

# Art Concept Workbook

## BRIGHTWATER TREATMENT SYSTEM

Prepared for King County, Dept of Natural Resources and Parks,  
and the King County Cultural Development Authority

Ellen Sollod • Jann Rosen-Queralt • Buster Simpson  
2003



**How to read this book:**

The Art Concept Workbook for the Brightwater Treatment System lays the groundwork for the Brightwater Art Master Plan. It describes a philosophical approach, criteria, guiding principles, themes, and preliminary art concepts for the wastewater treatment plant, conveyance and marine outfall. This booklet is intended to provide guidance to the plant and conveyance design teams and to future artists involved in the project.

Specific art opportunities will be delineated in the final master plan informed by the process of schematic design. All will be grounded in the philosophy, criteria, guiding principles, and schematic ideas.

This concept workbook includes a wide variety of images in parallel with the text. These images were selected not as prescriptive for future projects but as ones which are evocative of a particular idea. Extended footnotes for these images are included on the last page of the workbook.

Brightwater Predesign: King County is proceeding with preliminary plans and designs for the Brightwater proposal. This ongoing work will not limit the choice of reasonable alternatives to be selected at the end of the EIS process.

As presented at April 2003 Phase I Final Design Critique

Prepared for King County, Department of Natural Resources, and the King County Cultural Development Authority by Buster Simpson, Ellen Sollod, and Jann Rosen-Queralt, Seattle, WA in association with Mithun, Inc., Seattle, WA





## Introduction

Long ago, Northwest coast tribes had a saying, “when the tide is out, the table is set.” It was a time when First Peoples’ relationship to their environment was second nature. With the advent of the industrial revolution, came what Victor Hugo refers to as the “Ditch of Truth,” whereby city sewers became blatant, albeit honest, expressions of our disregard for natural systems.

Now, in this time, King County’s intention is to make Brightwater a community amenity and to maximize opportunities to educate the public about the importance and function of wastewater management. By county ordinance, artists are involved in the planning and design of public infrastructure projects. Brightwater presents a new opportunity for artists to develop sensory reminders of our region’s ethic of environmental stewardship and sustainability. This report proposes an opportunity and armature for creative thinkers to examine the wide range of possibilities offered by this major infrastructure endeavor. Artists can contribute in this capacity as provocateurs, collaborators, makers, thinkers, and tinkers.

## Artists' Philosophy

The Brightwater Treatment System is the first step in addressing a new ethos in civic water management, motivated by the coalescence of political and social will. We have an opportunity to seize this moment and, as stated in the Brightwater design team mission statement "...to create a new model for the application of creative, environmentally intelligent, [social] and design solutions..." to waste-water management. We are to be visionaries and aestheticians, walking concurrently the edge (between collaborator and provocateur) in order to produce ideas and work in the most ingenious of ways. In the past, human exploits often produced short-term gain at the expense of resources; we now know that a truly sustainable equation needs to account for human and natural capital. The principles exemplified here intend to showcase Brightwater as a vision of sustainability where art becomes a key component in support of Mission.

The Brightwater design team composed five notions that run through all elements of the plant's design— art, architecture, engineering, landscape architecture, and education. These function as an overlay and reflect our design values. We call them the Five Threads.



### Five Threads for Brightwater Art:

- **Transparent, exposed:** We will endeavor to make the process readable and understandable to the public. This means finding ways to reveal the mystery behind how things work.
- **Integrated:** We will strive to reflect an integration of the natural water cycle with the intervention of the treatment cycle.
- **Concentrated, collective:** We will concentrate on creating cohesive experiences that will provide a focus for public attention.
- **Multiple experiences:** We will recognize that many voices can make a richer chorus and that there is room for distinctive elements within the whole.
- **Active, not static:** We will embrace the seeds of change as the landscape matures, technology becomes more advanced and site requirements shift over time.





## Criteria and Guiding Principles

The artists' challenge is to make marks in the built and natural environment that intuitively explore the mission of Brightwater to "help protect the delicate Puget Sound aquatic ecosystem and fully integrate the processes of wastewater, water reclamation and the natural systems of the site [system], within a framework that educates and sustains nature and our culture." We think of the wastewater treatment system – conveyance, plant, and marine outfall – as an opportunity to demonstrate through art the environmental connection between our lives, the region, and the world.



**System-wide, commissioned artworks will correspond to these criteria:**

- Be clear and articulate to the public
- Reflect an understanding of the site and related communities
- Integrate, where appropriate, with the architecture, engineering, and landscape architecture and complement the educational program
- Reflect the Five Threads (referred to on page 4) and, within them, explore one of the four themes of water, science, reclamation, and culture
- Strive to demonstrate responsible stewardship in the making of artworks
- Are poetic in delivery while efficient in production
- May use humor when appropriate
- Involve a collaborative mindset

Beyond responding to these criteria, the artwork will provide a myriad of experiential opportunities. The following Guiding Principles describe a curatorial direction for artist selection that will create a place imbued with a particular kind of character. While no individual artwork will address all of these ideas, the art collectively will reflect these notions.

**Guiding Principles:**

- **Adopt a sensory approach that involves making visible both Nature and our own nature**
- **Create places for silence and places for play**
- **Anticipate change and embrace evolution**
- **Allow the indigenous to reclaim its place**
- **Offer a cinematic approach to the historical transformation of the place**
- **Strike a balance between homogeneity and heterogeneity**
- **Nurture opportunities for serendipity, humor, and fantasy**
- **Encourage participatory experiences that alter perception, understanding and, potentially, behavior**



A visitor to the Brightwater plant will come away with a sense of experiencing diversity. Idiosyncratic elements will harmonize and contribute to a coherent sense of place that heightens the visitor's understanding of both the parts and the whole.

As artists think about Brightwater, they should ask themselves questions about the form that work can take and make conscious choices in responding to this unique opportunity. For example, consider the following dualities, interactions, and permutations:

visible/invisible  
macrocosm/microcosm  
measurable/immeasurable  
verbal/nonverbal  
tactile/aural/visual  
metamorphosis/evolution  
intervention/transformation  
participation/observation





## Thematic Ideas

The artists' challenge is to make marks in the built and natural environment that are insightful and perceptive explorations of the mission of Brightwater.

The following subjects cover ideas that we view as links in a chain. They provide a means for artists to interpret the Five Threads, criteria, and guiding principles.

### Culture

Culture, social history, memory, and mythology provide fodder for storytelling and allegory. Incorporating and reflecting on these ideas allows each person to both bring something and take something away from his/her experience of an artwork. These topics also are a rich reservoir for the teaching of stewardship and the potential consequences of not adequately protecting resources, both physically and spiritually.

Cultural values and traditions are embraced and expressed through language, symbols, patterns, and customs. They reflect a collective acceptance of certain ideas and ideals. In this context, we think about the native peoples who inhabited this land prior to white settlement as well as the cultural heritage that each new settlement has added to the mix.

- *Social history* includes the evolution of the natural and man-made environment, the social clubs and gathering places, and the successive waves of development that have shaped the land. This history is altered by the politics, economics and religion integral to each period of expansion and in its retelling is subject to interpretation.

- *Myths* are to society what dreams are to the individual. They convey the inherited memories that are passed from generation to generation, consciously and unconsciously. Memory and myth are an allegorical means of telling complex stories often colored by the prism of one's individual views and of one's society. Both can be expressed in poetic and abstract ways, bringing a new layer of interpretation and experience that adds to the richness of human experience.

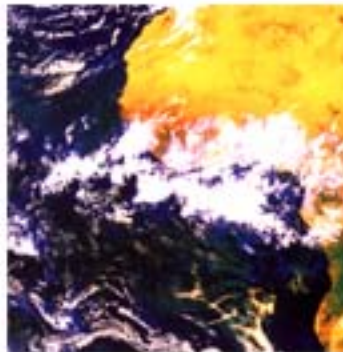






## Reclamation

The idea of reclamation means literally “to rescue” or “to bring back.” The implication here is the inherent nature of cycles. This theme is the foundation of the Brightwater Treatment System where water, polluted with human and residual waste (such as pollution generated by cars, cosmetics, garbage, etc.), is treated so that the water can be recovered and used once again. Going beyond this, it includes the idea of reuse and recycling of otherwise discarded materials to give them new life and meaning.

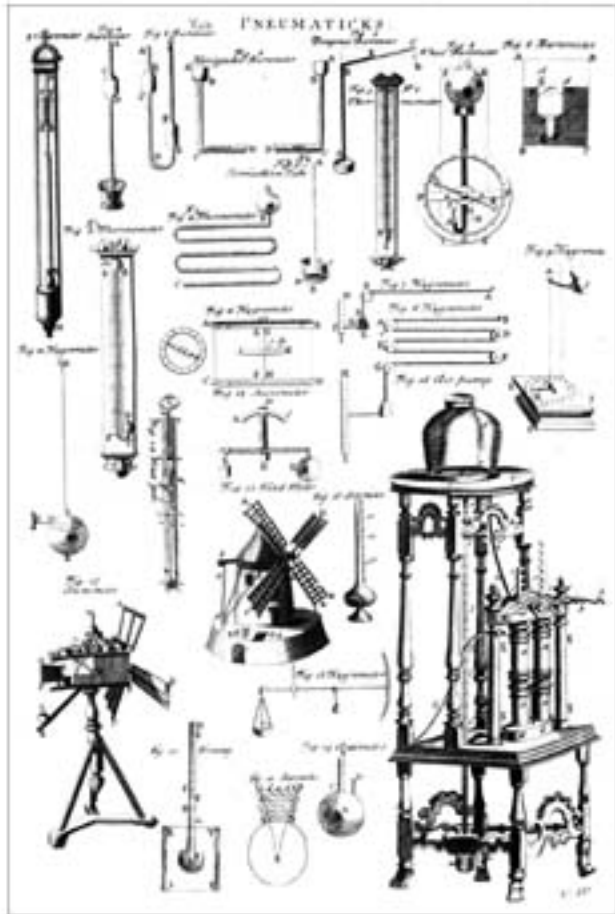


- *Sustainability* is the responsible use of resources relative to their availability and their replenishment. At its core, sustainability demonstrates chaos theory, acknowledging a self-organizing principle of the universe, allowing for growth and change within a regenerative context. It promotes balance and sensitivity to cyclical patterns such as body rhythms, day and night, changing seasons, and the cycle of life.

- *Stewardship* implies the desire to lead and provide guidance. Education is necessary so that guidance involves a vision beyond personal interest, a vision that includes an understanding of the past, present, and the possibilities for the future.

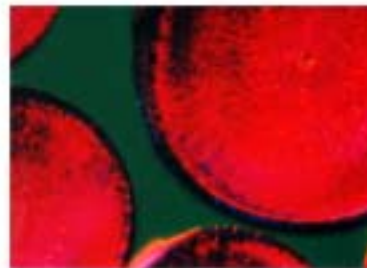
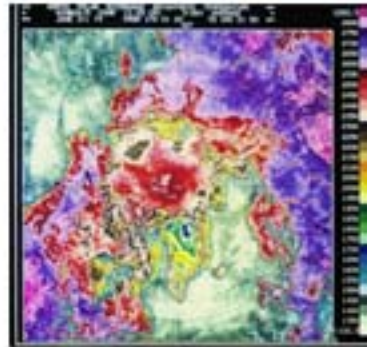
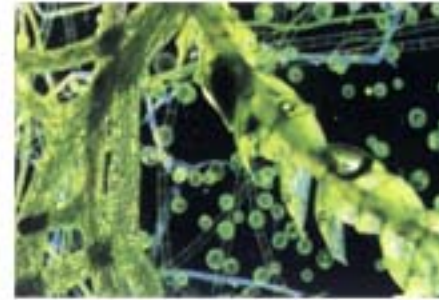






## Science

Bodies of scientific knowledge can be defined as the flow of ideas that are based on data collected and tested objectively. We must also contemplate the individual ingenuity, bias, and perspective that accompany the wastewater treatment process. That is why the science, engineering, and human discovery of the Brightwater Treatment System have the potential to inspire and arouse curiosity.



- **Biology, chemistry, and physics all play a role in understanding water science. Observations made from these areas of study provide information about the natural habitat and water treatment systems. The Brightwater Treatment System presents an extraordinary opportunity to explore environmental systems from a micro- and macro-biological point of view.**

- **The process of engineering is concerned with utilizing information in practical applications. It simultaneously implies systems, the anatomy of "how things work" and interpretive history that encompasses exploration of tools, principles or instruments. One of topics that fascinates and preoccupies some engineers is energy, especially energy created by utilizing water, wind, or sun. These types of energy, along with the reclamation of each indigenous resource through natural and chemical processes, are inspiration for artistic interpretation and application.**

## Water

Water is a precious substance with a privileged place in the history of man. We are from water, and our bodies are 97% water. Our physical dependency upon it is immeasurable as well as interminable. This has resulted in our investing enormous amounts of time and research trying to harness its power. We continue to explore beyond terrestrial limits to discover its existence on other planets, which would allow us to exist anywhere in the universe. It is an inexhaustible source for the imagination and artistic creation.



The idea of water carries both spiritual and supernatural connotations. It includes the notion of water as a living substance for sprites or supernatural beings. These ephemeral beings are considered to have the power to transmute between states of liquidity and solidity.

Water is at once the origin of creation, the source of eternal youth and linked to sensuality, melancholia, and death. Brightwater offers the opportunity to explore man's conscious and unconscious relationship to water, and its cycles.



• *Water cycle* refers to the natural process of vapor becoming rain, fog, sleet, or snow, falling to the earth to become surface water in our wetlands, estuaries, streams, lakes, and oceans and percolating into the ground and being stored in aquifers. The surface water then evaporates from the sun's heat and the cycle repeats. Man's intervention with these occurrences requires collective water management, including treatment and planning for protection of this sacred substance.



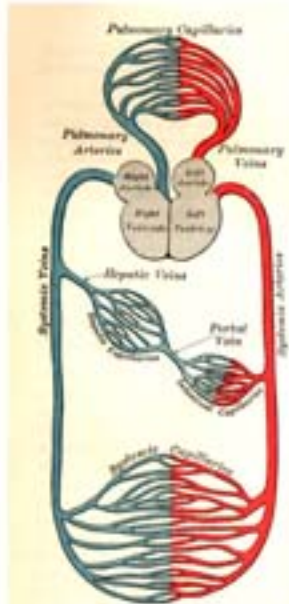
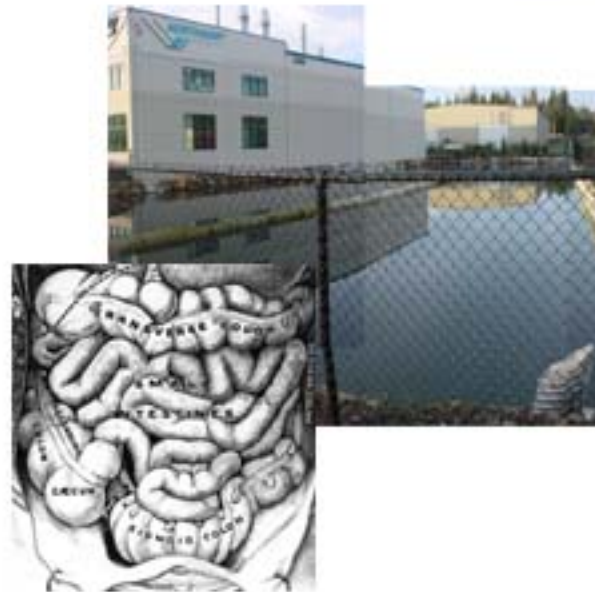


FIG. 361. — Diagram to show the course of the circulation of the blood.

• *Water access bestows upon its stewards an incontestable degree of responsibility at political, social, and economic levels. Historically, it has been the cause of quarrels between individuals/communities and wars among nations. The health of water upstream or downstream of a community, zoning and urban growth, and the journey of water from mountains to ocean are issues that must be confronted. Threats of pollution and deterioration of ground water, along with drought, epidemics stemming from poor water quality and child mortality are but a few of the issues that require water to be distributed and cared for in an equitable manner.*



• *The watershed is a network that begins locally and spreads out systemically not unlike the veins and arteries that traverse the human body bringing it nourishment and protection. Its levels, biological rhythms, and sounds indicate its ecological health and well being. By exploring the intricacies of a watershed, one becomes aware of kinds of water, how they are defined, and the relationships among them.*



Artists can explore these ideas through symbols and narrative, through works that demonstrate these varied phenomena, and through elements that encourage interaction. The realization of these themes could embody the qualities of a funhouse, hands-on experimental laboratory, or magic show. Or it could be passively experiential. The important thing is to communicate through a combination of improvisation, poetic metaphor, and knowledge.





## The Site

The Route 9 site has experienced successive waves of development and corresponding physical degradation. Even the farms that are remembered nostalgically replaced stands of extraordinary trees that were logged to stumps. Today the wrecking yards and industrial parks are degrading the land with run-off and are leaching pollutants into the soil. The area has been and continues to be a place where people have “passed through”. Without a sense of center, few have rallied to protect the site’s natural resources.

If this site is ultimately selected, we have the opportunity in building a wastewater treatment plant to honor this land, to bring back the streams, to restore the wetlands, and to soften our impact on the earth. While this may seem ironic because of how wastewater treatment plants are perceived, in fact, Brightwater will contribute positively to the water supply and health of Puget Sound.



**Disparate events have shaped the land and surrounding community:**

**The area was heavily forested prior to logging in the late 1800's. The construction of the Hiram Chittendam Locks lowered Lake Washington by 9 feet and diminished the water in Little Bear Creek. Up until that time, there was steamboat service to Woodinville. Passage of the 18th Amendment in 1920 made the distillation of mash lucrative and Little Bear Creek provided an excellent water supply for this purpose. Little Bear Creek was channeled in 1926, forcing it to run on the west side of Route 9. Prior to this, it was a stream that meandered on both sides of the road.**

**Agrarian activities-ranging from poultry, mink and dairy farming to crops of strawberries, raspberries, sweet corn and cherries were at their height in the 1930's. The Bear Creek Grange was organized in 1936 as a community cooperative to provide a cold storage facility and health care for residents. In the 1960's, as roadways came to dominate and dissect the landscape, the farms gave way to industrial uses—primarily auto wrecking yards and warehouses. Suburban development has become the dominant land use in nearby areas in the last decade. The area sits at a crossroads. Permitted uses will lead to more industrial development, further endangering wildlife and salmon habitat and wetlands.**



### Artists' Attitude About the Site

Left to develop as current zoning allows, permitted uses along Route 9 will lead to more industrial development, further endangering wildlife and salmon habitat and the wetlands. The building of a wastewater treatment plant could bring a different kind of evolution. As artists, envisioning this evolution, we see many things:

Little Bear Creek has waters flooded with life. These waters used to flow on both sides of the highway. Perhaps they could again. Those who develop this site and neighboring areas have the responsibility to be stewards of change. The site's topography creates dramatic views both to and from it. An opportunity exists to use these views to create arresting experiences for passers-by. The linear site forms a strong edge.

The functions of the plant can be revealed both dramatically and poetically. The tanks and structures co-existing with the fields, streams, and conifer-covered hillside suggest that we must reconcile the natural world with the manmade.

To use water respectfully, we must unite science with the sensory world. If built in 2010, a wastewater treatment plant will alter the industrial use, restore the wetland, create new public access and can provide the community a gathering place. Art, architecture, and landscape architecture are the means of conveying these ideas.

Art will play an essential role in bringing this to fruition. The art program will reflect a philosophy of environmental stewardship and an intuitive exploration of ideas. These will coalesce around the broad topics of water, culture, science, and reclamation. The artworks will be deeply rooted in the site.

## Preliminary Art Concepts - Plant

The Preliminary Art Concepts describe how the casual visitor might experience the Brightwater Plant site. While the artworks may be integrated into the formal education and site tour program, they can be encountered without directive interpretation. Art requires neither signs nor guides to be intuitively understood. While not a prescription for specific projects, these descriptions are intended to conjure in the mind's eye a sense of the spirit of the place. The final art plan may look very different from these preliminary descriptions. These ideas represent a beginning of conception, intended to stimulate the imagination and the work of artists selected in the future to implement specific elements of art.

The site could be divided into various zones. Some would be directly related to the function of the plant itself while others might be essential for its integration into the surrounding community.



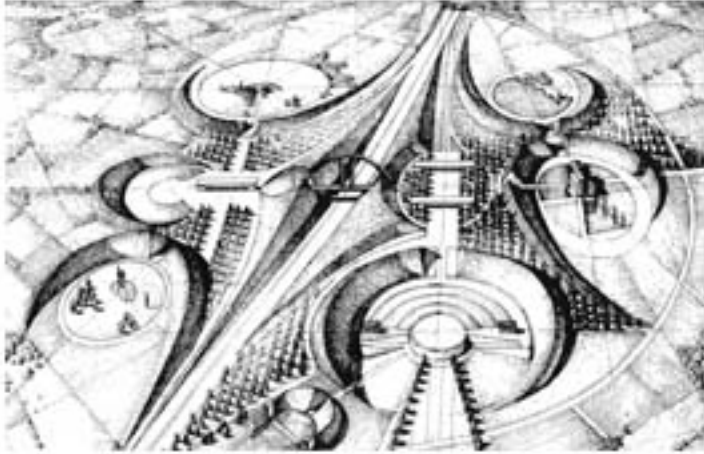
## Route 9 Corridor Concepts

The Route 9 frontage of the plant site would provide a transition from the industrial development to the south and west to the rural character at its north end. Traversing through the wonders and beauty of a wetland environment with Little Bear Creek on the west and a constructed series of weir and habitat on the east, the worker, visitor or passerby would become aware that this is no ordinary landscape. At the southern end, one might see yellow willows matching those from the east side of the highway.

At street edge, the landscape would be softened by furrows and wetlands. The community might be provided a gathering place in the form of a unique “hand-made” building or “hearth.” Its design could incorporate recycled materials in such a way that their origins were elegantly transformed.

Further along the roadway, one might see an artifact from the 1990's: an electronic sign programmed with a seemingly endless permutation of images and words. It could include pertinent information related to the site: numbers of gallons of water per hour passing through the plant; collective amount of water that has been reused; amount of methane gas produced and used on the site; amount of recycled material shipped for agricultural uses, etc.





Another sculpture, perhaps set back from the highway, could be activated by the wind, giving clues about the current weather conditions. Somewhere on the site will be an electrical substation the design of which could be substantially influenced by an artist, making it an interesting feature.

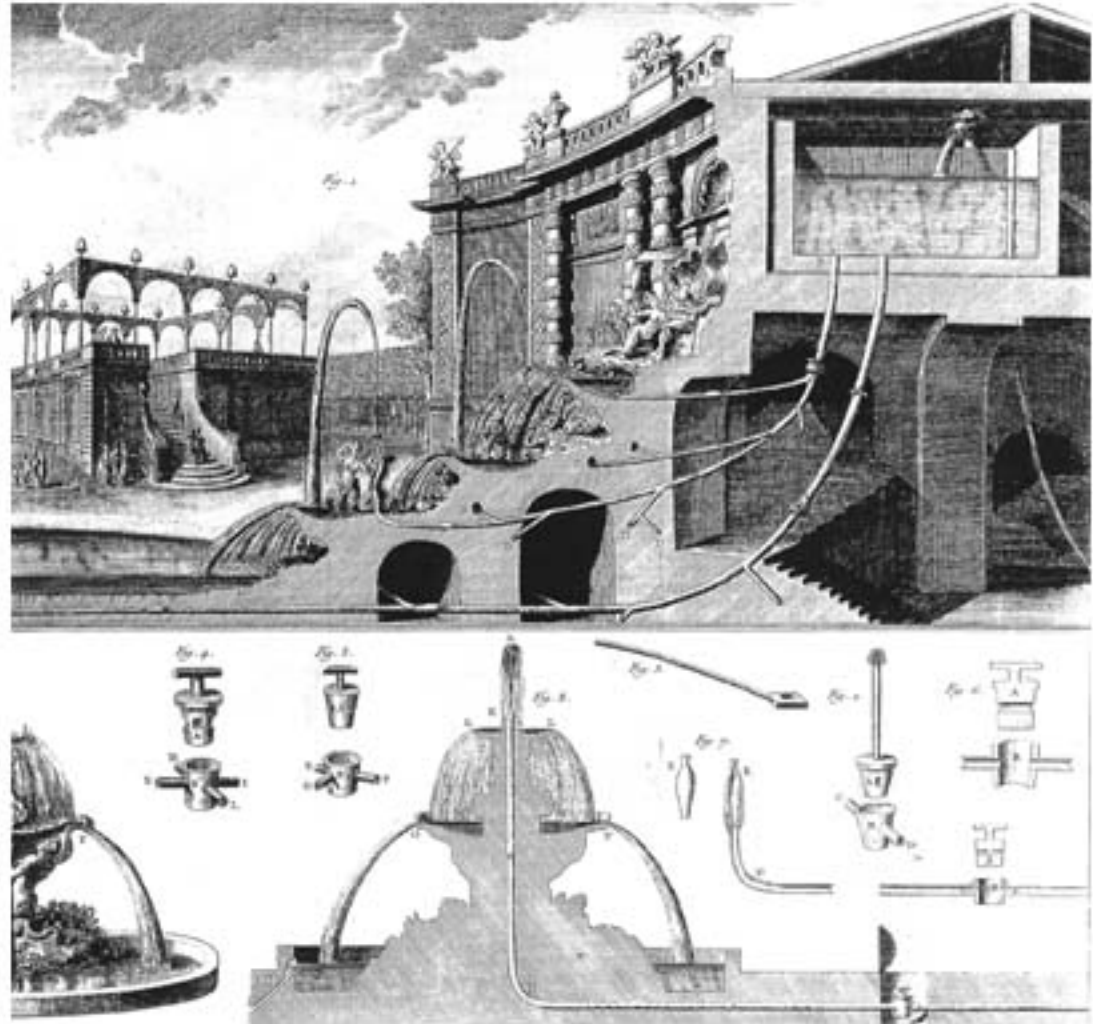
Through filtered views, there could be a sense of transparency to the buildings and structures that stand before a green-forested hillside. The transparency could mimic the Pompidou Center in Paris that reveals the functioning elements of the building to the viewer outside. This place could appear to the viewer at once both as a pastoral landscape and an industrial wonder that marry form to function.

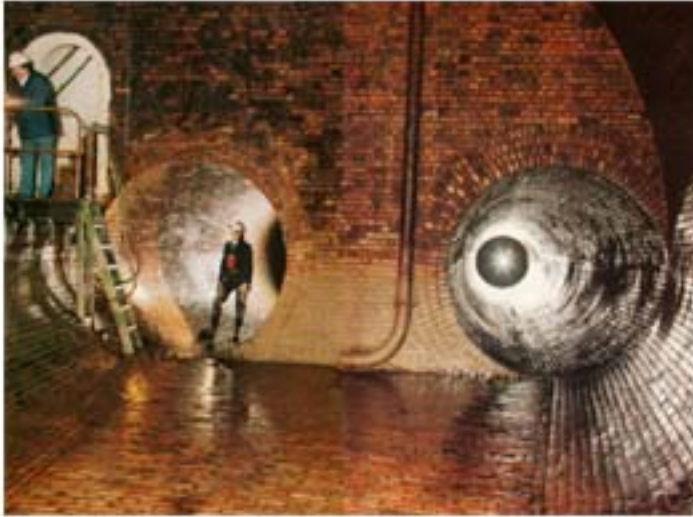
Overall the landscape might be demarcated by a series of groves of trees. Depending upon the season, some would be in bloom or changing colors while others would retain a deep green hue. Due to the dramatic topography of the site and the fact that it can be seen almost in its entirety from different vantage points, the site could be subdivided into distinct zones, providing a modulated visual experience.



### The Water Feature Concept

The integration of the spectacle of art into engineering and design solutions for storm water, ground water and process water could present an array of opportunities to visually acknowledge the movement of water throughout the site. A “conveyance portal” might be the plant’s metaphorical umbilical cord, requiring a significant artistic and architectural statement. The “grand canal” could be a significant feature, slicing through the site and providing a water amenity for both the areas of the plant that are publicly accessible and to the secure areas. The management of surface run off and roof watersheds would present opportunities for landscape architecture and art collaboration. Artists can contribute to the design of the natural watercourses, creating a layer of meaning sympathetic to natural systems and habitat enhancement. These water features would become symbols, extending the beauty of the circulatory systems in plants, animals, and mankind.





### The “Street of Alchemy” Concept

The alchemist’s preoccupation with turning lead into gold is a fitting parable for Brightwater’s mission of turning wastewater into a valuable resource. This transformative process provides an opportunity for artists, whose work is based on related technical and scientific investigations, to contribute in a meaningful way. With just such an apt metaphor in mind, Brightwater could feature a “Street of Alchemy” highlighting Brightwater’s unique ability to integrate operations with education and art programming, providing a conversation between function and revelation.

The “Street of Alchemy” could function both as an infrastructure “gallery” and the main access route for public tours through the plant, presenting a significant architectural space, expressing and making transparent the episodic system of digestion and cleansing. Visitors could listen to soundscapes that might feature the modulation and monitoring of sound sources such as pumps and liquids rushing through pipes. Micro “cams” could magnify biological processes otherwise hidden, demystifying the principals of hydraulics and physics. These and many other allegorical elements would give meaning and measure to the visitor’s journey.

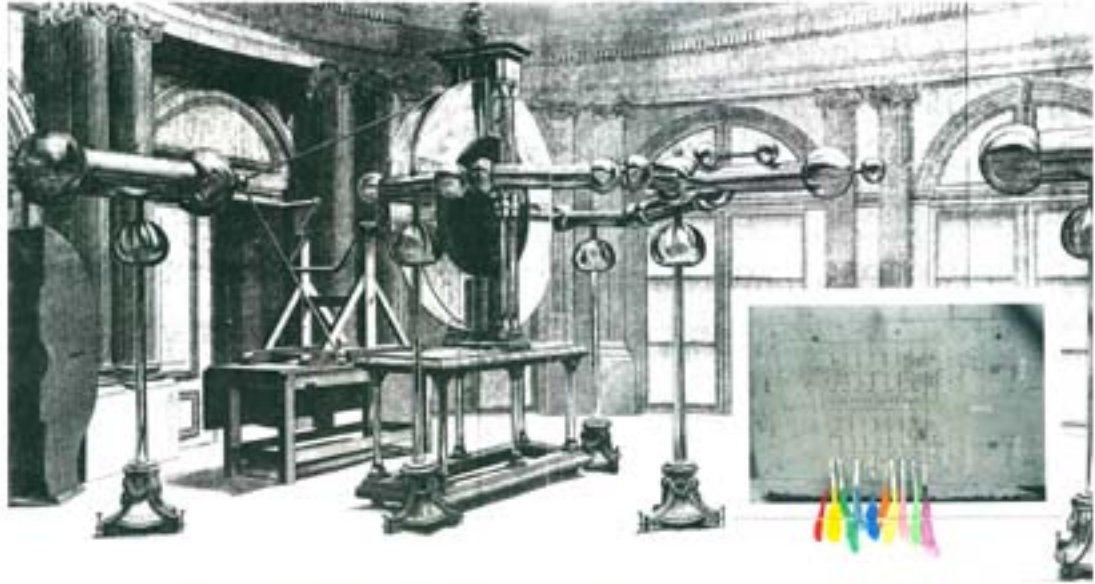




### The Power Substation Concept

A power substation will be built on site to support the energy needs of the plant. The function of the substation could be part of the educational tour, as its circuitry reveals, and economy of design dictates. The sub station's byproduct, often considered a liability, provides an opportunity to feature electrical phenomena such as the corona. At Brightwater, the substation could be a spectacle, a celebration of machines with a purpose—to power the system.

The concept of “celebrating” rather than trying to conceal important features such as power substations has met with success in other public projects. For example, in the early 1980's, the Snohomish County PUD was receiving national recognition for their technical design of substation towers as Seattle City Light embarked upon a collaborative effort with the Seattle Arts Commission to integrate artists on the design team of power substations. The design team collaboration experiment was successful and has continued. Recently Seattle City Light hired an “Artist in Residence” to work system-wide. What each artist team contributes varies in outcome but all endeavors hold to a core belief that the substation is a facility to reveal rather than hide.



### The Hearth Concept

Coupled with Brightwater's mission for sustainable practices, there is desire for a community meeting place, grange, and/or social gathering place. The community center needs to be “of the community,” and readily accessible for a variety of uses. This structure could read as an inviting “Hearth,” distinguishing itself from the system of machines and architecture that perform the functions of the facility. The manner of its making could exemplify the mission of Brightwater by creating an exemplary structure made of recycled material gleaned from the existing site before it is cleared for construction of the facility.



### Recycling of Site Inventory Prior to Construction

Presently the Brightwater site has a variety of structures and auto wrecking yards. This “inventory” of material could provide the basis for fashioning architectural structures or components as part of the overall design language. Their elegant inclusion within the built environment would elevate the meaning of recycling. Car hoods, auto glass, and license plates might be shingled to create a skin, recalling quilt designs. This combination of the decorative arts with folk art and recycled materials could provide an understandable art form to a wide audience traveling the Highway 9 corridor.

The building of structure and/or elements made from the site’s recyclables would require both a strategic sense of timing and design approach. Designing and then selecting on-site materials would need to happen simultaneously. The material might then need to be stockpiled until construction time. This project could have educational benefits to the design community, construction trades, as well as the community at large.



### Concepts for the North End

The north end of the site could remain undeveloped but not untouched. This area would most likely be experienced by foot, bicycle, or on horseback. Near the roadway, a simple, widened cable could be a kind of “sky bridge” for squirrels high above the highway. Access to Little Bear Creek by foot could be provided by a path that crosses or tunnels below the highway. This path could be marked by unique lighting elements that transmit colored light through the mist. Approaching Little Bear Creek, we might discover a dock from which one could see salmon running in season.

Back across the street, the wetlands could be restored and a natural stream would run from the northeast to the southwest portion of this area, connecting ultimately with Little Bear Creek. A path might follow the stream where, along the way, one might see a small open-air shelter big enough for two or three people and designed to frame views. One might stand at different points and our experience would be altered.

Further along, there might be an unusual devise designed for listening to birdcalls or hearing the wind. The sounds could be both natural ones and altered, and one might hear an overlay of poetry. A unique settee perched precipitously at the top of the bluff could provide a safe haven for contemplation. These episodic installations would enhance the viewer’s experience of nature in contrast to the highly engineered and cleverly interpreted “Street of Alchemy” at the center of the plant.



### The Little Bear Creek Connection Concept

The original course of Little Bear Creek traversed both sides of Route 9. Due to the urban development of the area it is now restricted to the west side. This has changed the creek in some aspects but it remains integral to the Puget Sound Watershed ecosystems. One can observe salmon running, insects flying, water levels/quality changing, and plant growth as seasons pass. This rich resource offers an opportunity for education and the delights of simple observation. A crosswalk or a tunnel from the Brightwater site could allow people to walk on or under Route 9 to a protected viewing area constructed of indigenous materials and equipped with field glasses.

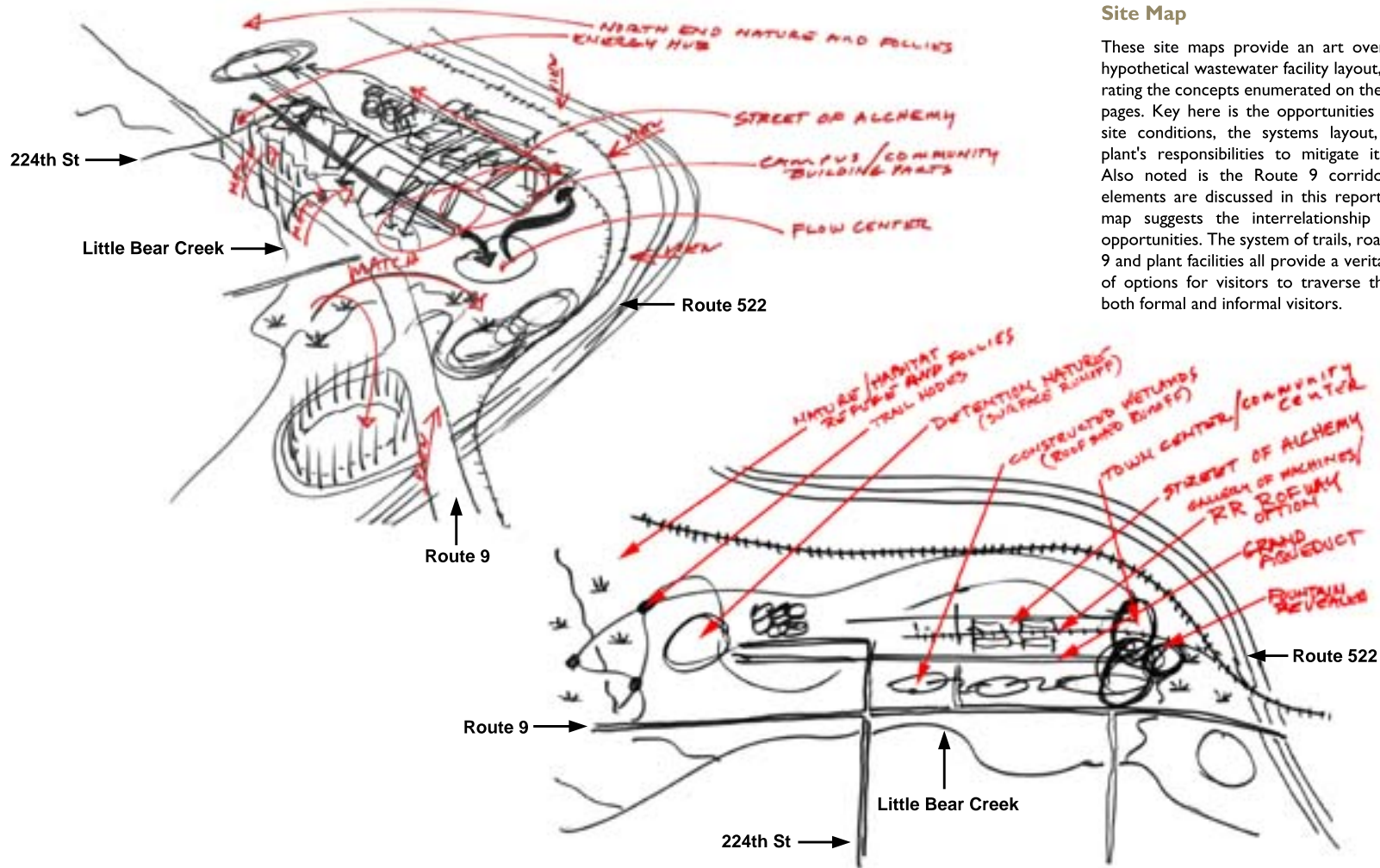


### The Artist in Residence Concept

The history of artists in residence programs in the United States is notably distinguished. They are designed to provide artists the gift of time and space to create work. Artist communities remove artists from their normal environment – with all of the distractions of daily life – and provide them a nurturing environment so that they may immerse themselves in developing new ideas or venture in new directions.

The program associated with the Brightwater Waste Treatment System could offer an artist the unique opportunity to respond to the water treatment facility plant and surrounding watershed environment, natural and man-intervened. Their work would be site-specific or site-inspired. The medium they desire to work with could include recycled materials gathered from the natural habitat or not. Their work could be temporal or permanent. Inspiration could be received from a myriad of muses including staff at the plant, members of the community, engineering and plant processes, nature, technology, or cultural history. Length of each residency would depend upon the individual and the project they propose.





### Site Map

These site maps provide an art overlay on a hypothetical wastewater facility layout, incorporating the concepts enumerated on the previous pages. Key here is the opportunities based on site conditions, the systems layout, and the plant's responsibilities to mitigate its impact. Also noted is the Route 9 corridor. These elements are discussed in this report and this map suggests the interrelationship of these opportunities. The system of trails, roads, Route 9 and plant facilities all provide a veritable array of options for visitors to traverse the site as both formal and informal visitors.

## Preliminary Concepts: Conveyance & Off Site Issues

During Phase I, the art team has focused primarily on issues related to the Brightwater Wastewater Treatment Plant primarily because conveyance design is following a different schedule. A number of ideas, some system-wide and others more specific to conveyance, merit further attention.

### Conveyance and Off Site Projects

Because the County is still in the process of defining specifics regarding the tunnel, its stations, and portals, the artists' focus to date has been largely associated with the plant itself. As planning for conveyance is finalized, the artists will turn their attention to specific art opportunities that may be explored systemwide.

Initially, we envision opportunities for art along the conveyance route, particularly where it commences and terminates, as ones that can be expressed and revealed in some manner. For example, this could translate into focusing attention at Portal 41 and the marine outfall area, which are very visible, providing excellent public loci for communicating the importance and extent of the system through art and education.



Program opportunities should be identified that bring art to under-served areas. By being geographically sensitive, types and levels of engagement that are specific to a locale can be designed. These artist-led initiatives could take many forms such as residencies, participation in festivals, information based network on the bus system, or other County venues. An effort should be made to take art where the people are and to make a connection between individuals and their use of water and that connection to the wastewater treatment system.



## Next Steps

This concept document lays the framework for schematic design for the Brightwater Treatment Plant. It also provides artistic direction for the Brightwater Treatment System, describing a philosophy, guiding principles, criteria, and a thematic approach that will be the armature upon which the Art Master Plan will be built. We think of this as a working document, one that will be refined and expanded as design for the plant and conveyance go forward.

From the myriad of possibilities identified in this concept workbook, we will prioritize according to the following:

- Where artists will have the greatest impact.
- Where there is the greatest opportunity for the public to engage with the artwork.
- Where the master plan art team involvement is the most critical to the realization of the vision, which is composed of the five threads, criteria, guiding principles, and thematic ideas.

To insure conceptual continuity it is critical that the master plan art team steward the design process.

Lastly given that we are at the end of the concept phase, we realize there may be compelling opportunities yet to be discovered. Therefore, we anticipate ongoing refinement.

During the next phase of design, a number of additional elements will be added that will complete the Art Master Plan. In addition, the art team will work collaboratively with the architecture, landscape architecture, education, outreach, and engineering teams during schematic design to ensure that the plant is imbued with the character portrayed here.

## Schematic Design

During schematic design the artists will continue to participate with the rest of the design team members in envisioning and articulating how certain aspects of the plant will be realized. We will be identifying and recommending those areas of the plant and surrounding landscape in which we feel that an artist in a leadership role is appropriate.

As part of the artists' work in schematic design, we will play a strong role in the advocacy of certain design/art ideas as well as in the conception and shepherding of these ideas. We see the reclamation of materials from existing resources on site as a potentially significant resource to future participating artists. We need to assist in the identification of these materials and in developing a strategy for their stockpiling. Another example of our advocacy role will be in promoting the development of a unique "handmade hearth," whether a stand-alone building or part of a larger complex, that can be a community gathering place. The "Street of Alchemy" is also an area where we believe artistic involvement is crucial.

## Art Master Plan

We envision the Art Master Plan to include additional sections, many of which will be crafted as a resource for future artists participating in this project. We see the plan as both a paper document and potentially a website. The paper document might have material that is not convenient or appropriate for the internet platform, while the website could include elements that are not particularly useful in a paper document.

For example, the website could include a directory of links to a wide range of topics relating to thematic material. It may include key portions of the architectural and landscape architectural plans, information relating to plant engineering and links to County agencies. The written document is likely to include longer narrative elements, larger drawings, or bibliographic materials.

Whatever the form, whether physical or virtual, attention will be paid to readability and design aesthetics. Recognizing that not all people have high-speed web access or the desire to research material in this way, we believe that a printed piece is a necessary component. The workbook establishes concepts for the Art Plan; the concepts will remain, but actualization may change during schematic design.





Additional sections to be included in the Art Master Plan are:

Methodology and Process of Selection: a description of how artists should be commissioned for projects and components.

Timetable: an outline of the critical path of the design and development of the plant that identifies the key timeframe for artist selection and contracting.

Budget allocations per project.

Prioritization of art projects and concepts for the plant, conveyance and outfall.

Technical specifications: relating to durability of materials and long-term maintenance needs.

Site map: a visual description of specific locations or zones for artwork.

Bibliography: a listing of the books, periodicals, websites and the like that we have researched in the preparation of the Art Master Plan.



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