

# Smith & Bybee Lakes Recreation Facility and Public Art

## PROJECT ADVISORY COMMITTEE

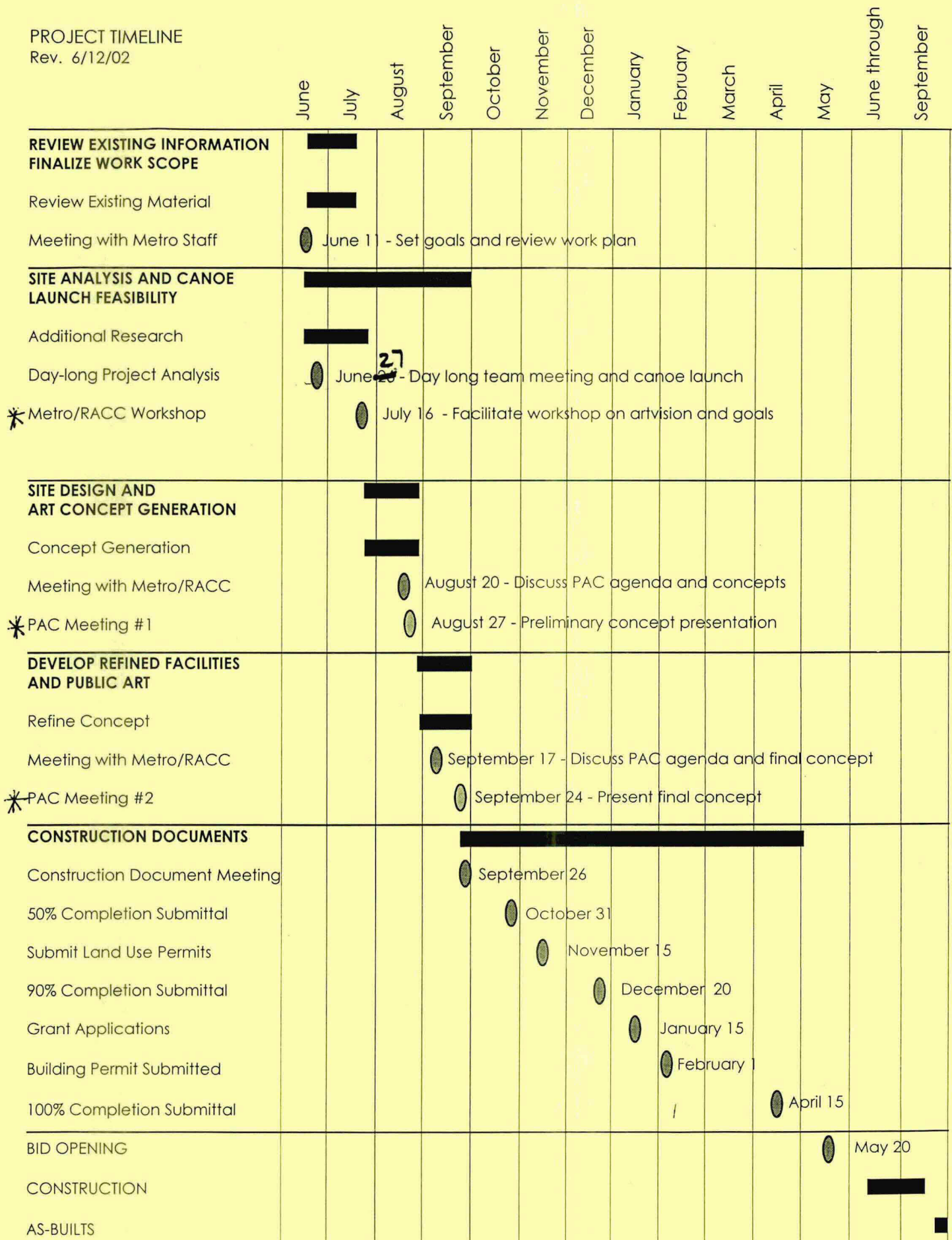
### Smith & Bybee Lakes Management Committee Member Roster:

Portland Bureau of Environmental Services	Nancy Hendrickson (Chair)
40-Mile Loop Trust	Pam Arden
Friends of Smith & Bybee Lakes	Frank Opila
Metro Council	Rex Burkholder
Metro Executive Office	Jim Morgan
North Portland Neighborhoods	Patt Opdyke
Oregon Dept of Fish & Wildlife	Holly Michael
Port of Portland	Denise Rennis
Portland Audubon Society	Troy Clark
Portland Bureau of Parks	Jim Sjulín
Private Landowners	Bill Briggs (Merit USA)
St. Johns Neighborhood Assoc.	(vacant)
The Wetlands Conservancy	Emily Roth
Metro Wildlife Area Manager	Elaine Stewart (non-voting)

### Public Art Representatives:

Doug Macy	Chair, Wapato Correctional Facility Public Art Committee
Ean Eldred	Member, Wapato Correctional Facility Public Art Committee
Stephen Hayes	RACC Public Art Advisory Committee

PROJECT TIMELINE  
Rev. 6/12/02



**Public Art Visionary Workshop  
Recreation Facilities & Public Art - Smith & Bybee Lakes Wildlife Area  
July 15, 2002  
Metro Regional Center, Rm 370A**

**Introductions:**

Lora Price – Metro Regional Parks & Greenspaces  
Kristin Calhoun, - Regional Arts & Culture Council  
Kurt Lango, Todd Borkowitz – Lango Hansen Landscape Architects, P.C.  
Fernanda D'Agostino / Valerie Otani, Artists  
Patricia Farrell – Pacific Habitat Services  
Bob Grummel – Grummel Engineering

Susan Barthel, Bureau of Environmental Services  
Jim Laubenthal, Port of Portland  
Emily Roth, The Wetlands Conservancy and Friends of Smith & Bybee Lakes  
Robert Nilsen, Multnomah County Sheriff's Office  
Jay Heidenrich, Multnomah County Sheriff's Office  
Nancy Hendrickson, Portland Bureau of Environmental Services  
Stephen Hayes, Artist, RACC Public Art Advisory Committee  
Troy Clark, Portland Audubon Society and Friends of Smith & Bybee Lakes  
James Davis, Naturalist, Metro Regional Parks & Greenspaces  
Neil Schulman, former Naturalist, Metro Regional Parks & Greenspaces  
Jean Hoops, Wapato Citizens Advisory Committee  
Heather Kent, Metro Parks & Greenspaces  
Bill Bach, Port of Portland  
Ean Eldred, Artist, Wapato Public Art Committee

The following is an excerpt from the discussion that took place about the qualities to guide the art vision for Smith & Bybee Lakes.

**“Funnel Analogy” by Fernanda D'Agostino:**

Nanda: The art conception process will be about gathering a wide variety of information from as many sources as possible and distilling the information to that which is most essential and appropriate to this place.

**Imagery, by Kurt Lango:**

Kurt: The design team has put together a collection of images and words with the intent to stimulate the process of thinking about what type of mood and character the site should have and how this mood and character should take form.

**Initial Thoughts and Concerns:**

Troy: Concern regarding ‘nuts and bolts’ of the whole facility development process. Regarding the art, can we capture the dilemma of minimizing the human impacts on the lakes?

James: Another positive message is that despite everything we do, nature prevails. Will the Project Advisory Committee be able to give input on all of the facility development?

Lora: Yes, there is a detailed feasibility and analysis process happening parallel to the art visioning process. The design team will return to the PAC with their findings, recommendations and alternative art concepts for review and input.

Ean: It was originally desired to have the site design and art process be collaborative from the beginning.

Stephen: The design team was selected because they emphasized least impact and high sensitivity to the resource.

#### **Personal Insights to Smith & Bybee Lakes:**

Neil: 'Amazement, Openness and Discovery'; allow people to explore and let people draw their own conclusions.

Emily: There is something new each time out at the site. There is a cyclical quality at the site that changes with the seasons. Winter: No leaves on the trees, tens of thousands of ducks (35 species). Spring: The water level rises, one hears, rather than sees, the birds. Summer: Mammals can be seen; leaves appear. Late summer: Emergent plants appear; lakes dry out. Painted Turtles continue to amaze.

Neil: In 1996, floodwaters went over the blinds. Trees were lost; another message to convey is that nature could use a little help from ecological restoration. People need to see these not as lakes in the traditional sense, but as dynamic, seasonal wetlands.

James: The cyclical qualities of the site, such as birds returning each year, are a re-affirmation that life is OK.

Troy: 'Carefulness', 'respectfulness', 'recognizance of values'. Slow people down and invoke a sense of awe. This is the largest remnant of what our entire city used to be. Most of Portland does not even know that it is here.

Nanda: The art elements should create and enhance a mood.

James: Respectfulness and value. Moving from insensitivity to sensitivity. We need to create a place that shows people that wild animals do not just live in a zoo and that this is something that has not only been 'created' as a park, but also 'preserved' as a remnant. We need to provide people with a sense of time; not only the time that the park had been there but also the geological time that it took to create these lakes. We need to connect people with how and why these lakes are here, where their water 'comes from' and that everything at the lakes has a purpose and is interconnected and interdependent on the complex ecology that it is part of. People need to realize that what may not have any visible human value (pond 'scum') may still have important ecological value.

Patricia: Wetland values have changed tremendously too, from 'dump' to 'rich harbors of life'.

Bill: In the past 25 years, there have been many visions for the lake, including dredging of them to allow for a marina. The fact that we laugh at this notion today reveals a positive change in our attitudes and values.

Neil: People are eager to learn about and understand the ecology and history of the site.

Stephen: The site should be educational without being didactic; subtle but clear. The art needs to have an element of mystery.

Troy: Can there be a sense of flow connectivity with the adjacent art at the water treatment facility? Is there a potential for sequential art?

Emily: Corridors are very important for wildlife and people; they could serve to connect the art elements.

Neil: Establish interrelationship between viewer and nature so people can understand their place within the system. Incorporate the viewer into the art.

Troy: Concern for volume of people at the lakes.

Jean: Concern for human impacts at the lakes.

Bill: There will be a need to consider the potential impacts that the 40-Mile Loop may bring to the site.

Valerie: What are the important views to the lake or other views to frame?

Stephen: Views to the lake are important, but so are the views from the lake.

Ean: View the art not as a series of objects but as a series of experiences. Frame the experiences and allow one to ponder the experience and obtain further knowledge from the experience. Elements of contradiction between the ecological and human-created impacts on the site are important.

#### **Places to Experience the Lake:**

Emily: Getting into a boat is the best way to experience the lakes. From land, Columbia Sportswear discharge pipe has views of a large beaver dam. Ledbetter Point (near the landfill) has incredible views of old-growth Ash forests. Pinch points at the lake are centers of ecological activity. The old canoe launch area along the old Marine Drive reveals the expanse of the lakes and how big they truly are.

James: Getting close to the water is important. An elevated boardwalk is a way to get people near to the water while creating little disturbance.

#### **Other ideas:**

Jim: Consider an educational component with an opportunity for kids to manipulate. Create art that changes with the seasons.

Troy: A recreational component should be secondary to preserving the site's ecology.

Jay: With regards to the budget, dollars allocated for art should not go towards the site design.

Jean: The project should not be just a walk in the park to go and look at art. Art should be incorporated so that it is subtle and not monumental.

Steven: Art should be subtle with repetitious surprises that allow for discovery.

Troy: Art should not impact ecology.

Nanda: One should reconsider that human impact is always viewed as a negative impact. We can incorporate art that creates a positive impact and actually enriches ones experiences at the site.

Bob: Art can actually focus attention away from built facilities.

Neil: It is important to get people out of 'parking lot mode' and into 'walking in the woods mode'. This can be done by making a transition between the built environment to the natural environment.

Emily: A new parking lot located further away from the lake will allow for a better transition.

Kristin: We will never fully be able to make a complete transition to the natural environment with the surrounding urban noise. This creates a dynamic tension between the two environments.

Neil: In urban natural areas, dynamic tension is inevitable. Urban natural areas are important none-the-less.

Troy: Is it possible to provide habitat or re-introduce a species? The Yellow-billed Cuckoo is locally extinct here.

Kristin: RACC's involvement is to establish a connection between art and ecological restoration.

#### **Experiencing the Site From the Road:**

Nancy: Entering the site should be a calming experience. Entering traffic should be slowed. A single lane road will allow this to occur.

Jim: There should be a sense of expectation. A stark change should hit immediately and put one into another sense of mind. Noise from road should be buffered.

Emily: There should be a transition to get into the natural area. The transition area should be kept close to the road.

Neil: The sight of benches and people relaxing on them may create calming signals for people entering the site.

Ean: Project should act as a 'gasket' between the human and natural world.

#### **Experiencing the Site from the Parking Lot / Canoe Launch:**

Emily: There should be a staging area for about 6-10 boats for canoe trips. The area should not disturb wildlife or be in the way of other users (such as 40-mile Loop bicyclists). It would be good if hikers could see canoes enter the lakes.

James: It should be obvious where to put the boat in the water, where to wait, where to park, etc... Benches and sign-up area should be incorporated into a staging area to facilitate orientations.

General: Make the parking area a place where one can gather thoughts and think about the journey they are about to embark upon. It could be a calming and ceremonial place combining a place to share stories and interpretations about the lakes.

#### **Experiencing the Site from a Bike Route:**

Neal: There is a need to incorporate bikes. There needs to be good facilities that allow bicyclists to find their way around the area and to safely lock up their bicycles.

End of Notes

#### **Questionnaire:**

Kurt: Please fill out the questionnaire at the last page of the packet. Include with your notes, sketches and thoughts about the lakes. Also include any referrals of others that are knowledgeable of the lakes and would like to provide input. Please return the form to: Lora Price, Project Manager, Metro Regional Parks & Greenspaces, 600 NE Grand Avenue 97232, or e-mail to [priceL@metro.dst.or.us](mailto:priceL@metro.dst.or.us).