

CSO Art Master Plan

- 4Culture
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- King County Wastewater
Treatment Division
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Sans façon | April 2017

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CONTENTS

1 CONTEXT

10	1.1	BACKGROUND / APPETITE
12	1.2	SEATTLE
14	1.3	ETHOS (VISION)
16	1.4	CSO, THE SYSTEM
18	1.5	TYPES OF CSO CONTROL
18		STORAGE
19		TREATMENT
20		CONVEYANCE
21		GSI
22	1.6	ADDITIONAL CONTEXT RESOURCES

2 INTENTIONS

28	2.1	PRINCIPLES
30	2.2	OUTCOMES
32	2.3	EDUCATION & OUTREACH

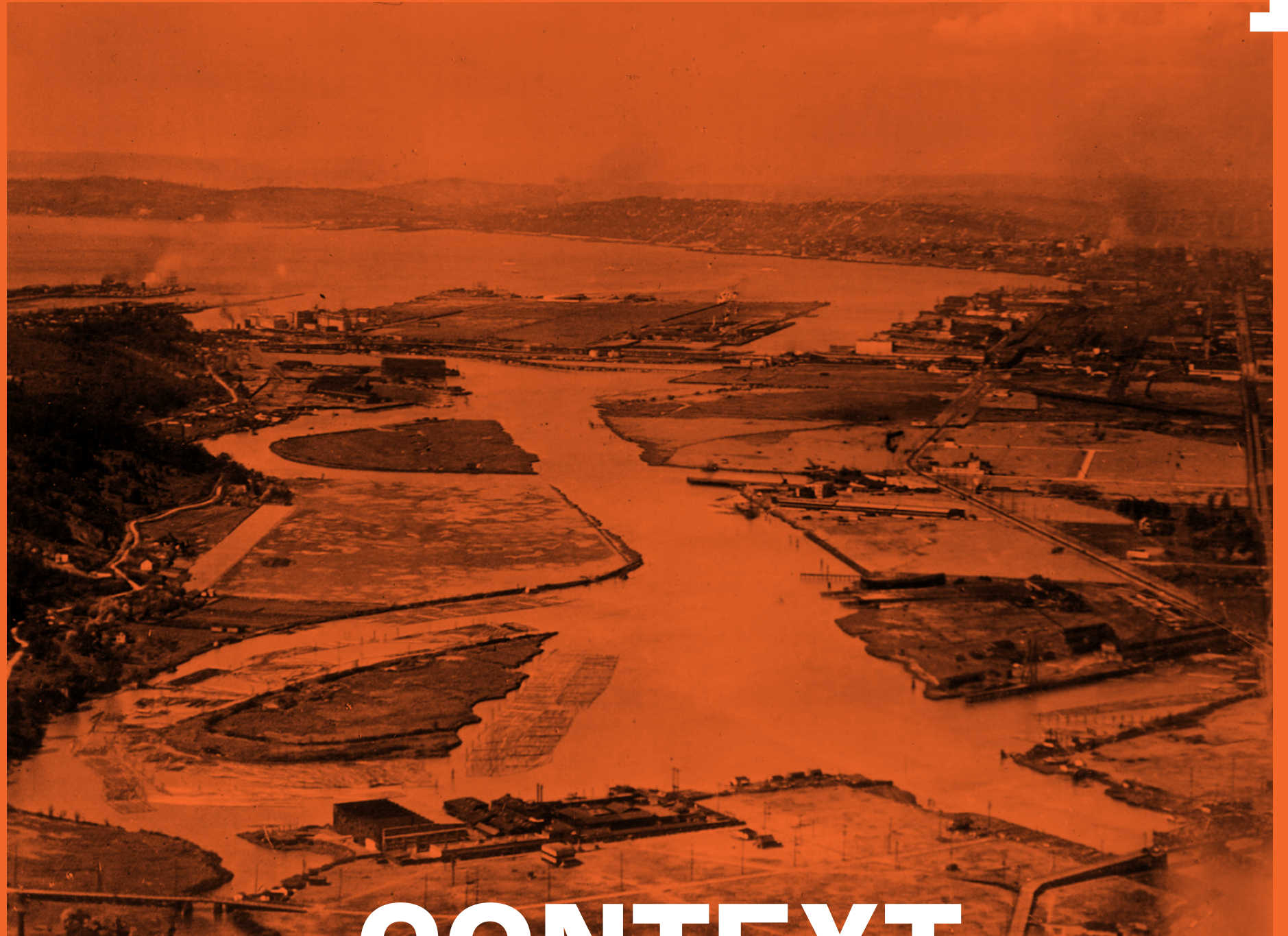
3 CURATORIAL FRAMEWORK

38	3.1	THE TOPICS
40		1. THE WEATHER / SEATTLE RAIN
44		2. HIDDEN RIVERS / INVISIBLE ARCHITECTURE
48		3. THE MAGICIANS
52		4. INTANGIBLE
56		5. END OF THE LINE

4 STRUCTURE

64	4.1	CSO ASSOCIATE ARTISTS
66	4.2	FROM TOPICS TO SITES
68	4.3	COMMISSIONS SCHEDULE
70	4.4	CONTINUITY
72	4.5	ARTIST OBJECTIVES
74	4.6	PROJECT PHASES
		PHASE 1
76		PHASE 2
78		PHASE 3
80		PHASE 4 & 5
82		WTD PROJECT MANAGEMENT PHASES
84	4.7	RESPONSIBILITIES
86	4.8	BUDGET
88	4.9	CSO SITES
		REGIONAL MAP OF CSO SITES
89		RAINIER / HANFORD 1
90		GEORGETOWN
91		CHELAN
92		W. MICHIGAN WAY
93		KINGDOME
94		UNIVERSITY
95		MONTLAKE

96		CREDITS
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CONTEXT

From the WTD master plan scope of work:

The King County CSO Art Master Plan will enhance awareness and understanding of the Seattle-area CSO system, and increase a sense of ownership and connection to the CSO system for the public at large. Instead of commissioning unrelated and isolated artworks and amenities, a comprehensive vision for the system and a conceptual framework that brings both broad artistic thinking and solid understanding of the physical, social, economic, and environmental context will ensure continuity over a multi-year implementation process.

1 CONTEXT

→ The Combined Sewer Overflow (CSO) Art Master Plan was developed over 12 months by the artist team Sans façon. During that time we delved into the environmental conditions, King County Wastewater Treatment Division's (WTD) operations, the CSO system's functionality, and the public's historical and present relationship to and understandings of that system. We also explored the best practice models from around the world for commissioning artists. This period of research and development included several steps: site visits of existing infrastructure and proposed locations; meetings with the utility's staff in wastewater treatment, education, outreach and public art; public consultation exercises for the current CSO control projects (Rainier and Georgetown – at different stages of completion); and joining the Georgetown design team to observe and understand their approach and WTD's working methods to projects of this nature. Following this last step, we took up the invitation to become a full member of the project team as the artist associated with that project.

As Master Plan artists for the WTD's CSO program, we also embraced the opportunity to advise on the selection panel for the Seattle Public Utility (SPU) artist-in-residence connected to the City of Seattle's part of the CSO system. This established a creative discussion with the selected artist to foster commonalities and connections between the two parallel master plans (WTD's and SPU's) and ultimately between our artistic approaches in responding to these contexts of the system as a whole.

CONTEXT » BACKGROUND/ APPETITE

Create an emotional connection to the CSO System for the public

→ To care, we must feel connected, so that we have a clearer understanding and awareness of this system. Artists can help us envisage, enjoy and marvel at the systems and processes of this largely hidden world. Creating an emotional connection by provoking genuine interest and curiosity leads to a new level of richness in our relationship to the environment and our place within it.

Increase knowledge and understanding of infrastructure and environment

→ Very few people know about the CSO system, let alone why it is important or how it works. The CSO Art Master Plan is an opportunity to connect people to their place within the system, to engage them in an enriched relationship with the environment. The art and the artists involved in the plan will be a complement to, not a replication of, WTD's education and outreach programs.

Works of scale and impact

→ The CSO system engages with big issues across a large geographical area for hundreds of thousands of people. The CSO Art Master Plan should reflect this in the scale and scope of the artists' opportunities and resulting works.

A program of art of global significance and reputation

→ The work created through the CSO Art Master Plan should engage an international audience and cohort of artists and reflect practices at the forefront of contemporary art in relation to water, infrastructure, society, and the environment.

Fulfill (if not exceed) community expectation

→ For decades King County has been at the forefront of public art commissioning in municipal government, perhaps because of residents' appetite to embrace creativity and diversity. The program is respected nationally as a pioneer in the field. The public have come to expect, if not demand, world-class public art.

Address a diversity of contexts

→ The complexity and reach of the CSO system over the region touches a wide variety of places and people. The CSO projects will happen in a diversity of contexts (cultural, social, economic, environmental). The artists engaged in, and the works created as part of, this plan will be varied in scope and approaches to respond to these contexts.

Connect and involve people outside of the CSO projects

→ It is understood that neither the water utility nor public art exist in a vacuum. The issues they touch, their purpose of being, affect us all. There is a desire that the CSO Art Master Plan become an opportunity for artists to draw upon broader connections with subject matter experts, other institutions, and the public.

CONTEXT » SEATTLE

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The Seattle area has developed around water [...] The region is defined by its place in and along a landscape of lakes, rivers, bays, and sound.

→ Beyond touristic and economical descriptions of King County and Seattle, two main aspects of the region stand out to introduce this master plan.

The Seattle area has developed around water. From the Native tribes who settled in the region (thanks to the abundance of rivers, lakes, and rich shorelines) to the development of logging and shipbuilding industries on water routes, to the attraction of the natural settings and outdoor water activities. The region is defined by its place in and along a landscape of lakes, rivers, bays, and sound.

That idyllic place in a natural setting also comes with a history of reshaping this landscape for urban progress, making it more practical for development with little regard at the time for environmental consequences.

In the early 20th century, a navigable man-made canal was dug to connect Lake Washington and Puget Sound for the purpose of transporting logs, milled lumber, and fishing vessels (in the process lowering the level of the lake and drying out the Black River, which previously drained Lake Washington). Around the same period, the Duwamish River was straightened and dredged, both to open up the area to commercial use and to alleviate flooding. The shallow, meandering, nine-mile-long river became a five-mile engineered channel capable of handling ocean-going vessels. The industrialized estuary of the river became functionally described as the Duwamish Waterway. Coinciding with these civic works, the topography of central Seattle was radically altered by a series of 60 regrades. The removed earth from the regrades and the Duwamish River dredging provided landfill to create the waterfront and the industrial/commercial neighborhood of SODO and Harbor Island – at the time the largest man-made island in the world.

Like many 19th century cities, Seattle didn't adapt to its physical setting: it adapted the settings to its function as a growing urban center. This made for an efficient place but came at a price, often with dramatic consequences.

The evolution of the CSO system can be seen as representative of the evolution of Seattle's relationship to its environment: from trying to improve on nature, to limiting our impact on it. Born from a colossal effort to provide efficient drainage and sewerage for a growing urban center 150 years ago, the region has been working hard over the last 60 years to amend the impact of this system on the surrounding water bodies. A major change in 1958 was the development of a regional wastewater treatment system based on watersheds as opposed to political boundaries. After a continued series of infrastructure constructions and improvements, King County is embarking on a new stage of works at a region-wide scale to reconcile the origin of the Seattle area with its natural surroundings.



— The Duwamish River transforming into the Duwamish Waterway, 1922.



— King County's illustration of the continued effort to restore a healthy environment.

CONTEXT » ETHOS

In elementary school we are taught about the weather cycle: evaporation, transpiration, precipitation. This knowledge is still present for most of us in our deep memory. Our physical connection to the circle of weather however, is much more fleeting yet frequent; as the cycle passes from cloud to rain to umbrella to sidewalk to catch-basin to treatment to sea, its time in our city is mere moments in an epic constant cycle.

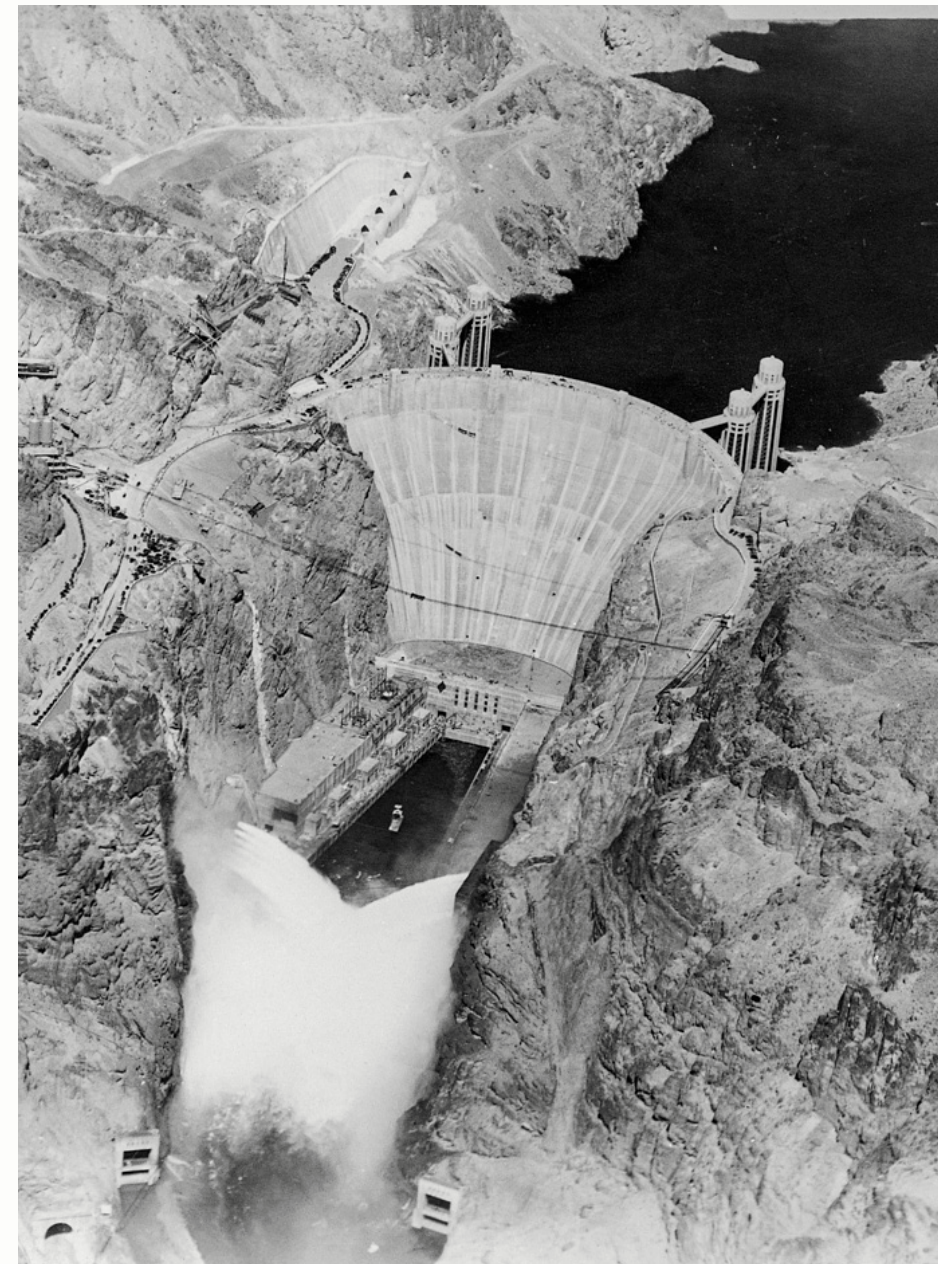
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“Water is in the atmosphere for just around nine days; this is the briefest visit water will make on it’s journey through the cycle(...) Water can also end up in the ocean, where it could stay for over 3,000 years.”

Elizabeth Hand, Digital Engagement Specialist at Science World BC

→ The CSO system is where water spends most of its time whilst in our region. The system runs all across our city, capturing, conveying, cleaning, and ultimately returning water to our rivers, lakes, and the sea, moving water from our streets through hundreds of miles of underground pipes, going through numerous colossal storage tanks and treatment sites. With only the bare minimum of infrastructure appearing at surface level, the CSO system is not unlike the mycelium of a fungus (only on a much grander scale) — an elaborate, extensive three-dimensional network running just below the surface of the city, effective and efficient but predominantly invisible.

Not unlike power, transit, sanitation, or drinking water, the CSO system is a critical component of our cities’ functionality, but only when it stops working do we really pay attention to it. The CSO Control Program will be an extraordinary achievement in reducing combined sewer overflows to one per year at each outfall. The program is an acknowledgment of our environmental accountability and commitment to have as little impact on the environment as possible. (An irony perhaps that these improvements will further remove us from an appreciation of what is going on under our feet: the infrequent occasions that the current system’s capacity is exceeded provide the rare glimpse of the hidden system in action). As a whole, the CSO improvements are a civic investment on a huge scale, collectively over \$1b in the next fifteen years (by comparison, the Hoover Dam, completed in 1936 at a cost of \$49m, would cost \$865m today). One can’t help wondering if the CSO was all in one place and all visible, would this be a moment of huge civic pride and celebration?

This CSO Art Master Plan is structured to make the most of artists’ ability to create **intrigue, raise awareness, and create an emotional connection** to this largely invisible system and make its importance resonate at a city-wide scale.



— The Hoover Dam, 1936.

*
“A Word on Seeing and Knowing Infrastructure — One of the reasons that it has been so difficult to get traction around most water issues in our North American cities is that the infrastructure has been allowed to become completely invisible. Everything is in a black box, and as a result we imagine this infrastructure as a ubiquitous network that just works.”

Michael Cook
vanishingpoint.ca



— CSO warning sign along the Duwamish River

CONTEXT

» CSO, THE SYTEM



This text is based on abstracts from:

- The CSO Art Master Plan Call, October 2014
- WTD's website
- The June 2012 Department of Natural Resources and Parks Wastewater Treatment Division King County Executive's Recommended Combined Sewer Overflow Control Plan

From the late 1800s through the 1940s, engineers designed sewers to carry sewage and stormwater to the nearest body of water.

→ At that time, planners believed that diluted pollution would not harm the water bodies. The system took care of horse manure and garbage on the streets along with human waste.

Later, treatment plants were built to clean the wastewater before sending it to the environment. Large pipes were constructed that carried both sewage and stormwater in the same pipe, called “combined sewers,” to bring all of this flow to a wastewater treatment plant. Today, new developments in King County use separate pipes: one to carry sewage to a treatment plant and another to carry stormwater to the nearest water body. However, there are still combined sewers in the older neighborhoods in Seattle and in most major cities that developed their sewer systems in earlier times.

When heavy rains fill the “combined sewers,” to avoid sewer backups into homes, businesses, and streets, relief points (outfall pipes) send the extra sewage and stormwater out into Puget Sound, the Duwamish Waterway, Elliott Bay, Lake Union, Lake Washington Ship Canal, and Lake Washington.

In the 1950s, over 20 billion gallons of untreated or poorly treated wastewater flowed from combined sewers into these water bodies. In the 1970s the Combined Sewer Overflow (CSO) Program began to change the amount of uncontrolled release and by the 1980s, joint efforts by

King County and the City of Seattle had reduced the CSO baseline to an average of 2.3 billion gallons per year. With the construction of CSO control projects, by 2005 King County had reduced CSO volume to an average of less than 1 billion gallons per year. King County is committed to limiting combined sewer overflow to one per year at each outfall by 2030 through its adopted policies, the CSO Control Plan, and agreement with the U.S. Departments of Ecology and Justice, and the Environmental Protection Agency.

The CSO facilities and system are managed by both King County and Seattle, each responsible for specific CSO relief points within the city limits. The history of the sewer system led to this shared responsibility. King County manages about 38 larger CSOs, and the City of Seattle manages about 90 (generally smaller) CSOs.

This master plan is for the King County CSO program, which includes seven new capital projects over the next fifteen years.



— Combined Sewer System Diagram, from King County WTD.

CONTEXT

» TYPES OF CSO CONTROL

The CSO control projects referenced in this plan will be built in a variety of places throughout Seattle and will be specific to each location. Although diverse by nature, the projects can be divided into four main control methods, depending on the most economical, practical, and effective solution for that situation. Some locations will have a combination of control methods.

Storage

→ Underground tanks and tunnels will be used to store water during storms. When heavy rains fill the sewer pipes, regulator stations send the water into storage until the storm is over. As the storm impact reduces and there is room in the pipes, the water is sent to a treatment plant. Operators can also make adjustments during storms and use existing pipes to hold more water.

The storage facilities will vary in size and layout. Some will be large capacity vertical storage under a park or a building, others will be enlarged horizontal pipes under streets. Although they can be the size of a three-story building, some of the storage structures will be hidden underground with only smaller structures above ground for control.



— Storage tank in Murray CSO control project under construction

Treatment

→ This is the most extensive control solution in the system: whole new plants – called wet weather treatment stations – built to treat flows too large to store. The treatment stations effectively work by slowing the water, settling it, and removing solids, then sending the solids to regional plants for treatment. The remaining water is disinfected and the treated effluent is discharged into the nearby water body.

Wet weather treatment stations protect the waters in the neighborhoods where they are located. They may include storage tanks to hold water during smaller storms.



— Westpoint Treatment Plant

CONTEXT » TYPES OF CSO CONTROL

Conveyance

→ The conveyance control solution is an underground system of pipes that transfers flows directly to the regional conveyance system leading to a treatment plant or to facilities that control CSOs from multiple locations. Building a conveyance system might involve building new pipelines or increasing the size of existing ones.

Some conveyance systems will be relatively short, while others might spread under entire neighborhoods. Once the construction is completed, the visible aspects above ground will be limited, possibly simply vents and small control structures.



—
Conveyance pipe,
Toronto, Canada.
Photo by Michael Cook

GSI

→ Green Stormwater Infrastructures (GSI) are an upstream solution: building rain gardens, green roofs, or other systems to reduce stormwater runoff into combined sewers. Natural drainage allows stormwater to soak into the ground, keeping the water from entering the combined sewer system.

In addition to identifying GSI opportunities in public rights of way, King County is participating in Seattle's Residential Rain Wise Program to encourage GSI on residential properties.

Although GSI are a direct part of the CSO system, their connection to the underground pipes and wider CSO system can be less apparent to the public.



—
Rain garden as
part of the GSI
on 34th Ave SW

CONTEXT » ADDITIONAL CONTEXT RESOURCES

“King County, Washington, protects water quality and prevents water pollution by providing wastewater treatment to 17 cities and 17 local sewer utilities. The county’s Wastewater Treatment Division serves about 1.6 million people, including most urban areas of King County and parts of south Snohomish County and northeast Pierce County.”
(From King County WTD website)

King County Wastewater Treatment Division

- The history of our mission:
<http://www.kingcounty.gov/depts/dnrp/wtd/about/history.aspx>
- Protecting Our Waters (CSO control):
<http://www.kingcounty.gov/services/environment/wastewater/cso.aspx>
- Wastewater services Education programs:
<http://www.kingcounty.gov/services/environment/wastewater/education.aspx>
- WTD flickr:
<https://www.flickr.com/photos/kingcountywtd/albums>

King County Public Art: 4Culture

<http://www.4culture.org/publicartintro/index.htm>

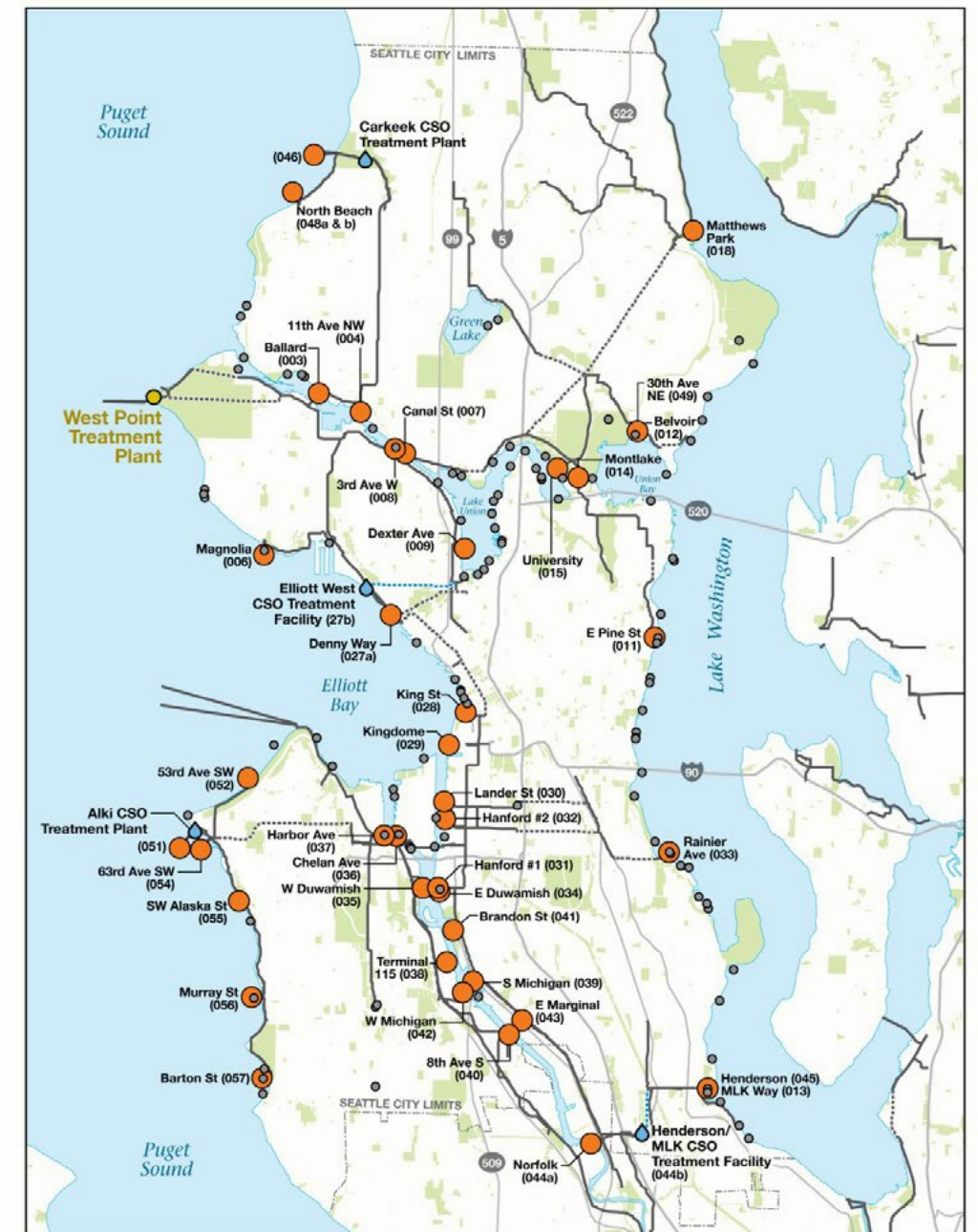
Seattle-area History

<http://www.kingcounty.gov/depts/records-licensing/archives/research-guides/history-links.aspx/>

→ King County Archives:
<http://www.flickr.com/photos/kingcounty/collections/72157630406907800/>

→ Seattle Municipal Archives:
<http://www.flickr.com/photos/seattlemunicipalarchives>

“Public Art 4Culture commissions contemporary art for shared public space in King County. We bring artists’ work and thinking to the design and culture of the built environment. Through the work we do with County partners, community stakeholders, and artists, we contribute to the cultural legacy of our region and its citizens.”
(From 4Culture website, Public Art: Extraordinary Spaces...Everyday Places)



King County Combined Sewer Overflow (CSO) Locations with Wastewater Pipelines

- King County CSO
- City of Seattle CSO
- CSO Treatment Plant/Facility
- Park
- Wastewater Treatment Plant
- Wastewater Pipeline
- Wastewater Tunnel Section
- CSO Tunnel



Map of the CSO system
From: King County’s
Combined Sewer Overflow
Control Program, 2014
annual CSO and Consent
Decree Report



INTENTIONS

This master plan has a lofty ambition, to highlight and reveal the important work WTD does and to create an emotional connection between the people of King County and their Combined Sewer Overflow system over the next 15 years. To achieve this goal, the plan is tailored to the circumstances and context of WTD, with a curatorial approach that defines the areas of work, process and methodology, goals, and desired outcomes.

2 INTENTIONS

*

“This is where artists can excel, expressing big ideas, seen and unseen, tapping in to feelings and emotions – the essence of what it is to be human and relate to the world around us.”

→ The approach outlined in this plan presents a unique opportunity for WTD to explore a complementary way of thinking and looking at infrastructure that will increase the public’s connection to it. As previously discussed, the CSO system is everywhere. Its elusive miles of pipes and treatment facilities, like underground cathedrals full of water, such as webs networking water around the city in an underground drama the mind can barely imagine.

This is where artists can excel, expressing big ideas, seen and unseen, tapping into feelings and emotions – the essence of what it is to be human and relate to the world around us.

Thus, to open the possibilities of addressing a city-wide and mostly underground system, we have created a plan based around topics rather than on individual sites. This topic-based structure allows for responsiveness and adaptability within a focused commissioning framework, giving space for artists to explore and create and facilitating an openness for artists to define outcomes, to ultimately create an emotional connection to the CSO system.

The plan is not focused on an individual spectacle but is a cumulative approach, with projects that will complement each other and create a cohesive program of art commissions in relation to a city-wide system.

The conceptual foundation is guided by principles to underpin and inform each commission and any plan outcomes.

The commissioning structure sets up a process that marries topics with capital project parameters and defines two commission types: Long-term Associate Artists and Short-term Associate Artists. These two types of artist involvement provide a range of possibilities for artists to work in different ways, heightening the value of each type of artist’s project, so each contributes to the breadth of the CSO art program.

Within both short- and long-term commissions, project phases guide development and offer opportunities for ongoing dialogue between the client and artist.

The plan is mindful of providing maximum opportunity for a meeting of minds around a given topic and for relationships and collaborations to form in pursuit of complementary ambitions, whether institutional, individual, or communal. The plan is also rooted in an understanding that the best outcome happens when each party achieves their ideals equally and thus suggests a model for equality in a collaborative relationship.

INTENTIONS » PRINCIPLES

This approach is driven by a desire to highlight and share with the public the brilliance and the necessity of King County Wastewater Treatment Division's work. To tailor a plan to this specific CSO system, to ensure its relevance over the duration of the program, and to integrate artists in the most meaningful manner, a series of principles have been defined. The principles will be a touchstone for each art project developed through the plan.

Responsive

→ The plan is built around the particularities and complexities of the CSO context and timeline. Over 15 years the context will also change: technology, the environment, the people designing and implementing the CSO projects, and the public's understanding of the system and their relationship to it. Allowing the master plan, and the way artists work, to be responsive ensures artists' work can be relevant, timely, and meaningful. It is a bold gesture towards an increasingly responsible, invested, and connected relationship to our urban and natural environments.

Context specific

→ Often a misused term, *context specific* means more than simply work situated in a specific place. It is work derived from an understanding of place, history, culture, geography, communities, and, looking forward, the implications of the changes afoot. It is work about, and in dialogue with, that specific context.

Inform and engage

→ Given time, support, and opportunity, artists can fulfill a much wider role than simply the maker of things. They offer complementary thinking about topics or issues, in conception, development, and realization. Their work can invite the public to see the apparently banal or unknown from different perspectives made tantalizing, poetic, and evocative.

Collaborative and intertwined

→ Engaging artists in a project from the outset allows them to build meaningful relationships with WTD staff and experts, to exchange ideas and knowledge, and to learn from each other. In working together openly and generously, the artists create informed work – inspired by the people working on a project and the place – that is enriching, effective, and efficient for all.

At the forefront of contemporary public art practice

→ Art is often assigned a job to fulfill – solve this, decorate this, symbolize that – thus predetermining the outcome of a project. Artists do their best work when they are given unique opportunities, time to research and delve deep, and the chance to focus, explore, and make new work. WTD does work of national significance and so should the artists working with them.

Challenging expectations

→ It is a rare opportunity for artists to participate and contribute to a significant moment in civic infrastructure, especially when it is largely unseen. Public art is not compensation for an interruption, inconvenience, or a badly designed building; it can be an invitation to question things that we take for granted, forge new relationships, and enlighten and enrich our understanding and connection to a place.

INTENTIONS » OUTCOMES

The plan's structure is intended to foster the greatest impact for the utility, the public, and the artists. It is based on the idea that the greatest and lasting value is where desires and objectives overlap.

* A thoughtful insight into a complex and intricate system sensitively translated in a meaningful, creative, unique, and powerful way, to a diversity of audiences by a diversity of artists.

For the public

- A series of new work by contemporary artists responding to the specific context of Seattle and the CSO system.
- An invitation to look at a hidden aspect of their city — not through messaging or sensationalism, but through emotion, that touches or resonates.
- A thoughtful insight into a complex and intricate system sensitively translated in a meaningful, creative, unique, and powerful way, to a diversity of audiences by a diversity of artists.
- An enriched connection and appreciation of the environment, both natural and constructed, and a clearer understanding of their place within it.
- An opportunity to discover and engage with the possibilities of public art and WTD's system and work.

For the artists

- Privileged access to specialist knowledge around the system and trust from an institution.
- Financial and practical support to make new work that reveals a complex system.
- A realistic time frame that coincides with the planning and delivery of capital projects.
- Critical discourse with subject matter experts and other Associate Artists.
- A client that understands the magnitude and complexity of the Topic the artist is undertaking.
- An opportunity to participate in a city-wide public art plan that encourages projects and commissions at a variety of scales and starts with no predetermined outcomes.

For WTD (the client)

- The development of an emotional connection and a clearer understanding of the CSO system for the public, complementing WTD's work.
- Artists working with an in-depth understanding of the subject and the system.
- Alternative perspectives and ways of thinking about WTD's field of work through the lens of artists and alternative connections with the public.
- Pride and joy in seeing artists' and the public's pleasure and fascination in WTD's work.
- Supporting artists in a rare and unusual type of opportunity that allows them to develop new works with critical rigor, social and financial value, and global interest.
- A series of new work by contemporary artists responding to the specific context of Seattle and the CSO system.
- Artists who advocate and share the importance of WTD's work.
- A connection and relationship with local, national, and international arts and scientific communities.
- An instilled sense of meaning and importance (by project teams and management) for public art as an interpretation of WTD's system and work.
- An ownership, as leaders, innovators, pioneers, and advocates, for a public art program demonstrating best practices for public agencies.

INTENTIONS

» EDUCATION & OUTREACH

The approach outlined in this plan is rooted in a desire to engage and reflect, to create intrigue, and to connect people to the importance of WTD's work and the fascinating world of the CSO system. The five Topics within the plan have been chosen to offer insight into our place in this system and the environment as a whole. Artists interested in these Topics will, by the nature of their work, complement the work of the utility, offering alternative perspectives and emotive points of connection.



This description of WTD Education and Outreach programs is based on abstracts from WTD's website:

— <http://www.kingcounty.gov/services/environment/wastewater/education.aspx>

— <http://www.kingcounty.gov/depts/dnrp/wtd/capital-projects/system-planning.aspx>

→ An artist's line of enquiry offers an opportunity to look at a Topic essential to the CSO system, to build an informed and engaged relationship.

The goal of the CSO Art Master Plan is not to replace or duplicate the work of the utility's education team nor the outreach team, but rather to complement them, offering additional points of connection. A benefit of the integration of artists on a project is the ability for artists to become part of the project's evolution, to form these relationships, and to participate in team and client discussions about education and outreach from the outset.

King County outreach teams work with the community at all stages of a project: at the system planning phase with opportunities to provide input on long-range decisions and to ensure decision-makers have access to public opinion. At project planning phase, the outreach teams provide information about the project needs and identify the project's likely community impacts. They provide information on project details, allowing the public to inform the County's decision about some project elements during the design phase. During construction, the outreach team keeps the community informed of the project's development, schedule, milestones, and any unforeseen occurrences. And on all existing projects, they provide notice about what to expect from potentially disruptive operations and maintenance activities, such as emergency repairs and facility inspections in streets or public spaces.

The WTD education team develops and implements education programs that aim to motivate communities to act as stewards of water resources. Their programs focus on natural and man-made water systems, the wastewater process and resources, stewardship of our waterways, and the careers that are available in keeping water clean. The programs reach youth and adults and include field trips and facility site visits, workshops, internships, in-school programs, and training for educators.

The artists working with the CSO system will be encouraged to have a dialogue with both outreach and education teams and work with their experts to see if and how they can contribute. The artist can be complementary to both teams and become another layer at key moments in both education and outreach programs.

They will work collaboratively with WTD's education and outreach teams to identify the appropriate strategy for their area of work, Topic, and project. It may, for instance, be central to an artist's process to work directly with the public throughout, or it may not. In both instances, this will be identified by the artist in the initial phases of their research and negotiated with the education and outreach teams. The intention is for the artist and the education and outreach teams to be responsive to each another's work and process.



CURATORIAL FRAMEWORK

The CSO system, its context and circumstance, and the important work of WTD suggest a plan centered around Topics, which much like the CSO, touch us all — Topics bigger than one given location, Topics which speak about our place in the system.

CURATORIAL FRAMEWORK – TOPIC BASED

→ The plan defines a framework based around Topics, allowing it to be responsive to an evolving context over the next 15 years, to address a city-wide system rather than independent sites, and to generate a variety of complementary public art outcomes.

The civic scale and implications of the CSO system necessitate the “site” to be the city, the audience, or the people it is engaging.

Public art is not a single art form; it is a broad spectrum of practices that respond to and engage with an environment, with conditions. By asking artists to respond to Topics, the plan opens the opportunity to a range of artistic practices. An artist’s work may materialize in a variety of forms, performances, presentations, installations, or events over a short or prolonged period of time, or in permanent integrated works. The development and realization of the works can also involve different types and levels of partnerships with a variety of groups, schools, community-based organizations, universities, etc.

This Topic-based approach allows the art works coming out of this plan to address the system as a whole and creates room for synergies with a variety of art practices.

CURATORIAL FRAMEWORK – THE TOPICS

In response to the specific character of the CSO system in Seattle and the control program over the next 15 years, five Topics have been identified. The Topics have been defined to allow specific and complementary views within the wider context of the system. Over time and across the projects, the complementary responses to the Topics will build a complexity of understanding and emotional connection to the overall system.

*

“Places exist not only physically, but just as much in people’s minds as memories, stories, and names. The identity of a specific place cannot be truly grasped only by scientific means. Next to the geographical and architectural facts, a place exists in its hidden layers, its atmosphere, the experience and rituals of its users and passers-by.”

—
Klaske Maria Havik
Towards a Site-Specific Practice –
Reflections on Identity of Place
in KOHT ja PAIK / PLACE and
LOCATION, Studies in Environmental
Aesthetics and Semiotics III

The five topics are:

The Weather
The Intangible
End of The Line
Hidden Rivers
The Magicians

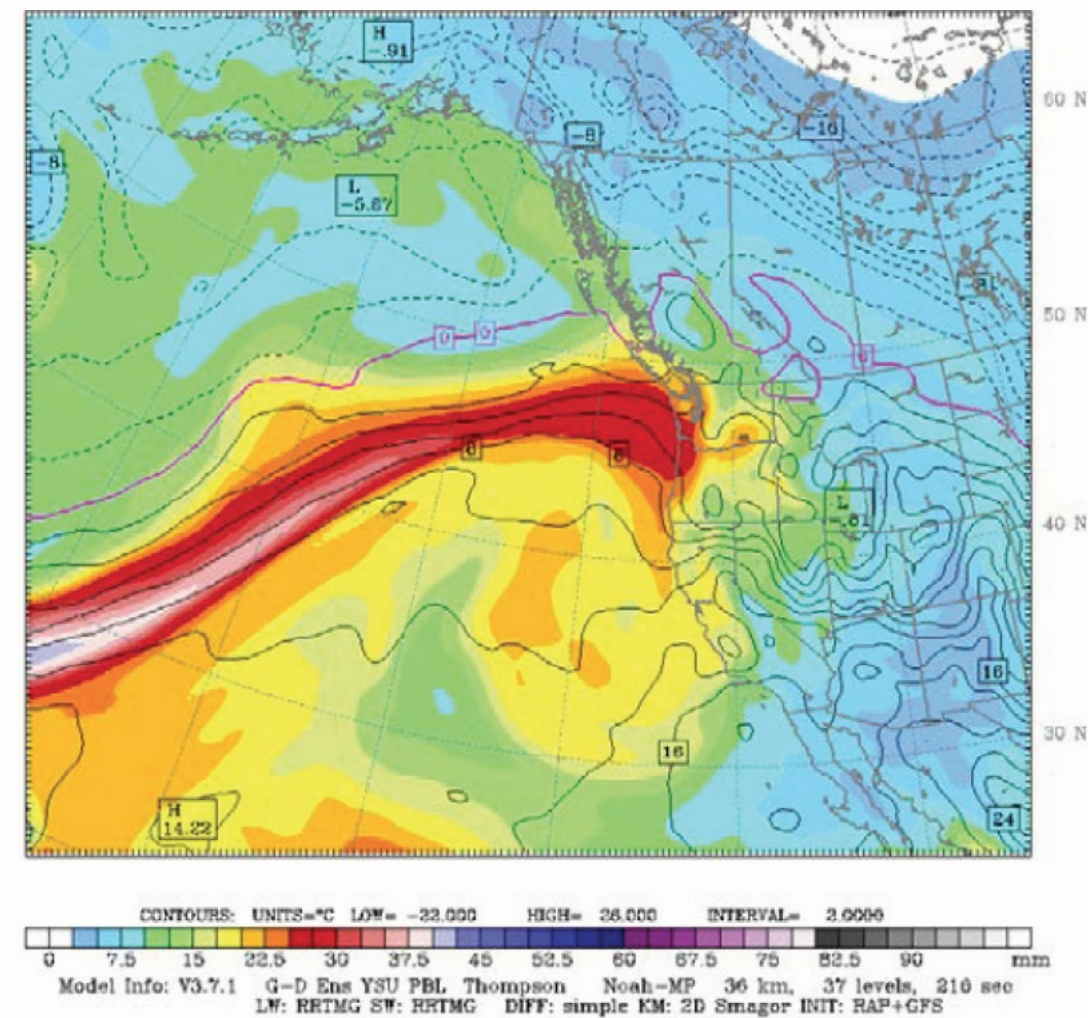


CURATORIAL FRAMEWORK – THE TOPICS

1. THE WEATHER / SEATTLE RAIN

The CSO system is directly connected to the weather system. Unlike other parts of the water management system that respond to use and demand, the CSO responds directly to our wider environment and the weather conditions. Currently that connection between the weather over our heads, so much part of the Seattle psyche, and the system under our feet is not perceived.

- The cyclical composition of the weather system
- Visibility: points of contact, what do we see when it disappears
- How the weather commands our lives and choices, how we balance the anticipation/prediction
- Seattle's relationship to the rain (connected to anticipation/prediction) what effect rain has on Seattleites
- The preconception of Seattle as the rainy city
- Seattle rain: how we keep it, use it, store it



Forecast map showing total moisture in a vertical column of air (column-integrated water vapor) with the typical atmospheric river signature bringing wet clouds from the Tropical Pacific, nicknamed the Pineapple Express.

CURATORIAL FRAMEWORK – THE TOPICS

1. THE WEATHER / SEATTLE RAIN

» PRECEDENTS

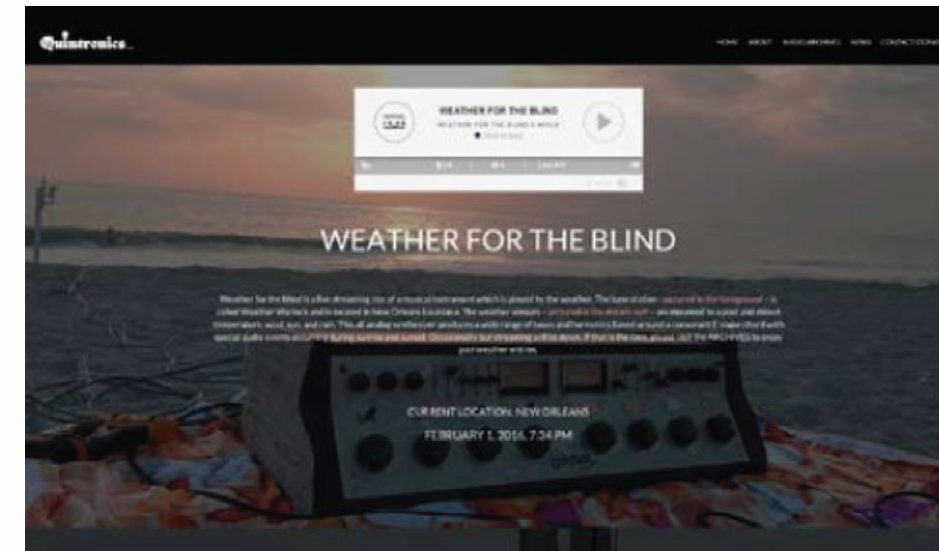


James Turrell,
Skyspace
Multiple locations, 1970 - ongoing

Skyspace consist of specifically proportioned chambers with an aperture in the ceiling open to the sky. Through this aperture the visitor is offered a heightened vision of the sky, seemingly transformed into a trompe l'oeil painting. *Skyspace* are places of contemplation and revelation.

Michael Jones McKean,
The Rainbow: Certain Principles of Light and Shapes Between Forms
Omaha, NE, 2012

This public artwork produces temporary rainbows above the Bemis Center for Contemporary Arts in Omaha, Nebraska, solely utilizing captured rain water. Throughout the project cycle, collected and recaptured rain water is filtered and stored in water tanks. Within the gallery, a custom-designed pump supplies pressurized water to nozzles mounted to the roof of the Bemis Center. At timed intervals, in the morning and early evening, a dense water-wall is projected above the building in which the rainbow emerges.



Quintron,
Weather For The Blind
New Orleans, LA, 2014

Quintron developed a synthesizer that reads the outside temperature, wind, sunlight, and rain and reinterprets it as droning, oscillating music. This all-analog synthesizer produces a wide range of tones and harmonics, with special audio events occurring during sunrise and sunset. *Weather for the blind* streams sounds from this musical weather station day and night as a free public service.

Richard Wentworth
Meniscus Glass
London, UK, 2004

Meniscus Glass offers us the ability to measure our pleasure: by oral temperament, liquid time elapsed, sips, mouthfuls and gulps. Richard Wentworth says, "I like the way we say 'I'll be with you as soon as I finish my drink'."



CURATORIAL FRAMEWORK – THE TOPICS

2. HIDDEN RIVERS / INVISIBLE ARCHITECTURE

Underneath the city, hundreds of miles of water management pipes crisscross our neighborhood, some big enough to drive cars through. Reservoirs the size of three-story buildings are buried with only a small control structure visible. This whole underground infrastructure allows the visible city above ground to operate but is rarely thought about.

Looking upstream from the outfalls, the system of pipes works like a watershed in the landscape, with a series of affluents connecting to create wider streams, going all the way back up to individual catch basins and intercepting ground water. Artificial rivers are buried and carried through this infrastructure.

- Where the work happens in the system, where it is visible/invisible to the public (points of contact)
- Networks of infrastructure
- The landscape of the pipes, outfalls, and infrastructure structures, how much of the city is that, how all the pieces connect
- The identity of parts and/vs the whole
- The size of a one-million gallon tank, what an echo is like in it



–
Drinking water reservoir
in Forstenried Park,
Munich, Germany
Photo by Peter Neusser

CURATORIAL FRAMEWORK – THE TOPICS

2. HIDDEN RIVERS / INVISIBLE ARCHITECTURE

» PRECEDENTS

Burke Museum, *The Waterlines Project* Seattle, WA, 2012

The Waterlines Project map is a rendering of the Seattle area in the mid-19th century, just prior to non-Native settlement, created using photorealistic aerial views collaged with hand painting. The map content integrates research from the sciences and natural and cultural histories with an admixture of informed imagining.

Waterlines is a project of the Burke Museum produced by Amir Sheikh in collaboration with Brian Collins, Don Fels, Peter Lape, Joyce LeCompte, Coll Thrush, Cynthia Updegrave, and David Williams. This project was supported by an award from 4Culture.



***Minatogawa Zuido* Kobe, Japan**

Kobe's *Minatogawa Zuido*, Japan's oldest water tunnel, has been turned into a concert hall 15 years after it ceased carrying a river. The tunnel was built in 1901 to change the course of the Minato River in the wake of a flood in 1896. *Minatogawa Zuido* was damaged in the 1995 Great Hanshin Earthquake and was deemed unfit for further use as a watercourse. It was replaced by a new tunnel in 2000 but has been preserved as a valuable piece of modern civil engineering heritage. The tunnel was opened to the public on a regular basis in 2006, and occasionally used as a venue for concerts. Acclaim grew, and from 2009 concerts were held regularly.

Olafur Eliason, *The New York Waterfalls* New York City, NY, 2008

The four man-made waterfalls of monumental scale were installed on the shores of the New York waterfront for five months. The waterfalls were devised to give people the possibility to reconsider their relationships to these spectacular surroundings, showcasing New York's natural environment alongside the city's industrial and commercial landscape. The Waterfalls also aimed to help a new generation of New Yorkers discover the waterfront and encourage a renewed stewardship for its continued revitalization and protection.



CURATORIAL FRAMEWORK – THE TOPICS

3. THE MAGICIANS

The CSO infrastructure is also a human infrastructure; it relies on people planning, designing, building, and maintaining it.

Today, over 500 people work day-in, day-out to operate and maintain WTD's systems at the peak of efficiency and functionality. As residents, we live blissfully unaware, in no small part thanks to their expertise. Over 150 years of engineering heritage and innovation sits beneath our streets, planned, designed, constructed, and kept operating by an army of dedicated individuals and the many who have gone before. We rely on these individuals and the subterranean system to make it possible for us to live in this urban environment.

- The stories, the legends, the faces
- Visible ambassadors for an invisible system
- The weight of the work: the balance and critical nature of keeping the system going
- The jobs they perform: the tasks, how it happens, what they do each day



– Description of some of the processes during our visit of Brightwater wastewater treatment plant.

CURATORIAL FRAMEWORK – THE TOPICS

3. THE MAGICIANS

» PRECEDENTS



Neville Gabie, *Cabot Circus Cantata*, Bristol, UK, 2007

—
Neville Gabie and David Ogden, director of the City of Bristol Choir, collaborated on a project to record songs on the Cabot Circus building site. With over 72 different nationalities working on the construction site, the intention was to record songs in as many different languages as possible. The choir learnt 18 different songs in 18 different languages. The choir of 100 was then invited onto the building site and, using speakers across the whole site, they performed a specially composed cantata to the staff. Developed as Artist-in-Residence with Cabot Circus, Bristol.

Mierle Laderman Ukeles, *Touch Sanitation*, New York City, NY, 1979-1980

—
Ukeles spent 11 months creating this public performance artwork. She crisscrossed New York City to reach all 59 sanitation districts to face, shake hands with, and thank every sanitation worker, over 8,500, for “keeping New York City alive.” Ukeles documented the workers’ private stories, fears, castigations, and public humiliations in an attempt to change some of the negative vernacular used in the public sphere of society. Realized as Artist-in-Residence with the New York City Department of Sanitation.



Stokley Towles, *Stormwater: Life in the Gutter* Seattle, WA, 2011

—
“... tell yourself lies. I’m in a candy factory. I’m surrounded by candy.” Stokley Towles weaves interviews, observations, and historical research together with images and props to talk about runoff in a humorous and illuminating way, revealing the world of drainage and stormwater and the people who manage its flow. Commissioned by Seattle Office of Arts & Culture with SPU 1% for Art funds in partnership with 4Culture.

Jacqueline Donachie, *South*, Bristol, UK, 2001

—
In view of the huddled, solitary character of studio practice at Spike Island during the cold winter, Donachie created a place in the expansive central exhibition space for artists and visitors – somewhere to relax, stretch out, or to assemble with others. This brooding sculptural work was constructed using an internal heating system, which allowed for continuous warmth to rise through its solid surface. Developed in residency at Spike Island.



CURATORIAL FRAMEWORK – THE TOPICS

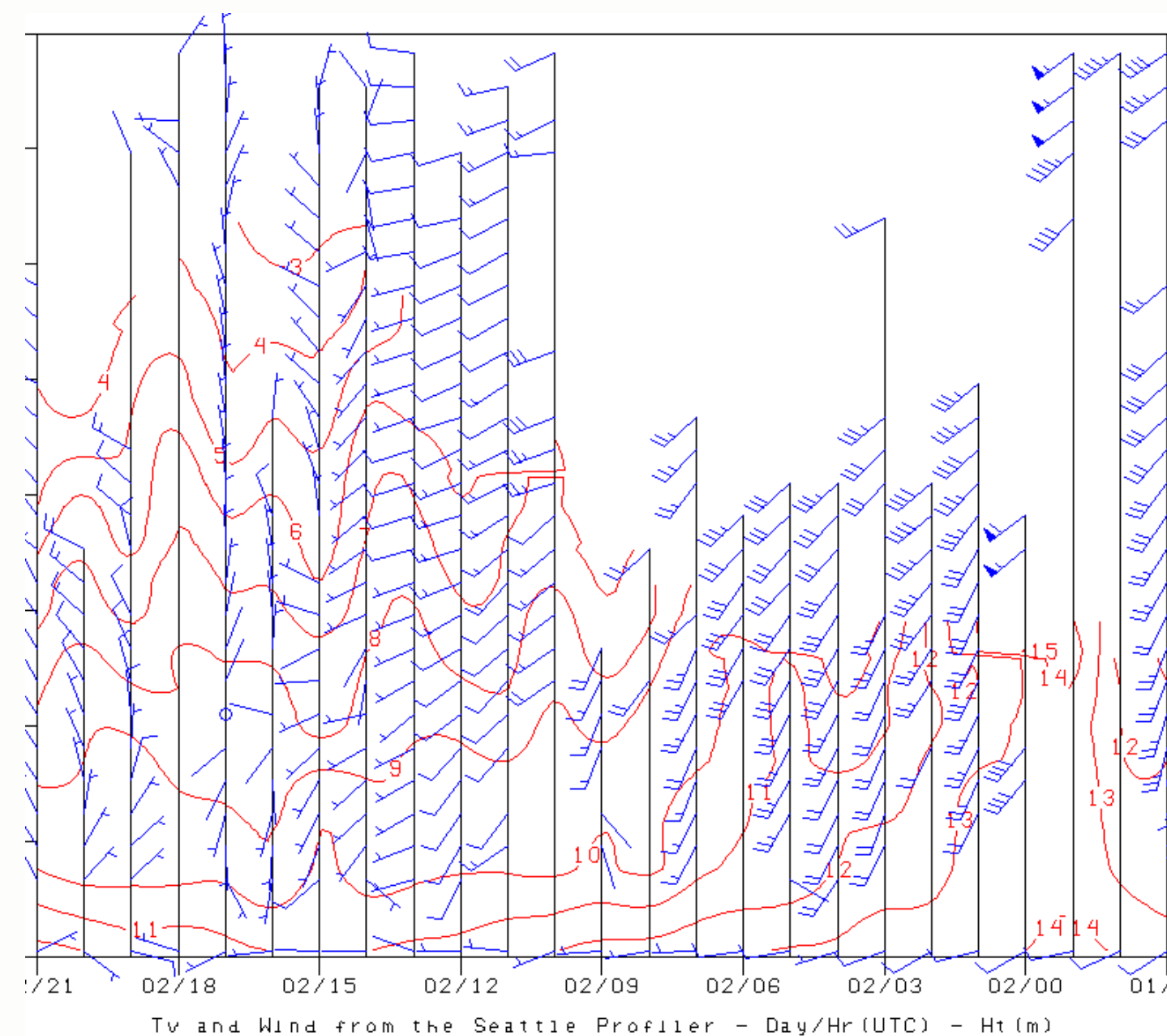
4. THE INTANGIBLE

So much of the knowledge and management of the CSO system exists and is developed in the form of graphs, numbers, charts, and spread-sheets. This scientific data and jargon is often a barrier to appreciating and relating to this system.

"[Water] engineers are concerned with the land, and the forces that shape it over time; the patterns of rivers, the behaviour of the sea and its influence on the coast; the way that weather shapes the places we move through; the effect of water management on the development of communities. This is the stuff of art. The water engineer deals with truly poetic material, though they are often required to reduce it, through instrumental analysis, to hydraulic profiles, flood levels, flow rates, pollution levels..."¹

1. Mark Fletcher, Paul Simkins, in Art, engineering and the environment – A better solution?, Chartered Institution of Water and Environmental Management Rivers and Coastal Group, London, May 2008

- How can the technical data feed the imagination
- How can we see what they know
- Data sharing, mapping
- Method of recording / tracking
- How is it shared, how can it be shared
- How and when can the technical data become intriguing enough to create a desire to explore further



— Representation of the data collected for the winds above Seattle-Tacoma Airport in a time-height cross section.

CURATORIAL FRAMEWORK – THE TOPICS 4. THE INTANGIBLE » PRECEDENTS



Buster Simpson, *Purge Series*
Lake Placid, NY, 1983 to Present

The work consists of soft limestone disks placed in the headwaters of the Hudson River. The numerous disks used in the work measure 24" diameter by 3" thick. Pharmaceutically, limestone neutralizes or "sweetens" pH acidic waters. The process of adding limestone to acidic rivers is now a standard practice with environmental agencies.

Anya Gallaccio, *Two Sisters*
Kingston upon Hull, UK, 1998

Two Sisters was a 6-metre high, 2.5 metre diameter, and 70 ton column of chalk bonded by plaster installed on the silt bed of the Minerva Basin, Hull. The work was continually modified by the tidal flow of the River Humber until it finally eroded and collapsed.



Dan Coe, *Map of the Willamette River*, 2013

In this lidar-derived digital map, the shades of white and blue show elevations. Lidar data is collected by low, slow-flying aircraft with equipment that shoots millions of laser points to the ground. This visually replaces the relatively flat landscape of the valley floor with vivid historical channels, showing the dynamic movements the river has made in the last 12,000 to 15,000 years, in the time since the landscape was basically swept clean by the Missoula floods.

CURATORIAL FRAMEWORK – THE TOPICS

5. END OF THE LINE

The end of the line is where the built system meets the natural one. How do we relate to these bodies of water, recreationally, culturally, historically? If we were more aware of the connection from our houses and streets directly into these waters, like built tributaries to a river, how would our relationship change?

All the effort in building the CSO control system is to avoid, as much as possible, an uncontrolled end of line. Does it mean the buried rivers carrying rain water will all be diverted and the connections lost?

- **Straightening rivers, flattening hills and creating new islands are part of Seattle's history, how we should consider this new artificial watershed created by this infrastructure?**
- **It is also where the system sometimes becomes visible, sometimes simply through warning signs. In other areas, nothing is visible, just what appears to be clean water.**
- **Environment/impact/result-time**
- **Relation to the other points of contact throughout the system, from catch-basins and GSI to vents near outfalls**



—
CSO outfall in the
Puget Sound.
Still from Laura James

CURATORIAL FRAMEWORK – THE TOPICS

5. END OF THE LINE » PRECEDENTS

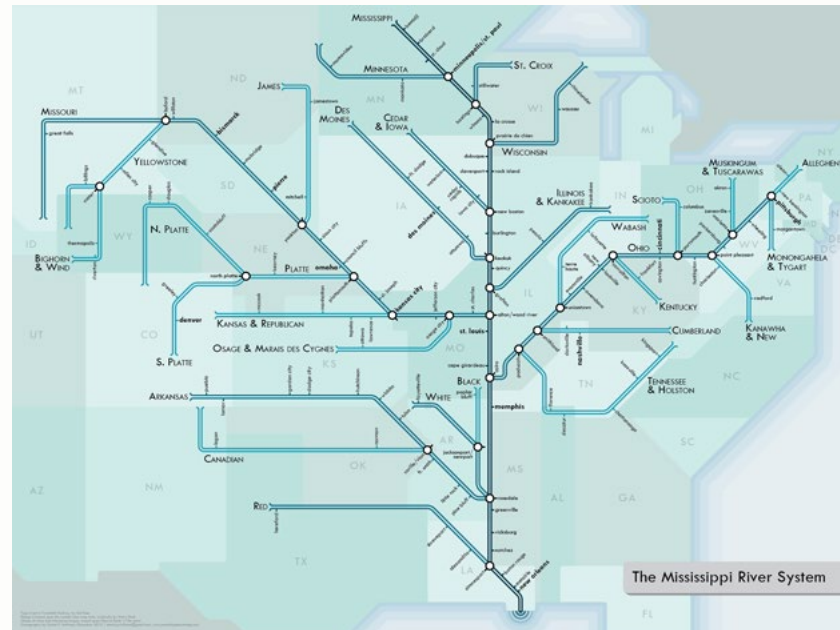


Maya Lin, *Fish-Cleaning Table*
Cape Disappointment State Park,
WA, 2009

As one part of her involvement in the park design, Maya Lin created a functioning fish-cleaning table from a block of native basalt along the Columbia River, replacing the previous table on site. The importance of the fish-cleaning table restores, preserves, and interprets natural processes, and the cultural heritage of the site.

Daniel Huffman
River Maps
Madison, WI, 2011

Daniel Huffman's *River Maps* are done in the style of Harry Beck's famous London Underground design. People not used to seeing and thinking about rivers this way, realizing their interconnectedness, their importance in the establishment of settlements, or the fact that they were humanity's original transit networks.



Simon Starling,
Infestation Piece,
Toronto, Canada, 2008

In the 1960s Henry Moore was commissioned by The City of Toronto to create *The Archer*, a major piece of public art. Local artists were unimpressed that a foreigner was being parachuted in. Starling took the idea of foreign infestation as inspiration, both the perceived "infestation" of the Canadian art world by the English Moore and the ecological infestation of the non-native zebra mussel into the Great Lakes. A reproduction of *The Archer* was created in steel (bronze being toxic to mussels) and then thrown into Lake Ontario, where for a year and a half it has played host to a thriving colony of zebra mussels.



Nikola Bašić,
Zadar Sea Organ
Zadar, Croatia, 2005

The Sea Organ is an experimental musical instrument integrated in a sea-side promenade, turning the site into a large musical instrument, played by the chance-based results of the wind and the sea waves.



STRUCTURE

Each commission within this plan will be responsive to a Topic and the system and characterized by the parameters, including context, budget, and timeline, of the seven CSO capital projects.

4 STRUCTURE

→ In order to reflect the intentions of the plan, this process focuses on Topics and the nature of the whole CSO system. It creates opportunities for the artist and client (WTD) to have ongoing dialogue and for artists to work deep in context and in relation to one another.

All the commissions are cumulative, connected to and built upon each other. As there will be commissions taking place simultaneously and addressing the same Topic, it is intended that there be a relationship between the Associate Artists and their research, ideas, and responses. This dialogue and exchange will provide a richness and depth to the experience of each project and of the art program. It will nurture a stronger, more impactful outcome, ultimately supporting the Principles of this master plan and developing a deeper, emotional connection between diverse Seattle communities and their CSO system.

The process provides a solid framework that both structures and frees, as needed, and that serves WTD, 4Culture, and the Associate Artists in allowing for flexibility while remaining committed to the vision. It ensures visibility, commonality, and the achievement of goals for all parties. Facilitating a commissioning process that has multiple access points, checks and balances, clear objectives, and a diversity of outcomes is an important cornerstone of the plan. The combination of Topics, CSO system functions, and project sites, as well as the duration of commissions and the overlap of artists' projects, opens up room for building and maintaining strong, long-term relationships with diverse partners.

This structure offers possibilities for a contextual richness that will fuel the ways in which artists can work and achieve the most impactful outcomes.

STRUCTURE

» CSO ASSOCIATE ARTISTS

The artists working on CSO projects will be designated CSO Associate Artist. This enhances the idea of having artists working with a system rather than a site, and creates an identity that unifies projects to reflect this integrated approach. The artists' projects should be seen in relation to one another, reflecting the system as a whole and the full gamut of Topics it touches upon, building a cumulative understanding of the CSO system over the duration of the program.

→ Capital projects that share the same Topic, CSO control functions and approximate timeframes may be commissioned as one larger project, or multiple artists may create different works. Conversely, a selected artist may realize work across multiple sites. For both types of commissions, the artist is given the framework to define the length of their involvement, collaboration opportunities, and methodology, as well as the flexibility to apply the allocated project budget over time and in various ways.

An artist's approach could range from performance to residency, from event-based to legacy work. Overall, the projects will be informed and in-depth. From this commissioning structure, WTD will have an art program directly influenced by and about their work and their people. Projects will, individually and collectively, in multiple ways, speak to the CSO system and provide meaningful relationships and responses.

Long-Term

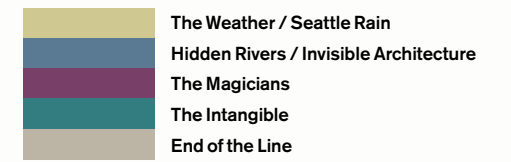
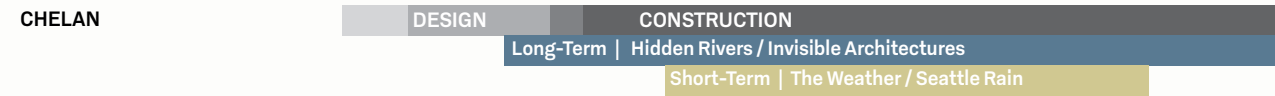
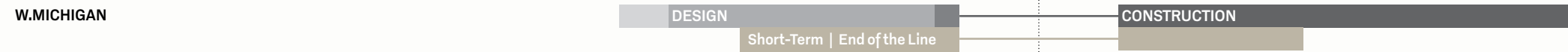
→ Long-Term commissions provide the structure and budget for artists to engage over an extended period of time – anticipated to be a number of years – the length of which can be defined by the artist's approach.

This also allows the artist to be involved in the project early, perhaps in concert with the selection of the design team, in order to become familiar with the project. This will expand the possibilities for the artist to build important relationships and foundations for the duration of the project.

Short-Term

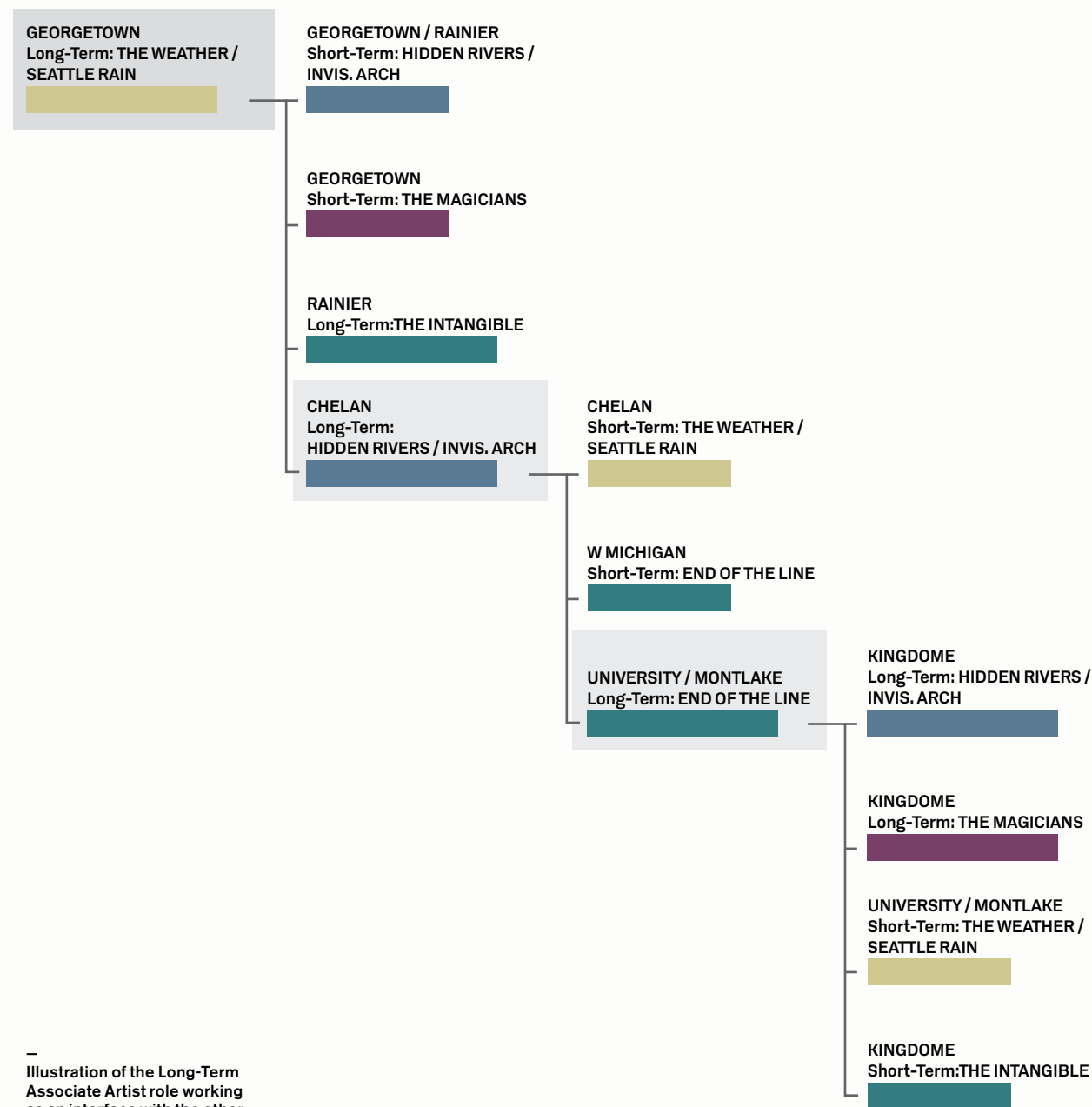
→ Short-Term commissions have a smaller budget, scale and timeline – anticipated to be a number of months. The Short-Term commissions create approachable entry points for artists as opportunities for an immediacy and responsiveness of a different nature than the Long-Term commissions. These commissions are intended to support an array of contemporary public art practice.

STRUCTURE » COMMISSIONS SCHEDULE



STRUCTURE » CONTINUITY

To make the most of the accrued knowledge of the CSO system and the relationships developed with WTD, the Long-Term artists will fulfill an additional role of informing and introducing concurrent CSO Associate Artists. This role will help foster the notion of a team of artists working on CSO projects. The Long-Term artists become an intermediate between the new artists, WTD, and some aspects of the context, allowing a curatorial continuity. This role will shift from one Long-Term artist to the next when the new one begins their work, passing the baton to ensure continuity, support the 4Culture curatorial team, and be responsive as the plan is implemented.



— Illustration of the Long-Term Associate Artist role working as an interface with the other artists and the shifting of the role as new artists come on board.

STRUCTURE » ARTIST'S OBJECTIVES

1. Artists' projects, especially if located outside of a WTD owned property, need to demonstrate a very high and quantifiable "nexus" requirement.

The basic synopsis of the "nexus test" requirements are:

- Reflects WTD's core mission as a utility to treat wastewater and recycle its byproducts.
- Serves an educational purpose.
- Benefits a CSO facility, or is integral to the function of a facility.
- Beautifies an employee workspace, customer service area, or increases employee productivity.

Each artist's commission will:

- **Make new work that generates an emotional connection between the public and the CSO system**
- **Engage the public in greater understanding of the CSO system**
- **Reflect the core mission of WTD**
- **Respond to the specific Topic of their commission**
- **The objectives for each artist's commission ensure that "nexus" requirements are met and that all legal requirements and guidelines are addressed**

Each artist will consider these overarching objectives:

- **Embrace the Principles of this plan**
- **Participate in dialogue and cultivate a relationship with overlapping commissions, other CSO Associate Artists, and works responding to the same Topic**
- **Be respectful and responsive to the start and finish of the capital project timeline**
- **Take into account WTD capital project goals of promoting sustainable design solutions, Equity and Social Justice Strategic Plan outcomes, and the engagement of surrounding communities**

The nature of this plan is likely to appeal to artists who are:

- **Genuinely interested in WTD's work and the relationship it has with the public and the identified Topics. (The artists don't need to know a huge amount about the Topic from the outset but enough to demonstrate their genuine interest in application materials and interviews.)**
- **Willing to learn and create new artworks that are in direct response to a research process into WTD's work and system**
- **Sensitive and able to respond to a diversity of complex contexts (cultural, social, environmental)**
- **Respectful of the project partners' mission, principles, objectives, processes, and time**
- **Open minded and willing to adapt working methodology and thinking to this specific context**
- **Responsive and not starting with a predetermined outcome**
- **Resourceful and able to self-initiate, working under one's own direction**

STRUCTURE

» PROJECT PHASES

» PHASE 1

Both Short- and Long-Term commissions will follow similar project phases. Art projects can be realized in a multitude of ways, and as long as objectives are achieved, the process can be adaptive to the artist's way of working. The project phases ensure that the overall objectives are met and that there are points of connection with the client throughout the process.

Phase 1: Contextual understanding, prioritization and direction

→ This is intended to be an exploratory phase, key to the development of the entire process for both the artist and the design team. This time is for research and exploration of the Topic, the context of the place, and the logistics of the capital project, in order to consider and express an area of focus.

During this period, the artist will start to absorb the context, understand the relationships and intricacies of the system, and build networks in order to gain a full breadth of understanding. The artist will identify a desired direction to begin the process of more in-depth conceptual development.

During Phase 1, artists will:

- Study the whole CSO system
- Examine areas of work or opportunities within the capital project
- Understand the broader context, including surrounding neighborhoods, the CSO system within the city, and the natural environment
- Attend regular meetings with the CSO project team(s), client, and 4Culture
- Identify a desired direction
- Identify contacts to work with and relationships to develop during subsequent phases
- Initiate discussions with education and outreach teams

Phase 1 deliverables

- Description of desired direction
- Preliminary scope of work including possible contacts/partners/collaborators
- Possible opportunities for public interface
- Resources required
- Project timeline
- Outline budget
- Review of desired direction with 4Culture PAAC
- Approval and sign off on Phase 1 direction

STRUCTURE

» PROJECT PHASES

» PHASE 2

Phase 2: Concept development

→ In this phase the artist will develop an area of focus that represents a deeper evolution of the direction identified in Phase 1. An important part of concept development will be to nurture relationships, partnerships, and possible collaborations. How an individual artist's work intersects with related Topics and other Associate Artists will be evaluated and encouraged at this phase. At the completion of Phase 2, the artist will have a review of their proposed concept with the 4Culture project manager and PAAC.

During Phase 2, artists will:

- Continue to consider and work through all aspects of the concept including possible collaborators/partners, public interface, logistical details
- Continue relationships with team and other stakeholders, keeping lines of communication open
- Continue discussion with education and outreach team as it fits within concept development
- Receive approval of and complete Phase 2

Phase 2 deliverables

- Project response summary submitted to 4Culture project manager at mid-point Phase 2 that includes a description of experience, insights, and progress
- Description of concept, public interface, renderings, (where applicable), revised budget, and timeline
- Review of Phase 2 concept submission with 4Culture project manager and PAAC
- Approval and sign off on Phase 2 concept submission

STRUCTURE

» PROJECT PHASES

» PHASE 3

Phase 3: Project implementation development

→ This phase is about refining the art concept, developing details of the final manifestation, creating a plan for project implementation, and exploring the evolution of a public relationship. By the end of Phase 3, the artist will provide a detailed submission that includes a high level analysis on logistical support and needs, physical manifestation, budget and resource requirements, and lifespan considerations.

During Phase 3 artists will:

- Demonstrate project components; consider impact for artist, client, education and outreach partners/ stakeholders, and the public
- Articulate intention for public interface, as appropriate for the artist's concept and project goals
- Receive approval of and complete Phase 3

Phase 3 deliverables

- Detailed outline of logistics and needs, including resources, materials, presentation/implementation requirements
- Revised budget with estimates for all related project costs
- Project response summary submitted to 4Culture project manager at mid-point of Phase 3 that includes a description of experience, insights, and progress
- Detailed site/ implementation plans, drawings, and/or relevant required documentation, as appropriate for the artist's concept and project goals
- Review and approval of Phase 3 submission with 4Culture project manager and PAAC

STRUCTURE

» PROJECT PHASES

» PHASE 4 & 5

Phase 4: Project realization

→ The realization phase is the culmination of the project, which might be the documentation of the process/work accomplished up to this point, depending on the artwork. Associate Artists who choose to create legacy projects or produce events within the context of the construction of a facility will be expected to coordinate all aspects of the realization with the 4Culture project manager, client and selected contractors. As this plan allows for broad responses from the Associate Artists, the final deliverables as a result of Phase 4 will be fully developed in consultation with the artist and based on the approved project.

During Phase 4 artists will:

- Deliver an artwork that reflects the Principles of this plan, the artist's aspirations, and the connection to the CSO system
- Manage and monitor all aspects of the artwork realization, including budget and resource management
- Follow up as required with stakeholders, partners, and collaborators
- Participate as appropriate with press, outreach and public engagement, and promotion plans
- Receive approval of and complete Phase 4

Phase 5: Completion

→ This last phase concludes the project, following up on all project components, reviewing documentation, engaging education and outreach, and final sign-off. Depending on the Topic, the artist may be asked to help transition with other Associate Artists who are beginning their work.

During Phase 5 artists will:

- **Submit completed documentation of the project including any required maintenance/installation information, as applicable**
- **Follow up with stakeholders, partners and collaborators, as required**
- **Receive approval, sign off, and acceptance of project by clients**

STRUCTURE » WTD PROJECT MANAGEMENT PHASES

→ The artists engaged in this plan should be aware of the phases of the WTD capital project delivery process for a typical project.

On a Long-Term Associate Artist project the art project phases could coincide with the capital project phases, but a Short-Term Associate Artist project might happen during one single phase of a capital project.

Whether the art project phases align or not with the capital project phases, it is important that the artists are aware of the process of delivery and are respectful of the objectives, processes, and time involved.

Management Phase 1:
Project planning
Alternatives evaluation

Management Phase 2:
Predesign

Management Phase 3:
Final design

Management Phase 4:
Construction

Management Phase 5:
Close out

STRUCTURE

» RESPONSIBILITIES

Each role within the commissioning process is outlined with the aim of articulating how they connect and overlap, and together provide a foundation for the projects to succeed.

Associate artist

- Commit to project over potentially long-term timelines and accept and adapt to the changes and fluctuations in the evolution of a capital project
- Keep consistent, open lines of communication with WTD and 4Culture
- Consider and manage resource demands on staff and all other parties and stakeholders involved
- Keep 4Culture informed of changes in project details, scope or direction, including partners and collaborators
- Be conscious of and intentional around overlap with projects/Topics at various locations
- Understand the context of their individual project as part of a larger system and responses by many artists

WTD (client)

- Provide access, support, and knowledge to Associate Artists throughout project development
- Stay involved in review processes at key stages of project development (determined by 4Culture project manager and Associate Artist)
- Commit to duration of the master plan and the duration of each artist's project
- Advocate for the plan and its process, as needed, in order to ensure continued buy-in and support for the Associate Artist and team
- Work collaboratively with 4Culture's project manager to discuss and secure resources and the access needed to ensure that the artists are able to produce their best work

4Culture project manager:

- Oversee relationship between commissions and overall CSO system
- Ensure alignment of commissions with the goals and vision of the CSO Art Master Plan
- Manage review and reporting in each project phase with each artist
- Provide curatorial direction and support to Associate Artists on each project as part of conceptual development
- Coordinate review phases and various review milestones and manage review by oversight bodies
- Commit planning, design, and implementation support and oversight for the project duration
- 7. Facilitate coordination with other stakeholders and artists

STRUCTURE » BUDGET

Twelve Associate Artists will be commissioned across the seven CSO sites addressing all five topics through both Long-Term and Short-Term commissions.

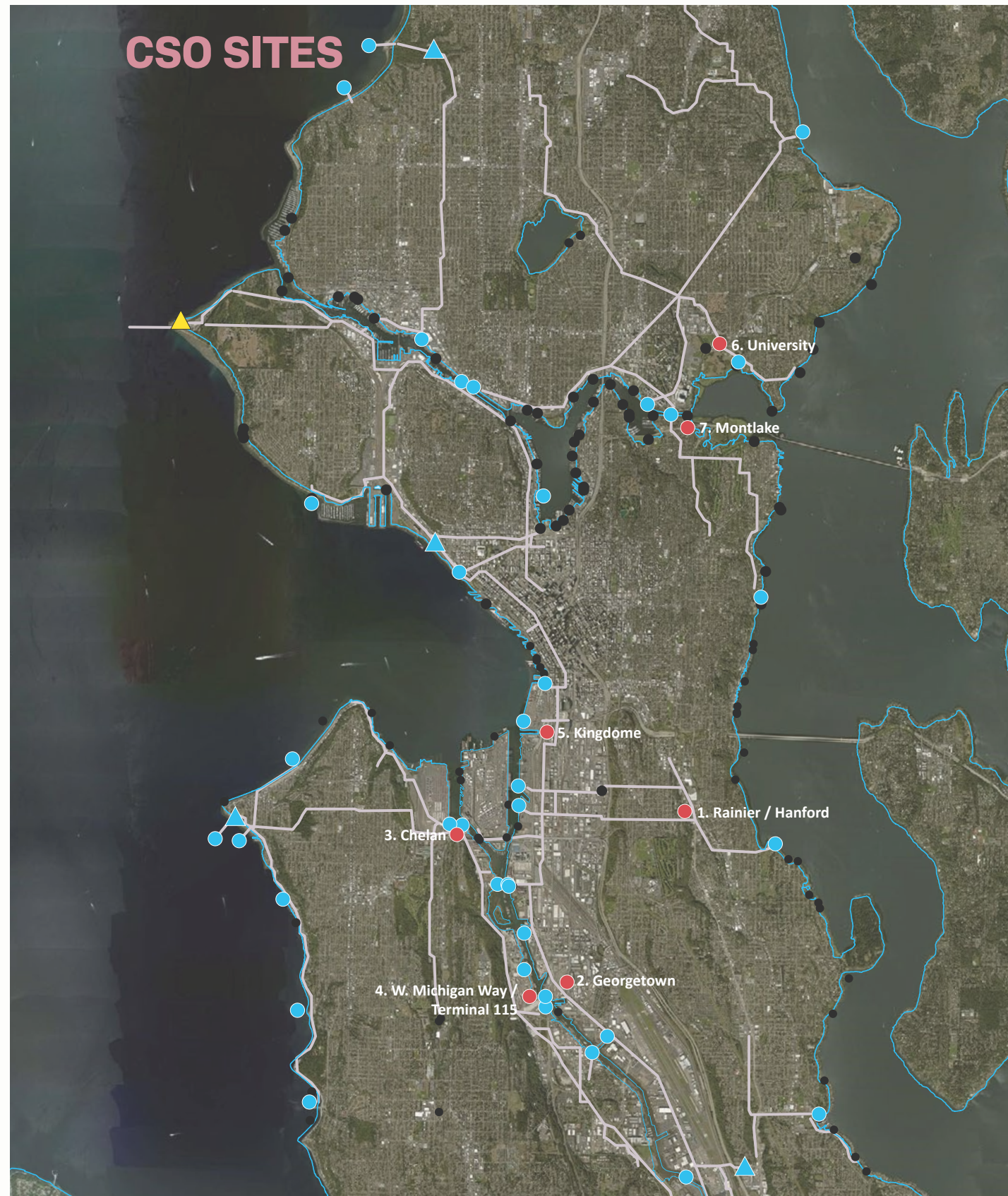
- Short-Term Associate projects range in scale between \$20,000 and \$100,000
- Long-Term Associate projects range in scale between \$50,000 and \$500,000

The budget breakdown and the allocations for project sites are to be made in consideration of the following criteria:

- Create a reasonable number of projects to manage over the duration of the King County's CSO program while at the same time promoting thoughtful system-wide interventions
- Generate a diversity of scale, scope, duration, and potential outcomes of art projects
- Promote equitable opportunity to a given Topic
- Have a diversity of art projects and responses within neighborhoods and for each Topic
- Allow an artist to consider multiple sites, where relevant and possible

- The projects grouped within the King County Seattle area CSO system are ones identified, at the time of the planning process, to be led by King County Wastewater Treatment Division. The construction is expected to generate \$3-4 million for artwork depending on the treatment option, preferred construction alternatives and associated costs.

It is the intent of 4Culture and King County to use this art plan through 2030 as the foundation for County-owned public artwork implementation within the King County's CSO program projects in the Seattle area. The plan allows a responsive approach, in which approaches, scale and even Topic areas can be changed in response to changes in various projects within the system. For example, in the event a different CSO control solution is used at a given site, this would trigger a change of Topic and possibly a different budget allocation.



- King County CSO Projects addressed in this plan
- Existing King County CSO outfalls
- ▲ Existing CSO Treatment Plant / Facility
- ▲ Existing Wastewater Treatment Plant
- Wastewater pipelines
- Existing City of Seattle CSO outfalls

CSO SITES » RAINIER/HANFORD (RAINIER VALLEY WET WEATHER STORAGE)

A new sewer pipe will be installed near the intersection of Rainier Ave. S. and S. Bayview St. to divert sewage and stormwater from a pipe that gets full during storms to another pipe that has more room.

A storage tank at the intersection of S. Hanford St. and S27th Ave. will catch any remaining extra sewage and stormwater.

The site of the storage tank and control building is in close proximity to Mount Baker Light Rail Station and the Mount Baker ArtSpace Lofts.

King County's project page:
<http://www.kingcounty.gov/depts/dnrp/wtd/capital-projects/active/rainier-valley-wet-weather-storage.aspx>

Function

- Increased conveyance and storage tank
- 340,000 gallon storage tank

Timeline

- Facilities Plan Complete: 2014
- Completion of Bidding: 2016
- Construction Completion: 2019

Short-Term project for:
Hidden Rivers / Invisible Architecture

Long-Term project for:
The Intangible



CSO SITES » GEORGETOWN

The Georgetown Wet Weather Treatment Station project includes the construction of a CSO wet weather treatment station between the Brandon Street and South Michigan Street Regulator Stations, related pipes, and a new outfall structure to release the treated water into the Duwamish River. When constructed, the station will be able to treat up to 70 million gallons of combined rain and wastewater a day that would otherwise have discharged directly to the Duwamish without treatment during storm events.

King County's project page:
<http://www.kingcounty.gov/depts/dnrp/wtd/capital-projects/active/georgetown.aspx>

Function

- High rate clarification treatment to control CSOs along the East Waterway
- Up to 70 MGD of peak CSO treatment and new conveyance system

Timeline

- Facilities Plan Complete: 2015
- Completion of Bidding: 2017
- Construction Completion: 2022

Short-Term project for:
Hidden Rivers / Invisible Architecture
The Magicians

Long-Term project for:
The Weather / Seattle Rain



CSO SITES » CHELAN

The Chelan CSO Control Project will serve West Seattle neighborhoods. It will add capacity to store 4.3 million gallons of stormwater and sewage by constructing a new below-ground storage facility.

King County's project page:
<http://www.kingcounty.gov/depts/dnrp/wtd/capital-projects/active/chelan-cso-control.aspx>

Function

- Storage tank near West Duwamish Waterway
- Up to 4.3 MG of peak CSO storage on West Duwamish Waterway near Chelan Avenue

Timeline

- Facilities Plan Complete: 2017
- Completion of Bidding: 2019
- Construction Completion: 2023

Short-Term project for:
The Weather / Seattle Rain

Long Term project for:
Hidden Rivers / Invisible Architecture



CSO SITES » WEST MICHIGAN WAY & TERMINAL 115

This site will control the CSO from the Highland Park and South Park neighborhoods.

The site for the proposed storage is in an industrial area on the west bank of the Lower Duwamish Waterway, with few, if any, residential properties in the close vicinity.

King County's project page:
<http://www.kingcounty.gov/depts/dnrp/wtd/capital-projects/active/west-duwamish-cso-control.aspx>

Function

- Storage pipe along West Marginal Way and green stormwater infrastructure
- Up to 0.32 MG of peak CSO storage.

Timeline

- Facilities Plan Complete: 2020
- Completion of Bidding: 2022
- Construction Completion: 2025

Short-Term project for:
End of the Line



CSO SITES » HLKK (HANFORD- LANDER-KING- KINGDOME)

Construct a wet-weather treatment plant between the King Street and Hanford Street Regulator Stations and modify an existing pipeline to divert flows to the new plant and a marine outfall.

Project definition in development and exact project site yet to be selected.

Function

- High rate clarification treatment facility in South Seattle neighborhood
- Up to 150 MGD of peak CSO treatment & modifications to existing conveyance system

Timeline

- Facilities Plan Complete: 2024
- Completion of Bidding: 2026
- Construction Completion: 2031

Short-Term project for:
The Intangible

Long-Term project for:
Hidden Rivers / Invisible architecture
The Magicians



CSO SITES » UNIVERSITY

GSI and/or storage tank near University of Washington campus.

Project definition in development and exact project site yet to be selected.

Function

→ Storage tank and/or GSI

Timeline

- Facilities Plan Complete: 2023
- Completion of Bidding: 2025
- Construction Completion: 2028

Short-Term project for:
The Weather / Seattle rain

Long-Term project for:
End of the Line



CSO SITES » MONTLAKE

GSI and/or storage tank on the south side of the Montlake cut.

Project definition in development and exact project site yet to be selected.

Function

→ Storage tank and/or GSI

Timeline

- Facilities Plan Complete: 2023
- Completion of Bidding: 2025
- Construction Completion: 2028

Short-Term project for:
The Weather / Seattle rain

Long-Term project for:
End of the line



CREDITS

The CSO Art Master Plan was commissioned by 4Culture for King County Wastewater Treatment Division's (WTD).

→ The plan was developed by Sans façon (Charles Blanc, Tristan Surtees, and Ciara McKeown). The CSO Art Master Plan would not have been possible without the guidance of Cath Brunner, Director of 4Culture's public art program; Michael Popiwny, WTD Capital Project Manager; John Phillips, WTD Project Manager; Sonia-Lynn Abenojar, WTD Capital Project Manager, and the Public Art Advisory Committee.

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Photo credits

- p7 & 13 File photo / The Seattle Times, the Duwamish River transforming into the Duwamish Waterway, 1922
- p13 Metro (Former WTD), The Block children posing in front of a closed Lake Washington for a Metro Campaign, 1958
- p15 Albert Kopec, Bettmann / Corbis, The Hoover Dam, Sept. 11, 1936
- p17 King County WTD, Combined Sewer System Diagram
- p20 Michael Cook, The Ontario Generating Station, Penstock and surge openings, No. 2 Distributor, 2007
- p23 King County WTD, King County Combined Sewer Overflow (CSO) Locations with Wastewater Pipelines, 2011
- p25 Michael Cook, The Ontario Generating Station, Penstock and surge openings, No. 2 Distributor, 2007
- p35 Peter Neusser, Drinking water reservoir in Forstenried Park, Munich, Germany
- p41 University of Washington, College of the Environment, Pacific Northwest Environmental Forecasts and Observations, GFS-Initialized Pacific Northwest WRF Weather Forecasts, via Cliff Mass Weather Blog, cliffmass.blogspot.com, 2016
- p42 Photo: via Jamesturrell.com, James Turrell, *Skyspace 'Tewlowolow Kernow'* (Twilight Cornwall) in Tremenehere Sculpture Gardens, Penzance, Cornwall, United Kingdom, 2013
- p42 Hesse McGraw, Michael Jones McKean, *The Rainbow: Certain Principles of Light and Shapes Between Forms*, at the Bemis Center for Contemporary Arts, Omaha, Nebraska, 2011

- p43 *Quintronic*s, Screenshot of weatherfortheblind.org, 2015
- p43 Richard Wentworth, *Meniscus Glass*, 2004
- p45 Peter Neusser, *Drinking water reservoir in Forstenried Park*, Munich, Germany
- p46 Amir Sheikh in collaboration with Brian Collins, Don Fels, Peter Lape, Joyce LeCompte, Coll Thrush, Cynthia Updegrave, and David Williams. *Waterlines* is a project of the Burke Museum. 2012
- p47 Inove Manore, *Waterway Tunnel Concert*, 2010
- p47 *jskrybe*, Olafur Eliasson, New York City Waterfalls, 2008
- p50 Neville Gabie, *Cabot Circus Cantata*, 2007
- p50 Ronald Feldman Fine Arts, New York, Mierle Laderman Ukeles, Touch Sanitation Performance, "Handshake Ritual" with workers of New York City Department of Sanitation, 1977–80.
- p51 John Little Jr., Stokley Towles, *Stormwater: Life in the Gutter*, 2011
- p51 Jacqueline Donachie, *South*, Bristol, 2001
- p53 University of Washington, College of the Environment, Seattle Profiler at Sand Point 2-km temperature/wind, 2015
- p54 Buster Simpson, *Purge Series*, 1983
- p54 Anya Gallaccio, *Two Sisters*, 1998
- p55 Dan Coe, *Map of the Willamette River*, 2013
- p57 Laura James, *Still from Storm Drain footage with time-lapse*, vimeo.com/diverlaura, 2012
- p58 Andrew Brahe, *Fish Cleaning Table*, part of Maya Lin's *Confluence Project*, 2006
- p58 Daniel Huffman, Mississippi River, part of the series *River Maps*, 2011
- p59 The Modern Institute, Glasgow, Simon Starling, *Infestation Piece*, Proposal for Lake Ontario, 2006
- p59 balkanfunktso, Nikola Bašić, *Zadar Sea Organ*, 2005
- p61 Seattle Municipal Archives, Item 116013, Fleets and Facilities Department Imagebank Collection (Record Series 0207-01), Engineering plans storage, 2001
- p88 Map based on King County WTD, King County Combined Sewer Overflow (CSO) Locations with Wastewater Pipelines, 2011
- p89-95 2017 Microsoft, Available Exclusively by DigitalGlobe, Pictometry Bird's Eye © 2017 MDA Geospatial Services Inc., images courtesy of 3Di

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From the WTD master plan scope of work:

The King County CSO Public Art Master Plan will enhance awareness and understanding of the Seattle area CSO system, and increase a sense of ownership and connection to the CSO system for the public at large. Instead of commissioning unrelated and isolated artworks and amenities, a comprehensive vision for the system and a conceptual framework that brings both broad artistic thinking and solid understanding of the physical, social, economic, and environmental context will ensure continuity over a multi-year implementation process.

Creating an emotional connection to the CSO system for the public

→ To care we must feel connected, to have a clearer understanding and awareness of this system. Artists can help us envisage, enjoy and marvel at the systems and processes of this largely hidden world. Creating an emotional connection by provoking genuine interest and curiosity leads to a new level of richness in our relationship to the environment, and our place within it.

