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October 28, 2020

## Urban Design and Aesthetics Working Group (UDAWG) – Meeting #3 Notes

Project:	Earthquake Ready Burnside Bridge (EQRB)
Subject:	Urban Design and Aesthetics Working Group
Date:	Wednesday, October 28, 2020
Time:	1:00 PM – 5:00 PM
Location:	WebEx (see email for link)

### WORKING GROUP MEMBERS

Randy Gragg, Executive Director, Portland Parks Foundation  
Bill Will, Public Works Artist  
Paddy Tillett, ZGF  
Chris Herring, Artistic Director, Portland Winter Lights Festival  
Megan Crosby, Urban Development + Partners  
~~Ian Williams, Deadstock Coffee~~  
Priscilla Macy, Oregon Outdoor Coalition  
Izzy Armenta, Oregon Walks  
Dave Todd, Portland Rose Festival  
Brian Kimura, Japanese American Museum of Oregon

### AGENCY GROUP MEMBERS

Patrick Sweeney, PBOT  
Teresa Boyle, PBOT  
Lora Lillard, BPS  
Hillary Adam, BDS  
Tate White, PPR  
Justin Douglas, Prosper Portland  
Bob Hastings, TriMet  
Magnus Bernhardt, ODOT

### PROJECT TEAM MEMBERS

Megan Neill, Multnomah County  
Mike Pullen, Multnomah County  
JD Deschamps, Multnomah County  
Emily Miletich, Multnomah County  
John Henrichsen, Multnomah County  
Heather Catron, HDR  
Steve Drahota, HDR  
Cassie Davis, HDR  
Michael Fitzpatrick, HDR  
James Vincent, HDR  
Katy Segura, HDR  
Jeff Heilman, Parametrix  
Allison Brown, JLA  
Carol Mayer-Reed, Mayer/Reed  
Jeramie Shane, Mayer/Reed  
Josh Carlson, Mayer/Reed  
Anne Monnier, KPFF  
Suzanne Carey, DEA

### COMMUNITY TASK FORCE OBSERVERS

Fred Cooper, Gabe Rahe, Peter Englander,  
Susan Lindsay





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## WELCOME, INTROS, PRE-MEETING INFO, AND GENERAL COMMENTS

- Introductions
- Pre-meeting information
  - Group was asked if recording the meeting was ok with the group. No dissent was messaged or voiced, but recording in Webex was not enabled for this meeting. Future meetings will be set up for recording.
- Purpose and Outcomes
  - Purpose:
    - The purpose of the UDAWG is to serve as a technical resource body to the CTF for urban design and aesthetics by:
      - Providing informed insights and opinions on the visual features for each type selection option
      - Recommending measures to enhance aesthetic opportunities or mitigate potential visual impacts
      - Representing urban design and aesthetic interests
      - Reflecting the character of Portland and suggesting place-making opportunities
  - Outcomes:
    - The outcomes for the UDAWG group are to:
      - Inform a set of feasible bridge type options for the CTF's consideration
      - Inform a project-specific Visual Performance Standard for use during the Type Selection and Final Design phases
      - Recommend visual and aesthetic evaluation criteria for consideration by the CTF
- Meeting Objectives
- Project Update

## DISCUSSION / QUESTIONS

- Patrick Sweeney: My concern is that the Bridge and Seismic Working Group (BASWG) has a set of criteria while this group doesn't have a mental picture of what we want. What happens if the BASWG and the UDAWG have different approaches; two divergent lines of thought that might not have unification. How will that be resolved?
  - Steve Drahota: You are bringing up an issue that occurs with every bridge project: bridge engineering vs. bridge architectural; over time the two things can merge together. It is intended that each working group will bring their recommendations of a bridge "family" to the CTF.



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- Patrick Sweeney: That brings up something I hadn't considered. You are looking to this group to advise a bridge "family" - not a specific bridge?
- Steve Drahota: Correct. As the groups progress forward, for one technical reason or another, some of them will fall off, but we are asking the CTF to make a decision based on all of the input from all of the working groups.
- Patrick Sweeney: That's very helpful. Thank you.
- Chris Herring: Is there a resource that shows future concepts designs for buildings that will be built in the area of Burnside in the next few years?
  - Steve Drahota: I think that's a great discussion item and I'll take that on as an action item for myself.
- Megan Neill: I want to bring up the discussion item that Randy Gragg and Bill Will brought up during our first meeting. Multnomah County staff did follow up with them both about RFP solicitation and we will take that back to the Owner's Rep team as we develop. Thank you to Randy and Bill for bringing your thoughts to the county. We'll be releasing those RFPs in the summer of next year.
  - Randy Gragg: Thank you for taking the time!

### KEY DISTILLATIONS FROM MEETINGS 1 AND 2

- Acceptance of UDAWG's Recommended Key Themes:
  - Portland Values
  - Characteristics of Portland
  - Physical Connectivity
  - Visual and Experiential Connectivity
  - Relationship to River
  - Bridge Site & Location
- Carol Mayer-Reed noted that in the first hour of this 4-hour meeting, the Project Team wants to confirm that this group was heard correctly and that the Meeting #2 summary provided is accurate.

### PORTLAND VALUES

- ❖ OPTIMISTIC FUTURE; A GROWING & ENDURING CITY
- ❖ RESILIENT
- ❖ CITY IS ACCESSIBLE TO EVERYONE





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- ❖ CITIZENS ARE FREE TO EXPRESS THEMSELVES
  - ❖ HONOR TRADITIONS WHILE LOOKING FORWARD
  - ❖ AUTHENTIC PLACE THAT STRIVES TO DEMONSTRATE ITS VALUES & QUALITY OF LIFE
  - ❖ KNOWN FOR LEADERSHIP IN LAND USE, TRANSPORTATION, URBAN DESIGN, PUBLIC SPACES & SUSTAINABILITY
- Peter Englander: What I find interesting is that "known for architectural design" is missing.
    - Randy Gragg: We're not known for architectural design; we're known for building well and urban design, but nothing in the top order of architecture.
    - Peter Englander: I agree; the last bridge was designed with architecture in mind and I think people appreciated it.
  - Bob Hastings: As a community, sustainability is a value that is broadly shared. People who are on the cutting edge of that are making it more acceptable for a wider range of folks. I hope it's coming from a deeper appreciation and how we can act to move us towards a more sustainable lifestyle and community. I think you see that in the acts of individuals, but also with corporations.
    - Carol Mayer-Reed: Even in a (city) branding sense, there's the sense of needing to "get with the (sustainability) program". Portland felt like it needed to be part of defining what a City is in regards to sustainability; have we achieved that or do we take it for granted?
    - Bob Hastings: I think that's the danger. We pat ourselves on the back and say "look at what we've achieved". It's a journey, not a destination. For the bridge, there's a lot of ways it can answer that goal.
    - Tate White: I agree; it's always really dangerous to rest on our laurels.
    - Carol Mayer-Reed: I think there are enough people in the community that keep each other honest in that regard. We challenge each other; we ask each other "what do you mean?" and I think that's really important.
  - Lora Lillard: For the "Citizens are free to express themselves" bullet point, I think we should say "*Portlanders* are free to express themselves" – in the spirit of being inclusive, and not just those who are citizens.
  - Randy Gragg: I think the City is in a bit of a malaise right now. What is "free" and what is "expression" is in question right now. I think it's important to recognize that we need an expression of optimism and resilience that is formulated in a different way or is a means of making some of these ideas that are on shaky ground to be more penetrating and enduring.
    - Hillary Adam: I agree.



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- Carol Mayer-Reed: Back to the original intent of this discussion, is that something that we heard a lot of that in the last meeting?
- Randy Gragg: I don't think the questioning was there at all. I perhaps look at this a little differently than others. The idea of "Portland Values" is really on its head right now. That said; I'm not exactly sure how to frame it.
- Bill Will (via chat): I also agree and appreciate Randy's speaking up!
- Patrick Sweeney (via chat): I realize that wordsmithing is painful, but a more accurate term could be "critically optimistic."
- Gabe: Once we look at what we're trying to achieve, we have to realize the reality we're in which is not reflected in this bullet list.
- Carol Mayer-Reed: We went through the homework and the discussion from the last meeting, so I'm asking the group if we adequately captured what was said. It doesn't mean these won't be questioned, but we're asking if we captured these conversations accurately. These are not absolutes, this is a capture of what we heard last time. If it wasn't captured accurately, than we say that.
- David Todd (via chat): I think the utility of these value statements is evident in their use as a framework for evaluating execution as a civic society.
- Peter Englander (via chat): What was heard last time, I think, is the wrong question. The value of reviewing it now is whether the conversation before reflected how "values" are now in question. That is important to capture. For me, this brings up on a different parallel process is going on right now at Albina Vision Trust with a very different group of people.
- Allison noted that the Project Team is seeking feedback from the UDAWG members, not the CTF members, and in the interest of time that we need to move onto the next section.

### CHARACTERISTICS OF PORTLAND

- ❖ PORTLAND APPEARS TO BE SUBTLE & SELF-ASSURED, RATHER THAN AUDACIOUS
- ❖ EXPERIENCE IS ABOUT DISCOVERY & THE URBAN REALM RATHER THAN LARGE-SCALED LANDMARKS
- ❖ SIGNIFICANCE OF THE RIVER: A DEFINING FEATURE IN A CITY THAT HAS RECLAIMED ITS RIVER & WATERFRONT
- ❖ A COLLECTION OF DIFFERENT BRIDGE TYPES; A "CITY OF BRIDGES"
- ❖ A CITY OF DISTINCT NEIGHBORHOODS
  - Brian Kimura: I think Portland, in general, is an experimental ground and is looked at from other cities for ideas.
  - Carol Mayer-Reed: I moved here when the freeway along Harbor Drive was being pulled out and it was aspiring to be a waterfront park; over time we incorporated new aspirations into other



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areas of Portland. People in Portland seem to push doing things on a smaller scale to see how it works and then applying it on a larger scale.

- Chris Herring: When I look at the concept for a new bridge, I see an art space underneath it. Portlanders are creative, but they are always looking for a space to be creative in. People I work with are really creative with using what we have, but it would be nice if the City gave us some space and leeway. It would be great to have a space that could be used for us – like having bands play and usable art space. We're not known for architecture, so it would be nice to have something like that for the art community.
  - Peter Englander (via chat): I agree with Chris - we have so many design celebrities that do their best work outside Portland. Think Nike. Think John Jay. Think even some of the architects who do their most interesting work outside Portland.
- Bob Hastings (via chat): Innovation rather than pure experimentation...we seem to want to find things that have outcomes that serve something beyond just utility.
- Carol Mayer-Reed: I do want to remind everyone that we are trying to confirm what we heard in the last meeting; we will get into aspirations later in the meeting.

### PHYSICAL CONNECTIVITY

- ❖ EAST TO WEST FOR ALL MODES
- ❖ BRIDGE TO GROUND AT BRIDGEHEADS, EASTBANK ESPLANADE & WATERFRONT PARK
- ❖ MULTI-MODAL IS IMPORTANT: EMERGENCY, PEDESTRIANS, CYCLISTS, MOTORISTS, & TRANSIT USERS
- ❖ BRIDGE TO RIVER
- ❖ EQUAL ACCESS
  - Carol Mayer-Reed: Was anything missed from this section?
    - No comments made.

### VISUAL AND EXPERIENTIAL CONNECTIVITY

- ❖ EXISTING EXPANSIVE, 360-DEGREE PANORAMA OF CITYSCAPE
- ❖ OPEN & TRANSPARENT VIEWS CONVEY SENSE OF COMMUNITY
- ❖ A GATHERING PLACE; OCCASIONALLY USED AS CIVIC SPACE



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- ❖ UNPLEASANT SPACES BELOW DECK ON BOTH SIDES & PERCEPTIONS OF SAFETY
  - ❖ BRIDGE IS LOCATED AT A CURVE IN THE RIVER, ENABLING LONG VIEWS TO NORTH & SOUTH
  - ❖ PERCEPTIONS OF PERSONAL SAFETY RELATIVE TO TRAFFIC AND SPEED OF TRAFFIC
  - ❖ BRIDGEHEAD ARCHITECTURE AND PARK TREES AS ENFRAMEMENT DEVICES
  - ❖ SERIES OF CITY LANDMARKS & BRIDGES SURROUNDING IT
  - ❖ VIEW OF LINEAR PARKS AND DOWN TO THE RIVER SURFACE
  - ❖ VIEWS & SOUNDS OF FREEWAY SYSTEM
  - ❖ ENFRAMED VIEW TO WEST HILLS
- Bob Hastings: When you are over the water and you can see into the water and you have this dimension that is very visceral and rare. It could be as visceral as shouting down to the boat below “Did you catch anything?” It’s about that natural world we can connect to.
  - Magnus Bernhardt: I work downtown by the Steel Bridge and I see the bridge from that perspective. I realize I’ve spent very little time on top of the bridge. When I went to the bridge, a big takeaway was how we are going to make it a pleasurable environment for the ped/bike experience.
  - Brian Kimura: When you’re exiting off the western approach, it doesn’t give the impression of a prosperous city; it gives an impression of a city in hard times. There’s a lot of unsightly areas and it doesn’t make for a very good pedestrian landing zone; or from a car point of view, it’s more of an underwhelming experience, just the landscape in general. Maybe we could bring that into the study.
  - Carol Mayer-Reed: Especially with COVID, the houseless population has become more apparent and it’s difficult. I question my safety when I am there, and that’s not something I would have said last spring. I hadn’t quite gone as far to think about that like you said Brian; that you don’t feel like you are entering a prosperous city. Would you say that for the east side as well?
  - Brian Kimura: There are 5-6 new buildings that went up in the last 5 years on the east side, they are all made of generally decent quality materials and add to the skyline. As far as the architecture framing the city, it seems more successful entering on the east side. There’s a feeling of safety because there is enough commercial and vehicular activity; things that we’re used to feeling safe around.
  - Carol Mayer-Reed: There’s been more investment into the buildings on the east side than the west side. Does anyone have anything else to add to that?



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- Dave Todd: That sense on the west side is nothing new. It was like that in the 1960s. West Burnside is one of the two original creators of the term “skid road” and it’s been persistent over the decades.
- Chris Herring: I agree; it’s always been that way since I’ve been in Portland. There will probably be a good amount of changes in Portland and I wonder what will be there.
- Carol Mayer-Reed: So you’re saying there will be a need for infill over time and there may be new buildings or rehabilitation of old buildings?
- Chris Herring: Yes, it would be interesting to know what may be built in that area in the future; if we have any idea of that. It would be nice to build a bridge that has great views, but is also an epic space that people can look at and shows we’re heading into the future.
- Randy Gragg: With the upgraded zoning of the City, we could at least see what the capacity for those properties are; perhaps Lora can help us with that. I rode my bike over the Burnside Bridge for years and it was interesting to see how the Jupiter Hotel clientele changed over time.
- Hillary Adam (via chat): Just wanted to note maximum heights on the west side for a few blocks is only 75 feet within the historic district. On the east side it is generally 200' at the bridgehead.
- Bob Hastings (via chat): Thanks Randy for the query, and thanks Hilary for the information. Very revealing and important to understand why this is.
- Lora Lillard (via chat): Hi, folks. I do have building envelopes that were used in the CC2035 plan. Randy, I sent these to you and the project team just before the meeting; I'm sorry it took so long. Here's a couple of reference drawings - see p. 98 and 104  
[https://www.portland.gov/sites/default/files/2019-04/cc2035\\_adopted\\_v1\\_web.pdf](https://www.portland.gov/sites/default/files/2019-04/cc2035_adopted_v1_web.pdf)

### RELATIONSHIP TO RIVER

- ❖ RIVER HISTORY; A “RIVER CITY”
- ❖ HISTORY OF NAVIGATION SINCE TIME IMMEMORIAL
- ❖ TRANSPORTATION
- ❖ COMMERCE
- ❖ FISHING
- ❖ RECREATION
- ❖ QUALITIES OF THE RIVER CONVEYS A MOOD
- ❖ CONCERN FOR RIVER ECOLOGY, FISHERIES & CLEAN WATER
- ❖ UPLAND URBAN DEVELOPMENT PATTERNS BASED ON RIVER





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- ❖ FLUID DYNAMICS OF RIVER: BRIDGE PIERS AS A NECESSARY CUT-WATER DEVICE

## BRIDGE SITE & LOCATION

- ❖ EPISODIC SEQUENCE OF UNFOLDING SPACES
- ❖ CONTRASTS OF EAST & WEST NEIGHBORHOODS
- ❖ UNIFYING URBAN CHARACTERISTICS
- ❖ CONTEXT OF CITY LANDMARKS IMMEDIATELY SURROUNDING IT: –OREGON SIGN, US BANK TOWER (BIG PINK), OCC TOWERS, MODA CENTER, THE YARD
- ❖ CONTEXT OF CITY BRIDGES AS DISTINCTIVE LANDMARKS: –FREMONT, BROADWAY, STEEL, MORRISON, HAWTHORNE, MARQUAM, TILIKUM

## MENU OF BRIDGE TYPES

- Type Selection Process
  - Bridge Type Selection Phase: Criteria and Measures Development→Range of Feasible Options→Evaluation and Screening→Preferred Bridge Type
  - Information to CTF
    - Input on Draft Visual Design Guidelines
    - Recommended Bridge Type Selection Evaluation Criteria and Measures
    - Input on Range of Feasible Alternatives
  - Type Study Examples
- Similar Bridge Type Selection Experiences
  - Walk-through of an example of Initial Concepts to Final Design
- Menu of Bridge Types
- Site Context
- Range of Movable Bridge Types
  - Bascule Movable Bridge Types
    - Bascule Bridge Fundamentals
    - Technically Feasible Types
    - Technically “Challenged” Types
  - Lift Movable Bridge Types



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- Lift Bridge Fundamentals
- Technically Feasible Types
- Technically “Challenged” Types
- Range of Fixed Approach Bridge Types
  - Lift Movable Bridge Types:
    - Lift Bridge Fundamentals
    - Technically Feasible Types
    - Technically “Challenged” Types

### DISCUSSION / QUESTIONS

- Bob Hastings (via chat): The Burnside Bridge's movable deck has had terrible performance issues; is the bascule an inherent issue?
  - Steve Drahota: Not necessarily. It comes down to exactly what kind of deck you have and the materials used. The modern designs are having fewer issues with bascules than the older concrete designs.
- Randy Gragg (via chat): Does the machine room, stairs, and counterweight have to be enclosed?
  - Steve Drahota: The machine room has to be enclosed to protect the machinery and electrical cabinetry from the elements, but from a design standpoint, the others can be either enclosed or open.
- Bill Will (via chat): Is there a vertical lift bridge that works without towers? I'm imaging a hydraulic system.
  - Steve Drahota: There are hydraulic systems that can be applied; they come with their own set of challenges. I can do more research on that and bring that information back to this group.
- Randy Gragg: Are any of these bridges designed anything close to the seismic standards we are trying to achieve?
  - Steve Drahota: No, this bridge is being designed to a seismic standard greater than any bridge in the area. The seismic event is expected to last up to 4 minutes, and it have significant demands that need to be designed for by controlling displacement. This will be done through size. The more robust your foundations are, the less they will move. The mechanical and electrical system have to be so robust so that the bridge doesn't move very much at all and the operations continue to work.
  - Randy Gragg: Do the tolerances live in the foundations? Or in the towers as well?



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- Steve Drahota: Both. Tight tolerances are needed in the foundation because if your foundation moves, everything moves. This need continues into the towers, although the sensitivity of this depends a little bit of the type of bridge, and a little bit on the equipment used, and a little bit on the seismic detailing further up the bridge.
- Randy Gragg: If the bridge you are showing (Slide 70) would be in Portland and need to withstand the earthquake, what would those towers look like?
- Steve Drahota: The Burnside Bridge needs to span a larger space than the area shown in this example and has less stable soil, as well as other factors that would affect the tower size. That's a hard question to answer, but it's something we could work on and bring back to this group.
- David Todd (via chat): Oscillations due to side-force effect of seismic event can be pseudo-experienced in Wells Fargo tower elevators in high wind conditions. The tower is designed to flex with the wind and elevators noticeably move with the tower.
- Lora Lillard (via chat): (Regarding Slide 76) Do each of these four necessitate different tower heights?
  - Steve Drahota: In this case, not so much, it is driven by the depth of the structure. For what we're talking about, the depth is driven by the vertical clearance for ships.
- Chris Herring: What is the possibility of building a pedestrian walkway or lookout into an arch?
  - Steve Drahota: As a general feature, building a pedestrian lookout is an option anywhere on the bridge deck. Whether it's the arch concept or any other concept, it's something that can be accommodated.
- Patrick Sweeney: Question about how the Hawthorne Bridge relates to Burnside Bridge. I've been riding my bike across all of the downtown bridges within the past week. Walking across the Broadway Bridge, the bikeway is right next to the truss structure. When you are on the Hawthorne Bridge, it feels much more open; the truss structure is more interior to the bridge. Is that something to consider for the Burnside Bridge? Some lanes are in the interior, and other lanes and pathways on the outside; could that make it more slender?
  - Steve Drahota: From a structural standpoint there is an optimal place for the truss, but it can be tweaked. I think it's something we can explore; it does have some ramifications to the bridge width – because you are adding protections that you wouldn't otherwise need, and the bridge depth would need to be increased to accommodate the truss locations.
- Peter Englander (via chat): There may be value of a lower clearance at Waterfront Park as it might be better weather/wind protection for Saturday Market. That might be worth discussing specifically with Howie Bierbaum.
- Randy Gragg (via chat): For next meeting can provide a visualization of the impacts on Waterfront Park?



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- Carol: Yes.
- Brian Kimura (via chat): Would you describe the differences between the operating speed to open and close the bridge between the various styles?
  - Steve Drahota: Generally speaking, a bascule and a lift have commensurate operating speeds for a full opening. The benefit of a lift bridge is that it can be tuned to exactly the height that is needed for the vessel underneath. If it's a bascule, you have to open it up.
- Randy Gragg: Sorry if you covered this, but is there a seismic advantage of bascule vs lift?
  - Steve Drahota: That's why we have our Bridge and Seismic Group to address that question in particular. It's a great question that we will be able to bring back to this group around December.

### BREAK

### BURNSIDE BRIDGE ASPIRATIONS AND OPPORTUNITIES

What should the bridge achieve?

- Carol Mayer-Reed: To Randy's point at the beginning of the meeting: Do we see ourselves differently now than we did even a year ago? Have we come through a new level of questioning and social awareness to a point where we can't take our past perceptions of ourselves as absolute and true? Patrick Sweeney you mentioned "critically optimistic" and that is a good thought. What does accessibility mean, what do some of those values mean to us? Are we proving to be who we think we are?
- Question: How might a large structure take on elements of human scale?
  - Carol Mayer-Reed: Were there bridge types in the visuals that made you think differently than you thought before?
  - Paddy Tillett: The one which used towers for the lift section for either cable stay or suspension. It struck me as a new way of thinking of things, the towers on their own, because of the scale of the bridge, look clunky. It looks like an upturned kitchen table.
  - Bill Will: I agree with Paddy, although I am now convinced that a bascule bridge is the better solution. I think that part of our criteria is to create a bridge that minimizes the massings in favor of a lattice structure or a more transparent structure.
  - Bob Hastings: One of the things that was interesting was to see the types of bridges in context; so often you were seeing those in a non-urban setting, and that's not the condition we have here. We've always been very visually connected east and west. We have an urban bridge and a bridge that, where we were a year ago and where we are today, all of the movement possibilities need to be accommodated so that the accommodation doesn't invalidate any of the others; how to accommodate the reality of these urban activities.



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- Carol Mayer-Reed: This idea of the proportion of the various components I think is what you're getting to.
- Bob Hastings: The East Bay Bridge - even though it's not a good bridge type for the Burnside Bridge, as Steve and Michael noted - is very orchestrated, instead of chaotic, and as an aspiration, that's where my head is going.
- Randy Gragg: When I was in art school, I had an instructor that would say "parts is parts". I think it's easy to dissolve these things into parts. It can't be a singular bridge, but I would hope it would have a coherence and elegance; sense of a seamless experience and a flow to it. I look at the schemes of doing the girder bridge into Old Town and that would seem to be a loss; that would be giving up a side of the bridge. This bridge will be standing when the buildings are gone. The bridge is the thing, and do we want to make a beautiful bridge that is on bended knee to the existing context?
- Carol Mayer-Reed: Are you saying that the girder bridge on the west side is seeming a less attractive option because of its impact to Waterfront Park?\*
- Randy Gragg: Yes, it's just a slab. I know it could made more beautiful, but I think it's important that a synthesis is achieved; a harmony, a melody. A sense of movement and procession would be awesome.
- Carol Mayer-Reed: Someone noted in the last meeting that the bridge is often viewed in elevation.
- Bill Will: For me, I want to look at the bridge in elevation, but I think of it more as a sculpture as anything at this point, so the proportions are really important. More important than this point, in my thinking, than how it comes down to meet Waterfront Park and so on. I think that the issues of symmetry, but not necessarily perfect symmetry, are important here. I think that in many of the examples we saw earlier, those things are starting to come together, as well as other bridges we can borrow on.
- Patrick Sweeney: I think it's been a great informative presentation, kudos to the County and the HDR team. Great visuals. In regards to a response, this is an assembly of different parts and sections; I have a lot of question marks on some of the parts, but on two of them are staring to gel: (1) the thickness of the deck should be as thin as possible; that should help on the west side, particularly over Saturday Market, (2) a flat bridge - not a truss, not an arch - could create a sense of arrival and destination to the middle of the bridge.
- Carol Mayer-Reed: I think that ties to what Bill was saying. You have to have something large above deck on the east side because it's spanning the freeway and the railway and the liquefaction area. You're saying that when you get to the middle, there's a sense of arrival, as though it could open up to views there. Am I taking that out of context?
- Patrick Sweeney: I think you're spot on.
- Carol Mayer-Reed: Asymmetry vs. Symmetry was something I wanted to hone in on today. Even our bodies are not symmetrical. We can have some sense of balance with a symmetrical bridge if we're using the same structure on both sides, but it doesn't have to be replicated in the middle.



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- Lora Lillard: I am more comfortable with asymmetry in general than what I'm hearing. It's a bridge sitting in a landscape among other bridges, but the Burnside Bridge is different, particularly because of its location at the bend of the river. I like what Patrick said about arriving in the middle that is flat and clear. I have two concerns: east and west are so different from each other and our last new bridge over the Willamette River was also a cable stay bridge, and I am worried about a copy/paste look to it. It must be different because it is such a different place.
- Justin Douglas: Thanks to the project team. I'm not a designer so having these conversations is a little difficult for me. At my job, I look at trade-offs and implications, so being at the dreaming stage is a difficult place for me to be. Through all of the options, it's difficult for me to weigh in on this because so many of these things seem to be subjective and come from what is important to us as individuals. Short of having trade-offs, it's hard for me to weigh in on this or feel like I'm able to give any sort of feedback.
- Carol Mayer-Reed: You're not alone there, Justin. Thank you for being here and bringing up the topic of trade-offs.
- Tate White: Regarding symmetry - although I had an initial reaction against asymmetry, I think asymmetry is something worth sitting with and considering. I've been thinking about the demographic of those who are providing input. I'm a planner and working on park master plans, so I'm having a lot of conversations with indigenous communities and they don't have the same Euro-perspective and values when it comes to design. In earlier meetings with this group, we discussed having this bridge representing different views and indigenous values. Symmetry and rigid order may not be necessary.
- Paddy Tillett: On the east side of the bridge we have tall buildings, on the west side there's a 75-foot height limit. That coupled with the span limit, it really argues for an asymmetrical solution. That allows a large span with a tall structure on the east side, and a small structure on the west side.
- Chris Herring: I agree with Paddy.
- Hillary Adam: I'm going back to the questions in the slides; a feel like an asymmetrical bridge responds to each of those questions. If we don't want another symmetrical bridge like every other bridge, an asymmetrical bridge would make this more of a signature.
- Michael Fitzpatrick: The idea of perfect symmetry is going to be very hard to achieve – in plan and section and three dimensionally of what those things are. I think asymmetry can lend itself to the statement that can be made here.
- Bill Will: I'm in favor of a certain amount of symmetry but not perfect symmetry. Paddy has got me thinking about the balance of the east and west side. I'm more concerned with balance than I am perfect symmetry. It's impossible to have perfect symmetry and I wouldn't want to see that for a number of reasons, as it is uninteresting.
- Carol Mayer-Reed: And not even achievable, right?
- Bill Will: Right.



**Multnomah County is  
creating an earthquake-ready  
downtown river crossing.**

**BETTER – SAFER – CONNECTED**

October 28, 2020

- Randy Gragg: I have a question for Patrick and other that chimed in – when you say a sense of arrival, do you mean for the vehicles? Or for the ped/bike experience?
- Patrick Sweeney: What I was visualizing when I was explaining it was for all users. A break from structures before you go back into structures. When you're over the water is when you're in the middle of the river and that's when it opens up.
- Carol Mayer-Reed: The fourth dimension, that of movement, will also be important, for example, even if cars are stuck in traffic.
- Magnus Bernhardt: The idea that things would work their way into diminutive form, I see Old Town being around 100 years from now; it's an important feature of Portland and not being dominated by a bridge structure on that end—that is what struck me during today's presentation.

### **NEXT STEPS AND CLOSING REMARKS**

- UDAWG Mtg#4 (11/4 @ 1pm-3pm): Menu of Bridge Type (Refinement)
- UDAWG Mtg #5 (11/18 @ 1pm-3pm): Range of Feasible Bridge Types; Visual Design Guidelines; Type Selection Evaluation Topics
  - Steve Drahota: The theme for next week's meeting (11/4) will be a continuing of the menu of bridge types with a continuation of the conversation we've been having today. I heard the desire to view trade-offs which will probably be brought into Meeting #5 (11/18).