

BOISE PUBLIC WORKS

ARTS

MASTER PLAN



A CITYWIDE PERCENT-FOR-ART PLANNING DOCUMENT

Kirsten Furlong created a temporary, site-specific land art installation at Boise WaterShed as part of a body of work inspired by the W.S. Marwin prose poem Unchopping a Tree. Rings represent the metaphorical putting back together of a tree. The circular arrangement, sections, and ring patterns suggest a number of different designs found in the natural world, including tree rings and the look of cells in a tiny cross section of a branch as seen under a microscope.

Cover Image: Rings (2013) by Kirsten Furlong, photo courtesy of Arts & History

BOISE PUBLIC WORKS ARTS MASTER PLAN

By Dwaine Carver, artist, and Karen Bubb, cultural planner

2020

A CITYWIDE PERCENT-FOR-ART PLANNING DOCUMENT

The Department of Arts & History and The Department of Public Works

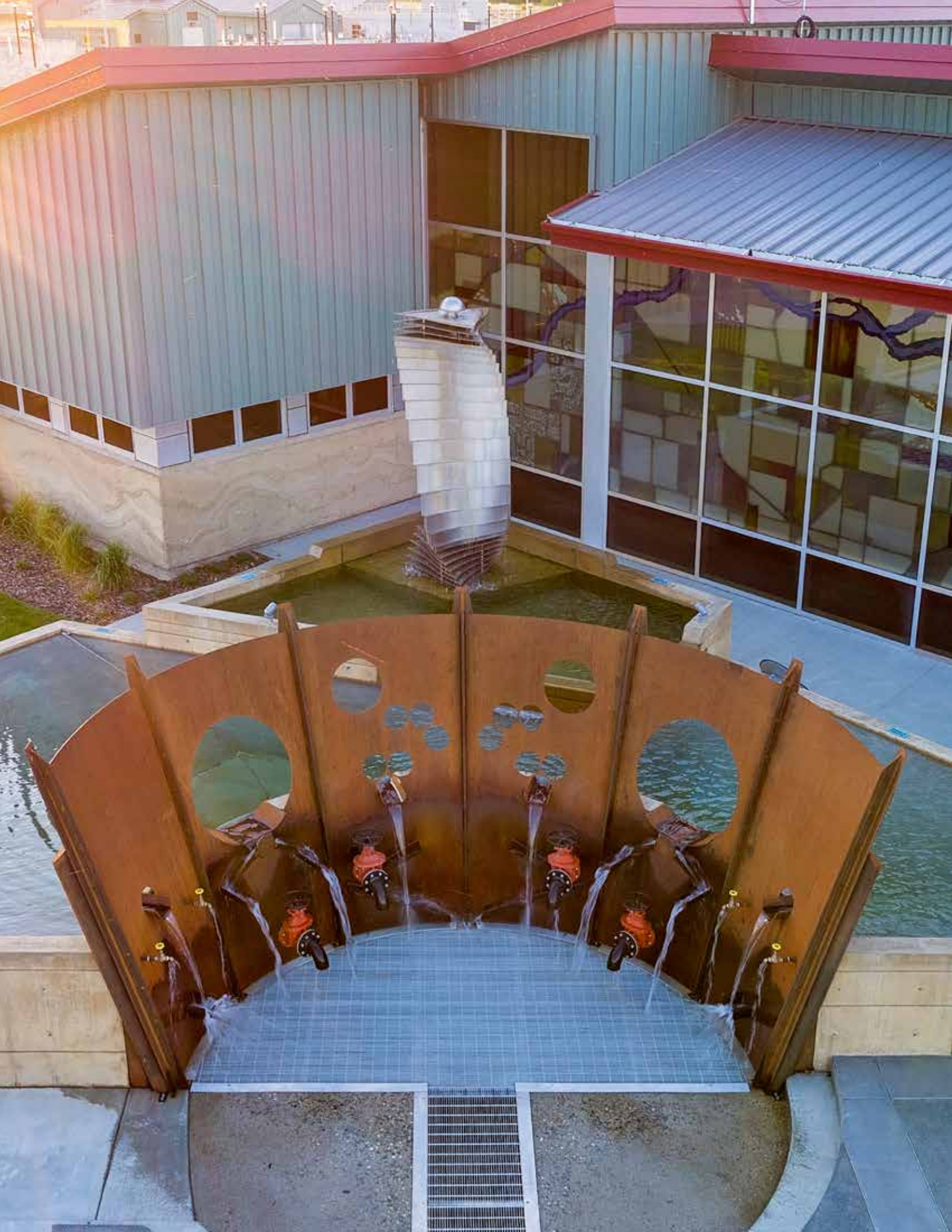




*Using infrastructure maps, Amy Westover created three different tree grate designs for Boise WaterShed's River Campus.
Mapping Infrastructure detail (2016) by Amy Westover, photo courtesy of Arts & History*

The Boise Public Works Department's mission is to use our resources effectively and to protect the health, safety, and welfare of the community, leaving a legacy of enhanced quality of life for Boise. Boise Public Works is responsible for managing and maintaining services related to Boise's waste, recycling, street lights, water renewal, flood response, utility billing, air quality, stormwater and drainage control, geothermal system, energy management and sustainability and climate change planning.

The Department of Arts & History's mission is to provide leadership, advocacy, education, services, and support for arts and history to enhance the community's quality of life. We envision a city where everyone has access to art and history, and the opportunity to pursue and experience Boise through a variety of cultural offerings. Our programs include administering an Arts & History Grant program; facilitating the acquisition and preservation of, and access to, public art, fine art, artifacts, permanent municipal records and community archival materials and cultural sites; managing and maintaining public art; conducting cultural planning; managing cultural facility operations; overseeing care and conservation of cultural assets; fostering an informed public through the collection, investigation and dissemination of local history through research, oral history, presentations and publications; and providing effective communications, outreach, and education for all department-wide programs and their assets, events, and opportunities.



A LETTER FROM DEPARTMENT DIRECTORS

What is the relationship between culture and environment? How do we, as a community, respect and strengthen our shared values in ways that are meaningful and accessible to everyone? How do we reveal and celebrate our diverse histories while we bring to light the land and community we share? How do we build environmental and cultural stewardship for now and the future?

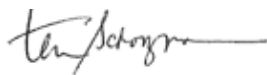
These questions touch on some of our most profound challenges—and our greatest opportunities.

This partnership between Boise's departments of Arts & History and Public Works is an opportunity to expand the meaning of community. Our desire is to provide essential services for all, retain authentic culture and environment, commemorate our ancestors and the ancestors of the Boise Valley, celebrate our shared ideals, engage our common goals, and conserve and renew our natural resources while maintaining perspective on healthy growth for a vital city.

Our role as citizens and civic stewards is to guard and cultivate the things we share. Public works and public arts and history reside at the heart of our common future; they are our public share-holds, our collective investments. Air, water, energy, material, and culture—it is not enough to preserve and conserve. We must renew. It is our responsibility to innovate in the face of existential challenges.

Public infrastructure is the unseen life-blood of the city. In the face of diminishing resources and rapid global change, it can no longer afford to be invisible. Infrastructure has a story to tell. By revealing our publicly held resources and inviting participation in their management, by telling the stories of the city - its past and future - by expanding ideas of communication and enlarging conceptions of art, we can discover new meanings and actions of community and citizenship.

Engineers and artists are not so far apart. There is an art of science, and a science of art. There is a drive to create. We believe art can advance understanding of public works and what infrastructure does for the city every day, and we believe public works can expand what art can be. **Together, we can discover what is possible.**



*Director of Boise City Department
of Arts & History*



Director of Boise Public Works



Terri Schorzman



Stephan Burgos



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*Children interacting with Fluxion's water spigots.
Fluxion (2016) by Byron Folwell, photo courtesy of Arts & History*

INTRODUCTION

MAKING PUBLIC ART ABOUT PUBLIC WORKS

Perhaps it is old news that discovery resides at the heart of both art and science. It was, after all, Leonardo da Vinci who wrote, “To develop a complete mind: Study the science of art; Study the art of science. Learn how to see. Realize that everything connects to everything else.” Four hundred years later, this advice strikes us as more relevant than ever.

In the spirit of that interconnectivity, the departments of Boise Public Works and Arts & History propose a plan for the integration of art into the public infrastructure of the city.

The Boise Public Works Arts Masterplan is a citywide percent-for-art document articulating the context, elements, and project types to accomplish that integration. Boise Arts & History and Boise Public Works are together exploring how art can tell the stories of the city and its infrastructure, helping to shape new ideas of resource conservation and stewardship, how science continues to inform art, expanding the mission and meaning of both.

As Directors Schorzman and Burgos put it, “Engineers and artists are not so far apart. Together, we can discover and create what is possible.”

Boise Public Works provides critical infrastructure to clean and renew used water; services related to air quality, recycling, refuse, geothermal water, street lights, storm water, and environmental education; and planning to address climate change impacts and promote sustainable practices.

Historically, public works departments’ communications approach strove for invisibility. As Environmental Manager Haley Falconer commented, “It was a good day if public works was not in the news.” She and others note that this philosophy has definitely changed.

Individually and collectively, we are all stewards of the earth. Our resources are finite, and recognizing our mutual responsibility, the public’s role has shifted from simply customer to environmental partner. To understand and embrace these responsibilities, it is essential for the City to share informative and engaging stories: where our resources come from, how water is renewed, where refuse is disposed, material recycled, where stormwater runs from and to, how we manage energy use and what each person can do daily to make positive differences.

Boise’s new Water Renewal Utility Plan includes exciting advances to the City’s approach to managing end products like renewed water and the maintenance and replacement of current infrastructure. These evolutions in resource management can be paired with innovative public art projects to celebrate and educate the public on these new approaches to sustainable infrastructure solutions.

As Boise’s public art collection grows, so do the opportunities to invest in artworks by local, regional, and national artists, broadening, complementing, and extending the boundaries of environmentally-themed public art, and continuing to build a meaningful, high-quality, public art collection.

Artists have been making public art about Boise's environment since Boise's Percent-for-Art Ordinance was approved by Boise City Council in 2001. The ordinance mandates that all eligible City capital projects set aside 1.4% for the commissioning or purchase of public art, its maintenance, and education related to the collection of public art. Most of the art funds from Boise Public Works projects to date have, by design, been invested in developing water stewardship focused public art for the Boise WaterShed campus.

Boise WaterShed is a cultural facility with a mission to introduce children and adults to water protection and conservation concepts. It uses hands-on exhibits and the largest concentration of public art in the state of Idaho to engage people in environmental stewardship education.

Through a partnership with non-profit organization Boise WaterShed Exhibits, Inc and Boise's Department of Arts & History's Public Art division, Boise's Public Works Department developed a LEED-Certified education center and a two-acre River Campus that integrates multiple public artworks, telling stories about water conservation, renewal and treatment. Full-time educators, employed by Public Works, conduct year-round activities and events on-site at the Boise River, ponds, and at Hyatt Wetlands.

Over the past fifteen years, twenty-five public art projects in Boise have been completed on behalf of the Public Works Department (see Inventory of Completed Works), totaling an investment of nearly one million dollars, with up to two million additional public art dollars going towards the overall River Campus design and fabrication.

With the completion of the River Campus in 2017, the Public Works Department now seeks city-wide opportunities to commission public art that encourages citizens to actively participate in the conversation surrounding climate change and the conservation and care of our environment.

The Boise Public Works Arts Masterplan provides a context for the next chapter of investment of funds. Public Works Department's new capital projects generate these funds as 1.4% is put aside for art and its care. We anticipate that in the upcoming years significant funding will be allocated to public art. The Arts Masterplan also integrally links public art opportunities to services and goals of the Public Works Department.

The Boise Public Works Arts Masterplan:

- Inventories and assesses Boise's completed artworks in the Public Works collection
- Articulates a clear vision for Boise Public Works' public art program as part of the overall work of the City of Boise's Public Art Division
- Outlines opportunities and implementation processes for the upcoming years of public art investments

To develop the Arts Masterplan, Dwaine Carver, artist and author of Boise WaterShed Environmental Art Plan, and Karen Bubb, City of Boise Cultural Planner and former Public Arts Manager, interviewed stakeholders and staff, surveyed and researched the national field for related projects, and assessed completed Boise Public Works art projects. The resulting document outlines a cohesive approach for the upcoming years of public art investment.

The Arts Masterplan bridges the fields of public art and public works with the expertise and perspectives of both the Department of Arts & History staff and the Public Works Department staff and environmental services domains.

The Plan is created for the following readers:

- City staff and elected leaders involved in budgeting, approving, planning, designing, and constructing Public Works capital projects
- Those who manage public works services or communication personnel who may engage with artists to communicate their messages to the public
- The Arts & History Department's Public Art Division staff, so that they may plan for and implement meaningful opportunities that contribute to making Boise a vibrant city for everyone
- Artists who are interested in these opportunities and who want to make a difference through their art with civic projects
- Community members/citizens who are interested in Boise's commitment to public art, culture, environmental stewardship, and resource management
- National public art colleagues and other city administrators who may want to use our processes as models for their programs

Lastly, the plan is for the future, yet-to-be hired leaders who will benefit from a big-picture look at the Boise Public Works public art program.



*Community members participated in a stone wall building workshop at Boise WaterShed.
Stone Wall (2016) by Dan Snow, photo courtesy of Arts & History*



Boise WaterShed (2016), photo courtesy of BluFish Photography

LOOKING BACK

BOISE PUBLIC WORKS PUBLIC ART 2003-2017: A FIFTEEN-YEAR ASSESSMENT

ASSESSMENT INTRODUCTION

The public artworks completed under the auspices of the Boise Public Works Department from 2003 – 2017 broke new ground and set precedents for the City of Boise and the field of public art in the state of Idaho. This assessment seeks to call out key accomplishments as well as identify overarching opportunities for improvement in the upcoming years of public art commissions.

BACKGROUND

The Boise City Council approved the Percent-for-Art Ordinance in 2001, authorizing 1.4% to be set aside for public art from eligible new City capital projects. The ordinance includes enterprise-funded departments of Public Works and Boise Airport. Enterprise-funded departments earn revenue from services. Boise Public Works provides services such as garbage and recycling pick-up, maintenance of sewers, water renewal, and maintenance of the geothermal system. Boise Public Works is therefore required to maintain income and expenses separate from general fund tax dollars for accounting purposes as they are answerable to their customer base for funds collected and expended.

Initially, in 2001, Public Works leadership and the governing body of the Public Works Commission were resistant to this new arts requirement that invited artist engagement and public attention. Historically, Public Works tried to stay out of the spotlight, preferring to assume success if their operations were not noticed by the public. The visibility of public art, artist involvement in their business, and focus on aesthetics rather than functionality seemed to go against the grain of Public Works culture. Besides, sewers, one of the largest Boise Public Works capital expenses, are underground—so where does the art go? Within a few years, a shared vision for a new educational center, a pioneering public art plan, and a collaborative, interdepartmental team would reverse that perspective, resulting in the largest, most progressive concentration of public art in Idaho.

In the last years of his career, Bill Ancell, who was at the helm of Boise Public Works Department from 1972 - 2003, advanced a vision for an education center which would serve homeschoolers and the thousands of 4th grade students who toured the water renewal facility each year on school trips. Leadership determined that the first public artworks would be concentrated at this new educational facility. Artworks would be enlisted to tell stories about the watershed, the importance of recycling, water conservation, and our symbiotic relationship with the environment. While Commissioners and staff remained skeptical of the Percent-for-Art Ordinance, the application of art in the service of their mission and values was ultimately supported.

The Boise City Arts Commission (now the Department of Arts & History) selected Dwaine Carver through a competitive public process to create the City's first arts plan for the new Boise WaterShed education facility. The plan was a research project, exploring what had been done with public art at other public works facilities nationwide, and a method of envisioning a framework, with principles and a material palette, outlining specific opportunities for artists at the facility. Completed in 2003 and updated in 2009, the plan was successful in articulating a vision aligned with leadership's mission.

PUBLIC ART PROGRAM ACCOMPLISHMENTS

Over the next fifteen years, through two construction phases, the Department of Arts & History's Public Art Program Manager, Public Works Department staff, and volunteer selection panels oversaw the selection of 20 artists, completing nearly thirty projects. These projects enjoyed great community engagement and political support from elected leaders, the Public Works Commission, and Boise Arts & History Commission. Additional Percent-for-Art dollars contributed to the overall campus landscaping project under the design direction of artist Amy Westover and the design team.

Several significant approaches to public art were employed in these initial years working with the Public Works Department. These approaches include:

- Artist as Planner
- Artist as Design Team Member
- Integrated Artworks: Architecture, Landscape, and Infrastructure
- Artistic Use of Non-Traditional and Recycled Materials
- Artistic Use of Environmental or Scientific Data
- Community Engagement
- Interactive Art
- Public Art as Outreach and Educational Tool
- Community and Organizational Partnerships
- Temporary Public Art

Below are example projects within these categories and notes on their significance.

ARTIST AS PLANNER

In 2003, Dwaine Carver, the artist as planner, created a vision for public art at Boise WaterShed that provided a united understanding about where and how public art would be employed at the facility. He gathered significant input from the Public Works Department and included national research in his plan. Carver updated the plan in 2009 with an assessment of completed works from Phase I and a revised plan for Phase II. The planning process provided the opportunity for all stakeholders to provide input and share their perspective and expertise. The planning document gave leaders confidence in the approach and how public art would serve the public. Politically and creatively, this was a successful strategy that created consensus around how public art would be used in the service of the department. This strategic vision is what the authors intend for this plan to deliver as well.



*Artist Amy Westover, who completed multiple projects for Boise WaterShed, in her studio.
Amy Westover (2015), photo courtesy of Arts & History*

ARTIST AS DESIGN TEAM MEMBER

Public art for construction Phase I focused on the creation of the education center's building. The architectural and public arts administrative design team used the WaterShed Arts Plan to identify multiple opportunities for artist engagement in the physical building construction. The selected artists then formed a loose team of their own to support each other in the implementation of their individual projects, but they had limited collaborative engagement with the architectural or construction team. It was the architects and construction manager's job to oversee the aesthetic and built development of the overall building. A single artist was not on the main design team for this phase, which was later identified as an impediment to the integration of the art throughout the center.

Phase II focused on the build-out of the exterior landscape around the education center. Artist Amy Westover, who created several artworks integrated into the building as part of Phase I, was selected 8 years later through a competitive process to be an artist member of the overall design team—the first instance of the City using this truly collaborative structure. The inclusion allowed Westover to significantly contribute, along with the rest of the design team, to a successful design of exterior plazas, walkways, and integrated sites for art. The wetlands, agricultural farmland section, and overall river flowing through the plaza are all results of her design direction on the team. Westover defined the vision for material use, tested concrete patterns with fabricators, and managed and influenced the design of individual artist works commissioned for the site. Having Westover on the design team also allowed for Percent-for-Art dollars to be used to build some of the infrastructure, thus making the project financially feasible, as the entire site became public art under this process. The art projects were integrated into the construction of the site, which saved money and made the integration of the art a more seamless process.

There are financial gains to be made by including an artist on the design team, as the artist can help identify construction off-sets which can be applied to art projects that

make the project dollars go further. For instance, applying an artist-designed mold to a planned concrete sidewalk to transform necessary infrastructure into art.

Having an artist on the design team is only possible when an artist is involved from the very beginning of the capital project. It is essential that the artist is selected to be an equal professional alongside the other design team members, respected for the perspective and creativity they bring to the table. An artist as an integral member of a project design team, which may include engineers, architects, construction project managers, and landscape architects, and can help the team think differently about the design of public infrastructure. Based on the success demonstrated at Boise WaterShed, the authors advocate that this method is used for future capital projects.

INTEGRATED ARTWORKS: ARCHITECTURE, LANDSCAPE, AND INFRASTRUCTURE

There are several integrated artworks throughout the WaterShed facility, inside and out. Amy Westover's projects—concrete-formed walls, stained glass window, recycled tire floor, reused pipe sinks and fountains, and exterior tree grates—are sensitively merged with the functionality of the building and site. Reham Aarti's walkable ground mosaic about our relationship to the earth creates an architectural space for groups to gather. Ken McCall's beaver dam-inspired railings provide safety and lead visitors along a path. Ceramic works by Michael Anderson are tucked into sandstone benches, sides of steps, and shade columns in the patio area, adding visual interest and teachable moments about the flora and fauna of the Boise River. These excellent examples of integrated, site-specific, artworks are only possible with thorough artistic collaboration with project design and construction management teams. It takes planning, open communication, willingness to problem-solve, and engaged collaboration to realize integrated installations.

ARTISTIC USE OF NON-TRADITIONAL AND RECYCLED MATERIALS

The 2003/2009 WaterShed Arts Plan declared outdated water equipment and other recycled materials as particularly appropriate for WaterShed artworks. For the LEED-Certified building, Amy Westover designed floors of recycled tires made into flowing river patterns, and bathroom sinks and drinking fountains made of salvaged pipe from the water renewal plant equipment boneyard. Outside, Irene Deeley's Pipe Tree is made up of recycled sandstone from the Elm Grove Park flume, salvaged water pipe, and faucets brought in after a public call went out for used hardware. Recycling continues to be a primary focus for the City, inviting more use of this type of material in art.

Public Works Department has also funded temporary public art projects using non-traditional materials such as plants, mud, sticks, and other unexpected materials. Because the long-term maintenance of such works does not have to be considered, temporary works are ideal for experimental explorations in this area.

Meander (2008) by Amy Westover, photo courtesy of Arts & History





ARTISTIC USE OF SCIENTIFIC AND ENVIRONMENTAL DATA

The Public Works Department is awash in data. Understanding data is part of how we understand our environment. Several WaterShed artists use different forms of information as input, transforming it into aesthetic experience:

- *H2O* by Patrick Zentz: Wind moves the water molecule-form sculpture, showing directional motion.
- *Wind Translator* by Patrick Zentz: Sensors on the roof translate wind velocity and direction into sound using an instrument mounted on the ceiling of the interior lobby.
- *Tree grates* by Amy Westover: cartographic imagery of hydrants, sewer pipes, and manholes become designs cut into steel forming tree grates in the city section of the plaza.
- *Windows into Wet Land* by Amy Westover: Satellite-generated infrared photographs identify water in the land are inspiration for the patterns splashed across the stained-glass entryway.
- *Headwaters* by Matt Grover: Snow pack inches from month-to-month are used to measure out the inches of sections of the sculpture located in the headwaters position of the reservoir.

These examples show how artists are inspired by and use data to make aesthetic objects and experiences.

INTERACTIVE ART

Interactive, experiential artworks are a meaningful way to engage audiences. At Boise WaterShed, there are several interactive works. *Fluxion* by Byron Folwell, invites visitors to turn water faucets, simulating the controls of reservoir managers. In the river path, kids use rocks to dam up the river, re-routing the water around them. Interpretive signage designed by Stephanie Inman provides discreet snippets of information as one turns the wheel of the sign.

ART AS PUBLIC OUTREACH AND EDUCATIONAL TOOL

The Boise WaterShed Environmental Education Center is a destination field trip for many elementary and high schools, public and private, in the metropolitan area. Visitor count has increased over the last ten years by 55%. Cumulatively, the Boise WaterShed has served more than 140,000 people since opening. The educators at Boise Watershed use the public art as teaching tools for this engaged population. Specifically connecting arts and the sciences, the eARTHworks program series for children and adults partners an artist and scientist to interpret watershed topics using public art funding.

A city-wide Public Works funded project, the geothermal plaque, designed by Ward Hooper, was developed as a public awareness campaign, marking buildings that use geothermal heat. In combination with printed matter and lapel pins, it has increased visibility of the system, but more awareness and understanding could be generated.

Infrastructure systems are indispensable to our diverse citizenry, such as the sewer system, street lights, bioswales, storm drains, or the geothermal system. They touch every one of us every day. Strategically integrating art into city-wide systems, communicating the interconnectivity of natural and built environments, emphasizing collective stewardship, responsible management, renewal, innovation, and equitable access are a few of the outreach and educational goals of this Arts Masterplan.

COMMUNITY AND ORGANIZATIONAL PARTNERSHIPS

Partnerships within the city and external partnerships with other public agencies, non-profits, or local businesses make things possible that might not be otherwise. This has been true on the Boise WaterShed campus and will be increasingly so as we move projects citywide.

At Boise WaterShed the non-profit organization Boise WaterShed Exhibits Inc., while not directly involved in the public art projects, was instrumental in raising money for interactive educational exhibits inside the center.

In the future, there are several non-profits in Boise that we may engage. Conservation, environmental, neighborhood, city, and civic groups are likely partners.

The off-campus public art projects Public Works has funded to date have been in partnership with other groups. Examples of these include works that focus on geothermal systems, environmental concepts, and functional infrastructure.

Working with Boise State University (BSU), the City commissioned a sculpture about the geothermal system by Leslie Dixon and Ken McCall, which is owned by BSU and located on their campus.

Partnering with Capital City Development Corporation (CCDC), the City commissioned three sculptures for 8th Street. These sculptures are referred to as Eco-art on 8th as they address the subjects of earth, air, and water. Amy Westover's *Virgo* depicts the constellations of the autumnal equinox using steel discs set into the brick plaza at 8th and Front Street. Dwaine Carver invites vines to crawl up the spine of *Heliotrope*, representing earth, overlooking Westover's *Virgo*. Margo and Dennis Proksa's sculpture *Litharacnium* appears on the next corner at Broad. It is a scaled-up version of a microscopic organism to an oversized steel tree-like form, obliquely referencing Boise's connection to the ocean.

As urban design markers drawing people down 8th Street, the works are successful; however, the public generally is not aware that the Public Works Department is a sponsor of Eco Art on 8th Street, nor do they really understand that these works are about the environment. The works require more information for many viewers to understand their ecological connections. While there is a small sign at each work that explains it, the works need related programming or partner collaborations to make them understood, embraced, and a catalyst for community change. Partnerships with astronomy groups, garden groups, or people interested in ocean health are examples of those who might be engaged through related programming.

Boise Public Works partnered with Energize Our Neighborhood in the new Central Addition LIV District (Lasting, Innovative, Vibrant), Central Addition Neighborhood. Energize Our Neighborhood is a City of Boise Program, managed out of the Planning and Development Services Department, that focuses on neighborhood improvement. Public Works funded three unique artist designs for fiber-optic cable utility covers. Kirsten Furlong's features birds flying overhead. Rick Friesen depicts houses from the neighborhood that were torn down or moved to make way for new development. Charles Haman's centers on a tree and other symbols invoking the lasting, innovative, and vibrant moniker. Twelve are placed down Broad Street between Capitol Boulevard and 3rd Street, marking a path down the sidewalk. This project type is a successful way to engage two-dimensional artists who have no public art experience. Artists provide the design to be constructed under a separate contract with the utility cover fabricator. This is an easily replicable process with great results and many potential locations city-wide.



Fluxion (2016) by Byron Folwell, photo courtesy of Arts & History

MAINTENANCE AND CONSERVATION

Children crawl, climb, and play on art, which is good, but nonetheless has an impact that must be considered and planned for. Boise WaterShed is far from the downtown City Hall, where our care and conservation staff are located. The addition of several public art projects in a location far away from staff posed some maintenance and conservation issues. As of 2020, there are 906 artworks that the staff cares for around the city. It is a strain on staff resources for them to do daily maintenance on works at Boise WaterShed. To solve this issue, Public Works hired a part-time grounds manager to work in coordination with the Arts & History cultural asset program manager to maintain the works and campus at Boise WaterShed.

Several artworks are fully integrated into the building and site at Boise WaterShed. Subsequently, much of the preventative maintenance is incorporated into the existing maintenance of the site and managed by Public Works. This includes snow and ice removal on and around public art, cleaning water basin and pump maintenance for *Fluxion* water feature, and glass and floor cleaning. Arts & History staff perform, approve or manage specifications and contracts for any corrective or emergency maintenance procedures. Some examples of this are the management of the mosaic mural failure, surface patina/ polish of Headwaters, ball bearing replacements on H2O (exterior), and drum head replacement on H2O (interior sound piece).

Caring for public art is essential to the health of the collection and is a central consideration when commissioning new works. Inclusion of the asset team in the consideration of new works is important. Fortunately, we have funds set aside through the .4% and trained staff to consider these key aspects of the public art program. As the collection for Public Works grows, additional staffing resources must be funded specifically to care for these works.

INVENTORY OF COMPLETED PERMANENT PUBLIC ARTWORKS AT BOISE WATERSHED



1



2



3



4



5



6



7



8



9



10

PHASE I: BOISE WATERSHED BUILDING

1
Boise WaterShed Environmental Arts Plan, 2003
\$22,000
Dwayne Carver

2
H2O from Zero to 1 million, 2004
mixed media and digital
photographic display
\$10,000
Diane Ronayne

3
Wind Translator, 2008
wood, drums, pipes
\$29,500
kinetic sculpture translating wind
into sound
Patrick Zentz

4
H2O, 2009
kinetic sculpture
\$100,060
Patrick Zentz

5
Waters Past, 2008
cast concrete integrated into
perimeter walls and exterior columns
\$50,000
Amy Westover

6
Confluence, 2008
recycled steel pipes made into sinks
and drinking fountains
\$10,000
Amy Westover

7
Windows into Wet Land, 2008
vitreous enameled glass
\$80,000
Amy Westover

8
Meander, 2008
recycled rubber floor
\$30,000
Amy Westover

9
Enviroguard Award Tree, 2008
salvaged pipes, faucets, cast bronze
leaves, recycled sandstone
\$23,000
Irene Deeley

10
Boise WaterShed Art Environmental Arts Plan, Revised, 2009
\$5,760
Dwayne Carver

PHASE II: RIVER CAMPUS ENVIRONMENT

1
Amy Westover design team, Phase II
\$42,825

2
Fluxion, 2016
steel, concrete, water
\$189,021
Byron Folwell

3
Headwaters, 2016
steel, water
\$55,545
Matt Grover

4
Mapping Infrastructure, 2016
steel
\$12,250
Amy Westover

5
Wading In, 2016
ceramic tile
\$64,739
Michael Anderson

6
Rookery, 2019
ceramic tile
\$20,000
Michael Anderson

7
A Perfect World, 2017
glass tiles
\$20,000
Reham Aarti

8
Boise River Walk, 2016
painted steel
\$18,514
Ken McCall

9
Signage & Wayfinding, 2016
high pressure laminate, powder-coated steel
\$25,000
Stephanie Inman

COMMUNITY PROJECT

10
Stone Wall, 2016
sandstone
\$5,000
Dan Snow and Workshop
Participants



1



2



3



4



5



6



7



8



9



10

INVENTORY OF COMPLETED PERMANENT PUBLIC ARTWORKS AT OTHER BOISE LOCATIONS



1



2



3



4



5

1
Geothermal Medallion, 2008
bronze and enamel
\$490 each x # of locations
Ward Hooper
Medallions installed on over 80
buildings in downtown Boise and at
Boise State University, which uses City
of Boise's Geothermal Energy system

2
Heliotrope, 2014
steel, plants
\$42,000
Dwayne Carver
8th and Front Street

3
Virgo, 2014
steel disks in brick
\$42,000
Amy Westover
8th and Front Street

4
Litharacnium, 2014
steel and paint
\$42,000
Dennis & Margo Proksa
8th and Broad Street

5
Central Addition
Utility Hole Covers, 2017
\$2,500 each, four by each artist
Charles Haman
Kirsten Furlong
Rick Friesen
Broad Street between Capitol
Boulevard and 3rd Street

TEMPORARY PUBLIC ARTWORKS (no longer existing)

1
Interdependence (Mud Elephant), 2011
mud, rope, sticks
\$5,000
Matt Laurence
exhibited at Boise WaterShed

2
Native Plant Gardens, 2011
wildflowers in an urban lot
\$5,000
Dwayne Carver
Myrtle Street between 11th and 10th

3
Look! Eco Art Project, 2011
cardboard, natural materials
\$5,000
John Yarnell
various locations along the Greenbelt

4
Summer Constellation Map, 2011
second-hand wool
\$5,000
Grant Olsen
exhibited at various locations

5
Water: A Youth Film Competition, 2011
film
\$5,000
Organized by the Land Trust of the
Treasure Valley
shown at the Egyptian Theatre as
part of a film festival

6
Unchopping a Tree, 2013
Sticks
\$5,000
Kirsten Furlong
Sesquishop in downtown Boise and
at Boise WaterShed



1



2



3



4



5



6



Amy Westover and Boise WaterShed Construction Management Team (2007), photo courtesy of Arts & History

ROOM FOR IMPROVEMENT

In assessing where to go from here, there are some lessons learned, goals from the previous plan that we did not achieve, and some areas in need of improvement.

ENGAGE ARTISTS EARLY IN CAPITAL PROJECTS

It is essential to get artists involved at the very beginning of new capital projects. Bringing artists into design teams late, or as an afterthought, limits project opportunities. On the occasions where staff involve artists early in the process, the maximum scope of opportunities are open, the ability to make dramatic, positive change is the greatest, and the outcomes may exceed expectations. It is also possible to secure cost savings when artists are involved early and their concepts can be integrated into the design of the related capital project.

THE GEOTHERMAL SYSTEM NEEDS VISIBILITY

Even with the use of the plaques to promote the existence of Boise's remarkable geothermal system, most people don't know about the system, or, if they do, they don't understand just how truly remarkable it is. Future public artworks can draw attention to this system in a more dynamic way.

There also may be potential to partner with the residential Warm Springs Water District on future projects. It is worth exploring as Boise has a closed loop system and the Boise Warm Springs Water District is an open loop system, which provides the potential to expose the geothermal water to the air and human touch.

INFORM, EDUCATE, AND ENGAGE ADULTS

Boise WaterShed and its large public art collection effectively engages a large audience of children and families with limited programming. Opportunities exist to expand adult education to engage adults as environmental stewards. Locating public artworks throughout the City will broaden the audience for public works-related issues. Programming opportunities such as workshops, lectures, art classes, or publications could reach a broader adult audience, particularly with targeted partners such as Boise State University's Osher Lifelong Learning Institute or non-profits like The Cabin, a literary center.

WORK WITH PARTNERS

Building partnerships—with Indigenous peoples, conservation groups, public agencies, trail stewards, neighborhood associations, and others with allied interests—will amplify Boise Public Work's message of resource conservation and renewal. Given limited publicly-owned sites for art, it is anticipated locations of art may become a new nexus around which future partnerships are forged. Programming speakers who address multiple-partner issues, conducting residencies that touch conservation issues and are embedded in Public Works Department offices are examples of other ways to strengthen and build partnerships.

PUBLIC WORKS AND ARTS & HISTORY COLLABORATION

Coordination and collaboration between Public Art Division staff and Public Works staff is critical to a successful public art program. While there has been great collaboration on several previous projects, clarity around project management roles and responsibilities or access to utilities such as electricity or water has sometimes been difficult to ascertain. Clear management processes and collaborative problem-solving is important to establish between staff.



*Byron Folwell presenting about his artwork to a community group.
Fluxion (2016) by Byron Folwell, photo courtesy of Arts & History*



A tour participant admires a temporary mud sculpture on Boise WaterShed's campus. Interdependence (2011) by Matt Laurence, photo courtesy of Arts & History

NEW ART ABOUT RECYCLING & COMPOSTING

There has been limited artist engagement in recycling, composting, and waste management programs. Temporary projects, including the mud elephant by Matt Laurence and wood sculpture by Kirsten Furlong, are works that have spurred conversations around materials and permanence. More temporary projects will lend themselves to this topic. Nationally, there are many examples of artists working with recycled materials, messaging reduce, reuse, and recycle in engaging and innovative ways. This is an area ripe for new Boise Public Works public art.

CLOSING WORDS

Boise Public Works Department is a pioneer and leader in commissioning diverse, meaningful public artworks over the past fifteen years. The City has celebrated many “firsts” in the Public Works public art program such as architecturally integrated art, artist on design team, artist as planner, and artist as environmental activist. In the next ten to fifteen years, there will be ample opportunity to take calculated risks employing artists to make art inspired by and in the service of the environment, water, public infrastructure, and the systems we use to maintain a healthy, vibrant community. The leadership team, City staff, and artists are responsible for taking the observations and visions presented in this plan and transforming opportunities into inspired reality.



Partnering with the Boise Valley Indigenous community, this site was renamed Eagle Rock and below, Eagle Rock Park, in 2019. Other opportunities to work with the Shoshone-Bannock and Shoshone-Paiute will hopefully come from this plan. Eagle Rock (2019), photo courtesy of Arts & History

LOOKING FORWARD

2020–2030 PUBLIC WORKS ARTS MASTERPLAN FRAMEWORK

VISION

The Boise Public Works Arts Masterplan seeks to illuminate the interrelationships between ourselves and our environment, between nature and culture, and to render these connections compellingly clear through a range of artistic production/works: sculptural, performative, kinetic, spatial, integrated, graphic, informational, poetic—and through a range of topics and provocations—climate change, social justice, race, socio-economic class, gender, gentrification, and activism.

Through works of art, the Boise Public Works Arts Masterplan proposes a vital engagement with the City and citizens, our resources and refuse, our energy and consumption, our infrastructure and public space, and perhaps most importantly, our responsibility as engaged citizens and stewards of our natural resources in a quickly growing urban and suburban environment. Public art and artists have the potential to inspire change and action in our citizens.

The plan proposes climate change, social justice, ecological urbanism, green infrastructure, and ecological art as broad categories of investigation and development for the artworks and public works outlined. These topics should be explored further by commissioned artists, furthering the mission of Boise Public Works and bringing Boise public artworks further into the larger national and international discussion of environmentally-informed art.

BROAD CONCEPTS:

Ecological Art

Ecological art engages the environment and its processes, either directly or through the exploration of its social or political implications. (the authors)

Green Infrastructure

Green infrastructure is a cost-effective, resilient approach to managing wet weather impacts that provides many community benefits. While single-purpose gray stormwater infrastructure—conventional piped drainage and water treatment systems—is designed to move urban stormwater away from the built environment, green infrastructure in effect returns a drainage area to its predevelopment hydrology by reducing and treating stormwater at its source while delivering environmental, social, and economic benefits. (US Environmental Protection Agency)

Green infrastructure could also include carbon sequestration and/or reduction, solar panels, river restoration, even the river itself. (the authors)

Ecological Urbanism

“The goal of Ecological Urbanism is to create ‘artificial ecosystem’ cities that achieve the same interdependent efficiencies and life-preserving redundancies as natural ecosystems, turning the current linear pattern of energy-in-one-end/wastes-out-the-other into a loop: wastes become energy. The emphasis on environmental systems is a very different way of thinking about the city: urban sites are seen as locations of, not only demand for but supply of, resources.” (*Ecological Urbanism, The Architectural Review*, March 16, 2015, Susannah Hagan)

“Imagining an urbanism that is other than the status quo requires a new sensibility—one that has the capacity to incorporate and accommodate the inherent conflictual conditions between ecology and urbanism. This is the territory of ecological urbanism. (Ecological Urbanism, Mohsen Mostafavi and Gareth Doherty, editors)

“Drawing on broad interdisciplinary knowledge and appealing to both heart and mind, ecological art is grounded in an ecological ethic and systems theory, addressing the web of interrelationships between the physical, biological, cultural, political, and historical aspects of ecosystems.” (*Ecological Art - A Call for Visionary Intervention in a Time of Crisis*, Ruth Wallen)

“Mature technological systems – cars, roads, municipal water supplies, telephones, railroads, weather forecasting, buildings, even computers in the majority of their uses – reside in a naturalized background, as ordinary and unremarkable to us as trees, daylight, and dirt. Our civilizations fundamentally depend on them, yet we notice them mainly when they fail, which they rarely do. They are the connective tissues and the circulatory systems of modernity. In short, these systems have become infrastructure.” (*Infrastructure and Modernity*, Paul N. Edwards, quoted in *Redefining Infrastructure*, Pierre Belanger)

Climate Change, Resiliency, and Social Justice

“Infrastructure networks will be affected by the physical impacts of climate variability and change but will also play an essential role in building resilience to those impacts. Extreme events illustrate the extent of this potential exposure. For example, OECD modeling of the potential impacts of a major flood in Paris found that 30% to 55% of the direct flood damages would be suffered by the infrastructure sector, while 35% to 85% of business losses were caused by disruption to the transportation and electricity supply and not by the flood itself. Ensuring that infrastructure is climate resilient will help to reduce direct losses and reduce the indirect costs of disruption.” (Organization for Economic Co-operation and Development, OECD, Climate Resilient Infrastructure, 2018, <http://www.oecd.org/environment/cc/policy-perspectives-climate-resilient-infrastructure.pdf>)

“Climate change exacerbates existing inequalities and vulnerabilities. Persons who face intersecting inequalities due to discrimination based on gender, gender identity, disability, race, ethnicity, economic status, age, among others, are among those populations least likely to be able to withstand the inevitable effects of climate change. Addressing inequality and climate change must go hand in hand.” (*Women’s Environment and Development Organization*, wedo.org)



Hyatt Hidden Lakes Reserve, a City of Boise conservation wetland park, photo courtesy of Arts & History

NOTES ON LOCAL CONTEXT

Below are a few historical and environmental characteristics of the City of Boise to consider when embarking upon selecting project opportunity types, artists, and artistic/cultural programming. Additional resources about Boise can be found at <https://www.cityofboise.org/>.

HISTORY OF THE LAND

The City of Boise was incorporated in 1864 on land that was a peaceful gathering place for the Shoshone, Bannock, and Paiute Tribes for centuries. Fort Boise was initially founded as an outpost for fur traders and later as a military fort to protect the influx of miners flowing into the Boise Basin. The Indigenous people were forcibly removed in 1869 to reservations far from town. Recently the City of Boise has begun the critical process of reconnecting with descendants of the Boise Valley Tribes. There is much work to be done to honor the history and contemporary presence of the Boise Valley Indigenous people.

BOISE WATERSHED: RIVER/RUNOFF

Water, the fundamental basis and criteria for life, is our most critical resource. Strategies to collectively care for the Boise Watershed, the Boise River, the Treasure Valley Aquifer, storm and geothermal water, are central to environmental stewardship. Public Works is in the midst of a water renewal planning process that includes innovative strategies such as river restoration, water reuse and local food production as potential outcomes that could address long-term community needs.

FOOTHILLS

The Boise Foothills are iconic and unique features of our community. The City has made considerable progress in the responsible management and preservation of foothills ecology. Public Works is instrumental in the management of critical watershed landscapes for stormwater retention and geothermal wells. Integration of public recreation areas and trails with key infrastructure landscapes can facilitate public awareness and engagement. Ridge-to-River trail system provides over 190 miles of public access trails for people to walk and bike.

GEOTHERMAL WATER

Boise is unique. Its geothermal system, a largely hidden asset, is the largest in the U.S. Nearby hot springs are world-famous destinations. Boise has the potential to capture the alternative, renewable imagination, as well as that of the hot spring enthusiast. In 2020, Boise will complete a Geothermal Strategic Plan to map out the future of this uniquely Boise renewable energy asset.

ENERGY

Historically, about 75% of the energy consumed in Idaho is from out of state, and more than half of Idaho's in-state energy production is hydroelectric. Vulnerable to drought, net outputs of hydroelectric power are trending downward. Awareness of energy consumption – and new local potentials in renewable production – is a crucial component of Boise Public Works mission. In 2019, the City committed to

a 100% clean electricity goal for the community of Boise by 2035 highlighting the need to make tangible progress in reducing carbon footprint. In addition, the City is actively trying to electrify its fleet of vehicles to further reduce carbon footprint with examples being the introduction of five electric trash trucks by 2020.

RECYCLING AND MATERIALS MANAGEMENT

Boise Public Works is transforming our relationship with material. Through material renewal and recycling, innovations with bio-solid products from water renewal, community education, outreach, and engagement are priorities. In the future, the City will consider bold initiatives like setting a zero-waste goal for the community to focus attention on reduction of waste instead of just recycling.

GROWTH'S INFLUENCE ON AIR AND WATER QUALITY

“Much of the focus on air quality in the Boise Region has centered on the Treasure Valley, which is the largest and most highly populated urban area in Idaho. Department of Environmental Quality is working to coordinate efforts among citizens, businesses, and government agencies to manage air pollution and improve public awareness of air quality conditions and associated health risks.” <https://www.deq.idaho.gov/regional-offices-issues/boise/> Public Works is actively implementing strategies to reduce our City’s carbon footprint during this time of growth through various energy and transportation initiatives.

BOISE'S GEOGRAPHY AND CLIMATE

Boise is in a wide river valley at the base of the Rocky Mountains. The Boise River runs from a canyon, east to west, through the center of town and joins the Snake River forty miles to the west. The climate is high-desert with dry hot periods in the summer, mild autumn and spring, and winter storms that produce much of the annual precipitation. Low humidity and an arid landscape necessitate irrigation for agriculture and urban settlement. Elevation is at 2,842 feet above sea level. Average annual precipitation is 12.11 inches of rain and 20.9 inches of snow.

CLIMATE CHANGE

Global climate change is local. Its effects will present the greater adversity to the most vulnerable. The Boise Public Works mission is clear: to use our resources effectively and to protect the health, safety, and welfare of the community, leaving a legacy of enhanced quality of life for Boise. In 2019, the Boise Climate Adaptation Assessment highlighted the top eight issues facing Boise in the coming century. In 2020, Boise began working on its first Climate Action Plan. These issues provide a starting point for developing specific actions to address climate change.

ELEMENTS

The Boise Public Works Arts Masterplan draws from Sustainable Boise, an initiative for the creation of lasting environments. The Arts Plan aims to recognize, protect, and improve the health and sustainability of all our activities, our connection to one another, and our natural resources.

The Arts Plan also challenges artists to address pressing environmental issues, such as climate change or energy use, through various projects. Artists are invited to innovate and disrupt the status quo to demonstrate how and why leaps of thinking are necessary in our evolving world. Start meaningful conversations. Be bold.

The Plan supports the Boise Public Works mission and its multiple endeavors through the element categories of air, water, energy, material, and city-wide public networks:

Air

The Arts Plan promotes the City Public Works continued leadership in improved air quality.

Water

The Arts Plan outlines project and programming opportunities in support of water protection, renewal, conservation, and use.

Energy

The Arts Plan assists in raising public awareness of the City's many energy efficient projects, installations of energy and carbon-reduction measures, and clean energy programs.

Materials Management

The Arts Plan engages the City's long-standing programs providing life-cycle material management (think table scraps to compost, or wine bottle to crushed glass). Effective material management increases Boise's economic stability, efficiency, and environmental impacts.

City-Wide Public Networks

A network is an intentionally broad category that could be applied in multiple ways. Networks could be physical, such as the geothermal networks, fiber networks, road networks or gathering spaces. They could also be virtual such as social and professional networks, archival networks, or historical networks. The opportunities scoped in this category are meant to engage visual, literary, and performing artists and partner organizations in various ways to engage the public in unexpected ways around environmental issues.



Clearing the Storm (2009) by Glenn Oakley, photo courtesy of Boise Visual Chronicle, Arts & History

PROJECT TYPES

When researching the types of environmental public artwork completed in other cities, and considering the potential for new works in Boise, we identified distinct opportunity methods/outcomes for public artworks.

Sculptural Object

Artists are engaged in a commissioning process, such as providing a sculpture or street furniture. Or artists provide the design of items, such as utility access covers, drinking fountains, or street grates.

Land Art

Artists use land as a medium or site, such as participating as a collaborating member of a design team for a community park, or an ecological landscape project. This category operates at a variety of scales from small-scale interventions on median strips to large-scale site design.

Residency

Artists are temporarily placed within a division, a place, or team of people; or charged with working within a specific material area such as solid waste, air quality, or geothermal system management. The result of the residency may be art objects, community engagements, workshops, performances, a book of writings, a film, et cetera.

Collaboration

Artists are selected to participate as an integral part of a design team, participating in the production of large-scale capital improvements, such as a water renewal project, to smaller-scale project teams, such as interpretive signage, a landscape planting, or printed material. Artists may be paired with someone from another field to collaborate across discipline.

Data

Artists are charged with interpreting and visualizing data, for example, transforming snow pack data into a sculptural form, or mapping air quality in an audible or visually creative and meaningful way.

Integrated Art

Artists are encouraged to identify opportunities to integrate art into architecture, landscape, into the fabric of the city, and its infrastructure.

Programming

Artists are engaged to provide creative services with an audience or participatory group, for example, leading environment-related activities with groups, establishing writing workshops in response to a trip to the Boise River, film-making, musical composition, dance or theater performance or other creative applications. Developing art tour educational materials or digital media could also be considered. Programming will inherently be oriented to environmental education of participants.

2-D/Graphic

Artists use graphic skills to create two-dimensional paintings, photographs, images for print, web, or other applications for specific opportunities.



Public Works staff, Commissioners, artists, and design team members during a design meeting. Design Process (2006), photo courtesy of Arts & History

HOW TO WORK WITH PUBLIC ART OPPORTUNITIES:

Each **Public Art Opportunity** identifies **Elements** (air, water, energy, materials, and city-wide networks) and **Project Types** (sculptural object, land art, residency, collaboration, data, integrated art, programming and 2-D/Graphic) to make clear the content area, goal, and implementation possibilities of each project.

The selection of a project opportunity, refinement of its scope, identification of the location options, creation of project schedule, and alignment with available staff resources is determined by the Public Art Program Manager, or their designee, in discussion with Public Works department stakeholder staff and department leadership. It is the job of the Public Art Program Manager along with Public Works leadership, as articulated in the Percent-for-Art Ordinance, to identify important and timely content areas that may be explored. They are also responsible to select opportunities that pair with desired objectives or outcome such as to remind citizens to pick up compost, encourage people to think about their role in air pollution or waste in landfills, or engender collaboration on a new capital project.

When looking at an opportunity, recognize that the opportunity is a category or a typology that can be applied in multiple ways. The precedents presented illustrate different examples of how the opportunity might be interpreted or extrapolated but are not to be literally duplicated. The authors encourage Public Art and Public Works managers to use these categories to create additional hybrid opportunities, identifying projects for the future. One opportunity may be implemented multiple times at varying scales or locations. Opportunities may be combined or simplified.

The primary outcomes of the public art opportunities are:

- To use the partnership between Boise Public Works, Arts & History, and artists to innovate, identify and creatively solve problems combining science and art
- To explore and push the boundaries of what is being done nationally in the field of environmentally-related public art and scientific advances
- To present public art project options that are relevant to the current and future work of the Boise City Public Works Department

- To build on and expand what has already been commissioned for the City of Boise's public art collection
- To scale and scope the opportunities for different types of sites, dollar thresholds, artist experience levels, and community engagement possibilities
- Conveying broad and specific scientific concepts using artwork
- Create projects that align with the mission of the Public Works department to limit the impact to the environment
- Call for projects that solve environmental issues and do not contribute to furthering issues
- Engage the community in conversations, dialogue, and educational opportunities to learn about the work of Public Works and how to contribute to the health of the climate and local environment

It is the job of the Public Art Program Manager, in collaboration with Public Works leadership, to identify project priorities that respond to the following considerations:

- Upcoming Boise Public Works capital projects that may offer opportunities for integrated works
- Current Boise Public Works public awareness initiatives and priorities
- Bold new directions for the program to expand and inspire residents
- Time-sensitive opportunities related to sites or programs
- Partnership opportunities with community allies
- Projects manageable for existing staff or recommendation for additional staff

The presented public art opportunities are flexible, open to change, and meant to inspire the hearts and minds of artists and the health and vibrancy of the City of Boise.



Boise WaterShed artists Michael Anderson, Reham Aarti, Byron Folwell, Amy Westover, Matt Grover, and Stephanie Inman at the dedication of the River Campus. Artists (2016), photo courtesy of Arts & History



*The grounds of Boise WaterShed hosts this sculpture, created with salvaged pipes, faucets, cast bronze leaves, and recycled sandstone.
Enviroguard Award Tree (2008) by Irene Deeley, photo courtesy of Arts & History*

IMPLEMENTATION PROCESS

THE PERCENT-FOR-ART PROGRAM

Annually, 1% of eligible new capital projects is set aside to commission or purchase and install public art. .4% is set aside to provide for administration, maintenance, and education about artworks. These funds are collected and managed by Public Works staff and the projects are implemented by Arts & History staff in collaboration with stakeholders.

PROJECT OPPORTUNITY SELECTION PROCESS

The Public Art Opportunity section provides recommended project possibilities. The prioritization of a project opportunity and refinement of its scope will be determined by the Public Art Program Manager in discussion with Public Works department stakeholder staff and department leadership. The plan authors will provide an initial recommended prioritization list as an accompaniment to this document.

The Public Art Program Manager is responsible for finalizing an appropriate artist selection process and budget, facilitating the selection of the artist, drafting the contract, engaging appropriate stakeholders and project managing the artist's project through to completion. Examples of artist selection processes include competitive request for qualifications or request for proposals processes, competitively selecting an artist pool to execute projects under \$25,000, or invitation to selected artists to create proposals or to conduct interviews with the selection team.

Public Works staff may need to provide artists with access to data, plans, key staff, and engage them as early as possible in design processes. In the future, using the .4% account to hire a part-time project manager to facilitate the selection processes and artist management may be considered.

Public Art and Public Works staff, stakeholders, and artist selection committee members are responsible for the thoughtful and appropriate incorporation of criteria, such as diversity of race, gender, socio-economic class, and cultural perspective toward the selection of artists.

The final artwork will be owned by the City of Boise, unless otherwise noted in the contract due to a sponsorship partnership. Public artworks paid for with percent-for-art dollars cannot sell naming rights to outside sponsors. Artworks are cared for under the purview of the Department of Arts & History Cultural Asset Manager and Public Works leadership. These future artworks are envisioned for a network of geographic spaces across the landscape of the City of Boise.

THE BOISE PUBLIC WORKS + ARTS & HISTORY PARTNERSHIP

The enlarged, city-wide scale of the Boise Public Works Arts Masterplan will pose challenges such as where the work will be installed, where utilities such as power or water come from if needed, who the project partners will be, how to respond to vandalism, and maintenance for a geographically-dispersed collection. Fortunately, Boise Public Works and Arts & History have a successful foundation of partnership to build upon. The success of the plan overall, as well as that of any given project, will depend upon the clarity of our shared goals and the depth of mutual respect.

STAFF ROLES IN THE PUBLIC ART PROCESS

Boise Public Works staff are essential for the successful alignment of public works public art projects with City services, values, and goals.

The role of the Boise Public Works staff may include:

- Participation in a public art advisory committee for Public Works
- Planning and prioritization of projects/opportunities
- Identification of resources and partnerships
- Public Art Call Reviewer and Editor
- Artist Selection Panel Member
- Content Expert to orient public artists and align project information
- Material Supplier
- Community Mediator/Engager
- Public Art Educator

The role of the Arts & History Public Art Division Public Art Program Manager includes:

- Approve all project requests and prioritization based on existing staff resources
- Draft call-to-artists
- Facilitate artist selection
- Artist communications
- Contract drafting and negotiations
- Project management
- Dedication/event planning
- Maintenance coordination

The role of the Cultural Assets staff includes:

- Integration into the process to evaluate future maintenance needs
- Review all designs and material choices
- Inspections before final payment
- On-going corrective maintenance
- Coordination with Public Works maintenance staff

The Public Art Program Manager is responsible for maintaining the appropriate processes for all project opportunities, artist selection, and project management. In order to manage this plan and implement the first phase of prioritized projects, additional staffing resources are needed to manage multiple projects.

CITY OF BOISE PUBLIC ART MANAGEMENT PROCESSES AND PROCEDURES

The Department of Arts & History's Public Art Division has approved processes for the management of public art projects. For further information on implementing public art projects, please contact staff or refer to the Public Art Division Plan available online <https://www.boiseartsandhistory.org/about-us/documents/>. This document, written in 2009, is in the process of being updated and is due to be completed in 2021.

LOCATING PUBLIC ARTWORKS

Artworks commissioned may be physical objects that require a geographic location, or works may be placed in temporary, multiple, or non-physical sites, such as websites, temporary billboards, products, or a performance/interactive experiences enacted in space. Wherever, and whatever the type of public art, its location must be accessible to a broad public within the city limits of Boise.

Works that do not have a permanent physical outcome must have documentation that is accessioned into the collection for future access and as a permanent record of the work.

Whenever practical, permanent artworks are to be located on City property. City-owned properties include water renewal facilities, public parks, library branches, City Hall Downtown or West Boise, or the Boise Airport.

If artworks are on private or other publicly-owned land such as right-of-way or natural areas, easements or other contractual agreements must be made that stipulate the terms of the art installation and public access.

There are sites where multiple artworks could be placed. Those we surveyed that would be conducive to multiple works include Landers Street Water Renewal Facility, Boise Greenbelt, Fort Boise and surrounding area, Boise Urban Garden School (BUGS), and the Eagle Rock Park area.

MAINTENANCE AND CONSERVATION

The Arts & History care and conservation team need to be involved in the early stages of all project development to review material choices, evaluate resources required to care for the projects long-term, determine an art life span, evaluate the environmental impact of the artwork based on location, and identify data necessary for the artwork's file in the database.



Esther Simplot Park with a view of the Boise Foothills (2020), photo courtesy of Arts & History

PUBLIC ART OPPORTUNITIES

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AIR



Boise Sky, photo courtesy of Arts & History

Air Opportunities bring attention to the current state of air quality, the value of clean air, and what we might do to maintain clean air. These opportunities connect to the City of Boise's Public Works Department's leadership in supporting improved air quality through projects, programming, residencies, and public education efforts.

City-Wide Public Network opportunities may be framed to relate to air issues.

INDEX OF AIR OPPORTUNITIES

- OPPORTUNITY 1** **C02 Scrubber**
- OPPORTUNITY 2** **Living Sculptures**
- OPPORTUNITY 3** **Current Kinetics**

CO2 Scrubber

Sculpture that Cleans the Air



This is the type of location where Co2 Scrubber could be located; 8th Street near Myrtle Street, looking towards the River, photo courtesy of Arts & History

OPPORTUNITY 1 CO2 Scrubber

Co2 Scrubber is an opportunity to create a living sculpture made of plants and/or innovative technology that can remove CO2 or other pollutants from the atmosphere, thus improving air quality. The project may consider tracking and reporting on the data of air quality impacted by the sculpture, looking at ways to share that data with the public to engage them in the art project and the importance of air quality. This project could be created by an individual artist with experience working with plants, an interest in the environment, or come from a collaboration with a specialist in air quality.

Project Type

- Sculptural object
- Data
- 2-D/Graphic
- Collaboration

Project Goals

- Increase public awareness of air conservation through air pollution reduction
- Reimagine sculptures and landscape art in light of current air quality issues, as performance objects
- Impact community identity and public health
- Beautify the community

Project Themes

- Air Quality
- Ecology
- Public Amenity
- Education

Possible Partners

- Boise Parks & Recreation Department
- Boise City Planning and Development Services
- Neighborhood Organizations
- University of Idaho Urban Design Center
- Boise State University Environmental Studies

- Ada County Highway District
- Neighborhood Associations
- Idaho Montana Chapter of the American Society of Landscape Architects
- Conservation Groups

Potential Locations

The project could be a singular project in a prominent location, or it could be a smaller work created in multiples that could be in various neighborhood locations such as landscape strips, medians, or islands.

Potential Constraints

- Technology
- Data collection, analysis & storage
- Maintenance considerations

Community Engagement

This project is conducive to the development of neighborhood identities for parks, linear public space elements such as those along sidewalks, roads, or green-space parcels.



PRECEDENT

We Are The Asteroid II (2018) by Justin Brice Guariglia

Funded by a Grant from the Union of Concerned Scientists

Locations: Chicago Navy Pier, Anderson Ranch Art Center, Aspen Snowmass, The University of Northern Iowa

Photo Credit: Alex Ruppenthal / Chicago Tonight

This solar-powered LED message board – like those typically found at construction sites – alerts viewers to slow down and beware of dangers ahead. Instead of road conditions, however, the board features aphorisms calling attention to ecological issues. Through poetry, metaphor, and humor, audiences are drawn into the conversation, prompting diverse discussions about the planetary crisis.

Learn more: <https://www.guariglia.com/wata-2>



PRECEDENT

Wendy (2012) by Hollwich Kushner

Commissioned by MoMA PS1 and Sheikha Salama Bint Hamdan Al Nahyan Foundation and Masdar

Locations: New York City, NY, Abu Dhabi, UAE

Wendy cleans the air with a skin that is capable of taking the equivalent of 260 cars off the road.

Learn more: <http://hwkn.com/projects/wendy/>

Living Sculptures

Air Quality Improved Naturally



A park location along the greenbelt, like this one near Friendship Bridge in Julia Davis Park, would be a good site for Living Sculptures, photo courtesy of Arts & History

OPPORTUNITY 2 Living Sculptures

Living Sculpture and Land Art is a project that uses plants, trees, or other biological processes capable of providing a micro-climate and removing CO₂ from the atmosphere to make a sculpture or artwork out of a site. Living sculptures combine aesthetics and science to engage audiences. This project could be a collaboration between an artist and horticulturist. It could address issues such as climate change and deforestation.

Project Type

- Sculptural object
- Land art
- Integrated art
- Collaboration

Project Examples

- *Topiary*: plants grown over a frame creating a 3d object
- *Turf and Sod*: grass and moss are grown over soil mounds
- *Tree Sculptures*: living trees are pruned into structural forms
- *Mowing and Crop Art*: patterns and paths mowed through grass or other agricultural crops

Project Goals

- Encourage conservation of ecological environment
- Demonstrate the concept of “performance” sculpture and landscape art
- Develop stronger community identity around the environment
- Promote community health
- Beautify the City of Boise

Project Themes

- Air Quality
- Ecology
- Art as Public Amenity
- Education

Possible Partners

- Boise City Planning and Development Services
- Boise Parks & Recreation Department
- Neighborhood Associations
- Ada County Highway District
- Idaho Botanical Garden
- Landscape Architects

Potential Locations

- System-wide
- City-owned parks
- Greenbelt
- Proximity to educational facilities

Potential Constraints

- Trimming
- Need to be near a water source for watering
- Maintenance considerations

Community Engagement

This project is conducive to the development of neighborhood identities for parks, linear public space elements such as those along sidewalks, roads, or green-space parcels.



PRECEDENT

Time Landscape (1965-1978-Present) by Alan Sonfist

Commissioned by the City of New York Department of Parks & Recreation

Location: New York, NY at La Guardia Place and West Houston

Photo credit: Alan Sonfist

A slowly developing forest, planted in 1978, that represents the Manhattan landscape inhabited by Native Americans and encountered by Dutch settlers in the early 17th century.

Learn more: http://www.nycgovparks.org/sub_your_park/historical_signs/hs_historical_sign.php?id=6407



PRECEDENT

Neukom Vivarium (2006) by Mark Dion, Weiss Manfredi Architects and Own Richards Architects

Commissioned by the Seattle Art Museum

Location: Seattle, WA, Olympic Sculpture Park

Photo credit: Seattle Art Museum

The Vivarium investigates nature as process: the greenhouse shelters a fallen “nurse-log”, and simulates the log’s natural environment – hosting simultaneous processes of decay and rebirth. The installation serves as an environmental learning center which erodes conventional boundaries between science and art.

Learn more: <https://art21.org/read/mark-dion-neukom-vivarium/>

PRECEDENT

Carrington, Damian. “**Tree planting as a practice to combat the climate crisis.**” *The Guardian*, <https://www.theguardian.com/environment/2019/jul/04/planting-billions-trees-best-tackle-climate-crisis-scientists-canopy-emissions>

Photo caption: Redwood trees in Guerneville, California.
Photo credit: Gabrielle Lurie/The Guardian

Planting billions of trees across the world is the biggest and cheapest way to tackle the climate crisis, according to scientists, who have calculated how many trees could be planted without encroaching on crop land or urban areas. Engaging artists and arborists in planting trees as an art project is a direction to be considered.

Current Kinetics

Air Translated into Movement



The Westside Park under construction at 11th and Bannock is the type of public space where Current Kinetics could be located, photo courtesy of Arts & History

OPPORTUNITY 3 Current Kinetics

Kinetic art is a creative work that has movement perceptible to the viewer. An experimental series of kinetic sculptures could be responsive to air currents or other atmospheric changes, surprising and delighting pedestrians. The work can be as small as a whirly-gig or weather vane or large as a sculptural mobile or kinetic tags on the side of a building.

Project Type

- Sculptural object
- Data

Project Goals

- Focus on air quality education and awareness

Project Themes

- Sculpture as data visualization
- Air quality education tool
- Playfulness

Possible Partners

- Boise City Planning and Development Services
- Boise Parks & Recreation Department
- Neighborhood Associations
- Ada County Highway District

Potential Locations

- Traffic Medians
- Parks
- Urban Plazas
- Pedestrian Pathways
- Greenbelt

Potential Constraints

- Ensuring the safety of the public
- Care for moving parts
- Maintenance considerations

Community Engagement

The project is engaging to the public and can draw attention to air as a resource.



PRECEDENT

Wave Wall (2006) by Charles Sowers, Shawn Lani, Peter Richards, Susan Schwartzberg & LIGO Scientific Staff

Commissioned by Cal Tech, Laser Interferometer Gravitational-Wave Observatory Science Education Center

Location: Livingston, LA

Photo credit: Charles Sower

A wall of 122 wind-activated pendulums are each magnetically coupled with its neighbors so that the whole wall moves as a slowly undulating surface similar to a large piece of fabric rippling in the wind. In winds greater than 15 knots, the wall's coherent wave-like movement becomes more chaotic as the pendulums break their mutual magnetic coupling.

Learn more: <https://www.charlessowers.com/new-page-2>



PRECEDENT

Turning Leaves (2016) by Ned Kahn

Commissioned by: Kaiser Permanente Hospital

Location: San Francisco, CA

Two facades of a new parking structure were covered with a kinetic skin that changes in opacity in response to the direction of the wind. Each of the 10,000 kinetic panels is free to rotate 360-degrees in the wind allowing them to come in and out of view and reveal and obscure the interior of the parking structure.

Learn more: <http://nedkahn.com/portfolio/turning-leaves>



PRECEDENT

Animaris Umerus (2009) by Theo Jansen

Commissioned by Cal Tech, Laser Interferometer Gravitational-Wave Observatory Science Education Center

Location: Livingston, LA

Photo credit: Loek Van Der K

Theo Jansen works with small groups of people to bring his animals to life. Built out of PVC pipe and other materials, they are meant to move. Jansen is the Dutch artist behind the Strandbeests, a family of artificial creatures designed to crawl their way across sandy beaches.

Learn more: <https://www.strandbeest.com/>

WATER



Kids from the Duck Valley Reservation testing the water in the Boise River with Boise WaterShed educators, 2018, photo courtesy of Arts & History

Water Opportunities connect the public to concepts of water protection, renewal, conservation, and sustainable use. They highlight the infrastructural management of water in our urban environment and the environmental balance of managing water in a desert climate and sensitive ecosystem.

City-Wide Public Network opportunities may be framed to relate to water issues.

INDEX OF WATER OPPORTUNITIES

- OPPORTUNITY 1** Utility Covers, Storm Water Inlets, and other Markers
- OPPORTUNITY 2** Ecological Boulevards
- OPPORTUNITY 3** Holding Landscapes: Stormwater Retention Amenities
- OPPORTUNITY 4** Green Belts and Wildlife Corridors

Utility Covers, Storm Water Inlets, and other Markers

Beautiful, Informative Infrastructure Markers



Central Addition Utility Hole Cover, 2017, Charles Haman, photo courtesy of Arts & History

OPPORTUNITY 1 Utility Covers, Storm Water Inlets, and other Markers

Wherever a functional cover or marker is needed — storm water inlets, utility covers for sewers or fiber optics, or other infrastructure markers — consider commissioning artist-designed fabricated multiples that can be neighborhood or system-specific. This is an excellent opportunity for artists who have not done public art before, as they do not have to fabricate the artworks.

Project Type

- Integrated Art
- Graphic
- Sculptural Object

Project Goals

- Highlight limited resource
- Bring attention to conservation and water renewal

Project Themes

- Storm Water/Drainage
- Public Amenity
- Public Education and Awareness
- Green Infrastructure
- Ecological Urbanism
- Wildlife

Possible Partners

- Boise City Planning and Development Services
- Capital City Development Corporation
- Ada County Highway District
- Neighborhood Organizations
- Public Utilities

Potential Locations

- System-wide
- District
- Neighborhood

Potential Constraints

Must partner with utilities companies for cover replacements.
Maintenance considerations

Community Engagement

This project would fit well in neighborhoods, districts, and could contribute to place-specific identity.



PRECEDENT

LIV District Utility Covers (2017) by Kirsten Furlong

Funded by the City of Boise

Location: Boise, Idaho along Broad Street between Second Street and Capitol Boulevard.

The city created 12 steel utility covers at fiber optic cable junctions. Out of 15 artists, three local artists were selected by a panel and designs were submitted for public comment. Preservation of the Boise River and Foothills, natural attributes of the city and historic homes were themes represented in the designs.

Learn more: <https://www.boiseartsandhistory.org/explore/collections/#/search> Search: utility hole covers



PRECEDENT

Artful Inlets (2019) by Derrick Adams, Jazmin Crawford, Laura Nelson, Ginna Dowling, Rachel Stout

Commissioned by Norman Arts Council and City of Norman

Location: Norman, Oklahoma

Five artists paint murals on drain inlets in an effort to educate the public about stormwater pollution. Mural painting becomes an event at the local Art Walk.

Learn more: <https://normanarts.org/news/2020/1/norman-arts-council-and-city-of-norman-seek-artist-submissions-for-second-year-of-artful-inlets-project>

PRECEDENT

Manhole Cover Design Project (2018) by Andrea Williamson, Jeff Kulak, Mary Haasdyk

Commissioned by the City Of Calgary

Location: Calgary, Alberta, Canada

With a budget of \$40,000, the city created three manhole cover designs that are fabricated in multiples as replacement covers. The designs visually represent Calgary's proximity and dependence on the Bow River as its resource for clean drinking water.

Learn more: <https://www.calgary.ca/CSPS/Recreation/Pages/Public-Art/Manhole-Cover-Design-Project.aspx>

Ecological Boulevards

Making Performance Landscapes into Public Amenities



15th Street, looking towards the Boise Foothills, is an example of a street that could function as an Eco Boulevard, with runoff coming down from the hills, photo courtesy of Arts & History

OPPORTUNITY 2 Ecological Boulevards

The development of strategic storm water/drainage control and retention as part of a system of Ecological Boulevards will provide critical flood control, surface water, and ground water quality management. Infrastructure and public amenity are combined to make unique, beautiful, and useful landscapes such as micro-parkways, vehicular buffer planting strips, median landscapes, permeable bicycle- and pedestrian-ways, and wildlife bridges and corridors.

Project Type

- Integrated Art
- Land Art

Project Goals

- Highlight water reclamation and renewal
- Celebrate unique public amenities and recreation

Project Themes

- Ecology
- Storm Water/Drainage
- Public amenity
- Public education and awareness
- Green Infrastructure
- Ecological Urbanism

Possible Partners

- Boise City Planning and Development Services
- Capital City Development Corporation
- Ada County Highway District
- Neighborhood Organizations
- Idaho Department of Transportation

Potential Locations

- Strategic Ridge to River Drainage and Retention Corridors: Broadway Avenue, 8th St, 15th St, Harrison Boulevard, 28th St, Collister Drive, Gary Lane/Glenwood St
- Median strips and other easements
- Furnishing and planting strips
- Small parks

Potential Constraints

- Need to Integrate into larger project
- Project scale and cost
- Maintenance considerations

Community Engagement

Garden clubs and neighborhood associations may want to participate to beautify their areas.

Projects may contribute to defining districts or building civic identity.

WATER



PRECEDENT

Portland Green Street Program (Since 2007)
by Various Artists

Commissioned by the City of Portland

Location: Portland, Oregon

A Green Street uses vegetated facilities to manage storm water runoff at its source.

Learn more: <https://www.portlandoregon.gov/bes/45386>



PRECEDENT

Brears, Robert. “**Building Green Cities.**” *Smart Water Magazine*, February 2019, <https://smartwatermagazine.com/blogs/robert-brears/building-green-cities>

Cities are incorporating green infrastructure in management of water resources with the benefits of improved water quality, reduced potential for flooding, enhanced resilience to climate change, reduced sewer infrastructure cost, and increased green space for communities and wildlife. Artists can be engaged to help design these features.

Holding Landscapes: Stormwater Retention Amenities

Green Infrastructure as Multi-use Amenity



The bike park at Military Reserve also functions as a storm water retention site during heavy rains. How might art be incorporated into a holding landscape such as this? Photo courtesy of Arts & History

OPPORTUNITY 3 Holding Landscapes: Stormwater Retention Amenities

Stormwater retention landscapes provide public open space, wildlife refuge, and help remediate contaminated storm water prior to entering the river. Project site opportunities include enlarging wetland areas along the river and creek edges, recreating river braids, reasserting natural drainages and creeks, reintroducing native floodplain ecology, and providing public visitor amenities such as paths, sheltered seating, piers, and limited footprint development.

Project Type

- Integrated Art
- Land Art

Project Goals

- Highlight water reclamation and renewal
- Celebrate unique public amenities and create recreation facility

Project Themes

- Stormwater/Drainage
- Public amenity
- Public education and awareness
- Green Infrastructure
- Ecological Urbanism

Possible Partners

- Boise Parks & Recreation Department
- Boise City Planning and Development Services
- Capital City Development Corporation
- Ada County Highway District
- Neighborhood Organizations
- Idaho Department of Transportation
- University of Idaho
- Boise State University

Potential Locations

- Strategic Watershed Containment Sites

Potential Constraints

- Integration into larger project
- This would be a multi-agency collaboration
- Cost
- Maintenance considerations

Community Engagement

Because of the large-scale and visibility of a project like this, there is the potential to partner with educational institutions and use this as an educational opportunity to promote environmental awareness.

WATER



PRECEDENT

Faces of Elysian Valley (2010 - 2017) by Greenmeme, Artist Team: Freya Bardell and Brian Howe

Commissioned by City of Los Angeles

Location: Los Angeles, California

Giant egg-shaped granite sculptures with faces modeled on actual community members mark a stormwater detention landscape vegetated with native, water-wise plants and powered by solar energy.

Learn more: <https://inhabitat.com/striking-solar-powered-la-roundabout-manages-stormwater-runoff-with-art/>



PRECEDENT

Green Stormwater Infrastructure (GSI) Program (ongoing) by Various Artists

Funding acquired by charging residents and businesses a drainage fee

Location: Detroit, Michigan

The Detroit Water and Sewerage Department along with Detroit's Planning and Development Department have collaborated on 16 GSI projects (as of April 2019) with the purpose of absorbing or directing storm water to treatment plants to reduce flooding and water pollution. Artists can be employed to help design this infrastructure.

Learn more: <https://ensia.com/features/flooding-increase-cities-live-with-water-green-stormwater-infrastructure/>



PRECEDENT

Water Square Bentheplein (2013) by De Urbanisten, Landscape Architects

Commissioned by Rotterdam Climate Initiative, City of Rotterdam supported by the Waterboard Schieland & Krimpenerwaard

Location: Rotterdam, Netherlands

Photo credits: Ossip van Duivenbode, Urbanisten

The city is redesigning all public spaces to store water during extreme rain events while the sewage system is over-taxed. These spaces are used for public recreation and part of the "water sensitive city" program.

Learn more: <http://www.urbanisten.nl/wp/?portfolio=waterplein-bentheplein>



Green Belts and Wildlife Corridors

Green Infrastructure: The Natural and the Built



At Hyatt Hidden Lakes Reserve birds nest in these boxes built especially for cavity nesters, photo courtesy of Arts & History

OPPORTUNITY 4 Green Belts and Wildlife Corridors

Artists, neighborhood members, and gardeners can collaborate on the design of bee boulevards, butterfly corridors, garden trails, and strategic ecological corridors for flora and fauna (and water retention/reclamation - see also Ecological Boulevards). “Light infrastructure” can create public amenities via strategic plantings, signage, and/or sculptural markers, including linear micro-parkways, vehicular, bicycle, pedestrian, multi-corridors, wildlife bridges, corridors, and ecological cross connectivity. This effort may tie into traffic calming measures with plantings in street medians or along roadsides. Artists with project history of working in the landscape or with a focus on wildlife and pollinators are ideal candidates.

Project Type

- Sculptural Object
- Integrated Art
- Land Art
- Collaboration

Project Goals

- Increase education and awareness of ecological systems
- Showcase interconnectedness between nature and the built environment, of diverse systems

Project Themes

- Public Amenity
- Public Education and Awareness
- Green Infrastructure
- Ecological Urbanism

Possible Partners

- Boise Parks and Recreation Department
- Boise School District
- University of Idaho
- Boise State University
- Ada County Highway District

Potential Locations

- Boise River Greenbelt
- Strategic fauna byways
- Natural drainages
- Canals
- Neighborhoods
- Park networks
- Median and roadway planting strips

Potential Constraints

- Stakeholder coordination
- Maintenance considerations

Community Engagement

This project is well suited to educational programming and neighborhood engagement. Partnership with groups interested in gardening, wildlife, and neighborhood beautification would fit well.

ENERGY



Geothermal Plaque, 2008, Ward Hooper, photo courtesy of Arts & History

Energy Opportunities raise public awareness of the City's many energy efficient projects, installations of energy-reduction measures, and clean energy programs.

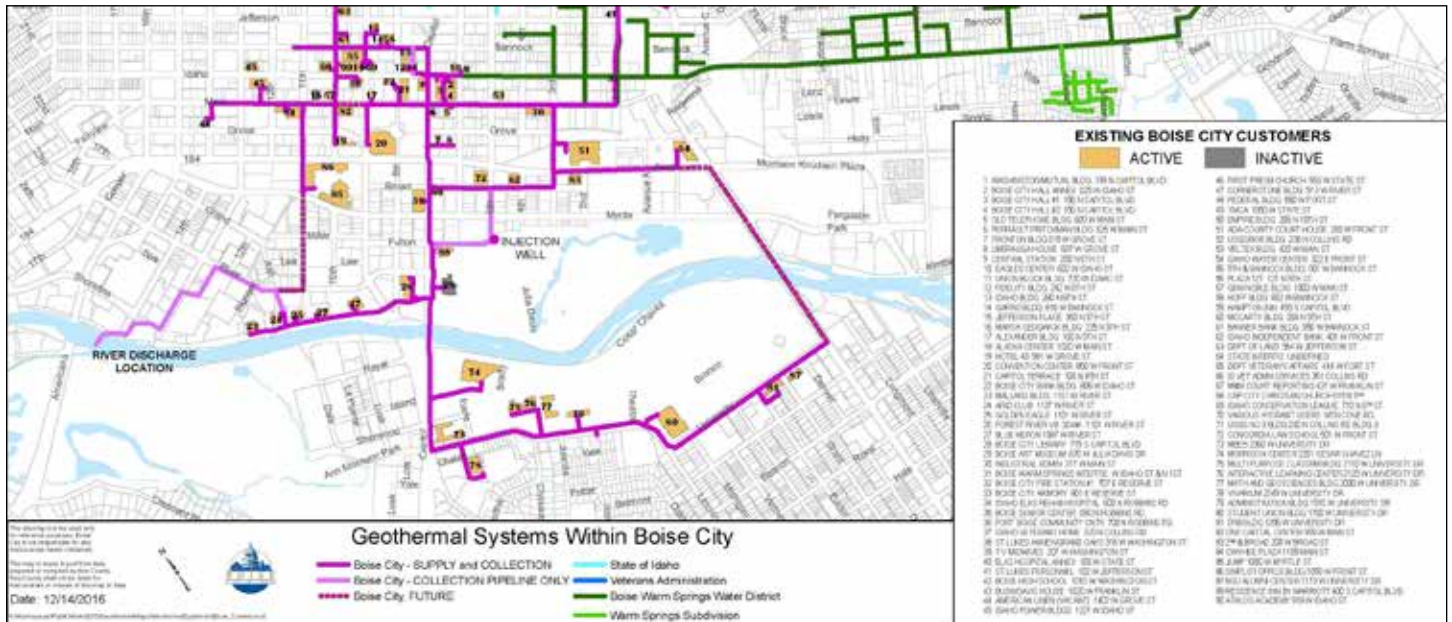
City-Wide Public Network opportunities may be framed to relate to water issues.

INDEX OF ENERGY OPPORTUNITIES

- OPPORTUNITY 1** Steam Machines
- OPPORTUNITY 2** Geothermal Greenhouses
- OPPORTUNITY 3** Natatorium 3.0
- OPPORTUNITY 4** Geothermal Parks
- OPPORTUNITY 5** Solar Hot Spots
- OPPORTUNITY 6** Solar Streetlights
- OPPORTUNITY 7** Sun Machines
- OPPORTUNITY 8** Building Performance, Building Meaning

Steam Machines

Geothermal Powered Art



A map of Boise's geothermal system.

OPPORTUNITY 1 Steam Machines

This project proposes a geothermally powered, interactive sculpture. It is an opportunity to highlight a finite resource of geothermal water. A “steam machine” project can demonstrate zero carbon energy, be an interactive and/or kinetic sculpture; and act as a performance sculpture.

Project Type

- Sculpture

Project Goals

- Feature geothermal water
- Bring attention to this important resource

Project Themes

- Geothermal energy
- Renewable resource
- Zero carbon energy

Possible Partners

- Boise City Planning and Development Services
- Capital City Development Corporation
- Boise Parks and Recreation
- Neighborhood Organizations
- Boise Warm Springs Water District

Potential Locations

- Boise City Geothermal system
- Boise Warm Springs Water District system
- Boise State University campus
- High-pedestrian walkways
- Public plazas

Potential Constraints

- Cost of system connection
- Maintenance considerations

Community Engagement

- Project is conducive to interaction and public awareness

ENERGY



PRECEDENT

Gastown Steam Clock (1977) by horologist Raymond Saunders and metalwork specialist Doug Smith

Funded by consortium of local merchants

Location: Vancouver, B.C. Canada in Gastown

Photo credit: qasic/Flickr

Built as a monument with an alternative purpose to discourage homeless from sleeping on the warm ground. Every quarter-hour the clock whistles and shoots steam from its five whistles in a version of the Westminster Chime.

Learn more: <https://www.atlasobscura.com/places/steam-clock-gastown-vancouver>



PRECEDENT

Kvika (Cupstone) (2005) by Ólöf Nordal

Funded by consortium of local merchants

Location: Iceland, on the tip of Seltjarnarnes Peninsula

Photo credit: Erin Honeycutt

The sculptural geothermal foot bath offers visitors another layer of experience with the landscape while sitting on the sculpture viewing the vista and Mount Esja across the bay.

Learn more: <https://theculturetrip.com/europe/iceland/articles/olof-nordals-sculptures-explore-icelands-natural-beauty/>



PRECEDENT

The Bird (2002) by Piotr Jedrzejewski

Location: the Royal College of Art in Edinburgh

Photo credit: Piotr Jedrzejewski

The history of kinetic art is as old as art itself. Consider the works of Naum Gabo, Alexander Calder, Jean Tinguely, Jesus Rafael Soto, Rebecca Horn, and Daedalus.

Learn more: <https://www.piotrjedrzejewski.com/>

Geothermal Greenhouses

Geothermal Powered Art



A greenhouse on Boise State University's campus which could be heated with geothermal heat, photo courtesy of Arts & History

OPPORTUNITY 2 Geothermal Greenhouses

The geothermal greenhouse will showcase how geothermal water can be used as a clean energy source to heat a building and contribute to food production. Selected artists will work with professionals in the agricultural community to design the structure, plant selections, operations and related programs.

Project Type

- Integrated Art
- Sculptural Object
- Collaboration
- Programming

Project Goals

- Highlighting a local, unique, carbonless energy source

Project Themes

- Geothermal energy
- Urban Agriculture
- Sustainable

Possible Partners

- Vertical Harvest Jackson Hole
- Simplot
- Warm Springs Water District
- Farmers Market
- Boise Parks and Recreation
- University of Idaho Agriculture
- Boise State University

Potential Locations

- Downtown
- Fort Boise
- On/Adjacent to Boise Geothermal system

Potential Constraints

- Cost location
- Maintenance considerations

Community Engagement

- Community gardeners
- Educational programming
- Neighborhood or local organizational care of garden
- Harvest
- Sales
- Dinners



PRECEDENT

Johnson, Scott K. “US report finds sky is the limit for geothermal energy beneath us.” *Ars Technica*, June 2019, <https://arstechnica.com/science/2019/06/report-geothermal-could-power-up-to-16-of-us-grid-by-2050/>

Photo caption: Sonoma Power Plant at The Geysers in California. Photo credit: Geothermal Resources Council/flicker

The US Department of Energy’s “GeoVision” report “shows that we could do a whole lot more with geothermal energy—both for generating electricity and for heating and cooling—than we currently do.”

Learn more: <https://www.energy.gov/eere/geothermal/geovision>



PRECEDENT

Splvack, Caroline. “NYC’s Excellence in Design awards showcases projects in all five boroughs.” (2019) *Curbed New York*, June 2019, <https://ny.curbed.com/2019/6/5/18653205/nyc-excellence-in-design-architecture-awards>

Photo credit: City of New York

“The Department of Homeless Services transformed an underutilized East Village lot into a garden and greenhouse for residents at the Third Street Men’s Shelter. The spaces allow for horticultural therapy, culinary training, and wellness programs along with a communal open space for shelter residents. The Grain Collective, Hester Street, and Project Renewal designed the green spaces.”



PRECEDENT

The Geothermal Greenhouse Partnership (GGP) (2017)

Funded by grants, donations and membership

Location: Pagosa Springs, Colorado

Photo caption: The project’s three greenhouses use geothermal energy to help grow plants even in Colorado’s cold-weather months. Photo credit: Dahlia Singer

Non-profit partnership uses geothermal heat inside geodesic dome greenhouses to produce food and educational opportunities year-round for the local community.

Learn more: <https://pagosagreen.org/>

See also: <https://www.bbc.com/future/article/20180904-how-hot-springs-geothermal-energy-can-grow-food>

Natatorium 3.0

Geothermal Powered Art



Natatorium Postcard, Eby Collection, MS012, Photo courtesy of Boise City Archives

OPPORTUNITY 3 Natatorium 3.0

Demonstrating the unique local geological attributes of the area, educating the public, and providing amenities for locals and tourists, the new Boise Natatorium Hot Springs Pool and Spa would be a world-wide destination. Selected artists will work with Boise Public Works, its partners, and the project design team.

Project Type

- Integrated Art
- Sculptural Object
- Collaboration
- Programming

Project Goals

- Highlight renewable resource: geothermal water
- Celebrate unique public recreation

Project Themes

- Energy
- Geothermal
- Unique geology
- Public amenity/recreation
- Health

Possible Partners

- Private/Public Partnership
- Warm Springs Water District

Potential Locations

- Natatorium Pool site
- Idaho State property adjacent to Eagle Rock Park

Potential Constraints

- Cost
- Maintenance considerations

Community Engagement

- World-wide recognition
- Geothermal awareness



PRECEDENT

“Hot Springs Around the World.” *Travel Channel*, <https://www.travelchannel.com/interests/wellness-and-renewal/photos/hot-springs-around-the-world>

Photo Caption: Banjar Hot Springs, Bali; Calistoga Spa, California; Dunton, Colorado; Blue Lagoon, Iceland. Photo credits, left to right: Getty, Mark Zukowski, Dunton Hot Springs, Reuters

“Rejuvenate in the world’s most relaxing hot springs. Mother Earth heats the water, now you just need to slip into it. From Idaho to Lhasa, discover the world’s best geothermally heated springs.”



PRECEDENT

Hart, Arthur. “Boise’s Natatorium captivated the young city in prosperous 1890s.” *Idaho Statesman*, 2019, <https://www.idahostatesman.com/news/northwest/idaho/history/article225118815.html>

Location: Boise, Idaho – Warm Springs Avenue

Photo Caption: The Natatorium in Boise opened in May 1892. Photo Credit: Idaho State Historical Society

“Unique among American cities was Boise’s access to and development of a geothermal hot water system for heating homes and businesses. Its recreational possibilities were also being developed with the construction of the Natatorium, a great pleasure palace in a style labeled ‘Moorish.’” In 1940, during World War II, the original structure was damaged in a storm and subsequently torn down due to repair costs.

PRECEDENT

Totaro, Romina. “Thermal spa architecture: 10 must-see projects.” *Domus*, July 2020, <https://www.domusweb.it/en/architecture/gallery/2020/07/27/10-must-see-spas-and-thermae-from-jean-nouvel-to-peter-zumthor.html>

Photo caption: Peter Zumthor, Thermae Spa at Vals, Switzerland, 1996.

Photo Credit: Margherita Spiluttini

“Since prehistoric times man has made use of thermal waters. [...] It was with the Hellenic civilization that bathing began to assume aspects partially distinct from ritual ones. The Roman baths, later, were public buildings, precursors of today’s facilities built near thermal forts.”

Geothermal Parks

Geothermal Powered Art



Historically, Native Americans would gather in the hills above Eagle Rock Park where geothermal water naturally sprang. The Warm Springs Water District now manages geothermal water at this site and could be partnered with to realize the concept of a geothermal park at this location.

Photo courtesy of Arts & History

OPPORTUNITY 4 Geothermal Parks

A geothermal park can demonstrate the unique local geological attributes of the Boise area, educating the public on an important, renewable resource, as well as providing a flexible event space available to the public.

Project Type

- Landscape Architecture
- Land Art
- Programmable Event Space

Project Goals

- Downtown
- Boise Public Park
- Natatorium 3.0
- Botanical Garden
- Fort Boise

Project Themes

- Ecology
- Public Amenity
- Geothermal
- Science/Art Collaboration

Possible Partners

- Boise Parks and Recreation
- Warm Springs Water District
- Idaho Botanical Garden
- Boise State University
- University of Idaho

Potential Locations

- Downtown
- Boise Public Park
- Natatorium 3.0
- Botanical Garden
- Fort Boise

Potential Constraints

- Cost
- Location
- Management and Maintenance considerations

Community Engagement

- Educational programming
- Research partnerships
- Public amenity



PRECEDENT

The Lawn on D (2014) by Sasaki-led design team (including HR&A Advisors and Utile)

Commissioned by The Massachusetts Convention Center Authority

Photo caption: The Lawn on D Powered by Citizens Bank is a permanent and beloved fixture in Boston's Seaport neighborhood. Its sponsorship and robust programming has contributed to its ongoing success as a self-sustaining, flexible urban playground that hosts arts, sport, social, and musical events throughout the year. Photo credit: Christian Phillips Photography

“The Lawn on D’ vividly demonstrates, the landscape itself serves as a flexible framework for experimental art and programming.”

Learn more: <https://www.sasaki.com/projects/the-lawn-on-d/>



PRECEDENT

Moss, Chris. “How Costa Rica plans to become the world’s first zero-carbon country.” *The Telegraph*, 2019, <https://www.telegraph.co.uk/travel/destinations/central-america/costa-rica/articles/costa-rica-carbon-neutral/>

Photo caption: Titoku Hot Springs. Photo credit: <https://www.arenal.net/tours/titoku-hot-springs>

“Sustainable tourism is a key component of the planned low-carbon economy. Costa Rica’s plentiful supplies of both hydropower and geothermal mean that almost all of its electricity is renewable. In 2017, the country went 300 days without using fossil fuels for its electricity.”



PRECEDENT

“Orakei Korako Geothermal Attraction.” <https://www.orakeikorako.co.nz>

Photo caption: Crossing the boardwalk. Orakei Korako, a geothermal park in Rotorua-Taupo, New Zealand.

“Come and explore a volcanic world of gushing geysers, hot springs, bubbling mud pools and some of the largest and most amazing silica terraces in the world.

Wander through the Hidden Valley and visit the thermal Ruatapu Cave which extends more than 36m down into volcanic tuff to the ‘Waiwhakaata’ or ‘Pool of Mirrors’ hot pool at the bottom.”

Solar Hot Spots

Solar Powered Art



Solar Hot Spots for people to charge their phones or possibly connect to Wi-Fi would work well in areas like the Central Addition with new apartments, restaurants, and coffee shops, photo courtesy of Arts & History

OPPORTUNITY 5 Solar Hot Spots

A Solar Hot Spot would be a sculptural work that collects solar power that would then provide services to the public such as public Wi-Fi, device charging stations, or other energy-related amenities.

Project Type

- Sculptural Object
- Integrated Art
- Collaboration
- Programming

Project Goals

- Renewable energy education
- Public amenity

Project Themes

- Renewable energy
- Public amenity

Possible Partners

- Idaho Power
- University of Idaho Integrated Design Lab
- Boise State University/University of Idaho Art and Engineering

Potential Locations

- Boise Public Works facilities adjacent
- Downtown public spaces
- Places where people gather

Potential Constraints

- Security
- Relationship to the sun
- Maintenance considerations

Community Engagement

- Direct engagement with citizens

ENERGY



PRECEDENT

“The Supertrees of Singapore.” *Kuriositas*, 2016, <https://www.kuriositas.com/2013/09/the-supertrees-of-singapore.html>

Photo credit: Flickr User triptikmal

Solar powered sculptural trees located in Singapore’s central business district provide light and collect rainwater to irrigate the gardens, supply waterfalls, and cool the air around the grove.



PRECEDENT

O’Toole, Bill. “Tustin Park is getting a high-tech makeover in Uptown.” *NEXT Pittsburgh*, <https://www.nextpittsburgh.com/city-design/tustin-park-is-getting-a-high-tech-makeover-in-uptown/>

Photo caption: Drone photo of Tustin Park. Photo credit: Joshua Walls

“...Pittsburgh’s Department of City Planning announced a \$25,000 redesign of Tustin Park in Uptown. In addition to new playground facilities for children to enjoy, the park will also include a series of Wi-Fi hotspots and solar-powered charging stations.”



PRECEDENT

Spears, Tim. “Solar Powered Smart Palm Trees Provide Dubai with WI-FI & Charging Points.” *Designboom*, 2017, <https://www.designboom.com/technology/solar-smart-palm-trees-wifi-dubai-08-01-2017/>

Photo credit: Smart Palm

Beach-goers find seating in man-made shade while they use “fast and reliable internet access” and charge their devices with energy produced by solar panels installed on the tops of the stylized palm leaves.



PRECEDENT

Barnes, Sarah. “Solar-Powered “eTree” Provides a Restful Phone Charging Station with Free Wi-Fi.” *My Modern Met*, 2014, <https://mymodernmet.com/sologic-etree-charging-station/>

Photo credit: Sologic

Sculptural solar-powered tree created by Israel-based company Sologic offers users a place to sit and recharge their phone and use free Wi-Fi services.

Solar Streetlights

Solar Powered Art



Existing street lights, like this one near the Green Belt, could be augmented or replaced with solar street lights, photo courtesy of Arts & History

OPPORTUNITY 6 Solar Streetlights

The aim of this project is to insert beautiful, educational, engaging, sculptural, solar street and public lighting elements. These would be for demonstration purposes to highlight alternative energy possibilities.

Project Type

- Sculptural Object
- Integrated Art

Project Goals

- Public awareness
- Energy education

Project Themes

- Renewable Energy
- Solar Power
- Public Amenity
- Education
- Green Infrastructure

Possible Partners

- University of Idaho Integrated Design Lab
- Boise State University Materials Science and Engineering
- University of Idaho Architecture Program

Potential Locations

- New lights adjacent to, or replacements of, Boise City Street Light network
- Greenbelt
- Plazas
- Public gathering places

Potential Constraints

- Cost
- Maintenance considerations

Community Engagement

- Eye-catching
- Potential for additional interactive aspects beyond simple lighting



PRECEDENT

Sun Lanterns (2012) by Eli Richard

Location: Scottsdale, Arizona

Commissioned by Scottsdale Public Art

Photo credit: Eli Richard

A temporary exhibit consisting of solar-powered lamps were used to “beautify the Civic Center Mall while it undergoes a redesign.”

Learn more: <https://landartgenerator.org/blagi/archives/5913>

See also: <http://www.scottsdalepublicart.org/temporary-art/sun-lanterns>



PRECEDENT

Mishrap, Vijay. “**Solar Street Lighting Market to Achieve Significant Growth in the Near Future.**” *A Market Research Gazette*, 2012, <https://amarketresearchgazette.com/solar-street-lighting-market-to-achieve-significant-growth-in-the-near-future/>

“The technology in solar street lights are continuously improving over the years, and are expected to make further advancements with supportive government regulations and product innovation.”



PRECEDENT

Solar Tree (2012) by Ross Lovegrove

Location: Clerkenwell, London, UK – St. John’s Square

Photo credit: Ashley Bingham

A sustainable sculptural street light manufactured by lighting company Artemide, has photovoltaic cells that collect solar energy during the day to provide light from LED fittings at night.

Learn more: <https://archello.com/project/solar-tree-lights>

Sun Machines

Solar Powered Art



Boise Urban Garden School (BUGS) would be an excellent site for a Sun Machine sculpture, photo courtesy of Arts & History

OPPORTUNITY 7 Sun Machines

This opportunity proposes solar-powered sculpture in public spaces, bringing awareness to renewable energy and conservation.

Project Type

- Sculptural Object
- Integrated Art
- Collaboration

Project Goals

- Engaging
- Inspirational
- Educational

Project Themes

- Renewable Energy
- Solar Power
- Public Amenity
- Education
- Green Infrastructure

Possible Partners

- University of Idaho Integrated Design Lab
- Idaho Power

Potential Locations

- Downtown
- Parks
- Strategic public spaces

Potential Constraints

- Cost
- Maintenance considerations

Community Engagement

- Educational programming
- Potential for interactive sculpture

ENERGY



PRECEDENT

Sonic Bloom (2013) by Dan Corson

Commissioned by the Pacific Science Center in Seattle

Location: Seattle, Washington

Photo credit: Dan Corson

Tied to the energy grid these energy-neutral solar powered flower sculptures light up for “five-plus hours” every night and teach visitors about how solar power works. The sculptures also make the sound of “chanting monks” via motion sensors as people walk past.

Learn more: <https://www.bigstatues.com/seattles-new-solar-powered-sculpture/>



PRECEDENT

Solar Reserve (2014) by John Gerrard

Commissioned by New York’s Public Art Fund

Location: Los Angeles, California, Los Angeles County Museum of Art

Photo Credit: Allen J. Schaben / Los Angeles Times

A digital simulation of an existing solar power plant in the Nevada desert that addresses energy conservation and sustainable futures.

Learn more: <https://www.latimes.com/entertainment/arts/la-et-cm-solar-reserve20180712-story.html>



PRECEDENT

The Verdant Walk (2008-2010) by Peter North and Alissa North

Commissioned by Cleveland Public Art

Location: Cleveland, Ohio

Photo Credit: North Design Office

An art and landscape project uses native grasses punctuated by sculptures illuminated in the summer by solar fabric panels.

Learn more: <https://www.americansforthearts.org/by-program/networks-and-councils/public-art-network/public-art-year-in-review-database/the-verdant-walk>



PRECEDENT

Nguyen, Tuan C. “**This Orb-Shaped Solar Power Device Works On the Cloudiest Days.**” *Smithsonian Mag*, 2014, <https://www.smithsonianmag.com/innovation/orb-shaped-solar-power-device-works-cloudiest-days-180949307/>

Photo Credit: Rawlemon

The use of a clear “ball lens” to concentrate light into a beam of energy may improve solar power efficiency by up to 50 percent.

Building Performance, Building Meaning

Integrating Art into Architecture



If consulted early, artists could be engaged to incorporate art into the building performance, photo courtesy of Arts & History

OPPORTUNITY 8 Building Performance, Building Meaning

The selected artist will work with the design and building team professionals to find innovative ways to incorporate art into building designs, especially as they relate to building energy production and/or conservation, in order to make these issues clear and meaningful to everyday facility users and visitors. Consider this option on any new City capital project or apply it to existing buildings.

Project Type

- Artist as Design Team Member
- Sculptural Object
- Integrated Art
- Collaboration

Project Goals

- Maximizing artistic opportunities for integrated art within new architectural works.

Project Themes

- Sustainability
- Energy
- Conservation

Possible Partners

- Idaho Power
- Intermountain Gas
- University of Idaho Integrated Design Lab

Potential Locations

- Capital Improvement Projects, especially new or remodel facilities

Potential Constraints

- Need for early integration of artist into design team for capital project
- Technology to tie into data collection system such as energy consumption of building
- Maintenance considerations

Community Engagement

- Energy providers
- Educational programming
- Neighborhood
- Local organizations

ENERGY



PRECEDENT

“Solar Panels That Don’t Look Like Solar Panels.” *Land Art Generator*, February 2019, <https://landartgenerator.org/blagi/archives/75833>

“The goal of the Land Art Generator continues to be getting people to consider renewable energy as a medium for creative expression in civic spaces and destination landscapes.” Article showcases product developments in solar module technology, lamination and films including links to available products. “Any of these can be excellent media for art in public places—making our cities more beautiful as we make them more sustainable.”

Photo caption: (top left) Various building integrated photovoltaic panels on display at the Solar Energy Research Institute of Singapore (SERIS) in 2018 in collaboration with the National University of Singapore School of Design and Environment

Photo caption: (top right) London Kingsgate House Designed by Horden Cherry Lee using LOF solar cells.

Photo caption: (lower left) Solar Graffiti project at Gomez Farias outside of Mexico City. Photo credit: Leonardo Medina Ruiz; ENGIE

Photo caption: (lower right) Light Up | Artist Team: Martin Heide, Dean Boothroyd, Emily Von Moger, David Allouf, Takasumi Inoue, Liam Oxlade, Michael Strack, Richard Le; Mike Rainbow, Jan Talacko; John Bahoric; Bryan Chung, Chea Yuen Yeow Chong, Anna Lee, Amelie Noren | Energy Technologies: flexible mono-crystalline silicon photovoltaic, wind energy harvesting, microbial fuel cells | Annual Capacity: 2,220 MWh | A submission to the 2018 Land Art Generator design competition for Melbourne

MATERIALS



Compost is distributed to the fields at Boise's Twenty Mile South Farm, photo courtesy of Arts & History

Materials Opportunities creatively engage, support, or expand the City's life-cycle materials programming and management. Effective materials management increases Boise's economic stability, efficiency, and minimizes our environmental impact. This could apply to materials the City would like to recycle, such as plastics and compostable materials, or materials the City would like to keep out of the landfill, such as discarded building materials or computers.

City-Wide Public Network opportunities may be framed to relate to materials issues.

INDEX OF MATERIALS OPPORTUNITIES

- OPPORTUNITY 1 **Mad Science – Street Furnishings & Fixtures**
- OPPORTUNITY 2 **Recycling Pavilions and Containers**
- OPPORTUNITY 3 **Land Art**
- OPPORTUNITY 4 **Community Compost Pile**

Mad Science: Street Furnishings & Fixtures

The Art of Reduce, Reuse, Recycle



The artists designed this sculpture for public interaction. When one rides the bike the musical instruments in the columns play.

How might an artist create a science-inspired interactive sculpture?

Bike Trio (2013) by Michael Brown and David Cole, photo courtesy of Arts & History

OPPORTUNITY 1 Mad Science: Street Furnishings & Fixtures

This project envisions experimental, upcycling material projects including artist-executed 3D printed public infrastructure pieces, street furniture, recycling bins, and other urban furnishings, in collaboration with private and educational participants.

Project Type

- Sculptural Object
- Integrated Art
- Graphic
- Collaboration

Project Goals

- Upcycling
- Art and design integration

Project Themes

- Material Life Cycle
- Ecology
- Public Education and Awareness
- Art and Design
- Science and Art Collaboration
- Upcycling

Possible Partners

- Boise Public Library
- Republic Services
- Boise School District
- Reuse Museum
- Boise State University Material Sciences
- Building contractors

Potential Locations

- City-wide
- Recycling sites
- Compost sites
- Greenbelt
- Plazas

Potential Constraints

- Available materials and technologies
- Life-cycle of art
- Maintenance considerations

Community Engagement

- Educational
- Neighborhoods and Districts

MATERIALS



PRECEDENT

The Cabin of 3D Printed Curiosities. (2018) by Ronald Rael, Virginia San Fratello, Logman Arja, Hannah Cao, Sandy Curth, Barrak Darweesh, Yonghwan Kim, Daniel Komen, Cooper Rodgers, Alex Schofield, Phirak Suon, and Kent Wilson

Location: Oakland, CA

Photo caption: The Cabin of 3D Printed Curiosities.
Photo credit: Matthew Millman Photography

A housing emergency in the Bay area eased restrictions on secondary housing units and provided an opportunity for Emerging Objects to demonstrate the “architectural potential of additive manufacturing on a weather tight, structurally sound building” and “use the relaxed codes to experiment towards addressing housing problems at a micro scale.”

Learn more: <http://www.emergingobjects.com/project/cabin-of-3d-printed-curiosities/>



PRECEDENT

Moe, Todd. “**3D printing links art and engineering at SUNY Canton.**” *N CPR*, June 2019, <https://www.northcountrypublicradio.org/news/story/38897/20190617/3d-printing-links-art-and-engineering-at-suny-canton>

Photo Caption: Michael Newtown, Dean of SUNY Canton’s Canino School of Engineering Technology (left) and graphic and multi-media design professor Matt Burnett hold pieces of a board game created by a student using 3D printer technology. Photo credit: Todd Moe

SUNY Canton has received funding from the New York State Association for Reduction, Reuse and Recycling to research how recycling waste from 3D printing can become more efficient and cost effective as “3D printing serves a number of industries from medicine to art.”

PRECEDENT

Williams, Adrian. “**The New Raw launches zero waste lab for recycled 3D printed furniture.**” *3D Printing Industry*, January 2019, <https://3dprintingindustry.com/news/the-new-raw-launches-zero-waste-lab-for-recycled-3d-printed-furniture-147374/>

Photo caption: A man watching the water in Thessaloniki, sitting on a 3D printed street chair with an integrated bike rack. Photo credit: The New Raw

Household plastic waste is recycled into 3D printed furniture using software designed by The New Raw for Print Your City project in Thessaloniki, north Greece. Citizens can learn more about the program and submit designs for review using a dedicated project website.

Recycling Pavilions and Containers

The Art of Reduce, Reuse, Recycle



This towering pile is made of recycled glass.

H2O: From Zero to 1 Million, one from a series (2004) by Diane Ronayne, photo courtesy of Arts & History

OPPORTUNITY 2 Recycling Pavilions and Containers

With an eye to dramatically increasing the visibility of recycling, this opportunity recommends artist-executed recycling kiosks/pavilions and collection sites strategically targeting commercial and educational participants.

Project Type

- Sculptural Object
- Integrated Art
- Graphic
- Collaboration

Project Goals

- Highlight limited resource and conservation

Project Themes

- Ecology
- Recycling
- Material Life Cycle
- Public amenity
- Public education and awareness
- Green Infrastructure

Possible Partners

- Republic Services
- Boise School District
- Neighborhood Organizations

Potential Locations

- Recycling facilities and drop sites

Potential Constraints

- Project locations
- Integration into the waste collection system
- Maintenance considerations

Community Engagement

- Project is conducive to engage individuals
- Neighborhoods
- Businesses
- Educational organizations

MATERIALS



PRECEDENT

Tiny House (2019) by Fernando Mastrangelo

Location: New York, NY

On exhibit as part of NYCxDESIGN, this temporary sculptural installation, created entirely with reclaimed materials including recycled glass, sand and plastic, creatively demonstrates how architecture can utilize discarded materials.

<https://www.designboom.com/design/fernando-mastrangelo-tiny-house-recycled-times-square-nycxdesign-05-13-2019/>



PRECEDENT

Spires (2018) by Jamie Wirkler and Bill Goodrich of Dispersion

Funded by Boulder Public Art Program

Location: Boulder, CO

Photo caption: Spires installed at Glen Huntington Bandshell

Made of recycled steel from a bridge, these LED lit towers respond to human interaction. Participants are invited to touch or tap on the metal to create a heartbeat effect with the lighting.

Learn more: <https://www.artworkarchive.com/blog/public-art-trends-art-from-recycled-materials>



PRECEDENT

The Art of Recycling (2016) by Various Artists

Location: Chittenden County, Vermont

Commissioning Agent: Chittenden Solid Waste District

Photo caption: Sarah-Lee Terrat and her recycling container. Terrat is one of eleven artists who have focused their creative energy on Chittenden Solid Waste District recycling containers. Photo credit: Michael Sipe

A mural project commissions artists to paint recycling containers that draw attention to the community's recycling and waste reduction efforts. The project sets a goal of using 25% reclaimed materials (paint) to produce the murals.

Learn more: <https://cswd.net/art/>

See also: <https://www.vpr.org/post/group-artists-turns-chittenden-county-recycling-containers-works-art#stream/0>

Land Art

The Art of Earth



Land art is often made of natural, easily accessible materials, such as this sculpture made of cut branches. Rings (2013) by Kirsten Furlong, photo courtesy of Arts & History

OPPORTUNITY 3 Land Art

This project proposes Land Art works, using earth, compost, or other natural materials and/or biological processes, as a powerful and aesthetically engaging vehicle for public interaction with Boise Public Works.

Project Type

- Land Art
- Sculptural Object
- Integrated Art
- Collaboration

Project Goals

- Highlight finite resources and conservation
- Sculpture
- Landscape art

Project Themes

- Ecological Art
- Renewables

Possible Partners

- Republic Services
- Boise School District
- Ada County Highway District
- Idaho Transportation Department
- Boise Parks and Recreation Department

Potential Locations

- Twenty Mile South Farm
- Boise WaterShed Center
- Urban brownfields
- Large-scale medians
- Boise Urban Gardens School (BUGS)
- Boise Parks and Recreation
- Compost pick up sites
- Idaho Botanical Garden

Potential Constraints

- Appropriate site
- Partner participation
- Maintenance considerations

Community Engagement

- Conducive to student group projects

MATERIALS



PRECEDENT

“Andy Goldsworthy (British, born 1956).” *Artnet*, <http://www.artnet.com/artists/andy-goldsworthy/>

Photo captions: (top) “Screen,” Andy Goldsworthy (1998) (bottom) “River Ice Wrapped Around a River Stone,” Andy Goldsworthy (1992) Photo credit: Andy Goldsworthy / Artnet

“Andy Goldsworthy is a British artist known for his site-specific installations involving natural materials and the passage of time. Working as both sculptor and photographer, Goldsworthy crafts his installations out of rocks, ice, leaves, or branches, cognizant that the landscape will change, then carefully documents the ephemeral collaborations with nature through photography.”



PRECEDENT

Revival Field (1991) by Mel Chin

Location: St. Paul, Minnesota

Commissioned by: National Endowment for the Arts (NEA)

Photo caption: “Revival Field” during its initial planting, in the early 1990s. Photo credit: Public Art St. Paul

Chin explores the relationship between art and science in a site-specific project aimed at testing green remediation concepts at Pig’s Eye Landfill.

Learn more: <https://www.startribune.com/conceptual-artist-mel-chin-reflects-on-revisiting-his-site-specific-revival-field-project-in-st-paul/451885553/>



PRECEDENT

Rings (2013) by Kirsten Furlong

Location: Boise, Idaho

Supported by: The Boise City Department of Arts & History and the Boise WaterShed with assistance from the Boise City Community Forestry Department

Photo credit: Kirsten Furlong

“This series was inspired in part by the W.S. Merwin prose poem *Unchopping a Tree* (1970). In the writing, the author gives instructions for putting back together a tree that has been cut down, an impossible task. The written description becomes a metaphor for human intervention into the landscape, the ecology of natural systems, and our impact on the natural world. What we have taken away or altered can rarely, if ever, be replaced or repaired to its original state.”

Learn more: <https://kirstenfurlong.com/section/373702-Unchopping-a-Tree.html>

Community Compost Pile

The Art of Reduce, Reuse, Recycle



The Community Compost Pile could be a site where compost is made into art, photo courtesy of Arts & History

OPPORTUNITY 4 Community Compost Pile

This opportunity proposes a variety of fun and creative programs or artmaking enterprises to engage individuals and neighborhoods with individual and collective composting.

Project Type

- Land Art
- Collaboration
- Sculptural Object

Project Goals

- Highlight limited resource and conservation

Project Themes

- Material Life Cycle
- Ecology
- Public Education and Awareness
- Art and Design
- Science and Art Collaboration

Possible Partners

- Neighborhoods
- Republic Services
- Boise School District
- Boise State University Material Sciences
- Idaho Botanical Garden

Potential Locations

- Twenty Mile South Farm
- Temporary district or neighborhood sites
- Pick up locations for compost
- Boise Urban Garden Schools (BUGS)

Potential Constraints

- Lifespan of art
- Maintenance considerations

Community Engagement

- Project is conducive to engage individuals
- Neighborhoods
- Businesses
- Educational organizations

MATERIALS



PRECEDENT

New York Compost Box Project (ongoing) by Debbie Ullman

Location: New York, NY

Photo credit: New York Compost Box Project

Decommissioned newspaper boxes are repurposed as receptacles to deposit compostable material — a food waste project that brings awareness to composting and stimulates community involvement.

Learn more: <http://www.nycompostbox.com/>

PRECEDENT

Horton, Robin Plaskoff. "Those Dung Garden Sculptures!" Urban Gardens, December 2010, <https://www.urbangardensweb.com/2010/12/18/those-dung-garden-sculptures/>

Denver artist, Susan Bell, creates compostable garden sculptures from her horses "copious quantities of manure."

NETWORK



The Boise Greenbelt provides a network of locations for public art, photo courtesy of Arts & History

City-Wide Network Opportunities propose various ways to engage visual, literary, and performing artists in various ways to make art and interact with the public through a diverse web of locations.

All of these projects can engage with specific areas such as air, water, energy, or material.

INDEX OF CITY-WIDE NETWORK OPPORTUNITIES

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| OPPORTUNITY 2 | Capital Project Design Team Artist | OPPORTUNITY 8 | Media Series |
| OPPORTUNITY 3 | Indigenous Site-works | OPPORTUNITY 9 | Performance Series |
| OPPORTUNITY 4 | Flora and Fauna | OPPORTUNITY 10 | Literary Series |
| OPPORTUNITY 5 | Data Works: Kiosks and other Visualizations | OPPORTUNITY 11 | Lecture Series |
| OPPORTUNITY 6 | Environmental School | OPPORTUNITY 12 | Drawing and Photography Archive |
| | | OPPORTUNITY 13 | History Works |

Sensory Fields

Explore Environmental Changes



Hyatt Hidden Lakes Reserve, a City of Boise conservation wetland park, photo courtesy of Arts & History

OPPORTUNITY 1 Sensory Fields

Artists can help the public register real-time shifts in environmental conditions by translating data into visual, aural, or tactile experiences. Artists may collaborate with scientists or use technology to explore and make visible particulate matter in air, climate change, changing sea levels, or other environmental changes. This could be a permanent or temporary installation that takes the form of a sculptural object, data kiosk, or performative collaboration. This project highlights finite resources, draws attention to conservation, and uses data visualization to artistic and experiential effect.

Project Type

- Sculptural Object

Project Goals

- Increase environmental awareness, connection to changes in environmental quality, highlight finite resources, data visualization sculpture

Project Themes

Art that uses data on environmental conditions including air, climate change, animal habitat, fires, or other relevant information.

Possible Partners

- Boise Parks and Recreation
- Boise City Planning and Development Services
- Capital City Development Corporation
- Ada County Highway District
- Neighborhood Organizations
- Idaho Department of Transportation
- Boise School District
- University of Idaho
- Boise State University

Potential Locations

- System-wide opportunities
- Any data-rich location to input/activate sculpture(s) where pedestrians will experience them

Potential Constraints

- Available technology
- Data collection ability
- Maintenance considerations

Community Engagement

Partnering with public schools or other educational organizations for public engagement and education would be ideal.

NETWORK



PRECEDENT

Mutual Air (2019) by Rosten Woo

Commissioned by Exploratorium, Oakland Museum of California, Chabot Space and Science Center, City of Oakland Public Art Program and Cultural Affairs Division, and the West Oakland Environmental Indicators Project.

Location: Oakland, California, and San Francisco, California

Mutual Air reveals invisible patterns present in air. Chimes ring whenever they detect particulate matter associated with negative health impacts. A chime or two every few minutes is normal. Fast chimes, every second or more, indicate a larger amount of particulate matter. Another sound represents the changing global average of CO2 in earth's atmosphere.

Learn more: <https://www.exploratorium.edu/arts/artists/rosten-woo>



PRECEDENT

Echo (2017) by Daniel Canogar

Location: Temporary Work

Madrid-based artist Daniel Canogar comments on how we interact with the world. Echo, a series of abstract LED sculptures that react in real time to changes in the world, explores issues like deforestation, climate change, and pollution.

The exhibition consists of five sculptures. Each sculpture receives real-time data dedicated to certain environmental topics: air quality data, volcanic activity, wind changes in the city where a sculpture is installed, and active fires, and rain data from 192 international cities. The sculptures are made of warped sheets of metal fitted with dozens of magnetic LED tiles that follow certain algorithmic patterns based on the data they receive.

Learn more: <https://www.theverge.com/2017/12/9/16751832/daniel-canogar-echo-art-exhibit-madrid-environment>

See also: <http://www.danielcanogar.com/>

PRECEDENT

Air Sensor

How might artists use new technology in interactive public artworks?

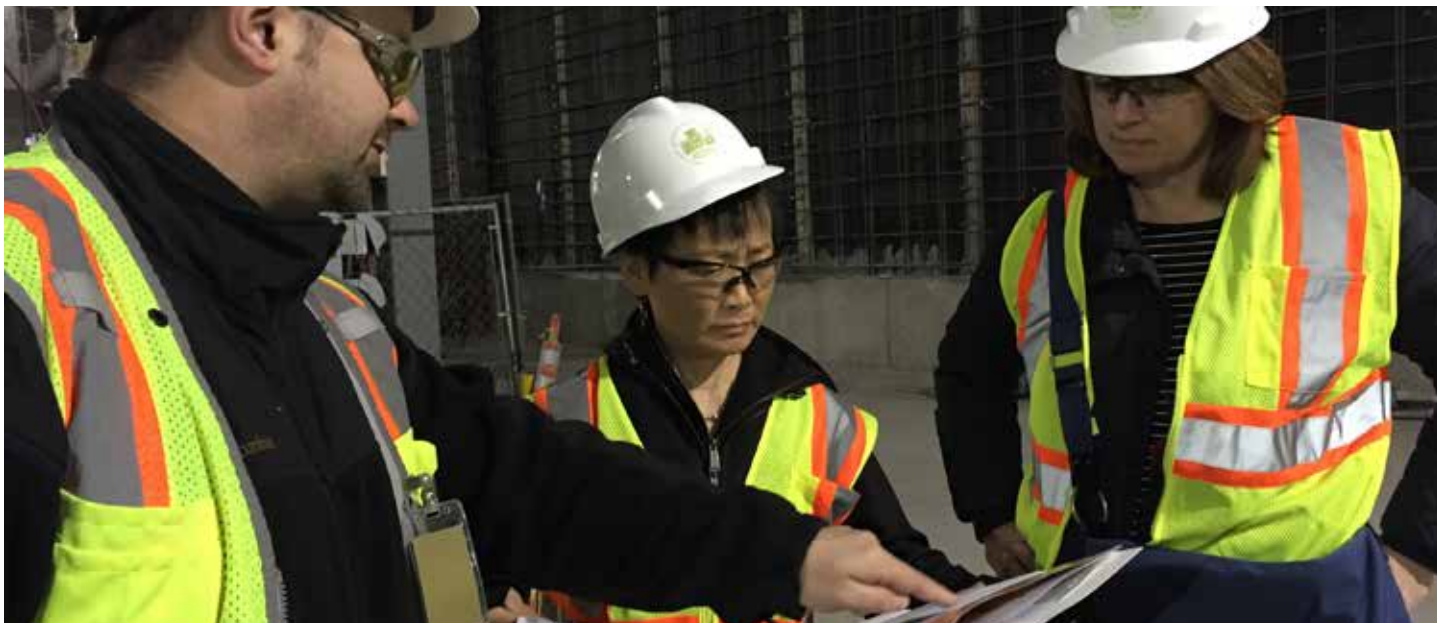
Affordable air sensors, which send up-to-the-minute readings of pollution nearby, provides place-specific readings that could inform citizens about the quality of the air they breathe.

Photo Caption: Flow, a new air-quality sensor, and its companion app are displayed during a press event for CES 2017 on January 3, 2017 in Las Vegas. David Becker/ Getty Images

Learn more: <https://www.citylab.com/environment/2018/07/cheap-sensors-are-democratizing-air-quality-data/563990/>

Capital Project Design Team Artist

Innovative Integrated Art Opportunities



Artists Amy Cheng and Stephanie Inman were involved in the development of the Valley Regional Transit Center, photo courtesy of Arts & History

OPPORTUNITY 2 Capital Project Design Team Artist

Integrating artists into any City of Boise Public Works managed or initiated capital project design teams promotes integrated art and innovative design solutions within the department and throughout the city. The project result could be, for example, architecturally integrated art, alterations of design materials or specifications, sculptural works, or identification of projects for other artists.

Project Type

- Integrated art
- Sculptural object
- Land art
- Data
- Collaboration

Project Goals

- To integrated art in the capital project
- Share resources between art and construction budget to make the project more unique as well as cost effective, and innovative through art and design

Project Themes

- Air quality
- Water
- Energy
- Education and awareness

Possible Partners

- Construction Management teams
- Architects
- Engineers
- Boise City Planning and Development Services
- Neighborhood Associations
- Partnering City departments

Potential Locations

- City-wide, any capital project such as buildings, infrastructure, park design

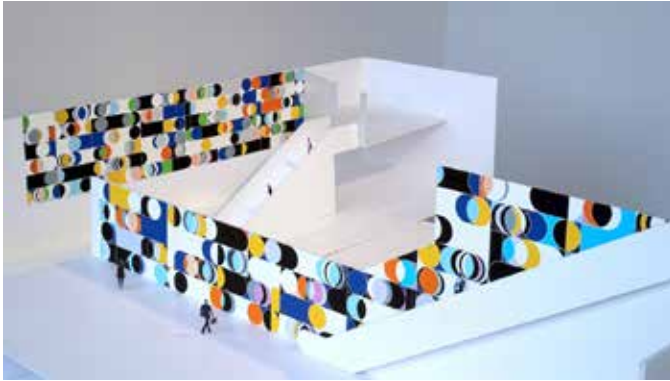
Potential Constraints

- Need to engage artist as early in the process as possible
- Lines may be blurred between art and project as a whole
- Maintenance considerations

Community Engagement

When an artist is involved early in the design process, they can identify opportunities to engage with the community at different stages of the process. Examples include surveys, round table discussions, planning meetings, or interviews with community members.

NETWORK



PRECEDENT

Total Lunar Eclipse (proposal) (2018) by Sarah Morris

Funded by Metrolinx

Location: Ontario, Canada, Crosstown LRT stations

Image credit: Metrolinx

Metrolinx created the Public Art and Amenities Framework in 2012, with the goal of “ensuring a cohesive approach to implementing integrated art across Metrolinx facilities”. The Integrated Art Policy launched in 2016 as an extension of this establishes a guideline that “1% of hard construction costs for integrated public art is mandatory for capital projects with budgets over \$10-million.” Metrolinx’s stated goal is to enhance the user experience through excellence in design while fostering opportunities for creative collaboration and partnerships.

Learn more: <https://www.youtube.com/watch?v=YuWHAHum6l4>



PRECEDENT

Phoenix Recycling Facility (1993) by Michael Singer and Linnea Glatt with project team support from Sterling McMurrin, Richard Epstein and Dino Sakellar
Funded by the City of Phoenix, Phoenix Arts Commission
Location: Phoenix, Arizona

Photo Credit: David Stansbury and Craig Smith

Michael Singer and Linnea Glatt were hired as artists by the Phoenix Arts Commission and the Department of Public Works to provide the conceptual design for the 27th Avenue Solid Waste Transfer and Recycling Center. The project, a 100,000 square-foot facility on 25 acres, transformed an “out-of-sight, out-of-mind” piece of infrastructure into a dynamic facility that stands out proudly within the city’s landscape. An aesthetically beautiful and functional facility, it engages the public to promote recycling while simultaneously creating a sense of communal pride.

Learn more: <https://www.michaelsinger.com/project/phoenix-transfer-and-recycling-facility/>

What does it mean to have an artist on a design team?

Some commissions are targeted at teams of artists and designers, who collaborate to produce a finished artwork. In an artist-on-design team project, the artist, as a full member of the team, is often able to influence the direction of the design to create elements that help enhance the building or landscape. The artist can reinforce the design program and add an additional creative voice to the project. An artist on a design-team opportunity works best when all participants, architects, landscape architects, engineers, artists, and others are selected at the same time, at the outset of a project, and are willing to work collaboratively. Sometimes, it is not possible to include an artist at the outset of a construction project and when that occurs then the lead designer can identify potential sites that could be enhanced by the work of one or more artist.

Learn more: <https://www.americansforthearts.org/by-program/networks-and-councils/public-art-network/faq/what-is-an-artist-and-design-team-0>

Indigenous Site-works First Nations' Landscapes

Explore Environmental Changes



Native American drummers mark the Return of the Boise Valley People event on the steps of Boise City Hall, 2019, photo courtesy of Arts & History

OPPORTUNITY 3 Indigenous Site-works First Nations' Landscapes

Project opportunities explore the Shoshone, Bannock, and Paiute people's historic and contemporary relationship to the Boise River and ecology of the Boise Valley. Engage Indigenous artists to develop public art projects and programs that connect Boise Valley and National Native American interests and the City of Boise's interests in the Public Works arena.

Project Type

- Sculptural object
- Land art
- Residency
- Collaboration
- Data
- Integrated art
- Programming
- 2-D/graphic

Project Goals

- Honor and educate about the Boise Valley Indigenous people and their connections with the land.
- Partner with the Boise Valley Tribes regarding shared interests in climate change, the health of the ecosystem, preserving and sustaining native plants and animals, and maintaining a connection with the importance of human's connection to the natural environment.

Project Themes

- Historical and environmental education and awareness
- Indigenous land use

Possible Partners

- Indigenous Boise Valley People's Descendants & Reservations
- Return of the Boise Valley People event
- Upper Snake River Tribes
- Boise Parks and Recreation
- Neighborhood Associations
- Boise State University
- Boise School District
- Kessler Keener Foundation
- Idaho State Historical Museum and Archive

Potential Locations

- System-wide opportunities

Potential Constraints

- Purchasing requirements
- Maintenance considerations

Community Engagement

Public engagement and education are a necessary component of this project.

NETWORK



PRECEDENT

Murals (2017)

- Sea to Sky by Kelly Cannell
- Heartbeat by Jay Havens
- Time Immemorial by Ryan McKenna
- Spirits of the Realms by Haisla Collins, Jerry Whitehead, Sharifah Marsden, Mehren Razmpoosh, Richard Shorty and Vanessa Walterson.

Funded by City of Vancouver

Photo Caption: Vancouver, B.C.: Undated The City of Vancouver has unveiled four new completed murals throughout the city that celebrate Aboriginal culture and Canada 150+. These images show Sea to Sky, a light box display by Kelly Cannell. Photo By Rachel Topham/Png

Murals by Indigenous artists celebrate aboriginal culture in Canada. The artists for the six projects were selected from 47 applicants by a panel of Indigenous artists and art professionals.

Learn more: <https://vancouver.sun.com/news/local-news/vancouver-murals-by-indigenous-artists-unveiled-for-canada-150-celebration>

PRECEDENT

Continuum: From Seen to Shelter (2009) by Eric Robertson

Funded by the City of Surrey

Location: City of Surrey, Green Timbers Greenway, adjacent to Fraser Hwy, southeast of 96 Avenue

This artwork consists of six large-scale, inter-related sculptures mounted atop 12-foot fluted cedar poles. Their installation follows the contour of a walking trail. The sculptures, which are cast in glass-fibre-reinforced concrete, range between two and four feet in height. The work honours the history and ecology of the Green Timbers Urban Forest and pays homage to the western cedar.

Learn more: <https://www.surrey.ca/culture-recreation/18499.aspx>



PRECEDENT

River and Sky (2018) by Joseph Naytowhow, Tony Stallard, and Cree writer Kenneth T. Williams.

Funded by City of Saskatoon

Location: City of Saskatoon's Broadway Avenue, Canada

Photo Caption: "River and Sky"
Photo Credit: City of Saskatoon

This temporary, site-specific public art installation aims to capture the essence of reconciliation. River and Sky is translated into Cree to say nipiya mīna sīpiy. The sculpture also offers a reminder that preserving Indigenous language and culture is vital as Canada moves toward reconciliation.

Learn more: <https://saskcraftcouncil.org/river-and-sky/>



Flora and Fauna

Living Arts



Wildflower at Hyatt Hidden Lakes Reserve, photo courtesy of Arts & History

OPPORTUNITY 4 Flora and Fauna

No small categories, flora and fauna projects could accommodate any number of project types and artistic approaches: urban wildlife studies; mapping of migration patterns; botanical illustrations; natural material sculpture; traditional and contemporary uses of plants in art, household goods, and medicine; Indigenous botanicals; historical urban gardens; et cetera. The project could be used to facilitate dialogue around Native American practices, extinction of plants or animals due to elimination of habitat, or other relevant topics.

Project Type

- Sculptural object
- Land art
- Residency
- Collaboration
- Data
- Integrated art
- Programming
- 2-D/graphic

Project Goals

- To demonstrate the practice of use of natural materials in art
- To explore traditional techniques and processes

Project Themes

- Indigenous plants
- Living traditions
- Environmental art

Possible Partners

- Boise State University Ecological Sciences
- Boise City Planning and Development Services
- Idaho Forest
- Department of Environmental Quality

Potential Locations

- Public spaces such as parks and plazas
- Exhibition venues

Potential Constraints

- Maintenance considerations

Community Engagement

This project opportunity has the potential to engage broad community interaction, temporarily or permanently.

NETWORK



PRECEDENT

Always Becoming (2007) by Nora Naranjo-Morse (Santa Clara Pueblo).

Funded by the National Museum of American Indian

Location: Washington, DC

Photo Credit: Ernest Amoroso, NMAI

A group of five clay sculptures sit amongst the tall grasses by the building's south entrance. They represent a family, each with its own name: Father, Mother, Little One, Moon Woman and Mountain Bird. The sculptures are composed entirely of natural materials, such as clay, straw, sand, dirt and wood.

Learn more: <https://www.americanindianmagazine.org/story/outside-walls-indigenous-public-art>



PRECEDENT

Art of the Wild (2019) an exhibition with various artists

Funded by Mooresville Arts and Lake Norman Wildlife Conservationists

Location: North Carolina

Photo Caption: Artist: Anne Harkness

The wildlife-themed art exhibit was designed to bring environmental issues together with artwork to help the public become more conscious about environmental preservation.

Learn more: https://www.mooresvilletribune.com/news/local/wildlife-themed-exhibit-brings-awareness-to-environmental-preservation/article_a4669168-979b-11e9-826a-d7f1c07ecae7.html



PRECEDENT

One Impulse from a Vernal Wood (2019) by Rick and Laura Brown

Funded by: Chesterwood

Location: Stockbridge, MA

Photo Credit: Kari Giordano

This installation features a series of sculptures carved exclusively from fallen, dead or infested trees. These sculptures serve as an above-the-soil visualization of how trees communicate with each other underground. All this work revolves around and adapts to the ancient New England forest.

Learn more: <https://www.berkshireagle.com/stories/a-surprise-in-the-woods.579309>

Data Kiosks and other Visualization Projects

How Data Visualization Can Help with the Environment



Interactive kiosks at Boise WaterShed engage students using gaming technology, photo courtesy of Arts & History

OPPORTUNITY 5 Data Kiosks and other Visualization Projects

Artists can help the public register real-time shifts in environmental conditions by translating data into visual experiences. Artists may collaborate with scientists to explore and make visible particulate matter in air, climate change, changing sea levels, or other environmental changes. This could be a permanent or temporary installation.

Project Type

- Sculptural object
- Data
- Programming
- Graphic
- Collaboration

Project Goals

- Highlight finite resources and conservation efforts
- Use available data streams to display information, trends, and anomalies
- Build energy and climate education and awareness

Project Themes

Art that uses data on environmental conditions including air, climate change, animal habitat, fires, or other relevant information.

Possible Partners

- Artist-scientist collaboration
- Boise State University Environmental Studies
- Boise City Planning and Development Services
- Idaho Power
- Suez Corp
- Idaho Forest
- Idaho Water Resources

Potential Locations

- Interior public lobbies in public or private buildings

Potential Constraints

- Data collection
- Maintenance considerations

Community Engagement

This project is conducive to sites in public buildings, public spaces, or public lobbies in private buildings to engage broad community interaction and use.

NETWORK



PRECEDENT

Waiting for a Break (2017-2018) by Julia Christensen

Commissioned by LAND Studio (as a part of LANDFORM)

Locations: South Bass and Gibraltar Islands in the Sandusky Bay, and in the Maumee Bay, points on the western end of Lake Erie, Ohio

An interdisciplinary art project that transmits live feeds of Lake Erie's winter ice as it forms, shifts, and eventually breaks—in real time—throughout the winter of 2017-2018.

Learn more: <http://www.waitingforabreak.org/>



PRECEDENT

Tempestry (2019) by Emily McNeil, Justin Connelly, Marissa Connelly

For purchase, \$5 of every Tempestry kit goes towards various climate and environmental nonprofits

Location: Varies

Learn more: <https://www.tempestryproject.com/>



PRECEDENT

Air Bare (2015) by Urban Matters, Inc.

Self Funded

Location: Louisville, Kentucky

“Air Bare” turns real-time air quality data into a game for public education. Across the city 25 sensors gather data on air quality, including the concentrations of particulate matter and carbon monoxide, transmitting the data to a colorful, interactive kiosk on the corner of Fourth and Liberty streets in Downtown Louisville.

Learn more: <http://urbanmatterinc.com/airbare/>

Environmental Schools

What is in Your Backyard Air?



Kids from the Duck Valley Reservation testing the water in the Boise River with Boise WaterShed educators, 2018, photo courtesy of Arts & History

OPPORTUNITY 6 Environmental Schools

This project aims at engaging citizens—students, seniors, or service groups—in the process of measuring and recording air quality and/or atmospheric processes, water quality, or other environmental data. Artists can develop what substances they would like to test for such as mold, dusts, radon, lead, carbon monoxide, or hazardous chemicals, and develop creative projects to create with the data collected. Educate the public about environmental issues while developing creative interventions.

Project Type

- Data collection
- Collaboration
- Programming

Project Goals

- Engage citizens to understand the environment's finite resources
- Conservation
- Data collection

Project Themes

- Science education topics consistent with Boise WaterShed curriculum
- Climate change
- General environmental changes

Possible Partners

- Public School District
- Boise State University Ecological Sciences
- Boise City Planning and Development Services
- Boise Parks and Recreation
- Neighborhood Associations
- Service Groups

Potential Locations

- Public schools
- Senior centers

- Community centers
- Boise WaterShed

Potential Constraints

- Coordination
- Programming aspect
- Maintenance considerations

Community Engagement

This project is driven by community engagement with specific populations.

Resources

Environmental Protection Agency Environmental Justice Air Projects:

<https://www.epa.gov/environmentaljustice/air-projects>

North Carolina Environmental Quality Curriculum:

<https://deq.nc.gov/about/divisions/air-quality/air-quality-outreach/air-quality-public-involvement/air-awareness/teachers-students>

University of Utah Program AirU:

<https://airu.coe.utah.edu/about/>

NETWORK



PRECEDENT

Yolo-Solano Air Quality Management District's 2020 Clear Air Calendar (2020) by various artists

Funded by Yolo-Solano Air Quality Management District

Photo Caption: A drawing by Cole Dudley, a ninth-grader at Harper Junior High, will be included in the 2020 Clear Air Calendar.

Student drawings were selected from among 264 entries submitted in this year's annual contest showing why they care about clean air. Using colored pencils, pens, crayons and paints, students were encouraged to use their talent and imagination to spread awareness about air pollution and inspire others. Artwork will be used in the district's annual calendar, which is given out free to the public at community events throughout the year.

Learn more: <https://www.davisenterprise.com/community/air-quality-district-recognizes-student-artists/>



PRECEDENT

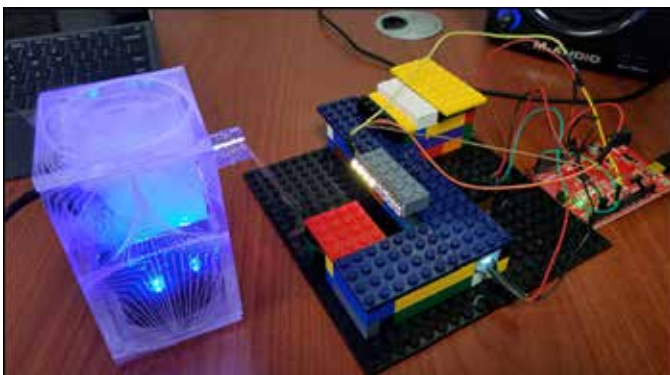
Particle Falls (2020) by Andrea Polli

Funded by Clean Air Carolina

Located in Charlotte, North Carolina

The more particle pollution present, the more viewers will see bursts of orange and yellow, visually representing local air quality. "Particle Falls" is a large-scale projection of a computer-generated waterfall, that in real-time as particulate pollution is detected, it turns into a fireball, so it's a way for people to see what their pollution level is at any time," says Polli.

Learn more: <https://www.publicnewsservice.org/2020-02-27/arts-and-culture/nc-public-art-lights-up-invisible-air-pollution/a69024-1>



PRECEDENT

Lego Air Quality Sensor created by National Science Foundation and the Rocky Mountain Power Foundation

Funded by University of Utah

Poor air quality is a problem that affects the health of many communities; measuring air quality can be extraordinarily important to people with health problems. Curriculum is available to teach students how to build a simple air quality sensor with some standard electronic components and building blocks (e.g. legos).

Learn more: <https://airu.coe.utah.edu/teaching-modules/>

Artist Residencies

Integrate artists into every-day environments



James Castle House artist-in-resident Keiran Brennan Hinton painting in James Castle's Shed, photo courtesy of Arts & History

OPPORTUNITY 7 Artist Residencies

An artist-in-residence is when an organization selects a person with a specific skill or attribute to embed in a location and produce artwork for a defined period of time. Artist residencies promote research and artwork about particular locations or themes and can be used to engage the community in dialogue about the work produced. Artists could be program or site specific, or function for the Public Works Department at large.

Project Type

- Residency
- Collaborative
- Integrated
- Data
- Programming

Project Goals

- Engage artists in targeted locations or programs to make work in relationship to specific content
- To bring innovative alternatives to Boise Public Works operations and processes
- To increase departmental and public understanding of the role of creative practices within science and resource management.
- To engage the public through the process of the artist-in-residence
- To create relationships between artists, staff, and public works specialists

Project Themes

- Ecology
- Scientist/artist collaboration
- Integrated art
- Public education

Possible Partners

- Boise State University
- University of Idaho

- Boise WaterShed
- Foothills Learning Center
- Ada County Landfill
- Republic Services

Potential Locations

- Boise City Hall Boise Public Works offices
- Boise WaterShed
- Republic Services
- Foothills Learning Center
- Ada County Landfill
- Twenty Mile South Farm
- Embedded in specific locations related to public works infrastructure

Potential Constraints

- Artist studio/work locations
- Coordination with host people and maintenance of the program
- Archive of process and resulting work
- Exhibition or performance options
- Public access to residency locations
- Maintenance considerations

Community Engagement

Multiple opportunities at numerous scales for public interaction, especially for student workshops.

NETWORK



PRECEDENT

Boston AIR

Funded by the City of Boston

Location: Boston

Photo caption: Roberto Mighty is one of the 11 artists.
Suzanne Kreiter/Globe Staff

In the Boston Artists-in-Residency program, the Mayor's Office of Arts and Culture brings together artists and staff from City of Boston departments. Artists learn more about government, and city departments learn about creative problem solving. They co-design projects that test new approaches to city policies and processes. They explore how city initiatives impact the experience of all Bostonians. Projects are often responsive to the social and political context of that year.

Learn more: <https://www.boston.gov/departments/arts-and-culture/boston-artists-residence-air>



PRECEDENT

Austin Artist-in-Residence Program

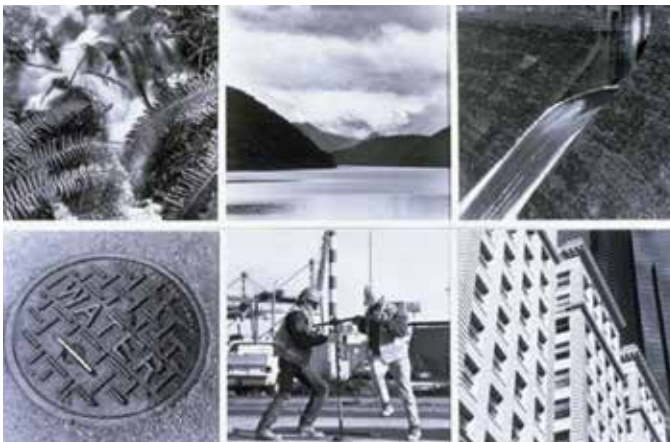
Funded by the City of Austin

Location: Austin, Texas

Photo: Rehab El Sadek, the first City of Austin artist-in-residence embedded within the City's Watershed Protection Department.

The Artist-in-Residency program embeds multi-disciplinary artists within City departments to help resolve problems, provide innovative or new process improvements, and engage residents around community issues in creative ways. It supports various City initiatives and efforts such as the Imagine Austin Comprehensive Plan or the Equity Assessment Tool.

Learn more: <https://www.austintexas.gov/page/artist-residence-program>



PRECEDENT

Seattle Public Utilities: Artist Residencies

Artists are placed "in residence" in City departments to explore how the work of artists can enhance, illuminate and educate the public about the work of the departments and as a result, build a bridge between the City and the people served.

Learn more: <http://www.seattle.gov/light/aboutus/Artist-In-Residence/>

Media Series

From Billboards, Bus-wraps, and Films to Computer Screens



Open Air Archive, 2019, by artist Angie Smith, photo courtesy of Arts & History

OPPORTUNITY 8 Media Series

Engage film-makers, graphic artists, or web designers to make work for a media series - film, video, digital, graphic design - devoted to local ecological issues. This opportunity is ideal for new or emerging media makers. Resulting work can be used for educational and public awareness campaigns.

Project Type

- Collaboration
- Integrated
- Programming
- Graphic
- Themes
- Ecology
- Public education
- Media

Project Goals

- To employ media artists to create engaging ecological driven media works
- To diversify the location where public art can be experienced by the public
- To educate the public about ecological issues

Project Themes

- Ecology
- Scientist/artist collaboration
- Integrated art
- Public education

Possible Partners

- Boise State University
- University of Idaho
- i48 film festival

- Idaho Department of Commerce
- Idaho Film Commission
- Boise School District

Potential Locations

- Websites
- Theaters
- Galleries
- Kiosks
- Boise City Hall
- Billboards

Potential Constraints

- Reaching out to new partners
- Project organization
- Technology
- Maintenance considerations

Community Engagement

- Education workshops
- Local screenings
- Websites
- Exhibits
- Competitions

NETWORK



PRECEDENT

Billboard ArtPop Competition

Funded by various partners

Location: North Carolina

Photo Credit: <https://clture.org/artpop-charlotte/>

ArtPop gives communities across the country greater access to art by promoting artists' work on available media space — on billboards, across news racks, in airport terminals — which they secure through the generous donations of media companies across the country.

Learn more: <https://www.artpopstreetgallery.com/our-programs>

PRECEDENT

Environmental Film Festival

Funding by sponsorships

Photo Caption: Pulitzer Center grantee Larry C. Price talks about his reporting project in Indonesia at the 2016 Environmental Film Festival of the Nation's Capital. Image by Jin Ding. United States, 2016.

The Environmental Film Festival in the Nation's Capital is the world's premier showcase of environmentally themed films. Since 1993, their mission has been to celebrate Earth and inspire understanding and stewardship of the environment through the power of film.

Learn more: <https://dceff.org/about/>

Performance Series

Public Works Performances



A performance series could be musicians, dancers, theater, or literary readings. OneBeat performers at the Linen Building, 2017, photo courtesy of Arts & History

OPPORTUNITY 9 Performance Series

A performance series can take many forms. Performing artists such as actors, dancers, or musicians can be invited to curate or participate in a series devoted to public works related issues. This series is ideal for partnering with non-profit organizations, educational institutions, students, new or emerging performing artists to develop content-rich material for public audiences.

Project Type

- Collaboration
- Integrated
- Programming

Project Goals

- To expand the frame of what constitutes public art by engaging performing artists
- To reach a broader audience through events
- To interpret ecological issues through a performing art lens

Project Themes

- Ecology
- Public education
- Performing arts groups

Possible Partners

- Boise State University
- University of Idaho
- Boise School District
- Non-profit arts organizations

Potential Locations

- Theaters
- Galleries
- Boise WaterShed
- Boise City Hall
- Boise Urban Garden Schools (BUGS)
- Online
- Boise Airport

Potential Constraints

- Performances are temporary in nature
- Need to document
- Project coordination

Community Engagement

- Education workshops
- Local screenings
- Events
- Websites
- Exhibits
- Competitions

NETWORK



PRECEDENT

The Truth Booth by a Cause Collective

Funded by various funders

Location: Various

Since 2011, The Truth Booth has toured the world with the mission of building a diverse portrait of humanity by collecting perspectives, confessions, and thoughts on “the truth” from across the globe. The project was initiated by a team of artists, designers and ethnographers who explore and enliven public spaces by creating dynamic conversations between issues, sites, and the public audience.

Learn more: <http://www.causecollective.com/projects>



PRECEDENT

Music Out Loud

Funded by: City of Olympia

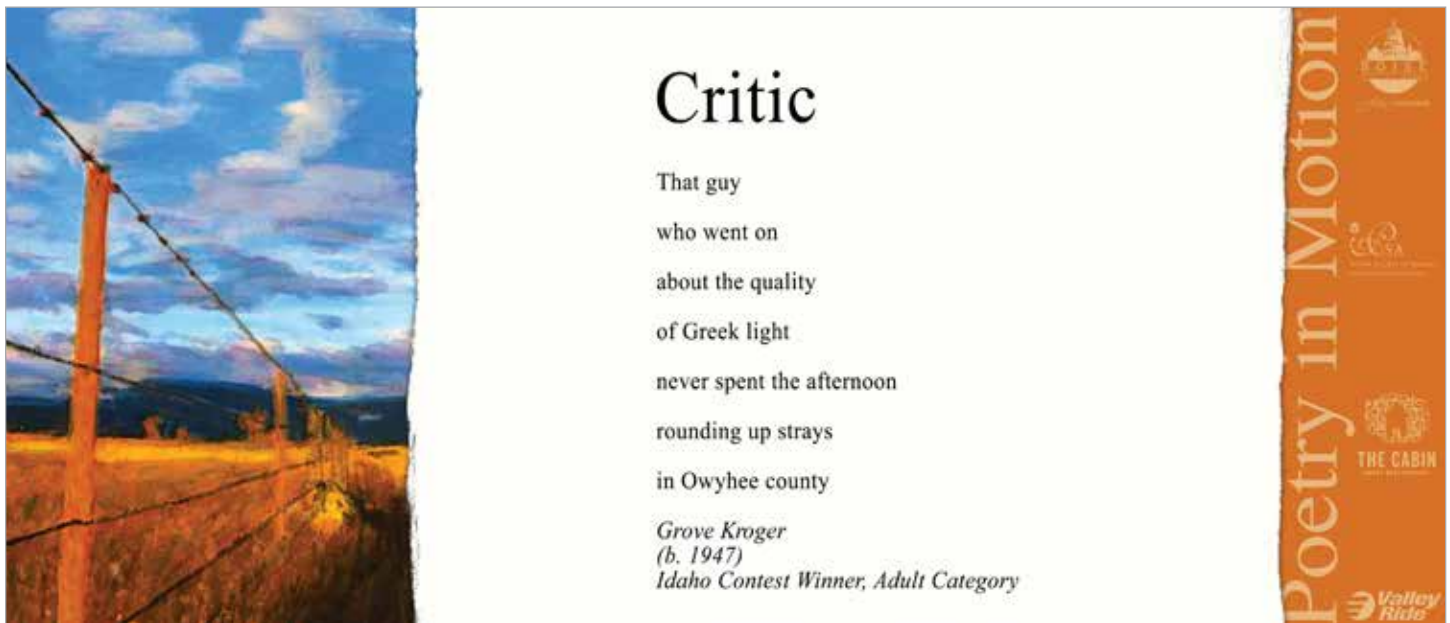
Location: Olympia, Washington

Music Out Loud posthumously honors musicians who have significantly contributed to Olympia’s music heritage with unique sidewalk mosaics, created by local artists, that serve as distinctive places to host musical performances in their Downtown.

Learn more: <http://olympiawa.gov/city-services/parks/public-art.aspx>

Literary Series

The Poetics of Public Works



A poem from a Boise Poetry in Motion Series that appeared on local buses, photo courtesy of Arts & History

OPPORTUNITY 10 Literary Series

This is an opportunity to engage literary artists to conduct research and write in multiple forms that reflect upon the work of the department. Artists could be program or content specific or Public Works at large. Resulting work could be printed as a poster, series of cards, a book, read in a public setting, or be shared online.

Project Type

- Collaborative
- Integrated
- Data
- Programming

Project Goals

- To engage literary artists to create works exploring public works related themes including the environment, infrastructure, recycling, and energy use.
- To develop content that can be shared with the community to educate and inspire

Project Themes

- Scientist/artist collaboration
- Integrated art

Possible Partners

- Boise State University
- University of Idaho
- The Cabin
- Boise Public Library
- Boise School District
- Valley Regional Transit

Potential Locations

- Boise City Hall Boise Public Works offices
- Boise WaterShed
- The Cabin
- Boise Urban Garden Schools (BUGS)
- Boise Public Library Branches
- Boise Airport

Potential Constraints

- Coordination of the program
- Archiving of written works
- Available spaces for the artist to work
- Maintenance considerations

Community Engagement

There would be multiple opportunities at numerous scales for public interaction, especially for student workshops, digital and small-scale print publications, and public readings.

NETWORK



PRECEDENT

MTA Poetry in Motion

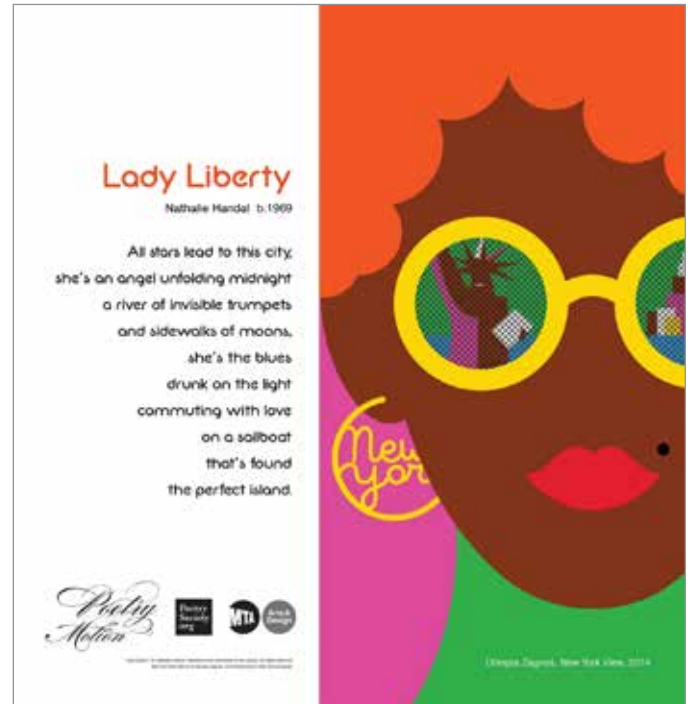
Funded by The Metropolitan Transit Authority (MTA) of New York

Location: Subways in New York City, NY

Photo Caption: A subway rider reads John Keats's ode "To Autumn," part of the M.T.A.'s "Poetry in Motion" program, aboard a subway car in 1993. Photograph by Jim Cooper/AP

Since 1992 MTA's Poetry in Motion program has brought more than 200 poems or excerpts before the eyes of millions of subway riders and rail commuters, offering each a moment of timelessness in the busy day. The program displays two new poems each quarter in the New York City subway cars. Artwork accompanying the poems is drawn from permanent installations on view in the Arts & Design program. Poems in the series also appear on the reverse sides of MetroCards, on the MTA's On-the-Go touch-screen kiosks, and in other transit venues.

Learn more: <http://web.mta.info/mta/aft/poetry/>



Lecture Series

Ecological Outreach and Education



Brandi Burns, History Programs Manager, providing a lecture about Boise City History, 2013, photo courtesy of Arts & History

OPPORTUNITY 11 Lecture Series

This opportunity is a lecture series devoted to local ecological issues and public art. This is ideal to bring attention to artists working on ecological art projects, to pair artists and scientists, or to host public works managers or staff involved in environmental projects.

Project Type

- Collaboration
- Integrated
- Programming

Project Goals

- Engaging the public with compelling, relevant ideas about resource management and conservation

Project Themes

- Ecology
- Public education
- Lectures
- Roundtables
- Panel discussions

Possible Partners

- Boise State University
- University of Idaho
- Boise School District
- Idaho Conservation League
- Department of Environmental Quality Idaho
- Boise Valley Native American Tribes

Potential Locations

- Lecture halls, theaters
- Performance/event venues
- Boise City Hall
- Boise WaterShed
- Boise Public Libraries
- Online

Potential Constraints

- Organization, venue and promotion

Community Engagement

This series can be focused at a specific audience such as children, artists, or college students. It could be tied to another opportunity or public artwork.

NETWORK



PRECEDENT

Tiffany Chung (2019)

Funded by Vera List Center for Art and Politics at the New School

Location: New York City

Photo Credit: Tiffany Chung-by-Ketsiree-Wongwan

Tiffany Chung, an artist noted for her research-based multi-media installations and meticulously detailed cartographic works that examine conflict, migration, urban transformation and environmental impact in relation to the history of specific places, provided a lecture at Parsons School of Design.

Learn more: <http://amt.parsons.edu/finearts/lectures/tiffany-chung/>



PRECEDENT

The Earth as Metaphor: Wednesday eco art lecture series at porter faculty gallery (2013)

Funded by University of California, Santa Cruz

Location: Santa Cruz, California

Eco Art lectures were developed to explore metaphors associated with the Earth and to see how they influence the ways we see and understand the world around us. Artists, activists and scientists working in environmentalism, ecology, performance and earth art presented their work and ideas each week to inform student understanding and their practice and production of environmentally engaged works in the studio and beyond.

Learn more: https://art.ucsc.edu/news_events/earth-metaphor-1

Drawing and Photography Archive

Preserving the Visual History of Boise Public Works



Boise City Archives, photo courtesy of Arts & History

OPPORTUNITY 12 Drawing and Photography

Work with the Boise City Archives to create a physical and digital division devoted to the preservation and exhibition of historical, or otherwise significant, Boise Public Works and City engineering and infrastructure photographs and drawings. Commission artists through residencies or individual projects to document and preserve the Public Works infrastructure of the City of Boise. This opportunity may be for artists, for artist-archivists, historians, and gallerists.

Project Type

- Data
- Collaboration
- 2-D/Graphic
- Residency

Project Goals

- Preservation of original engineering drawings, historical photographs and other documents of Boise City infrastructure history
- Documenting Public Works facilities, infrastructure and projects for the future

Project Themes

- Public education
- Specialist amenity
- Infrastructure
- History

Possible Partners

- Boise City Archives
- Idaho Historical Society Archive
- Boise State University

Potential Locations

- Digital and physical archive
- Rotating exhibits at Boise Public Works and City of Boise facilities

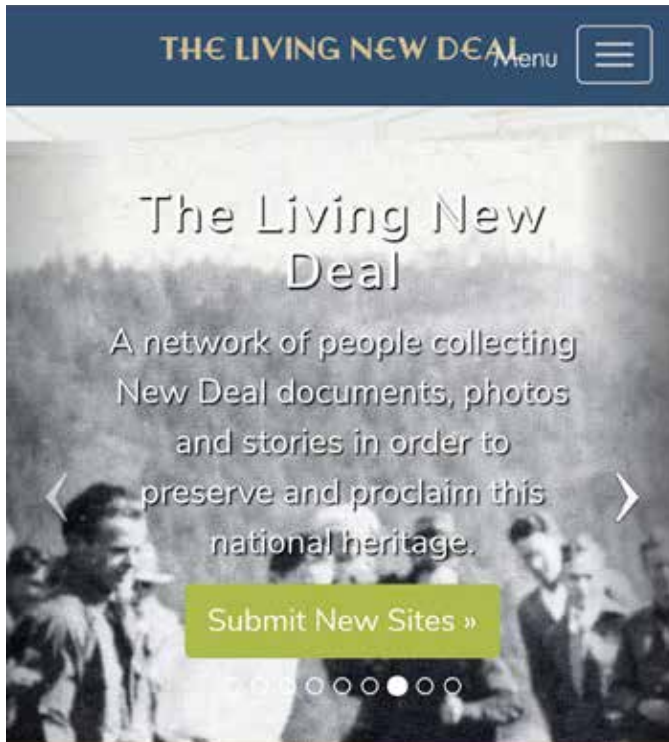
Potential Constraints

- Maintenance considerations

Community Engagement

The content collected through this call may provide educational engagement opportunities for in-person or online engagement.

NETWORK



PRECEDENT

The Living New Deal is a research function hosted by the Department of Geography at the University of California, Berkeley.

The Living New Deal is funded by a mix of public grants and private donations.

The mission of the Living New Deal is three-fold: research, presentation, and education. It begins with the historical work of uncovering the New Deal public works. That research is then made available to all through digital mapping and a website. And, finally, the information gained is disseminated as widely as possible through newsletters, social media, written media, interviews, lectures, and other public events.

Learn more: <https://livingnewdeal.org/>

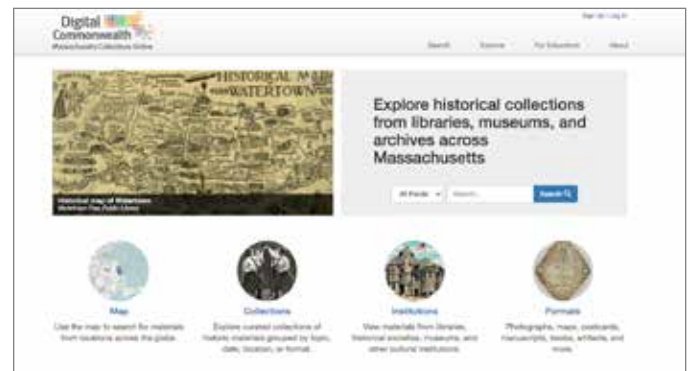


PRECEDENT

Philadelphia City Archive hosted by the City of Philadelphia

The City's photo archive contains over 2 million photo records that date from the late 1800's. This web site contains a growing collection of those photos. All archive photos may be searched by keyword and date. Archive photos which have been assigned a geographic location are also searchable by proximity to an Address, Intersection, Place Name, or Neighborhood.

Learn more: <https://www.phillyhistory.org/PhotoArchive/Home.aspx>



PRECEDENT

Digital Commonwealth: Massachusetts Collections Online (founded in 2006)

This site provides public access to photographs, manuscripts, books, audio recordings, and other materials of historical interest that have been digitized and made available by members of Digital Commonwealth, a statewide non-profit collaboration of a consortium of libraries, museums, archives, and historical societies from across Massachusetts.

Learn more: <https://www.digitalcommonwealth.org/>

History Works

Environmental History



Oregon Trail Memorial Bridge, photo courtesy of Boise City Archives

OPPORTUNITY 13 History Works

Historians provide key information to both scientists and artists, enabling fresh perspectives and enlarged points of view. Distinct from the Lecture Series, History Works projects encourage history-driven projects, such as exhibits of interpreted historical visual materials, environmentally themed art works and/or artifacts; works exploring the local history of the Boise River, the history of the canal system, water rights and law, et cetera.

Project Type

- Collaborative
- Residency
- Data
- Programming

Project Goals

- Highlight finite resources and conservation efforts
- Convey long-term perspectives of environmental issues, provide new, alternative perspectives on the environment

Project Themes

- Environmental history

Possible Partners

- Boise State University History Department of Ecological Sciences
- Boise City Planning and Development Services
- Idaho Forest
- Department of Environmental Quality
- Idaho Humanities Council

Potential Locations

- Lecture
- Exhibition spaces
- Performance halls

Potential Constraints

- Maintenance considerations

Community Engagement

This project could engage specific communities in public buildings, schools, public spaces, or public lobbies in private buildings and encourage broad community interaction and use.

NETWORK



PRECEDENT

Oakland Oral History Project

Funded by Artworks for Change (ongoing)

Location: Oakland, California

Photo caption: The Story Bridges team at OUSD's new media center, KDOL, including project director Angela Zusman (far right), and interns Eric Nobles II (third from left), Casey Briseno (kneeling in front), and Sean Johnson, (red sweatshirt). Photo credit: Debora Gordon, Oakland Voices

The Oakland Oral History Project creates a bridge between Oakland's activist past and present. Over the years, many of the stories of Oakland's activist history have been documented visually through a multitude of murals found throughout the city. This project uses the murals, storytelling and oral history to highlight Oakland's heritage as a vibrant, growing, and resilient community. It is a call for Oaklanders to understand and learn from one another as they create an inclusive community that celebrates the diversity of their vibrant city.

Learn more: <https://www.artworksforchange.org/oakland-oral-history-project/>



PRECEDENT

Nature's Nation: American Art and Environment (2019) by various artists

Funded by multiple institutions

Location: Princeton University Art Museum, Princeton, NJ

Photo caption: Albert Bierstadt, Bridal Veil Falls, Yosemite. North Carolina Museum of Art, Raleigh (left); Valerie Hegarty. Fallen Bierstadt. Brooklyn Museum, Gift of Campari, USA. Photo credit: Valerie Hegarty (right)

This exhibition presents more than 120 works of art, from the colonial period to the present, exploring how American artists of different traditions and backgrounds have both reflected and shaped environmental understanding while contributing to the development of a modern ecological consciousness.

Learn more: <https://artmuseum.princeton.edu/art/exhibitions/2818>



Treasure Valley regional topography, photo courtesy of Arts & History



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