Staff: Matt Burlin, Allan Schmidt, Casey Cunningham

Special thanks to Linda Nettekoven from the Hosford-Abernathy neighborhood for her wisdom and support and the people who took time out of their busy schedules for the Community Workshop.

SE Clay Green Street Project Route to the River Report 2009

GreenWorks, PC, Mike Faha, principle
Jeanne Lawson Associates
Zenn Associates

Design Community Design Plan

Linda Wysong, artist

This report was authored by Linda Wysong for the City of Portland's Bureau of Environmental Services Sustainable Stormwater Division

April 2010

SE Clay Green Street - Route to the River

The City of Portland's Bureau of Environmental Services and GreenWorks, P.C. have developed a report identifying improvements along a 12 block corridor of SE Clay Street. These improvements will manage stormwater through green streets, enhance east / west pedestrian connections and increase the urban street tree canopy while maintaining the business and freight needs of the industrial district. This Art Plan begins with the SE Clay Green Street Project report and makes recommendations for the overall character of the project design and specific elements of the streetscape design.

History

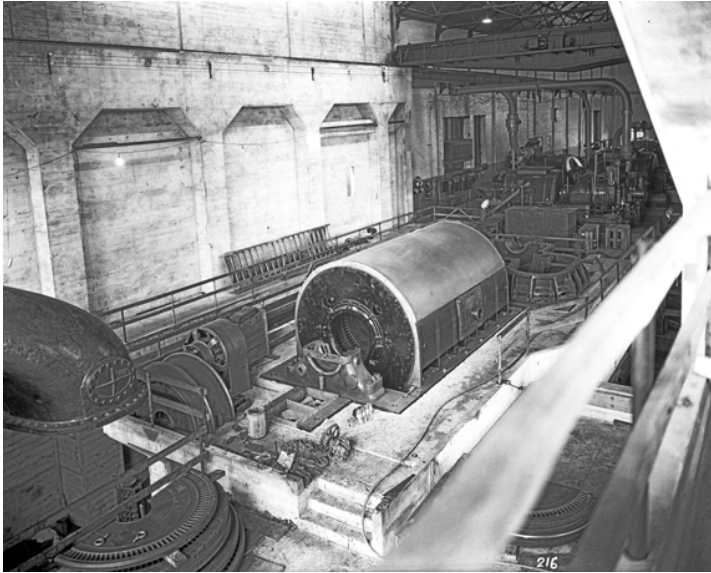
The City of Portland is nested on either side of the Willamette River as it flows northwest to meet the Columbia. The river is the spring of our economy and the anchor of our character. It connects Portland with the world and identifies this place as home.

The Central Eastside has always been an intriguing combination of tree lined residential neighborhoods and an industrial district with numerous small businesses. Historically, the Central Eastside Industrial District (CEID) has had an enduring connection to the river. In the 19th century, a lumber mill (Inman Poulson Lumber) was established on the riverbank, allowing easy access to the Rail and River transportation. The Willamette River was often filled with numerous large log rafts.

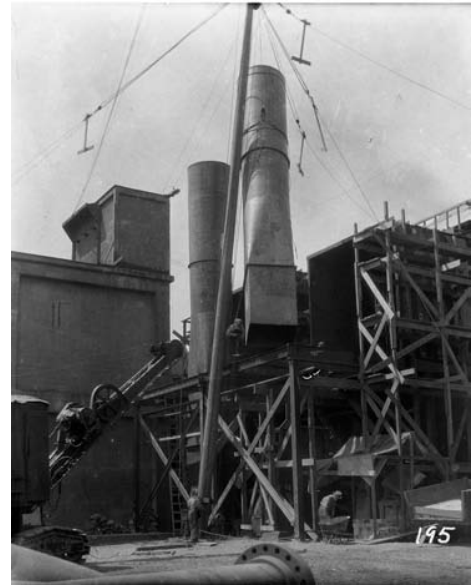


The log rafts were chained together by cable that ran through attachments known as log dogs. The historic log dogs were driven into the floating logs, then cable was pulled through the eye and cinched to bundle them together, creating a raft. This humble anchor is a form with a direct connection to the Willamette River and its own formal elegance.

The Inman Poulson Mill soon generated large quantities of sawdust leading to the construction (1910) of Station L, a steam plant powered by this bio-fuel. Station L was run by Portland General Electric (PGE) and provided Portland with steam power for many years. In 1990, the site was donated to the Oregon Museum of Science and Industry (OMSI), which attracts 1.1 million visitors annually.



Station L – Power House (photos courtesy of OMSI) 1910



The co-existence of housing and employment along the east side of the Willamette River has been and continues to be mutually beneficial, but the ability to see, touch or walk along its shores was limited by industry. The Route to the River aims to make the Willamette River more accessible and to celebrate the connection between the Central Eastside Industrial District and the residential neighborhoods.

In 2001, the Vera Katz Eastbank Esplanade opened allowing Portlanders to walk along the River's edge. As the city makes improvements in its stormwater system, we have the opportunity to build upon this achievement and to create a more direct route connecting the southeast neighborhoods to the Esplanade and the Springwater Trail.



SE Clay and 12th is on the west edge of the Ladd's Addition Neighborhood. Clay Street travels down toward the Willamette River and the Rivereast Plaza with easy access to the Eastbank Esplanade. The flow of bike, pedestrian and automobile traffic on the road parallels the movement of stormwater both above and below the pavement.



Vera Katz Eastbank Esplanade photo © Linda Wysong

The Route to the River - Streetscape Character

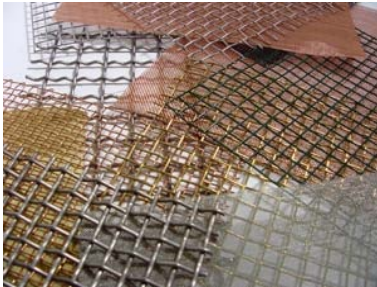
A Green Working Community

SE Clay can become a green cityscape that honors the area's industrial history and the contemporary commercial district, while offering citizens a vision of sustainability. Both the residential and business communities appreciate the lively mix of the Central Eastside. This project is an opportunity to highlight its unique character.

Art and design offer the opportunity to establish a unified visual vocabulary that reinforces a sense of community, acknowledges important places and marks the path to the Willamette River. The overall plan should be authentic and readable, and evoke the unique history of the area. It should also be flexible enough to adapt to each block's individuality.

Materials

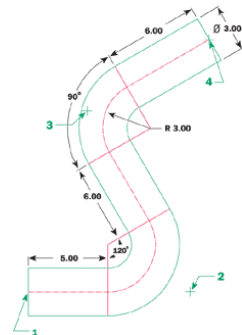
Materials should reflect the industrial history and be tough, practical and beautiful. A vocabulary that includes brick, concrete, steel, woven wire, grating and colored glass will alert the users that they are in the Hosford-Abernathy and Buckman neighborhoods and the CEID, and differentiate the area from other recent development.



Woven wire



Glass



Bent Pipe

Scale

Since SE Clay Street is used by a broad cross section of people and multiple modes of transportation, scale is of the utmost importance. In addition to the automobiles and commercial traffic, SE Clay is a path for pedestrians and bicyclists to reach the Willamette. In the urban cacophony, SE Clay needs unique but readable directional markers that point to the river.

There must be visual information that can be read from the car or the bicycle and by meandering pedestrians. It is important that there are rewards of scale for all users.



The Route to the River - Proposal



This model of a composite corner shows the scale and relationship between the three proposal elements of this report – the pedestrian icon, the bench and the Eye River sculpture.

The Route to the River - Art Direction

A combination of art and design establishes the Route to the River and creates continuity. A single aesthetic and an identifiable symbol can unify a busy, cacophonous street and the log dog is well suited to the task. It gives direction while referencing water, flow and the district's history. The three key elements in this proposal are:

- * Pedestrian Icon – a recognizable isotype the is repeated at every corner - It functions as a sign but is a distinctive and identifiable element of SE Clay
- * Vertical sculptures – a strong physical presence which is visible to bicyclists, drivers and pedestrians
- * Benches – simple and functional places to rest and enjoy the Green Street

The Route to the River - Pedestrian Icon

Because of practical and economic concerns it should be a reproducible series and an integral part of the streetscape. A log dog sidewalk insert located on each corner offers a rhythm of time, space and motion in a procession to the river's edge.



Using the tradition of the isotype, or pictorial symbol, along the street allows pedestrians to enter SE Clay at any point along the 12 block section and still have a sense of place and direction. The proposed icon includes text identifying the direction toward the river. The center is filled with colored glass that echoes the reflective quality of water. The form itself should be made of durable material such as stainless steel.



Sidewalk inserts will be placed directionally and mark the Route to the River

The Route to the River - Vertical Sculptures

Eye River

The inclusion of a repeating vertical element that is readily apparent to bicyclists, motorists, and pedestrians adds another dimension and a counter rhythm to the journey to the river. This is an opportunity to shift from the vocabulary of signage to that of sculpture, a series that is fully three dimensional and reads over space and time.



The sculptures should be of human scale and made of cast steel or iron to ensure an industrial texture to the surface. They should be placed in selected stormwater swales to provide context and a contrasting green environment.

The central eye could be filled with colored glass that offers options for pattern, design and text. This oculus could be a standard size that is repeated throughout the project or change to create a rhythm or indicate that one is getting closer to the riverbank.

Possible Sites for Eye River Sculptures



1. SE Clay and 12th, northwest corner, 2. SE Clay and 9th, northwest corner, 3. SE Clay and 6th, northwest corner, 4. SE Clay and 3rd, southeast corner, and 5. SE Clay and RR tracks, southwest corner.

Informational Plaques

Information about the history of the neighborhood, Asylum Creek, Station L, the Inman Poulson Lumber Mill and the origins of the log dog should be gathered and made available through a durable plaque located at either end of the SE Clay Street Route to the River corridor. The most appropriate locations are the swale at SE 12th and the water educational plaza on the PCC Campus at SE Water Street.



The Mazamas Mountaineers Climbing Mt. Fuel July 4, 1949
photo © OMSI

The Route to the River – Integrated Elements Swales

Swales are not only functional for stormwater capture and processing, but they also offer a green mini-retreat in the hardscape. Placing a bench at the edge of selected swales will maximize the pleasure and integrate the construction process – saving time and labor.

The integration of seating into the swale design highlights the interface of the natural and the industrial. The galvanized grates evoke stormwater drains, permit pedestrians to see the native plants more clearly, allow for water to move into the swale, and discourages loitering and graffiti. The varied texture of the native plants and the historic materials blends content and aesthetics.

Swale with integrated bench

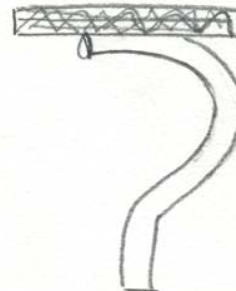


Swale with its native plants is a place to stop and enjoy the streetscape.

Bench uses industrial materials and supports are curves to connect with the themes of flow, movement, pipes and history



Grating material allows for greater visibility and for water and sunlight to pass into the swale.

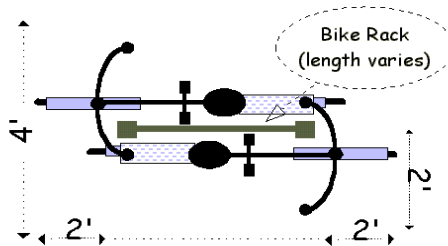


Bent corten steel connects the bench with history and the Central Eastside Industrial District (CEID)

The Route to the River – Integrated Elements - Bikes

Although custom bike racks are often fun and interesting, this report suggests not making them a priority. The focus should be on availability and the use of the city standard rack placed appropriately would make the street more bike friendly without putting pressure on the budget.

More bikes pass through the project area on their way to the river, and then stop. But there are key places where additional bike racks are necessary: 1. SE 10th & Clay – high need on First Fridays for Gallery events, 2. SE 8th & Clay – creative space, 3. SE 7th & Clay – Roots Brewery Backroom, 4. SE 6th & Clay – creative space and probably 5. SE 3rd & Clay – former Taylor Electric re-development.

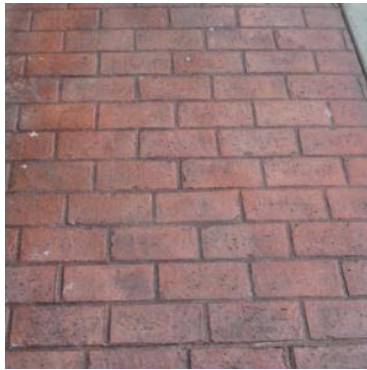


Bikes by the River (photo credit Alta Planning)

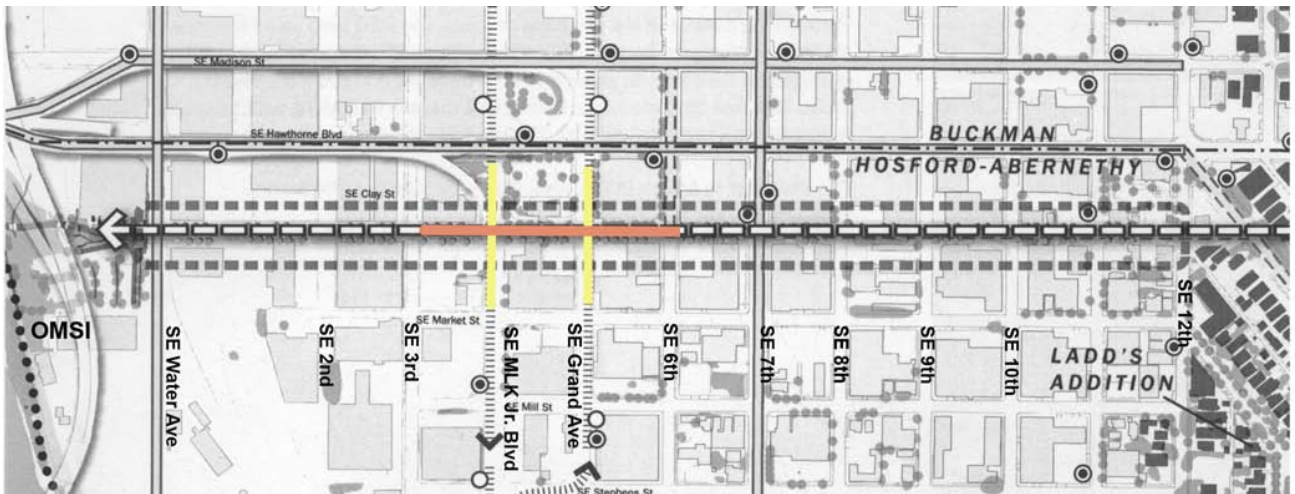
The Route to the River – Integrated Elements - Way Finding Pavement

Stamped Concrete

The pedestrian experience between SE 6th and SE 3rd can be somewhat difficult because of the traffic, noise, and scale from crossing two major thoroughfares – SE Grand Avenue and Martin Luther King (MLK) Jr Boulevard. Traffic calming is not an option, so the possibility of creating a stronger pedestrian experience should be considered. A viable alternative is to use an attractive and strong identifiable surface treatment. Stamped concrete is durable and practical. A red brick pattern would be beautiful and consistent with the goal of honoring the history of the area.



Stamped concrete is available in numerous brick patterns – both historic and contemporary.



Brick for pedestrian experience between SE 6th and SE 3rd

The Route to the River – Integrated Elements- Green Walls

Green walls are excellent opportunities for artists and design professionals to work with the property owner and Environmental Services to make the wall interesting in both winter and summer by designing support or trellis systems that reflect the character of the neighborhood and/or business.

Green Wall Principle

The concept of a green wall is simply to take a wall and transform it into a vertical garden by placing plants on the hard surface. This can be done with sophisticated engineered modular units or with a simple trellis system.

A trellis creates a lush living wall in summer and can be a strong element. Any green walls on SE Clay Street should be developed in collaboration with design professionals to both energize the transportation corridor and reflect the businesses and history of the area. Different colors, patterns and directions of woven wire mesh can be layered and spaced to both support the plantings and be an independent and engaging image. Some possible themes:

Industrial present and past

- * Pipes circles curves, radius, towers and flowing water
- * Mechanical imagery – bearings, gears, fly wheels, and machines

Electronics and digital communications

- * Circuits, wiring and grids

Construction

- * Ladders, scaffolding, nuts, bolts, framed walls and windows, maps and blueprints

Transportation

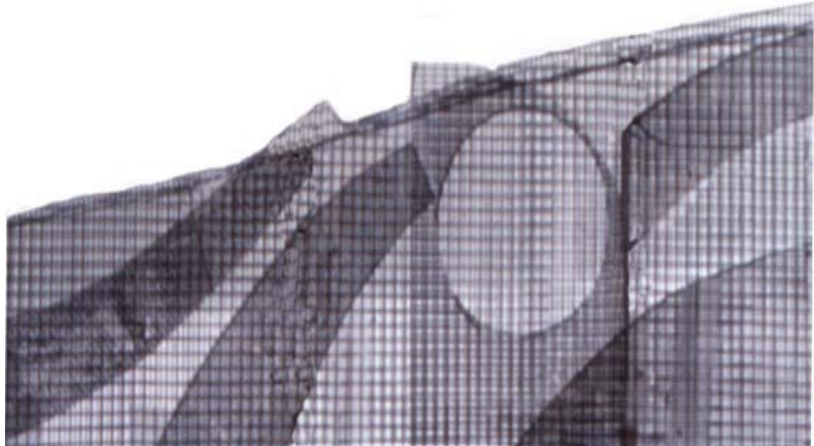
- * Railroad imagery, tracks and ties, and historic trains
- * Streetcars, trestles, tracks and routes
- * Bicycles and bike wheels, carts, and carriers

River, water and flow

- * River maps, diagrams of currents, flows and native plants
- * Water in the city – drops, faucets, pipes and swales/plants



Green Wall in Summer



Example of shaped and layered trellis (Interesting in winter)

The Route to the River – Integrated Elements – Murals

Murals add to the energy and personality of a community and often build community and ownership. They can reflect both their immediate surroundings and the larger community goals. Several business owners have expressed interest in hosting murals. They should be encouraged to work with the Regional Arts and Culture Council (RACC).

The Public Art Murals Program is a City of Portland program administered by the Regional Arts and Culture Council as part of its Public Art Program. There are grants and support for Murals. Property owners interested in commissioning a Mural need to work with an artist to develop a design proposal. Mural Guidelines are in the appendix. The Public Art Advisory Committee (PAAC), a standing RACC committee that is responsible for overseeing the city's Public Art Program, will then review this design. Committee members include artists, arts advocates and professionals as well as a representative from the city's Design Commission.



Jo Jackson and Chris Johanson in North Portland



Hector Hernandez - The Musicians Union Mural



Tom Cramer, North Williams



Property owners or community groups can also be connected with an experienced muralist through RACC. The **Regional Arts and Culture Council** is located at 108 NW 9th Avenue, Suite 300, Portland, OR 97209-3318. They can be contacted by phone - 503 283- 5432 or through their web site <http://www.racc.org>.

The Route to the River – Integrated Elements - Mark that Spot!

Water Main

Workshop participants were vocal about marking both the water main and the Eastside Big Pipe. There are some difficulties with the water main but a drinking fountain (bubbler) would be a wonderful idea.

The Big Pipe

The East Side CSO Tunnel is an ambitious project to reduce the combined sewer overflows to the Willamette River. When this project is complete in 2011, the volume of combined sewage and stormwater that now overflows to the river will be reduced by more than 94%. The sewer tunnel is 22 feet in diameter and will be six miles long. The tunnel extends from SE 17th and McLoughlin Boulevard to Swan Island. It crosses SE Clay at 3rd Avenue.



The Big Pipe crosses SE Clay at 3rd

This is an important aspect of SE Clay Street, stormwater and the river. A large circular concrete inset with a pattern and text into the center of the intersection of SE Clay and third would be appropriate. It will be necessary to work with a graphic designer to develop the image and typeface.



The Route to the River - Temporary Art and Opening Festivities

Celebrate the Route to the River

In addition to the opportunities for art as a permanent part of the SE Clay Green Street, there is the opportunity to celebrate the neighborhood and this connection to the river by participating in the east side art event, Last Friday with temporary art. Local performance and visual artists could be commissioned to create work along the Route to the River. For example, the *Newspace for Photography*, a non-profit that is located just off SE Clay at 10th, is interested in animating walls with video projections.

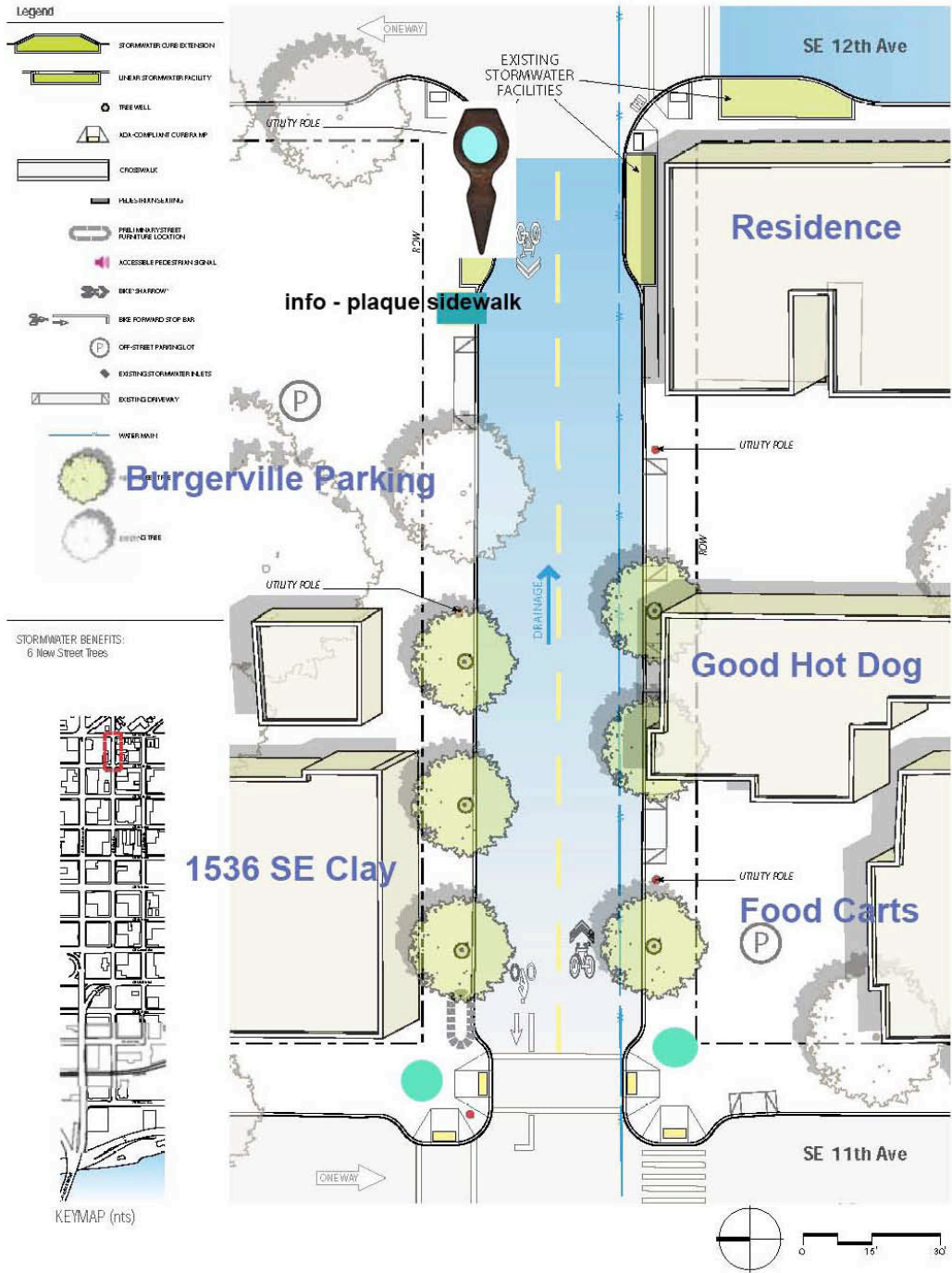
Summary

SE Clay Green Street and Route to the River is an innovative project that seeks to combine stormwater infrastructure with a larger vision of connecting the community to the Willamette River through art and transportation. Art and design can work together to create a beautiful, functional and memorable experience.

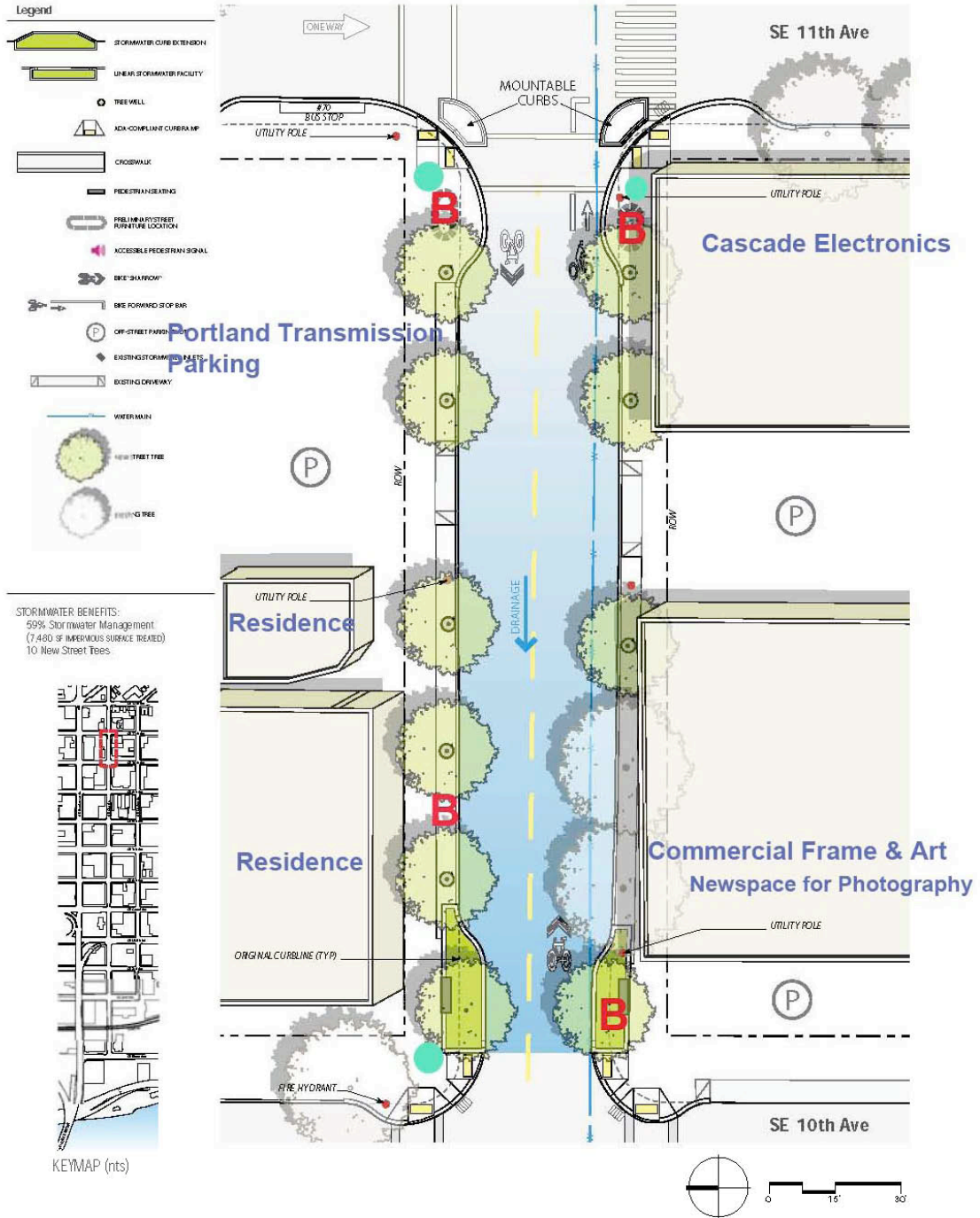


Station L Power Plant – historic photo courtesy of OMSI

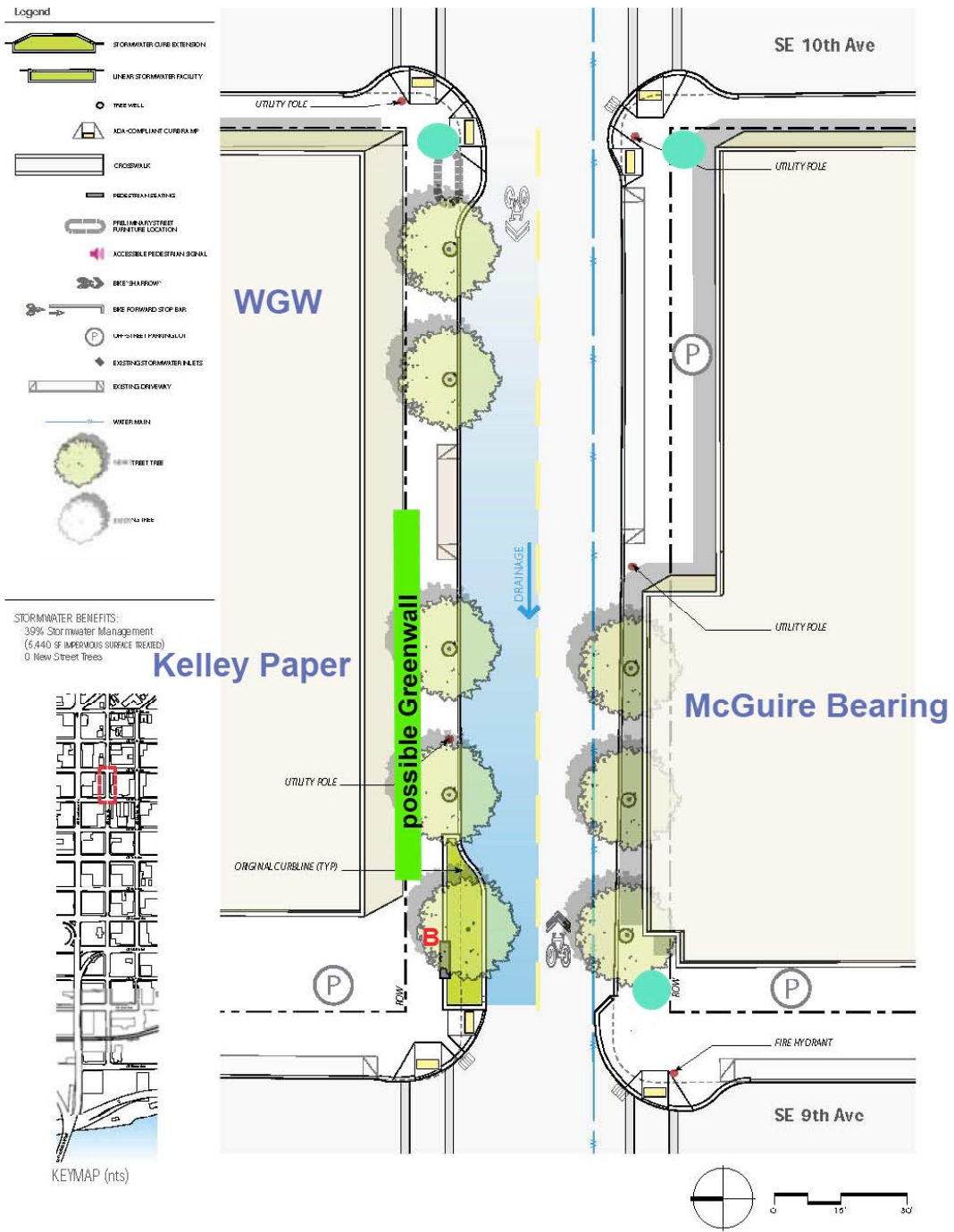
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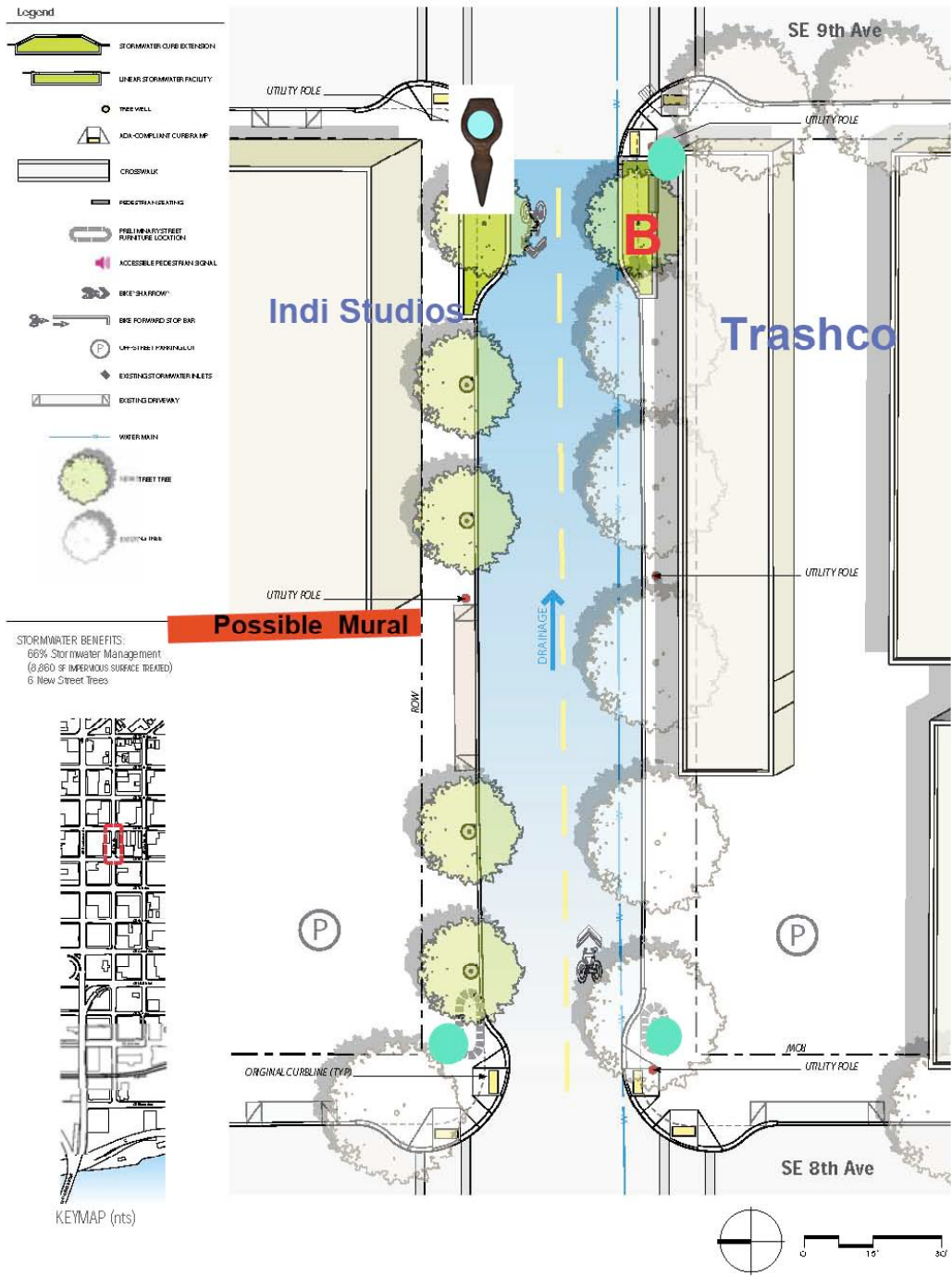
5. PROPOSED PLAN | SE 10TH AVE to SE 11TH AVE



5. PROPOSED PLAN | SE 9TH AVE to SE 10TH AVE



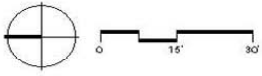
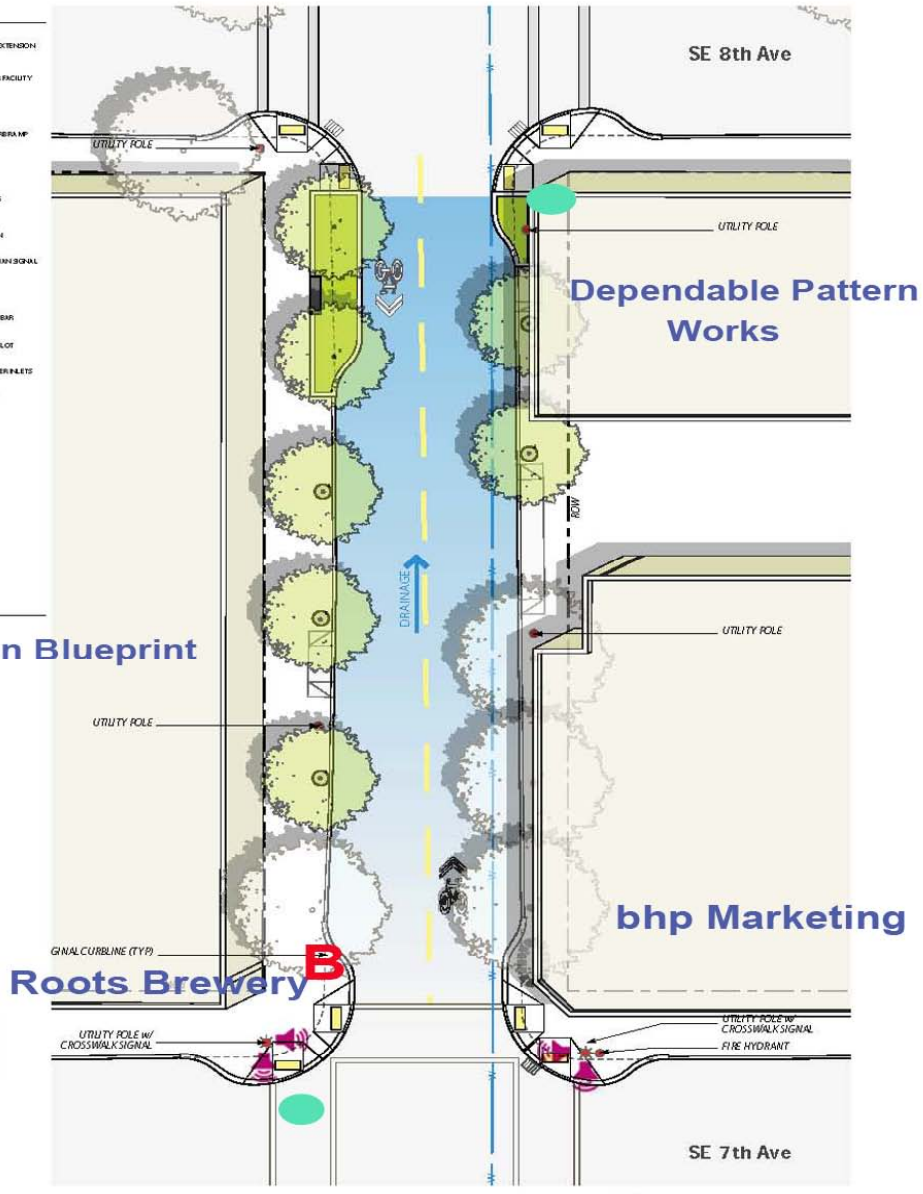
5. PROPOSED PLAN | SE 8TH AVE TO SE 9TH AVE



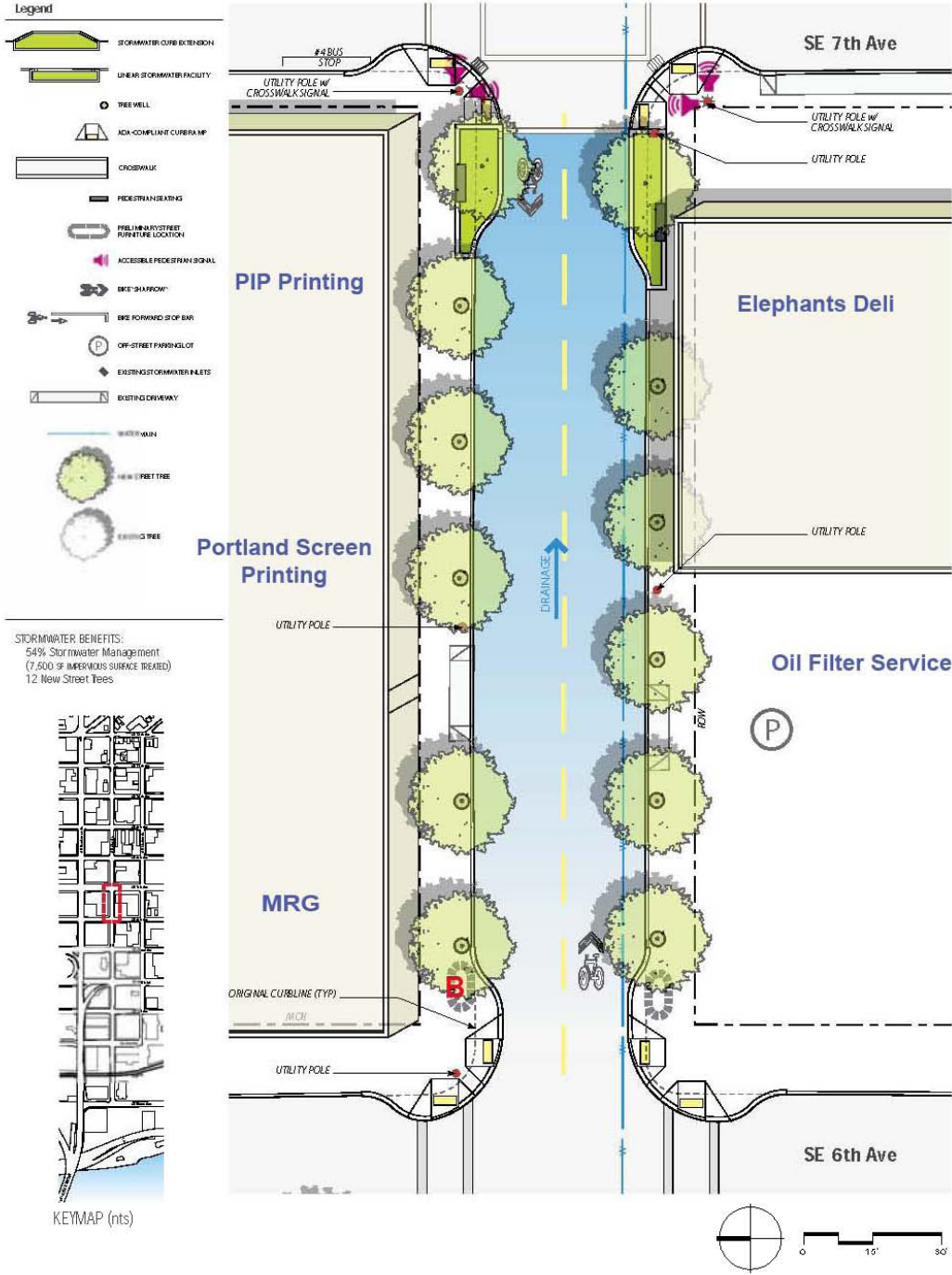
5. PROPOSED PLAN | SE 7TH AVE to SE 8TH AVE

- Legend**
- STORMWATER CURB EXTENSION
 - LINEAR STORMWATER FACILITY
 - TREE WELL
 - ADA-COMPLIANT CURB RAMP
 - CROSSWALK
 - FURNITURE
 - POLE LOCATION
 - ACCESSIBLE PEDESTRIAN SIGNAL
 - BIKE SHARE
 - BIKE PARKING
 - OFF-STREET PARKING SLOT
 - EXISTING STORMWATER INLETS
 - EXISTING DRIVEWAY
 - WATER MAIN
 - NEW TREE TREE
 - EXISTING TREE

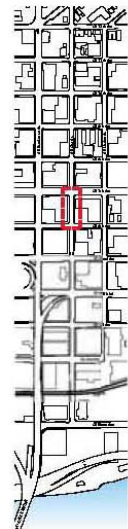
STORMWATER BENEFITS:
 64% Stormwater Reduction (0.060 to 0.021 cfs/surface runoff)
 7 New Street Trees



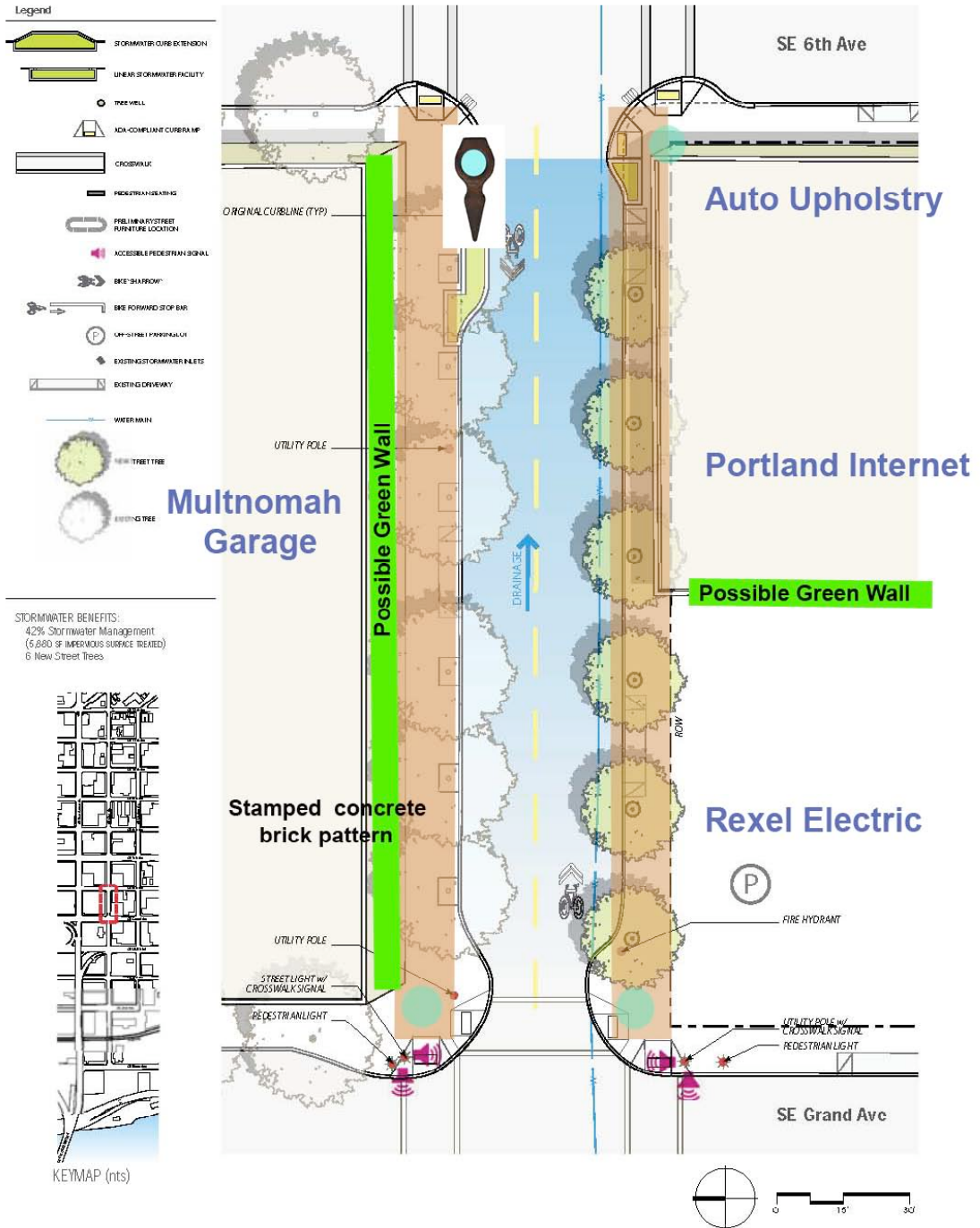
5. PROPOSED PLAN | SE 6TH AVE to SE 7TH AVE



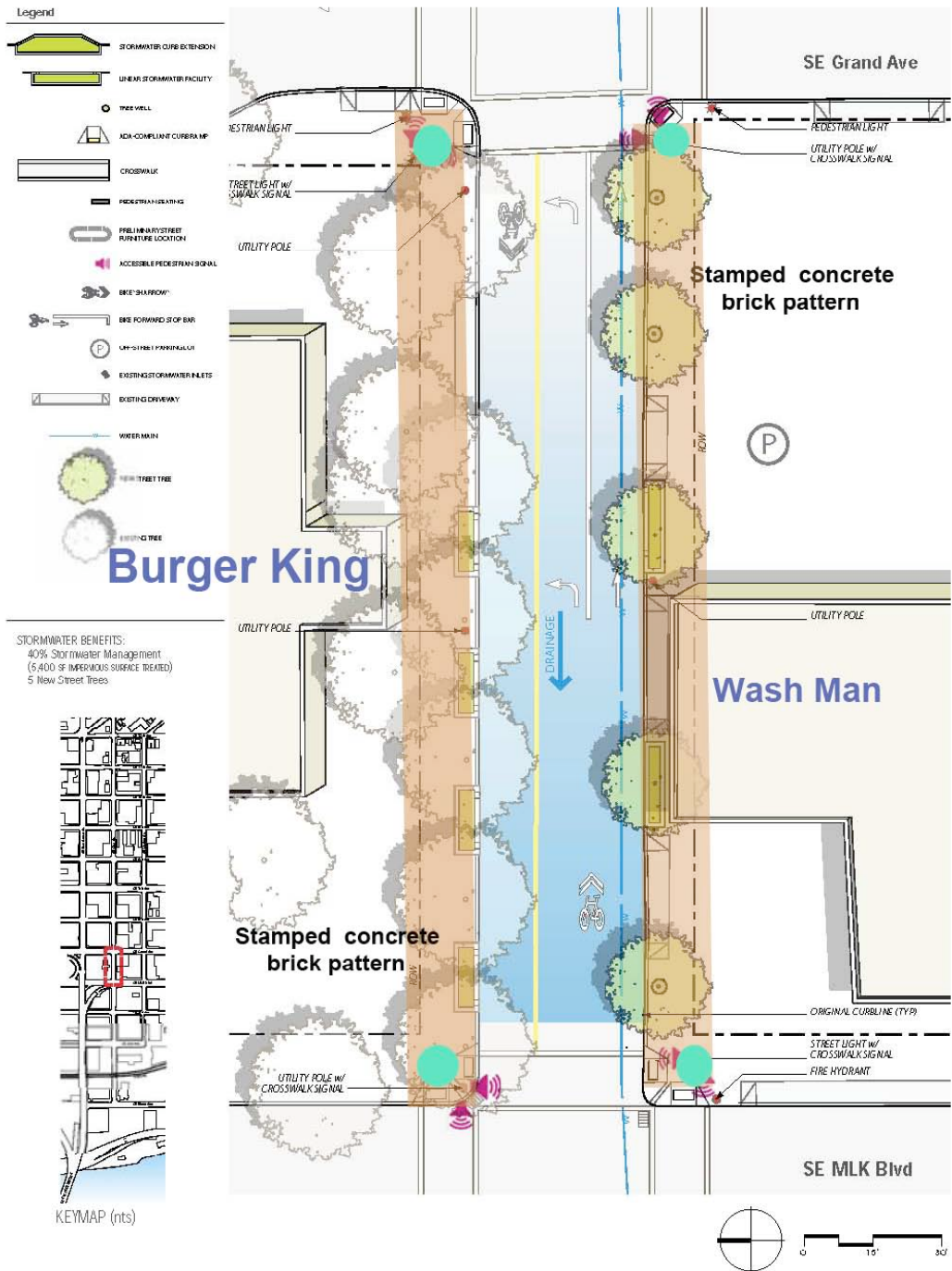
STORMWATER BENEFITS:
 54% Stormwater Management
 (7,600 SF IMPERVIOUS SURFACE TREATED)
 12 New Street Trees



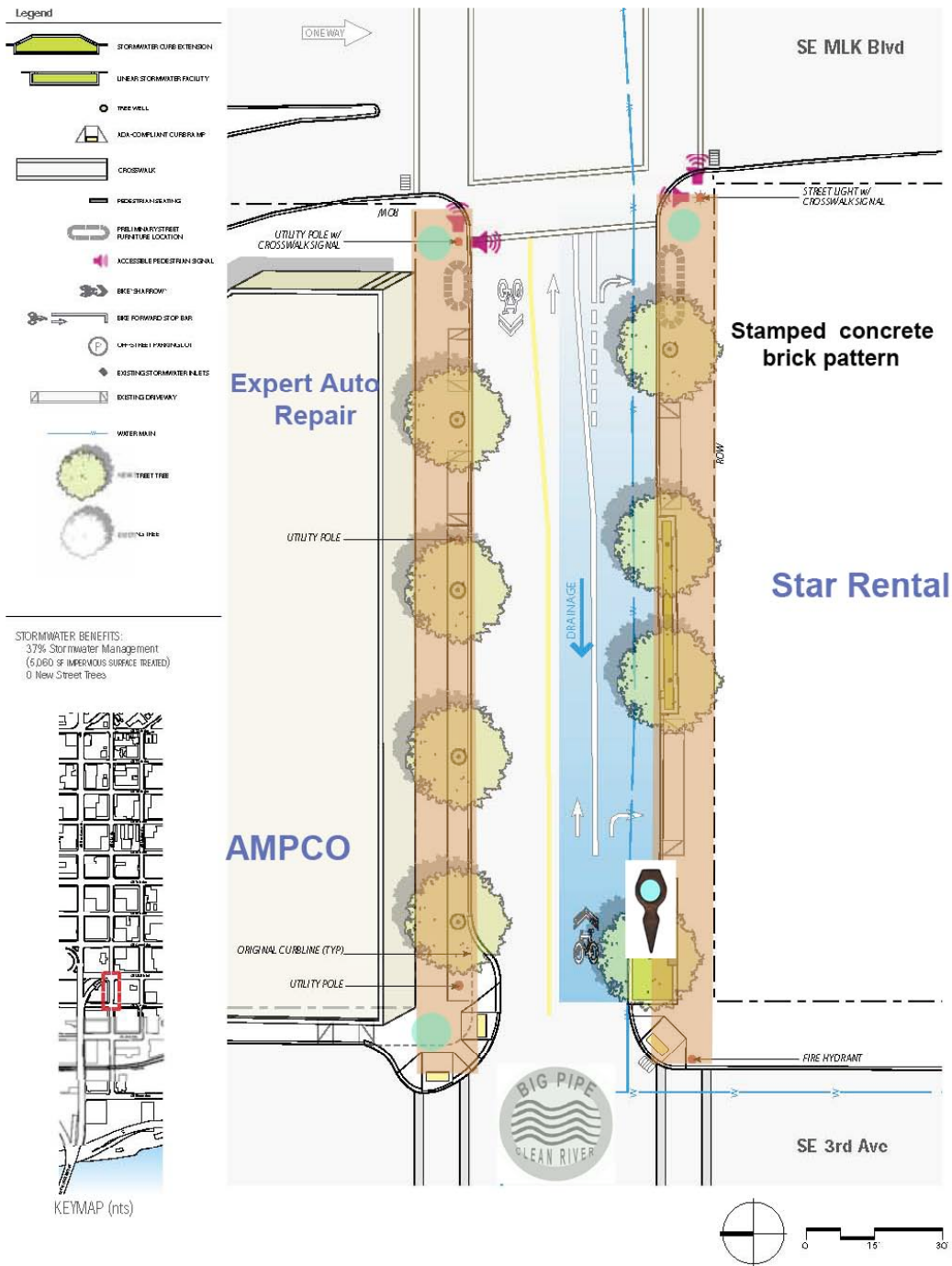
5. PROPOSED PLAN | SE GRAND AVE to SE 6TH AVE



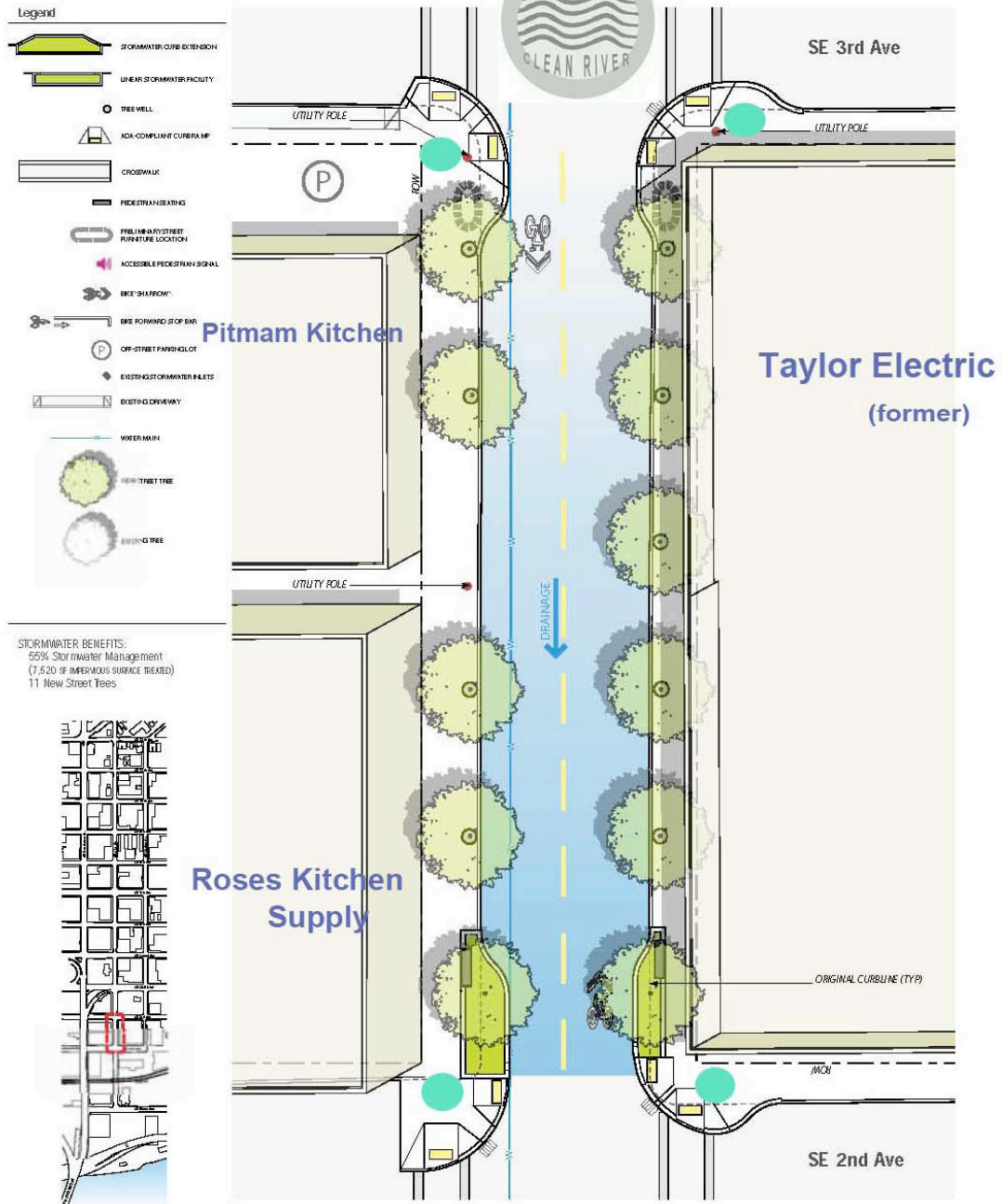
5. PROPOSED PLAN | SE MARTIN LUTHER KING BLVD to SE GRAND AVE



5. PROPOSED PLAN | SE 3RD AVE TO SE MARTIN LUTHER KING BLVD

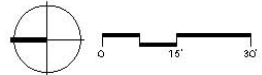
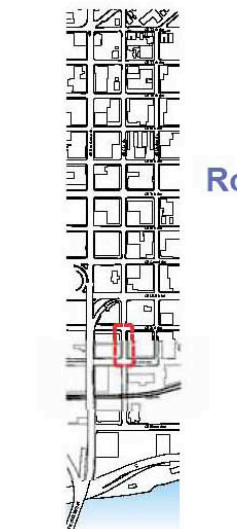


5. PROPOSED PLAN | SE 2ND AVE to SE 3RD AVE

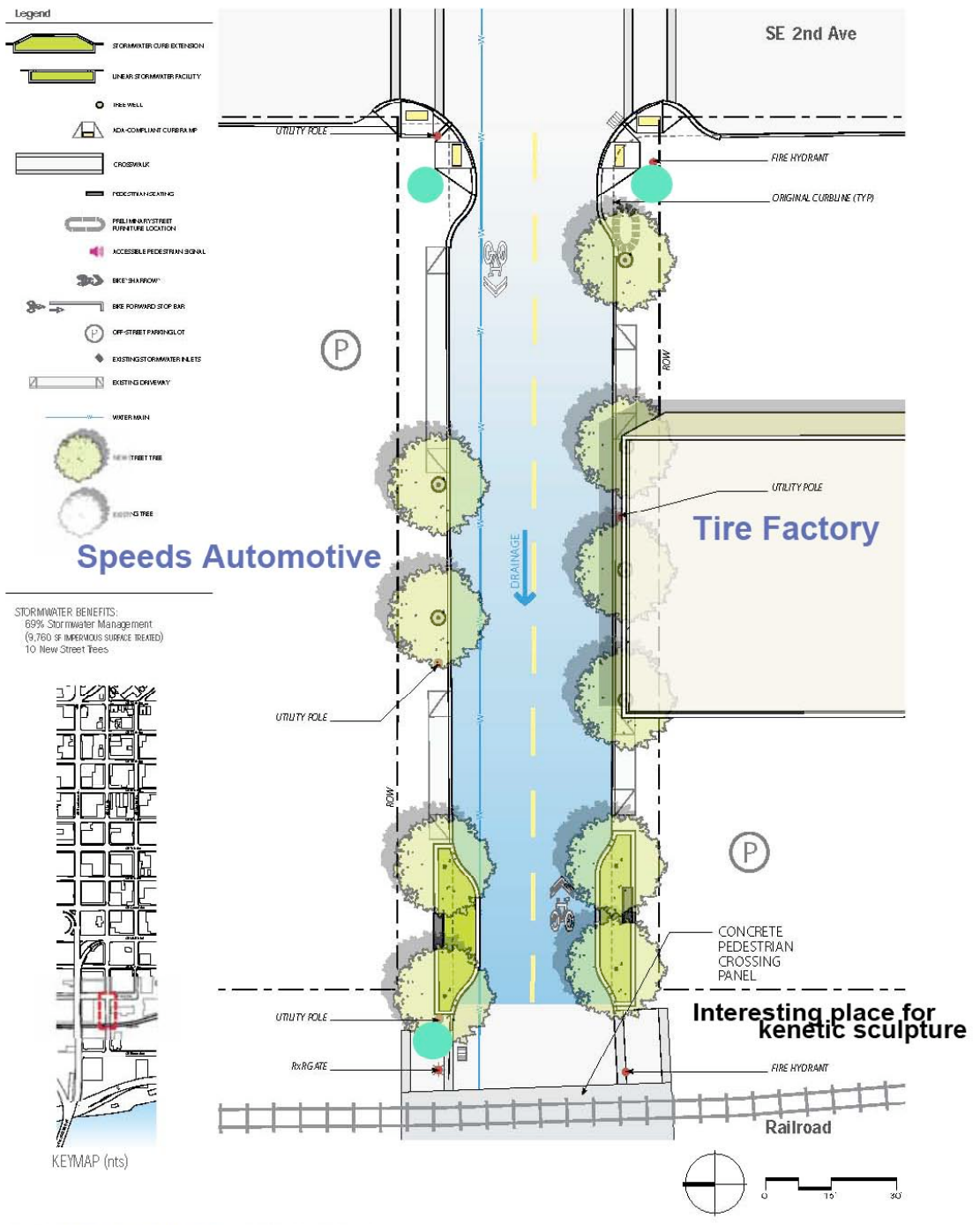


- Legend**
- STORMWATER CURB EXTENSION
 - LINEAR STORMWATER FACILITY
 - TREE WELL
 - ADA-COMPLIANT CURB RAMP
 - CROSSWALK
 - PEDESTRIAN CROSSING
 - FRILL IN PAVEMENT FURNITURE LOCATION
 - ACCESSIBLE PEDESTRIAN SIGNAL
 - BIKE SHARROW
 - BIKE FORWARD STOP BAR
 - OFF-STREET PARKING LOT
 - EXISTING STORMWATER INLETS
 - EXISTING DRIVEWAY
 - WATER MAIN
 - NEW TREE
 - EXISTING TREE

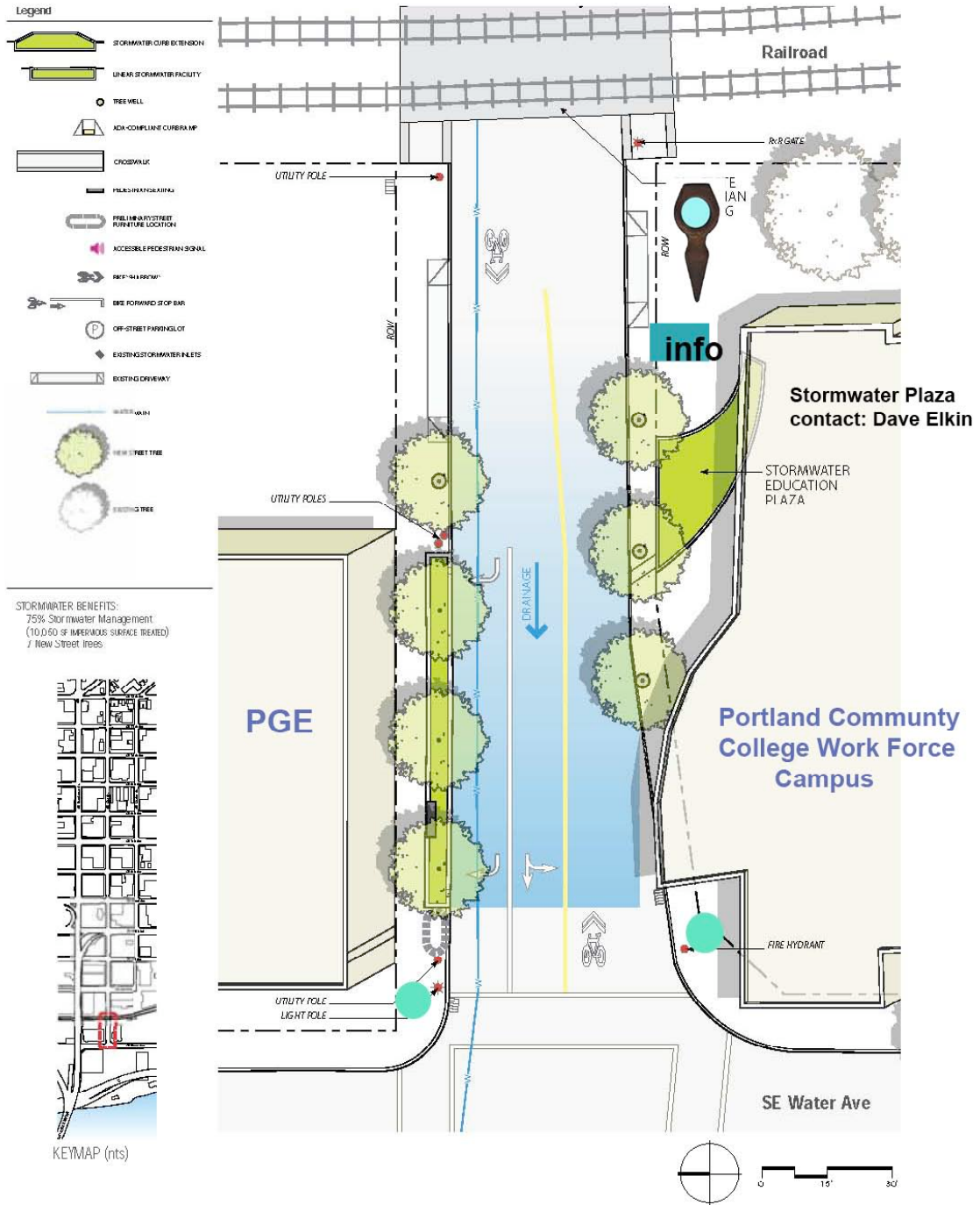
STORMWATER BENEFITS:
 55% Stormwater Management
 (7,520 SF IMPERVIOUS SURFACE TREATED)
 11 New Street Trees



5. PROPOSED PLAN | RAILROAD to SE 2ND AVE



5. PROPOSED PLAN | SE WATER AVE to RAILROAD



Appendix

Local Businesses as resources for materials and labor

Mural Guidelines

Notes from Community Workshop



Local Businesses: resources for materials and labor

AMPCO, 1532 SE 3rd Avenue, Portland, OR 97214

<http://www.ampcotubes.com>

Located at SE Clay and 3rd for 60 years, pipe bending, welding, metal fabrication

Contact: Ben Johnson, sales and engineering

503 235-8375 and ben@ampcotubes.com

Beam Development,

Source for reclaimed old growth timber from neighborhood

Contact: Jim 503 866-0181

Bullseye Glass Co., 3722 SE 21 Avenue, Portland, OR 97202

Producer of colored and custom glass for art and architecture

Contact: Sarah Given, Regional Sales Representative

503 232-8887 <http://www.bullseyglass.com>

General Threaded Products, 2318 SE 10th Avenue, Portland, OR 97214

Bolts, nuts, construction services

Oregon Blue Print Company, 732 SE Hawthorne, Portland, OR 97214

Printing, architectural plans, banners

503 321-1161 <http://www.obpdigital.com>

Ross Island Sand & Gravel, 4315 SE McLoughlin Blvd, Portland, OR 97202

Sand Gravel, concrete mix - commercial sales

503 239-5000

Steeler, Inc. – Drywall Construction Supply

519 Southeast Main Street, Portland 97214

Metal studs, connectors, sheet rock supplies

503 232-6603

Sol Creations, 1432 SE 2nd Avenue, Portland, OR 97214

<http://www.solcreations.com>

Woman owned business, custom metal work, welding and fabrication

Contact Laura Sol 503 307-9051

Scott Schroeder Glass Fabrication, 2207 SE 31 Avenue Portland, OR 97214

Glass craftsman and artist

Contact: Scott Schroeder 503 313-4989 and scaschroeder@comcast.net

WC Winks Hardware, 200 SE Stark Street, Portland, OR 97214

Old fashioned hardware store with personal service and amazing selection

Retail and wholesale 503 227- 5538

W. G. Wright & Assoc., Inc., 1525 SE 10th Avenue, Portland, OR 97214

Building Supplies and connectors, wholesale

Contact: Dave Wright 503 232-3480 davew@wgwright.com

Public Art MURAL Program

guidelines + process

July 1, 2009 - June 30, 2010

APPLY ON-LINE AT WWW.RACC.ORG

Review Criteria

artistic merit concept and execution- Demonstrated strength of artist's concept and craftsmanship as well as originality of proposed mural

scale - Appropriateness of scale to the wall upon which mural will be painted/attached and/or to the surrounding neighborhood

context - Architectural, geographical, socio-cultural and/or historical relevance to site

community support

General support/advocacy from building owner/user, surrounding neighborhood, adjacent businesses, and arts community

feasibility

Demonstrated ability to complete the proposed mural on time and within budget

Mural Requirements

media

Appropriate media proposed to ensure mural's longevity and durability

structural and surface stability Commitment to repair mural surface as necessary before painting and to use acceptable graffiti/UV coating on finished mural that provides resistance to vandalism and weather

signed easement form from building owner Commitment to keep the mural in place as approved for minimum of 5 years and to maintain mural during that time

public accessibility, safety and lighting Compliance with city codes for safety, accessibility and lighting

Guidelines

BACKGROUND

The Public Art Murals Program is a City of Portland program administered by the Regional Arts & Culture Council (RACC) as part of its Public Art Program. Proposed murals are reviewed by the Public Art Advisory Committee (PAAC), a standing RACC committee that is responsible for overseeing the City's Public Art Program. Committee members include artists, arts advocates and professionals as well as a representative from the City's Design Commission. The program provides funding for

..... backgrounds and range of experience to apply. Murals approved through this program become part of the City's public art collection for as long as the Art Easement remains in effect. All building owners must sign an Art Easement form that will be recorded with Multnomah County.

All applicants are required to meet with RACC staff at least one month prior to submitting an application. To set up an appointment, contact Peggy Kendellen, Public Art Manager, 503.823.4196 or pkendellen@racc.org

ELIGIBILITY AND FUNDING CRITERIA

Eligibility Criteria

Any individual/organization intending to create a mural on an exterior wall that is visible from the public right-of-way and within the boundaries of the City of Portland can apply for funding through the Public Art Mural Program.

Applicants to the Public Art Mural Program may be:

1. An individual artist or a group of artists (eligible for up to \$10,000 in matching funds); or 2. Students enrolled in an art program at a degree-granting institution (eligible for up to \$2,500 in matching funds); or 3. Building or business owner; or

.....

 organization's
 or group's net earnings are not distributed to those who control it.

Public art murals on contributing historic buildings or in historic districts must be approved by the PAAC. To determine if a property is a contributing building or on the Historic Registry, go to www.portlandonline.com/planning/index.cfm?c=30429.

Beginning in August 2009, individuals/organizations not requesting public funding may apply for an *Original Art Mural Permit* through the City of Portland's Bureau of Development Services at 1900 SW 4th Avenue. Not-for-

.....

Applicants are required to meet with RACC staff at least one month prior to the deadline.

Contact:

Peggy Kendellen Public Art Manager 503.823.4196 pkendellen@racc.org

Deadlines 5:00 p.m.

Wednesdays

August 5, 2009

(for review in September)

March 3, 2010

(for review in April)

May 5, 2010

(for review in June)

Funding Criteria

The number of Public Art Murals awarded funding is dependent on the funds available and the number of applicants submitting each year. Applicants/artists may be funded one time only between July 1, 2009 and June 30, 2010.

1. Public art murals approved through this program must be partially funded with public funds and one-to-one match
2. Funds will be awarded based on the Public Art Advisory Committee's evaluation of the mural projects based on artistic merit, community support and feasibility (described on the cover page).
3. Eligible expenses may include artist fees, assistant fees, supplies and materials, rental equipment, transportation, installation costs and promotional materials related to a dedication event.
4. Items not eligible for funding through this program include operating costs for organizations; purchase of equipment; administrative costs of sponsoring organization; costs related to projects that have already taken place; refreshments, meals and/or beverages.

Approval Process

1. At least one month prior to the deadline, meet with public art staff for initial review of imagery, location, funding and building owner's approval. Applicants who fail to meet this requirement will not have their project reviewed and must wait until the next deadline to resubmit.
2. Complete on-line Public Art Mural Application at www.racc.org/muralapps.
3. Provide all required supplementary materials, including
 - a. Jpg image of a color rendering of proposed mural
 - b. Jpg images of site and physical surroundings
 - c. Up to 6 jpg images of artist's past work; if more than one artist, submit 6 images per artist
 - d. Project timeline
 - e. If attaching panels to a wall, a materials list, drawing and attachment plan must be submitted.
 - f. Other materials as agreed upon between applicant and RACC.
5. Mural proposal reviewed by RACC's Public Art Advisory Committee. A meeting notice is sent to applicable public art murals (see cover page). If proposal is not approved, applicant may resubmit additional materials as requested. The applicant is not required to attend the meeting.
6. RACC Board reviews/approves recommendations for funding.

more info

page 2009-10 PUBLIC ART MURALS PROGRAM

After Funding Approval

If awarded funding, the following will apply to all applicants:

1. Building owner provides a notarized signed Art Easement agreement which is then signed by the City of Portland and recorded with Multnomah County.
2. RACC sends applicant a contract outlining the terms of the mural project and the payment schedule. Once RACC receives the signed agreement, processing of funding begins. Payment is generally made in two or the Final Report, documentation and evaluation form are received.
3. Artist signs form agreeing to terms of Art Easement agreement and the waiver of any rights covered in the federal Visual Artist Rights Act that would interfere with the performance of all rights under the Art Easement agreement.

..... and detailing the use of Public Art Mural funds. Copies of invoices, receipts and checks are required docu-

7. Applicant completes a Public Art Mural Program Evaluation Form.

All grantees will acknowledge the support by RACC in all printed materials related to the mural project.

From: Steve Van Eck
Subject: clay street
Date: February 5, 2010 9:35:44 AM PST

Hi Linda,

I work a newspace center for photography, just off clay street, and i walk or ride my bike on that street everyday. I've been taking special care to look at the width of the sidewalks and the height of the trees, and the other buffers that are in place to protect walkers from the industrial traffic on that street, all the while keeping my eyes peeled for opportunities for art.

After the bulk of a week looking at the street in this way, I'd like to submit the idea of placing art not on, or adjacent to the already crowded curbs, but rather above the street. I envision a type of "wrapping" that has been in the past associated with Christo and Jean Claude, or a jeweled mesh similar to the one the Portland Art Museum recently hung above its courtyard for the China Design Now show. A river-inspired series of mobiles may also create a canopy like "river" above the bustle and tight streetscape, out of the way of trucks, and continuous like the Willamette.

thanks and good luck,

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SE Clay Green Street Design Charrette
OMSI
01/21/10

Notes from breakout sessions

Station 1 – Linda Wysong

Group 1

- What will happen to the burned down SE 3rd and Clay?
- It should be removed.
- Cut it up and make art from the debris.
- Destroys image of the street!
- What is a green wall?
- Seems most blank facades draw interest for green wall.
- Green Burgerville lot.
- Art – folks considered near the ramp access and bus stops.
- Money towards aesthetic rather than signage.
- Gateway at SE 12th – indicate a special corridor.
- Sidewalks dedicated to bikes?
- Any to ease bottleneck near MLK/Grand
- I really like the breadcrumb approach.

Group 2

- Breadcrumbs
- Materials – appropriating raw materials could represent what the businesses are doing/used to do. Movies, patterns, beer, car repair.
- Good to hear they're keeping industry going – flavor of the neighborhood.
- Should keep East Side Big Pipe /Water mains on map.
- Stylized rain drops and drainage arrow indicator. Hide them around like Easter eggs. Green streets are making them disappear too, could show diminishing. OMSI, kids – a tour up the street.
- Can you monitor flow of each (orst/pipe)? Diagram a comparison.
- Drinking water stations along the path.

Group 3 – NW Hot Dogs Cart

- Bike racks at 11th Avenue – they've already been promised.
- Eventually they want a mural. Wants to make sure consistent with other efforts.
- Gateway – log chain link with glass. Shiny vs. rusty accoutrements (shiny/glass) primary colors.
- Glass/interpretive bricks in sidewalks symbol?
- Info about Bull Run incorporated.
- Big Pipe construction and effects on business and parking.
- Bike racks – are there enough destinations?
- Water feature/trough (Urban Plaza)
- Water that reflects the sky.
- Something that repeats along the route. Repetition pulling you down towards the water.

Station 2 – David Oates

More of this...Sense of discovery
What's in the buildings
Where's the Big Pipe
Railroad story
Way finding to/from Clay
Spots in the sun/shade
Walkable/bikeable space
Activities at and on the river
Of and about the place we are in

Famished for:

Permanence	Unique
Safety	Quirky
Juxtaposition	Idiosyncratic
Prospect	Craft
	Strength

Sick of:

Replication
Poor Craft
Inappropriate
Holier than thou attitude

Famished for:

Intuiting
Active
Nature
Alive
Bridging Time
Lasting Impacts
Subtlety

Enough of:

Trying to be something it is not
Trendy

What I'm famished for.

In enjoy the aesthetics and feeling of Portland, especially Ladd's Addition developed in 1896 – still makes perfect sense today – It was planned for practical location (near downtown), isolated from traffic, trees to absorb sun, give shade, rose parks (diamond shape) utilities behind the homes.

-
- Consistent pictorial representative of the history of inner SE Portland.
 - 1. Reminders of what the area use to be.
 - Glorification of the railroad
 - Businesses and cafes that attract people
 - A place to rent bicycles, kayaks (Alder Creek) and purchase picnics to go
 - Romantic lighting
 - Gateway to HAND neighborhood
 - A place to listen to music.
-

Water trough

Water tank where one can see reflections

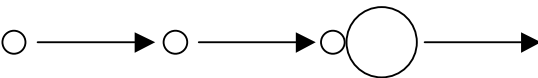
Obelisk – something tall, defining

Repeated elements that propel and encourage movement and pause.

Create rhythm along the route

Arbor overhead

Small discoveries that create surprise



What I'm Famished For:

Shade in summer

Rain & Wind Shelter

Green

Other people passing by to watch

Some views...even short ones

Time passing slowly

Weather watching

Being contented and alone in a public place

Food carts (not burger chains)

Remember the feeling of what was here

Rawness

Gritty/grittiness

But make those places observable from a more safe and comfortable environment.

We are trying to honor the history of the place.

The dappled sunshine passing through the tree leaves.

The sounds of the breeze shaking the leaves.

The resting place to ponder a view/site line and people watch.

- Red – color contrast between uniformly colored industry buildings and furnishings/art.
 - Texture and contrast of the shadows cast from trees.
 - Sounds of water.
 - Green fringes extend down from Ladd's to the river.
 - Color as wayfinding
-

What I like now and/or want to see...

- Bikes

- Trees
- People walking
- Still waking “light” or “heavy” industry
- No highway!
- Continue to smell the cotton woods in spring.
- More people of different or cultural and economic backgrounds.
- Timber impacts?

What I’ve had enough of or will miss...

- Bikers without spandex!
- Trees with evergreen leaves and needles
- Not enough people walking
- “PC”ness – in inner SE Portland
- Industry if it leaves
- Not the highway
- Just seeing white people on bikes
- Please don’t “bread crumb” only historical things. So often we only look at the moment and what was with this type of thing. Our future here in the place will need so much lets see it!
No cars! Large evergreen trees! More density! SCALE!

THANK YOU!

Famished
Legacy Businesses
Clean Air

More of:
Green conquering gray
Quieted buzz
Human scale industrial
Hidden power

Famished for
Texture – cobbles
Shade
Humor
Discovery/variety
Landscape – bugs, butterflies
Scale, scale, scale

I think that the “gateway” approach might easily be too literally demonstrated and illustrated and possibly even “faked”. But, having lived in SE Portland my entire life (mostly in Colonial Heights), I would like to maintain a link to the history (actual) of the Clay Street waterfront area without trying to “add” it.

“Front porch” styles of relating to each other
Children – families interacting with business on Clay
Clay Street as a “destination” in Portland
Events for life on street, i.e., block parties, fairs.

I would like to see more sculpture/design/thought provoking works. Nothing too heavy. Something to just open your eyes and mind and then maybe a place to sit and enjoy it.

Famish

- 30 year history/block start 1900 – 1930 – 1960
- Start old go into future - '90 '00 '10 2020 2030 – as progress along route
- The history of the area to street
- History of local business near Clay. Talk to them to get history of street.
- Push rough history of area vs. future.
- I like history of area, our pics.

Dislike

- Tone down enviro stuff...already getting focus with “green street”
 - “Pearlize” the street/area
-

What do I love about Clay?

Trees!

Would love more trees!

(The sun sinks so low, sometimes it's hard to see walking west).

- Did you know that you can see Mt. Hood from the SW Corner of Clay and MLK? (by Burger King car out lane). It's a secret.
- There are two places I've seen crowds gather in the neighborhood that I was surprised about.
 1. Those little teeny tables on 7th and Clay outside Roots. People sit there all day in the sun. When it's too hot they open the umbrellas.
 2. That little outdoor patio at Aqui (now Que Pasa - next to Tiny's Coffee) Right in the middle of traffic, but you would never know.

Some brick or texture would be nice walking up Clay to the east.

Darkside?

Need

More lighting

Less Trash

More trash containers

Less broken glass and auto waste

Station 3 – Sandy Sampson

Group 1

- People who bike thru the neighborhood (3 cyclists)
- Bridge bus stop – only a block away – no signage at bottom of stairwell regarding which direction to go.
- Good to get perspective from people who don't live in this neighborhood.
- Sandy: disappointed when moving to a city with so much water not to have more access/relationship to the river.
- Fan of spacing/connection squeezed into spaces where they can – Eastbank Esplanade.
- Multiple views/bike transit route option.

- Way of knowing what goes on behind building walls (like a field of crops without sign)
- Signage? Different “microclimates” noise levels, activity on street.
- People like the industry “we’re in a city” combination. We can have it all. Fear of gentrification like the Pearl did – several people agreed.
- Historical photos – even if only 20 years ago – fans of interpretation.

Group 2

- Hard working neighborhood, supporters
- Slowly improved but not in a negative way
- Stays industrial with some creative’s
- A good mix of industrial and residential
- More access to the river – want to improve ability to touch the water, like at Oaks Park. Ferry/water taxi, human draw to water, something for people who don’t kayak.
- Trash, broken glass, a lot of bums. Trash receptacles.
- One lady avoids walking it if at night.
- Lighting not so good. Likes the big trees (only a few that are there). Solar lamps – functional art.
- 720 Club on Hawthorn is trouble at 2:30
- Roots Brewing is a good/family/neighborhood energy. Meeting space, outdoor seating. One woman wants art or tourist destination to deter crime. Several in agreement.

Group 3

- Not enough time at each table.
- It’s a natural corridor – don’t hide the industrial area but more pedestrian friendly.
- Eastside has been neglected for a long time.
- Used to be full of transformers and appeared to have little hope and to how the neighborhood could become nice and improved.
- Used to be “Hawthorn Park” with ball field, forest and stream kitty corner from Burgerville in the 1930’s.
- Ladd’s Addition one of the greatest planned neighborhood ever. Alleys with utilities.
- Once an Italian neighborhood and became rental houses for WWII workers.
- Guy from KC says this kind of planning fails there and he loves that it works here. Seeing community involvement like this is wonderful.
- People who move here from other places appreciate here even more because they’ve seen the worst! Not nostalgic for hometowns where you must drive everywhere.

Wrap up

- Repetitive elements that lead you to the water, slowing people down are we attracting the homeless with this design?
- Vandalism – use materials that don’t tag or clean easily.
- Native plants color at a unique time for ornamentals.

- “Discovery” scale of speed – car vs. bike vs. ped.
- History of the area.
- “No Pearlite!”
- Scale and texture
- A lot of people bicycle
- Scale and texture should reward “non-cars”

- Dilemma – industrial vs. bike scale
- Is anything going to attract homeless? Vandalism?
- If it's used, this will be controlled.
- Let's separate crime/vandalism and homeless.
- Bringing nature back is important.
- Native plants, colors, blooms come at different time.
- Lots of people really value the history.
- Movement – moving sculpture
- 12th Avenue end of Clay – void – good focal point.
- Movement of dis/streams.