THE WATERSHED LANGUAGE of Art

Capitol Region Watershed District
Artist in Residence Report: Phase 1
Submitted by Christine Baeumler

Introduction

Upon hearing the term "art" most people think of an image or an object that expresses an individual artist's expression. In contemporary artistic practice, artists have expanded this definition of art as they reconsider how public spaces and existing infrastructure can be designed to create an aesthetic and coherent sense of place. In this realm, art has the potential to shape or alter our perceptions. Art is playing a more central role in fostering collaborative participation and sustained ecological stewardship. Art can also make visible and audible the vital systems that are often unseen and unheard. Artists such as Buster Simpson, Lorna Jordan, Mierle Ukeles, Betsy Damon and Jackie Brookner have pioneered this environmental approach to art.

There are many ways in which art can be incorporated into the mission of the watershed districts. Artful design can call attention to storm water improvement features. Artists can also engage with the historical, cultural, and ecological dimensions of water through a full spectrum of responses from temporary performances to innovative design that is integrated into infrastructure. Art can be a means to reconnect residents and youth the ecological systems in their own neighborhoods and foster ecoliteracy.

Ultimately, art can play a key role in the concept of the hydrosocial, which addresses the interface between hydrological and social approaches to water management. Engineering and technological approaches to storm water management are only part of the solution. The attitudes of residents, business owners and policy makers need to shift in order to impact water quality on a large scale. Art can serve as an effective tool to bridge the space between the hydrological and social approaches to water quality. Ideally, art becomes another means to successfully change attitudes and influence our actions as well as contributing to the visual qualities of place.

If the function of an anesthetic is to put one to sleep, then the role of the aesthetic is meant to wake us up. Memorable experiences of art are those that heighten our awareness and create a lasting impact. I am not considering art as a decorative embellishment, but a catalyst for powerful experiences that can shift our perceptions and awaken us to our sense of connection and our responsibility as stewards of water resources. These ideas shape my approach to integrating art into the mission of the watershed districts. I share artist Mark Dion's perspective that "in order to motivate people to care about the natural world around us, one of our chief tools is going to be an aesthetic sensibility."

Cover Image Downspout Planter by Buster Simpson

Trout Brook Storm Sewer, 2010

The Capitol Region Watershed District

The Capitol Region Watershed District covers 40 square miles and includes portions of the cities of Saint Paul, Falcon Heights, Lauderdale, Maplewood, and Roseville. The lakes in CRWD include Como Lake, Crosby Lake, and Loeb Lake in Saint Paul, and Lake McCarrons in Roseville.

The watershed districts' mission embraces partnerships between hydrologists, engineers, ecologists, residents, business owners, educators, and municipalities in water quality efforts.

Public Art Saint Paul

Established in 1987, the non-profit Public Art Saint Paul engages artists in shaping the form and experience of Minnesota's capitol city. Through PASP's advocacy and support, artists collaborate in the planning and design of public places and structures; create works of art for public places; develop temporary installations; and produce public art events. PASP also engages young people in awareness and stewardship of public place and art through their education programs. PASP has been the initiator and partner in the creation of the Watershed Artist-in-Residence and the City of St. Paul Artist-in-Residence programs.

Acknowledgements

The Artist-in-Residence in the Watershed District is jointly supported by Public Art Saint Paul and the Capitol Region and Ramsey Washington Watershed Districts. I am grateful to the administrators, managers, staff and summer interns at Capitol Region (CRWD) who have been extremely generous in sharing their knowledge, introducing me to BMPs at various sites, including me in meetings and welcoming both my questions and participation. It has been an incredible privilege to work with the administrator, and staff who have been so open to this evolving and experimental process. I have learned an incredible amount having a first-hand glimpse at the workings of both WSDs. I am particularly grateful to CRWD Administrator Mark Doneux, Education and Outreach Coordinator Elizabeth Beckman and Water Resource Specialist Anna Eleria who been extremely helpful in helping coordinate my schedule and sharing their expertise.

I am also grateful to the guidance provided by Public Art Saint Paul's President Christine Podas-Larson, artist and CRWD manager Seitu Jones and Marcus Young, City of Saint Paul Artist-in-Residence.

Capitol Region Watershed District

Mark Doneux, Administrator
Anna Eleria, Water Resource Specialist
Elizabeth Beckman, Education and Outreach Coordinator
Bob Fossum, Water Resource Project Manager
Forrest Kelly, Permit Coordinator
Matt Loyas, Water Resources Technician
Melissa Baker, Water Resources Technician
Dawn Nelson, Office Manager

Public Art Saint Paul

Christine Podas-Larson, President
Nic Hager, Office Manager
Ashley Hanson, Director of Programs
Marcus Young, City Artist in Residence

Water Samples, Capitol Region Watershed monitoring program, Summer 2010

Activities During Immersion Phase

As the Artist-in-Residence Watershed over the past year, I was introduced to the work of Capitol Region Watershed District. The scope, geographic area, scale of projects and its multiple stakeholders gave me a deep appreciation of CRWD's complex goal to "protect, manage and improve the District's water resources." This year was spent mainly gathering information about CRWD, looking at examples of other projects in other cities, attending talks and symposia and developing a network of regional, national and international artists and academics who are working on water related projects.

CRWD is active in major infrastructure and biological restoration initiatives, creates plans for the watershed and subwatersheds and partners with community members through Stewardship and Partner grants. The CRWD also provides education to engage citizens through providing materials, and leading tours about water quality practices. As part of this process, I have been introduced to the water-related language used by hydrologists, engineers, monitoring staff and scientists.

A first step in this residency was a first-hand introduction to the activities and places that comprise the work of CRWD. In the summer of 2010, I shadowed staff as they engaged in their work. Tagging along with Water Resources Technician Matt Loyas and his team, I was able to enter the storm sewer and get a chance to see the underworld of the storm sewer system. The monitoring included that of both water quality and flow. I accompanied Forrest Kelly, Permit Coordinator, on his rounds inspecting construction sites to assess compliance and saw the array of ways sediment is prevented from entering the storm water system.

Monitoring on a residential property

Administrator Mark Doneux led a bus tour that visited a number of CRWD projects. The tour highlighted the involvement of residents and business partnerships to create rain gardens, restore lake shorelines, install pervious asphalt, create green roofs and participate in monitoring. This tour was not only an excellent overview of the scope of the CRWD projects but also showcased the enthusiasm of the participants in the projects, who were clearly excited about their own role in improving water quality. I was impressed with the many ways that CRWD had developed to engage citizens in a variety of ways that are educational and also become demonstration projects for other residents to follow.

Monitoring at Como Golf Course

Construction site on East Side of St. Paul

Shoreline restoration at McCarron's Lake by residents Rick and Sherry Sanders in partnership with CRWD

St. Anthony Park resident with green roof materials

Green roof on resident's garage

Mark Doneux leading tour, which included a rain garden in a business parking lot

Demonstration of pervious asphalt near Larpenteur

CRWD intern maintaining rain gardens

Steve Mitrione and Anna Eleria at raingarden

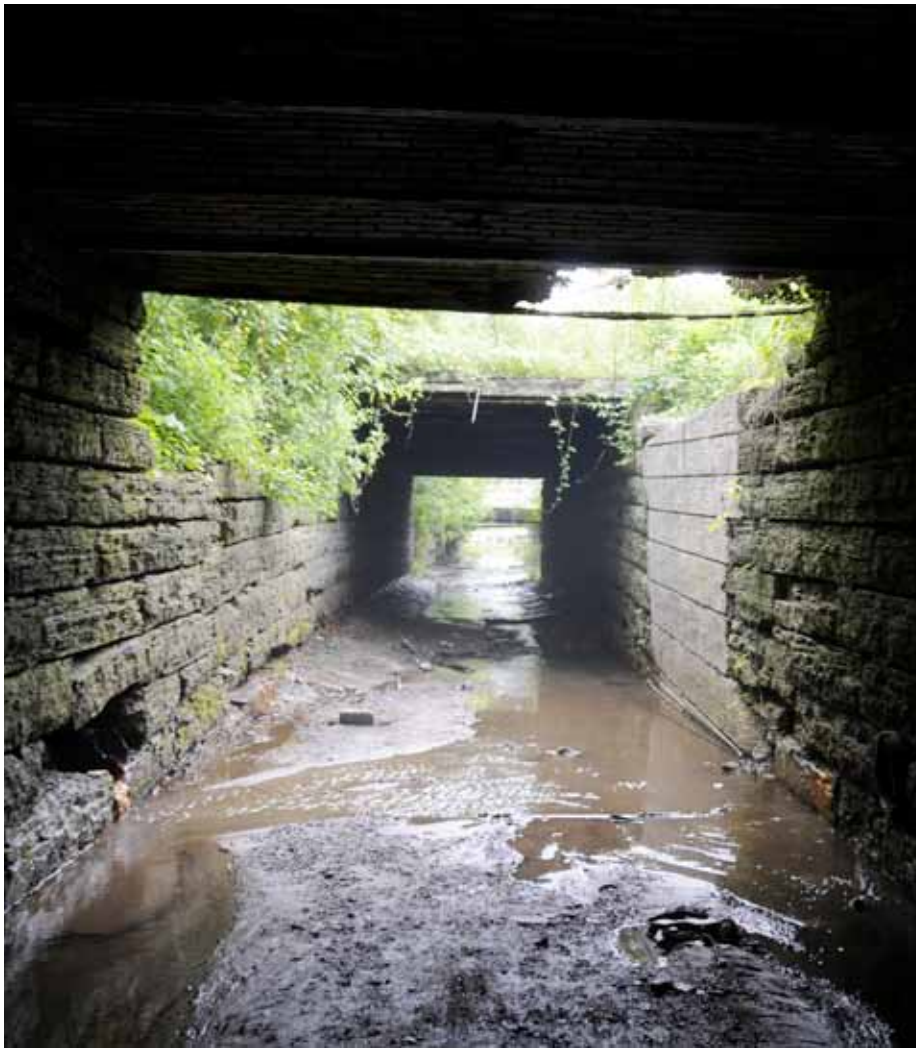
I have had several opportunities to visit rain gardens that have been installed in the Como neighborhood and got a chance to work alongside the student interns for a morning as they undertook the hard work of maintenance. Water Resource Specialist Anna Eleria and I also went to see resident Steve Mitrione's large boulevard rain garden he dug by hand as part of a CRWD Stewardship Grant.

Como area raingarden

Water Resource Project Manager Bob Fossum took me a tour of a number of water resource improvement projects including the Arlington Pascal Stormwater Improvement Project. The Arlington Pascal Stormwater Improvement Project is a large scale and award winning effort resulting in the construction of several BMPs including eight raingardens, eight underground infiltration trenches, a large underground stormwater/storage and infiltration facility, a stormwater pond, and storm drain improvements. (CRWD website). We also visited storm water retention pond at the Larpenteur Storm Water Lift Station, and Villa Park. According to the CRWD website, Villa Park wetland is a system of weirs, designed to remove phosphorus and solids from stormwater before it enters Lake McCarrons. These sites might have potential for future art features that could further identify these projects as well as interpret how they function as part of water quality improvement.

Storm water retention pond, Larpenteur

Villa Park Restoration Project



Trout Brook Storm Sewer

One of the most impressive and memorable experiences of my residency was being able to enter the storm sewer at Trout Brook. It was incredible to be underground to see and hear the powerful sound of the water that remains largely unseen and unheard just above the surface. This experience suggested great potential for engaging sound artists to bring this sound to the surface.

Idea Generation For Potential Themes and Sites

I have met with staff of CRWD and Public Art Saint Paul concerning messages, themes, features, artists and sites that are key to the development of a watershed plan for art in both WSDs. I am also coordinating potential ideas with the Cliff Garten Team's art plan along the Central Corridor.

Several major themes have emerged. Discussion also included identifying key "hot" spots that are public and are already prioritized for improvements (or recognition of work completed). We also discussed signage, decorative storm covers, markers and other features that could provide the audience with "clues" as reoccurring motifs or symbols that become readily identified with the watershed initiatives.

Important Themes

1. Making invisible systems (buried, temporal) visible and/or audible (This visibility might also include CRWD's role as well—clearly identifying CRWD projects so that people start to connect the outcomes to the work of CRWD)
2. Creating features that educate and inspire individuals and commercial owners to implement their own water quality features
3. Acknowledging historic waters, pathways, and cultural connections
4. Translating data into comprehensible and aesthetic experiences
5. Creating an aesthetic interface between the natural and built environment
6. Creating innovative approaches to BMPS that have an aesthetic, and possibly a interpretive dimension (art as functional infrastructure, example: floating islands)

Educational objectives

Staff also emphasized the importance of the messages to be conveyed by possible art features.

1. Smaller localities are part of a larger watershed and leads ultimately to bodies of water people are aware of and care about (Mississippi, for example)
2. Repercussions: storm water carries pollutants from lawns, parking lots, etc. to other parts of the watershed
3. Watersheds can be reclaimed through the use of tress, plants, and other best management practice features
4. The natural and cultural history of the site, what is was, is and potentially can be
5. Creating an awareness and consciousness of the dynamics of natural processes
6. Creating a sense new sense of the norm (certain practices become accepted and widely practiced rather than exceptional)

Possible Art Features

1. Hardscape treatments that reflect water flow, (perhaps on raingarden inlet "aprons", images water-related species, text)
2. Multi-sensory experience through temporary or permanent artworks that can be communicated through technologies such as
3. Q R Codes (sonification, performance, interactive media, robotics)
4. Art work/interactive media that responds to data collection, temporary events
5. Artwork that acknowledges the historical waters and Dakota history
6. Aesthetic water management features: scuppers, cisterns, basins, and channels
7. Features involve the participation of others in cooperation with artists/poets (school children, for example)
8. Design that incorporates emerging green technologies and materials ("floating islands," ambient glow technology)
9. Art that further connects youth to water quality issues
10. Artful design that is repeated across sites and becomes associated with a particular water quality improvement

Interpretive Signage/ Media

1. Aesthetically designed, poetic materials that assists viewers' comprehension, perhaps also use new media such as GIS applications/phone apps
2. More developed graphics for information
3. Medallion or yard sign that recognizes citizens who have implemented Best Management Practices (BMPs) on their properties or businesses. This "medallion" or signage could be generated as part of an art competition to create the design.

Interpretive signage at Roseville Library

Potential Sites for projects

Priority Opportunity

The CCLRT Green Infrastructure Practices Project (Phase II Design and Engineering) has become identified as a priority opportunity for the potential incorporation of art into the features of stormwater planters and rain gardens. Anna Eleria has identified as the most promising sites for aesthetic and educational features as Oxford, Griggs, Marion SW and SE, Syndicate, Albert, and Pillsbury. The location of the sites adjacent to the University makes the coordination with Cliff Garten's Studio Team as he develops the Central Corridor Art Plan. I had an initial meeting with the Cliff Garten Team at the Capitol Region office to discuss plans for art strategies along and adjacent to the Central Corridor. I have subsequently met with Cliff, Todd Bressi and a core team of artists including Seitu Jones, Marcus Young, Wing Young, Hui, Shanai Matteson and Tou Saiko Lee.

I see potential for the stormwater planters and rain gardens adjacent to the Central Corridor to become a valuable series of "outposts" for stormwater management education and art opportunities. Both repetition and variation in the design can be useful. Repetition in some of the design features could aid in the clear identification of the BMPs, while variation in the imagery can provide an introduction to water quality planter to planter. I foresee this as another potential opportunity to invite other artists into the process in terms of temporary projects or permanent installations.

1. Imagery

    Each stormwater planter could have its own theme. For example, one might be about aquatic invertebrates, fish, or pollinators in the watershed. These could be incorporated as sandblasted images or as mini panels on the existing railings. Patterns of water in the form of waves could be inscribed into the rain garden inlet aprons.

2. Text or Symbols

    The identification of CRWD integrated into the BMPS would be useful in making these improvements more identifiable. There are good examples of BMP signage at the Roseville Library, which illustrate what it going on underground. There is also another opportunity for text or the logo of CRWD to be stamped around the poured lip of the planter.

3. Vertical elements

    Since structural elements cross the stormwater planter horizontally in two places, these could serve as possible supports for vertical sculptural or lighting elements. This could provide opportunities for temporary sculpture, such as kinetic sculptural pieces that respond to the elements, or solar lighting (depending on ambient light), or stormwater listening posts (if there were a place that had a particularly good volume flow).

4. QR Code technology

    A QR (Quick Response) Code is a type of a two-dimensional code designed to be read by smartphones. The information encoded may be text, a website or other data. This technology could be used at some of the BMPS as a way to provide additional information about the BMP technology, connect to sounds and narratives or connect to the CRWD or other relevant websites.

    This technology could provide an exciting opportunity to connect the public to the knowledge of scientists, hydrologists, and engineers. This effort could be part of Public Art Saint Paul's new Public Art Lab Initiative. The project coordinator, Shanai Matteson, describes the Public Art Lab as "a programmatic effort to catalyze conversations and collaborations among practitioners in the arts, sciences, and public works, who together will approach environmental stainability through the framework and challenges presented by the city they inhabit."

Example of Combined Ideas for Stormwater Planter

Barr rendering of storm water planter with granite bench, QR code, example of a kinetic sculpture that responds to wind.(sculpture example "Double Helix Vertical" wind sculpture by Lyman Whitaker)

Close up view of a potential panel with image of an aquatic invertebrate. Capital Region Watershed District name is embedded in the lip of the planter.

Example of alternate cable rail design

Other related Investigations

I had the opportunity to travel to visit Portland OR (spring of 2010) and New York (fall of 2010) to see installed storm water improvements and water-related park projects for inspiration. Portland is rich in storm water infrastructure projects that also incorporate aesthetic features. Vera Katz Park features a granite bench that also captures rainwater that waters an adjacent raingarden. A salmon rainchain transfers water to a supermarket's green roof. The courtyard of the Modera Hotel features a "living wall" watered by water collected on the roof above.

I visited the Waterlab, an innovative children's park with interactive play with water features at Brookline Bridge Park and the spectacular Highline park in Manhattan. I had the opportunity to meet with Susannah Drake, the principal at DLAND Studio about her award winning Sponge Park design for Southside Williamsburg. According to the project statement "the Gowanus Canal Sponge Park™ is a multifunctional public open space system that slows, absorbs and filters surface water runoff to remediate contaminated water, activate the private canal waterfront, and revitalize the neighborhood."

Vera Katz Park, Portland OR

Sponge Park, Gowanus Canal

Waterlab, Brooklyn Bridge Park

Other Ideas and Potential Sites

In 1970 the American sculptor Robert Smithson conceptualized and sketched an image of a barge pulling a "floating island." In 2005, in collaboration with the Whitney Museum an interdisciplinary group launched the island as a 30-by-90-foot flat-decked barge. This conceptual idea was transformed into reality. Familiar with Smithson's idea, I was very intrigued by the presentation by Floating Islands International at the CRWD office related to the potential implementation of an ecologically functioning "island" at Lake Como (or a smaller nearby pond). If pursued, this would be an interesting opportunity use some aesthetic or art features to help people recognize that the island is manmade and is functioning to restore water quality.

Over the course of the past year, other sites have emerged for future consideration. These include Iris Park, near University Avenue, Willow Reserve as well as the Trillium Site and the Chelsea Elementary schoolyard. As part of a community engaged scholar program at the University of Minnesota, I attended several meetings with University faculty and parents from Chelsea Elementary School who are interested in creating an educational playground at Chelsea that relates to water quality and uses Como Lake as a way to introduce children to water education.

Floating Island to Travel Around Manhattan Island, 1970/2005 Produced by Minetta Brook in collaboration with the Whitney Museum of American Art On view September 17-25, 2005

Willow Reserve, photo by Seitu Jones

Example of Island from Floating Island International

Example of floating island with colorful planting

Iris Park

Potential artists for Watershed Art Projects

While there is a spectrum of ways artists could be engaged in watershed projects, from temporary performance to permanent pieces related to infrastructure, I am highlighting the work of four regional artists who work in different media to illustrate how artists might approach these types of projects. I think any of these artists would work well for demonstration projects.

David Bowen

Robotics/ Natural world

www.dwbowen.com/telewind.html

David Bowen is an artist that combines robotics with processes of the natural world who lives in Duluth. In "Tele-Present Wind," the floor is covered with a small "field" of hip-high tansey stalks, a weed that resembles Queen Anne's Lace. The stalks grow in clusters near Lake Superior in Duluth, Minn., where Bowen is an assistant professor of sculpture. Instead of a glass vase, these dried stalks are held by a "tilting device" that is connected to an "accelerometer" installed outdoors all the way back on the windy shores of Minnesota. When the wind blows, it causes the stalk outside to sway, alerting the accelerometer, and then transmitting the signal in real-time to the stalks in the gallery. As the stalks move back and forth intermittently, it sounds like rain coming down on a tin roof."

David's work may be a work that could occur both indoors and out of doors on the Central Corridor. For example, David might monitor waterflow in a rain garden or stormwater planter, and the data could transmitted to a storefront exhibition on University Avenue.

Philip Blackburn

Audio Artist- Sewer Organ

www.philipblackburn.com

www.youtube.com/watch?v=YAoiYUgvgw0

For the recent Northern Spark Festival in the Twin Cities, Artist Phil Blackburn created a "sewer organ. " According to the artist's statement:

> "Downtown pavements have many gratings for storm drains that discharge rain (and pollutants) directly from the road into the river. Many people do not realize where they go and the fact that there is no treatment for the run-off. Each storm drain can be considered as a resonating pipe with a specific frequency response curve (a giant flute). Playing sound from one end will amplify those harmonic peaks and be audible coming out of the gratings beneath pedestrians, bouncing off buildings, and setting up standing waves over a wide area. Some pipes may be part of a network so the same signal can be heard in several locations. The sound input can be composed with the specific frequency characteristics of each pipe in mind. Pedestrians become aware of their connection to the river from the roadside, and modify their run-off habits accordingly."

I see potential to engage an artist such as Philip Blackburn to create soundscapes or listening posts that connect people audibly to storm water in various parts of the watershed.

Potential artists for Watershed Art Projects

Mona Smith

Dakota Media Artist

web.mac.com/alliesms/Allies/media_art

Mona Smith is an award winning Dakota Media Artist who has done a number of multimedia video installations and web-based work about the relationship of Dakota people to the Mississippi and the Bdote.

"Bdote is a Dakota word with many meanings. Generally, it means "where two waters come together." But the BDOTE of the Mississippi and the Minnesota Rivers is central to Dakota spirituality and history."

A significant aspect of Mona Smith's work has involved recording Dakota stories. She has interviewed many individuals from the Dakota community and has organized these stories on the bdote memory map. I see some possibility of incorporating these stories into the fabric of CRWD projects. For example, QR code technology might be a way to share these stories at sites around the watershed that people could access through their personal smartphones. Since equipment would not be necessary, these codes could be placed in areas that are perhaps more off the beaten path without the risk of vandalism.

Teresa Cox

Painter and Public Artist

www.teresacox.com/commissions

Teresa Cox completed a large-scale mural for the Minnehaha Creek Watershed District. "We Are Water". "This image embodies plant and animal forms that are dependent on the same water sources. The location of the mural is at the Eisenhower Community School in Hopkins, Minnesota and was developed to bring awareness to the community about our individual and collective roles in water quality."

There has been discussion of several sites, such as the wall near storm water retention pond near Lowertown or the site of the potential pocket park on Dale and University that might, in a colorful and whimsical way, communicate messages about water and stewardship. There are new materials, such as Ambient Glow material that absorbs solar energy and glows in the dark. Using newer materials might be a way to re-invigorate the traditional practice of the mural. Wing Young Huie's successful photographic murals as part of The University Avenue Project demonstrated how images can be a powerful presence and counterpoint to the ubiquitous advertisements along the corridor.

"My interest in murals draws upon the use of imagery painted at large scale to explore narrative, color and abstracted symbolism in landscape. The dynamic between artwork, architecture, light, design and the context of the space is a welcome challenge." T. Cox

National Artists

Depending on funding, I would like to strategize to find a way to bring a national artist to the Twin Cities for a demonstration project or to the hydrosocial symposium. This would require partnerships to have sufficient funding. I have been in contact with Buster Simpson, who is interested in doing a project in the Twin Cities. This could potentially be a collaborative effort with other funding partners, such as the University of Minnesota, Public Art Saint Paul, and FORECAST Public Artworks. As part of my Bush fellowship, I will be going to Seattle to meet with Buster Simpson and see a number of his projects firsthand. I will also be meeting with artist Jackie Brookner, who is also doing a project in Fargo about flood control.

Buster Simpson
www.bustersimpson.net
Jackie Brookner
www.jackiebrookner.net

Buster Simpson, Whole Flow

Jackie Brookner, Urban Rain

Re-use of Existing Materials

As part of the CRWD's mission of water resource conservation, the reuse of exiting construction materials makes sense as part of the construction of best management practice features. The City of St. Paul has recovered street materials over the years. The City has been cooperating with CRWD in the reuse of some of the granite and brick that is stockpiled under the Kellogg Street Bridge. Bricks of slightly variegated color are going to be used as part of the Pillsbury Rain Garden installation. The hope is to possibly use granite for potential seating and sculptural features.

Reuse of granite catch basin in Swede Hollow Henge (C. Baeumler, 1997)

Material under Kellogg Street Bridge

Additional Funding for the Artist-In-Residence

I recently received a Bush Foundation Grant to support the continuation of my watershed residency and the Pollinator Playground in Fargo, ND. I have also been granted a leave from the University for the fall of 2011, with Bush funds supporting half my salary (the U of MN will support the other half).

The Bush will contribute $10,000 towards watershed art and $8,400 for an international water symposium to be held at the University of Minnesota in the fall of 2013. As this symposium is about the "hydrosocial" my hope is to showcase the work of both Capitol Region and Ramsey Washington Metro Watershed Districts. (I am seeking additional support from the University of Minnesota and other institutions).

http://www.bushfoundation.org/solutions/building-leadership-capacity/bush_fellowship/2011-bush-fellows

Further Development of Partnerships

I also plan to develop stronger working relationships with partners at the University of Minnesota, including Pat Nunnally at the Institute of the Environment's Telling River Stories, and Professor Deborah L. Swackhamer, Co-Director, University of Minnesota Water Resources Center. I will also be in contact with Professor Mae Davenport, a professor at the School of Forestry at the University of Minnesota. Professor Davenport, a sociologist, examines the concept of community capacity and applies the tools of sociology to assess engagement and looks for effective ways to sustain that involvement. Public Art Saint Paul continues a strongly committed to an environmental focus in the public art realm. PASP has recently hired Shanai Matteson who is coordinating a number of environmental/ art initiatives as part of the Beyond Green program.

As I have the opportunity to work in the "in between" spaces in my role as an artist, I am beginning to recognize the complexity in terms of communication between organizations, government, and educational institutions in the world of water quality management. While important work is going on at the grassroots and institutional level, efforts may benefit from increased communication. I am proposing a symposium in 2013 to bring together local, national and international experts from a variety of disciplines to have the opportunity to exchange information, approaches and policy strategies. I would also like to showcase the efforts of the CRWD and RWMWD projects by having a tour of sites during the symposium.

Additionally, I spent six weeks as the artist-in-residence at the PLaCE Research Centre at the University of the West of England, in Bristol, from 2/28-4/11. As part of my residency, I gave a presentation at the Catchment Symposium at the Create Center in Bristol, presenting watershed related art practice. Twenty invited participants met from a range of professional and discipline backgrounds with the specific aim of generating better cross-disciplinary understanding and awareness of water issues from a spectrum of perspectives. This aim is animated by the need to link hydrological and hydrosocial orientations with cultural approaches that aim to address broader socio-ecological concerns." (Catchment blogsite).

Other participants included:

Steven Sodek, Flood Risk Manager, Bristol City Council
Dr Chad Staddon, Senior Lecturer in Human Geography, The University of the West of England
Simon Read, Visual Artist
Patrick Dillon, Emeritus Professor, University of Exeter
Dr Owain Jones, Senior Research Fellow at Countryside & Community Research Institute
Antony Lyons, Artist/Environmental Scientist/Landscape Designer
Margaret Cogswell, Guggenheim Fellow 2009

Proposed Next steps

- Final selection of demonstration site(s) in CRWD (CCLRT Green Infrastructure Phase II project)
- Design/development of aesthetic features, working under the direction of CRWD, Anna Eleria and Barr Engineering staff and engaging other artists
- Continued coordination with Cliff Garten Studio (Central Corridor Art Master Plan)
- Identification and further exploration of other sites and potential projects
- Hydrosocial Symposium, fall of 2013
- Attending meetings and symposia (monthly Watershed Partners and the Clean Water Summit 2011)

Other Examples

Socially Engaged Program

There are a number of other national models, many focused on community engagement that creatively engages communities in water quality issues. One of my favorite examples of a playful form of this type of art and public engagement are the Los Angeles Urban Rangers, laurbanrangers.org The Urban Rangers lead tours of the LA River and encourage people to get actively involved in urban environmental issues.

REBAR, a San Francisco based group that does temporary, socially engaged action, is part of Cliff Garten's Art Plan team working along Central Corridor. REBAR is planning an event in the fall of 2011 that will visit potential projects along the corridor as part of a "Roadside Attractions" Tour. This will include one of the CCRT Phase II sites as a place of discussion. rebargroup.org

Examples of Features

A constellation of small elements can add up to create an aesthetic sense of place.

Grate, Roseville Library

Portland Storm Water Planter, Portland, OR

Salmon Rain Chain, Portland OR

Paolo Burgi's railing with geological information and images both embedded and sandblasted

Roseville Library Cistern with mosaic tile

Rainchain, Roseville Library