VISION FOR PUBLIC ART

in SPU Drainage and Wastewater

BOOK 1 OF 2 of the DWW Art Master Plan
December 2017

Vaughn Bell, Artist

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OFFICE OF ARTS & CULTURE
SEATTLE

Seattle Public Utilities

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Note on Acronyms:
Throughout this document the following acronyms/shorthand will be used:

SPU: Seattle Public Utilities

DWW: Drainage & Wastewater

Arts: Office of Arts & Culture

AMP: Art Master Plan

1.EXECUTIVE SUMMARY

The Drainage and Wastewater Art Master Plan guides 1% for Art investments related to Drainage and Wastewater's work. The Plan was developed through a comprehensive, months-long process of research and staff and stakeholder discussions. Book 1, the Vision for Public Art in Drainage and Wastewater, provides a unified conceptual framework within which public art unfolds and offers guidance on the conception and execution of public art projects and programs. Book 2 presents a catalogue of Opportunities for Public Art.

Following are some key aspects of the Vision for Public Art:

Equity, Accessibility, Relevance and Engagement
Artworks should be accessible to a diverse audience while maintaining rigor, relevance, depth of meaning, and aesthetic value. To go further, public art should engage people and communities across cultures, especially youth. The Drainage and Wastewater public art program seeks to address fundamental issues of equity and environmental justice by applying an equity lens to all aspects of the public art process, and by actively seeking out opportunities to engage communities in these issues through public art projects.

The Vital Work of Drainage and Wastewater in Seattle
Seattle Public Utilities Drainage and Wastewater manages and maintains the flow of water through our city. By zooming out to see the connection of clouds, pipes, streets, swales and Sound, we begin to grasp the scale and importance of the work that drainage does. Seattle is a city of water, with plentiful rain and interlaced with creeks, lakes and Puget Sound.
The context of Seattle as a city, the unique environment in which we are situated, and the history we inherit all inform how public art practice takes place here.

The Vital Work of Public Art
Through public art, we imagine and experience our place in a new way. Public art provides an opportunity for awareness of ecology and community to blossom. This Plan embraces a vast range of artistic modes, methods, and media. Rather than dictate artistic process or identify 'messages' that SPU wishes artists to express, this Plan instead presents inspiration and materials that serve as a sort of compost from which artworks may grow.

What Art Can Do Here
Art can make us experience water differently. We are in need of experiences that make us see the water, and see the system. We need experiences that erase invisibility and encourage comprehension of our place in our local ecology. We need to notice how our home is part of the watershed, how our car drives a street that is a stream. Witnessing the work of Seattle Public Utilities Drainage and Wastewater, and seeing the flow of water through our environment, offers us the chance to experience our place as a complex ecology. Likewise, art can make the connection to science through acts of translation and creative communication.

Drainage and Wastewater Art Master Plan: The Big Picture

Guiding Values
aspirations embedded in this plan

- Engage people across generations and cultures
- Promote environmental justice and equity
- Commission diverse artistic approaches, media, scale and forms
- Support and empower artists to create work that is rich, rigorous, deeply considered, relevant and specific to site and context
- Promote art experiences that are meaningful, inspiring, thought-provoking and accessible

Central Concepts
underlying ideas guiding this plan

- See what is hidden (it's our mess)
- We all live downstream, some further downstream than others
- Beyond binaries
- All one system (make the connection)

Sources + Inspiration
subject matter for artists

- Connecting to Water: stories, myths, emotions and histories of water
- Habitat and Inhabitants: multi-species worlds we live in
- We are the Weather: observing the sky and system, collecting data

2. PREFACE

Artwork illuminates the meaning of drainage and wastewater.

How Do I Use this Document?

A Guide for Engineers, Project Managers, and other SPU Staff

If you work on the planning, design and construction of capital projects in SPU, you may have the opportunity to work with the 1% for Art Program. Likewise, if you work in community engagement and communication at SPU, you may have the chance to work collaboratively with the Public Art Program. What follows here is a quick summary of what that process might look like, and how to use this Art Master Plan.

What is 1% for Art and how are funds allocated?
The program specifies that 1% of eligible city capital improvement project funds be set aside for the commission, purchase and installation of artworks in a variety of settings. SPU's 1% for Art funds are pooled by fund source. Through conversations between SPU leadership and the Office of Arts & Culture, guided by documents such as this Art Master Plan, funds are allocated to public art projects which are then listed in the Municipal Art Plan.

How are art projects scoped and conceived?
The Art Master Plan provides suggested scopes of work for artists in the PROJECT OPPORTUNITIES section. The scope of work for the artist will be further refined in the development of a Call for Artists to select the artist and then in the selected artist's contract. The Call for Artists and artist's contract are written and managed by the Office of Arts & Culture.

How does a project get started and proceed?
Once a project is scoped and a budget determined, a timeline for selecting an artist and the development of their work is determined based on project schedules and other factors.

Artists are selected by a competitive process administered by the Office of Arts & Culture. Typically, a Call for Artists is developed by Arts office staff, and then a selection panel comprised of art and design professionals, staff and stakeholders reviews the submitted qualifications. Artists can also be selected from a roster, invitational list, or in some cases by direct selection. Selection typically takes place in two phases: a review of qualifications and an interview of finalists. Artist selections are subject to approval by the Public Art Advisory Committee of the Seattle Arts Commission.

How do project managers work with an artist?
The project manager in the Office of Arts & Culture will administer the artist selection process, handle the artist's contract and deliverables, and facilitate the design process and meetings. SPU will need to provide the artist with details of site design, community process and project background, and often SPU will help integrate the artist's work into the design of a project. 1% for Art funds pay for the design, fabrication and installation of the artwork. In many cases, a permanent public art project will be installed at the time of construction. In others, work is temporary, performance based, or added after construction is complete. The Public Art Collection is managed and maintained by the Office of Arts & Culture.

What should we focus on?
The VISION section of this Art Master Plan gives context and goals for the role of art in Drainage and Wastewater. The SOURCES and INSPIRATION section provides poetic and conceptual fodder. Artists working with Drainage and Wastewater can help people connect to the water.

What does art bring to Drainage and Wastewater's work that engineering solutions cannot?
Artists and engineers both ask questions, identify problems, and propose solutions. However, artists may ask different questions, ones that are less linear and more open-ended. While engineering solutions may solve one issue, artistic approachs may open up whole new ways of thinking about the issue.

The artist's mindset illuminates the meaning of Drainage and Wastewater. From the perspective of this Plan, embellishment and decorative functions of art are valuable, but only one component of the role of art. Education and interpretation are also important components. More important yet are the following ways that contemporary artists are working: proposing solutions, convening communities, and igniting conversations. Especially valued are the less intellectual, problem/solution-oriented aspects of art practice: art's potential for somatic, sensory and emotional engagement.

> The Art Master Plan provides a blueprint for combining the engineering mindset of solving problems and an artistic mindset of asking questions, revealing complex meanings, and creating experiences.

Resources for Artists:
The VISION section of this document provides the context and unifying concepts that relate to public art commissioned through SPU DWW 1% for Art. The SOURCES and INSPIRATION section provides a poetic overview of the vast potential inspiration for art projects in this context. DIVING DEEPER gives more details about the working of DWW and further reflections.

3. BACKGROUND to the Art Master Plan

3.1 Art Master Plan Intentions

Get your feet wet

The Art Master Plan provides a holistic framework for public art in Drainage and Wastewater, and connects the public art program with the broader goals of the Utility. The Plan identifies underlying conceptual concerns that can unite artworks across locations, media and timeframes. The Plan identifies values that guide the types of projects that are commissioned. In addition to identifying art opportunities, the Plan outlines recommended practices and processes for developing projects, commissioning and supporting artists.

This plan is intended to guide 1% for Art investments over a 15-year period. Some opportunities identified in the Plan are tied to the schedules of specific capital projects. Other opportunities are long term, or can be pursued on an indefinite timeline. Staff identified the need for the Art Master Plan to include a flexible toolkit of opportunities that can evolve over time. Public art must continue to be responsive to context, and the community will change over the next 15 years, as will the work that artists are producing.

3.2 Art Master Plan Audience

Work in progress

A variety of people can make use of the Art Master Plan:

- Staff in the Public Art Program in the Office of Arts & Culture can access the plan in collaboration with SPU when scoping and planning art projects, writing calls for artists, and administering artist selection panels.
- SPU staff, especially project managers in capital projects, can reference the Plan when determining whether, and how, 1% for Art projects may be incorporated into projects they are working on.
- SPU can use the Plan as a tool for public engagement.
- Artists can use the Plan as background and guidance as they develop projects for SPU DWW 1% for Art.
- Community members can use the Plan for inspiration when learning about DWW or when initiating their own projects. 1% for Art funds are not grant funds; however, community groups may fund neighborhood projects through the Department of Neighborhoods' Neighborhood Matching Fund grants.

3.3 Public Domain

Seattle is a city where art matters.

Here, art is part of daily civic life.

Public art is incorporated into public spaces and events so that it can permeate the life of the community.

The Art Master Plan is a tool for developing and commissioning art projects in the public realm. It is worth considering what constitutes this realm and who is the intended audience for this artwork. The most obvious answer is that humans inhabiting or visiting the City of Seattle constitute the primary audience of this artwork. From the perspective of Seattle Public Utilities, it is the Utilities' customers who are the primary beneficiaries of this program (and also fund it). It should be said that anyone, whether they receive a bill or not, who walks on the sidewalk, drives on the street, turns on the tap or flushes the toilet in the City of Seattle is in some ways a customer of SPU. All are using the services provided by our drainage and waste water system.

That being said, what constitutes our public realm? Artworks commissioned through this Plan may exist as physical objects and elements on public property, or they may manifest as actions that unfold in public spaces. They may happen at sites owned by Seattle Public Utilities, in parks, City-owned natural areas, libraries, community centers or in the right-of way. They may also inhabit more ephemeral, but equally publicly accessible spaces such as websites. Each artwork typically has many lives and audiences over time, some physical and some virtual.

Rules related to the 1% for Art program govern the types of locations that are possible for DWW public art projects:

1. Permanent artwork must be sited on City property.

2. Artwork must meet nexus with SPU DWW, either by being located on an SPU facility or by relating to the DWW mission.

3.4 Seattle Public Utilities Drainage and Wastewater Line of Business

The Drainage and Wastewater Line of Business (DWW) manages the flow of water throughout the City of Seattle. While drinking water is managed by the Water line of business, DWW manages the rain that falls as storm water and the waste water from homes and businesses.

Water quality in our receiving water bodies is a primary concern of DWW. Water that falls on streets and sidewalks washes pollutants into our creeks, river, lakes and Sound. Combined sewer overflows, which occur when drainage lines that combine sewers and storm drains overflow in storm events, are a major concern that DWW is addressing.

The goals of Drainage and Wastewater are to:

Collect and convey Wastewater in our public sanitary and combined sewer systems to protect public health and the environment by preventing sewer back-ups and overflows.

Manage storm water and drainage from the public system to reduce flooding, protect and improve receiving water and sediment quality, public safety and the environment.

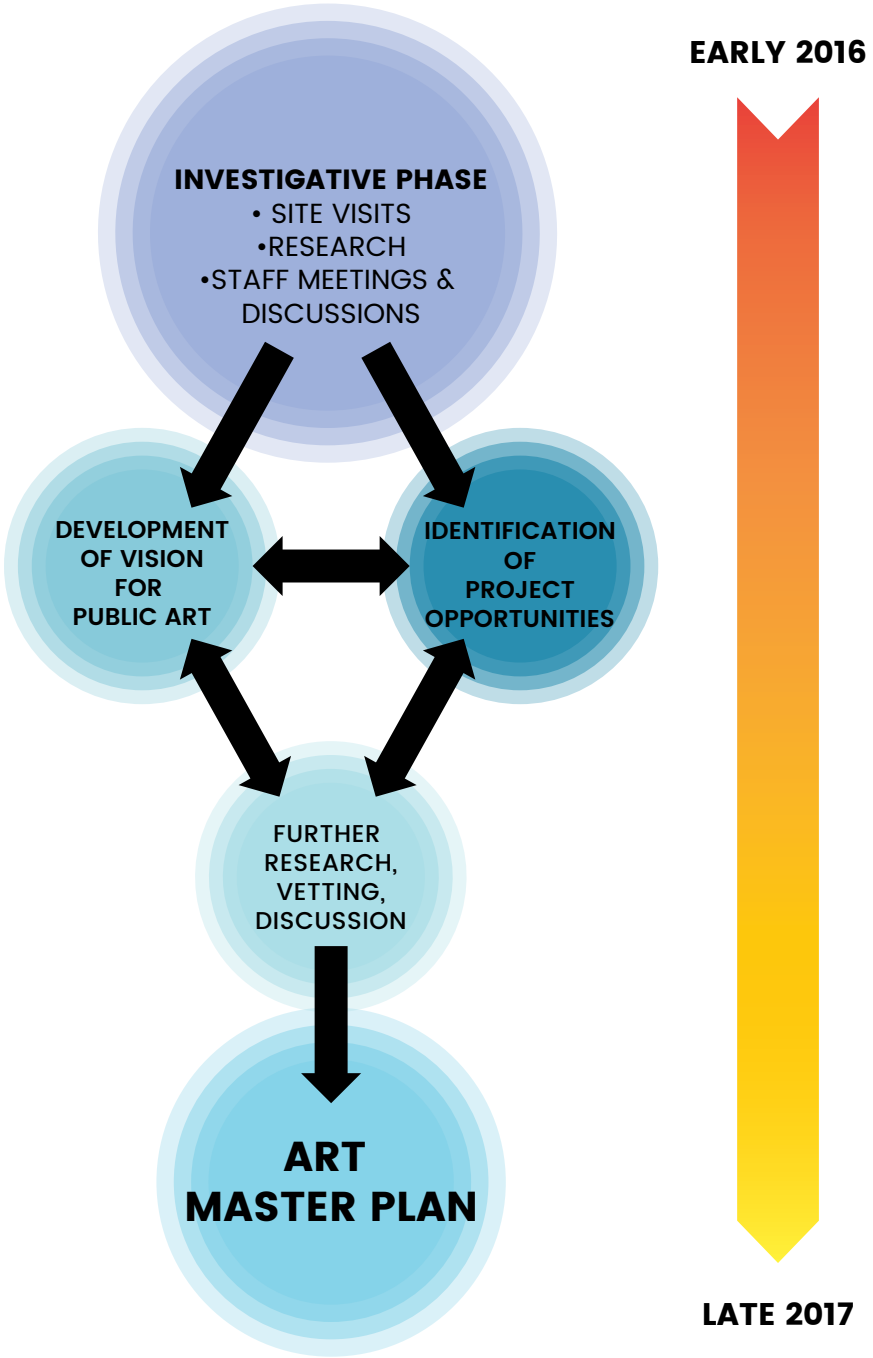
3.5 1% for Art Program

SPU 1% for Art Projects, Artists from left to right: John Grade, Adam Kuby, Marvin Oliver

The City of Seattle has one of the oldest and most respected 1% for Art programs in the United States. The program is administered by the Office of Arts & Culture Public Art Program. 1% of all eligible SPU capital improvement funds are set aside for the commission, purchase and installation of artworks connecting with SPU's mission, property, projects or the work of its employees.

http://www.seattle.gov/arts/programs/public-art

3.6 Process and Methodology



Vaughn Bell was selected in late 2015 as the Artist in Residence in Seattle Public Utilities Drainage and Wastewater line of business. Vaughn was selected through a competitive RFQ process by a selection panel of artists, designers, community representatives and SPU staff. From February through September 2016 Vaughn worked on site in SPU DWW, meeting with staff, learning about projects, going on site visits, and conducting research. In September 2016 Vaughn presented a framework for this Art Master Plan based on over eight months of research.

An advisory group of SPU staff was convened early in the residency period to guide work on the Art Master Plan. They helped develop the guiding principles and vision for the Plan at early stages and throughout the process. Relevant SPU staff were closely involved in the development of ideas and proposals for specific projects and programs. Staff from the Office of Arts & Culture were also closely involved in the development of all concepts. The work was reviewed by the Public Art Advisory Committee, a board convened by the Office of Arts & Culture and consisting of art and design professionals, at multiple times throughout the process. The Seattle Design Commission was also briefed on this Art Master Plan.

Vaughn presented ideas and concepts for the Art Master Plan to the Creeks, Drainage and Wastewater Advisory Committee, a stakeholder group of professionals and community members. This committee shared ideas and priorities that were incorporated into the Plan. Vaughn also shared information with the Green Infrastructure Partnership group. Discussions with artists, community members, and staff from partner organizations also informed the development of the Plan.

4. VISION for Public Art in SPU Drainage and Wastewater

Vision for Public Art

Seattle Public Utilities 1% for Art Major Focus Areas:

- Engage Youth
- Equitable Community Engagement and Environmental Stewardship
- Contribute to Place-making
- Invest in Enduring Signature Projects

This Plan promotes a vision of public art that is multi-faceted in terms of form, content and audience. This vision provides a unified framework within which public art unfolds, guides how art projects are conceived and scoped, and suggests how artists can be supported as they engage with communities. While setting a backdrop for a diverse array of artistic practices, the Plan's vision clarifies the unifying concerns for Drainage and Wastewater public art.

> **Where SPU's vision and goals for public art meet artists' own inspirations and motivations, great work can unfold.**

Water infrastructure, the urban form and SPU Drainage and Wastewater's work present an inspiring context within which artists can work. The vision of what art can and should do in this context is closely tied to what can motivate artists. In this sense, the vision for public art arises from the context, materials, communities and issues that are present.

4.1 Guiding Values

- **Engage people across generations and cultures, especially youth**
- **Promote environmental justice and equity**
- **Commission diverse artistic approaches, media, scale and forms**
- **Support and empower artists to create work that is rich, rigorous, deeply considered, relevant and specific to site and context**
- **Promote art experiences that are meaningful, inspiring, thought-provoking and accessible**

How will Drainage and Wastewater Public Art engage people across generations and cultures?

Artist Horatio Law worked with community members on the creation of "South Park Crisálida", SPU South Park Drainage Artwork.

A key point to be made about artworks commissioned through this Plan is that they should be accessible. Accessibility has both a physical and conceptual component. Artworks should be accessible to a diverse audience while maintaining rigor, depth of meaning, and aesthetic value.

> **To go further, public art should engage people across generations and cultures in process, not just as an object in public space.**

Artists can work in community in the conception and completion of artwork, and staff can support socially engaged artists as they develop projects that entail public participation.

Working with youth is a priority and opportunity for Drainage and Wastewater public art. Whether by partnering with educational institutions or connecting with youth through community groups or other means, artists inspire inquiry and creative action and can help young people learn about water cycles and ecologies.

How will Drainage and Wastewater Public Art promote environmental justice and equity?

Teaching Artists Nate Herth and Henry Luke worked with youth to create murals for the gatehouse in Cal Anderson Park.

An equity lens can be applied to decision making at every stage of the public art process including: prioritizing of opportunities, selection of sites, scoping projects, selecting artists, community outreach, design and creation.

Locations for public art are to be considered with equity in mind: public art must be prioritized in neighborhoods with less previous investment, where racial and socioeconomic diversity are included as factors. Projects should be distributed equitably across the City.

Project scoping, artist selection, and project development can also be considered through an equity lens. Beyond seeking opportunities to commission more artists from diverse backgrounds, projects can go further to work with communities to address community interests and concerns.

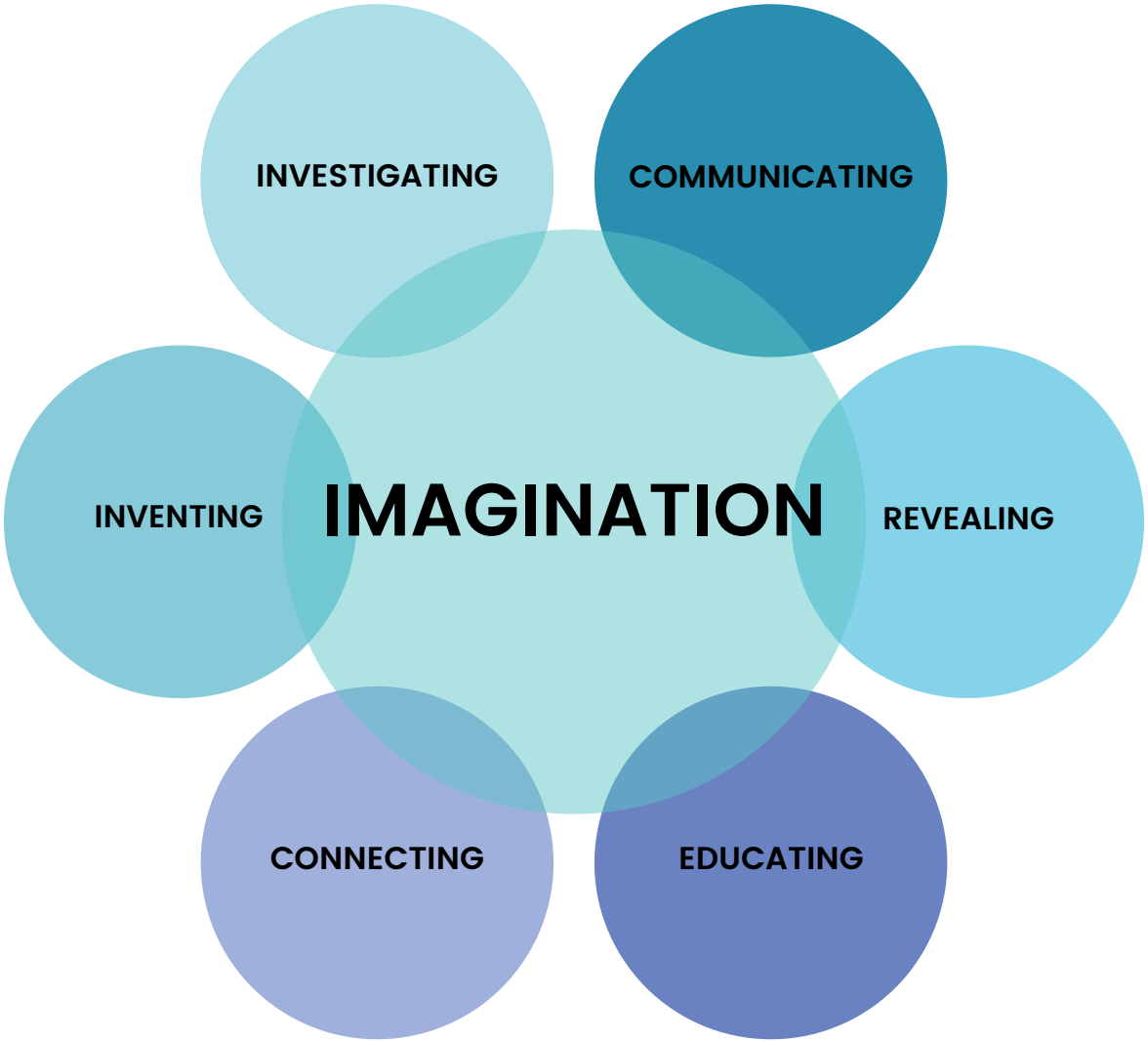
> **Many contemporary artists have public art practices founded on the development of relationships in community.**

Working in-depth with culturally diverse groups, developing projects with youth, and engaging with communities requires artists whose practice has social relationships as a key component. Because these types of projects have different requirements from work that is primarily a sculptural object or intervention, recommendations for socially engaged art are offered in the DIVING DEEPER section.

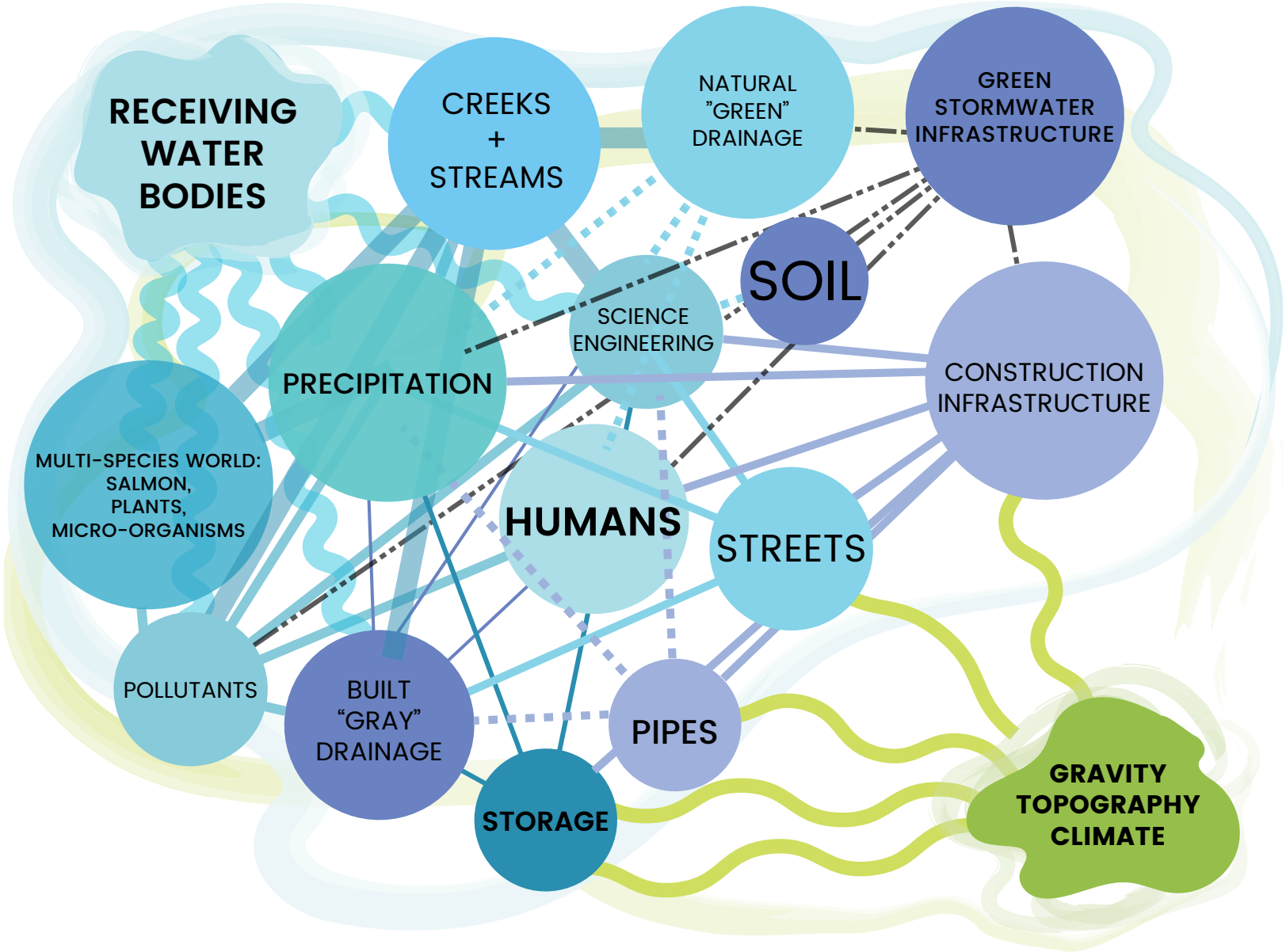
4.2 What Art Can Do Here: Big Picture Goals for Art in Drainage and Wastewater

- **Increase public awareness of the function of water quality projects and infrastructure**
- **Make a frequently invisible system more visible and comprehensible**
- **Connect people to the flow of water in city and home, and their own place in their local ecology**
- **Ask big questions and delve deeply into issues of how humans, water and many things in between relate to each other**

PUBLIC ART WORKS...



...WITHIN THE WEB OF RELATIONSHIPS OF WATER, HUMANS AND PLACE



4.3 Central Strategies: Connecting to Context

Releasing water from Lake Union into the Montlake Cut, August 26, 1916, Webster & Stevens, 1916. "The Montlake Cut is part of the Lake Washington Ship Canal that connects Puget Sound, Lake Union, and Lake Washington. While digging the Montlake Cut, engineers built a temporary dam to hold back the waters of Lake Union's Portage Bay .In this photo, a crowd of onlookers watches as the temporary dam at Portage Bay is broken." Museum of History & Industry Photograph Collection, Image Number : 1983.10.10325

"Stories matter. Throughout Seattle's history, actions have sprung out of stories, just as actions — tidelands filled, basket weavers paid, 'bow and arrow joints' shut down — have in turn resulted in new narratives about this place and who belongs here."

- Coll Thrush, *Native Seattle*

Connecting to Context

"Seattle sometimes seems more fluid than solid. The city is perhaps best seen from the water at dusk and the prime vantage point is from the deck of an eastbound ferry departing Bainbridge Island, Bremerton, or Vashon..." (p. 7)

"Nature thus permeates the city, co-evolving with humans who aspire and struggle to control it, blurring any clear sense of where the biological ends and the cultural begins." (p. 9)

"The human and non-human unfold in time and inhere in place, and we live with the outcomes. To ignore our connection to place is to reap the returns of historical ignorance. To face it squarely, though, is first to acknowledge the consequences of human actions, past and present, and then develop a more expansive ethic of place." (p. 270)

- Matthew Klingle,
Emerald City: an Environmental History of Seattle

Connecting to Context

Proposed parkway from University grounds to lake, 1903, Source: Seattle Municipal Archives
http://archives.seattle.gov/digital-collections/index.php/Detail/objects/5957

Lake Washington north from Firlock Club, May 1, 1903, Source: Seattle Municipal Archives
http://archives.seattle.gov/digital-collections/index.php/Detail/objects/5969

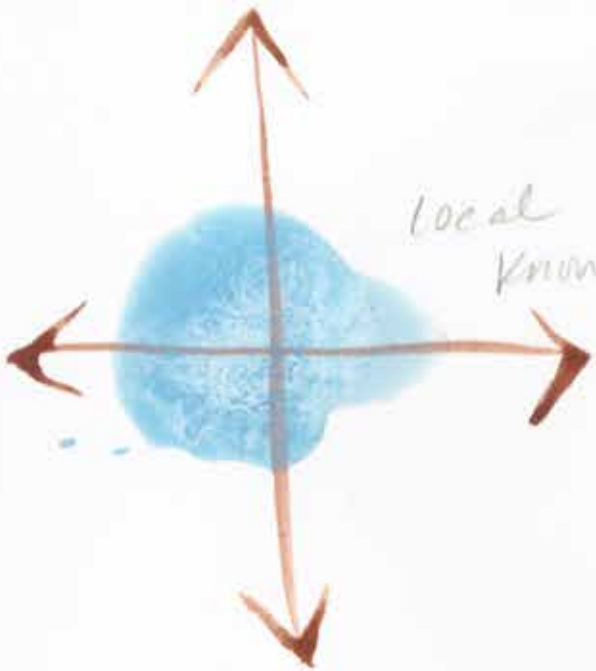
The context of Seattle as a city, the unique environment in which we are situated and the history we inherit all inform how public art practice takes place here. On a more intimate scale, the contexts of capital projects, infrastructure work, and construction timelines also dictate ways in which public art takes form. Thinking in terms of topography, accessing local knowledge, and engaging over time are some ways to think about public art in relationship to our place.

Place of Totem Pole (Lowman & Hanford Photographers, 616 First Ave. See First Annual Report of Seattle Park Com. Pg. 12), Source: Seattle Municipal Archives
http://archives.seattle.gov/digital-collections/index.php/Detail/objects/5954

Think topographically

We are a city of steep hills, ravines, basins, creeks and culverts. Our hilltops have been re-graded and wetlands filled, resulting in a complex place of human intervention. The water in the City of Seattle both unites and divides. By thinking in terms of topography we can begin to make sense of the landscape. The development of public art projects can align with landforms and water bodies.

Access local knowledge

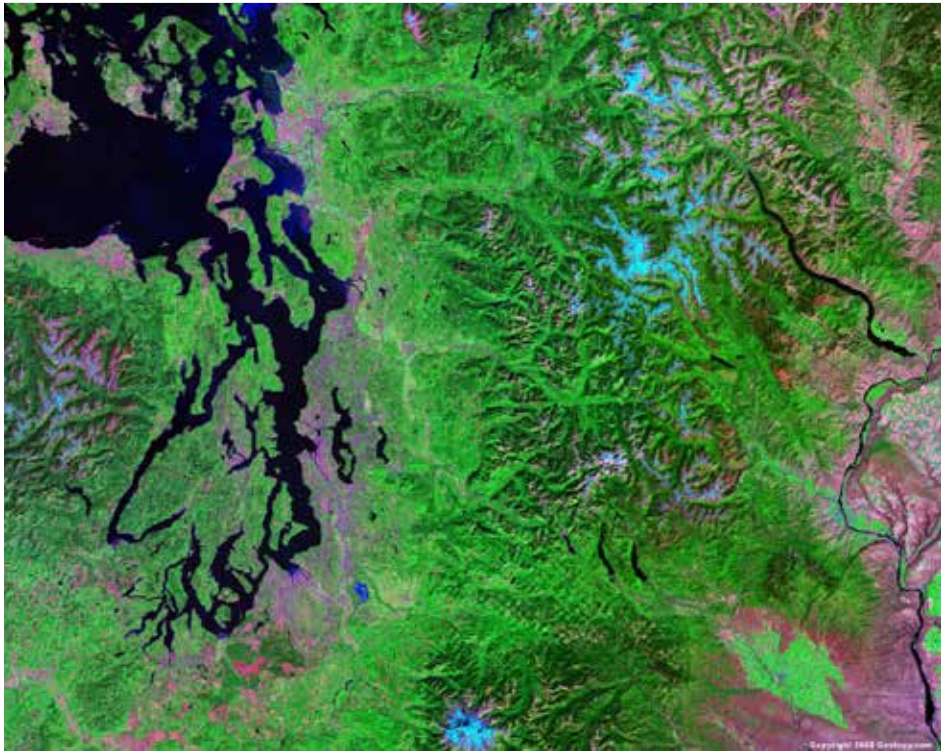


Neighborhood context is key. Public art unfolds within places with histories, meanings and associations that continually change. Public art then helps to evolve, cohere and create the meaning of the place.

Engage over time

Public art can be an artifact and it can also be a process. By engaging with communities and systems over time, artists develop and reveal relationships and forge new connections to place. This can occur in residencies, on capital projects throughout design and construction, and in other forms of public art project.

4.4 Central Concepts: Connecting to Drainage



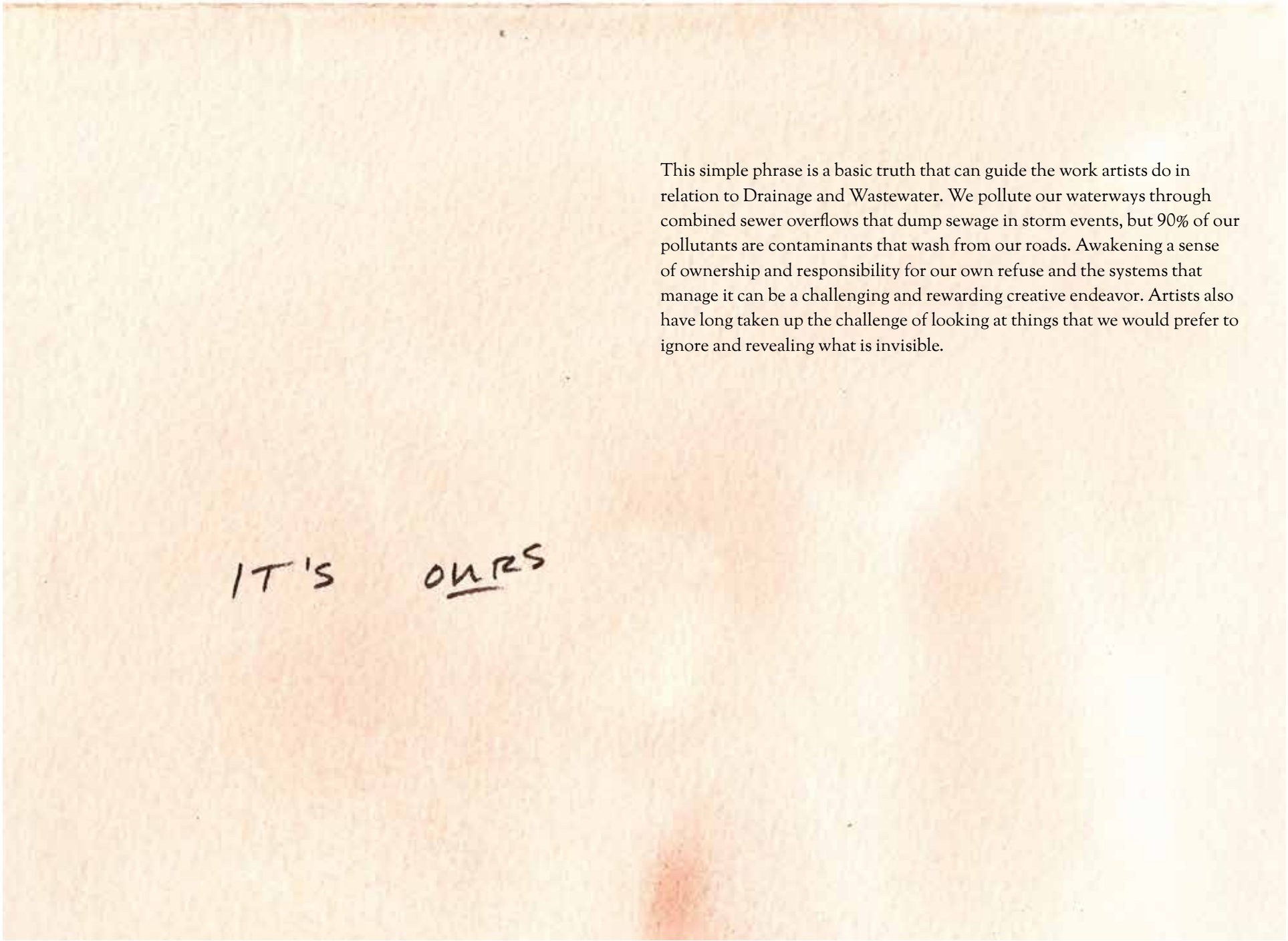
A satellite view of Puget Sound

Seattle Public Utilities Drainage and Wastewater manages and maintains the flow of water through our city. Over 1,400 miles of sewer pipe connect homes and businesses with the waste water treatment system - yet the drainage system is even bigger than this. Every roof, yard and street contributes to the infrastructure that guides water through our environment. Seattle is a city of water, with plentiful rain and interlaced with creeks, lakes and Puget Sound.

The guiding concepts on the following pages outline a big-picture perspective. These guiding concepts provide a foundation from which to envision a public art practice engaged with the work of Drainage and Wastewater.

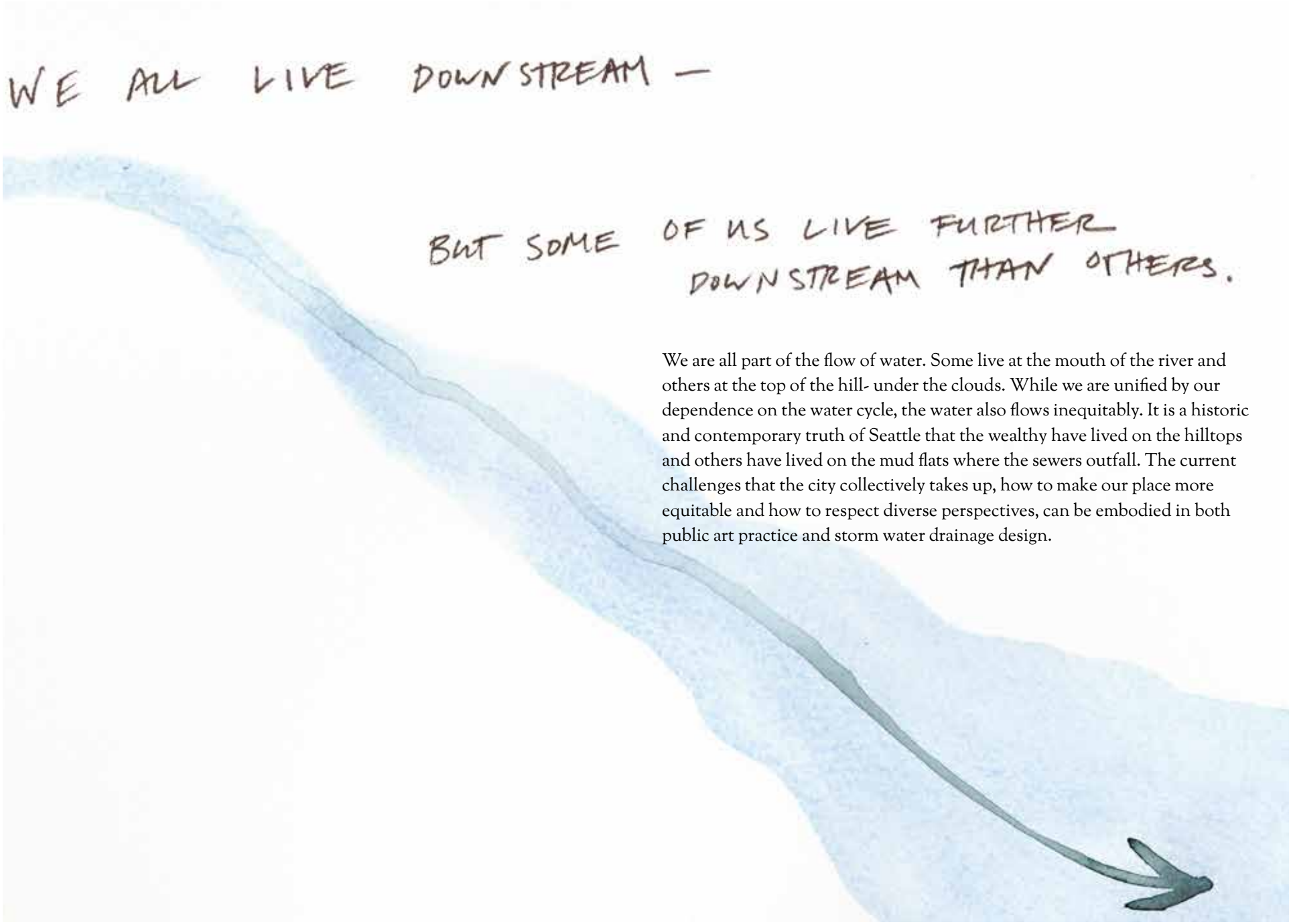
Zooming out to see the connection of clouds, pipes, streets, swales and Sound, we begin to grasp the scale and importance of the work that drainage does.

See what is hidden — "It's our mess"



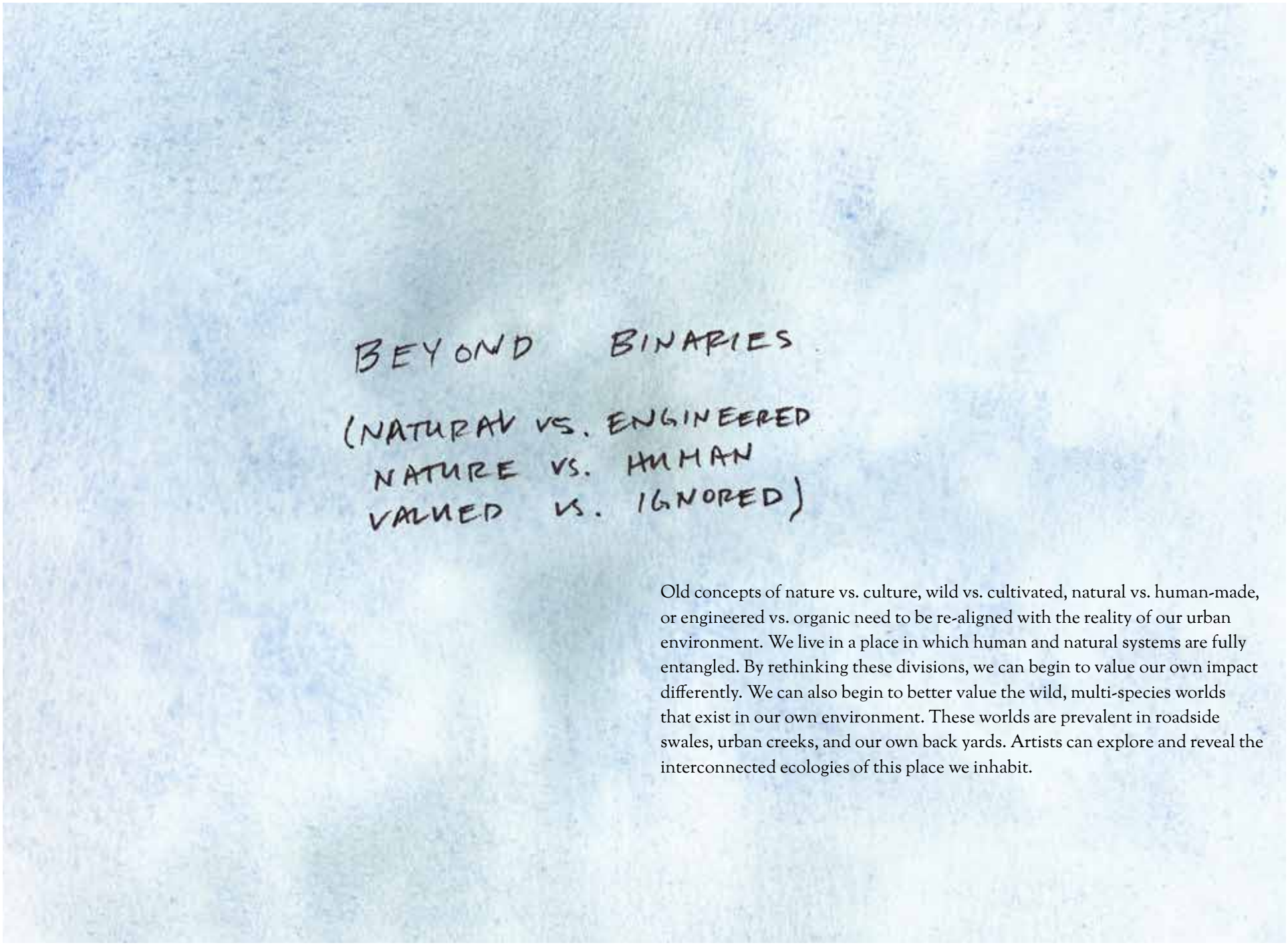
This simple phrase is a basic truth that can guide the work artists do in relation to Drainage and Wastewater. We pollute our waterways through combined sewer overflows that dump sewage in storm events, but 90% of our pollutants are contaminants that wash from our roads. Awakening a sense of ownership and responsibility for our own refuse and the systems that manage it can be a challenging and rewarding creative endeavor. Artists also have long taken up the challenge of looking at things that we would prefer to ignore and revealing what is invisible.

We all live downstream - but some further downstream than others



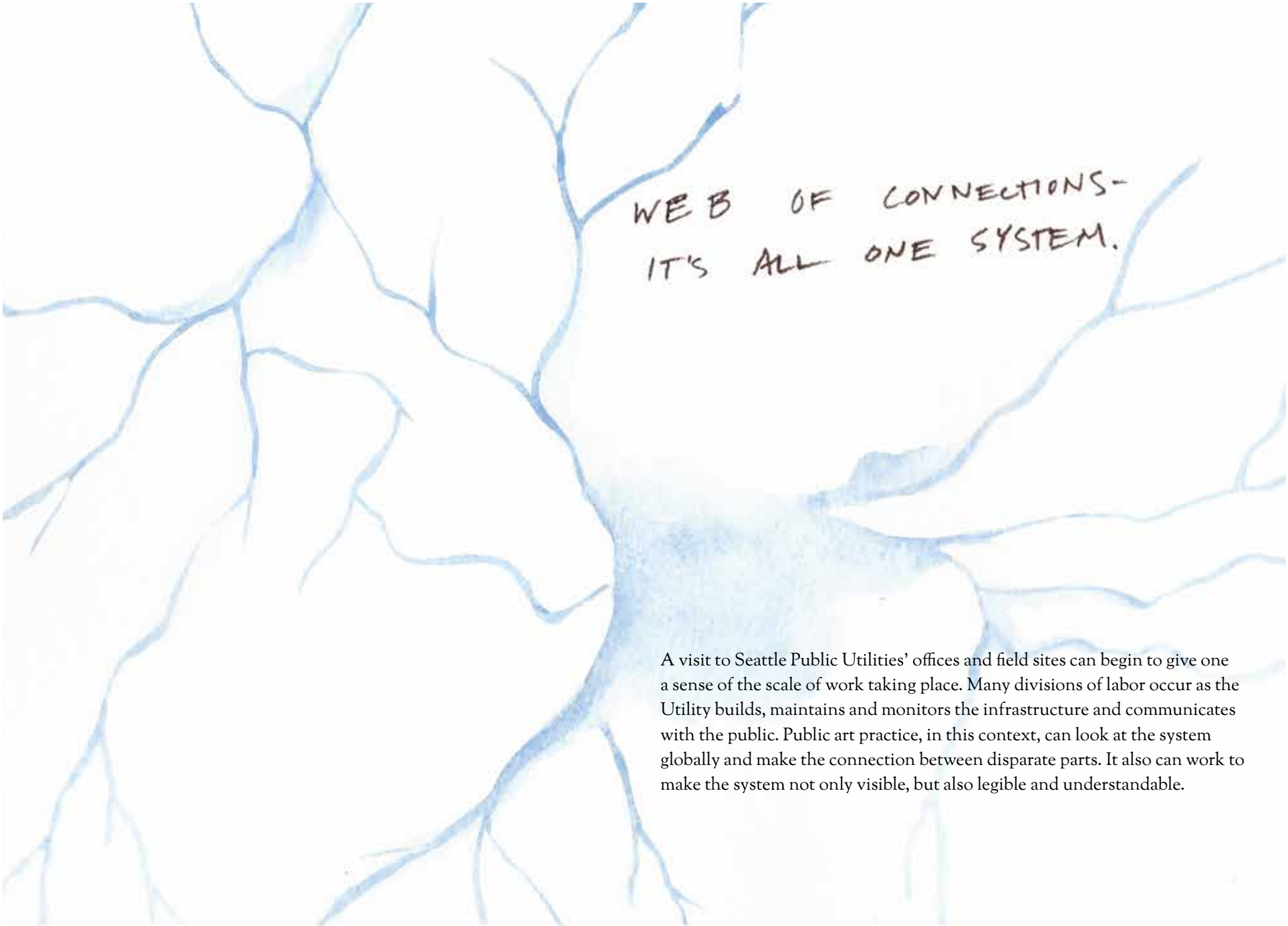
We are all part of the flow of water. Some live at the mouth of the river and others at the top of the hill- under the clouds. While we are unified by our dependence on the water cycle, the water also flows inequitably. It is a historic and contemporary truth of Seattle that the wealthy have lived on the hilltops and others have lived on the mud flats where the sewers outfall. The current challenges that the city collectively takes up, how to make our place more equitable and how to respect diverse perspectives, can be embodied in both public art practice and storm water drainage design.

Beyond binaries



Old concepts of nature vs. culture, wild vs. cultivated, natural vs. human-made, or engineered vs. organic need to be re-aligned with the reality of our urban environment. We live in a place in which human and natural systems are fully entangled. By rethinking these divisions, we can begin to value our own impact differently. We can also begin to better value the wild, multi-species worlds that exist in our own environment. These worlds are prevalent in roadside swales, urban creeks, and our own back yards. Artists can explore and reveal the interconnected ecologies of this place we inhabit.

All one system



A visit to Seattle Public Utilities' offices and field sites can begin to give one a sense of the scale of work taking place. Many divisions of labor occur as the Utility builds, maintains and monitors the infrastructure and communicates with the public. Public art practice, in this context, can look at the system globally and make the connection between disparate parts. It also can work to make the system not only visible, but also legible and understandable.

5. SOURCES + INSPIRATION

SOURCES + INSPIRATION

"It is my deeply held belief that the ultimate goal of relocating artists within society is the individual and collective achievement of consciousness; of the fact that we are interconnected and interdependent, of the message that we are one. We have been each other and we will be each other. This is neither religious thought nor spiritual, pious talk. This is a scientific fact. We are recycled; everything has been and will be recycled."

- Ernesto Pujol

Each artist's creative process is idiosyncratic, and evolves over time. Artists working in a public context respond to a myriad of aspects of the site and situation in which they find themselves. The strongest work arises when artists have a structure and resources to research, develop and implement their creative ideas in response to the project scope.

Rather than dictate artistic process or identify 'messages' that SPU wishes artists to express, this Plan instead presents inspiration and materials that serve as a sort of compost from which artworks may grow.

The concepts, themes and contexts presented on the following pages serve as sources for artwork. These are the contradictions, complexities and conditions from which public art can draw inspiration. Sources and inspirations for art also include, but are not limited to: the water itself, nitrates, fecal coliform, salmon, marine invertebrates, pipes, pumps, gutters, swales, cisterns, neighbors, plants, community knowledge, culture, history, data and ideas.

5.1 Connecting to Water

"Does life only make sense as one side of a life-matter binary, or is there such a thing as a mineral or metallic life, or a life of the it in 'it rains'? I think that there is, and that there are good ecological and biotechnological reasons for us to get better acquainted with it."

- Jane Bennett,
Vibrant Matter: a political ecology of things

What is the 'it' of 'it rains'? While the question may be deeply philosophical, the content is within the purview of artists who work in the public realm on projects related to water infrastructure.

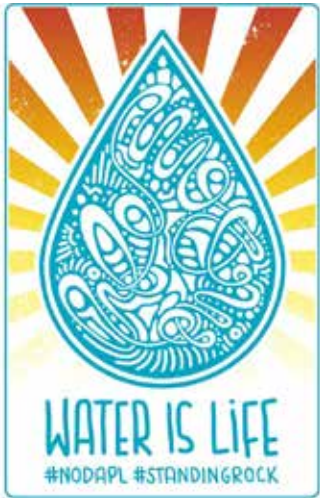
Art can make us experience water differently. Sometimes we do not see water. It flows from our tap or from our toilet bowl, it flows from the sky and down the gutter. SPU staff will say that we only notice the system when it fails: when sewage comes up in the street, when the rain doesn't drain.

Beyond seeing the water and the infrastructure through which it moves, how might we experience water in a different way? Can art take us beyond a simple life-matter binary, in which we experience water as simply, "stuff?"

Connecting to Water
visualizing, mapping and knowing the flow of water

We are in need of experiences that make us see the water, and see the system. We need experiences that erase invisibility. We need to notice how our home is part of the watershed, how our car drives a street that is a stream.

Connecting to Water
studying mythologies and stories of water



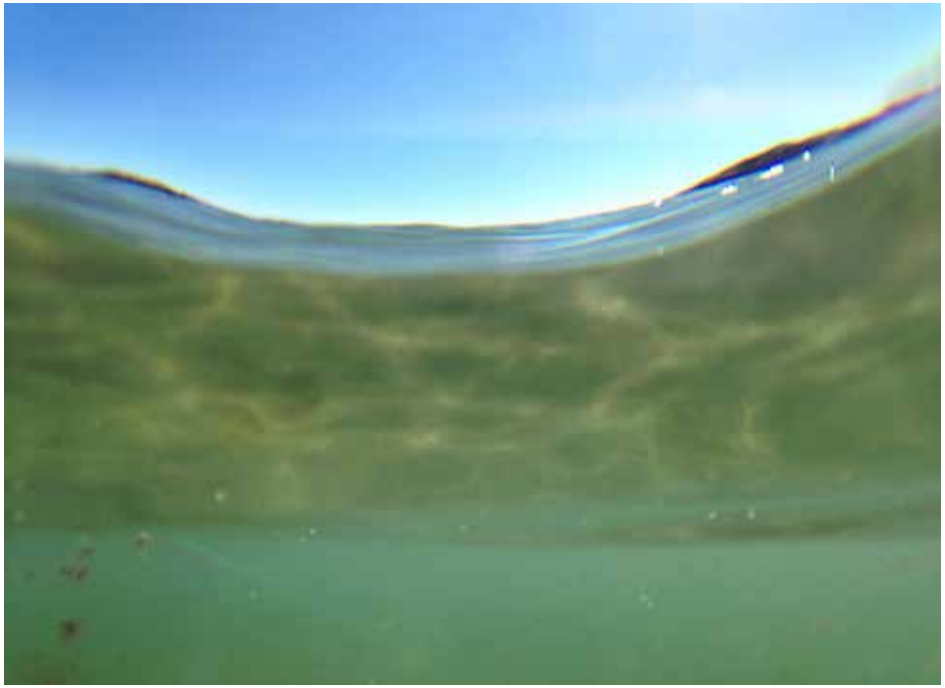
Clockwise from top: Hasagawa Togaku, Waves and Rocks, 17th Century; Water Is Life protest artwork; Adriaen Collaert after Maerten de Vos, Water, 1580-1584 Couresy of Rijksmusem .

In many places and cultures, the idea of rivers, springs, the sea, streams and wells as deities is common. Likewise, myths and narratives of water, whether in the form of biblical flood or watery creation myth, reside as cultural knowledge in many of our minds. These myths and narratives are tied to specific cultures and traditions.

Many people carry stories, myths, and meanings of water with them- either embodied in childhood stories, religious ritual, cultural arts practices or family tradition. In addition, each person has a personal connection to water. This may be a personal association with the smell of rain, or a memory of a specific body of water. Within these stories and memories are the deep, emotional connections that take water from being an inert, disposable material to a precious and life-giving substance in our minds.

Seattle is a city of many cultures, offering rich and varied perspectives on our relationships to water.

Connecting to Water
examining water as force and sensory experience



What is the subjectivity of water? What is the experience of flowing through those pipes? Likewise, how do we perceive of water's force? Whether it is the soft drizzle of rain or the threat of a flood, water has the dual nature of being creator and destroyer. In a watery city, people are surrounded by water in the sky, on the ground, in lakes and streams and Sound.

Physically connecting to the water, whether floating on its surface or diving deep, provides a source for sensory and creative exploration.

5.2 Habitat and Inhabitants

Witnessing the work of Seattle Public Utilities Drainage and Wastewater, and seeing the flow of water through our environment, offers us the chance to experience our place as a complex ecology. The city is a habitat for humans and many others, and within our city "wild nature" is everywhere.

Art works to reveal ecologies, highlight relationships, and to help us look closely and become more aware.

Habitat and Inhabitants
observing the built environment and our own homes

We have built our habitat from concrete, wood, soils and steel. We direct the flow of water through pipes, or increasingly through drainage swales that filter and slow the flow. This physical environment has a lot going on in it both visible and invisible. People's private homes connect directly to the public realm of water. How we care for them and inhabit them has effects downstream.

"The streets are our watershed"
- SPU staff

Habitat and Inhabitants
learning from a multi-species world

"As sites for more-than-human dramas, landscapes are radical tools for decentering human hubris. Landscapes are not backdrops for historical action: they are themselves active."

- Anna Lowenhaupt Tsing,
The Mushroom at the End of the World

Habitat and Inhabitants
surveying salmon in an urban environment

Salmon are an iconic, and perhaps overused, symbol of Northwest life. A sculpture of a salmon has become a common reference to Northwest "sense of place" in a way that may seem trite. Yet salmon were life for the civilizations that lived here before European settlement. Salmon fisheries remain an essential right of tribal sovereignty. The message that we need to know salmon to know our place, and that we need to protect salmon to protect our place, remains true. Given this, the life cycle of salmon and their place in the urban ecosystem remains a vital source for artistic inspiration. In the urban context of Seattle, this cycle can be experienced with both wonder and pathos.

Here we are in Longfellow Creek, measuring a dead Coho salmon found in the water. The salmon was born in a hatchery and released to Puget Sound. It swam up a culvert to reach some open water in the Creek, possibly suitable for spawning. But the salmon carcass, when cut open, reveals that the salmon did not spawn. Most likely it was the victim of pre-spawn mortality, often caused by pollution from human actions. This is a sad story, but it is also fascinating, and provides an entry point for human connection to the local environment.

Here we are in Piper's Creek. On a day in late November, we count over 130 salmon, 50 or so of them living. They are mostly Chum salmon. The smell of rotting fish is present in places along the creek, and invites conversation about the cycle of nutrients from sea to forest. In pools and eddies, live fish are swimming. The carcasses of already spawned salmon, most partially eaten by raccoons or other predators, can be found in the water and on the banks. A sudden splashing and thrashing occurs as a salmon at the edge is disturbed by our movements and plunges off downstream.

This is a moment of encounter.

Habitat and Inhabitants
cultivating and studying plants from many places

On a weekend in early fall, a visitor to the Duwamish Greenbelt finds groups of people out in work gloves, getting muddy. All over the City, in patches of natural area in creek watersheds, a similar scene takes place. Volunteers chop and pull stands of Himalayan Blackberry, making piles of brush. Volunteers plant trees and shrubs: Douglas Fir, Western Hemlock, Snowberry, Alder and Red-Twig Dogwood. These urban forests are the product a long history of varied human impacts. Many are located on steep slopes and ravines, draining to creeks. Now, these forests are a place to witness the interactions of humans, plants, soils, and water.

These forests are both wild and cultivated.

5.3 We are the Weather

Of Rain and Air

All day I have been closed up
inside rooms, speaking of trivial
matters. Now at last I have come out
into the night, myself a center

of darkness.
Beneath the clouds the low sky glows
with scattered light. I can hardly think
this is happening. Here in this bright absence

of day, I feel myself opening out
with contentment.
All around me the soft rain is whispering
of thousands of feet of air

invisible above us.

- Wayne Dodd

We are the Weather
seeing the rain and understanding the climate

Rain is a part of our landscape, whether it is the pounding of droplets or the slow, misting rain that makes it feel like we are walking in clouds. We cannot consider the flow of water without looking to the sky. Art can invite us to see rain differently, consider it more carefully.

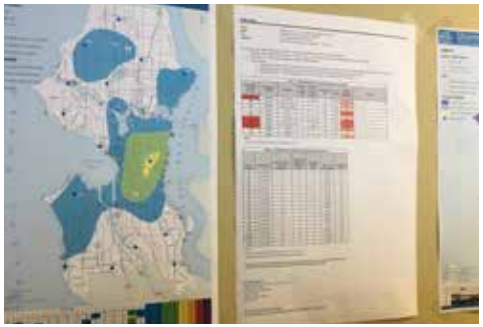
Even as we know our place by its weather, our climate is changing. With climate change the rain comes harder and the temperatures are shifting. Looking at climate models, planning for future flows and water levels rising, and working at resiliency are part of Seattle Public Utilities' work. Artists can act in this space to help communicate to the public about the shifting realities of the climate.

Artists can act within the space of scientific analysis and data collection, collaborating with scientists to find ways to tell the story of the weather and climate.

We are the Weather
asking: what do we know, and how?

We monitor the weather and monitor the work of the infrastructure in real time. Sensors within pipes and storage tanks let SPU Drainage and Wastewater staff know about water levels. Rain gauges across the city track the precipitation events. We may know the flow of groundwater on a site by talking to a hydrologist who has analyzed the location. Scientific methods and data collection can provide fodder for artistic exploration.

Art can make the connection to science through acts of translation and creative communication.



6. IMPLEMENTATION RECOMMENDATIONS

Implementation Recommendations

This Art Master Plan is primarily written to be used by SPU and Arts staff in the development and commissioning of 1% for Art projects. The following suggestions may strengthen the implementation of 1% for Art projects in alignment with this plan by educating staff and the public and ensuring on-going use of the Plan.

1. SPU staff attend on-going "lunch and learn" trainings about the public art program
2. A 1-page "Guide to 1% for Art" is distributed with links to the Art Master Plan
3. SPU DWW identifies Art Master Plan "stewards"- staff members who are familiar with the Plan and can assist in implementation and connections to other planning efforts and lines of business
4. Online presence of the Art Master Plan is easily accessed from SPU and Arts sites and promoted by blog posts
5. Stakeholder groups such as the Creeks, Drainage and Wastewater advisory committee are briefed on the Art Master Plan
6. Artists working on 1% for Art projects are given the Plan

7. EXAMPLES FROM THE FIELD

The range and depth of current art practices relating to water, ecology, weather and climate is vast and inspiring. The following sampling of art projects suggests some of the variety of approaches evidenced in the field.

FROM THE FIELD

artists as environmental educators and collaborators with communities

Eve Mosher, *High Water Line*
http://www.highwaterline.org
Eve Mosher has worked in cities around the country and internationally, mapping and marking the line of potential sea level rise and engaging communities in coversations about climate change.

Matthew Friday and Spurse, *Indiscrete Flows/Common Currents*
http://www.matthewfriday.net
Spurse works with communities and youth to understand and reveal local ecology in an urban setting.

Plotform (Jane D.Marsching + Andi Sutton), *Water Quality Sing-a-Long*
http://www.plotformplot.org/project/water-quality-sing-a-long/
In this citizen science project, participants sampled and tested local waters, then a local chorus sang a composition derived from the test results at a community event.

FROM THE FIELD

artists working with the land and water

Jenny Heishman, *Water Mover*
This SPU 1% for Art commission utilizes the actual flow of water as a sculptural and place-making element.

Mel Chin, *The Tie That Binds*
http://the-tie-that-binds.org/
Mel Chin's project in Los Angeles encourages xeriscaping in peoples yards. Participants plant a selection of drought-tolerant plants in a square in their yard, matching a square planted next to the LA River. The project makes people aware of their connection to the local flow of water and their impact through their own property.

Horatio Law, *South Park Vortex*
This SPU 1% for Art commission functions within a drainage swale.

Buster Simpson, *Growing Vine Street*
This SPU 1% for Art commission from years ago continues to inspire others to capture rainwater in the right-of-way.

FROM THE FIELD

artists interpreting waterways

Marie Lorenz, *Tide and Current Taxi*
http://www.tideandcurrenttaxi.org/
The Tide and Current Taxi is a rowboat water taxi in the New York Harbor, operated by the artist Marie Lorenz. Journeys on local waterways are documented through images and storytelling online and in exhibitions.

Stacy Levy, *Passage of Rain*
https://www.stacylevy.com/
Stacy Levy's art practice reveals the flow of water both in temporary installations such as this one and in permanent sculptural site works.

FROM THE FIELD

artists revealing stories and data about weather and water

Fernanda Viegas and Martin Wattenberg, *Wind Map*
http://hint.fm/projects/wind/
Wind Map uses real-time data and updates every hour to simulate the flow of wind across the country.

Stokely Towles, *Stormwater: Life in the Gutter*
http://www.stokleytowles.com/stormwater.shtml
In this SPU 1% for Art project, Stokley Towles created a storytelling performance about stormwater. He used props such as the jars here to present 'a recipe for stormwater.'

George Lee, *Duwamish Lighthouse*
http://www.georgeleestudio.com/duwamishlighthouse/
Duwamish Lighthouse lit up at night in patterns of light derived from water quality data from Duwamish River. It was commissioned as a temporary project as part of *Duwamish Revealed*.

Duwamish Revealed was a creative celebration of Seattle's only river, initiated by artists **Sarah Kavage** and **Nicole Kistler**.
http://www.duwamishrevealed.com/

FROM THE FIELD

artists working with the sensory experience of water

Bill Fontana, *Sonic Mappings*
http://resoundings.org/Pages/Sonic_Mappings_Maxxi.html
Starting from the Roman aqueduct of the Acqua Vergine, which enters the historic quarter of the city from the East and supplies some of its most beautiful fountains, including the Trevi Fountain, the artist has mapped the multiple sounds of the aqueduct, capturing the sounds produced by the water as it flows through the underground tunnels and fountains.

Ayse Erkmen, *On Water*
https://hyperallergic.com/388051/walking-on-water-at-skulptur-projekte-munster/
In this work the artist created a bridge slightly submerged below the surface of the water, allowing people to walk on and in the water.

Anish Kapoor, *Descension*
https://www.designboom.com/art/anish-kapoor-descension-brooklyn-public-art-fund-05-03-2017/

8. DIVING DEEPER

8.1 The Dirty Details of DWW

DWW is one of three lines of business in Seattle Public Utilities. The other two are Water (drinking water) and Solid Waste. SPU as a whole manages the flow of water and waste through our City, a huge responsibility in terms of public health and the environment. Beyond managing the flow of water, SPU works to be a **community-centered utility**, responsive to local needs and holistically addressing community concerns.

Rain falls on land throughout the City- private property and public property alike: this is storm water. Meanwhile, water flows into people's homes in pipes for use in showers, sinks and toilets. When its dirty, it goes back out those pipes and into the wastewater system: this is waste water. DWW takes care of all this water.

The built system of water conveyance includes pipes, swales, storage and treatment plants. DWW builds new infrastructure, monitors and maintains existing infrastructure, and plans for future needs. All of the built infrastructure is contained within, and intersects with, existing natural topography, hydrology, and ecology. All of these elements intersect with neighborhoods and communities: the people who use the system.

DWW works with communities by communicating and educating about the system and our environment. DWW partners with community based organizations and works with schools. The Environmental Justice and Service Equity branch of SPU works on advancing racial equity.

The Dirty Details of DWW

DWW protects human health by maintaining the system so that storm water does not flood and sewage does not back up into homes and streets. This is a complex job with a lot of factors. Tree roots, oils and grease from kitchens, or other problems can cause sewer backups. Topography, the built environment and geology combined with the uncertainty of the weather make controlling storm water a complicated job. DWW staff often play the roles of detective, planner and engineer in finding the source of a problem and implementing a solution.

DWW protects the environment by working to improve water quality in our receiving water bodies. Combined sewer overflows (CSOs) happen in parts of the system in which heavy rains combine with wastewater to overflow the pipes and dump directly into water bodies. Pollution is also caused by what we put down our drains, in our lawns and onto our streets.

Much of the infrastructure that DWW builds is designed to improve water quality in our receiving water bodies. Storage tanks hold storm water from CSOs so that it can be sent to the treatment plant. Improvements to existing infrastructure also help to prevent overflows. Street sweeping helps remove pollutants before they wash into the waterways.

Green Stormwater Infrastructure (GSI) is an area in which DWW is an innovator. In GSI, storm water is allowed to infiltrate the ground, allowing the flow of water to be slowed and pollutants to be filtered out. DWW builds GSI to manage storm water and DWW also supports private landowners to manage water on their own properties through the Rainwise program.

The Dirty Details of DWW

Water quality is a primary concern of DWW and is impacted by point and non-point sources of pollution. Point pollution can be traced to a specific source. Non-point pollution enters the waterways from many places and is not directly traceable to a single source. An example of point pollution may be a combined sewer overflow, while examples of non-point pollution may be runoff from roads containing toxins.

The City of Seattle is a city surrounded by **waterways**: two lakes, the Ship Canal, and many Creeks as well as the shores of Puget Sound. DWW promotes the ecological health of waterways through improving water quality. Improving habitat and ecological function is also an important part of improving the health of waterways.

The three largest **creek watersheds** in the City of Seattle are Thornton Creek, Pipers Creek, and Longfellow Creek. Other creeks include Fauntleroy Creek, Ravenna Creek, Taylor Creek, and Mapes Creek, among others. Historically, many creeks and wetlands were filled, but dozens of small creeks continue to flow. In some places where creeks had previously been channelized or covered, DWW has day-lighted creeks and altered the channel to slow the flow and add eddies that serve as habitat, especially for salmon who lay their eggs in the gravel.

Resources on DWW

DWW
http://www.seattle.gov/util/MyServices/DrainageSewer/index.htm

Environmental Justice and Service Equity
http://www.seattle.gov/Util/AboutUs/SPUandtheCommunity/ServiceEquity/EnvironmentalJustice/index.htm

Protect Our Waters
http://www.seattle.gov/util/EnvironmentConservation/OurWatersheds/ProtectOurWaters/index.htm

CSO
http://www.seattle.gov/util/EnvironmentConservation/Projects/SewageOverflowPrevention/index.htm

GSI
http://www.seattle.gov/util/EnvironmentConservation/Projects/GreenStormwaterInfrastructure/CurrentGSIProjects/index.htm

http://www.seattle.gov/environment/water/green-stormwater-infrastructure

Projects
http://www.seattle.gov/util/EnvironmentConservation/Projects/index.htm

Rainwise
http://www.seattle.gov/util/EnvironmentConservation/Projects/GreenStormwaterInfrastructure/RainWise/index.htm

700 Million Gallons
http://www.700milliongallons.org/

Thornton Creek Gets a Makeover from the Gound Up
http://www.seattletimes.com/seattle-news/environment/thornton-creek-gets-a-makeover-from-the-ground-up/

8.2 Reflections on Public Art at the Intersection of Art, Science, Education and Community

The intersection of science, art, and education provides **rich ground for teaching artists** and artists who work in ways that are engaged with community and youth. Public art projects and programs that lie at this intersection respond to current community concerns and educational needs while addressing core visions of the DWW Art Master Plan.

The **common ground between art and science** contains the process of hands-on exploration and discovery, making and problem solving, and getting to know the natural world through direct experience. Artists can help reveal the workings of water, watersheds, hydrology, drainage and local ecology. Because art can communicate in multiple modalities- as feeling, touch, image, sound, metaphor and association- it opens up new possibilities for understanding and relating to our environment.

Public art at this intersection has a **collaborative focus**. Artists working with scientists, students, educators, and communities must work as a team. Artists' skill sets may include traditional artistic techniques such as drawing or photography as well as teaching, organizing, and communicating.

Process may often be emphasized over product.

Public art at this intersection is **place-based**. It revolves around local communities and local issues. It attends to the environmental concerns of nearby waterways and neighborhoods while connecting local environments to larger systems. By engaging with youth in the creation of place-based public art, artists can enable young people to understand the local ecology and also engage them in the creation of new and unique artistic expressions.

Guiding Principles and Practices:

- Racial equity is a primary consideration in the selection of partners and location and development of projects.
- Partnerships should be developed with the goals and roles of all partners in mind, whether it be with Seattle Public Schools, Parent Teacher Associations, community groups, or others.
- 1% for Art funds must be used to create original works of public art and will be managed by the Office of Art & Culture.
- DWW 1% for Art funds must be applied to projects that meet nexus with DWW programs.
- Project scopes should not be prescriptive; allow artwork to develop through genuine creative process without predetermined outcome.
- Existing partnerships provide guidance. (Salmon in the Schools, curriculum work, Creative Advantage)

Recommendations for commissioning public art engaged with community:

- **Give it time**
  Don't rush process of project development; allow relationships to develop.

- **Support the artist**
  Provide resources in the form of mentoring, consultation, and community connections to a greater extent than is sometimes practiced in public art.

- **Documentation is on-going**
  Documenting the work is an essential form of experiencing the work as it happens and is not an afterthought; documentation may take more forms than images or videos.

- **Be clear about expectations**
  For the artist, be clear about any expected outcomes or procedures; for the communities and partners, be clear about the artist's process and the fact that the artist has not been hired to complete a specific task or promote a specific message at the partner/community's request but rather to develop artwork out of the relationships that are formed.

8.4 References and Further Reading

The following books were cited or serve as sources for additional reading:

Barnett, Cynthia. *Rain: A Natural and Cultural History*. Broadway Books, 2015

Bennett, Jane. *Vibrant Matter: A Political Ecology of Things*. Duke University Press, 2010

Echols, Stuart and Eliza Pennypacker. *Artful Rainwater Design: Creative Ways to Manage Stormwater*. Island Press, 2015

Illich, Ivan. *H20 and the Waters of Forgetfulness*. Marion Boyars, 1986

Klingle, Matthew. *Emerald City: An Environmental History of Seattle*. Yale University Press, 2007

Thrush, Coll. *Native Seattle: Histories from the Crossing-Over Place*. University of Washington Press, 2007

Tsing, Anna Lowenhaupt. *The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins*. Princeton University Press, 2015

A wealth of resources exists relating to ecological and socially engaged art practices, not to mention the wide world of public art. Here are just a few:

Finkelpearl, Tom. *What We Made: Conversations on Art and Social Cooperation*. Duke University Press, 2013

Helguera, Pablo. *Education for Socially Engaged Art: A Materials and Techniques Handbook*. Jorge Pinto Books, 2011

Moyer, Twylene and Glenn Harper. *The New Earthwork: Art, Action, Agency*. ISC Press, 2011

A Blade of Grass
http://www.abladeofgrass.org/

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Erika Lindsay
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SDOT
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The following Advisory Committees were involved in the development and approval of this plan:

Creeks, Drainage and Wastewater Advisory Committee

Green Infrastructure Partnership Group

Public Art Advisory Committee
Design Commission

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Clark Weigman
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Except where otherwise noted, all photos and drawings are by Vaughn Bell.

End of Book 1. See Book 2 for Public Art Project Opportunities.