



Figure 1: Image of Randle Circle with an overlay of photographs of immigrants and migrants with silhouettes of performing artists. This collage is an abstraction of the initial vision for the memorial.

**THE IM(MIGRANT): HONORING THE JOURNEY  
MEMORIALS FOR THE FUTURE COMPETITION**  
*Honorable Mention for American Heritage and Community*  
*April — September 2016*

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**2016**  
National Park Service  
CENTENNIAL

National Capital  
Planning  
Commission

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ALEN  
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# Memorials for the Future

*Memorials for the Future* is an ideas competition that  
reimagines how we think about, feel and experience memorials.

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*The Im(migrant) illustrates the elemental experience of movement, arrival, and the making of a new home by commemorating the varied journeys that friends, family, and strangers have taken through America's landscape in pursuit of opportunity and freedom.*

## **INTRODUCTION**

The Im(migrant) proposal is a living memorial, didactic in nature, elevating the narratives of our ancestors as an integral part of American history. The stories of movement, arrival, and the making of a new home are collected and shared through this mobile and adaptable memorial whose programming is curated to explore America's immigration and migration stories, while also responding to the context of Washington, D.C.

The history of immigration in America serves as the basis for the project. Spanning a period of nearly 400 years, immigration (and immigration policy) has generated personal histories from diverse groups of people across the world. By also including the internal movement of people during the Great Migration, we can further expand and enrich the range of untold stories.

The infrastructure of the city's bus lines is the physical framework used for revealing and honoring these unique stories of struggle, courage, and determination. Through this existing transit system, The Im(migrant) can serve as a memorial while also improving the public realm with placemaking strategies such as public art, streetscape beautification, and community engagement. The team elected to roll out the design ideas for the competition at a pilot site on the Minnesota Avenue corridor and Randle Circle in the southeast quadrant of the District. As the test project site, Randle Circle would serve as this community's cultural stage.

The report will outline the process of developing The Im(migrant) over the course of the competition period, including:

- An intellectual and physical framework for The Im(migrant)
- How and why the project focused on two watershed moments in American history, the Great Migration and the Immigration and Nationality Act of 1965
- The experiential qualities of this temporary, mobile memorial
- How The Im(migrant) can be implemented in a way that will reveal a collective memory, honor national identities, and simultaneously create places of significance embedded in transit infrastructure

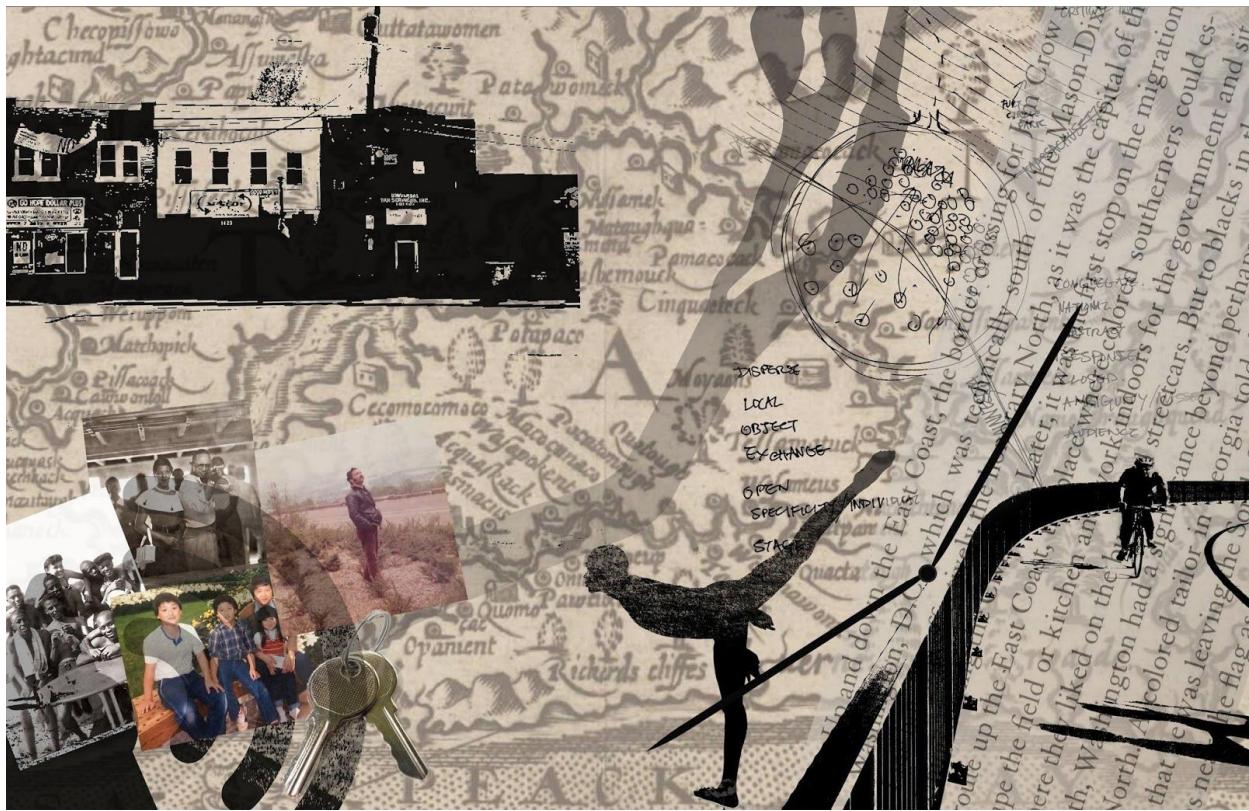


Figure 2: Collage with historic map in the background with overlays of a streetscape, family photos, a set of keys, and initial sketch ideas for the memorial at Randle Circle. This image is meant to illustrate the experience of movement from one place to another, arrival in a foreign place, and the act of establishing a new home.

### THE RESEARCH FRAMEWORK

The topics of immigration and migration are not confined to the cities and borderlands where immigrants have arrived and made their home. Although each state has a unique, ongoing history of the development and evolution of its population, the experiences share similarities. Over the course of the competition, the team extensively researched the neighborhood's history as well as statistics on immigration and internal migration to help establish the content framework for the memorial (Figure 3). This work was assisted by team advisor Jennifer Reut.

The notion of movement, arrival, and the making of a new home connects the personal stories of people from around the world who dreamed of becoming Americans, and those Americans who dreamed of being treated equally and accorded their rights as citizens. Although immigration and migration can be defined as moving from one place to another, these journeys are about much more than that--immigration and migration have historically been about inclusion *and* exclusion, sometimes at the same time. This tension is something the team wanted to tease out in the memorial proposal. These are the personal stories that we seek to uncover with The Im(migrant).

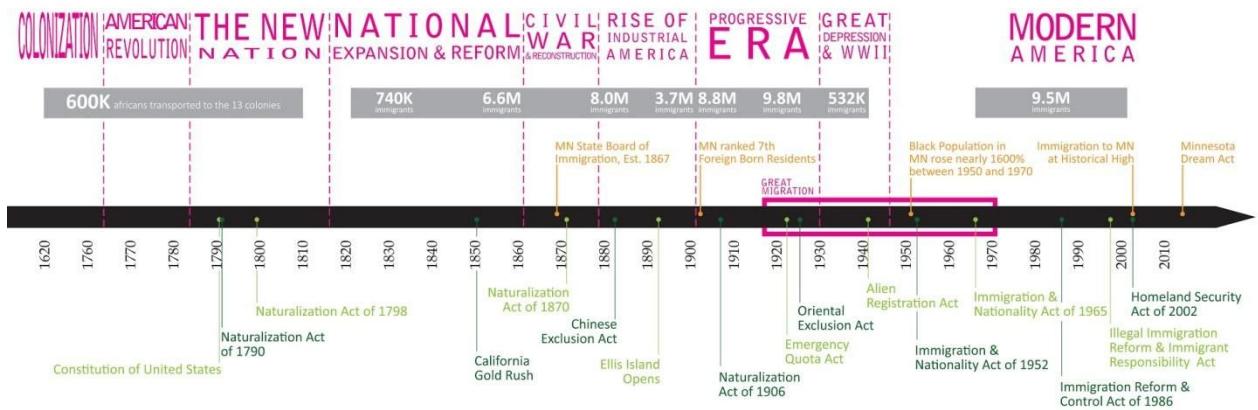


Figure 3: A timeline of immigration in America between the dates of 1620 and the present, including the various eras of American history, immigration policy, and statistics. This timeline also identifies where the Great Migration fits into the overall arc of movement in America.

Source: *The Gilder Lehrman Institute for American History*  
*Harvard University Library Open Collections Program*

The early history of immigration in this country is a complex one: early immigrants to the American colonies came in search of political or religious freedom as well as economic opportunity, often relying upon the labor of enslaved Africans working land commandeered from the Indigenous Peoples. While immigration to the United States and the rights of citizenship were already intertwined --some were granted both, others only allowed to come as laborers--by the time of the Civil War, Congress began to enact federal restrictions that explicitly targeted particular nationalities. Quotas, exclusionary acts, and legalized discrimination defined the next century of immigration policy.

An important shift in immigration policy came with the enactment of the Immigration and Nationality Act of 1965. It is a defining moment in which the earlier quota system based on national origin was abolished and replaced by a new policy based on reuniting immigrant families. The policy was both more humane and forward-thinking, and accounts for much of the post-war diversity we see today in contemporary America.

Yet this story, so critical to understanding our country, is barely acknowledged in the public landscape. The existing memorials dedicated to immigration or migration are few and far between (Figure 4). A few cities and states have memorials dedicated to specific groups of immigrants (e.g. Italian immigration), and the physical form of many, if not all, of these monuments are figural statues. Collectively, these monuments typically commemorate particularly groups of immigrants that came to the U.S. prior to 1965. In our short research phase, the only federal memorial we identified is Ellis Island, which transformed the former processing center into a museum dedicated to its history of operation between the years of 1892 and 1954, a period of time where people from primarily European countries entered the

U.S. More recently, an immigration Wall of Honor was established to recognize immigration to the U.S. as a whole. However, as a static wall, it cannot include new and varied stories and experiences.

### ***Summary Table of Immigration Memorials & Monuments***

Name	Location	Subject	Type	Owner/Steward
The Immigrants, 1973	New York, NY - where the processing of immigrants took place	Diversity of NYC (Eastern European Jew, freed African slave, priest, worker)	Bronze Statue	NYC Parks
Monument to the Immigrant, 1995	New Orleans, LA	<b>1880-1924</b> Dedicated to those who left their homeland seeking freedom, opportunity, and a better life in a new country	Marble Statue	Woldenberg Park (commissioned by Italian American Marching Club)
Angel Island	San Francisco, CA	<b>1910-1940</b> Former US immigration processing center (aka detention center) primarily for people from China (1 million); Carved poems on walls of detainees are now on public view	Historic Site	CA State Parks
The Irish Memorial	Philadelphia, PA	<b>1840s</b> Dedicated to the Irish fleeing their homeland due to the Great Hunger and arriving in America	Bronze Statue	
Baltimore Immigration Museum	Baltimore, MD	<b>1800s-1900s</b> Immigration in Baltimore during 19th and 20th centuries	Museum	Operated in partnership with UCC
Ellis Island	New York NY	<b>1892-1954</b> Immigration museum in former processing center, oral history studio, Peopling of America center	Park and Museum	NPS
American Immigrant Wall of Honor, 1990	Ellis Island, NY	Has over 700,000 names of immigrants from all over the world; You can apply to have your family name inscribed for pay \$150+	Wall	NPS
Leif Erikson Statue	Seattle, WA	<b>Late 1800s</b> Tribute to Scandinavian immigrants, visitors can inscribe their name on the statue	Granite Statue	
Boston Immigration Trail	Boston	Guided tour through various ethnic neighborhoods	Walking Tour	Local Nonprofit
Armenian Heritage Park	Boston	Dedicated to immigrants to Boston and killings of Armenians; A garden labyrinth represents the journey	Park	

### **Summary Table of Great Migration Memorials & Monuments**

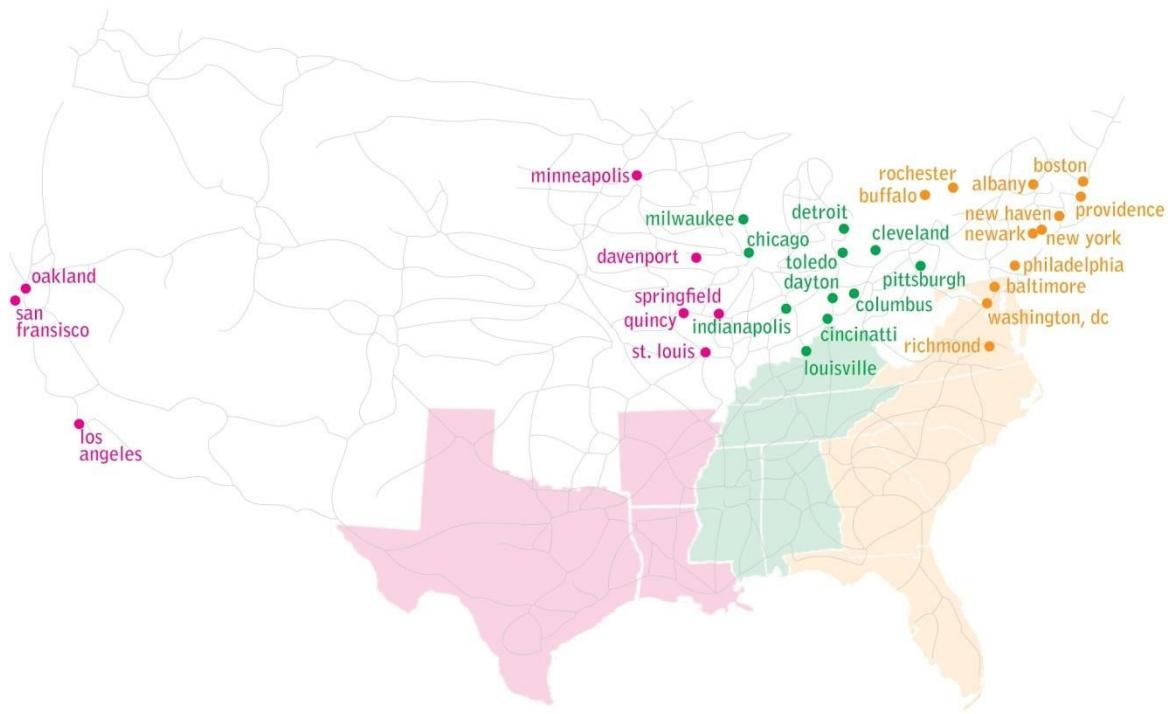
Name	Location	Subject	Type	Owner/Steward
Monument to the Great Northern Migration, 1996	Chicago, IL	Dedicated to Black people who moved to Chicago	Bronze Statue	City of Chicago
Various murals dedicated	Philadelphia, Chicago, possibly other cities		Murals	
Black Metropolis Heritage Area	Chicago, IL	Celebrating the centennial (1916-2016)		Chicago Nonprofit

*Figure 4: The tables above summarize select monuments and memorials dedicated to immigration and the Great Migration in the United States.*

The trajectory of the Great Migration overlaps to the period of international immigration that the team has researched for the proposal. Between 1916 and 1970, two distinct waves of Black Americans moved out of the Jim Crow South to the northern cities such as Chicago, Detroit, and New York, or west to California (Figure 5). Two factors influenced the final destination of migrants from the South, who often traveled by bus or train: the first, especially for the early migrants, was money—they would travel as far north as they could afford. The second was the desire to join family or friends who had journeyed before (called chain migration in immigrant history), and arrive in a community where ties and jobs were already established.

Washington, D.C. is the first city north of Virginia, and so has a special place in this history. It was the gateway to freedom during the centuries of enslavement, and it remained an important threshold for many decades afterward. Many went no further. A large number of migrants who settled in the District during the first wave of the Great Migration came from the Carolinas. However, there is documentation that free Blacks settled in Washington, D.C., and specifically Ward 7 where our pilot project is sited, as early as 1851. (As Minnesota Avenue is the main corridor in our pilot area, we also explored the historic and present demographics of the state of Minnesota, because we wanted to connect the immigration patterns of each of the states named along the street corridors in order to lend the broader national narrative a local specificity.)

Nearly every American is a descendent of someone who is from somewhere else. More often than not, our families are made up of people from disparate places. These immigrant experiences are at the heart of the national psyche, whether they are acknowledged and celebrated or forgotten. We believe that current political discourse around immigration policy has only underscored the centrality of these stories, though they have been a part of our political and social debate since the country's founding. By bringing these stories and experiences to light and humanizing them in a temporary mobile memorial, we can focus on what unites us rather than what divides us: the idea that “we have all been there,” or have “felt that way before.”



*Figure 5: This map highlights the southern states (shaded) from which Black Americans fled and the cities (corresponding color points) to which they arrived in search of opportunity and freedom during the first (between 1916 and 1930) and second (between 1940 and 1970) waves of the Great Migration.*

## **THE PHYSICAL FRAMEWORK**

The competition brief put forth by the National Park Service, the National Capital Planning Commission, and Van Alen Institute highlighted sites outside of the city's monumental core as potential sites for national commemoration efforts. This reflects an interest in addressing memorialization at a neighborhood scale while providing an opportunity for placemaking, enhancing identity, and evoking collective memory in an underserved community. Among those highlighted, we selected Randle Circle in Ward 7 as our site.

This quiet circle is almost 300 feet in diameter, and is bisected by the busy arterial of Minnesota Avenue. Randle Circle has the potential to serve as a gateway to historic Fort Dupont Park and Ward 7, but the lack of organized investment has prevented the space from achieving this purpose. However, this site and overall context of the corridor present an opportunity to use existing infrastructure as a tool for placemaking in an area of the District with significant historical importance, while also investing in the public realm.

By identifying the WMATA bus routes that travel on the state-named streets, the memorial is grounded in existing infrastructure (Figure 7). The use of the state-named street corridors that align with the existing WMATA bus infrastructure allows The Im(migrant) memorial to expand

citywide to various neighborhoods throughout the District of Columbia, as a temporary, mobile, and adaptable commemoration of the past, present, and future journeys of migration and immigration. The flexibility of The Im(migrant) framework allows the memorial to be deployed to additional sites in other neighborhoods where the interpretation will be tailored to the particulars of that community.

The Museums and Memorials (2M) Master Plan also provides guidance on how Randle Circle could fit into its existing framework of the Waterfront Crescent, Monumental Corridors, and Commemorative Focus Areas via the corridor of Minnesota Avenue (Figure 6). Both Pennsylvania Avenue and Capitol Street extend across the Anacostia River and link into Minnesota Avenue, setting up the opportunity for this new memorial site to become an integral part of the District's network of museums and memorials.

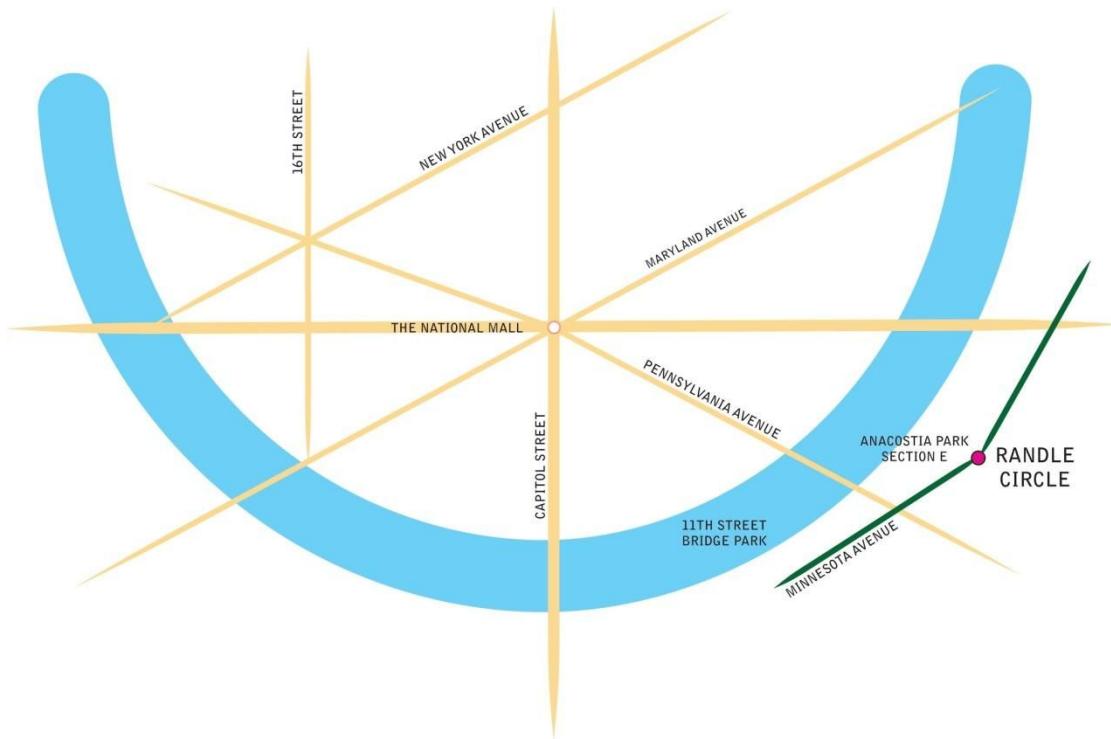


Figure 6: A schematic diagram of the memorial crescent diagram from the Museums and Memorials Master Plan (2M Master Plan) where 20 prime memorial sites are identified along the Monumental Corridors. Shown here is an overlay of Minnesota Avenue to demonstrate how this corridor can tie into the overall framework of the 2M Master Plan.

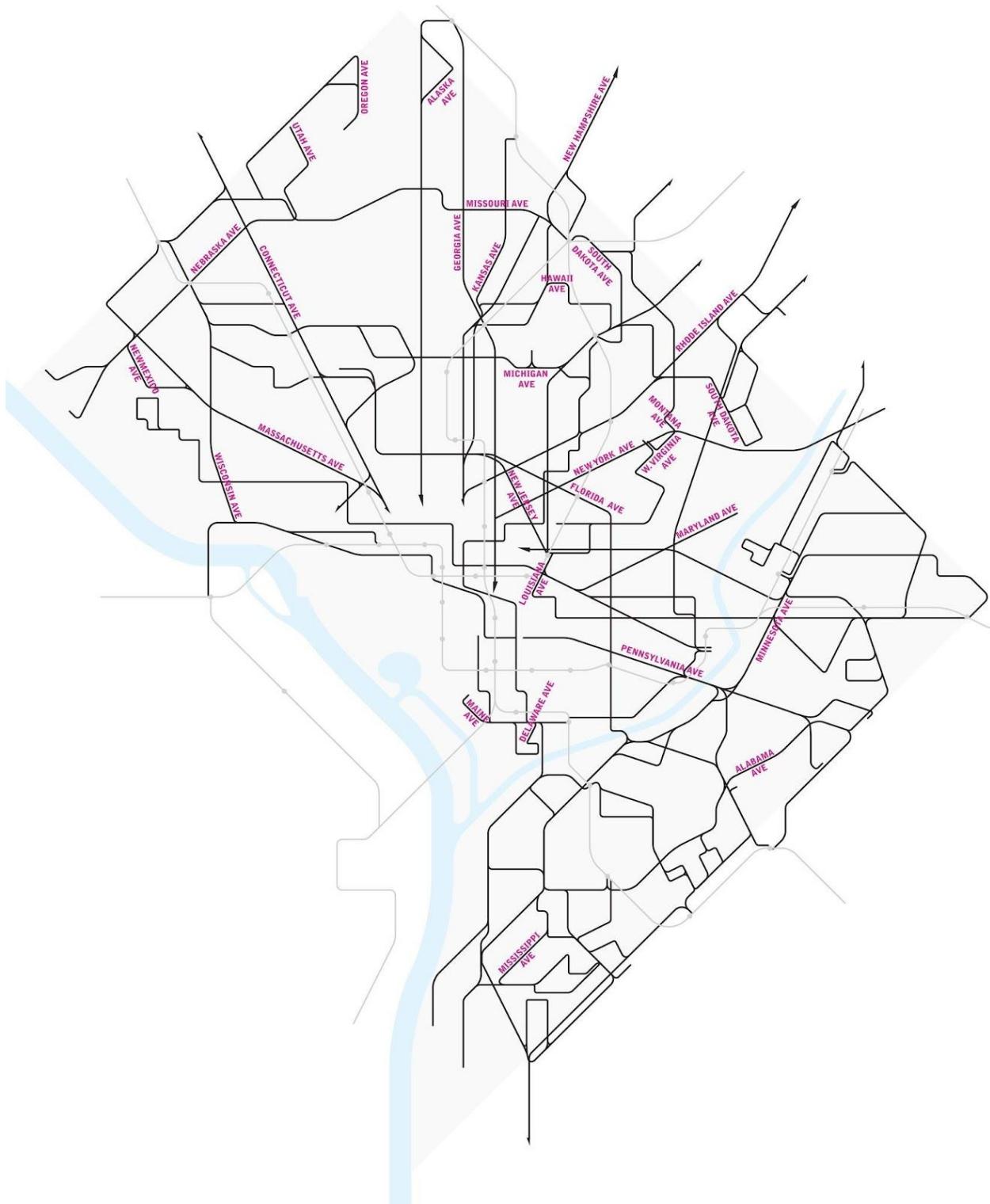


Figure 7: This diagram identifies the state-named streets (pink) that have WMATA bus routes running along them.

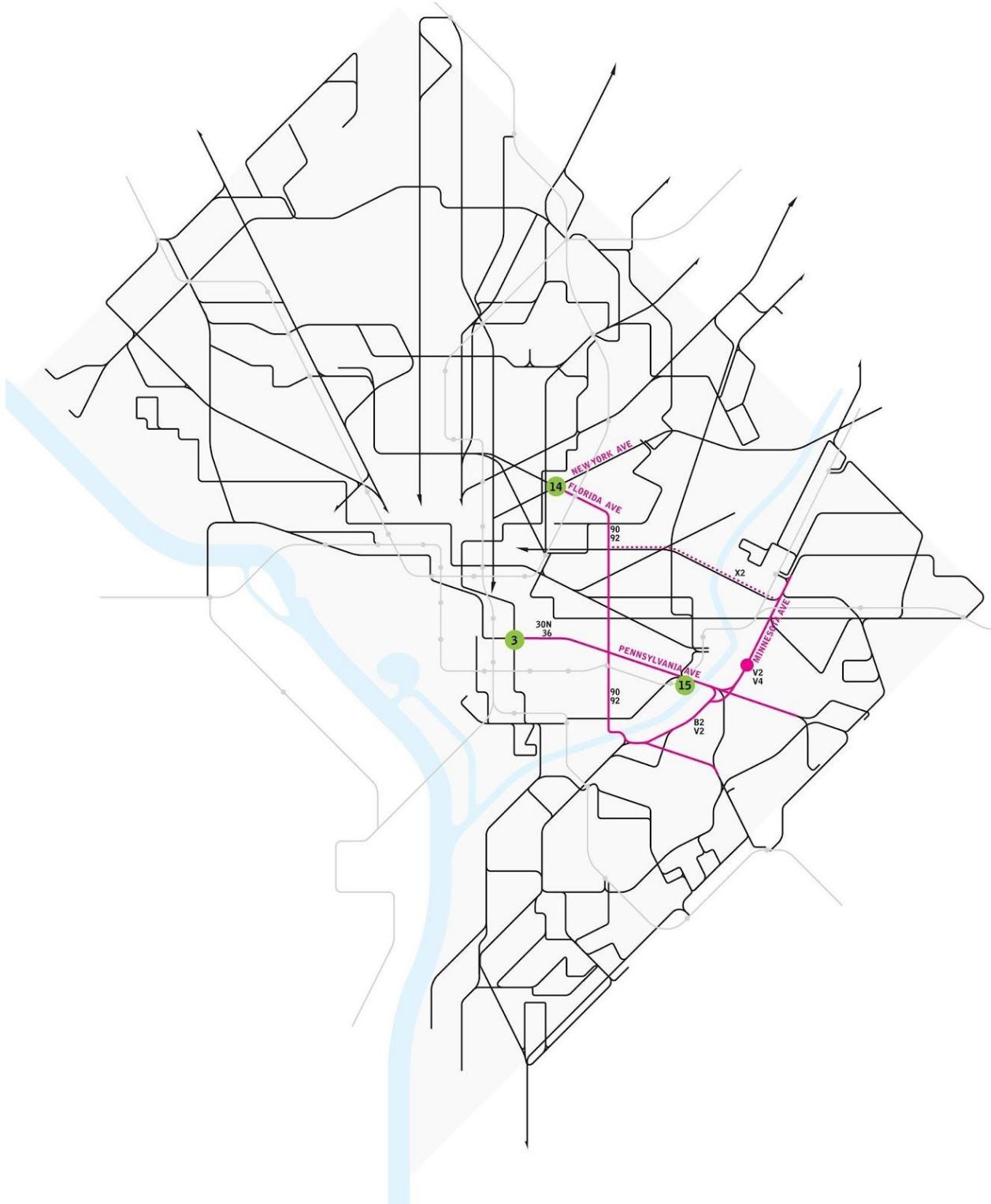


Figure 8: This diagram highlights three memorial sites from the 2M Master Plan. These sites are located along state-named streets that, in this particular case, create a loop with the Minnesota Avenue corridor.

Transit is vital to the livelihoods of residents by connecting them to jobs, housing, and services; this is particularly true in underserved neighborhoods. Additionally, the Washington, D.C. region has a high transit ridership when compared to other metropolitan areas, suggesting that residents are comfortable and accustomed to using public transportation. Using transit infrastructure as the framework for The Im(migrant) allows the project to incorporate the 2M Master Plan, the existing street network, and the bus system bringing resources to underinvested neighborhoods in the nation's Capital. In this case, Randle Circle is the pilot site to test this framework, which could be expanded across the District.

The candidate sites identified in the 2M Master Plan provide an additional layer on top of the state-named streets and WMATA Bus routes. By identifying specific candidate sites, circular routes or loops can be created, forming a network of sites and corridors for visitors to enjoy. In the case of The Im(migrant) pilot project, a circular route along Pennsylvania Avenue, Florida Avenue, and New York Avenue can be formed to connect to Minnesota Avenue and Randle Circle (Figure 8). The richness of first-person narratives and stories of past, present, and future immigrants can be layered into the commemoration experience, respecting and celebrating the fact that neighborhoods inevitably change over time. The interplay between local sites and existing national/state-named streets creates a strong framework for The Im(migrant) mobile memorial to explore national and local stories.

These stories can provide opportunities for community engagement in the evolution of each memorial's design. After identifying this physical framework, we began to explore Minnesota Avenue and Randle Circle as a case study or pilot site to understand how The Im(migrant) memorial would be designed experientially through technology, art, performance, and social media components with a focused curation of stories. These stories and images are no longer just a static past, but a celebration of the evolving journey and experience that defines so much of the American story.

## **THE PILOT PROJECT: RANDLE CIRCLE, MINNESOTA AVENUE, AND WARD 7**

In order to best describe and explore the experiential qualities of The Im(migrant), the project team produced a video and several audio interviews, which can be found at this URL for the next several months: <https://vimeo.com/theimmigrantmemorial> (Figure 10).

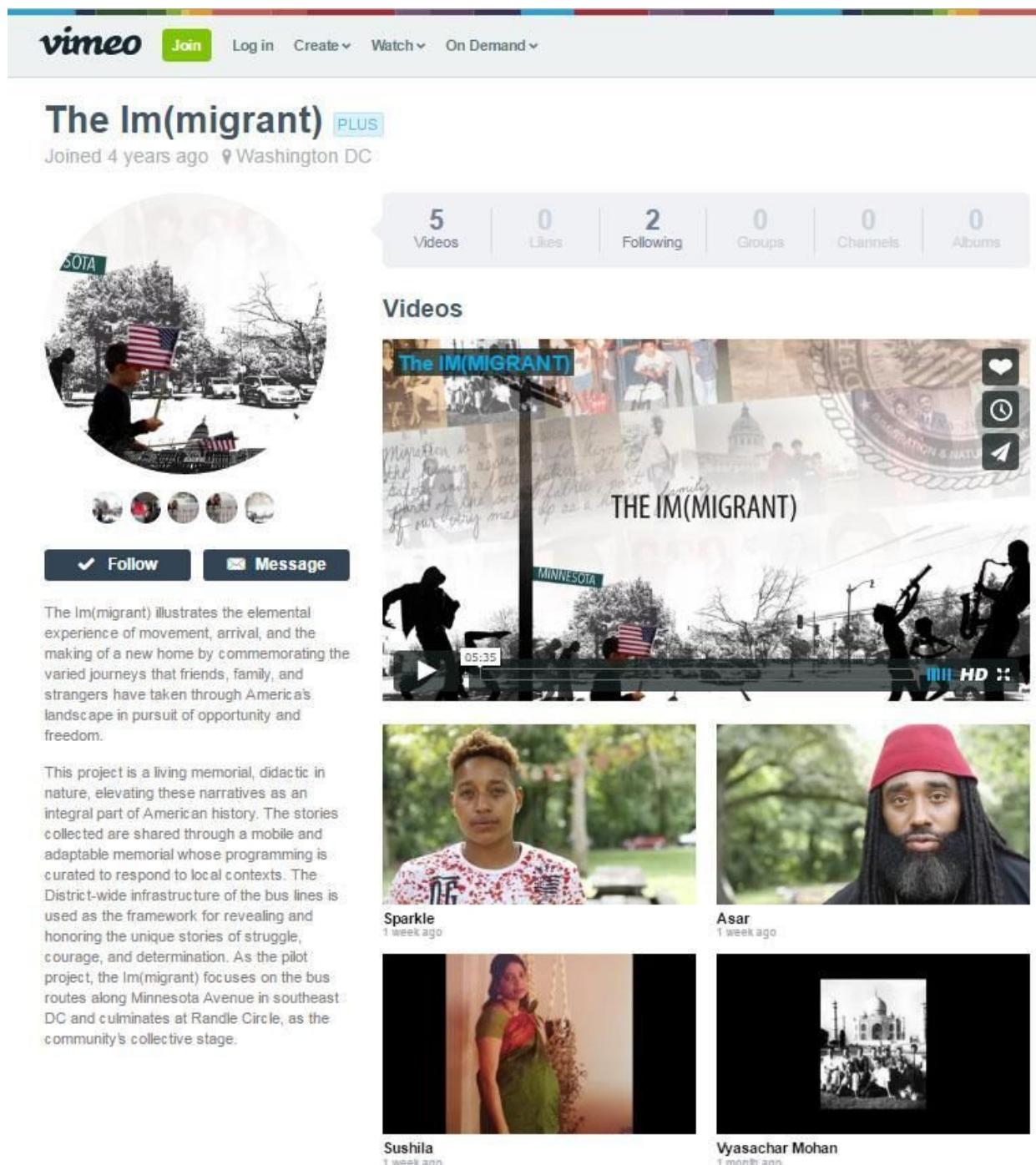


Figure 10: This image is a screenshot of The Im(migrant) site, with thumbnail images of the interviewees.

The process for developing the video was extensive and involved:

- Oral storytelling research and interviewing best practices and training;
- Three site visits to collect photographs and video footage along Minnesota Avenue, at Randle Circle, and on the V2 bus route;
- Outreach, recording, and editing of interviews of immigrants to the state of Minnesota;
- Outreach to the District of Columbia Mayor's Offices of Asian and Pacific Islander Affairs, Latino Affairs, and African Affairs to request and identify interviewees;
- Recording and editing of interviews of identified interviewees from the Mayor's Offices listed above;
- Recording and editing of interviews of users of Randle Circle;
- Writing and recording video narration; and
- Creating renderings and perspectives of the project design for incorporation into the video.

The following individuals were interviewed and some are featured on the The Im(migrant) site:

- Jessie W. Lin, Atlanta, Georgia
- Carolyn Rochelle, Evanston, Illinois
- Richard L. Rochelle, Evanston, Illinois
- Ursula D. Luse, Detroit, Michigan
- Vyasachar Mohan, St. Paul, Minnesota
- Sushila Mohan, St. Paul, Minnesota
- Michael Coston, Philadelphia, Pennsylvania
- Asar, Randle Circle User, Washington, D.C.
- Sparkle, Randle Circle User, Washington, D.C.
- John Tinpe, Chinatown ANC Commissioner, Washington, D.C.
- Kishan Putta, Commission on Asian and Pacific Islander Affairs, Washington, D.C.

The Im(migrant) uses a variety of techniques to share the stories collected: audio podcasts, social media, capacitive speakers at key site locations, and placemaking techniques. Along the selected bus routes, capital improvements would accompany temporary art installations and serve the dual purposes of commemoration and beautification. In the pilot example, Indian wedding jewelry was abstracted to form the skin of the artistically enhanced bus shelter on Minnesota Avenue, forming a relationship between the audio story of the Indian immigrant in Minnesota featured through the capacitive speaker and accessed via podcast (Figure 11).

The Im(migrant) memorial speaks to a national conversation while also producing benefits to the local community through placemaking, enhanced neighborhood identity, and evoking a collective memory representative of the community's unique history. For the visitor to Washington, D.C., a bus ride through a selected neighborhood would guide them through a unique portal to experience—through sound, sight, and movement—a slice of immigration and migration history. Simultaneously, a District resident riding a segment of the loop might experience the Im(migrant) memorial while commuting, with the ability to choose to download different stories on different days (Figures 12, 13 and 14). By implementing the memorial on multiple bus routes throughout Washington, D.C., circular routes or loops can be created, forming a network of sites and corridors for visitors to enjoy.

Passing by familiar public spaces, one would see temporary installations that highlight a

particular immigrant's story, or a collective migration narrative. Moments along the bus route, symbolized in the Figure 15, become opportunities for site-specific installations that feature the work of local artists to interpret the collected stories through visual art.



Figure 11: This image demonstrates an artistically enhanced bus shelter with a capacitive speaker and a unique bus route map that identifies of the memorial loop of The Im(migrant).



Figure 12: This image shows a bus and capacitive speaker along the memorial loop of The Im(migrant).

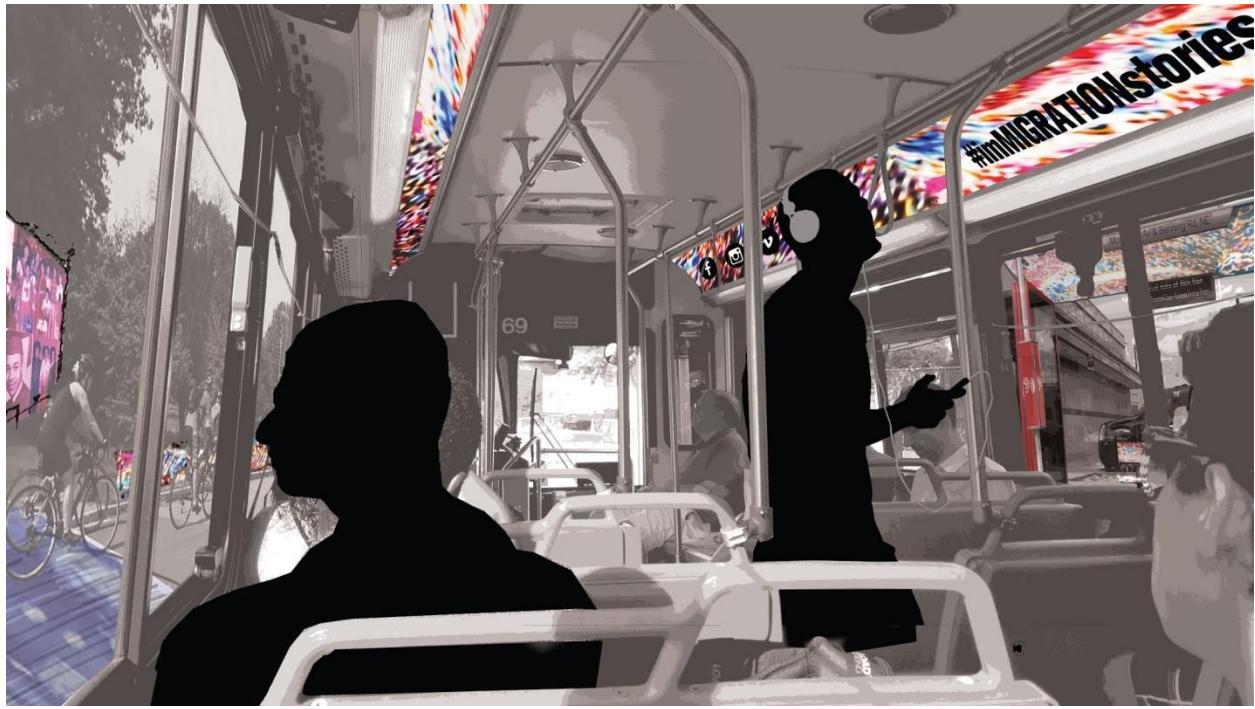
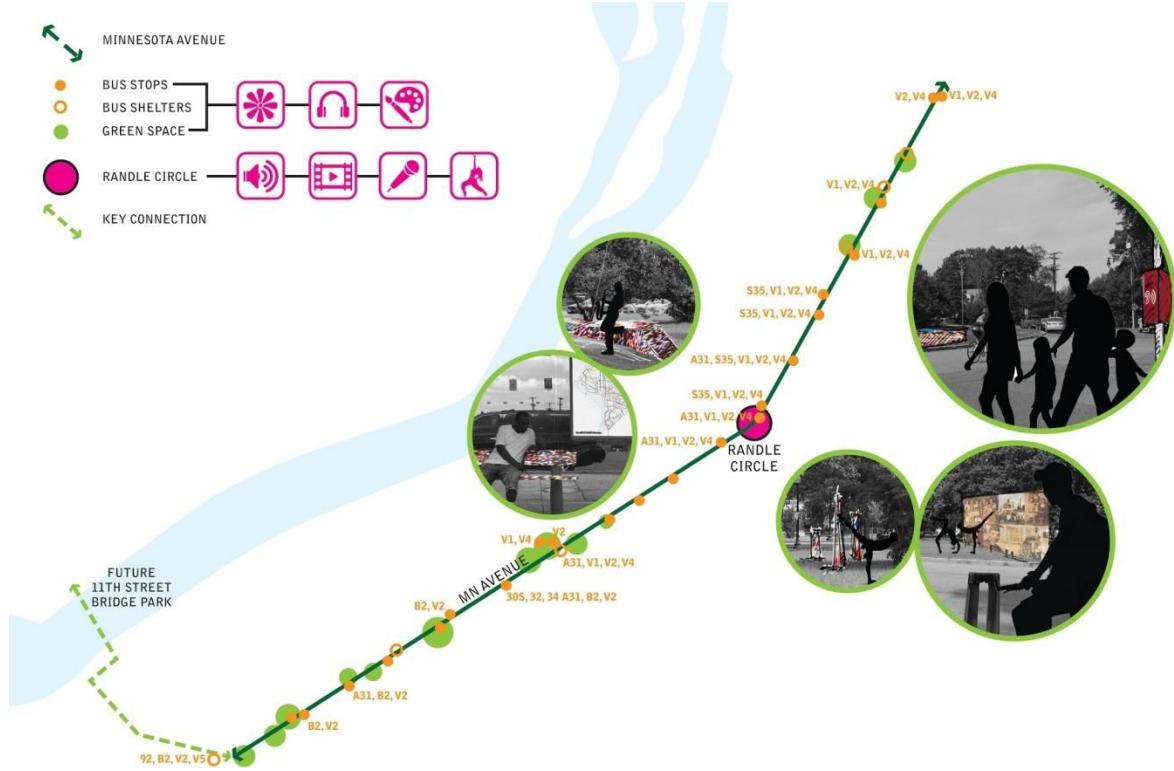


Figure 13: This image demonstrates how *The Im(migrant) memorial* would operate inside a bus along the memorial loop.



Figure 14: This image depicts an example of a bus advertisement for *The Im(migrant) memorial*.



*Figure 15: This diagram details the Minnesota Avenue corridor and Randle Circle, annotating the key connection across the Anacostia River via the future 11th Street Bridge Park, the bus stop and shelter locations along Minnesota Avenue, the un-programmed public space dotted along the corridor, and the various bus routes that travel along this specific avenue.*



*Figure 16: This rendering depicts installations by local artists that could become permanent capital improvements.*

Most static memorials offer a singular experience, and it is conceivable that visitors may never return after the initial trip. The Im(migrant) puts the memorial in a primary public space without erasing what is already there. Street art and temporary sculptures reimagine existing surfaces as canvases for curation while also activating the surrounding space for new programming and performances (Figures 16, 17, 18, 19). These performances can tie directly into transportation infrastructure: In the example of the Toronto Underground Freedom Train, visitors literally ride the subway in a symbolic remembrance of the Underground Railroad in Canadian history and the end of slavery in the British Empire.

Each bus route loop would have a designated public open space, symbolizing the notion of home, where the concept of the *Griot* is amplified. A Griot is a storyteller whose practice originated in West Africa, and the tradition was brought to the Americas through the slave trade. This approach to narrating and telling stories allowed enslaved Africans to maintain culture, as well as forge a new one in the Americas. Since it was dangerous for enslaved Africans to read or write, the passing down of traditions was sustained through oral practice. The role of the Griot is a remarkable example of the resilience and power of storytelling, and it informed our approach how oral histories can serve as living memorials to commemorate and celebrate experience and heritage. Using the Griot as a concept, the pilot project at Randle Circle could showcase the Im(migrant) through immersive video stories alongside community performances. Each bus shelter and each designated public space along the bus route would feature a capacitive speaker whose sound waves would be activated and audible only when a person stands before it. This technology was suggested by team advisor Josh Goldblum (Bluecadet) and further researched during the design process.



Figure 17: In this rendering, temporary art installations on Randle Circle become a backdrop to the programming and events that would be supported through the local engagement process.



Figure 18: Artists in Randle Circle responding to the topic of immigration and migration to create installations that contribute to the neighborhood's identity and sense of place.



Figure 19: This rendering shows capacitive speakers located at strategic locations along the route that feature the audio stories collected through the community engagement process.

## **FUNDING OPPORTUNITIES**

Creating a memorial that employs existing transit infrastructure opens up numerous opportunities for funding beyond the traditional sponsorship model. Funding to implement the Im(migrant) is currently available through existing transit funding and grant options from federal and local sources:

- The Washington, D.C. Bus Shelter Program is funded by Clear Channel, which owns and sells the advertising space on bus shelters. This amounts to several million dollars, which in turn funds the District of Columbia's Great Streets Program, whose core mission is to "transform emerging corridors into thriving and inviting neighborhood centers that are magnets for private investment."
- Federal Highway Administration grants are used throughout the District of Columbia to fund streetscape improvements, including the Penn/Minnesota Project along the pilot project corridor of Minnesota Avenue.
- Grants focused on public art and placemaking are increasingly available and can be found through the National Endowment for the Arts, ArtPlace, the WMATA Art in Transit Program, and the D.C. Commission on the Arts and Humanities. These entities have worked with artists on concepts similar to those shown in the previous images.
- Private foundations are also a viable option. As an example, a placemaking initiative near Minnesota Avenue and Benning Road called *Crossing the Street* is currently underway through the District of Columbia's Office of Planning using a grant from the Kresge Foundation.

## **A STORY COLLECTION PROCESS**

A key piece of The Im(migrant) is collecting and sharing stories through a mix of audio technology, which together are the project's primary tools for civic engagement (detailed below). In designing a process, the project team interviewed their advisors Brittany Luse (Podcast Host) and Emily Lawsin (Oral Historian) for ideas and explored some of the following examples:

- Regent Park Heritage Commemoration Strategy, Toronto, Ontario (<http://www.regentparkstories.ca/>)
- The Immigration History Research Center, University Of Minnesota, Minneapolis, Minnesota (<http://cla.umn.edu/ihrc/research/immigrant-stories>)
- Groundswell Oral History for Social Change (<http://www.oralhistoryforsocialchange.org/tools/>)
- 9/11 Tribute Center, New York, New York (<http://tributewtc.org/>)

After researching the process, the project team developed a timeline that accounts for seasonality, and June's role as Immigration Heritage Month and uses the story-collecting process to foster civic engagement and programming of public space. This timeline is detailed in the program calendar in Figure 20.

In developing a national commemoration process that would take place on the state-named corridors, the project team identified key meetings and convenings to assist in curating stories:

1. A convening of key stakeholders at the state level to identify people, resources, and themes
2. A follow-up meeting to identify key questions and story categories, such as local stories, historical stories, stories focused on place-based elements, and more
3. An online workshop to train stakeholders and call for additional people interested in becoming "Story Collectors"
4. An event at a historically significant location at which these trained "Story Collectors" would interview participants whose stories fall into the different categories
5. Recording, editing, and packaging of the stories for the specified bus route
6. An event to share these stories at a key state location, and then again on the state-named street corridor bus lines, and at the identified 2M Master Plan candidate sites later in the year.

The local commemoration process would be similar to the national process and include a kickoff meeting to identify key questions/stories that relate to the specified neighborhood, workshop and training sessions, an event focused on conducting interviews and gathering stories, and a curatorial process to edit and package the stories to share at the candidate site during Immigration Heritage Month.

The story commemoration process would be complemented with local programming themes throughout the year that would serve to activate the public realm. The community and institutional stakeholders would be instrumental in determining programming and would be involved from the beginning to create a toolkit of engagement opportunities to help realize The Im(migrant) mobile memorial. In addition, existing festivals such as the Smithsonian Folklife Festival and others that focus on various immigrant groups held adjacent to the National Mall, could be incorporated into the programming.

A hypothetical example: As part of the process of engaging local artists and residents, the project team holds a bus shelter design competition. Through the interview process, the project team learns that residents use Randle Circle for recreational activities such as football. The team then connects with a local sports organization to start a football league that meets and plays at the Circle. The project team also heard that picnic tables at Randle Circle are in high demand. Residents arrive at 5:00 AM on a weekend morning to claim the best spot for their family reunion, birthday celebration, or party. The project team then organizes a series of picnic table design/build events culminating in a lottery party to reserve a table for a summer event. Other candidate sites would have different, customized programming depending on site specific needs and opportunities learned through engagement with the community.

The Team also interviewed advisors Chris Wangro (Public Space Activator) and Deborah Crain Kemp (Ward 7 Neighborhood Planner) for programming ideas and to develop the following list of stakeholders that would be integral to the success of the Im(migrant) pilot project:

- National Park Service- Southeast Region
- Penn-Branch Citizens Civic Association
- District of Columbia Department of Transportation
- District of Columbia Advisory Neighborhood Commissioners
- District of Columbia Commission on the Arts and Humanities

- WMATA Art in Transit Program
- Dupont Park Civic Association
- Ward 7 and 8 Residents
- National Capital Planning Commission
- District of Columbia Preservation League
- District of Columbia Office of Planning
- Arts in Praxis
- Anacostia Watershed Society
- Marshall Heights Community Development Organization
- Clear Channel
- Eastland Gardens Civic Association
- District of Columbia Department of Parks and Recreation
- Smithsonian Institutions
- Potential Visitors and Tourists

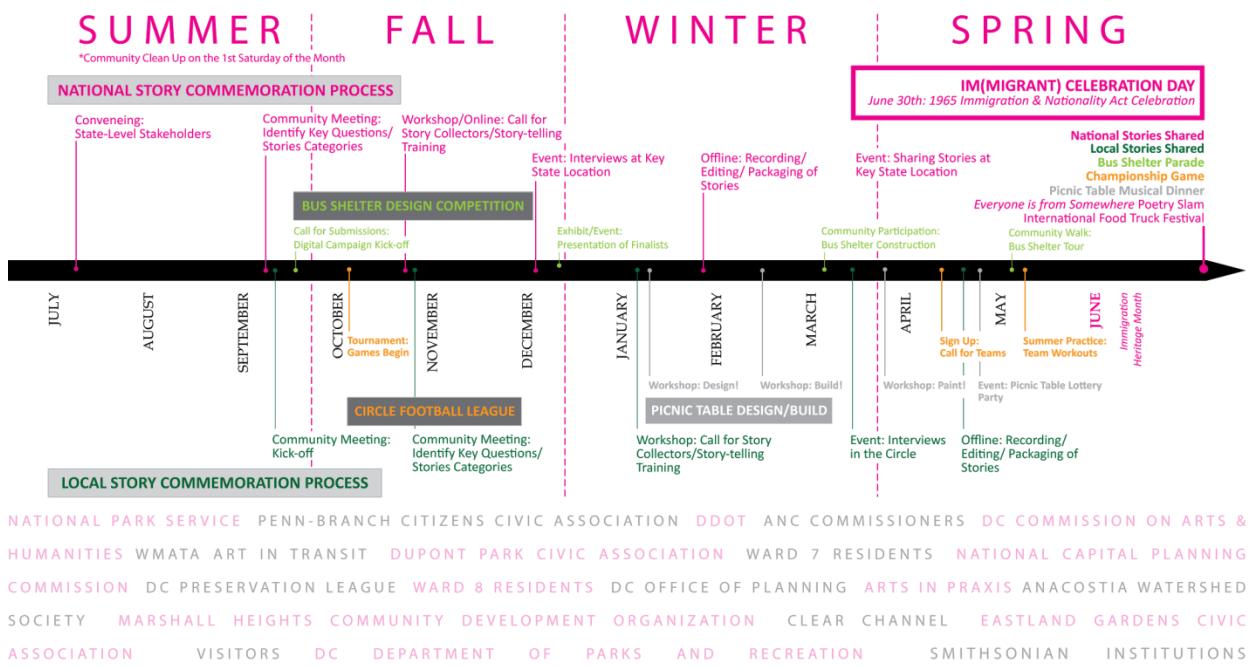


Figure 20: An example of a program calendar and implementation schedule for the pilot project site at Randle Circle. The timeline includes several layers of engagement at the national, state, and local scales culminating in June, Immigration Heritage Month.

## **CONCLUSION: MEASURES OF SUCCESS**

The concept of the Im(migrant) began with an examination of the movement of people throughout history: The team explored the past in order to understand the present and inform the future, and to develop a project that addresses and commemorates the pressing national issue of immigration. The team also outlined a strategy to engage residents and key stakeholders in addressing and commemorating this National reality. The design idea for the Im(migrant) became a physical framework for organizing a temporary mobile memorial that is specific to each neighborhood it travels through. It allows for the deployment of the memorial in various neighborhoods across the District through the use of the extensive WMATA transit system. To test this idea on a specific site—Minnesota Avenue and Randle Circle—the team developed a strategy for how the memorial site would also be engaging at a local, neighborhood scale through public space programming and events.

Unlike Cultural Tourism DC's Neighborhood Heritage Trails or other static storytelling and memorial typologies, the Im(migrant) is an experiential memorial that gathers stories from across the nation to build a collective history from the topics of immigration to and migration within America. Given that a participant can first experience The Im(migrant) at bus shelters along state-named streets before eventually boarding the bus to begin a journey of his or her own, success of the temporary memorial could be gauged by measuring ridership on bus lines that parallel the timeframe of memorial programming and events for that specific neighborhood.

There are many implementation opportunities for The Im(migrant) memorial. With the available funding streams outlined above (and without relying on private fundraising efforts) this mobile memorial can be deployed one neighborhood at a time as a catalyst for community and streetscape beautification. Given that the memorial is scalable and could be used throughout the District of Columbia, the framework developed would likely also be of value to other communities across the nation, potentially in state capital cities.

This “memorial for the future” creates a process for revealing the many meaningful stories of a people through digital and physical media, while illustrating the elemental experience of **movement, arrival, and making a new home**. We do all of this in the name of honoring the American pursuit of opportunity and freedom.

## **APPENDIX: COST & MAINTENANCE CONSIDERATIONS**

The Im(migrant) is an achievable project and employs a variety of funding sources. Based on a year-long planning and implementation schedule described above and outlined in the programming timeline (Figure 20), below is a preliminary budget totaling \$1.73 million per year:

### **Annual Costs**

- Memorial Staff
  - Project manager: \$50,000
  - Video/Audio/Web Editor: \$30,000
  - Additional staff: \$50,000
- Digital maintenance:
  - Equipment storage: \$20,000
  - Website operation: \$15,000
- Physical maintenance: \$250,000
  - Lawn/landscape maintenance
  - Trash collection

### **One-Time Costs**

- National commemoration process: \$100,000
- Local commemoration process: \$50,000
- Site programming: \$100,000
- Bus shelter design & construction (included artist fees and supplies): \$500,000
- Capacitive speaker: \$15,000
- Landscape Installation: \$50,000
- National Immigrant Day: \$500,000

Keep in mind, the above costs are estimates only and further exploration and research should be conducted for accurate costs associated with design, construction, and maintenance.