

## ***The Boise WaterShed Environmental Arts Plan, Revised 2009***

*a living document prepared for and in collaboration with  
The Boise City Public Works Department and  
The Boise City Department of Art & History  
A Boise City Percent-for-Art Project  
by Dwaine Carver, June 2009*

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This document wouldn't be possible without the collaborative and generous efforts of many people. First, the two City agencies for whom this Arts Plan is made, the Boise Public Works Department and the Boise City Department of Art and History, committed agencies both, it continues to be my pleasure being part of your joint venture. I would also like to thank all of the staff at BPW and especially the West Boise Wastewater Treatment Facility staff. It is a delight to encounter people so helpful, knowledgeable and giving of their time.

In 2003, Boise Public Works employees, Jerry Jones, Bob Kresge, Jim Heatherington, Carl Ellsworth, and Rich Dees were all crucial in the development of this document. And in 2009, Karen Bubb, Public Arts Manager of the Boise City Department of Art and History continues to provide essential and indispensable coordination, management, advice, criticism, perspective and support.

From the beginning of my involvement to the present, Donna-Marie Hayes, Joan Cloonan and Kent Johnson have provided continuous support and invaluable insight. Neal Oldemeyer, John Tensen, Vince Trimboli and Cindy Busche provided critical perspectives for this revision of the plan.

The project of public art development within the city's infrastructure is a continuous one. The long term visions of Bill Ancell, Donna-Marie Hayes and Karen Bubb deserve a special note of thanks and gratitude. I look forward to what is next.

## ***acknowledgements***

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## ***Introduction to the revised Boise WaterShed Arts Plan***

Over the course of just six years, the Department of Public Works has completed the design and construction of the Boise WaterShed Environmental Education Center building, its interactive exhibits, and eight significant public art works. As of June 2009, these completed art works are:

Diane Ronayne's *Icon Photographic Series* and *H2O from Zero to 1 Million*, a mixed media and digital photographic display.

Amy Westover's *Waters Past*, a cast concrete work integrated into perimeter walls and exterior columns at the Education Center; *Confluence*, restroom lavatories and public drinking fountains incorporating recycled steel pipes; *Windows into Wet Land*, vitreous enameled glass work integrated into the Education Center's glazing and *Meandering*, an integrated, recycled rubber floor project.

Patrick Zentz's *Wind Translator*, a kinetic sculpture project that translates wind movement into sound.

Irene Deeley's *Enviroguard Award Tree*, a 14 foot salvage pipe tree commemorating Enviroguard Awardees.

Ward Hooper's *Geothermal Medallion*, a bronze and enamel participation medallion.

Jensen Belts' *Landscape Plan Phase II*, a plaza, garden and parking lot design – while not currently scheduled for artist participation – is discussed and incorporated into the 2009 Boise WaterShed Arts Plan.

Each of the works listed above are documented and assessed in the Opportunities sections of the Arts Plan and marked as Completed Works.

## ***The purposes of the revision of the Boise WaterShed Arts Plan:***

- Analyze completed WaterShed art works
- Assess completed art works relative to the Department's and WaterShed's mission and vision
- Assess completed art works relative to the stated goals of the Arts Plan
- Incorporate the Completed Works into the revised Boise WaterShed Arts Plan and revise the plan in response to the current assessment

# ***introduction***

## ***The WaterShed Arts Plan – Organization and Criteria:***

The plan begins with an *Overview* – this includes an expanded definition of “infrastructure,” an explanation of the inclusion of public art projects from other public works departments and the intended use - for artists and administrators - of the Arts Plan.

*The Principles* section is devoted to the primary concepts of the plan; it is composed of the following 5 categories:

Networks of public spaces; the global water cycle, the west, the drainage basin, the river; landscape design and integrated art; site specificity and ecological and environmental art.

*The Tools* section is divided into two sections:

The first section is a series of interpretive Maps of certain elements of the Boise Basin Water Shed and its infrastructure. This section is to familiarize the artist with the larger context of the Boise WaterShed project.

The second section is devoted to a list of Materials, each conceptually linked to the mission and vision of the WaterShed Center. The eight materials, or categories, are as follows: water; fire; regional fossil stones; indigenous plants; receptive surfaces; outdated equipment, recycled materials and byproducts; historical photographs and graphics; and existing sites and infrastructures.

*The Opportunities* section is devoted to the identification, enumeration and description of potential art works projects. It is divided into three sections:

*Site-Works, Architecture-Works and Net-Works.* Each section, with its listed opportunities and examples, can be used as a conceptual guide by artists as well as a planning tool by administrators. The Net-Works section has been significantly revised to accommodate expanded programmatic concepts for the Boise WaterShed Center and Boise Public Works as well as the enumeration of specific opportunities.

*Completed Works* - projects planned in 2003 Arts Plan and contracted and executed since - are incorporated into this document, the revised 2009 Boise WaterShed Arts Plan.

The above criteria and tools are the best gauges for assessing the success of completed projects and the planning of future works. The revised Boise WaterShed Arts Plan incorporates Completed Works within each of the Opportunities sections in order to give artists and administrators a thorough and contextual view of art works and potentials at the WaterShed. This inclusion will help administrators and artists gauge proposals against completed works and enhance the Arts Plan function as a planning and conceptualizing tool.

*The Timelines* section of the plan is a list of completed projects and an hierarchical recommendation of future project selections and sequencing, followed by Potential Partnerships, a list of organizations and associations identified as possible collaborators with Boise Public Works and the WaterShed Center.

### ***The Boise Watershed Mission and Vision Statement***

*Mission: To promote water stewardship by teaching people of all ages how to protect and conserve our precious resources for future generations.*

*Vision: To become the region's destination for water-related environmental education by:*

*Offering community participation and stewardship opportunities*

*Modeling sustainable practices through the green building, water efficient landscape, and stormwater demonstration area*

*Housing a Library Resource Center that provides educators, parents, and children with a wide variety of environmental education materials*

The Boise WaterShed Arts Plan takes great care to address the mission of the Boise WaterShed Environmental Education Center and the Public Works Department. Completed and future projects shall be evaluated relative to the overarching goals outlined above as well as the more art-work-specific goals of the Arts Plan.

### ***Looking Back, Looking Ahead***

Several Architecture-Works opportunities have been completed with great success and are, in fact, the majority of completed works during Phase One. Each of Amy Westover's completed projects is an excellent example of an integrated art work. That public art integrated into the new building should dominate the number of completed works to date should come as no surprise. The plan recommends integrated art at every opportunity and the construction of the WaterShed building was the primary intent and necessity of the initial WaterShed phase.

While all of the completed works directly engage the principles, tools and opportunities of the Arts Plan, analysis of the Completed Works as a whole reveals two current deficits in the application of the Arts Plan principle concepts – integrated landscape art and ecological/environmental art. This is most certainly due to the emphasis upon the building during the first phase of work. However, it is a concern that there is, to date, no mention of artist participation in the parking, entry plaza and garden designs.

The Arts Plan strongly recommends the next phase of work - the design and construction of the WaterShed Center parking lot, entry courtyard and landscape - include an artist or artists to collaborate with the landscape designers. There are several opportunities in this phase of work: an entry gate, fencing, paths, plazas and gardens. Please refer to the *Opportunities: Site-Works* section of the plan for several public art opportunities.

Integrated art works are perhaps the most challenging species of public art – for the artist as well as participating designers, contractors and administrators. It is my hope that the completed integrated works demonstrate the obvious worth of that extra effort. Too often art is understood to be a surplus, an object that can be added at some future date. But just as the plan encourages the artist-reader to dialectically understand the artistic attributes of engineering, the plan also asks administrators to consider art at the very beginning of engineering or design projects, not as something to be added later, but something absolutely integral from the beginning.

The revised Boise WaterShed Arts Plan has expanded the Site-Works section to more explicitly speak to the recent acquisition of properties to the west of the treatment plant. The plan envisions the possibility of a public park able to accommodate sports, storm water retention and drainage demonstrations, alternative, water-wise landscape demonstrations, eventual connections to the Boise Green Belt, didactic, public wetlands, and tertiary or specialized treatment wetlands.

Ideally, art works reach outward. Some of the Site-Works projects described above could just as easily be categorized as Net-Works opportunities. The revised Net-Works section addresses additional educational and off-site, city-wide opportunities – opportunities for the WaterShed and Public Works to expand awareness of those vital aspects of resource management – conservation, community participation and stewardship.

Infrastructural art is, by definition, art integrated into the base or foundation of a system. Art fully integrated into the systems of a community has the potential to effectively transmit a clearer understanding of the composition and potential of those systems. The Net-works section identifies a number of opportunities for the WaterShed and Boise Public Works to partner, outreach and collaborate.

Net-works proposes Boise Public Works and the Boise WaterShed Environmental Education Center develop strategic partnerships with multiple private and public entities. Identifying and developing common goals with the Boise Parks Department on Greenbelt improvement projects - the Idaho Transportation Department and the Ada County Highway District on road related works - school districts, universities, and a multitude of private and community organizations – all are potentially valuable environmental education partners and could significantly contribute to the overall environmental mission of the Boise WaterShed Environmental Education Center and the Public Works Department.

Geothermal, irrigation, storm water and the wastewater systems are potential sites for coupling BPW water management programs with percent-for-art capital improvement projects. In addition to providing sustainable and ecologically sensitive projects to the community, water themed partnerships, with conservation groups, neighborhoods, and agencies increases the effectiveness of the Boise WaterShed Environmental Education Center's educational programs and public relations.

The geothermal system in Boise is an especially fascinating and unfortunately, largely unknown resource amenity specific to Boise. The current Boise State University geothermal project is an immediate public art work project opportunity. Future geothermal improvements should be studied as potential strategic opportunities for BPW to initiate a geothermal artwork series.

Resource recycling, composting and waste management programs should also be studied for potential artistic sites and artist involvement. These programs are particularly suitable for community collaborations, temporary public art works, graphic arts projects and organization and neighborhood association partnerships.

Public art is a catalyst, able to attract civic investment and generate knowledge. Incorporating art into infrastructure increases the potentials of networking outward into communities as well as providing a conduit by which individuals connect with the public and one another.

Dwaine Carver, June 2009.

The conceptual, material, budgetary, and timing elements for future artworks at the Boise WaterShed are the primary objectives of this document. Infrastructure is its primary metaphor. Public infrastructure touches our lives every day. By acknowledging and emphasizing the existing artistic elements within the public infrastructure and by identifying opportunities for future art components, the Boise Public Works Department can raise community awareness regarding a myriad of environmental issues and, at the same time, raise the level of civic awareness within the community. Infrastructure is the base of the systems that literally connect our lives; artists provide an additional vision toward revealing the poetics within those connections, demonstrating the value of public investment.

***a visual survey of precedents***

Public works departments across the nation are integrating public artworks into their infrastructure projects. Ranging from postcard information projects to entire recycling plant designs, artists are being enlisted by public works officials to collaboratively envision projects. One of the purposes of this document is to place Boise Public Works and The WaterShed Center into that context. By surveying precedents of artworks within other public works departments, a more thorough understanding of the possibilities of this endeavor can be gained. Regional and national examples of public art/public works projects, as well as BPW's *Completed Projects*, are shown alongside the *'Project Opportunities'* described in this document.

***using the West Boise Wastewater Treatment Education Center Arts Plan***

Artists, planners, the Boise Public Works Department (BPW), the Boise City Department of Art and History, administrators and other facilitators of this plan are encouraged to incorporate conceptual, visual, and the recommended specifics for individual projects from this document into any or all Requests for Proposals, Calls to Artists, or Commissioned Works criteria.

The *'Principles'* and *'Tools'* sections provide the primary conceptual framework for the Boise WaterShed Environmental Education Center Art Plan and can be utilized to cull verbiage, visuals and planning tools for a full range of arts projects. All finalists and selected artists are strongly encouraged to pay special attention to these sections.

The *'Opportunities'* section is divided into three categories: *'Site-Works'*, *'Architecture-Works'* and *'Net-Works.'* This section contains important concepts for the treatment facility, its site and the city. The section is devoted to the enumeration and description of potential projects, identifying timelines, budgets, intended audience and artist eligibility.

*'Site-Works'* should be consulted for projects desired for exterior spaces in and around the boundaries of the treatment plant site.

*'Architecture-Works'* is intended to address the primary artworks planned for the interior and exterior of the Education Center and treatment plant buildings.

*'Net-Works'* contains recommendations for department-wide community outreach projects, informational and educational projects, commissioned works, temporary projects or events, web-based projects, city-wide, and long-range arts planning for the Department of Public Works. In addition to the overarching principles of the plan, finalists and selected artists shall attend to the particular principles of all relevant sections.

*'Timelines'* groups the completed and proposed projects into three phases:

Phase 1 - Completed Boise Public Works Art Projects; Phase 2 – Immediately Planned Works and Phase 3 - Long-term Planning.

## ***overview and use of this document***



### ***sustainability***

Artworks for the Treatment Plant and Education Center shall promote sustainability in conceptual content and material selection. Artworks raising public awareness of resource and energy conservation are highly recommended.

### ***networks of public spaces***

The network of public spaces running through the treatment plant shall be clearly articulated, underscored and perhaps even constituted, by the public artworks residing therein.

### ***the global cycle, the west, the drainage basin, the river***

The water cleansing processes found in nature are represented, at a smaller scale, by the treatment plant itself. Artworks addressing issues of cycling, cleansing, return and reuse will be appropriate at multiple scales, ranging from a drinking fountain to a large-scale interpretative landscape project.

### ***landscape design and integrated art***

The treatment plant is a particularly fitting site for landscape integrated artworks. The representation of natural waterways and cycles, man-made water infrastructures, and water's inextricable relations to specific landscapes are compelling opportunities for the development of an ecologically sound and demonstrative art able to convey the centrality and poetics of water.

### ***site specificity***

Artworks shall convincingly construct meaningful places through specific engagement with the particularities of the site, especially water issues, local materials, and sensitivity to the experiences of visitors.

### ***ecological and environmental art***

Ecologically sound and sustainable artistic practices, interventions, temporary and permanent works, and exhibits addressing environmental awareness, amelioration or rehabilitation of degraded nature and resource conservation are of special interest to the Public Works Department.

## ***principles***

### ***concepts and principles for artists and administrators***



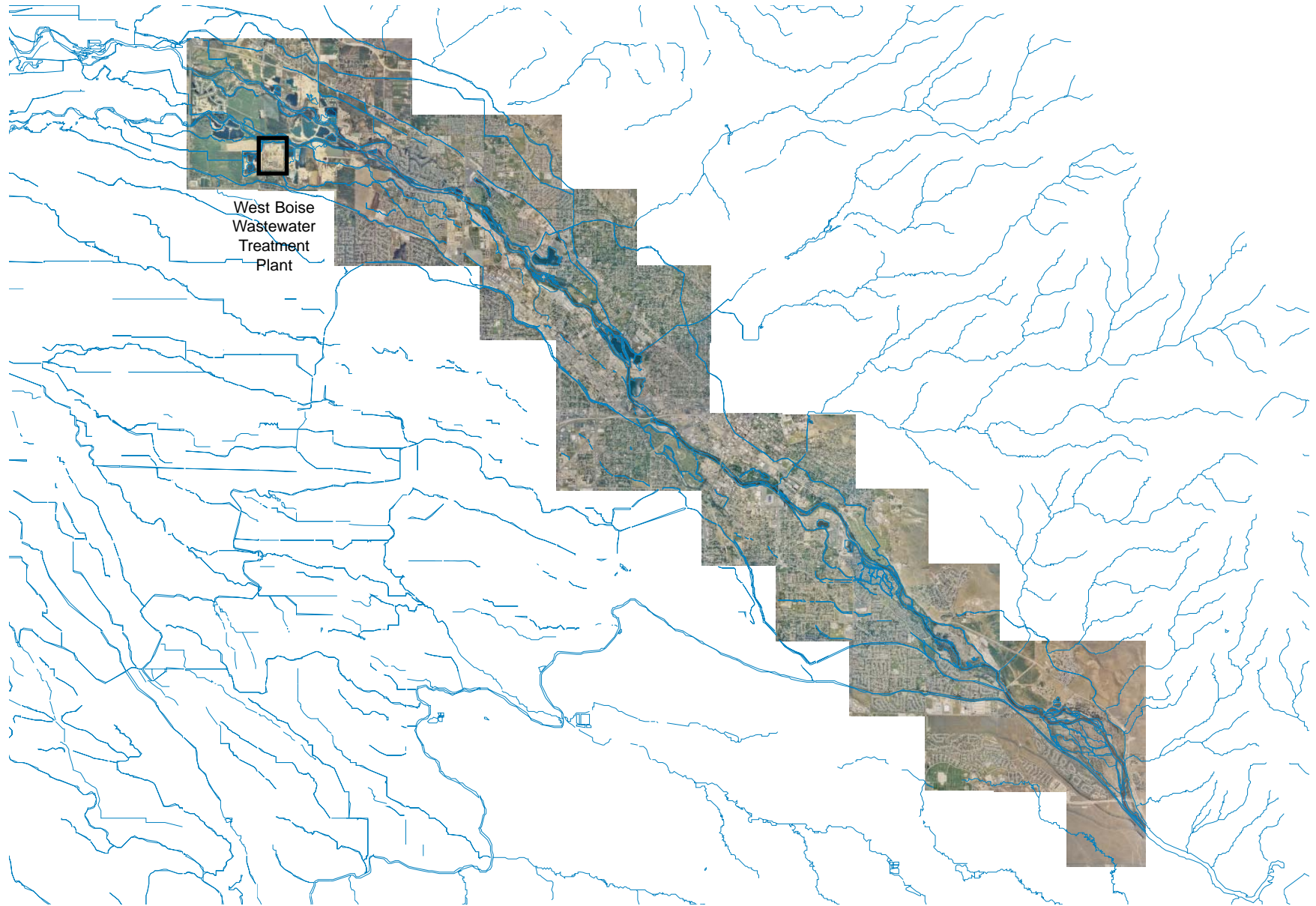
The following diagrams, maps and illustrations in this section are intended to provide planning tools as well as conceptual data for artistic development. The mappings do not point to specific art project opportunities but rather indicate the context of infrastructures adjacent or connecting to the West Boise Treatment Facility and the WaterShed Environmental Education Center.

Placing the WaterShed Center and other potential BPW public art sites into the greater context of the Public Works Department and the network of infrastructure that connects the city together as a whole is critical to the understanding of the Treatment Plant itself.

The interconnected, interdependent and correlative systems of water in our lives are both natural and constructed. Selected artists are invited to consider how their proposed works engage this larger context.

## ***tools***

***infrastructure and system: a series of interpretive mappings***



West Boise  
Wastewater  
Treatment  
Plant

**infrastructure and system: a series of interpretive mappings**

**tools**

***the river and surface waters***

The Boise River is the primary datum of life in the valley. A clear understanding of its relation to regional geologic history, northwest watersheds as well as its local historical and ecological significance, are potential conceptual frameworks for any infrastructural water-based artworks.

GIS data courtesy of BPW. Maps composed by the author

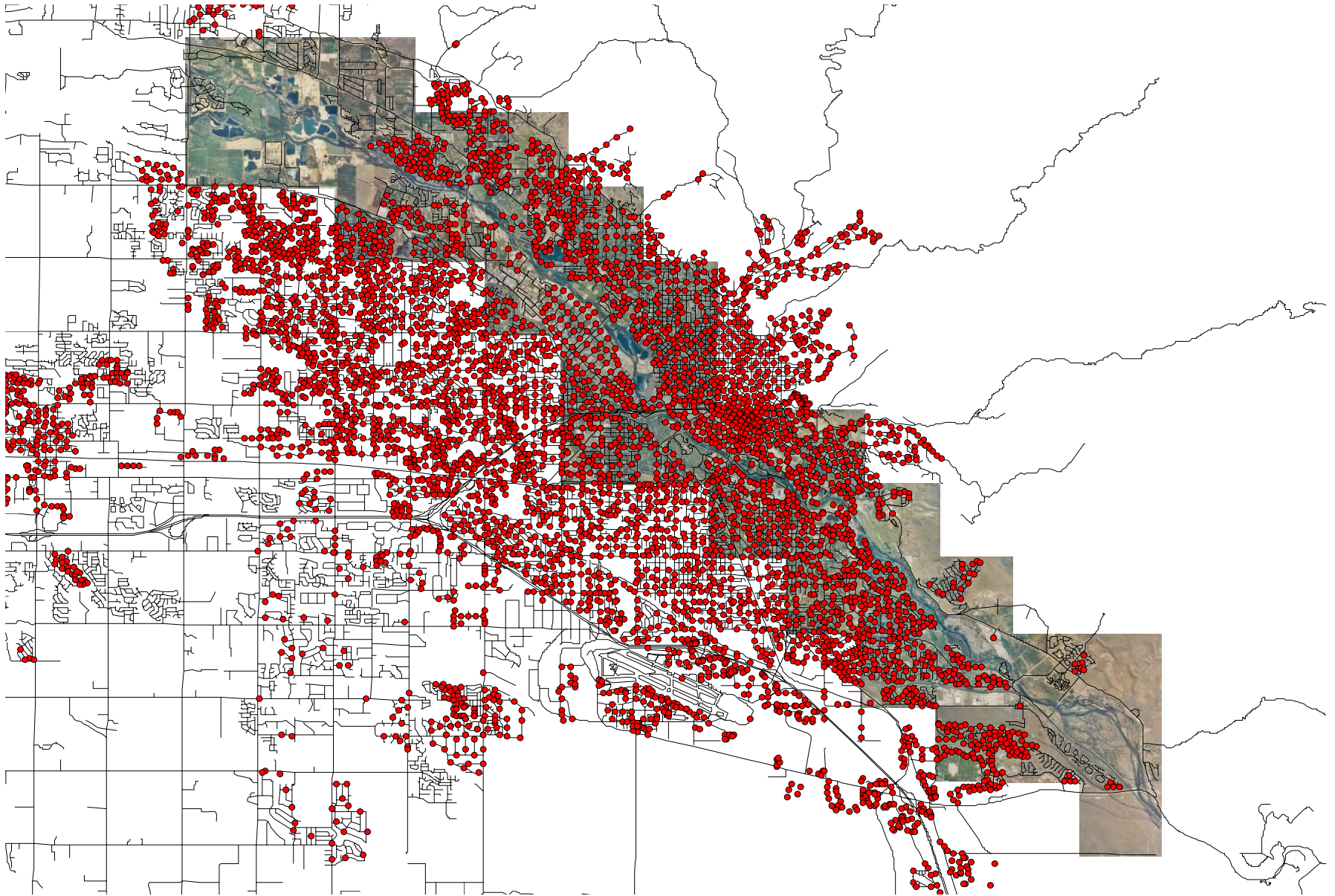


### ***the canals***

The constructed waterways drawn from the Boise River are the initial water infrastructure for the Lower Basin. The photograph at left shows the New York Canal, initiated in 1882, and its headgate at Diversion Dam, completed in 1908. The canal system resides at the foundation of a transformed landscape.

*Photo courtesy of U.S. Bureau of Reclamation*



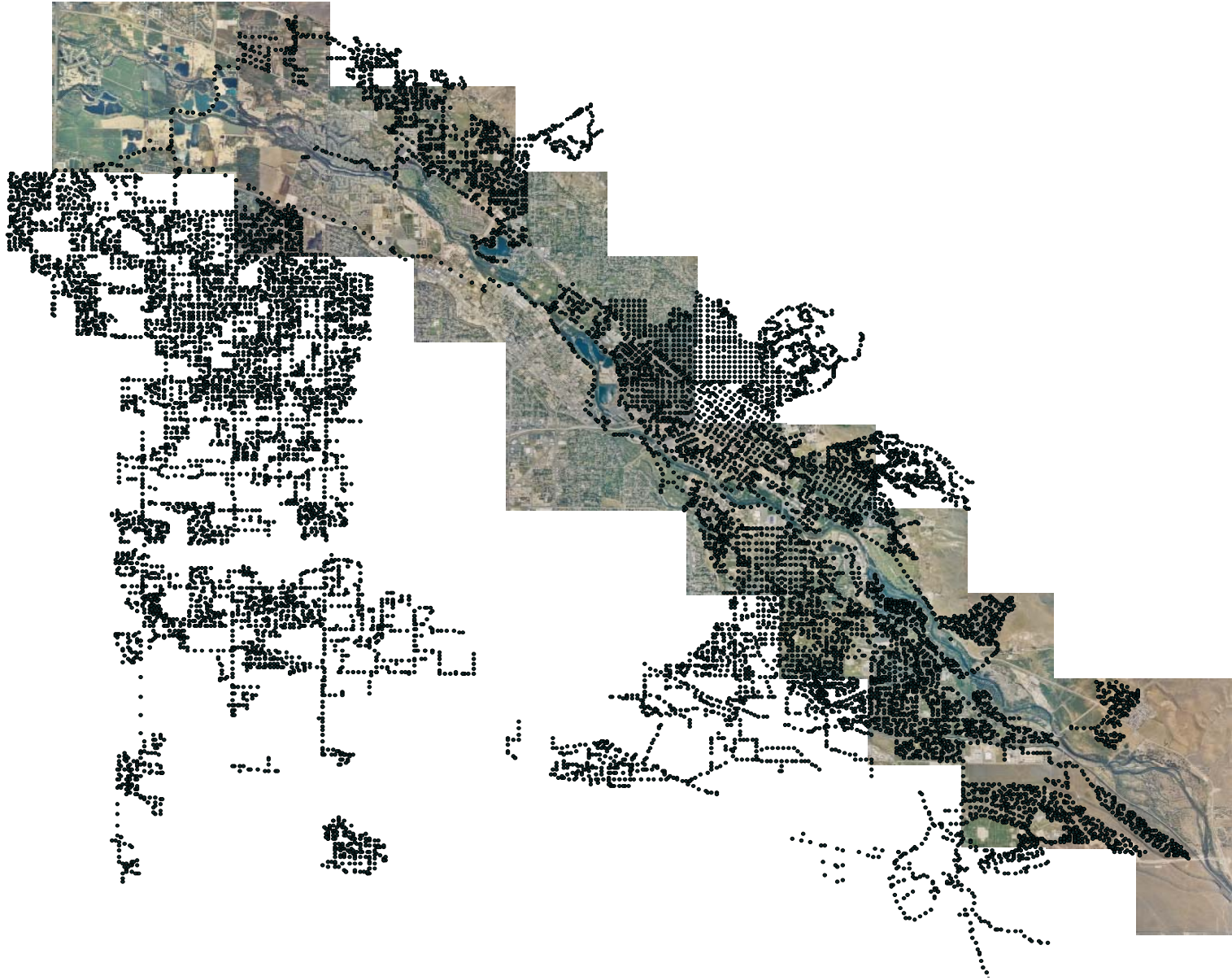


*fire hydrants*

## ***tools***

***infrastructure and system: a series of interpretive mappings***

By mapping just a single element of public infrastructure, the ubiquitous and ordinarily invisible connections of our communities begin to emerge.

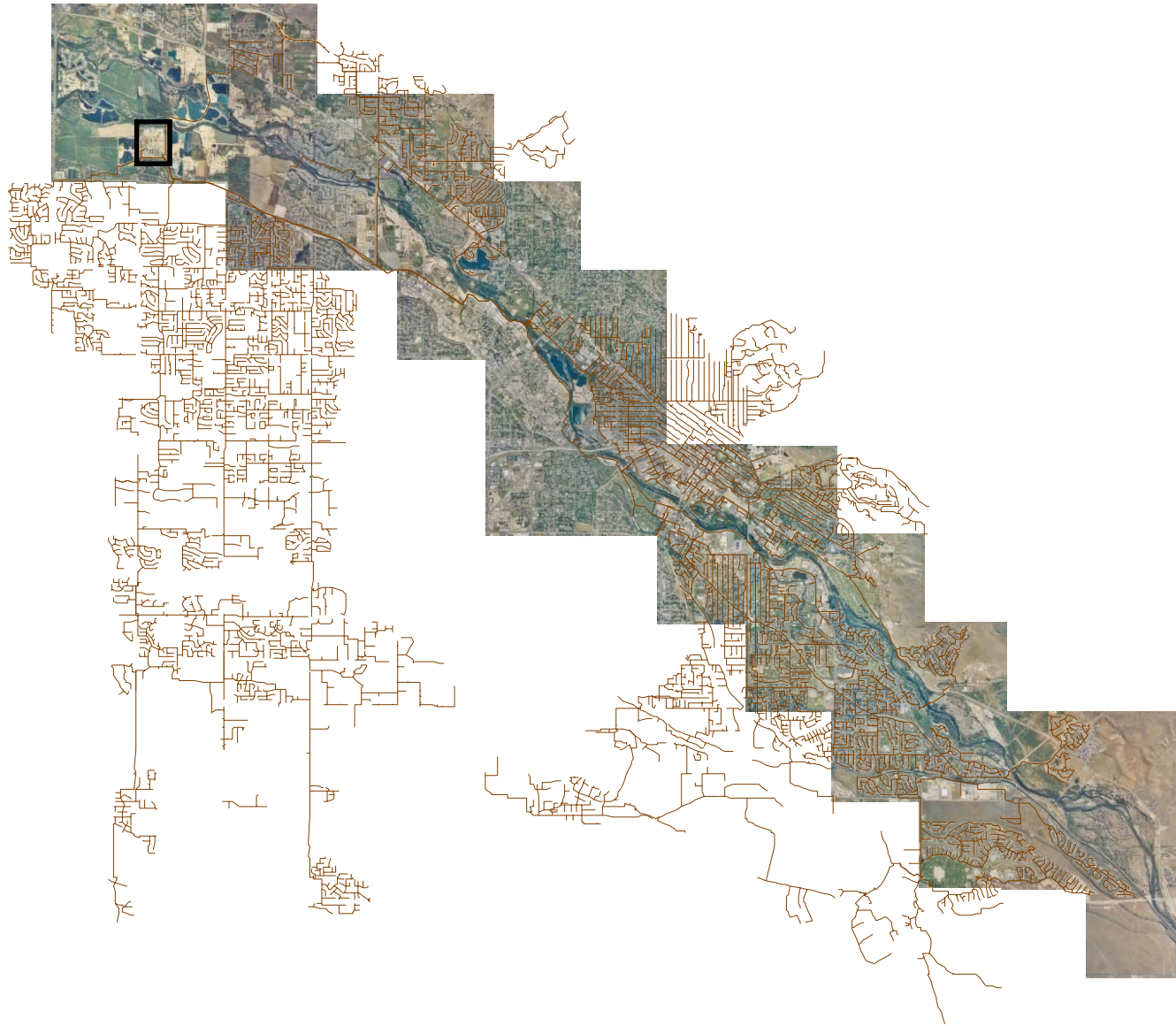


#### ***sewer access covers***

The Boise City Sewer District comprises the majority of wastewater infrastructure in the city. Along with mapping the terrain of the wastewater infrastructure itself, utility covers are often markers of culture, community and local history.





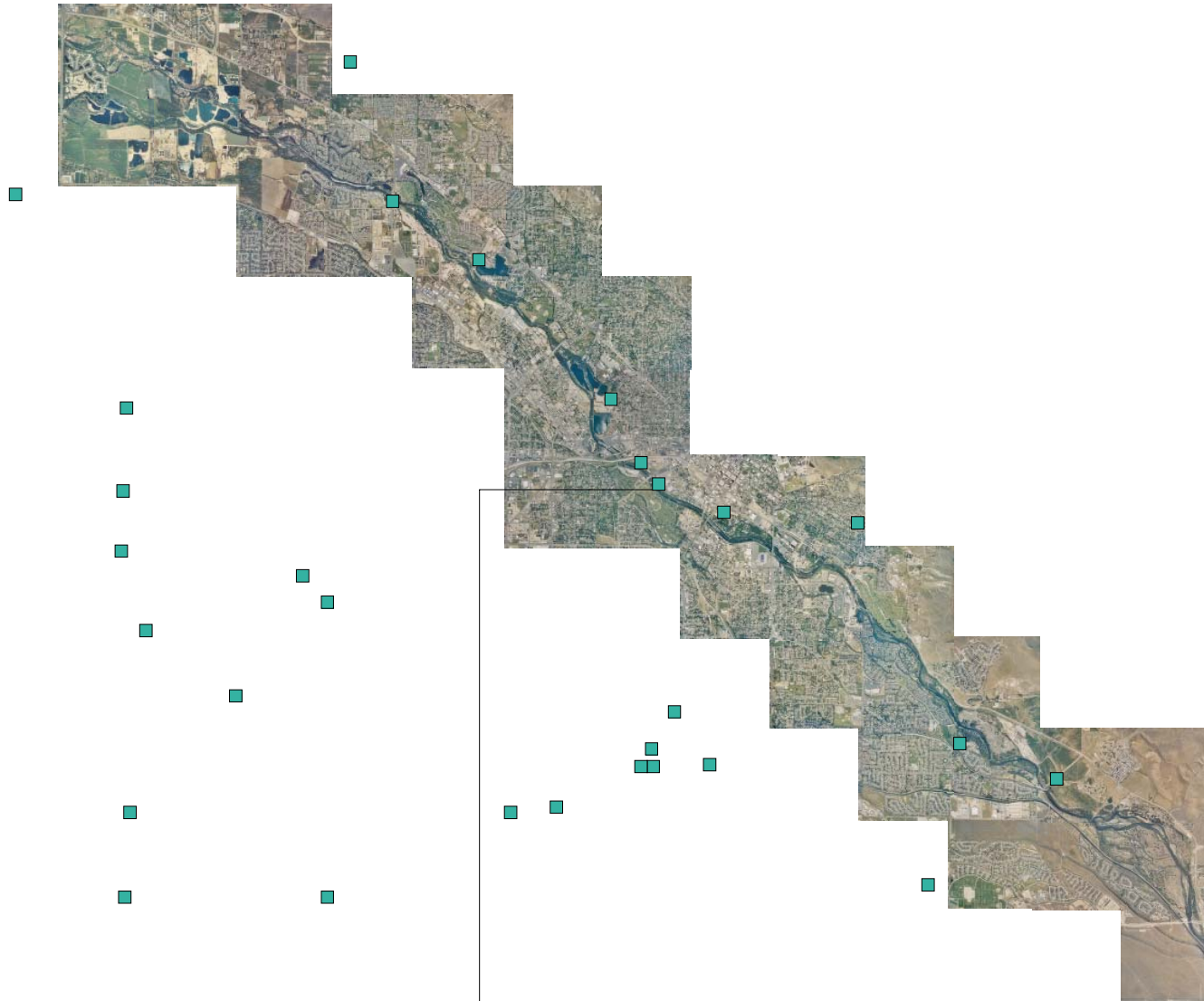


*primary sewer lines*

## ***tools***

*infrastructure and system: a series of interpretive mappings*



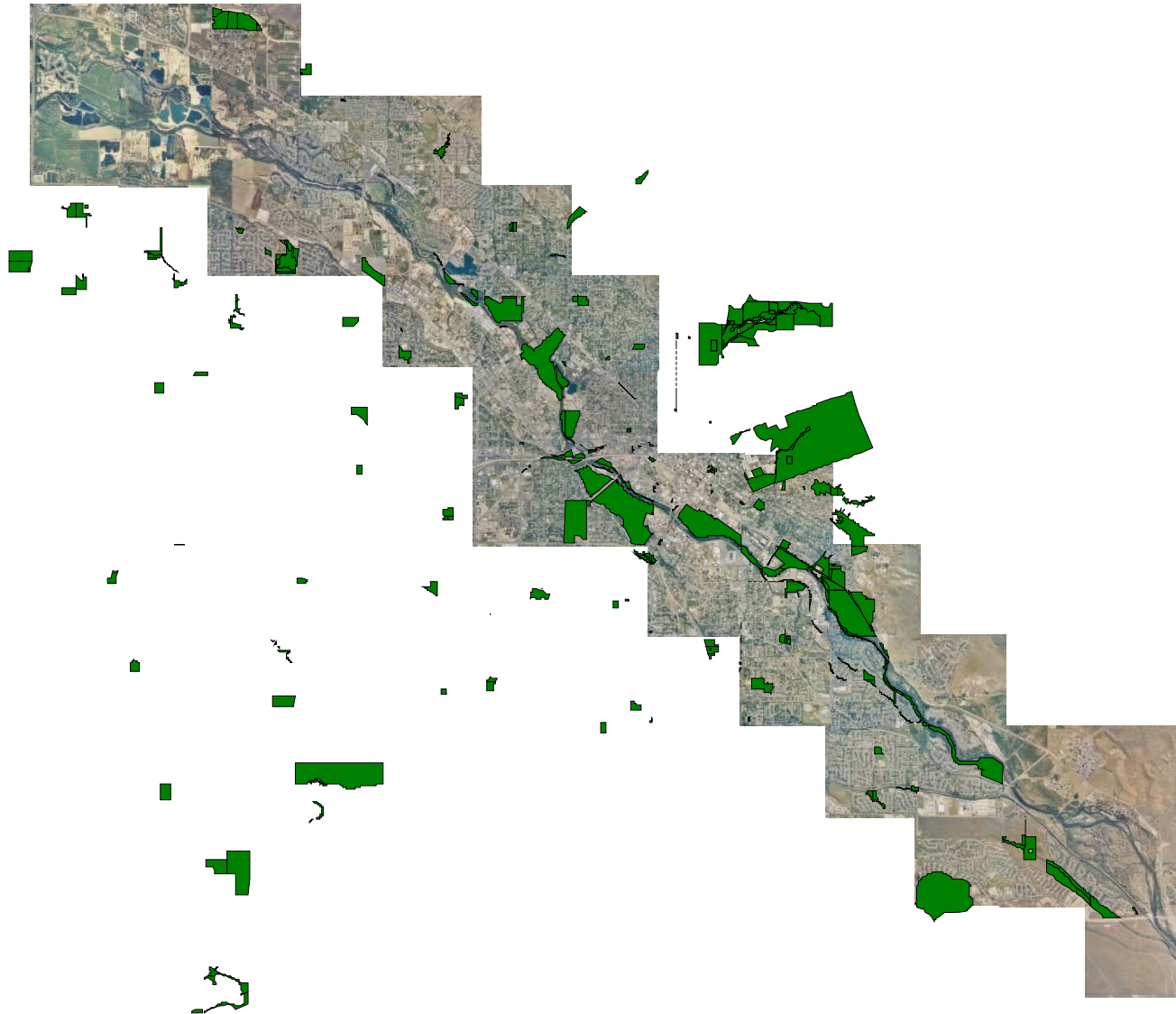


### ***lift stations***

Primary sewer lines and lift stations are the central tributaries and vertical diversions of the wastewater system. Understanding primary aspects of the system is an essential requirement for understanding and interpreting the Treatment Facility itself.





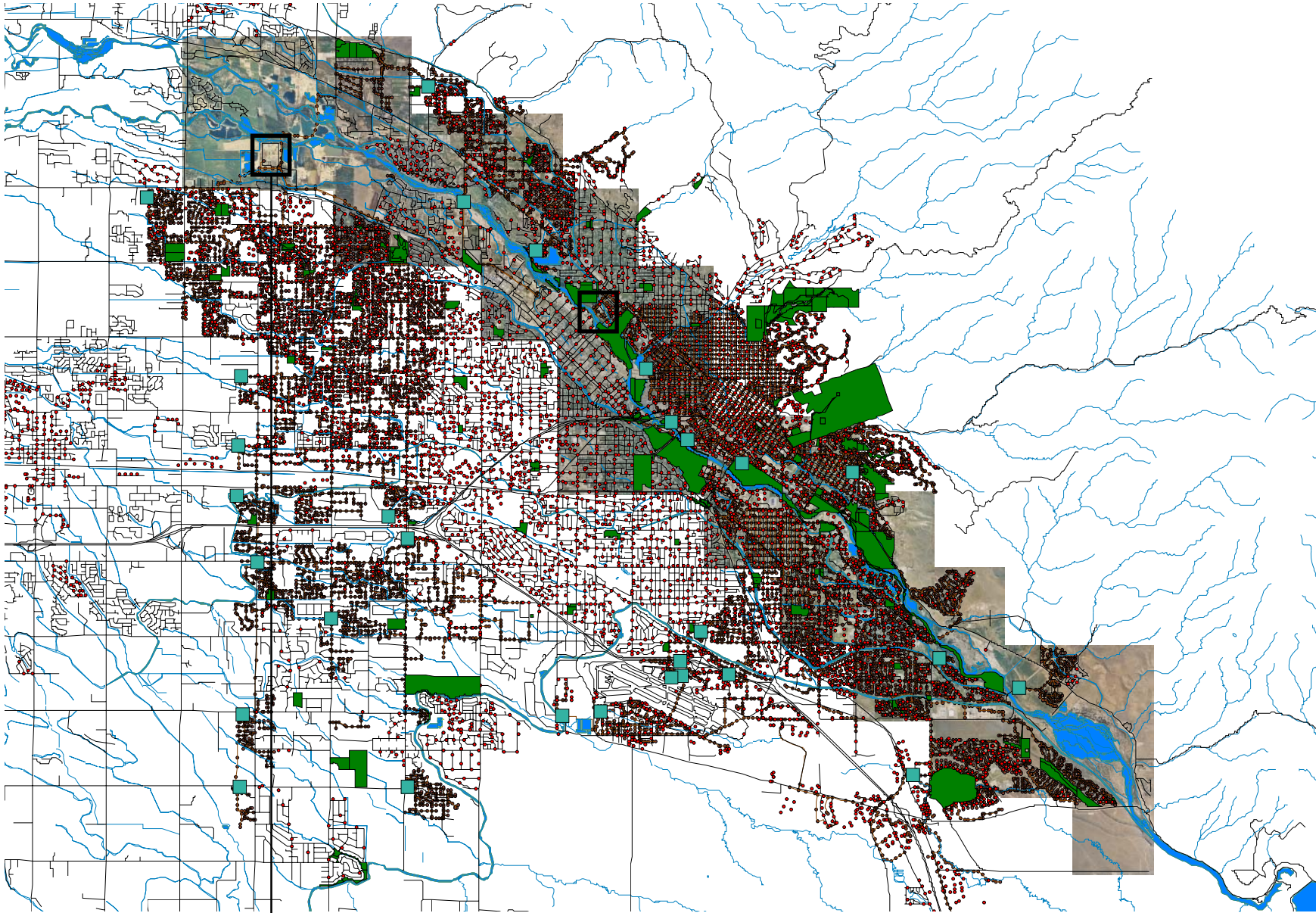


## *infrastructure and system: a series of interpretive mappings*

### ***tools***

#### ***public parks***

If one understands public infrastructure as the solid, mechanical attributes of our public spaces and their attendant systems, then perhaps public space as: street lights, storm drainage system, or sewer is not so difficult to conceive. And parks, of course, are inhabitable public spaces. Special attention should be paid where these networks of 'public' intersect.



*composite map*



*The West Boise Wastewater Treatment Facility and WaterShed Environmental Education Center*

*This section intends to provide a list of primary materials for artists' reference. Shared materials can establish a strong network of conceptual connections among very diverse projects. The following list is intended more as a stimulator than a prescription; artists are invited to consider the following:*

### **water**

An acid, a base, a universal solvent, a solid, a liquid, a gas, water breaks many of the rules of physics and chemistry. It is the material foundation of our being and our world; it is our primary criteria and precondition for the identification of life. It is fundamentally formless without ever losing its identity. It is ubiquitous, rare, fought over, worshipped, polluted and taken for granted. An elemental contradiction at the very core of life, it is absolutely finite. The water that we drink and bath in, that comprises our very being, is three billion years old. Our water today is the very same water from the beginning of creation and it is all the water we have.

*Photo courtesy of U.S. Bureau of Reclamation*

### **fire**

The digester process on the treatment site produces methane gas. Converted to electricity and put into the Idaho Power grid, it is an excellent demonstration of a sustainable energy practice as well as the biochemistry of the digesting process. This process necessitates a burn off of excess methane and takes the form of the flame stack at the southwest corner of the plant – a compelling image, given a plant devoted to water. Fire, when coupled with water, is an especially powerful reminder of the elemental and fundamental principles at work on the treatment site.

### **regional fossil stones**

Sedimentary rock and fossil stones are examples of the results of a receptive surface. These materials can function as documents of the region's history and the integral role of water.

*Photo courtesy of Roger Weller*

### **indigenous plants**

Indigenous plants are essential for the health of the wetlands along the northern edge of the plant. Here also, the opportunity exists to cultivate some of the plant species degraded or disappeared from the Idaho terrain.

*Photo courtesy of U.C. Berkeley*

## **tools**

**materials: a reference palette for artists**





### ***receptive surfaces***

Materials that record the passage and levels of water, seasonal cycles, the paths of the sun, or the individual markings of a user, become continuous documents of the passage of time.

### ***outdated equipment, recycled materials and byproducts***

Utilizing the byproducts, materials and outdated equipment of public infrastructure, artists interested in the use of found objects, recycled materials and “garbage” have a unique opportunity to access Boise Public Works materials. Such materials, when thoughtfully reconfigured, become highly relevant and poetic works of art.

### ***historical photos***

Historical photographs can provide context and perspective of the water infrastructure system of the Boise valley. Commencing with the construction of major irrigation canals, Barber, Lucky Peak, and Arrowrock dams, the water wheel system, establishing the drinking water infrastructure, drinking water treatment facilities, sewage treatment, fire hydrant and irrigation systems, historical photographs can be an interpretive and interactive vehicle for envisioning history.

*Photo courtesy of U.S. Bureau of Reclamation*

### ***existing sites and infrastructures***

Boise Public Works infrastructures shall be understood as intricate works of engineering, works of art in their own right. Identifying specific moments within the public’s encounter of infrastructure and heightening those moments into a revelatory experience shall be a primary objective of the artist. Existing equipment and systems can be elaborated and made more accessible to public interpretation. In other words, existing sites and infrastructures can directly provide the material for future public art project opportunities.



**Completed Project: A Marker - Patrick Zentz, *Wind Translator***  
mixed media

These three exterior sculptures act as a kinetic instrument system that read and translate elements of the immediate environment into sound. The wind sensitive instruments are visually based on the water molecule (H<sub>2</sub>O). Each apparatus rotates around the "O". The "H's", which are really Savonius wind mills, spin relative to wind speed. The individual elements are designed so that their motions are encoded electronically. That information is then used to activate acoustic instruments within the interior of the Boise WaterShed Lobby.

**Interior Project Completed May 2008 – Exterior Installation Pending**

*Relationships to Arts Plan Principles, Tools and Opportunities:*

*Principles – site specificity, the global cycle, integrated art and ecological/environmental art*

*Artists Tools – existing site and infrastructure*

*Opportunities – Architecture-Works – a ceiling; Site Works - a marker*

**Total Contract Amount: \$96,000 (remainder encumbered \$35,060)**



**Completed Project: A Marker - Irene Deeley - Enviroguard Award Tree,**  
mixed media

The Pipe Tree honors past and future recipients of the EnviroGuard Environmental Protection Award by enamoring this 14-foot salvaged-pipe tree with cast bronze leaves engraved with the winner's names. The branches of this 14-foot tall pipe tree terminate with water faucets to represent individual responsibility for conservation.

**Project Completed May 2008**

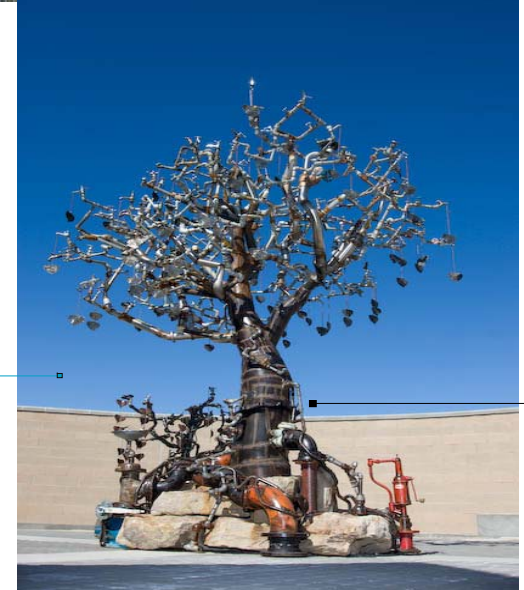
*Relationships to Arts Plan Principles, Tools and Opportunities:*

*Principles – sustainability, integrated art and ecological and environmental art*

*Artists Tools – outdated equipment, recycled materials, existing site and infrastructure*

*Opportunities – Site-Works – a marker*

**Total Contract Amount: \$20,000**



The 'Opportunities' section contains three sub-categories: 'Site-Works,' 'Architecture-Works' and 'Net-Works.' These sections are devoted to the enumeration and description of potential projects, identifying timelines, budgets, intended audience and artist eligibility. 'Site-Works' should be consulted for projects desired for exterior spaces in and around the boundaries of the treatment plant site. In addition to the overarching principles of the plan, finalists and selected artists shall attend to the particular principles of all relevant sections.

# **opportunities**

**site-works: project opportunities**



### ***project opportunity: a marker***

Artworks considered from the perspective of on-site or approaching the site, from a vehicular perspective, a work along Ancell Drive, or an on-site work visible from far off-site. These works will signal the public-ness of the site, perhaps piquing an interest in a unplanned visit, or initiating the experience of a visitor. The architecture plan for the education center plans a viewing tower. This could be a potential armature for an integrated artwork accentuating the marker quality of the tower. There are, to date, two completed marker art works - Irene Deeley's Enviroguard Award Tree and Patrick Zentz's Wind Translator.

<i>projected timeline:</i>	<i>coordinated with design and construction schedule, phase 2, 3</i>
<i>projected budget:</i>	<i>open</i>
<i>intended audience:</i>	<i>on and off site visitors</i>
<i>recommended eligibility:</i>	<i>open to all regional artists and designers</i>
<i>additional selection criteria:</i>	<i>artist/architect design team recommended</i>

### ***project opportunity: a path***

The public footpath, from parking lot to entry plaza, to education center, to treatment gallery, digester plant, U.V. disinfecting and out to the river, all could be considered a single artwork site.

*Drawing courtesy of Cole and Associates and Jensen Belts Associates*

<i>projected timeline:</i>	<i>coordinated with site construction schedule</i>
<i>projected budget:</i>	<i>\$125,000</i>
<i>intended audience:</i>	<i>on site visitors</i>
<i>recommended eligibility:</i>	<i>open to all national artists and designers</i>
<i>additional selection criteria:</i>	<i>environmental artist, landscape/artist design team recommended</i>

### ***project opportunity: boundaries – fences, gates, visual access and security***

Security features such as fences and gates are important interfaces between inside and outside. As such they are opportunities for informing the visitor or passerby of what lies beyond, appropriate means of approach, obscuring unwanted vistas, or emphasizing desired views. In short, clear boundaries are the necessary mediation of the public and private concerns on any public site. Issues of security and public image are bound together at these locations.

<i>projected timeline:</i>	<i>immediate, open</i>
<i>projected budget:</i>	<i>open</i>
<i>intended audience:</i>	<i>on and off site visitors</i>
<i>recommended eligibility:</i>	<i>open to all Idaho artists and designers</i>
<i>additional selection criteria:</i>	<i>none</i>

### ***project opportunity: an entry***

The south security gate, an automated, chain-link vehicle gate, currently marks the entry into the bounded site. As the initial threshold to the treatment plant it is an appropriate place to mark the beginning of a sequence of public spaces and events.

#### ***project example: a gate***

At the West Seattle Pump Station, artist Susan Point integrates function and a personal sense of her native iconographies.

<i>projected timeline:</i>	<i>immediate, open</i>
<i>projected budget:</i>	<i>\$15,000</i>
<i>intended audience:</i>	<i>on site visitors</i>
<i>recommended eligibility:</i>	<i>open to all Idaho artists and designers</i>
<i>additional selection criteria:</i>	<i>none</i>

### ***project opportunity: a plaza***

The Design Team has identified an entry plaza in the planning stages of the Education Center. This area will contain an influent diversion cistern, entry stairs and ramp from parking, and exterior gathering spaces for visiting groups. The program for the space has been identified by the design team as an “Interpretive Plaza” and is conceived as a site-work of indigenous materials articulating a passage of water. The plaza is also to include a body of water directly adjacent to the education building, functioning both as a reflecting pool and an air conditioning feature. The plaza itself is conceived as an artwork as well as a site for additional works. This site will be best addressed by an integrated artwork, designed and executed by a multidisciplinary team of artist(s) and landscape design professional(s).

*Drawing courtesy of Jensen Belts Associates*

<i>projected timeline:</i>	<i>coordinated with site construction, phase 2, 3</i>
<i>projected budget:</i>	<i>\$100,000</i>
<i>intended audience:</i>	<i>on site visitors</i>
<i>recommended eligibility:</i>	<i>open to all national artists and designers</i>
<i>additional selection criteria:</i>	<i>environmental artist, landscape/artist design team</i>

### ***project opportunity: a garden***

In addition to the plaza there are opportunities for smaller gardens near and around the education center. Like the entry plaza, a multidisciplinary team of artist(s) and landscape design professional(s) is recommended.

<i>projected timeline:</i>	<i>coordinated with site construction, phase 2, 3</i>
<i>projected budget:</i>	<i>\$25,000</i>
<i>intended audience:</i>	<i>on site visitors</i>
<i>recommended eligibility:</i>	<i>open to all regional artists and designers</i>
<i>additional selection criteria:</i>	<i>environmental artist, landscape/artist design team</i>

### ***project opportunity: constructed wetland – a public park***

A constructed wetland along the northern edge of the site will provide several benefits: tertiary or specialized treatment of effluent water; habitat refuge and provisions promoting bio-diversity; an interpretive and functional public landscape, inside and outside the treatment plant’s boundaries; and a useful and generous interface with the Boise River Greenbelt system.

<i>projected timeline:</i>	<i>open</i>
<i>projected budget:</i>	<i>open</i>
<i>intended audience:</i>	<i>on and off site visitors</i>
<i>recommended eligibility:</i>	<i>open to all national artists and designers</i>
<i>additional selection criteria:</i>	<i>environmental artist, landscape/artist design team</i>

### ***project opportunity: a demonstration farm***

A site-work garden providing a clear understanding of the role of Twenty Mile South Farm. See also materials: crops and indigenous plants.

<i>projected timeline:</i>	<i>open</i>
<i>projected budget:</i>	<i>\$50,000</i>
<i>intended audience:</i>	<i>on site visitors</i>
<i>recommended eligibility:</i>	<i>open to all regional artists</i>
<i>additional selection criteria:</i>	<i>environmental artists, artist/horticulturist or botanist team recommended</i>

## ***opportunities***

***site-works: project opportunities***



- 1 "River Path"
- 2 "Reservoir / Dam"
- 3 "City"
- 4 "Irrigated Crops"
- 5 "Waste Water Treatment Plant"
- 6 "River"
- 7 "Waterwise" Lawn
- 8 Stormwater Drainage Swale
- 9 Permeable Pavement Demonstration Area
- 10 Drop Off / Entry Permeable Pavers
- 11 Bikeport
- 12 Salvaged Stone Wall
- 13 Information Kiosk
- 14 "H2O Sculpture" (3)
- 15 84" Diameter Sewer Trunk
- 16 Porous Pavement Trail
- 17 Native Riparian Vegetation
- 18 Xeric and Native Vegetation
- 19 Picnic Area
- 20 "Intermittent Wetlands"
- 21 Split Rail Fence



# BOISE WATERSHED



PUBLIC WORKS DEPARTMENT

BOISE, IDAHO

**CH2MHILL**  
322 EAST FRONT STREET  
SUITE 200  
BOISE, IDAHO 83702-7359  
208.345.5310





***completed project example: Architecture-Works***

The completed WaterShed Environmental Education Center incorporates several completed art works. Please see *Opportunities: Architecture-Works* for descriptions and context.



***project example: constructed wetland - a public park***

A public park created by artist Lorna Jordan for the constructed wetland treatment of storm drainage waters at the Renton, Washington Sewage Treatment Plant, "Water Works" creates an ecologically functioning artwork and landscape connected into the existing bike path and park networks of the area.



***opportunities***  
***site-works: project opportunities***

### ***project opportunity: a kayak and canoe launch***

At river's edge, a functional site-work for river recreationalists.

#### ***project example: a kayak and canoe launch***

On the north shore of Lake Washington a boat launch and public garden integrates historical photographs and graphics commemorating local history. *Photo courtesy of the author.*

<i>projected timeline:</i>	<i>immediate, open</i>
<i>projected budget:</i>	<i>\$10,000</i>
<i>intended audience:</i>	<i>on site visitors, greenbelt users, river users</i>
<i>recommended eligibility:</i>	<i>open to all Idaho artists</i>
<i>additional selection criteria:</i>	<i>none</i>

### ***project opportunity: a fishing pier***

Providing specific views of any BPW infrastructure work, and the river, the fishing pier is a place of contemplation, sporting activity and interpretative site.

#### ***project example: a fishing pier***

Martin Puryear developed a wood "Pavilion in the Trees" for Philadelphia's West Fairmont Park. *Photo courtesy of the artist.*

<i>projected timeline:</i>	<i>immediate, open</i>
<i>projected budget:</i>	<i>\$25,000</i>
<i>intended audience:</i>	<i>greenbelt users, on site visitors</i>
<i>recommended eligibility:</i>	<i>open to all Idaho artists and designers</i>
<i>additional selection criteria:</i>	<i>none</i>

### ***project opportunity: a bird watching bench***

Bald eagles, golden eagles, kingfishers, Canada geese, great blue heron, mergansers, mallards, and loons are a few of the common species along the Boise River.

<i>projected timeline:</i>	<i>immediate, open</i>
<i>projected budget:</i>	<i>\$5,000</i>
<i>intended audience:</i>	<i>on site visitors, greenbelt users</i>
<i>recommended eligibility:</i>	<i>open to all Idaho artists and designers</i>
<i>additional selection criteria:</i>	<i>none</i>

### ***project opportunity: a site drainage project***

An integrated site-work demonstrating sustainable site drainage practices, ranging from artist designed porous paving material patterns to water retention and remediation strategies.

<i>projected timeline:</i>	<i>coordinated with site and building construction schedule</i>
<i>projected budget:</i>	<i>\$75,000</i>
<i>intended audience:</i>	<i>on site visitors</i>
<i>recommended eligibility:</i>	<i>open to all national artists and designers</i>
<i>additional selection criteria:</i>	<i>environmental artists, artist/landscape design team recommended</i>

***project example: the paths of water - inside and out***

For the North Creek Pump Station in King County, Washington, artist Norie Sato developed an integrated artwork incorporating natural and the manmade elements to capture rainwater.

**Completed Project: A Floor - Amy Westover, *Meandering***

*Relationships to Arts Plan Principles, Tools, Opportunities:*

*Principles – site specificity, the global cycle, integrated art and ecological and environmental art*

*Tools – receptive surfaces, existing site and infrastructure, interpretive mapping*

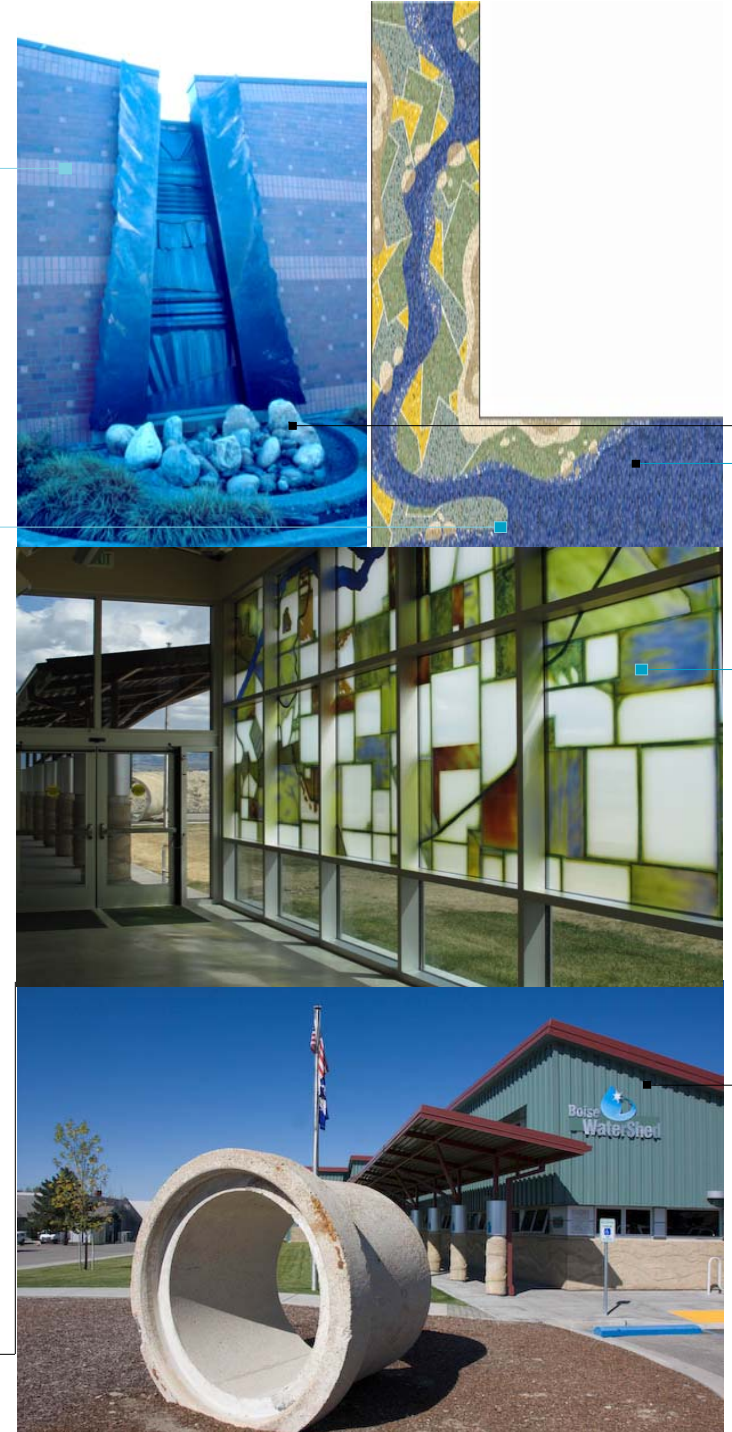
*Opportunities – Architecture-Works – a floor*

The ‘*Opportunities*’ section contains three sub-categories: ‘*Site-Works*,’ ‘*Architecture-Works*’ and ‘*Net-Works*.’ These sections are devoted to the enumeration and description of potential projects, identifying timelines, budgets, intended audience and artist eligibility.

The section titled ‘*Architecture-Works*’ is intended to address the primary artworks planned for the interior and exterior of the Education Center or Treatment Plant buildings. In addition to the overarching principles of the plan, finalist and selected artists shall attend to the particular principles of all relevant sections.

## ***opportunities***

***architecture-works: project opportunities***



***project opportunity: energy sources and conservation***

**Completed Project: Amy Westover - *Windows into Wet Land***

satellite imagery silk-screened with vitreous enamels on windows

"Designing architecturally integrated artworks, I was inspired by the idea of our regional watershed and water related issues in our city. Looking at satellite imagery of our watershed, I became intrigued by the rivers dissecting the landscape juxtaposed with our man-made marks, such as canals and crop irrigation circles. [...] The imagery will not only be an inspiring abstract painting, it will also be a tool used to educate visitors about our regional rivers and the importance of clean water."

Project Completed June 2009

*Relationships to Arts Plan Principles, Tools and Opportunities:*

*Principles – site specificity, the global cycle, integrated art and ecological and environmental art*

*Tools – receptive surfaces, existing site and infrastructure, interpretive mapping*

*Opportunities – Architecture-Works – a wall (glazing)*

**Total Contract Amount - four projects: \$171,209**

***project opportunity: the paths of water – inside and out***

Any intersections of water with BPW construction projects are critical. Roof drainage, scuppers, downspouts, french drains, and other exterior water handling features are potential sites for artworks. Within BPW project buildings, exposing the water systems is recommended for project consideration.

*projected timeline:*

*coordinated with building design and construction schedule*

*projected exterior drainage budget: \$40,000, offset by construction budget*

*projected interior water budget: \$20,000, offset by construction budget*

*intended audience: on site visitors*

*recommended eligibility: open to all regional artists and designers*

*additional selection criteria: artist/architect design team recommended*

***project opportunity: a floor***

**Completed Project: Amy Westover - *Meandering***

Made from a recycled rubber tire product the floor design metaphorically shows the Boise River flowing out of Lucky Peak reservoir and dissecting the landscape. The river portion also acts as a path leading visitors through the Gallery and into the exhibit hall.

**Fabrication completed September 2008. Pending installation**

## project opportunity: a wall

### Completed Project: Amy Westover – *Waters Past*

color-conditioned concrete, artwork cast into the wall with form-liners

A 4'2" tall exterior concrete wall wraps the building creating 457 feet of blank canvas. The inspiration for the artwork that will be cast into the concrete wall is our regional water storage tank, Lucky Peak Reservoir. As the reservoir fills up in the spring and is slowly drained throughout the summer, a series of terraces or rings are left on the banks of the reservoir. The water has left its mark by sculpting the landscape. These sculptural landscapes have recorded the life of water and take on an archeological significance for modern water usage. This artwork brings attention to the presence and absence of water and water management issues. Our man-made lake gives water the opportunity to render the landscape as a "usage diary" but essentially all topography is a map of waters past. The artwork will inspire visitors to look differently at our regional landscape and contemplate the importance of water management in our area.

### Project Completed May 2008

Relationships to Arts Plan Principles, Tools and Opportunities

Principles – site specificity, the global cycle, integrated art and ecological/environmental art

Tools – receptive surfaces, interpretive mapping

Opportunities – Architecture-Works – a wall

**Total Contract Amount - four projects: \$171,209**

## project opportunity: a number of columns

**Completed Project: Amy Westover - *Waters Past* - see above**

## project opportunity: a drinking fountain

**Completed Project: Amy Westover - *Confluence* - see facing page**





***project opportunity: a restroom, a sink, a tile, a mirror***

### **Completed Project: Amy Westover – Confluence**

Recycled steel pipes, plumbing fixtures

The issues of recycling, reuse and city wide infrastructure are addressed through the reclamation of old pipes and parts from the Waste Water Treatment Plants junkyard. Large steel pipes and basins are retro fit into sinks and drinking fountains giving a point of intersection between the viewer and water. These functional sculptures will draw visitors' attention to the underground pipe infrastructure that allows our city to function and how these systems can be seen as a work of art.

### **Project Completed May 2008**

Relationships to Arts Plan Principles, Tools and Opportunities

Principles – sustainability, site specificity, integrated art and ecological/environmental art

Tools – water, outdated equipment, recycled materials and byproducts

Opportunities – Architecture-Works – a drinking fountain, a sink

**Total Contract Amount - four projects: \$171,209**

## ***opportunities***

***architecture-works: project opportunities***

## Completed Project: A Photographic Series / Permanent Collection

### Diane Ronayne - *Icon Photographic Series and H2O from Zero to 1 Million*

*Displayed on an LCD screen at the entrance to the Boise WaterShed Gallery, these photographic images and words convey the artist's response to our impact on the water cycle and to the population growth in the Treasure Valley — expected to reach 1 million in 2030 — that has generated the need for water treatment.*

**Project Completed May 2008**

*Relationships to Arts Plan Principles, Tools and Opportunities*

*Principles — site specificity and ecological and environmental art*

*Tools — existing site and infrastructure, understanding engineering as a work of art*

*Opportunities — Net-Works - Permanent collections — a photographic series*

**Total Contract Amount: \$10,000**

## Completed Project: Graphic Design

### Ward Hooper - *Geothermal Medallion*

**Project due for completion early summer 2009**

*Relationships to Arts Plan Principles, Tools and Opportunities*

*Principles — sustainability, networks of public spaces, ecological and environmental art*

*Tools — historical images and graphics, existing site and infrastructure*

*Opportunities — Net-Works — graphic arts*

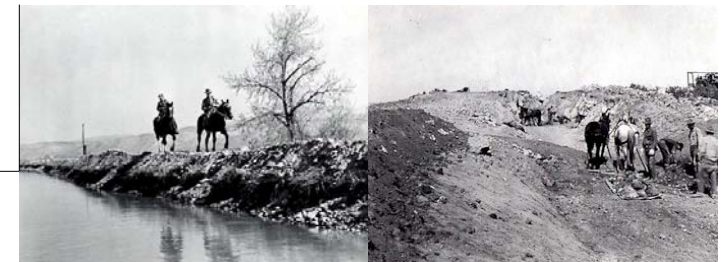
**Total Contract Amount: \$15,000**

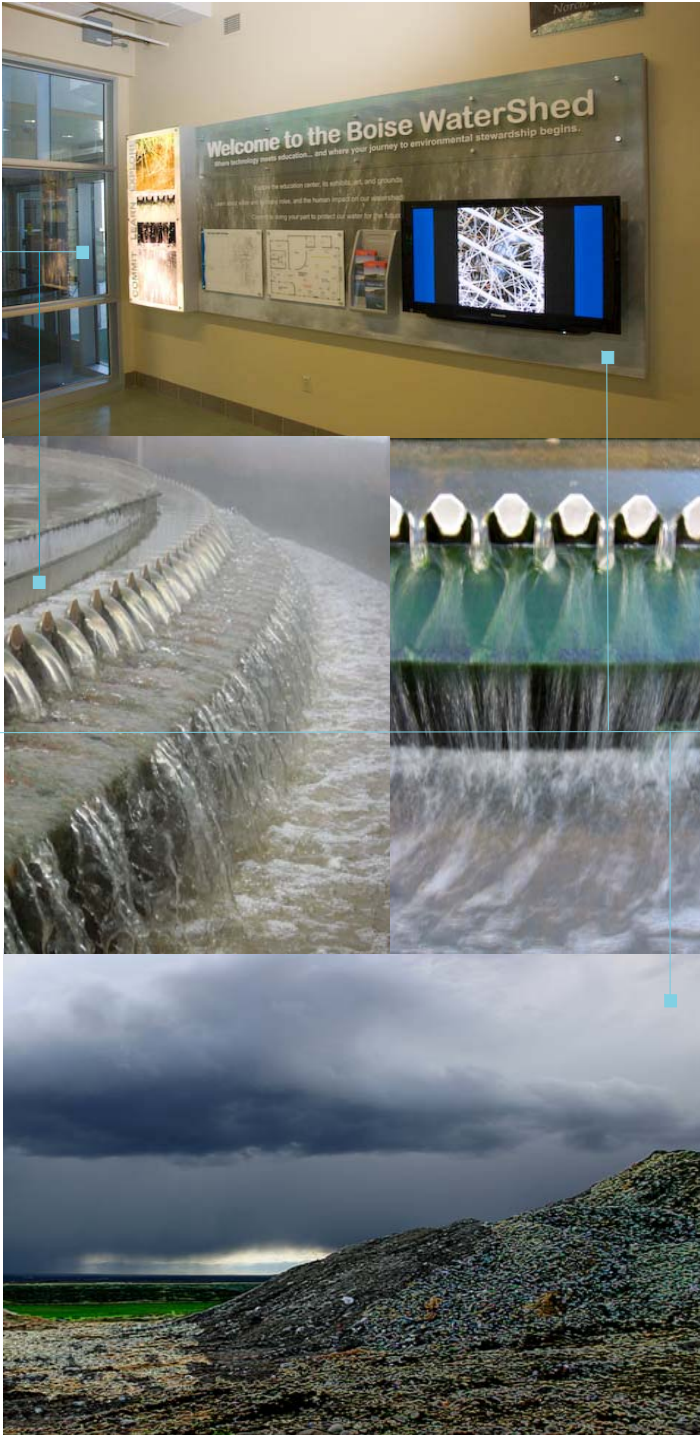


The 'Net-Works' section contains recommendations for department-wide community outreach projects, informational projects, collections, web-based works, graphics, and various public space projects including temporary and permanent interpretative sites.

*Photos of New York Canal courtesy of U.S. Bureau of Reclamation*

**opportunities**  
**net-works: project opportunities**





## **community collaborative art projects**

*Public art has many forms and even more meanings. Several artwork sites and proposals within the Arts Plan have potential as community-collaborative works. Particularly appropriate are projects promoting the involvement of local school organizations, ecology groups, organizations concerned with sustainability, local food sources, and energy and water conservation.*

### **project opportunity: art and ecology lecture series**

The Arts Plan requires, at the discretion of the Public Works Department and the Boise City Department of Art and History, that each participating artist give a public presentation or lecture as part of a Art and Ecology Lecture Series.

*projected timeline:*

*continuous, per item*

*projected budget:*

*per item, percent-for-art funds, strategic partnerships*

*intended audience:*

*on and off site visitors*

### **project opportunity: events, displays, graphic art and commissioned works**

#### **two completed project examples: permanent collections and graphic arts**

Ward Hooper's *Geothermal Medallion* and Diane Ronayne's *H2O from Zero to 1 Million* and *Icon Photographic Series* - see facing page for additional information

Boise Public Works and Boise City Department of Art and History may determine selected events, permanent collections, temporary projects and commissioned works, such as sculpture, painting, photography and other works as public art works eligible for percent-for-art funding.

*projected timeline:*

*immediate, per item*

*projected budget:*

*per item, percent-for-art funds, strategic partnerships*

*intended audience:*

*on and off site visitors*

### **project opportunity: websites**

Utilizing its existing internet infrastructure, Boise Public Works and The WaterShed Center have the opportunity to initiate interactive websites highlighting resource management, recycling, reuse and conservation.

*projected timeline:*

*immediate/open*

*projected budget:*

*\$25,000, start-up cost each, percent-for-art, educational grants*

*intended audience:*

*on and off site visitors, BPW and WaterShed website visitors*

*recommended eligibility:*

*open to all regional artists and designers*

*additional selection criteria:*

*web design experience, HTML, Flash, JavaScript, CSS required*



***project opportunity: storm water retention and drainage gardens***

Boise City requires properties to retain surface drainage on-site. This requirement often results in bio-swale drainage areas with varying results of success. Artist designed drainage and retention gardens developed as demonstration projects by Public Works could facilitate public awareness regarding the storm water infrastructure as well as providing exemplary drainage areas for the City.

Idaho Transportation Department and the Ada County Highway District road easements, medians and other similar properties are potential sites.

<i>projected timeline:</i>	<i>open, phase 3</i>
<i>projected budget:</i>	<i>per project</i>
<i>intended audience:</i>	<i>off-site visitors</i>
<i>recommended eligibility:</i>	<i>open to all national artists and designers</i>
<i>additional selection criteria:</i>	<i>environmental artist, engineer/landscape/artist design team</i>



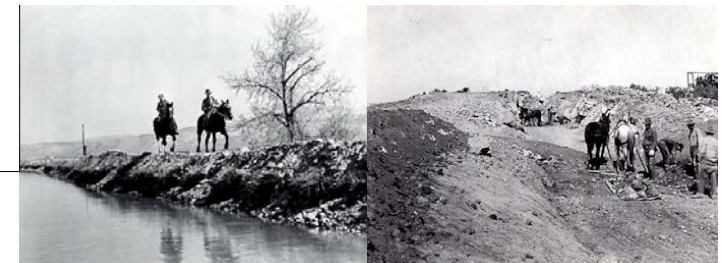
***project example: a garden***

'Endangered Garden,' Patricia Johanson, Sunnydale Pump Station. The sewage lift station provides a half mile long park and walk with habitat gardens, constructed tidal pools and marshes

The 'Net-Works' section contains recommendations for department-wide community outreach projects, informational projects, collections, web-based works, graphics, and various public space projects including temporary and permanent interpretative sites.

*Photos of New York Canal courtesy of U.S. Bureau of Reclamation*

***opportunities***  
***net-works: project opportunities***



### ***project opportunity: temporary and permanent gardens – food, flower and demonstration***

Temporary gardens on city infrastructure sites – waste water lift stations, geothermal well and re-injection sites and other Public Works sites – are opportunities to directly engage the public. It is recommended Public Works consider strategically developing several sites as public gardens of diverse use.

*projected timeline:* open  
*projected budget:* per project  
*intended audience:* off-site visitors  
*recommended eligibility:* open to all regional artists and designers  
*additional selection criteria:* environmental artist, landscape/artist design team

### ***project opportunity: constructed wetland – a public park***

A constructed demonstration wetland public garden would be an ideal vehicle to expand awareness of resource management, community participation and stewardship. As stated previously, a wetland park along the northern and/or western edges of the West Boise Wastewater Treatment Facility site would provide several benefits: tertiary or specialized treatment of effluent water; habitat refuge provisions promoting biodiversity; an interpretive and functional public landscape and a useful and generous interface with the Boise River Greenbelt system. Additional acreage could, in collaboration with the City Parks Department, function as a public sports field until the property is required for facility expansion.

The opportunity for a demonstration and interpretative public garden wetland also exists at the Lander Street Treatment site.

*projected timeline:* open  
*projected budget:* open  
*intended audience:* on and off site visitors  
*recommended eligibility:* open to all national artists and designers  
*additional selection criteria:* environmental artist, landscape/artist design team

### ***project opportunity: geothermal works and interpretative sites***

The presence of the geothermal system in the downtown Boise area is an opportunity for Public Works to develop a geothermal, urban, public art work. New or expanding geothermal customers, such as Boise State University, also provide opportunities for increasing public awareness of the geothermal system in Boise. Any geothermal well, pump station or re-injection site and their surrounds should be evaluated for their adjacencies to or overlap with public spaces, visibility and other public potentials.

*projected timeline:* open  
*projected budget:* open  
*intended audience:* off-site visitors  
*recommended eligibility:* open to all national and regional artists and designers  
*additional selection criteria:* environmental artist, landscape/artist design team

### ***project opportunity: solar and wind demonstration works***

Boise has a developed culture of alternative energy entrepreneurs. Artworks incorporating these technologies are good opportunities to engage the public with resource conservation issues. Projects can be permanent, temporary or exhibit works. Incorporating art into infrastructure increases the potential of developing strategic partnerships, attracting investment, generating new sustainable practices and connecting with the public at large.

*projected timeline:* open  
*projected budget:* open  
*intended audience:* off-site visitors  
*recommended eligibility:* open to all national and regional artists and designers  
*additional selection criteria:* environmental artist, engineer/artist design team

### ***project opportunity: recycled works***

Resource management, recycling and waste programs should be studied for potential project sites and artist involvement. These programs are particularly suitable for community collaborations, temporary public art works, school programming, graphic arts projects and neighborhood association partnerships. BPW and the WaterShed Center are encouraged to explore public art opportunities in concert with existing educational programming. Potential strategic partnerships are public and private education organizations, material waste and recycling businesses and neighborhood associations.

*projected timeline:* open  
*projected budget:* open  
*intended audience:* off-site visitors  
*recommended eligibility:* open to all national and local artists and designers  
*additional selection criteria:* environmental artist, engineer/artist design team

### ***project opportunity: artist initiated works***

Public Works is encouraged to consider unsolicited proposals from artists and designers.

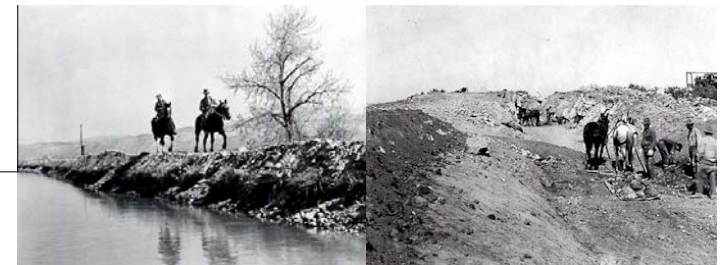
*projected timeline:* open  
*projected budget:* open  
*intended audience:* on and off site  
*recommended eligibility:* open to all national and local artists and designers  
*additional selection criteria:* environmental artist, engineer/artist design team

The 'Net-Works' section contains recommendations for department-wide community outreach projects, informational projects, collections, web-based works, graphics, and various public space projects including temporary and permanent interpretative sites.

*Photos of New York Canal courtesy of U.S. Bureau of Reclamation*

## ***opportunities***

### ***net-works: project opportunities***



## phase 1

### ***completed Boise Public Works public art projects***

#### ***site-works***

a marker - Zentz  
a marker - Deeley

#### ***architecture-works***

energy/glazing - Westover  
a floor - Westover  
a wall - Westover  
a number of columns - Westover  
a sink - Westover  
a drinking fountain - Westover

#### ***net-works***

permanant collections - Ronayne  
events, displays, exhibits - Ronayne  
graphic arts - Hooper

## phase 2

### ***projects coordinated with imminent constructions and projects***

#### ***site-works***

a garden  
an entry  
boundaries – fences, gates  
a path  
a plaza  
site drainage project

#### ***architecture-works***

Completed as well as unexecuted  
WaterShed Center artworks should be  
considered as guidelines for other building  
construction projects.

#### ***net-works***

art and ecology lecture series  
events, displays, exhibits  
documentaries  
graphic arts  
resource conservation websites  
stormwater gardens  
geothermal works  
solar and wind demonstration works  
recycled works  
artist initiated works

## phase 3

### ***projects coordinated with longterm planning and future projects***

#### ***site-works***

Completed as well as unexecuted site-  
works projects should be considered as  
guidelines for other building construction  
projects.

#### ***architecture-works***

Completed as well as unexecuted  
WaterShed Center artworks should be  
considered as guidelines for other building  
construction projects.

#### ***net-works***

art and ecology lecture series  
events, displays, exhibits  
documentaries  
graphic arts  
resource conservation websites  
stormwater gardens  
temporary and permanent gardens  
constructed wetland-a public park  
constructed wetland-a public park  
solar and wind demonstration works  
recycled works  
artist initiated works

## ***timelines: recommendations for project sequencing***

## Cultural Organizations

### BASQUE MUSEUM & CULTURAL CENTER

Street Address: 661 Grove Street- Boise 83702  
Contact: Patty A Miller, Executive Director  
Phone: 343-2671 Fax: 336-480  
Email: [basquemuseum@micron.net](mailto:basquemuseum@micron.net)

### BOISE ART MUSEUM

Street Address: 670 S. Julia Davis Drive- Boise 83702-7652  
Web Address: [www.boiseartmuseum.org](http://www.boiseartmuseum.org)  
Contact: Melanie Fales, Executive Director  
Phone: 345-8330 Fax: 3452-247  
Email: [Melanie@boiseartmuseum.org](mailto:Melanie@boiseartmuseum.org)

### BOISE BASIN QUILTERS

Mailing Address: PO Box 2206- Boise 83701  
Web Address: [www.boisebasinquilters.org](http://www.boisebasinquilters.org)  
Contact: Sally Hackett, Chair  
Phone: 385-9547  
Email: [Chair@boisebasinquilters.org](mailto:Chair@boisebasinquilters.org)

### BOISE CAMERA CLUB, INC.

Street Address: 690 Robbins Road- Boise 83706  
Mailing Address: 735 W. Hartlack- Meridian 83642  
Web Address: <http://www.boisecameraclub.org>  
Contact: Brian Orr, President  
Email: [president@boisecameraclub.org](mailto:president@boisecameraclub.org)

### BOISE CITY DEPARTMENT OF ART AND HISTORY

Street Address: 150 N. Capitol Blvd- Boise 83701  
Mailing Address: PO Box 500- Boise 83701-0500  
Contact: Terri Schorzman, Executive Director  
Contact: Karen Bubb, Public Arts Manager  
Email: [kbubb@cityofboise.org](mailto:kbubb@cityofboise.org)  
Phone: 3364936 Fax: 3360455

### BOISE CITY PARKS & RECREATION DEPARTMENT ART CENTER

Street Address: Fort Boise Community Center, 700 Robbins Road- Boise 83702  
Contact: Rick Jenkins, Art Center Coordinator  
Email: [rjenkins@cityofboise.org](mailto:rjenkins@cityofboise.org)  
Phone: 384-4128 Fax: 3844126

### BOISE CONTEMPORARY THEATER

Street Address: 520 S. 9<sup>th</sup> Street- Boise 83702  
Mailing Address: PO Box 1981- Boise 83701-1981  
Contact: Matthew Clark, Artistic Director  
Phone: 331-9224  
Email: [infor@BCTheater.org](mailto:infor@BCTheater.org)

### BOISE STATE UNIVERSITY- VISUAL ARTS CENTER

Mailing Address: 1910 University Drive- Boise 83725  
Contact: Kristen Furlong, Gallery Director  
Phone: 426-3994 Fax: 426-3576  
Email: [kfurlong@u.boisestate.edu](mailto:kfurlong@u.boisestate.edu)

### DISCOVERY CENTER OF IDAHO

Street Address: 131 Myrtle Street- Boise 83702  
Web Address: [www.scidaho.org](http://www.scidaho.org)  
Contact: Janine Boire, Executive Director  
Phone: 343-9895 Fax: 343-0105  
Email: [discover@scidaho.org](mailto:discover@scidaho.org)

### FUNDING INFORMATION CENTER-BOISE PUBLIC LIBRARY

Street Address: 715 S. Capital Blvd- Boise 83702-7195  
Contact: Mary K. Aucutt  
Phone: 384-4024 Fax: 384-4025  
Email: [maucutt@cityofboise.org](mailto:maucutt@cityofboise.org)

### IDAHO ALLIANCE FOR ARTS IN EDUCATION

Mailing Address: PO Box 6439- Boise 83707  
Contact: Mary Ann Martini, Director  
Phone: 331-3711 Fax: 385-7712  
Email: [idbotgrd@micron.net](mailto:idbotgrd@micron.net)

### IDAHO BOTANICAL GARDEN

Street Address: 2355 N. Penitentiary Road- Boise 83712  
Mailing Address: PO Box 2140- Boise 83701  
Web Address: [www.idahobotanicalgarden.org](http://www.idahobotanicalgarden.org)  
Contact: Julia Rundberg, Executive Director  
Email: [julia@idahobotanicalgarden.org](mailto:julia@idahobotanicalgarden.org)

### IDAHO SHAKESPEARE FESTIVAL

Street Address: 520 S. 9<sup>th</sup> Street- Boise 83702  
Mailing Address: PO Box 9365- Boise 83707  
Web Address: [www.idahoshakespeare.org](http://www.idahoshakespeare.org)  
Contact: Mark Hofflund, Managing Director  
Phone: 429-9908 Fax: 4298798  
Email: [mark@idahoshakespeare.org](mailto:mark@idahoshakespeare.org)  
Artistic/Program Contact: Charles Fee, Artistic Director  
Email: [charles@idahoshakespeare.org](mailto:charles@idahoshakespeare.org)

### IDAHO STATE HISTORICAL SOCIETY

Street Address: 450 N. 4<sup>th</sup> Street- Boise 83702  
Contact: Linda Morton-Keithley  
Phone: 334-3356

### IDAHO THEATER FOR YOUTH

Street Address: 520 S. 9<sup>th</sup> Street- Boise 83707  
Mailing Address: PO Box 9365- Boise 83707  
Web Address: [www.idahoshakespeare.org](http://www.idahoshakespeare.org)  
Contact: John O'Hagan, ITY Program Director  
Phone: 429-9908 Fax: 429-8798  
Email: [john@idahoshakespeare.org](mailto:john@idahoshakespeare.org)  
Artistic/Program Contact: Charles Fee, Artistic Director  
Email: [charles@idahoshakespeare.org](mailto:charles@idahoshakespeare.org)

### LOG CABIN LITERARY CENTER

Street Address: 801 S. Capitol Blvd- Boise 83702  
Mailing Address: PO Box 9447- Boise 83707  
Web Address: [www.logcablit.org](http://www.logcablit.org)  
Contact: Paul Shaffer, Director  
Phone: 331-8000 Fax: 331-8334  
Email: [pschaffer@logcabit.org](mailto:pschaffer@logcabit.org)

## Conservation Groups

Boundary Backpackers/ Idaho Conservation League  
Jerry Pavia, Chairman  
PO Box 912, Bonners Ferry, ID 83805  
Phone: 208-267-7374  
[www.wildidaho.org](http://www.wildidaho.org)

Idaho Conservation League  
PO Box 844, Boise, ID 83701  
Phone: 208-345-6933  
Fax: 208-344-0344  
Email: [icl@wildidaho.org](mailto:icl@wildidaho.org)

Idaho Wildlife Federation, National Wildlife Federation,  
Boise, Idaho  
Contact: Tima Wilson  
Phone: 208-342-7055  
Web Address: [www.nwf.org/conservationdirectory/](http://www.nwf.org/conservationdirectory/)

## Agencies

Ada County Highway District  
318 E. 37<sup>th</sup> Street  
Garden City, Idaho 83714  
Phone: 208-387-6100

Boise Convention and Visitors Bureau  
312 South 9<sup>th</sup> Street, Ste. 100  
Boise, Idaho 83702  
PO Box 2106 Boise, ID 83701  
Phone: 800-635-5240 or 208-344-7777  
Fax: 208-344-6236

Boise Parks Department  
Department Director: James R Hall  
1104 Royal Boulevard  
Phone: 208-384-4240 (TDD and Voice)  
Fax: 208-384-4127  
Email: [bpr@cityofboise.org](mailto:bpr@cityofboise.org)

Capital City Development Corporation  
121 North 9<sup>th</sup> Street, Ste. 501  
Boise, ID 83702  
Downtown Boise Association  
720 West Idaho Street  
Boise, ID 83702  
Phone: 208-385-7300  
Fax: 208-385-7301  
Email: [info@downtownboise.org](mailto:info@downtownboise.org)

Community Planning Association of Southwest Idaho  
800 South Industry Way, Ste. 100  
Meridian, Idaho 83642  
Phone: 208-855-2558  
Fax: 208-855-2559

Idaho Department of Commerce  
Economic Development Division  
700 West State Street  
PO Box 83720  
Boise, Idaho 83720-0093  
Phone: 1-800-842-5858  
Fax: 208-344-2631

Idaho Department of Fish and Game  
600 South Walnut  
PO Box 25, Boise, Idaho 83707  
Phone: 208-334-3700  
Fax: 208-334-2114 or 208-334-2148

Idaho Department of Water Resources  
1301 North Orchard Street  
Boise, Idaho 83706  
Phone: 208-327-7910  
Email: [handerso@idwr.state.id.us](mailto:handerso@idwr.state.id.us)

## Neighborhood Associations

See the City of Boise Neighborhood Associations website:  
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Healthy Community Healthy Youth  
<http://www.cityofboise.org/mayor/hchy/>

<http://www.cleanwater.gov/>

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<http://www.epa.gov/owow/wetlands/construc/content.html>

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Wastewater Treatment Plant  
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<http://www.greenmuseum.org/c/ecovenue/sect8.html>

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