

**Community-Driven Design Concepts to
Honor the Lives Lost to COVID-19
City of Revere, MA**

METROBRIDGE



About this Report

This report is a product of student work in Boston University's Art, Community, and Social Engagement course taught by Prof. Rébecca Bourgault in Fall 2020.

Project Summary

The City of Revere, a state-designated “high-risk” community for COVID-19, experienced over 100 deaths due to the virus in 2020. Students in Boston University's Art, Community, and Social Engagement class partnered with the City of Revere's Health Division to create community-driven design concepts for murals, art installations, community gardens, and events honoring the residents who lost their lives to COVID-19. Working with health providers, local officials, community leaders, and residents of the city, the students developed proposals designed to honor these individuals and also support a community healing process.

Acknowledgments

The MetroBridge program at Boston University's Initiative on Cities wishes to thank our partners in the City of Revere – especially Kim Hanton and Adrienne Maguire – for their collaboration and support on this project.

About BU MetroBridge

MetroBridge empowers students across Boston University to tackle urban issues, and at the same time, helps city leaders confront key challenges. MetroBridge connects with local governments to understand their priorities, and then collaborates with Boston University faculty to translate each city's unique needs into course projects. Students in undergraduate and graduate classes engage in city projects as class assignments while working directly with local government leaders during the semester. The goal of MetroBridge is to mutually benefit both the Boston University community and local governments by expanding access to experiential learning and by providing tailored support to under-resourced cities. MetroBridge is funded by the College of Arts and Sciences and housed at Boston University's Initiative on Cities.



Proposals for the City of Revere

Travelling Light: COVID-19 Memorial Dedicated to the People of Revere

By Anastasiia Eremina, Benjamin Lin, and Kelly (Haocun) Wang

Mural For Revere Beach Boulevard: A Commemorative Piece for the Lives Lost to COVID-19

By Kateri Gemperlein-Schirm

Trees of Eternity: Creating a Place of Solitude for Commemoration of COVID-19 Victims

By Michael Hagen

Tree Sculpture

By Riley Lane

Healing Through Art in Revere's Public Schools

By Roseanne Linan

Halloweentown in Revere

By Caroline Pinho and Riley Kokoruda

Right Here, Right Now

By David Tay & Sofia Sabalja-Reid

Garden Memorial: Healing Through Community

By Caitlin Thompson

Revere COVID-19 Relief Garden for Lighthouse Nursing Care Center

By Kendall Whaley

Travelling Light

COVID-19 Memorial Dedicated to the People of Revere

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Professor Bourgault

AR369: Final Project

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Introduction

Revere is a small suburban city in Massachusetts, just northeast of Boston, centered around a crescent-shaped beach. As the coronavirus hit the United States, the city of Revere has emerged as one of the hot spots for the coronavirus in Massachusetts. According to the City of Revere website, as of December third, more than 4,428 people have become sick, and 112 Revere residents have died from COVID-19.¹ As Mayor Arrigo writes, urging people to stay home, “the virus has hit Revere especially hard, and the numbers continue to rise every day, well over 100 and climbing”.² The citizens of Revere have “suffered and sacrificed in countless ways to resist the rampant spread of Covid-19”. They did not have a chance to stop, give thought to the time and people who had died.³ And today, according to Kim and Adrean, more than ever, there is an urgent need in the Revere community to contemplate the journey and accomplishments of the loved ones who are no longer with them.

In considering the way to memorialize the tragedy, our group designed an installation, a labyrinth. It is a place that we hope will bring people together, allow them to reflect and preserve the memories of those who have passed away. In the process of creation, our group attempted to address the following guiding questions: how is memory preserved in such a complex, multi-layered, and rapidly changing town, like Revere? Is it even possible to achieve social consensus through public art, or is an attempt to form collective memory in this way an illusion?

Description of project

The labyrinth symbolizes the tortuous and uneven path the people of Revere have traversed. It communicates in the language of emotions, associations, and symbols, designed to promote active interaction with the audience. The installation is three-dimensional, more familiar to the human eye than the two-dimensional space of a painting. It is material, and it has a wide range of means of influencing the feelings and emotions of people. The shape of an object, color,

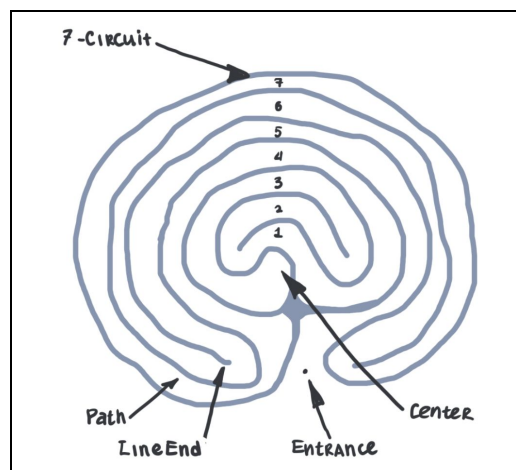
¹ City of Revere. (2020, November 30). *Covid-19 Response Preparation*. Revere.Org.

² Arrigo. (2020). *Mayor Arrigo Op-Ed: Please Stay Home*. Revere.Org.

³ Arrigo. (2020). *Mayor Arrigo Op-Ed: In The Covid-19 War, This Is The Next Battle*. Revere.Org.

volume, texture, the ability to touch or walk through the labyrinth allows one to plunge into an array of different sensations.

The installation greets the audience with a small metal plaque installed on a concrete base near the entrance. It contains a few lines illustrating the essence of the project and the QR code to the website with more information. From the structural standpoint, the labyrinth has seven concentric lines twisted tightly around the central core, with the entrance on the south side. The labyrinth is unidirectional. There is only one path that leads both to the center and the exit. There are no puzzling riddles. The labyrinth is lined with lava rock and flagstone, complemented by small plants, euphorbia, and sedum. Colorful stained glass lamps, sixty centimeters in height, made in the form of calla lilies, are placed around the labyrinth. Their petals shimmer in the sun, reflecting rainbow fringe on the ground. At night, lamps decorate the surrounding space with a kaleidoscope of color. The stems of the flowers are made of metal, covering the wires behind them.



Entering the winding lanes of the labyrinth, people walk towards the center. Walking in the labyrinth can be as simple as stepping onto the path, but it can also be a “highly structured exercise in mindfulness, peacemaking, conflict resolution, chakra alignment, or healing” (Labyrinth History & Walking, 2015). Even if one does not have a spiritual side, walking in the labyrinth can be remarkably calming. While spiraling inward towards the center, one can relax the mind and turn on senses, feelings, and the body. One might move slowly or at a fast pace. One may dance or trot along the road. There is no right or wrong way to walk the labyrinth. As Yadina Z. Clark states in the paper *The Sacred Of Labyrinth Design* the labyrinth is “an intuitive playground for the spirit”, and in its strange and uncanny way, it offers “a sacred and stable space to focus the attention and listen to the longing of the soul”.⁴

⁴ Clark, Y. Z. (2015, August 21). *THE SACRED ART OF LABYRINTH DESIGN: OPTIMIZATION OF A LIMINAL AESTHETIC*.

Description of target community and/or site of intervention

The project, though, designed for the city of Revere, a diverse and multifaceted community, is not visually tied to a specific culture, language, or country. It speaks to the audience in the international language of symbols. The reason for this is that we want to acknowledge the magnitude and scale of the tragedy, to show the inexorable force of the disease that does not care who you are or what you are.

Today, the whole world is suffering from the consequences of the coronavirus, and thousands of people die daily. It is a truly scary time. A time of uncertainty, fear, and despair, when the emotional hardship and loneliness are familiar to each and every one. Consequently, we want our work to resonate with a broad auditory rather than a specific group of people that belongs to a particular age group or culture. The labyrinth embodies a safe space, a place for everyone.

Review and discussion of relevant historical and philosophical models

The language of symbols is international and timeless. Symbols are engraved on the stones of ancient temples and in the scriptures. They are hidden in the stunning proportions of pyramids, in the mysterious emblems of ancient alchemical books, in art, and fiction. Our art project is interlaced with the idea of symbolism, and each detail or object that is a part of it is intentional and has a deep symbolic meaning.

The core constructional element of our project is the labyrinth. The labyrinth is a universal symbol of humankind with a history that goes far back to the Stone Age. According to a historian, Clement Jewish, the spiral shape of the labyrinth and its continuous pathways are associated with one or more of the following: unity, wholeness, infinity, the element of spirit, life, motion, the heavens, and the cosmos. However, what attracted our group to this archetype is its connection to the idea of mindfulness and memory. As mentioned by Yadina Z. Clark, the labyrinth can act as a



Image 4 : Sunnyside Medical Center

behavioral or sociometric device.⁵ There are scientifically proven benefits of labyrinth walking and its positive effects on physical and emotional wellbeing. For instance, in the experiment conducted by Matt Cook and Jannet Brennan Croft, around “sixty-five percent of respondents” found that the labyrinth walking experience left them more or much more relaxed and less anxious.⁶ It is for this reason that many medical centers install labyrinths inside their facilities. For example, Sunnyside Medical Center. The labyrinth at Sunnyside is wheelchair accessible, making it possible for people with disabilities to navigate its paths.⁷ Families, staff members, and patients often stop by the labyrinth to contemplate and meditate (Image 4).⁸ The labyrinth, however, can also act as a place of deep sorrow, sublime pride, and eternal remembrance. One of the examples is The Memorial to the Murdered Jews of Europe, located in Berlin. There are no names, surnames, no date of life, and no cause of death. On an area of nineteen thousand square meters, there is a gray, gloomy labyrinth made of 2,700 grey monolithic blocks.⁹ Their height varies from half a meter to five meters. The elements of abstract shapes are arranged in a grid, repeated, and displaced to create powerful kinesthetic, tactile, and visual experiences. A visitor



Image 3 : The Memorial to the Murdered Jews of Europe

walking through a memorial may soon feel lost, or at least, remote and isolated from the rest of the world. In this itinerant journey, these different sensations merge into an aesthetic experience, where the light and shadow of smooth surfaces of deeply rich dark gray concrete slabs create an inducing fear. The author's idea is to cause

anxiety, fear, and hopelessness among visitors - those feelings that the Jewish nation experienced during the Nazi persecution (Image 3).¹⁰ The memorial does not teach history, does not rely on traces of something that happened in this place, but works with the discomfort of memory of an

⁵ Clark, Y. Z. (2015, August 21). *THE SACRED ART OF LABYRINTH DESIGN: OPTIMIZATION OF A LIMINAL AESTHETIC*.

⁶ Cook, M. (2015) *Interactive Mindfulness Technology*.

⁷ Gersbach, J. (2008). *Labyrinths Find Their Way onto Hospital Grounds as Paths to Healing*. NCBI.

⁸ Image 4: <https://www.pinterest.ru/pin/107171666103146938/>.

⁹ Kistenmacher, G. (2017). *Representation of the Holocaust through the Memorial to the Murdered Jews of Europe*. Central College.

¹⁰ Image 3: <https://www.visitberlin.de/en/memorial-murdered-jews-europe>.

event that defies rational comprehension. It does not prescribe or articulate a scenario of behavior. The viewer is free to wander among the concrete slabs at any time, without a specific route, perceiving the memorial and reflecting on the topic it is devoted to, based on their cultural attitudes.

Another unique component of our installation is Calla lamps. The Calla flower, a member of the Araceae family, also known as pig lily, was not chosen by accident. According to John Henry, white lilies represent purity and immortality, the soul returning to innocence after death. Its snow-white bud with a golden core symbolizes the hope of restoration amid peace and purity in the heavenly higher realms. As the author himself writes, “It is the symbol of divinity, of purity, of abundance, and love, most complete in perfection, charity, and benediction”. (John Henry, 1869)

It is essential to notice that flowers, in general, have always been a significant part of festivals, religious ceremonies, funerals, weddings, or other significant events. For example, the



Image 5: Cempoalxochitl flower

marigold flower, also called Cempoalxochitl, is traditionally used during the annual holiday Day Of Dead in Mexico (Image 5).¹¹ The marigolds are placed on an altar alongside offerings such as bread and tequila. It is believed that these flowers guide the soul of the deceased to the altar.¹² In Russia, on March 9th, the day of victory, people bring clove pink flowers to the graves of unknown soldiers as a way to show respect and gratitude to the people who sacrificed their life protecting Russia during the War with Germany. These examples seem to demonstrate the universal language of flowers. They can speak to us at those times when words cannot express the depth of emotions. As Jill Brooke writes: "Flowers silently

assure us that beauty and solace exist despite loss or injustice. They convey respect for fragility" (Jill Brooke, 2020).

¹¹ Image 5: <https://www.inside-mexico.com/the-legend-of-the-cempasuchil-flower/>.

¹² Cortez, M. B. A., Estaff, B. R., & Cortez, M. B. A. (2018, January 11). *How Marigolds Became the Iconic Flower Used to Celebrate Día de Muertos*. Remezcla.

The light, in our project, functions as a memorial symbol. This idea was inspired by several different cultures: the Ghost Festival in certain East Asian cultures where people set floating lotus-shaped lanterns to serve as a guide to lead lost souls to the afterlife; Bon Festival in Japan, to commemorate and honor ancestors, traditionally lanterns that are hung in front of the houses (image 1); similarly, in Mexico, each year on November 2nd, the Day of the Dead, where families welcome back the souls of their deceased relatives for a brief reunion that includes light, food, drinks, and celebration (image 2).¹³¹⁴



Image 2



Image 1

Technical perspective

Revere has harsh weather conditions during winter, and flooding is not abnormal. The front beach line is always under threat.¹⁵ Consequently, we decided to make our project seasonal, not permanent, and place the labyrinth not on the beach itself as it was initially planned, but at a short distance, on a grassy area near William G. Reinstein bandstand. The labyrinth will be installed at the beginning of March, and demontaged in early June. It is important to notice that the labyrinth will not be supervised by cameras nor its territory will be separated by a fence. It is designed to enter into active interaction with the audience. We want to give the viewer complete freedom and actively encourage them to interact with the art object.

The entire horizontal diameter of the labyrinth will consist of fourteen paths, plus the center. Using the technique described on the website Blogmymaze, we calculated that the path of

¹³ Image 1: https://www.hisgo.com/us/destination-japan/blog/bon_festival_in_japan.html.

¹⁴ Image 2 <https://www.gadventures.com/trips/mexicos-day-of-the-dead-in-oaxaca/CMDNG/>.

¹⁵ See your local sea level and coastal flood risk. (n.d.). Climate Central. Retrieved November 20, 2020.

the labyrinth will be three feet wide, and in total, the labyrinth will be forty eight feet wide.¹⁶ Therefore, we will need approximately 200 - 300 LED calla lamps to construct the labyrinth. Since the duration of this exhibition would be around three and a half months, we plan on powering the flower lamps with LED power supply (batteries), so there will be no complicated wires or nuisances that interfere with the labyrinth. When we wire the LEDs, we need to make sure each is connected in series. LEDs have relatively low resistance, and consequently, we have to divide up the voltage. Otherwise, unlike regular light bulbs, too much voltage will make LEDs dimmer, and eventually, the heat they create will damage the device.

Description of project actions

The focus of this project will be the creation of the installation. Implementing and encouraging the use of social media to promote the installation will be necessary. A website will be made that will consist of the creation of the project, photos or videos of people engaging with the project, and even a forum where people can discuss issues related to the installation. Social media platforms will also be used. Nowadays, social media is a useful method to branch out and encourage community members to visit. However, the purpose of using social media is not to shove the project down people's throat, but instead to provide a way for people to engage with the creation of the project. The installation already encourages engagement, but we would like to provide a way for participants to engage with the creation of the project. Our group will seek active feedback from the community to allow us to improve the installation every year. Since many people do not want to fill out an Anti Form on pen and paper, we would also like to implement a QR code that will bring users to an online version of the Anti Form for convenience. Each year when the installation is deconstructed, the feedback will be collected and judged accordingly. Ultimately, changes made to the original installation will be dependent on this feedback from the people of Revere.

¹⁶ E., & → V. A. P. B. E. (2020, March 16). *How to Calculate the Classical 7 Circuit Labyrinth*. Blog Mymaze.

Proposed timeline or sequences to project completion

The project will begin with seeking permission from Revere to allocate space on the Revere beach to build the installation. After permission has been obtained, the group of volunteers, with help of a landscaper, will start the construction of the labyrinth. They will mark the exterior dimension and excavate the base, constructing a foundation for the pavement. The volunteers will crown the base, fill it with sand, and then pave the labyrinth with flagstone. Once the pavement is down, the group can proceed with the planting stage. We suggest using sedum and euphorbia. However, other plants can be used as well, based on the recommendation of the landscaper. The electricity and installation of custom made lights will be the final stage of the project. The construction period, ideally, will take a couple of months. It all depends on the number of volunteers, the time they are ready to dedicate to the project, as well as finances. Once the construction is complete, we'll have about a one week technical testing stage, and after that the labyrinth is officially open to the public from late March to late June.

Planned documentation of the project

To document the project, our group will create an interactive website. It will be made available in four languages, including English, Spanish, Portuguese, and Arabian. For ease of navigation, the website will be divided into six sections: About, Explore, Memory, Participate, Media, and Contact. The About page provides a summary of the project. For more information, the visitors are encouraged to visit the Explore page, which offers more information and resources. The contact section is a go-to for any questions or concerns. It has an FAQ section, an online forum, and the Anti Form survey. The Memory page is a way for people of Revere to share their personal stories and reflections on the era of coronavirus. It can be a work of artwork, an article, or a poem, which can be submitted through the form in the Participate section. The Media section displays photos and videos, capturing the construction process and people's interaction with the installation.

What does success mean?

For us, the ultimate measure of success is an on-going interaction with the installation. The visitors are meant to walk the labyrinth path, contemplate the journey and accomplishments of the Revere and people who are no longer with them. We hope our installation can create a fundamentally new space and sensations that can not be experienced in a familiar context, acknowledging the magnitude and scale of the pandemic and worldwide tragedy. We want people in Revere to feel that they are seen, heard, and being cared about by the community, which corresponds to the purpose of this socially engaged art installation. We realize, though, that the success of our art piece is a matter of perspective. Potentially, there will be people who will criticize our work. Unfortunately, there is no way we can eliminate such a possibility. What we can do is to improve our installation with years to come, making it flexible and sensitive to the needs of the community. Anti Form is one of the ways that can help us progress.

Assessment methods

To evaluate our participatory art project, our group suggests using the Anti Form (Image 6).¹⁷ It was designed by Steph Fuller when he was searching for an original way to collect the key monitoring data and demographic information. Anti Form is organized as a game. The majority of questions are tick box questions, which makes the process of filling out the survey faster.

They are handwritten in random order on a colorful piece of paper shaped like a circle. Typical surveys are printed out on a white piece of paper, asking standard sets of questions. They appear dull and boring. Consequently, the anti-form appears to be a better way for people to tell more about themselves and express their opinion regarding the project.

Anti Form Surveys will be carried out before, in the duration, and after the projected compilation. It allows us to track if the audiences' relationships towards the project have transformed over time. The questions are also oriented towards

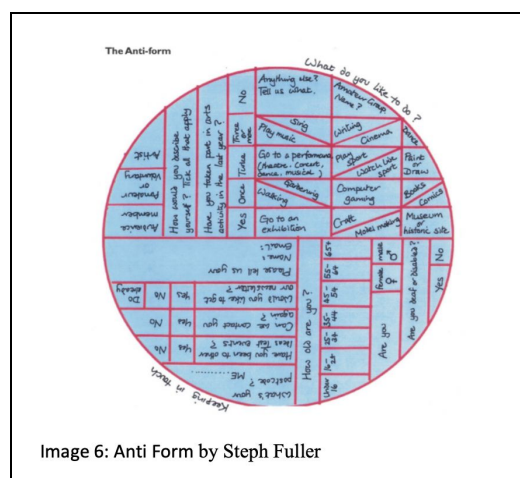


Image 6: Anti Form by Steph Fuller

¹⁷ Image 6:

https://www.creativepeopleplaces.org.uk/sites/default/files/Evaluation_in_participatory_arts_programmes.pdf.

attaining improvement. We want to know what is confusing, what people wonder about when they come to the installation. We want to hear feedback, and if people feel comfortable sharing, we will implement the change next time our installation is displayed. The form will be available online on the project's website, as well as on paper because we acknowledge that not everyone might have access to the internet and technology.

The list of questions that can be included in the Anti Form:

- 1) How old are you?
- 2) How would you describe yourself ? Tick all that apply.
- 3) Can we contact you again?
- 4) How does this installation make you feel? Tick all that apply.
- 5) Continue the phrase : I am a little bit confused by
- 6) Continue the phrase: Something that really caught my eye was
- 7) Continue the phrase: I would like to see more
- 8) Continue the phrase: I wonder...

List of figures (visuals, maps, sketches, etc.)



The following page presents images that we used as an inspiration.¹⁸

¹⁸ Image 1: <https://www.pinterest.ru/pin/384987468124961438/>.

Image 2: <https://www.pinterest.ie/pin/316307573806854767/>.

Image 3: <https://pagansong.com/samhain-labyrinth-ritual/>.

Image 4: <https://www.pinterest.ru/pin/384987468124961438/>.

Annotated Bibliography

Moran, L. (n.d.). *Commemorative Public Art*. Retrieved October 19, 2020, from http://www.dublincityartsoffice.ie/content/files/Commemorative_Public_Art_by_Lisa_Moran.pdf.

In the *Commemorative Public Art* article, Mora points out that forgetting is a significant part of the mourning process. It is the peculiarity of human consciousness. It enables people to distance from emotional pain and to live further. Commemorative public art, however, is often associated with the idea of remembering, which goes against the nature of the human psyche. Consequently, Mora insists that commemorative art should facilitate this gradual process of forgetting “by offering a means to revisit the experience of the loss in a manageable and contained manner” (Mora, 2). Traditionally commemorative memorials tend to be celebratory and triumphal, built upon symbolic and figurative symbols. This approach is prevalent and well known to the audience. It seeks to appeal rather than a challenge. However, as a result, such work can lack emotional impact.

Gaia, S. (2015). *Stone or Sound. Memory and Monuments in Contemporary Public Art*. ResearchGate.https://www.researchgate.net/publication/307649976_Stone_or_Sound_Memory_and_Monuments_in_Contemporary_Public_Art.

Gaia Salvatori investigates whether contemporary monuments can still provide support for the memory, exploring relatively new phenomena, such as counter-monuments. According to her, counter monuments “open up new possibilities for relating to historical practices and reflecting critically on the present” (Gaia, 936). The understanding came that not all stories, especially private stories, can be told with the help of large monumental forms. For obvious reasons, large-scale monuments or disproportionately huge buildings are associated with empires, leaders, the greatness of power and the insignificance of the little man. The search for such new means of expression gave birth to the tradition of counter-monument.

A. (2019, January 31). “*Signals, Resonating Revolutions*”: anthropological views on an experimental counter-monument – Tools for action foundation. Tools for Action Foundation. <http://www.toolsforaction.net/signals-resonating-revolutions-anthropological-views-on-an-experimental-counter-monument/>.

In the following article, Charlotte Klein looks at the participatory artwork “Signals, Resonating Revolutions” by *Tools for Action*, and analyzes it from an anthropological standpoint. The goal of the following project was to commemorate the event of the November revolution. Klein was a part of this event, and she says that she never saw anything similar. At night, people gathered on the street, wearing inflatable balloons that light red in the dark. With some distance, it looks as if they are doing gymnastics: in a circle holding hands, bending to the right, then to the left. Klein argues that this project expands our understanding of counter monuments and the idea of memory. The artwork points to “the efficacious nature of acts in the present” (Klein, 3). It challenges not only conventional movement patterns but also generates knowledge and innovative practices of remembering as well as a public assembly.

Miles, M. (2010b, December 5). *Remembering the Unrememberable - The Harburg Monument Against Fascism*. VDU.

https://vdu.lt/cris/bitstream/20.500.12259/32098/1/ISSN1822-4547_2010_N_6.PG_63-71.pdf.

In the article, Malcolm Miles highlights the unique and fascinating installation in the city of Harburg, called the Monument Against Fascism. Visually, it was a four-sided metal column, twelve meters high. The role of the monument was to stir up public opinion and empower people to oppose fascism. The sculpture was placed in such a way that it would eventually disappear under the ground, gradually, year after year. The monument was covered with lead sheets, soft enough to write on. Those who approached the column could get a special stylus to write with and leave their mark on their monument. It was a metaphor of the collective letter, signed against fascism. The Harburg Monument against Fascism was deliberately installed in an unattractive, even marginal space, to emphasize its temporality - unlike the “eternal” monuments raised on pedestals. As the column went underground, new clean surfaces appeared for painting. Ultimately, the sculpture was completely underground.

Carley, R. (2010). Silent Witness: Rachel Whiteread’s Nameless Library. *IDEA Joarnal*, 1–8. <https://core.ac.uk/download/pdf/70766939.pdf>

In the following article, Rachel Carry carries out an extensive analysis of Rachel

Whiteread's work *Nameless Library*, Holocaust memorial, on Judenplatz Square in Vienna. She looks at the critics' understanding of the following work and proposes instead a fresh take on the *Nameless Library*. From afar, a memorial can be mistaken for an architectural building: light stone construction with wide doors. On closer inspection, however, it turns out that the doors are false, as in the ancient Egyptian tombs, and the walls are built from stacks of books. The books' spines face out toward the viewer. This monument is not about aesthetic pleasure. The pretty and elegant facade of the structure would be a lie, hypocrisy in relation to memory. As Carry states, all this is very symbolic and deep in design, although not quite understandable for an untrained viewer. The author made an interesting choice to erect the *Nameless Library* directly above the remains of the foundations of the medieval synagogue destroyed in the 15th century. This monument seems to draw a connection between past and present: the Holocaust in the twentieth century and crimes against the Jewish. It "refuses to do our memory work for us and utilizes formal strategies that function as an analogy for a process of identification that operates in mourning" (Carlley, 8) .

Jewitt, C. (2003, January 4). *Labyrinth: Myth, Meaning & Symbol*. Academia.
https://www.academia.edu/10231787/Labyrinth_Myth_Meaning_and_Symbol

In the following article, Jetwish speculates about the labyrinth's history. He pays specific attention to variations of its structures and forms, as well as symbolic meaning. Jetwish notes that Labyrinth's history reaches far back into the past, and the typology of this world is complex and highly versatile. Therefore, there are many ways to explain the symbolism of the labyrinth. Since ancient times, in India, people have applied magical drawings shaped as seven concentric circles with ash or sand in front of the entrance to the house. They believed that misfortune and evil spirits would get "entangled" in the maze and not harm the inhabitants of the house. On another hand, in Celtic mythology, labyrinths marked the entrances to the underworld, connecting the world of living and dead. This article persuades the reader that labyrinths can come in a wide variety of images, shapes, and forms. It can be classical, concentric, seed pattern, roman, medieval, three-dimensional, etc. They might even have a different meaning from culture to culture. Yet, we can not refute the mysterious attractiveness of the labyrinth. It attracts our attention like a magic grail.

Cook, M. (2015) *Interactive Mindfulness Technology*.
https://www.academia.edu/12869308/Interactive_mindfulness_technology_A_walking_labyrinth_in_an_academic_library.

The following article describes research conducted by Matt Cook and Jannet Brennan Croft, where they investigate the benefits of walking in the labyrinth, specifically its effect on health parameters and physical well being. They installed a labyrinth in the public library, and for two months, they conducted surveys to investigate people's reactions. To their surprise, the initial results were encouraging. According to the article, around "sixty-five percent of respondents" found that the experience left them "more or much more relaxed and less anxious"(Cook, 2015).

"Labyrinth History & Walking." *Youtube*, The Labyrinth Society, 5 Apr. 2015,
www.youtube.com/watch?v=o7u80ZLEh3M&feature=emb_title

This youtube video by Labyrinth Society illustrates the symbolism behind the process of walking through the labyrinth. Video includes an interview of Jeff Saward, labyrinth historian, and Rev. Dr. Cheryl F. Dudley, a pastor of the American Baptist Churches, where they are asked to comment on the nature of walking labyrinths. Both experts agree that the labyrinth archetype is prevalent in many cultures as "an expression of the soul's path and as a symbolic tool for life's mythic events" (Labyrinth History & Walking). Consequently, often walking in the labyrinth is believed to be a meditation experience. One can walk through the labyrinth alone in silence or with a group, but while spiraling inward towards the center, one can relax his or her mind and turn on senses, feelings, and the body.

Davies, S. (2013). *Evaluation in participatory arts programmes*.
https://www.culturehive.co.uk/wp-content/uploads/2017/08/Evaluation_in_participatory_arts_programmes.pdf

The document summarizes the approaches, tools, and methods that can be used to evaluate participatory art projects. One method, in particular, caught my attention. It is called Anti Form. It was designed by Steph Fuller when he was searching for an original way to collect the key monitoring data and demographic information. Anti Form is organized as a game. The

majority of questions are tick box questions, which makes the process of filling out the survey faster. They are handwritten in random order on a colorful piece of paper shaped like a circle. Usually, surveys are printed out on a white piece of paper, asking standard sets of questions. They appear dull and boring. Consequently, the anti-form appears to be a better way for people to tell more about themselves and express their opinion regarding the project.

Revere, Massachusetts. (2017). CityTownInfo.

<https://www.citytowninfo.com/places/massachusetts/revere>

This article introduces the brief history of the city of Revere, as well as its demographics. Before the arrival of railroads, the city business was centered around farming. Boston Revere Beach and Lynn Railroad changed the city drastically, and allowed the town to become a popular beach resort. The Revere beach became one of the most popular destinations for people. Its amusement park featured a variety of amusement rides and had one of the biggest roller coasters in the country. Besides it had such unusual attractions as greyhound racing, infant incubator, and the largest water ride. Unfortunately, the area began to deteriorate around the 1950's. The article also provides statistics of the city's demographics. According to the source, about thirty seven percent of the Revere's population is made up of ethnic Hispanic and African American. There are about nineteen percent of Italian, nine percent Irish, and about five percent Arabian citizens. It is also essential to notice that the average age group of the city's population is forty years old.

The BIG Maze at the National Building Museum, Summer 2014. (2019, February 7).

National Building Museum. <https://www.nbm.org/exhibition/the-big-maze/>

A curious installation, called Big Maze, billed in the form of an interactive wooden labyrinth, was recently opened at the National building museum in Washington DC. The installation was presented by the Danish architectural association Bjarke Ingels Group, led by the permanent leader Bjarke Ingels. The labyrinth, assembled from birch panels, is located in the western part of the main hall of the museum. Contrary to its name, Ingels's BIG Maze occupies a very small area - about eighteen square meters. It resembles the popular XVII-XVIII centuries labyrinth. There is an intriguing detail about the installation. Usually, the deeper you go into the labyrinth, the more confusing it becomes. In the Big Maze, when you reach the center, it immediately becomes clear how to get to the exit due to its curved walls.

Revere TV. (2020, October 23). *Revere COVID 19 Oral History Project* [Video]. YouTube. <https://www.youtube.com/watch?v=MfV6vIvN3q8>

Tiffany Currie came up with this project to allow youth within Revere to have their voices heard. She and her colleagues conducted numerous interviews with students, and all the video footage, including transcripts, can be found on the project's [website](#). The following video is also a part of this project. It gives a sneak peek into the life of teenagers during the coronavirus pandemic in the city of Revere. One of the things that troubled students was the fact that they are not getting the education they used to. They can't communicate with their classmates, there is less motivation to study.

Ingram, J. H. (John Henry). (1869). *Flora symbolica: or, The language and sentiment of flowers. Including floral poetry, original and selected*. London: F. W. Warne and co. <https://catalog.hathitrust.org/Record/001496165/Home>

The following book looks at the language and sentiment of flowers. Starting page 306, the author talks specifically about lilies. According to Henry, white lilies represent purity and immorality, the soul returning to innocence after death. As the author himself writes, “It is the symbol of divinity, of purity, of abundance, and love, most complete in perfection, charity, and benediction”(John Henry, 1869). He cites the myth of Hera and Hercules and the legend of Hara Mountains, two beautiful stories that explain the mythological origin of lilies.

Brooke, J. (2020, June 5). *The Significance of Flowers as a Tribute to the Deceased*. Flower Power. <https://flowerpowerdaily.com/the-significance-of-flowers-as-a-tribute-to-the-deceased/>

In festivals that we discussed, such as the Chinese Ghost Festival, The Day of the Dead in Mexico, and the Bon Festival in Japan, I noticed one commonality. They all have flowers. It made me wonder what is so special about the nature of flowers that they are used to tribute and commemorate the dead. In the following article, Brooke answers many of my questions. She believes that flowers are used as a means of expression at times when words are helpless. As she writes: “Flowers silently assure us that beauty and solace exist despite loss or injustice”. Flowers language is universal. They communicate the intention to invest effort in a relationship,” she

says. “They also convey respect for fragility. We feel the impermanence of flowers, and it reminds us that care is necessary to sustain life.”

Staff, J. (2020, September 23). *‘The New Revere’ Gets on Chronicle*. Revere Journal. <https://reverejournal.com/2020/09/23/the-new-revere-gets-on-chronicle/>.

There are not many articles or news reports about the city of Revere. All information available is often a summary of facts and numbers. Consequently, it was hard to grasp what it is like to live in this city of Revere. However, I was able to find a TV report done by WCVB at the end of September 2020. They filmed a couple of mini-films that discuss the growth of Revere city as a community and city. The report, unlike many, has a lot of interviews with the citizens of Revere, and hear their thoughts about the pandemic, Revere beach, local food, and more. The following article is a summary of all the information presented in the video report, which can be found on the Revere Youtube channel.

Kistenmacher, G. (2017). *Representation of the Holocaust through the Memorial to the Murdered Jews of Europe*. Central College. <https://central.edu/writing-anthology/2019/04/11/representation-of-the-holocaust-through-the-memorial-to-the-murdered-jews-of-europe/>.

The memorial to *The Murdered Jews of Europe* is spread over a vast territory in the very center of the German capital, Berlin. It is located a block from the Brandenburg Gate and not far from the remains of a bunker that hid the leadership of the Nazi Party during World War II. The memorial consists of 2271 gray concrete blocks. All blocks are the same shape but different heights, forming a gloomy labyrinth. Narrow passages, squeezing in a vice, do not allow more than one person to walk between the blocks. Names and surnames, dates of birth or death of the victims of Nazism are not indicated on the slabs. The monument plays on emotions and sensations. The labyrinth seems to be filled with powerful echoes of the feelings that the Jews had to experience during the Second World War. It raises waves of fear, anxiety, and loneliness in the soul.

C. (2013, July 3). *A Monumental Purpose: Armenian Heritage Park*. Asbarez.Com.
<https://asbarez.com/111105/a-monumental-purpose-armenian-heritage-park/>

The following article is a review of the memorial of Armenian Genocide in Boston, called Armenia Heritage Park. The main element of the park is the labyrinth. As indicated in the article, it is “a circular winding path paved in grass and inlaid stone, that celebrates life’s journey.” It is a metaphor for peace, hope, and rebirth. The labyrinth is separated into four sections that represent the civic contributions made by the Armenian immigrant community: Art, Service, Science, and Commerce.

Shawmutfinlay. (September 22nd, 2011) *Boston The Way It Was part4 - ‘Revere Beach’* <https://www.youtube.com/watch?v=7LeJH1LPx5Y>

This youtube video shows how Revere Beach, America’s first public beach, looked like in the 20th century. Most comments under this video are reminiscent -- people miss the stores, fun houses, and other amusements. Closed in 1973, Revere Beach left behind a legacy of thrills and memories.

Spencer, Buell. (December 4th, 2019) *A Glowing, Swaying Field of 28,000 Lights is Sprouting in the Seaport*
<https://www.bostonmagazine.com/arts-entertainment/2019/12/04/seaport-art-glowing-lights/>

Buell introduces a light installation from last winter in Seaport District, featuring serpentine rows of 28,000 plastic stalks, each has been topped with a circular reflector designed to catch the light of its surroundings. According to one of the people in charge, the purpose of this installation is to seek to establish a dialogue between agricultural landscapes and urban framework.

Heather, Cross. (July 13th, 2019) *9/11 Tribute in Light Illuminates the NYC Skyline*. <https://www.tripsavvy.com/tribute-in-light-remembering-september-11-1613045>

Tribute in Light is an annual commemorative public art installation first presented six months after 9/11 and then every year thereafter, from dusk on September 11 until dawn on

September 12. Several different artists and designers independently came up with a similar idea and they were then brought together by the Municipal Art Society and Creative Time, a New York-based non-profit arts organization. And since 2008, the generators that power the Tribute in Light are fueled with biodiesel made from used cooking oil collected from local restaurants.

MK Illumination. (October 5th, 2019) *How Light Art Transforms Cities and Public Spaces*.

<https://www.mk-illumination.com/article/how-light-art-transforms-cities-and-public-spaces/>

This blog emphasizes the functions of light art. Help to improve the perception of a space, making it feel safer, more modern, and more desirable as a place in which to spend time: Create a sense of identity, uniqueness, and civic pride in locals, and make the city or public space more visible and attractive to outside visitors; Celebrate place, historical heritage, and local characteristics; Transform any space into a place where locals and visitors, friends and family, come together to share an experience that spans multiple generations; Give the local economy a boost thanks to increased visitor numbers over time.

Land Studio. Retrieved on October 22nd, 2020.

<https://www.land-studio.org/projects/prismatica-on-public-square>

This art installation named Prismatica integrates prism light and sound. The prisms are made of panels laminated with a dichroic film that transmits and reflects every color in the visible spectrum, varying with the position of the light source and the observer. As visitors wander among and manipulate the prisms, they will enjoy an infinite interplay of lights and colorful reflections. As the prisms rotate, a variable-intensity soundtrack comprised of bell sounds will play.

MURAL FOR REVERE BEACH BOULEVARD

*A COMMEMORATIVE PIECE FOR
THE LIVES LOST TO COVID-19*

KATERI GEMPERLEIN-SCHIRM
PROFESSOR BOURGAULT
AR 569 FINAL PROJECT

INTRODUCTION

Like many, I was terrified when COVID-19 spread to the United States. I called my family in February, warning them to buy hand sanitizer and masks after I heard about the first few cases, I didn't know how else to protect them. But I'm one of the lucky ones, my family is all together and so far they're safe, which I know is not the case for many Americans.

I just moved to Massachusetts last year. I only ever heard of Revere through books and old postcards, but I've heard how people talk about the city and I know the struggles it has gone through the past eight months. Despite the hardships from over 3,400 cases and the grief from over 100 deaths, Revere has also seen compassion and love. Love from neighbor to neighbor, family to family, and business to business. And it is through love and memory that I frame my proposal.

I have always loved murals and large scale public art. It makes an impact, calls attention, and beautifies a space that may have otherwise gone unused. Murals can also display history and serve as a reminder. They can mark events, highlight a social issue, or simply make a space a little more lively. I propose an abstract, but meaningful mural as a public art project for the city of Revere.

I would like to keep the piece abstract, using simple blocks of color to represent the lives lost to the virus. This way, people can extrapolate their own meaning from the piece instead of the creator telling them how to feel. I do understand that abstraction can be uncomfortable, however it has been scientifically proven that abstract art allows for greater emotional exploration through unfamiliarity¹. The mural itself would comprise of roughly three foot wide blocks of solid color. The color blocks represent the uniqueness of each life, the vibrancy they held, and serves as an expression of joy for the life lived rather than tragedy. Accompanying the mural, at every entrance to the beach, there would be a commemorative plaque explaining the purpose of the piece. I believe it will serve as a beautiful memorial for the people of Revere to commemorate their loved ones.

GOALS OF THE PROJECT

My main goal of this project is to provide a piece for the community that works to highlight the beauty of the lives lived and lost during the pandemic. I want this mural to work as more of a contribution to the community rather than a mass-participatory piece. The engagement and communal aspect of the mural will hopefully occur after it's made. I want people to be able to look to this piece and see how much their community valued its occupants and the lives they've lived. I hope the experience of the mural enriches the occupants of Revere and gives them an outlet for their grief, yes, but also a place that recognizes their love.

I hope the abstraction of the piece allows for a deeper connection. By creating something that doesn't have a direct and familiar meaning, perhaps it can encourage people to think beyond what they see. I also hope this project will get more people interested in public art through the development of the piece. Curiosity is a powerful thing and I hope more people will ask questions and gain satisfaction through watching the making of this mural.

¹ <https://www.artdex.com/blog/art-guide/the-benefits-of-abstract-art/>

DESCRIPTION OF TARGET COMMUNITY AND SITE OF INTERVENTION

The location would be the low cement-wall along Revere Beach. This wall stretches along the whole beach, so painting the entire thing would be arduous and potentially repetitive. I propose the mural be painted along the 320-420 block of Revere Beach Blvd. This stretch of wall is located between two beach pavilions and two busy roads which flow toward the direction of the wall in this block. Putting the mural there would potentially get the most traffic.

The space itself would be ideal due to its usability as well. The wall is underused, blank against the beautiful backdrop of the ocean. Utilizing this space would bring life to the otherwise grey wall and provide an emotional piece along the ocean walk. The mural, as seen from the street, could look like colors flowing into the ocean, signifying the merging of lives and nature. I would hope that it feels peaceful and potentially cathartic.

The beauty of this mural would be its wide-ranging audience. Anyone who goes to the beach will be able to benefit from the piece. Of course, the intended audience is the city of Revere, to serve as a emotional release and a commemorative piece; however due to the highly trafficked location, anyone would be able to benefit from viewing and interacting with the mural.

RELEVANT HISTORICAL AND PHILOSOPHICAL MODELS

- Philadelphia Mural Arts created a piece called Transformation Bridge. I love this piece for a variety of reasons, but I think the most relevant is its use of empty space. The neighborhood surrounding the piece had been through a lot. The bridge itself overlooked a popular spot for drug use and was overall falling apart. The artist worked with local seniors in the community to create a piece that felt lively and bright. The artists also mentioned one of their goals was to bridge the divide between past and present, which I believe is a similar goal in my proposal. The Transformation Bridge engaged community members in the process of making through interviews and idea sharing. While this is different from my intended method of creating, I can also see how this project offered engagement and allowed for a community to come together through an abstract piece. Since there is no singular narrative assigned to the the images on the bridge, everyone in the community is able to assign their own meaning.
- Bunnie Reiss created a mural in 2017 in Buffalo, New York entitled Magic Buffalo. I'm referencing this piece for a multitude of reasons, one of them being it's in my hometown. Buffalo is a place that has changed drastically over the course of my lifetime. It has been torn down, rebuilt, improved in some ways, but it's also been preserved through pieces like this. Magic Buffalo is a piece that is influenced by Polish and Russian heritage, a dominant origin of many families in the area. The piece is literal, showing natural elements and bright colors. The artist aimed to create a safe and fun place in the city, but she also paid mind to the area's history. To my understanding, Revere's beach community used to be a lively boardwalk with activity and bright colors. When I was thinking about this project, I wanted to pay homage in some way to that history. The artist also used abstract elements in her work. The flower imagery, shapes, and colors she used don't specifically tell a story, but allow the viewer to have a sense of wonder and further curiosity.

DESCRIPTION OF PROJECT PROCESS AND ACTIONS

For this project, I would first like to find a muralist to give advice on layout and color. One muralist I have in mind is Audra Linsner. Audra is beginning her career in the mural arts, she has a way with people and is extremely dedicated to organization and fine details. She is also a community organizer and advocate, much of her work involves cross communication with community leaders. The piece itself could be painted by volunteers or organizers, including city officials or anyone who would like to contribute. The simple and straightforward nature of this piece allows for multiple people to work at once without artistic conflict.

Further in this piece I attached several color palettes to be considered. I chose more muted tones to both feel more natural in the beach setting, but also to keep in mind that the mural is about loss and joy, bright colors may distract from that concept. Color choice is extremely important in this process as it is the main facet of the piece. I am not a color theorist, but I am a designer and I know that if palettes generally have similar saturation values, they work well together. Also when a color is more subdued, it feels calmer, often fresher as the luster doesn't fade as easily, and, psychologically speaking, can signify light, renewal, growth, and safety.

As the colors are sectioned off, no names will be associated with the color in order to keep the mural a living and abstract piece. By creating something without name or time association, the piece can still hold relevance as life, and can be adaptable as the virus continues. Also, to assign names and date to the colors would go against the beauty of abstraction, it would become representational and people may not gain as much from the piece as they could immediately see clear meaning. As for the plaques and standees, I believe they would have to be made at a separate location, possibly one locally.

Overall, the process of actually constructing the piece is simple. There is the matter of procuring different paint colors, tape, brushes, buckets, and other tools. With the help of a local artist or muralist, you could buy a base color and mix varying shades to save money and conserve resources.

PROPOSED TIMELINE

Ideally this mural would be in the early summer. Unfortunately it would have to wait until then for the actual painting to begin in order for the paint to dry properly. This project would benefit from starting when the weather warms up to increase community engagement. With COVID, I would prefer the organization to take place in an outdoor setting for everyone to feel safe and comfortable.

The painting itself would ideally take 3 weeks. However, the organization and accumulation of materials would take around 2-3 months. In order to prepare for this project, measurements need to be taken, areas need to be sectioned off, and the materials need to be gathered and financed. This is a matter of talking to local business and creating a budget plan.

PLANNED DOCUMENTATION OF THE PROJECT

This project would benefit most from video documentation. Hopefully, the mural's construction will draw interest from community members and by documenting their reactions to the piece and interactions with the process, a valuable memory for the city can be preserved. The scale of the project is also worth documenting in this way. Because of the size of the wall and the proposed measurement of each color block, visually documenting the process would be important.

Another form of documentation valuable to this project would be photography. This way every angle and small detail of the project's construction could be captured. From accumulating materials to organizing to physical construction, photography would be valuable in this process. Most importantly, this form of documentation can be done by anyone with a phone. Documenting the piece throughout the seasons and during Revere events such as the sand sculpture competition, could also provide an interesting archive for the city. It could show that life happens, but we continue to pay memory to those lost.

ASSESSMENT METHODS

In terms of what would make this project successful, I believe that would be contingent on people's own reflections about the piece. Abstract murals aren't as common, we often see literal depictions of events or imagery and it's easier to judge success that way. Do people get it? Are they moved by it, etc? However, abstract art is extremely subjective, the question we have to ask is not what does it mean, but what does it mean to you, which can be harder to communicate.

I think the measure of success for this piece is that it makes people stop and think for a little. In some way, hopefully it resonates with the people of Revere. I think after the piece is in installation for a while, it would be helpful to send out an anonymous survey to gauge people's thoughts on the piece and how it makes them feel.

LIST OF FIGURES



Hertel Walls, Buffalo, NY | Bunnie Reiss *Magic Buffalo* 2017



Mural Arts, Philadelphia, PA | Carlos "CALO" Rosa *Transformation Bridge* 2017



THE BENEFITS OF *VIEWING ART*

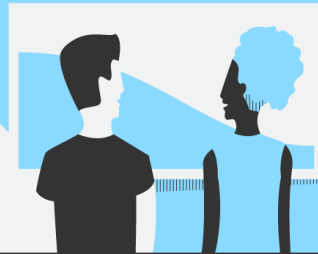


1 *DECREASED STRESS LEVELS*

People who spent **35 minutes or more** during their lunch break exploring an art gallery reported feeling less stressed.

2 *INCREASED EMPATHY*

Students surveyed after visiting an art museum displayed **higher social tolerance** and **increased historical empathy**.



3 *EMOTIONS OF LOVE*

Neurobiologist Semir Zeki found that the brain releases **dopamine**, the chemical of pleasure, when someone is viewing art.

4 *STRONGER CRITICAL THINKING SKILLS*

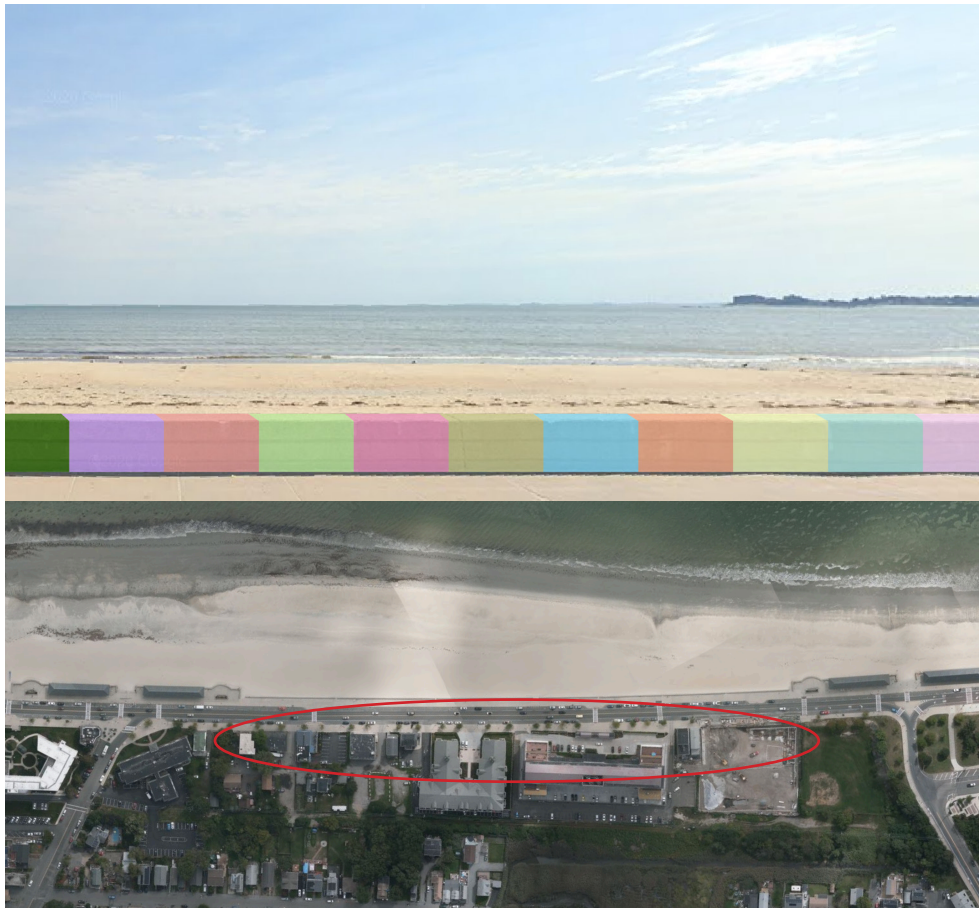
Children who visited an art museum experienced a **9-18% increase** in critical thinking skills.



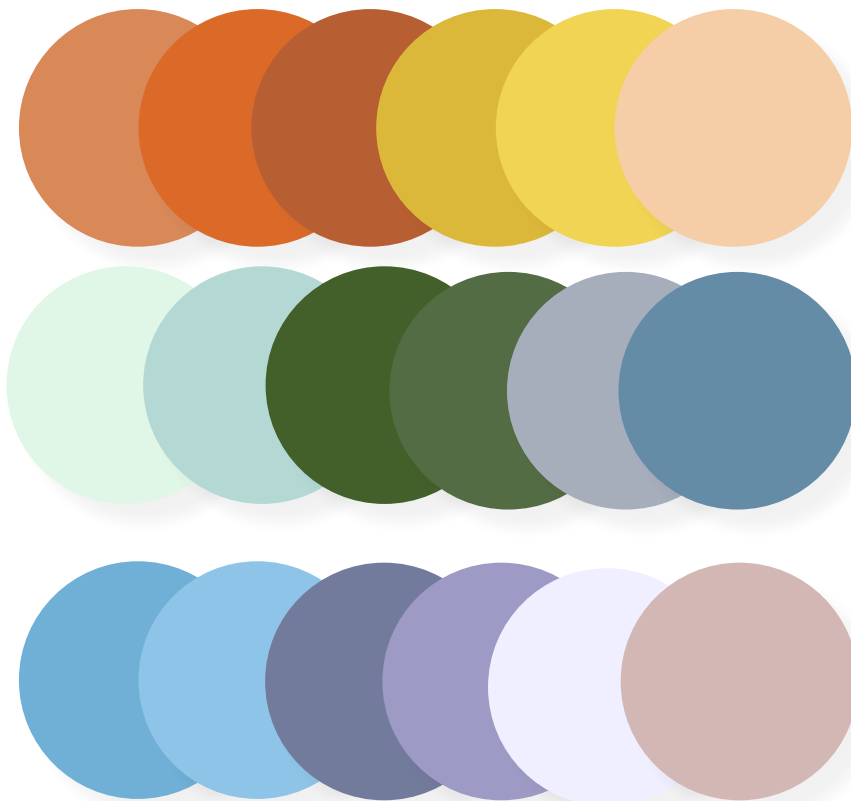
5 *RELIEF FROM MENTAL EXHAUSTION*

Psychology professor Jan Packer's study found that viewing art helps relieve people of **mental exhaustion** and restore focus in the same way that the **outdoors** can.

invaluablearts.com | Benefits of Viewing Art | I hope the community of Revere will greatly benefit from the creation of this mural through emotional outlet and the transformation of space.



Sketch and Proposed Location for project



Proposed color palette #1



Proposed color palette #2

ANNOTATED BIBLIOGRAPHY

<https://www.muralarts.org/artworks/transformation-bridge/>

<https://philly.curbed.com/2017/12/19/16792862/kensington-philadelphia-bridge-mural-photos>

These two sources discuss the Transformation Bridge in Philadelphia created by Calo Rosa and the Mural Arts' Youth Violence Reduction Partnership Guild. The B Street Bridge overlooked a set of tracks, frequented by drug users. After the space on the tracks was cleaned up and repurposed they sought to do the same with the bridge, turning something that people may have seen as dangerous or uninviting into something bright and fresh. The artist interviewed residents of the area beforehand, getting their input and insight into how they'd like the bridge to be seen. For my reference purposes, I like how they created beauty from a space that people didn't expect and that was originally deemed an eyesore. The artists also took into consideration the historical context of the space and were sure to include community members.

<https://crpbayarea.org/painting/benefits-of-murals/>

This is a document created by the Community Rejuvenation Project about the benefits of public murals. It's an outlined list of benefits ranging from aesthetic benefits to upholding public art. My favorite aspect of this list is that it mentions public safety. When a space is cared for and looked after, it gives a feeling of safety and comfort. Murals can also address social issues that pose a risk to public safety, such as COVID-19, without divisive rhetoric. The source also mentions tourism. One of our speakers mentioned that Revere used to be a central zone for beach goers and shoppers, but has since lost business. I think a powerful mural could bring back some curb appeal for the area and also present it as someplace that is loved.

<https://www.buffalorising.com/2019/07/mural-watch-logan-hicks-walking-back-time/>

This is a mural from my hometown, Buffalo, New York. It showcases a skyline of the city at night. This mural is not abstract by any means and it's showcased on a large wall, so it differs greatly from my project proposal; however I think the general feeling aims to be the same. The artist wanted to showcase the quiet, underlying and the mundane beauty of Buffalo. I think it's beautiful to want to showcase something that may not be seen otherwise, which is what my project aims to do.

<https://www.nytimes.com/2001/09/13/arts/the-expression-of-grief-and-the-power-of-art-91977770195.html>

This article by NYT discusses the power of art in the grieving process. It includes examples of film, writing, and visual art. What I find helpful and insightful about this source in regards to my project is that it discusses not only the power of art in the grieving process of the artist but also the viewer. It also discusses, in a sense, the history of public art used as memorial referring to it as a 'community safety net.' I think it's incredibly important to remember who is behind this project. Yes, it's for the community, but it's also for those going through loss which is incredibly different for everyone. To have a project that is public and representative is important for the community to see and grow from, especially through times of grief.

<https://www.mapc.org/resource-library/public-art-public-memory/>

This is an incredibly helpful resource for my project proposal. It includes videos discussing the creation of public spaces and what they can do for the people in a community. One video covers in depth the framing of public spaces in regard to history and emotion, which I think will be very useful for my proposal. The videos largely discuss these themes in the context of institutionalized exclusion of native voices and the ignorance of public land, but what they talk about as well is the importance of making public spaces accessible and welcoming. Although this source is not directly

about mural or the reclaiming of unused space, it is about how to create an artwork that is both impactful and sensitive.

[*https://www.artdex.com/blog/art-guide/the-benefits-of-abstract-art/*](https://www.artdex.com/blog/art-guide/the-benefits-of-abstract-art/)

This blog post was really helpful in bettering my understanding of what abstract art can do, comparing it to more representational and literal forms of art. The post references several studies discussing how abstract art can inspire us to think differently and why. I think this reference is very helpful in terms of explaining the purpose of using more abstract elements in my proposal and showcasing how something less literal can be just as emotional.

[*https://www.ncbi.nlm.nih.gov/pmc/articles/PMC3937809/*](https://www.ncbi.nlm.nih.gov/pmc/articles/PMC3937809/)

This is a study discussing the attraction of abstract art and what it can do to our thought process in terms of viewing it. It references several scientific studies on the matter and references historical examples of abstract art and their impact.

**Trees of Eternity: Creating a Place of Solitude for Commemoration of COVID-19 Victims
in Revere, Massachusetts**



Figure 9: White-flowering Dogwood Tree

Michael Hagen

Professor Bourgault

CFA AR369: Final Project

3 December 2020

Introduction

A “special place,” in my mind, is a location that promotes comfort and freedom for the sake of personal well-being. Throughout my life, trees and forests have done exactly this, and have granted me the opportunity to unplug from my daily agendas. As a northeast native, locating forests has never been a challenge of mine while growing-up in Franklin, Massachusetts: a suburban city that lies an hour outside of Boston, Massachusetts, and offers an adequate balance of urban and rural-like atmospheres. Unfortunately, after twenty years of identifying this city as my home, industrialization has disrupted this balance and has diminished the quantity of these secluded areas that I have utilized for therapeutic measures. In current worldly events, I am confident that therapeutic practices are an essential exercise for individuals who have been burdened by the COVID-19 pandemic, which has challenged society by stealing the lives of loved ones. I aim to acknowledge these obstacles in my final project while simultaneously fostering the exercise of therapy through the lens of trees in Revere, Massachusetts: a densely populated city that has suffered greatly from COVID-19 related outbreaks.¹ As an individual who now feels limited from the industrialization of my suburban hometown, I argue that I share similar responses of those residing in the City of Revere who may struggle in locating a “special place.” Successful initiatives of this project will promote the accessibility of nature as a therapeutic device and commemorate victims of the COVID-19 virus.

¹ “Covid-19 Response Preparation.” City of Revere. Accessed October 12, 2020.
<https://www.revere.org/departments/public-health-division/coronavirus>

Goals and Questions to be Addressed

My intended goal for this project is to effectively raise awareness of the deceased COVID-19 victims in the City of Revere while concurrently promoting well-being that is endorsed by trees. A designated area for my project in Revere will act as an “escape” from routine within this densely populated city but will most importantly construct as a tree-based “cemetery” for individuals to commemorate their family and friends that have been lost. Trees, in my uttermost opinion, offer a sense of freedom and growth through their distinctive characteristics and biological benefits. In fact, “spending time amongst these majestic plants can lower stress, boost feelings of happiness, improve your mood, increase your immunity...they can even alter your brain chemistry.”² I am determined to demonstrate how trees, often underestimated of these therapeutic benefits, can function as necessary aspects within densely populated communities.

Urban environments and industrialization often suggest how trees are obstacles for population growth. Over 15 billion trees are chopped down annually in order to accommodate these growths in population density.³ This data suggests the lack of power that trees contain, but I am determined to counteract this phenomenon. Successful gardening of these “majestic plants” will illustrate the powerful, ever-lasting life that is brought to the city by each individual victim.

² Lor, Jenny Star. “Tree Therapy: Why Nature Has Such A Profound Impact on Your Health.” Green Queen, May 15, 2017. <https://www.greenqueen.com.hk/%E2%80%8Btree-therapy-forest-bathing/>

³ Butler, Rhett A. “How Many Trees Are Cut down Every Year?” Mongabay News & Inspiration from Nature's Frontline, September 2, 2015. <https://news.mongabay.com/2015/09/how-many-trees-are-cut-down-every-year/>

Site of Intervention and Target Audience

The intention of my project is to construct a cemetery-like space of trees which must therefore carefully adhere to a significant location. Initial blueprints of mine highlighted *Revere Beach*, which is arguably the most popular location within the city itself due to the thousands of visitors received on a daily basis. Stretching nearly three miles along the Atlantic Ocean and Revere Beach Boulevard, this beach offers a large space for children and adults to enjoy an atmosphere that is seemingly beyond the outskirts of an urban environment (Figure 1). Although this location would popularize the life of my project, it would likely counteract the place of solitude that I wish to create. As busy as this beach can get during any time of the day, and not to mention the passing-by of cars and Blue Line Trains, it is important to prioritize goals over attention. The feedback that I had received from my peers has inspired me to consider a new location that will adhere to my priorities. My new intended location, *Gibson Park*, is a public-friendly space of six acres that lies along the northern peninsula of Revere (Figures 2 & 3). This grassy space offers a playground, baseball field, recreational tennis and basketball courts, and a small field that lies along the ocean delta. Not only am I appreciative of the friendly atmosphere that this park hosts, but also the seemingly remote location that it claims. Compared to Revere Beach, this space does not suffer intense noise pollution or heavy foot-traffic from neighboring urban activities. I believe that bringing my project to life in this space will significantly fulfill the serene aspects that I aim to encompass. Additionally, because this park is public friendly, my project will remain in a zone that welcomes visitors with ease.

I expect the foundation of my project to mainly pertain to the adult and elderly community of Revere. According to the United States Census Bureau specific to this city, nearly twenty percent of residents are of age sixty-five or older along with a high percentage of

individuals in their adulthood (Figure 4).⁴ These statistics provide me with a general scope of the Revere population, but I interpret this community to be the targeted audience due to the atmosphere that my project will bring. The place of solitude that I aim to create will likely obtain a greater appeal from this age group. Although this will seem to be a natural phenomenon, my targeted audience will be merely directed to those who wish to memorialize loved ones in a tranquil environment.



Figure 1: A busy day at Revere Beach during the annual Sand Sculpting festival



Figure 2: Gibson Park

⁴ "QuickFacts: Revere City, Massachusetts." United States Census Bureau. Accessed November 28, 2020. <https://www.census.gov/quickfacts/fact/table/reverecitymassachusetts>

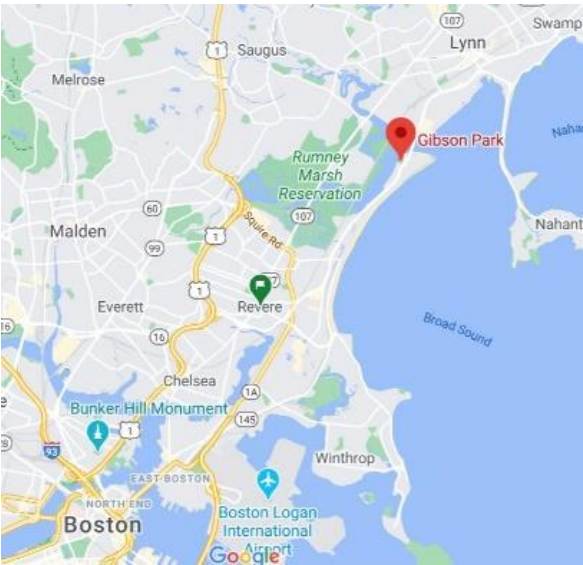


Figure 3: Google Maps view of Gibson Park

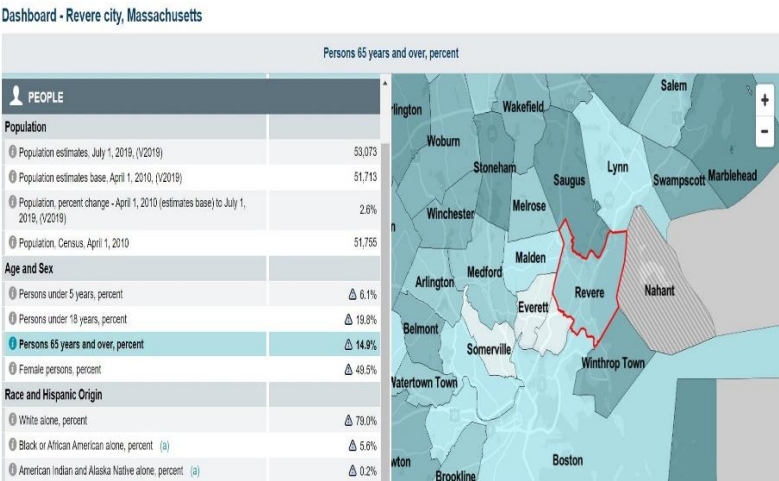


Figure 4: Age demographics chart for Revere



Figure 5: Google Maps view of Gibson Park (Satellite)

Review of Relevant Historical and Philosophical Models

A project that has prompted me inspiration is the *Victory Gardens 2008+* project launched in San Francisco, California. The guidelines of this project reinforce victory garden practices that were held during the years of World War I and World War II which encouraged civilians to produce their own crops and deplete fears of national food shortages. Having a high rate of effectiveness, *Victory Gardens 2008+* follows similar procedures of operation but simultaneously promotes social engagement. The project had begun by placing a series of small, island-like gardens in a central location of San Francisco (Figure 6). From here, grabbing the attention from passersby, community members were invited to participate in planting their own crops, learn from experienced agricultural workers, and collaborate with surrounding individuals. Although the motives of this project differ from my ambitions, that being the fostering of accessible, healthy food choices and social interaction, a similar message is conveyed with the utilization of greenery. By using crops as the principal medium for this project, participatory members learn the benevolence of nature's goods which is tangent with my proposal of using trees as a therapeutic device. Additionally, the establishment within an urban environment has hinted me with proper approaches towards constructing my project within the City of Revere.



Figure 6: Victory Gardens 2008+

Another project that strikes me with similar motives is a Chattanooga, Tennessee-based organization that utilizes artwork and trees to create a space of commemoration.⁵ These intentions follow similar guidelines with my project in the sense that “trees will be planted to remember loved ones.”⁶ The members of this organization suggest how trees are a symbol of life and sympathy which are congruent with the intended illustrations of my project. The humble, lively environment that is created by a grouping of trees invites viewers to engage with their surroundings which, in my uttermost opinion, would be a highly effective measure in raising awareness of COVID-19 related tragedies. A map of this space illustrates how each walking path is encompassed by a variety of artworks and sculptures but is more relevantly enclosed by trees that occupy empty space (Figure 7). This allows visitors to feel immersed and welcomed within this environment as they experience the delights of this park.

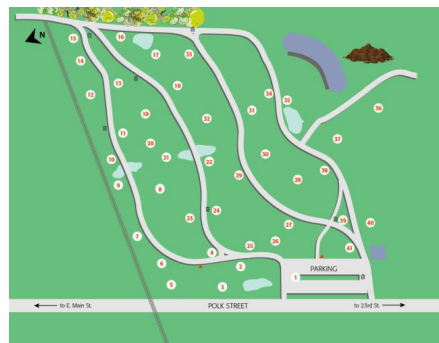


Figure 7: Map of Chattanooga's Sculpture Fields at Montague Park

In a recent *New York Times* article, “Could Trees Be the New Gravestones,” by Nellie Bowles, a compelling analysis on the therapeutic benevolence of trees highlights the motives that I aim to incorporate within my project. Bowles focuses on the redesign of the “entire end-of-life

⁵ “Featured Sculptures at Montague Park.” Sculpture Fields at Montague Park. Accessed November 27, 2020. <https://www.sculpturefields.org/art>

⁶ Johnson, Steve. “Chattanooga Planning to Add Two Commemorative Forests.” Chattanooga Times Free Press, February 27, 2016. <https://www.timesfreepress.com/news/local/story/2016/feb/27/chattanooglets-love-grow-city-planning-two-co/352330/>.

experience”⁷ in order to construct a model that is respectful of the deceased and welcomed their visitors. After interviewing several individuals who strive to produce a “better place” for the deceased, the conclusion that traditional cemeteries suffer pricy expenditures and discourage welcoming environments for loved one’s reasons the value of this investigation. This article serves as a solid foundation behind the goals of my project in the sense that it reflects the reconsideration of traditional commemorative measures. I strive to offer a unique and effective method to recognize each individual life from the City of Revere that has been lost to the COVID-19 virus, but also encourage nature-based therapy for visitors. Bowles interviews a chief member of this organization who promotes these practices and believes that, through these tree-based cemeteries, “you’re part of [the] forest, but you’re also part of creating [the] forest.”⁸ I find this message truly inspiring as it caters to both deceased and living individuals that wish to bring life to their community. These motives move beyond traditional cemetery-like practices and result in a fulfilling, commemorative space (Figure 8).



Figure 8: *Better Place Forests*

⁷ Bowles, Nellie. “Could Trees Be the New Gravestones?” The New York Times, June 12, 2019. <https://www.nytimes.com/2019/06/12/style/forest-burial-death.html>

⁸ Bowles, Nellie. “Could Trees Be the New Gravestones?” The New York Times, June 12, 2019. <https://www.nytimes.com/2019/06/12/style/forest-burial-death.html>

Description of Process and Logistics

As an individual who has merely focused on the impact that trees have brought to my life, transitioning to the role of an organizer for this project will be challenging, but rewarding. I aim to use my experiences and responses to trees in order to determine how to reach a general audience. But how do I pinpoint a “general audience?” Because I am handling the commemoration of over one-hundred victims to COVID-19, it is crucial that the elements of my project, such as tree-species, accessibility, and organization, are acceptable by those wishing to visit this space. I must carefully approach this process though a “one-size-fits-all” lens and consider how aesthetics may overwhelm the principal goal of my project.

Determining the species of trees that I will use as my medium must be thoroughly considered. I am choosing to use a native, singular species of tree for each individual life and organize each in a distinctive manner for the sake of visual appearance. I wish not to convey the message that one tree is more aesthetic than another, or how one tree may be taller, stronger, or claim more space than others. I aim to display a sense of unity amongst each commemorative tree. By choosing a native species, this will incorporate a personal aspect that is specific to Revere and Massachusetts in general. Additionally, it is important that the particular species of trees can withstand the elements of coastal breeze, warm summers, and harsh winters. This makes narrowing-down this decision more straightforward, but drifts away from the aesthetic components that I wish to include. Traditional western-culture cemeteries typically emphasize life and beauty through flowers and landscaping. Although I am determined to move beyond these traditional spaces and construct a unique site of commemoration, I believe that keeping the flowering component consistent with my project will accentuate aesthetics without hindering the distinctiveness that I am seeking. However, because it is important for me to pertain to a general

audience, a proper decision on flower color will be necessary, as certain colors may suggest differentiated meanings between different cultures.

Based on this information, I have decided that white-flowering dogwood trees will have the most applicability to the guidelines of my project. According to a document from the *Harvard University Arnold Arboretum*, “the white flowered variety is almost as hardy as the species, and certainly worthy of wider use.”⁹ During blossoming season, which typically takes place around early spring, the tree develops white flowerings amongst its thin branch lines (Figure 9). I believe that a shade, rather than a color, will have the capacity to encompass a general audience. White is a shade that notably comprises all hues on the visible light spectrum and aesthetically displays the idea of neutralism and life. Additionally, because this species is “worthy of wider use,” it is trusted to maintain itself during harsh climates. Although changes in temperature can cause this species to temporarily lose their flowers, it is likely that these trees will be able to maintain their beauty amid snowy environments.

Moving beyond the technicality of tree species, the measures that I will take to organize each planted tree will create a unique patterning. I had originally planned on linearly spacing each tree in a series of rows; however, this design would closely relate to that of a traditional cemetery of headstones and display an “artificial” layout. The introduction of my project focused not merely on trees themselves, but also the immersive spaces that are created through forests. I aim to maintain this feature throughout the design of my project which cannot be achieved by simple rows of trees. Therefore, a series of overlapping circular patterns of planted trees will likely create the interactive atmosphere that I desire. According to a University of Michigan

⁹ “Forty-Five of the Best Trees for Massachusetts Gardens.” Essay. In *A Continuation of the BULLETIN OF POPULAR INFORMATION of the Arnold Arboretum, Harvard University* 12, 1st ed., 12:3–18. Boston, Massachusetts: Arnoldia, 1952.

study, circles “represent the notions of totality, wholeness, original perfection, the self, the infinite, eternity, [and] timelessness.”¹⁰ These are the motifs that I strive to convey within my project. Figure 9 merely illustrates a blueprint of my intended circular display that I am seeking but is not consistent with the quantity of trees that will fulfill each circle. The open field at Gibson Park does not have the capacity to encompass a singular circle of over one-hundred dogwood trees. The diameter of this circle would exceed the boundaries of this park which reasons my overlapping blueprint (Figure 10). This model closely resembles a “flower of life,” which is a pattern of “overlapping circles that can build infinitely outward, forming a flower-like grid.”¹¹ I believe this pattern will fulfill the distinctiveness that I am seeking and will have the capacity to accommodate dozens of trees and visitors. Because there is no finite quantity of COVID-19 victims within the City of Revere, this pattern grants me the flexibility to expand upon this design and make necessary adjustments. Additionally, the layout of this pattern will construct a flower-like design that is visible from an aerial perspective and will assuredly gain the attention from overhead planes and helicopters.



Figure 9: White-flowering Dogwood Tree

¹⁰ Protas, Allison. “Circle.” University of Michigan Fantasy and Science Fiction, 2001. <http://umich.edu/~umfandsf/symbolismproject/symbolism.html/C/circle.html>

¹¹ “Flower of Life, Platonic Solids, Hexagrams, Merkaba, and Metatron’s Cube.” Web log. *Soul Flower* (blog). Accessed November 28, 2020. <https://www.soul-flower.com/blog/what-is-sacred-geometry/>

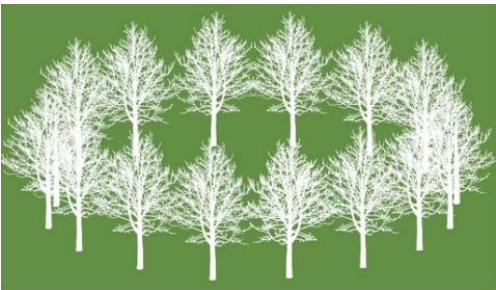


Figure 10: Circular pattern of trees

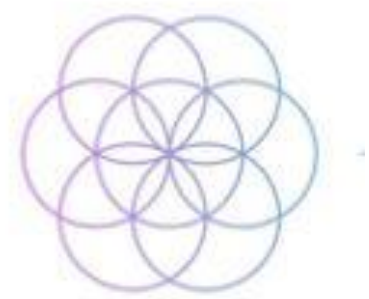



Figure 11: Flower of Life pattern

ARNOLDIA



A continuation of the
BULLETIN OF POPULAR INFORMATION
of the Arnold Arboretum, Harvard University

MARCH 7, 1935

NUMBER 53

NUMBER 1

Forty-Five of the Best Trees for
Massachusetts Gardens*

MASSACHUSETTS has long been a horticultural center where many new plants were first introduced into cultivation. In actual times this was true of fruit varieties, a little bit later it was true of many new greenhouse plants, and since the beginning of the twentieth century it has been true of trees and shrubs suitable for matching the ornamental plantings about the home. Now, there are hundreds of trees being grown in the state, so many that it is frequently most confusing to the home owner to select a few for his own garden. This list of 45 of the "best" trees for Massachusetts gardens is prepared in the hope of consolidating gardeners into breeding acquainted with some of the more unusual trees that are now commercially available.

Our list should be kept in mind however, before taking the following list at its face value. There are many trees commonly grown in Massachusetts, some native and some exotic, that will always be serviceable. New trees may be grown, singly or planted in the colonies, but these common favorites have served reliably for many years and probably will continue to do so for many more. These are among the trees that every gardener should know and use for one reason or another. Nothing is meant to be implied in the following discussion of the 45 selected types that would cast a shadow of doubt on the serviceability of these, a few of which are listed on pages 19 and 20.

* This list was prepared at the request of the Horticultural Commission of the Garden Club, Federation of Massachusetts, one of the trees to be discussed at each of the nine meetings of the horticultural children throughout the year. Because of wide-spread interest in this list it is here printed for the benefit of ARNOLDIA's subscribers, and is a companion list to that published in ARNOLDIA for March 11, 1931, describing some of the best shrubs for Massachusetts gardens. It is not perfect, and many may take exception to it. However, it does include many fine landscape trees that can be used now in our gardens today. Most suggestions of our committee in 1931 from best sources.

[3]

away, making this tree of outstanding interest throughout the entire year. It is hoped that a reliable method can be found for propagating this plant on a large scale for it certainly merits wide use and has been growing in the Arnold Arboretum for fifty years.

Acer palmatum atropurpureum 50' Zone 3 Blooded Japanese Maple
This is one of the best forms of the Japanese Maple. Frequently these forms are not asexually propagated but grown from seed, a very poor practice. The true Blooded Japanese Maple keeps its good red foliage color throughout the entire growing season and is fairly hardy in Massachusetts. It is well worth trying to obtain the true form, since so many of the substitutes either will not keep the foliage color or are injured by winter cold.

Acer platanoides columnare 60' Zone 5 Columnar Norway Maple
This columnar variety of the commonly planted Norway Maple, has all the good traits of the latter and in addition a very narrow habit. Trees 10-20 feet in height may be less than two feet in diameter of branch spread. For tall, narrow accent points on the small property or for trees along narrow streets, this city dweller is excellent.

Acer platanoides "Crimson King" 60' Zone 3
This is a seedling of *Acer platanoides schneideri*, originating at Orleans, France, in the nurseries of Barber and Company. It was first introduced into America by the Gulf Stream Nurseries, Washington, Virginia, in 1916, and has been patented (No. 753) by this company. The tree is far superior to the Schneider Maple, in that it keeps its rich purplish red foliage color throughout the entire growing season. Up to the time this clone became available, the Schneider Maple had proved popular for its colored foliage; but, as many know, this color, while pronounced red in the early spring, gradually turns greenish in the summer. During the four growing seasons that "Crimson King" has been growing in the Arnold Arboretum, it has kept its color uniform throughout the entire period of growth, from spring to fall. Consequently, it is an excellent shade tree in situations where its colored foliage is thought desirable.

Acer rubrum columnare 60' Zone 3 Columnar Red Maple
Like the Red Maple in foliage and texture, but densely upright in habit. It is not so narrow as the Columnar Norway Maple but is a fast growing type.

Albizia julibrissin rosea 60' Zone 3 Silk Tree
This tree of exceedingly dainty foliage and flowers is now threatened in the South with a serious wilt disease which kills the tree. This fungus occurs in the soil and subdues the tree through the roots. Many clones are being tried and some

[4]

Figure 12: Screenshots of the "Forty-Five of the best Trees for Massachusetts Gardens" document

Proposed Timeline

The timeline of my project is merely conducted through the internal components of my planned outline. I anticipated on conducting interviews of elders from the City of Revere who may have provided me with compelling insights on the lifestyle of their urban setting. As I progressed through the outline of my project, the interviewing questions that I had planned seemed irrelevant to the core of my proposal. The initial region for my prospective project,

Revere Beach, suggested the busy atmosphere that is encompassed by Revere residents. This motivated me to consider a new location for my project which is a determination that would have been redundant through an interviewing component. My first initiative will guide me towards investigating the technical logistics of bringing this project to life, such as communication with members of Revere, budgeting, seeking volunteers for construction, and establishing a documentation platform. These steps are crucial towards the development of my project which cannot be ignored after creating a prospective blueprint.

Planned Documentation

Unfortunately, because the structure of my project is dependent on the number of victims to COVID-19, it is likely that there will be no finite quantity of individuals that I should consider for planning purposes. This will certainly disrupt the foundation of my project and will be difficult to maintain. However, this is where I believe the overlapping circular design of my project will best handle these challenges since these circles can be built “infinitely outwards.”¹² Additionally, it is crucial to document these dogwood trees overtime as they are susceptible to seasonal and biological change.

In order to monitor these occurrences, I believe monthly photographs of my site will contribute to the physical and poetic conditions of these trees. When organized in a timeline format ranging from spring to winter, these images will illustrate how these trees respond to seasonal changes and possess different appearances. This will establish a compelling element that will allow visitors to examine my project during seasons that they may have been unable to experience.

¹² “Flower of Life, Platonic Solids, Hexagrams, Merkaba, and Metatron’s Cube.” Web log. *Soul Flower* (blog). Accessed November 28, 2020. <https://www.soul-flower.com/blog/what-is-sacred-geometry/>

In terms of a documentation platform, a combination of a website and blog-posting system will effectively account for the status of my project. The website would consist of different tabs that provides a “who-what-where-why” model that compellingly discusses the logistics and goals of my project. I feel that an overview or timeline of the COVID-19 related tragedies specific to the City of Revere would distract views from the arrangement of my project, so this information will be left out, and there will be a mere emphasis on my project itself. In order to have consistent status updates that encompass my project, this is where a blogging system would work well. On a monthly basis, these posts will acknowledge any additional lives that must be added to this site, along with the pictorial status updates that were discussed previously.

Assessment Methods

The success of my project will be merely evaluated through feedback systems incorporated within my website and blog-post documentation platform. When adhering to the priorities and goals of my project, the most valuable feedback will entail the interactions that visitors experienced within this space. It is important to me in knowing whether community members were able unravel the benevolence of these trees under which they had felt welcomed and at peace. These are the memories that I have experienced fluently throughout my life and are the experiences that I wish to share amongst my audience. For those individuals visiting this space in commemoration of COVID-19 victims, I will value feedback that regards the accessibility and acceptability that this memorial was able to offer. It is crucial that this remains the focal objective of my project and effectively acknowledges the lives that had been stolen by COVID-19.

Annotated References

Bowles, Nellie. "Could Trees Be the New Gravestones?" The New York Times, June 12, 2019.

<https://www.nytimes.com/2019/06/12/style/forest-burial-death.html>

Nellie Bowles transcribes her compelling investigation that considers the remodeling of traditional burial services. Basing her studies in Santa Cruz, California, she is guided to the *Better Place Forests* organization where she interviews members who believe that forests are an effective measure in commemorating the deceased and creating a welcoming environment for visitors. Bowles quotes these members based upon their perspectives of the benevolence of trees, shedding light on the therapeutic and lively environments created within a tree-based cemetery. This article emphasizes a series of photographs that illustrates the calming setting that is built through these practices.

"Covid-19 Response Preparation." City of Revere. Accessed October 12, 2020.

<https://www.revere.org/departments/public-health-division/coronavirus>

This database records the confirmed case information for the spread of the COVID-19 virus in Revere, Massachusetts. Organized between five sections that are updated daily, this website displays the total cases, new cases, seven-day case average, seven-day average per capita (100,000 population), and total deceased victims. This information illustrates the general trend that I must consider for my final project. Because my tree-based cemetery will be heavily dependent on the quantity of deceased individuals in Revere, it is crucial that I acknowledge this daily information in order to make any necessary adjustments.

“Forty-Five of the Best Trees for Massachusetts Gardens.” Essay. In *A Continuation of the BULLETIN OF POPULAR INFORMATION of the Arnold Arboretum, Harvard University* 12, 1st ed., 12:3–18. Boston, Massachusetts: Arnoldia, 1952.

This document highlights the logistics of individual tree species that are popular for garden-planting in Massachusetts. Investigating the properties of forty-five different tree species, focusing merely on historical, physical, and popularity characteristics, this review is applicable to the planning process of my project by providing different possibilities that I may consider. My attention to this source is mainly guided to the visual aesthetics of different tree species in particular environments which are essential inputs for my project.

Franceschini, Amy. “Victory Gardens 2008+.” Curating Cities: A Database of Eco Public Art, 2008. <http://eco-publicart.org/victory-gardens-2008/>

Amy Franceschini summarizes the logistics of her *Victory Gardens 2008+* project that encourages the acceptances of self-grown crops and community participation. She organizes her summary into three essential capacities, that being the cultural, social, and environmental aims of her project in which reinforce traditional World War I and World War II practices. However, each capacity falls under the general significance of greenery and agricultural acknowledgement. This emphasis highlights similar motives that I seek to include within my final project while commemorating COVID-19 victims.

Johnson, Steve. “Chattanooga Planning to Add Two Commemorative Forests.” Chattanooga Times Free Press, February 27, 2016.

<https://www.timesfreepress.com/news/local/story/2016/feb/27/chattanooglets-love-grow-city-planning-two-co/352330/>.

Steve Johnson acknowledges the plans of Gene Hyde that entail the construction of a commemorative forest in Chattanooga, Tennessee. Johnson presents the historical background of tree-based cemeteries that were a common practice in eighteenth-century Germany. Additionally, when interviewing the organizers of this project, the message that trees are a symbol of eternal life is emphasized, which is highly applicable to the means of my final project. I aim to highlight the perspectives that Gene Hyde envisions for his commemorative forest within my own.

Lor, Jenny Star. "Tree Therapy: Why Nature Has Such A Profound Impact on Your Health."

Green Queen, May 15, 2017. <https://www.greenqueen.com.hk/%E2%80%8Btree-therapy-forest-bathing/>

This article underlines the psychological benefits that are assisted by the presence of trees. Jenny Lor dedicated her attention not merely towards the scientific advantages of tree existence, but rather the spiritual opportunities that thrive through distinct characteristics and aesthetics of trees. I mainly acknowledge this focus of Lor's article which will be a principal focus within my final project.

Additional Sources (Quick Facts)

“Featured Sculptures at Montague Park.” Sculpture Fields at Montague Park. Accessed

November 27, 2020. <https://www.sculpturefields.org/art>

This link briefly discusses the layout of Montague Park that hosts the commemorative trees to remember loved ones. From here, I have harvested a map of this site (Figure 7) to highlight the immersive space that is created between the plantings of trees.

“Flower of Life, Platonic Solids, Hexagrams, Merkaba, and Metatron’s Cube.” Web log. *Soul Flower* (blog). Accessed November 28, 2020. <https://www.soul-flower.com/blog/what-is-sacred-geometry/>

I investigated this website to determine the significance of the “flower of life” pattern. I was able to unravel its meaning, place in society, and capture an image (Figure 11) that I have used as an illustration for my prospective project layout.

Protas, Allison. “Circle.” University of Michigan Fantasy and Science Fiction, 2001.

<http://umich.edu/~umfandsf/symbolismproject/symbolism.html/C/circle.html>

The relevance of circular patterns could not be ignored within this project. I investigated this website from the University of Michigan that discussed the sacred essence of simple circular shapes. I was able to reference a quote from this article to build upon my proposed description of process.

“QuickFacts: Revere City, Massachusetts.” United States Census Bureau. Accessed November

28, 2020. <https://www.census.gov/quickfacts/fact/table/reverecitymassachusetts>

This database provided me with the population and age demographics that were necessary for my project. I was able to utilize the charts (Figure 4) and statistics from this website to help me achieve a better understanding of the lifestyle within Revere.

Image Appendix



Figure 1: A busy day at Revere Beach during annual Sand Sculpting festival,

https://www.google.com/url?sa=i&url=https%3A%2F%2Fwww.revere.org%2Frevere-beach&psig=AOvVaw0zltbiaKYTVaL_OsCzBfXj&ust=1605127631199000&source=images&cd=vfe&ved=0CAIQjRxqFwoTCliXkMbs-OwCFQAAAAAdAAAAABAQ



Figure 2: Gibson Park, <https://www.google.com/url?sa=i&url=https%3A%2F%2Ffoursquare.com%2Fv%2Fgibson-park%2F4e2e1af6cc3f7de39bfe6ab5&psig=AOvVaw3XtRLjFYjIIg5Epivs3xLw&ust=1605129233706000&source=images&cd=vfe&ved=0CAIQjRxqFwoTCKiKy8Hy-OwCFQAAAAAdAAAAABAY>

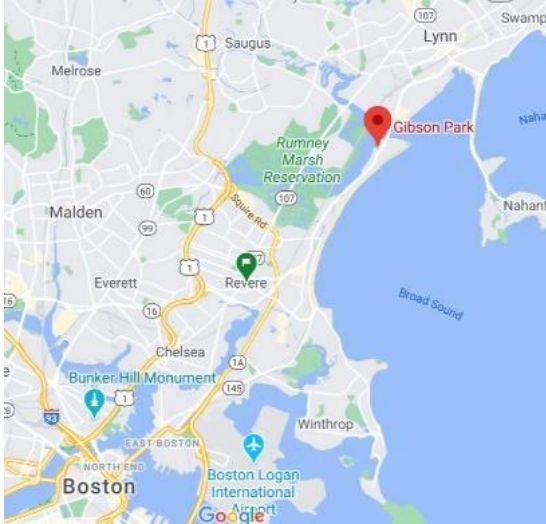


Figure 3: Google Maps view of Gibson Park

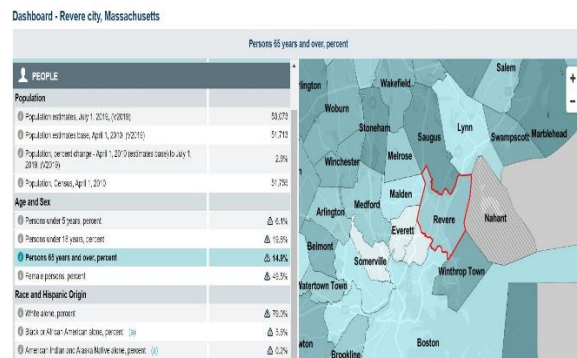


Figure 4: Age Demographics of Revere,

<https://www.census.gov/quickfacts/fact/dashboard/reverecitymassachusetts/AGE775219>



Figure 5: Google Maps view of Gibson Park (Satellite)



Figure 6: *Victory Gardens 2008+*, <https://rb.gy/cvoc5x>



Figure 7: Map of Chattanooga's Sculpture Fields at Montague Park, <https://rb.gy/quu8kb>



Figure 8: *Better Place Forests*, <https://rb.gy/ehjiks>



Figure 9: White-flowering Dogwood Tree,

<https://www.google.com/url?sa=i&url=https%3A%2F%2Fwww.naturehills.com%2Fcloud-9-dogwood&psig=AOvVaw3ggBJHukxeeBSEMYJROYIH&ust=1605144416334000&source=images&cd=vfe&ved=0CAIQjRxqFwoTCNidjYir-ewCFQAAAAAdAAAAABAL>

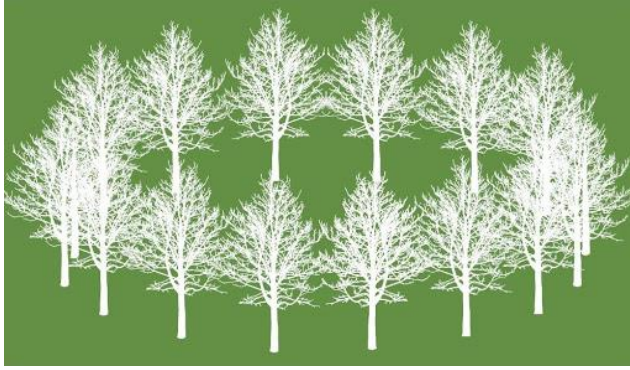


Figure 10: Circular pattern of trees,

https://www.google.com/url?sa=i&url=http%3A%2F%2Fwww.waukeganharborcag.com%2F%3Ftribe_events%3Dbowen-park-council-circle-dedication&psig=AOvVaw3YoRv_NpiCR83eLcrauxAr&ust=1605147018388000&source=images&cd=vfe&ved=0CAIQjRxqFwoTCOCvqeO0-ewCFQAAAAAdAAAAABAD

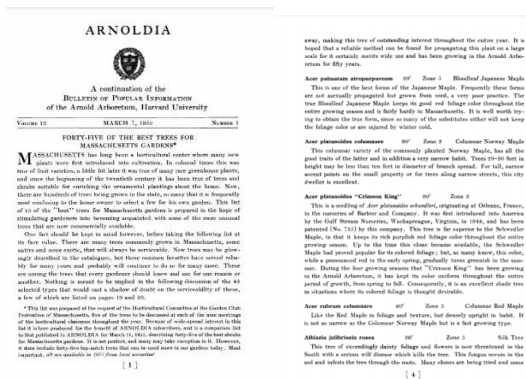
Figure 11: Flower of Life pattern, <https://www.soul-flower.com/blog/what-is-sacred-geometry/>

Figure 12: Screenshots of the “Forty-Five of the best Trees for Massachusetts Gardens” document, “Forty-Five of the Best Trees for Massachusetts Gardens.” Essay. In *A Continuation of the BULLETIN OF POPULAR*

INFORMATION of the Arnold Arboretum, Harvard University 12, 1st ed., 12:3–18. Boston, Massachusetts:
Arnoldia, 1952.

AR369

Riley Lane

Professor Bourgault

12/10/20

Final Project Proposal

Introduction

When I think of resilience I think of the natural world more than anything. Trees, rocks, mountains last longer than any human-made creations. Trees are often planted to memorialize people, with the idea that it will be a lasting testament to the person's life. Plaques are also often added on the foot of trees to provide information on how they were planted for. My project proposal is to combine the resilience of nature with a sculpture created by people to connect the two concepts and to expand upon the tradition of using trees to memorialize. The installation will be a large planted tree with an intertwining metal sculptural element around the base up to the first branches. The upward movement of the sculpture will signify the spiritual passing of those lost to COVID-19 as well as the journey living through the pandemic. The sculpture will memorialize the people lost and display their strength, and their names will be etched onto the sculpture. This installation aims to bring together the diverse community of Revere under a unifying symbol of the resilience of their city.

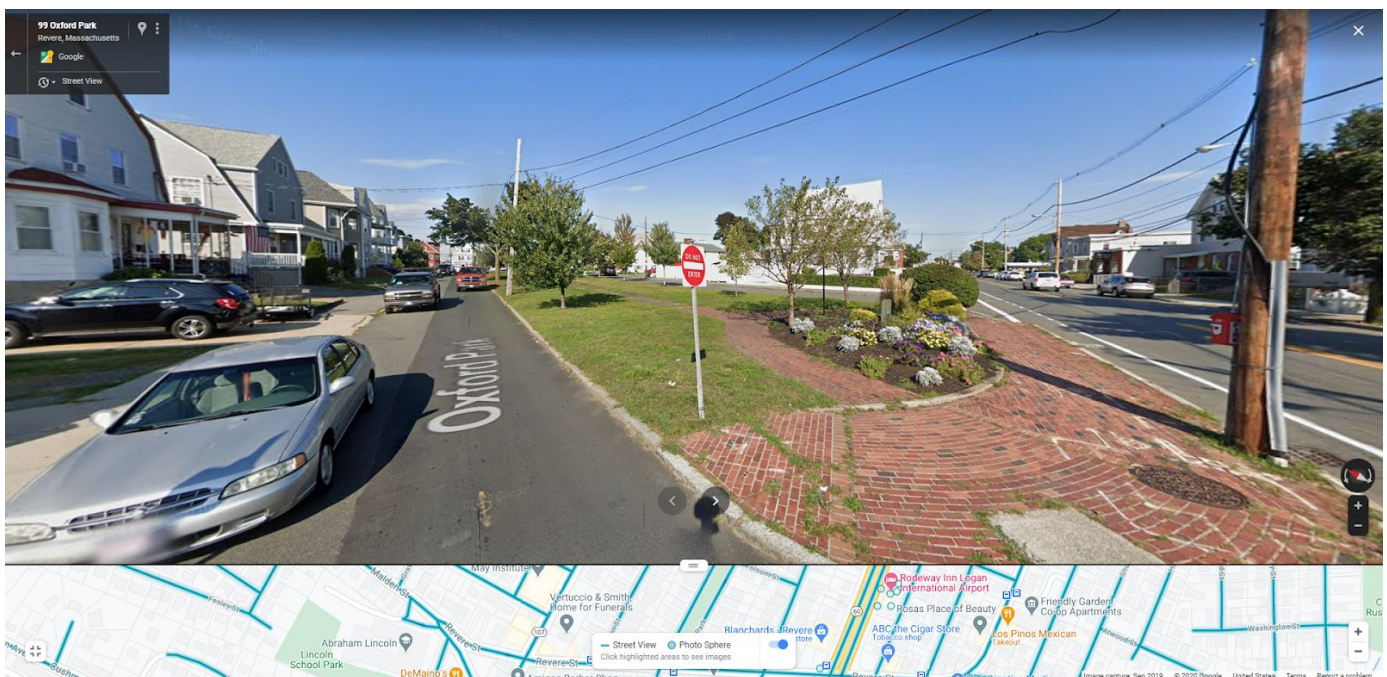
Goals

The goal of this project is to convey the resilience of the Revere community in their response to the COVID-19 pandemic, as well as memorialize those lost. From talks with Revere locals and looking at the Revere census¹, it seems like while there is a strong community in the city, it's also very diverse and segmented. Considering this diverse community, I think having nature as the centerpiece of the project would be ideal in providing a unifying symbol. Going in one specific direction culturally I feel would alienate other segments of the community considering how all-encompassing of an effect the pandemic has had on Revere and the United States. For the design of the project, it's ideal to aim for a perfect balance between the strength of the tree and the elegance of the sculptural component. By highlighting the relationship between the two components, the project can be a successful public art piece that is enjoyable to look at as well as delivering it's message of the community's resilience.

¹ "U.S. Census Bureau QuickFacts: Revere City, Massachusetts." *Census Bureau QuickFacts*, www.census.gov/quickfacts/reverecitymassachusetts.

Description of Site

Revere is an incredibly diverse community, with multiple small ethnic communities within the city. The city has a high Brazilian and Moroccan population, and additionally a wide variety of smaller Latino and Chicano communities². The city is home to the oldest public beach in America, Revere Beach³. The community, also home to Rumney marsh, seems to have a large natural influence, and so utilizing nature for the memorial could be ideal. I have two proposed sites for the installation, both being in locations that will maximize interaction with the community. Firstly is Oxford Park, a small rectangular plot of land in the residential part of Revere. This selection prioritizes the installation to be for interaction with Revere locals. Outsiders would usually not visit this area as it is heavily residential and so the memorial could be in a location like Oxford Park that is secluded within the community.



Oxford Park courtesy of Google Maps

Other residential areas with small parks could also be ideal, as Revere has numerous green spaces throughout its residential neighborhoods. Oxford Park is just one such example.

² Granberry, Phillip, and Sarah Rustan. "Latinos in Massachusetts Selected Areas: Chelsea, Revere, and Winthrop." *ScholarWorks at UMass Boston*, UMass Boston, 2010, core.ac.uk/download/pdf/229323273.pdf.

³ "Our History." *RevereBeach.com* | *Americas First Beach*, 16 Sept. 2018, reverebeach.com/our-history-and-heritage/.

The second primary location I've identified is outside of city hall. This location is better for interaction with passerbys on Revere's main shopping street. It provides easy access to the installation in person, with the possibility of leaving flowers/other objects under the tree to memorialize the people lost from the pandemic. These are only suggestions, however, and the site selection should be left up to Revere community leaders.



City Hall courtesy of Google Maps

Description of Process

The installation will be a large tree with an intertwining sculptural element around the base up to the first branches. The selected tree would be planted on site for the installation. A type of metal, copper or iron, would be used for the sculpture material, which would then be warped around the tree to form its shape. The sculpture component would contain the etched names of the people lost in Revere, spiraling up the tree to convey their spiritual passing from our world. This should be a key element of the sculpture, the form needs to extend upwards to convey the message of spiritual passing. This also plays on the practice of carving your name into a tree to create a memory.

A New England tree with a large base trunk will be ideal. The tree should be large enough to stand out since the Revere area is home to marsh and a beach, which both have very low rise flora. The White Ash tree (*see index 1*) is an ash tree heavily prevalent in the state of Massachusetts, and would be ideal for the tree selection. It has varying trunk sizes, which is optimal for being able to survey and choose the healthiest trees based on the needs of the sculpture. The tree is very noticeable, with a large brush

extending outwards from the main trunk, and becomes a lush yellow in the fall. The White Ash's wood is also used for the creation of baseball bats, which connects to the people of Massachusetts and Revere's appreciation for Boston sports.⁴

There are also multiple different tree service companies in Revere, so they could be consulted on the planting/selection process. The aim is to have a strong, large Massachusetts-native tree as the basis of the installation in order to symbolize Revere's resilience. Overall, the White Ash fills this criteria perfectly and would be an easily accessible choice for the project.

The tree and sculpture installation could also feature a lighting system on the backing of the sculpture for use at night, especially considering the short days of a Massachusetts winter. In addition, the sculpture would contain a short written section briefly detailing the context of the pandemic and memorial. The sculpture would ask viewers to plant a tree in honor of the lives lost by the pandemic, encouraging sustainable practices and respect of nature.

Relevant historical/philosophical models

Trees have been a focus for art for centuries, a recognizable and clear form that can convey emotion and technical skill. Sculptor James Croak's article details the rise of the use of trees and organic forms in the contemporary art scene. He describes trees as a "*seminal emotional experience and the mainstay of many artists' communication with their audience.*"⁵ Many contemporary artists using trees tackle the issue of urban displacement of nature, and how trees fit in an art gallery. Artist Henrique Oliveira is a prolific sculptural artist who creates large scale trees that are designed for their relationship to galleries (*see index 2*).⁶ His sculptures seem to come out of the walls in their spaces, questioning our urban and artistic relationship with nature. From this, it's crucial to question and think about the Revere installation and how it resides in the community. The primary goal is to memorialize and demonstrate the strength of the Revere community, while the issue of urban development is important, it is secondary to the message of this project.

Trees have also been long in use for memorialization. In New Zealand, the Pohutukawa tree (*see index 3*) is planted to commemorate a person after passing and has deep spiritual meanings for the Maori. An official in 1945 during a planting stated, "...a live memorial was immeasurably better than a dead one, as the spirit of life in trees, and

⁴ "White Ash *Fraxinus Americana*." *White Ash Tree on the Tree Guide at Arborday.org*, Arbor Day Foundation

⁵ Croak, James. "Trees a Crowd." *James Croak on Trees in Contemporary Art*, Artnet, 31 Jan. 2012

⁶ Miranda, Sergio. "Henrique Oliveira Roots His Largest Installation to Date at the MAC, Sao Paulo." *Designboom*, 31 Oct. 2014

beholders of the future would link them in memories”.⁷ This practice of using trees for memorialization I believe will work well for the city of Revere, a city tied to nature with its vast marsh and iconic beach. The project will be a celebration of Revere’s perseverance through the pandemic as well as a spiritual memorialization of the lives lost.

The ‘Tree of Life’ is additionally an immensely popular mythological trope that depicts the tree as the source of all life. Referenced in almost every global religion, the tree of life represents numerous things. In Judaism, the tree of life represents wisdom and wisdom and calmness. In Christianity, the tree of life has curing properties and represents humanities spirits free from sin. In the Baha’i faith, the tree of life is representative of all of civilization⁸. This popular symbol is a spiritual anchor, important in numerous different cultures. Using a tree, and referencing the tree of life for the Revere memorial reaches the wide range of cultures and religions present in Revere, maintaining a common spiritual significance across the city’s peoples.

Proposed Timeline

- Finding a sculptor should begin in January. This is the most crucial part of the installation, as the sculpture is the central element of the memorial. After the sculptor is found, documentation can begin.
- Four to five months should be allocated for the creation of the sculpture. Warping metal can be a difficult process and since this is a sensitive topic it’s incredibly important to get it right.
- Concurrently with the creation of the sculpture, the selection process for the tree should begin. The measurements of the base are necessary to size the sculpture correctly.
- Also concurrently in this period, the site location be located and cleared.
- In May the removal and replanting process of the tree should begin in the selected plot. A week should be allowed for this process.
- In June the sculpture should be installed around the base of the tree. The overall aim of the project is to finish the installation before the end of summer. As a vaccine for the virus is in late stages of development, it’s entirely possible that the pandemic could be significantly lessened by summer. It’d be ideal for the

⁷ Kilford, Angela. “Living Memorials: Pohutukawa at the National War Memorial” *New Zealand Transportation Agency*, 2015, PDF

⁸ Ball, Harmony. “Tree of Life Meaning.” *Medium*, Medium, 8 Aug. 2019

installation of the memorial to serve almost as an end point or a release to the pain of the pandemic while paying respect to those lost. Summer is additionally an easier time for people to be outside and so it will be easier to visit and drop flowers at the site.

Documentation of Project

- A page on the city government website should be created to provide information on the process of creating the installation. Pictures and other short written updates will be provided
- A feedback sheet will be available for residents to provide opinions throughout the project's development on the same page.
- Additionally, another survey form could be created to ask for participants' input on the site selection throughout the process, and could make the selection easier if there is an overwhelming push for a certain space for the memorial.

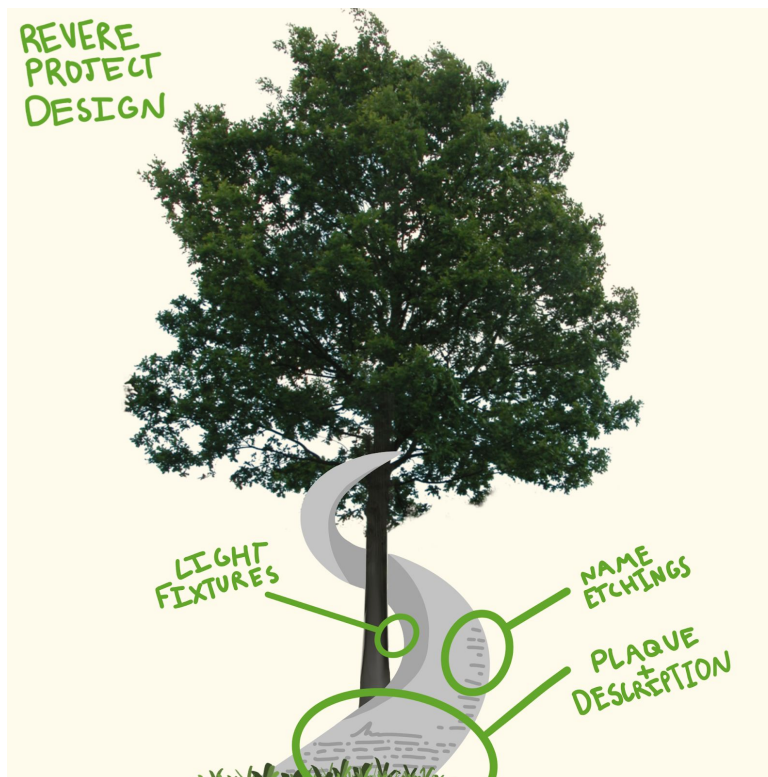
Assessment Methods

On the government site, the feedback form will be open for opinions from residents. A Facebook page for the memorial can be created to additionally ease the process of gaining more feedback. A meeting can then occur a month after the installation with the project team to review the feedback and assess the success of the project. A focus of the feedback should be to look at whether people think the memorial successfully paid respects to those who passed as well as impact on the community, and lastly whether the piece was a successful artistic venture. Below are assessment criteria that should be reviewed after the project is completed.

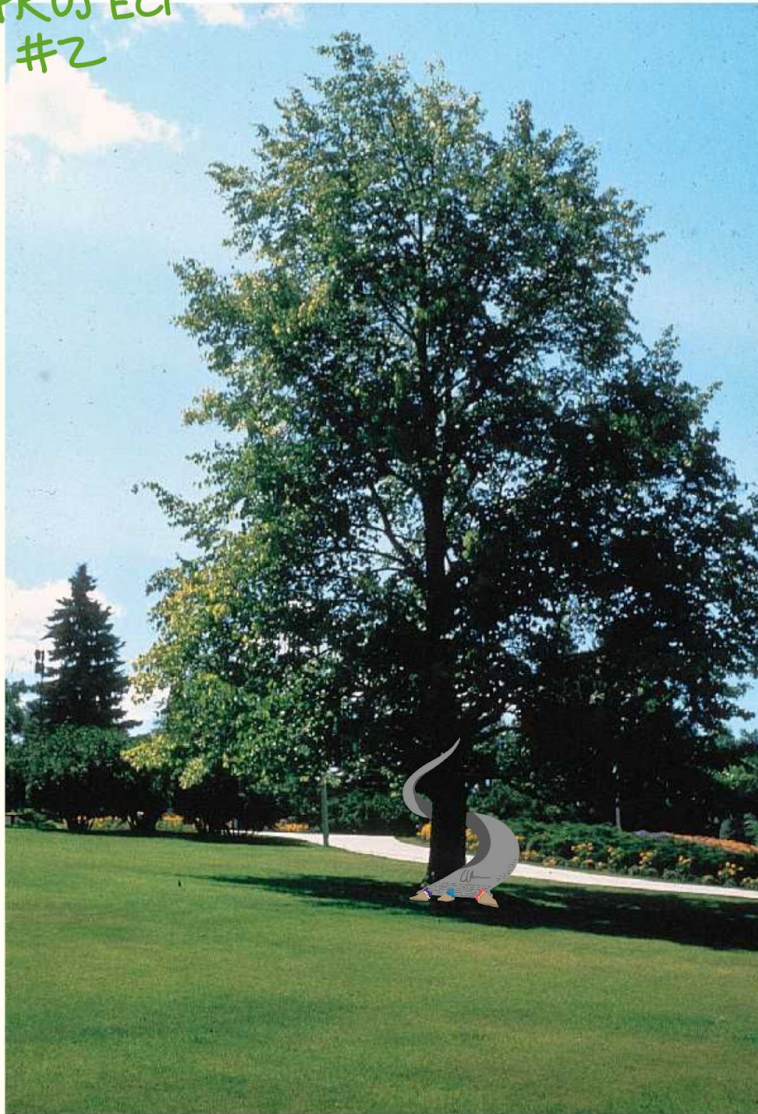
Assessment Success Criteria:

- Does the project memorialize the people lost from COVID-19 in a respectful way?
- Is the installation a pleasant visual experience? Is it successful artistically?
- Does the project alienate or isolate part of the Revere community in its message?
- Does the installation accurately reflect the Revere community?
- Is the installation in a space that is easily accessible for members of the community?
- Was the project completed on time/on budget?
- Was the Revere community properly made aware of the memorial?
- Is the installation clearly recognizable as a memorial to those lost from COVID-19?
- Can the memorial be properly maintained?

Design Sketches



REVERE PROJECT
DESIGN #2



Annotated Bibliography

Croak, James. "Trees a Crowd." *James Croak on Trees in Contemporary Art*, Artnet, 31 Jan. 2012, www.artnet.com/magazineus/features/croak/trees-in-contemporary-art-1-31-12.asp.

Artist and sculptor James Croak details the rise of the use of trees in modern art through various examples. He begins by explaining the ancient druid practice of using drawings of tree branches in an alphabet to communicate. He goes on to reference and explain numerous contemporary examples of trees being used in modern art. Most examples provide discourse on environmental issues and urban displacement. He describes the use of trees in art as a "*seminal emotional experience and the mainstay of many artists' communication with their audience.*"

Miranda, Sergio. "Henrique Oliveira Roots His Largest Installation to Date at the MAC, Sao Paulo." *Designboom*, 31 Oct. 2014, www.designboom.com/art/henrique-oliveira-roots-largest-installation-to-date-mac-sao-paulo-06-02-2014/.

This is an installation review on artist Henrique Oliveira's large scale gallery piece, 'transarquitetônica'. It's an incredibly large scale root system made of wood and recycled materials that the viewer can enter and explore. The roots transform throughout the routes from wide to narrow, "*symbolically expressing the evolutionary transformation in architecture from the caves which served as shelter to men and women for millennia to the high-rise buildings in the sky we occupy today.*"

"UK Memorial at Pukeahu National War Memorial Park." *UK Memorial | Ministry for Culture and Heritage*, www.mch.govt.nz/pukeahu-park/uk-memorial.

This is a news report detailing the installation of a war memorial sculpture dedicated to the fight between New Zealanders and Britons. The sculpture is 2 large metal trees intertwined, designed by the NZ set production workshop WETA. It takes the form of the United Kingdom and Britain's most iconic trees, and between the branches a

silhouette of a single soldier can be seen. At night the canopy is lit up, but during the day it can be likened to standing under a stained glass window.

“New Weta Sculpture Receives Harsh Words from NZ Artist Dick Frizzell.” *Stuff*, Stuff NZ News, 28 July 2017,
www.stuff.co.nz/entertainment/arts/95235236/new-weta-sculpture-receives-harsh-words-from-nz-artist-dick-frizzell.

This is a news report detailing criticism following the New Zealand tree sculpture. Artist Dick Frizzell describes the sculpture as awful and mangled messaging. He says Wellington continually gets ‘weird WETA workshop things dumped on it all the time’. He provides no further or more complex commentary than this, however, and from the article comments he seems to be prolific in criticizing public art to gain attention. It is important to take away, however, how one organization/art workshop presiding over multiple city projects can create conflict.

Kilford, Angela. “Living Memorials: Pohutukawa at the National War Memorial” *New Zealand Transportation Agency*, 2015, PDF
<https://nzta.govt.nz/assets/projects/memorial-park/docs/living-memorials-pohutukawa-at-the-national-war-memorial.pdf>

This presentation details the use of the Pohutukawa tree as a means to memorialize the dead. The Pohutukawa tree is an iconic New Zealand tree that has deep spiritual meaning for the Maori. This has been a practice in New Zealand since the 1840s and has continued today around the country. The presentation details this history and the use of these trees in constructing the landscapes of various public institutions such as the Dominion Museum and National Art Gallery.

Additional Sources & Visual Index

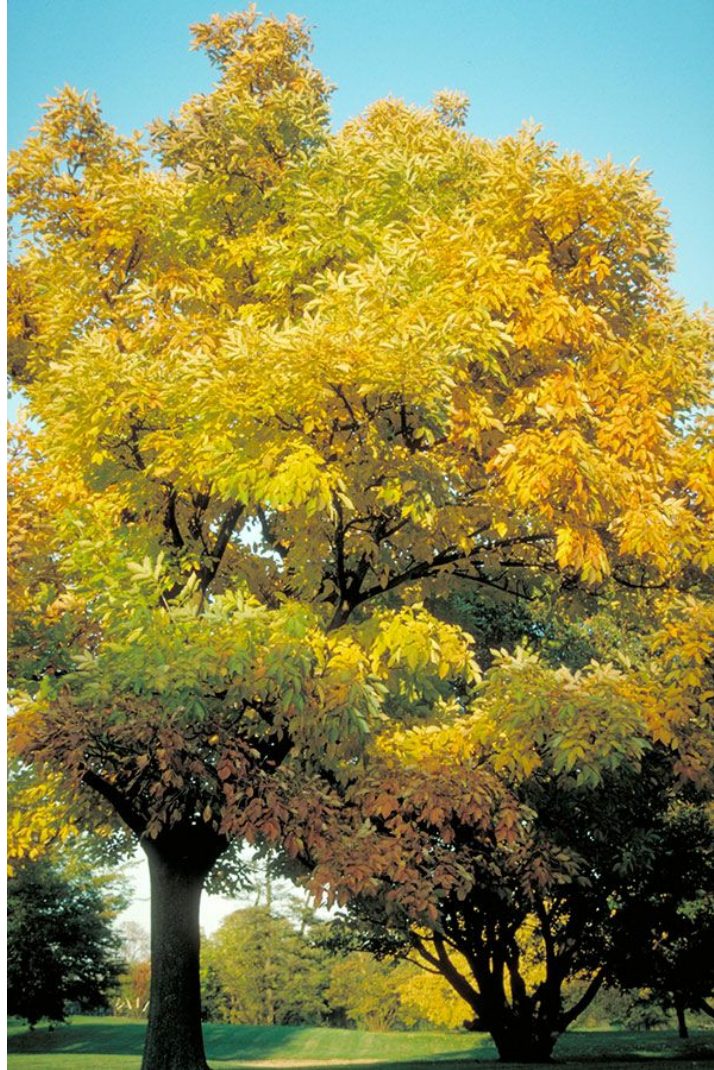
Granberry, Phillip, and Sarah Rustan. "Latinos in Massachusetts Selected Areas: Chelsea, Revere, and Winthrop." *ScholarWorks at UMass Boston*, UMass Boston, 2010, core.ac.uk/download/pdf/229323273.pdf.

"Our History." *RevereBeach.com | Americas First Beach*, 16 Sept. 2018, reverebeach.com/our-history-and-heritage/.

Ball, Harmony. "Tree of Life Meaning." *Medium*, Medium, 8 Aug. 2019, medium.com/@harmonynecklace/tree-of-life-meaning-40e28fb7bd51.

"White Ash *Fraxinus Americana*." *White Ash Tree on the Tree Guide at ArborDay.org*, Arbor Day Foundation , www.arborday.org/trees/treeguide/TreeDetail.cfm?ItemID=1082.

"U.S. Census Bureau QuickFacts: Revere City, Massachusetts." *Census Bureau QuickFacts*, www.census.gov/quickfacts/reverecitymassachusetts.



Index 1: example of a white ash tree

(<https://www.arborday.org/trees/treeguide/TreeDetail.cfm?ItemID=1082>)



Index 2: Henrique Oliveira's Work

(www.designboom.com/art/henrique-oliveira-roots-largest-installation-to-date-mac-sao-paulo-06-02-2014/)



Index 3: Pohutukawa Tree

(<https://upload.wikimedia.org/wikipedia/commons/5/5b/PohutukawaCornwallis.jpg>)

Roseanne Linan

Professor Bourgault

CFA AR369

10th December 2020

Final Project Proposal

Introduction

What am I to say in this instance, I, who is so very much disconnected from the city of Revere and its citizens. Who am I, an outsider with no prior connection whatsoever, to tell them how they should mourn, commemorate, or even memorialize the lives of all those that they've lost. I can't, it simply isn't in my right to do so. What I can offer, however, in the hopes that it'll bring some hope to people of Revere, is an idea of what to look forward to. Say what you will of the current events, someday, oneday, we will push past this and return to some modicum of normalcy. To what extent that new normal will be to our original, who's to say, but it will be better than before. In that time, I offer, what I hope, is the first of many organized public events, and to that note offer my plan for a massive art exchange project between the students of Revere. I chose to work with the students of Revere because I can relate to how they feel, the separation, if not more so the isolation, of friends and family, the dealing of online classes, and the inability to go outside are just a few of the many things they've probably dealt with following this year. My project aims to correct this by having them work together to create art that they can then share with others. Social media may provide some varied version of this, but there's a distinct difference between seeing a picture online and seeing that same image right in front of you. The hope in the end is to get them to share their experiences, to understand

one another, and to allow each other to finally have the time to breathe in what is almost certainly a time in which it feels as though you're always suffocating.

Goals/Questions

The overall goal I have for this project is to create a sense of normalcy between the various, student based, communities of Revere. We'll be doing this by looking at students K-12 and offering them free creative spaces within each of their institutions to produce various pieces of art that they can then choose to share with the rest of the Revere's student based community. Honing in on this sense of normalcy, I aim to have them create art that represents their experiences of isolation and their hope for a better future.

Description of site

This project doesn't have one site, it has several, as the various public schools in Revere are each their own site that will be participating in some way towards the overall project. Each of these schools feature a moderate sum of Art related courses all of which lends to each student being able to create their own work of art as they each have some basic knowledge of how to do so. Beyond that, the student communities themselves feature a wide array of different cultures, gender identities, and races that themselves were affected grievously by the pandemic. While this project does not aim to focus on any one particular group, rather instead focusing on all of them as a whole, it does recognize that each of these groups have dealt with the pandemic differently. Each has something unique in which to share involving how they handled the pandemic with only furthers what each student has to say given they are a part of at least one of those groups. (See References for images involving the demographics of Revere.).

- Schools in Revere (The below reference was taken from the Revere Public School's website):

- A. C. Whelan Elementary School
- Abraham Lincoln School (Elementary)
- Beachmont Veterans Memorial School (Elementary)
- Garfield Elementary School
- Paul Revere Innovation School (Elementary)
- Staff Sergeant James J. Hill Elementary School
- Susan B. Anthony Middle School
- Garfield Middle School
- Rumney Marsh Academy (Middle)
- SeaCoast High School
- Revere High School

Review and discussion of relevant historical and philosophical models:

There are various projects in which I can use in order to refer back to my own, the first of which is called the Traveling Museum. This project is a traveling art exhibition that resembles a grain storage bin akin to those found in the area where it is traveling, this being Minnesota. It can house several pieces of artwork and is made to be a pop exhibit whereby it can be allocated easily to numerous public art spaces in other areas at a moments notice. My project doesn't necessarily do what they've done, but we do still transport pieces of art to various spaces albeit to a much different locale than those found in the previous project.

Another Project is called On the Move Art Studio, this project seeks to educate youths in how to create art by utilizing a wide variety of painting techniques. The project is based out of a Mobile Home that was reconverted into a miniature mobile art studio wherein they hold the supplies that they later give to the youths that they're teaching so they can create their own works of art. The project primarily travels to areas where art education is lacking and they often make returns to previous areas to check up on the youths that they've taught to see how they are progressing. While this project definitely inspired variations of my own, the part that stuck with me was the idea of working with youths to create art.

The last project that I will refer to today is the closest in nature to mine and would probably be the one that I can compare the best to. This project is called Murals on the Move and it is by the organization Mural Arts Philadelphia. The project seeks to bring art supplies to communities that need them thus facilitating the creation of art. My project doesn't give out the art supplies, but it does facilitate the creation of art by allowing for spaces in which art can be created to exist.

Description of project process/actions:

- Need:
 - Space, paint and drawing equipment, and teachers/helpers
- The Process:
 - We start by cooperating with Revere's Public School's Art programs to create a pseudo art festival that every student that attends Revere Public Schools can take

part in. The art festival will consist of a collection of artwork, created and donated by the students of Revere, that will be showcased within each of the different schools in Revere. As a note, the art festival is entirely non-obligatory.

- Why drawing and painting?
 - It's already being taught in schools, so students would have a general knowledge of the subject and the basics therein to allow them to draw what they want, and draw in the styles that they feel suit their creation. This methodology can also be applied to painting.

Proposed timeline:

- Day 0: Collect Artwork from Students
- Day 1: Showcase the collection within the student's respective schools
- Day 2 to Onward: Begin switching the different pieces of artwork to and from different schools. Then showcase that artwork from those different schools at other schools.

Planned documentation of the project:

- Photography, videography, interviews
- If possible, then this would be documented as a yearly event

Assessment methods:

- Survey (Feedback Systems)
 - Have students write about what they learned, enjoyed, and what we did right vs wrong as well give us insight as to how we can do better for next time.
- Interviews
 - In line with what you would do for the documentation, but in this case review over it for criticisms and build off from there.

References

- <https://www.census.gov/quickfacts/reverecitymassachusetts>

○

Race and Hispanic Origin	Revere city, Massachusetts
Population estimates, July 1, 2019, (V2019)	53,073
PEOPLE	
Race and Hispanic Origin	
White alone, percent	78.1%
Black or African American alone, percent (a)	5.5%
American Indian and Alaska Native alone, percent (a)	0.3%
Asian alone, percent (a)	4.9%
Native Hawaiian and Other Pacific Islander alone, percent (a)	0.0%
Two or More Races, percent	5.3%
Hispanic or Latino, percent (b)	33.6%
White alone, not Hispanic or Latino, percent	53.3%

○

Age and Sex	Revere city, Massachusetts
Population estimates, July 1, 2019, (V2019)	53,073
PEOPLE	
Age and Sex	
Persons under 5 years, percent	6.5%
Persons under 18 years, percent	20.1%
Persons 65 years and over, percent	14.4%
Female persons, percent	49.7%

- <http://www.reverek12.org/>
- <https://www.onthemoveartstudio.org/>

Annotated Bibliography:

1. <https://www.muralarts.org/program/art-education/murals-on-the-move/>

Article intended to inform others of their service which provides art supplies and art related activities to youths during the Covid-19 crisis.

2. <https://www.onthemoveartstudio.org/>

Link to information concerning the OnTheMove art program, where, through a reconverted mobile home, organizers host free art classes to youths across the country.

3. <https://www.americansforthearts.org/by-program/networks-and-councils/public-art-network/public-art-year-in-review-database/public-artmoving-site>

Article referring to a set of multiple exhibitions, each coinciding within the same city, that rotate in and out of various locations that the other exhibits were previously held in.

4. <https://www.americansforthearts.org/by-program/networks-and-councils/public-art-network/public-art-year-in-review-database/the-traveling-museum>

An article describing an exhibit that holds pieces of various works of art that travels around the city to allow people from different neighborhoods to experience them.

5. <https://www.artworksforchange.org/survival-architecture/>

Link to an article that describes a program whereby multiple art exhibits are created around the world to illustrate the dangers of global warming.

Halloweentown In Revere

An Event to Bring Together a Community to Pray, Celebrate, and
Remember Those Who Have Died.

Caroline Pinho & Riley Kokoruda

Professor Bourgault

AR 369: Draft #2

11/9/20

Brief Introduction:

Our team is planning to create an interactive event to honor those who passed away from the Coronavirus, and also honor those who are/were serving in the frontline. In order to accomplish this goal, our event will double as a fundraiser, partnering with the Raise Up Revere Fund, which supports those affected by Covid-19. The event will be called “Halloweentown” and will take place from 12pm to 5pm the Sunday before Halloween. We plan on hosting this event every year to not only raise money for the Raise Up Revere Fund, but to memorialize loved ones lost to Covid-19, and show our love and support to the family and friends that mourn. The event will give the Revere community an opportunity to remember and celebrate the lives of those lost, and those working on the frontline, through a fun, interactive, memorable, spirit-filled, family-friendly experience. To draw participants into the event, there will be the opportunity to partake in a Pumpkin Carving Contest, a Costume Contest, and free food/beverages from local, volunteer vendors. Lastly, the event will take place at the Revere Beach Pavilion.

It is crucial for the perpetuation of this event to make it one that people love attending and find joy in participating in every year. Therefore, we found it most appropriate and strategic to make the commemoration of those affected by Covid-19 a family friendly, fun, interactive event. The reason why we decided to create an event that is more of a celebration rather than a mourning is because as time passes tragedies become less relevant. We want to change that. We specifically chose to incorporate a Costume and Pumpkin Carving Contest (for all ages) so that people choose to participate rather than feel obligated to. As the world continues on without those lost from the Pandemic, people’s lives also move on. However, those who were lost, and helped fight the battle, deserve more recognition and love from their town, and that is what this event is designed to do. Therefore, transforming the Beach Pavilion into a Halloweentown every year, will continue to draw crowds and bring everyone together for a great cause. We hope this event becomes a tradition for the whole community. Rather than mourning in a dark and lonely way, this event is meant to create a comfortable environment where people can welcome back the souls of their deceased relatives¹, like the holiday, Day of the Dead which takes place on October 31 - November 2, but our event begins the Sunday before Halloween. Day of the Dead inspired us, which is why this event will be more of a festival, filled with dancing, music, creative attire, symbolic decorations, and family and friends celebrating and memorializing their lost loved ones.

¹ <https://www.history.com/topics/halloween/day-of-the-dead>

Event's Goals:

We have a lot of planned and reachable goals for Halloweentown. The main overarching goal is to commemorate those who have lost a loved one to Covid-19, and also honor those who served in the front line fighting the virus. It is important for this event to occur every year, to ensure that those lost are never forgotten. Second, it will be a priority to collect as much money as possible to donate to the Raise Up Revere Fund, supporting those who were impacted by the pandemic. We chose an event because it will bring the community together every year, and provide an afternoon of bonding, healing, and fun. Another goal of the event is to decorate the Beach Pavilion with a lot of carved pumpkins, all lit up for the week of Halloween following the event. This will serve as a pretty, fun, and community created memorial for those impacted by Covid-19. Furthermore, the event will encourage all ages to participate in a Costume Contest, adding more light-hearted, fun, and artistic activities to the event. The hope behind the activities is to make the event joyful, and less of a chore or obligation after it has been 5+ years since Covid-19 has been relevant. In order for people to still get excited about attending an event they are predictably going to get less attached to over time, it needs to be welcoming for all ages, and have something for everyone to walk away with. In this case, the goal is for everyone to walk away feeling happy, supported by their community, filled with new memories, and reminded of the good, old memories with those who passed.

Event Inspiration:

1. **Day of The Dead** is a Mexican holiday to remember both loved ones and ancestors by welcoming back their souls for a reunion that includes food, drinks, and celebration. It is unlike any other holiday where mourning is interchanged for celebration. The holiday is celebrated each year from October 31-November 2. At midnight on November 1, the spirits of all the deceased children are believed to be reunited with their families for twenty-four hours. At midnight on November 2, the celebration begins to honor the lives of the deceased adults and by noon all the spirits of the dead are celebrated. The Day of the Dead views death as a welcomed part of life, “our dead are never dead to us, until we have forgotten them”². Calaveras, also known as skulls, are ubiquitous during the holiday and have become the most recognizable Day of the Dead symbols. The skulls are meant to mock death and laugh at death itself. Another prominent symbol for Day of the Dead is “Flor de Muerto”, Mexican marigolds. These flowers are believed to be a pathway that guides the spirits to their ofrendas. We were so inspired by all aspects of Day of the Dead, which is why our event is focusing on celebrating not mourning.
2. **Halloween** is a holiday celebrated every year on October 31. The holiday originated from the ancient Celtic festival of Samhain, when people would wear costumes and light bonfires. By the eighth century November 1 was designated as the day to honor saints and the night before became known as All Hallows Eve. Eventually, Halloween evolved

² <https://dayofthedead.holiday/>

into the holiday we celebrate today, which includes costumes, pumpkins, candy, etc. Day of the Dead is not a Mexican version of Halloween. Although there are similarities there are many differences, but we believe that we can incorporate both in this event. The Day of the Dead was our inspiration to use the event as a celebration and Halloween was our inspiration to include the Pumpkin Carving and Costume Contest.

The Event's Details:

Description of Site: This event will take place at the pavilion at Revere beach because it is a beautiful location, centrally located for everyone to enjoy. Revere beach faces the Massachusetts Bay and is over three miles long (4.8 km). Revere beach hosts multiple events every year and historically they have been very successful, such as the Revere Sandcastle Sculpting Contest and the Pumpkin Dash.³ One of the reasons we chose to host this event at Revere is because of the Revere Beach Partnership, a non-profit organization that was established in 2001. The Partnership consists of an Executive Director, a volunteer Board of Directors, and many other committed volunteers that share a love for Revere beach.⁴ The Partnership is in charge of hosting the events that we mentioned before. It would be a great opportunity if we were able to connect with the organization and work together to create this event. They have a strong understanding of the Revere community and the beach, which would be extremely beneficial.

We will set up a number of tables and chairs that are safely distanced apart and we will encourage that everyone brings a blanket so if they want their own space to work. We chose to host this event specifically at the Pavilion because of its location and the amount of space it provides to decorate for the event.



Image 1

³ <https://www.revere.org/revere-beach>

⁴ <http://reverebeachpartnership.com/who-we-are/>

Commemoration/ Memorial: As mentioned, the majority of the event's proceeds will go to the Raise Up Revere Fund to relieve those affected by COVID. There will be a speech in honor of their lives, and those who helped on the frontline, once at the beginning of the event at 12:30pm, and again at 4:30pm before the event officially ends at 5pm. The purpose of two ceremonies is to ensure that almost everyone who attends can hear and experience one of the speeches because they likely will not be present at the event for the entire duration. Also, the speech will take place surrounding the Pavilion circle canopy bench (as seen in Image 1). The pumpkins donated to stay at the Pavilion will be moved around and placed neatly throughout the day to ensure the memorial looks neat and pretty by the end of the day, and will be prepared to be lit up at night for the week.

Pumpkin Carving Contest: The Pumpkin Carving Contest will ask contestants to bring their own pumpkin(s). The Contest will break people into age categories, beginning with those 6-year old to 9-year old, then 10-year old to 13-year old, then 14-18, and 18 years and older for the last group. The winner of each age group will receive a first-place ribbon. There will be one winner announced at 2pm in the middle of the event, and a new second winner will be announced at the end of the event around 5pm after the final memorial speech. There will be two winners at different points in the day because attendees will likely not be present for the entire duration of the event.

Furthermore, participants will be encouraged to donate and leave their pumpkin to be a part of the Pavilion memorial to honor those who were lost. To make the memorial more special, pretty and accessible to view at all hours of the day or night, the event will sell \$2 fake candles that are solar charged, to place in their pumpkin(s). The pumpkins will all shine beautifully at night together, symbolizing the unity of Revere. Lastly, the pumpkins and decorations on the Pavilion will remain there until the morning after Halloween. Volunteers will be asked to come help clean up, and dispose of the pumpkins in town dumpsters the morning after Halloween.

Costume Contest: Additionally, there will be a Costume Contest where people will be divided into age groups identical to the Pumpkin Carving Contest. Halloweentown encourages and welcomes everyone to dress up regardless if they want to participate in the contest. Also similarly to the Pumpkin Contest, the winner of each age group in the Costume Contest will win a first-place ribbon. The winner will be announced once in the middle of the event at 2pm, and a new winner will be announced at the end of the event around 5pm, after the final memorial speech. There are two winners because attendees will most likely not be present for the entire duration of the event.

Volunteer Vendors: The Halloweentown vendors will be local food businesses that volunteer to participate and help their community. The event will only need two to four vendors for support. The vendors will be set up on either end of the displayed carving tables (as seen below in Image 1). There will also be an option for the vendors to bring trucks to set up or store supplies in, and

park along the side of the street along the beach in front of the Pavilion and table areas. They will provide water, lemonade, hot chocolate etc. For food they can provide small desserts such as cookies, cupcakes, bread etc. When participants at the event buy their \$7 entry fee ticket, they are granted one beverage and one snack from one of the businesses of their choice. If attendees want to purchase food or beverages further than their free round, they will be allowed to. The money collected from further purchases beyond the free round will be donated to the Raise Up Revere Fund as well, except the businesses can keep 20% of their earnings.

Timing of Halloweentown: We wanted this event to take place the Sunday before Halloween because it is a fun time of year before all of the major holidays and busy commotion and stress that occurs once October ends. Furthermore, Halloween is also a great holiday to use because it is a widely celebrated holiday. The memorial will be gone the morning after Halloween. This is a convenient time for friends and family to come together as one big community and show support, and love for one another surrounding a tragedy, the Covid-19 Pandemic. Being surrounded by a community after a hard time is a healthy way to heal and remember those affected and lost. Halloween also provides an opportunity to do fun activities that can later be used to symbolize the love and remembrance the community has for those who were affected by COVID. For instance, the light inside the carved Pumpkins is meant to celebrate and represent the souls of those who died from COVID being brought to a brighter, happier life. Second, the pumpkins all lined up together in unison along the Pavilion will represent everyone in the community coming together for a great cause, and how the community is stronger together. On another note, the costumes that Halloween brings and encourages, keeps kids engaged and excited to attend the event, while the parents can also dress up and enjoy time with their family. It's important to note that no one is excluded from this event.

Attendees/ Location/ Date/ Finance Details:

Target Audience: all ages, all demographics and psychographics included and encouraged to join, not exclusive to any certain group of people

Location: Revere Beach

Date: Sunday before Halloween (i.e. in 2020 it would be on Oct. 25th)

Finances: Donations: The Raise Up Revere Fundraiser

1. Entry fee: \$7/person
 - a. Access to pumpkin contest
 - b. Access to costume contest
 - c. Ticker for 1 food and 1 drink from vendors (ex: one kettle corn baggie, one small apple cider drink)
2. Vendor/Restaurant

- a. Agree to give out one free drink and one free food item, then will sell additional items/ products at their own set costs for anyone who wants to buy additional items from the 1 free drink and 1 free food item
 - b. Receives 20% of sales
 - c. Donates 80% of sales
- 3. Covering Event Costs
 - a. The only money removed from the total collection of funds raised from the event, will be to cover
 - i. About \$10 for 1st place winner ribbons
 - ii. Borrow foldable tables from town's schools (if not make a rental deal for about \$100)
 - iii. Roughly \$180 for a bulk of 400 pumpkin carving tool kits
 - b. In sum approx. \$190-\$290
- 4. Expected Attendees/ Raised Money
 - a. If about 250 people attend, and each purchase a \$7 ticket, the sum would be about \$2240
 - b. If approx. 185 fake pumpkin candles are sold for \$2 each, the sum would be \$370
 - c. The vendors only keep 20% of the additional profits they earn, therefore we would donate 80% of the remaining profit
 - d. Furthermore, generous people may donate additional funds to the cause
 - e. Therefore the collective sum could be anywhere from \$2000- \$3200 depending on the success of the event, and the spending behavior of attendees

Health Concerns (COVID):

Although we cannot predict what the future will have in store concerning COVID, we felt it was necessary to formulate a plan in case it is still relevant because this is intended to be a large public event. Currently, having big groups gather in public is concerning, therefore it would be concerning to host a large public gathering that is intended to raise money for those affected by the virus. Therefore, next year if necessary, we could host the event over zoom and have time slots for people to drop off their pumpkins at the Pavilion to avoid large crowds. The other option could be to separate the tables and lines 6 feet apart, limit the number of people per hour, require everyone to wear a mask, and provide hand sanitizer stations. We want to avoid any kind of break out of the virus from this event because that would be counterproductive.

Revere Beach Traditional Celebratory Models:

1. **The International Sand Sculpting Festival** serves as a great example of a successful event in Revere, Massachusetts. The event is hosted by the Revere Beach Partnership and this free event is open to the entire public. In 2018, the event drew over an estimated 1

million attendees and has been a staple Summer event for so many for the past 16 years.⁵ The event takes place over the course of four days. In addition to a sand castle competition, the event includes a full entertainment schedule with live-music, an interactive kids zone, fireworks, amusement rides, and a food truck village that feature cuisines from all over the world. The International Sand Sculpting Festival has a Facebook page and a website, which includes event details, opportunities, galleries, contacts, etc. This event helped us come up with our idea of having an annual event at the beach pavilion, where the community can come together for a great cause. It is one of the assisting factors in hosting the event at Revere Beach.

2. **Revere Beach Art Festival** takes place at Markey Memorial Bridge, Revere, Massachusetts in September. The event is hosted by the Revere Beach Partnership. The day is filled with fun activities, artists selling pieces, live music, and a Live Art Competition where artists compete for a cash prize.
3. **Revere Beach Pumpkin Dash** serves as another great example of a successful event in Revere, Massachusetts. The event is hosted by the Revere Beach Partnership and this event is even more relevant because it occurs annually in October. The Pumpkin Dash is a 5K race that starts and ends at Kelly's, a beachfront restaurant on Revere Beach. People are encouraged to put on their best costume to run the race. The race also features a Kids Fun Run, so that the entire family can join the fun. After the race the event includes live music, free cookie decorating, a pumpkin patch for kids, and a beer garden.
4. **Revere Beach Kite Festival** is located at Kelly's at Revere Beach, Massachusetts. The Kite Festival is a way to kick off the beach season. It happens annually in May, on a beautiful spring day. Kids come to build, decorate, and fly their own kites. The festival includes professional kite-flyers, live music, and other family friendly activities.
5. The **"Still Making Art Happen!"**, is a Halloween fundraising raffle, where artists donate their work for the raffle. There were so many donations, all contestants were guaranteed to win a piece. This inspired the idea of everyone being included. Therefore, by paying a one-time entry fee of only \$7 per person, you are guaranteed a spot in each contest and food/drinks.

Proposed Timeline: October 30, 2021

We will first need to partner up with the Raise Up Revere Fund as well as communicate with the Revere Beach Partnership, the organization that hosts the International Sand Sculpting Festival, to secure a spot and time at Revere Beach. Starting September 1, 2021, a meeting will be held every two weeks until October 30, 2021 (Sunday before Halloween). During these meetings we will determine who will lead the opening and closing ceremony, who will be our vendors, how many tables and chairs we will need, etc. By September 20, 2021 we will have

⁵ <https://www.internationalsandsculptingfestival.com/about/>

secured our time slot at Revere Beach and will have announced to Revere that “Halloweentown In Revere” is coming!

The day before “Halloweentown In Revere” all the tables, chairs, etc. will be set up by volunteers and the volunteers will be asked to arrive at the site at 11am on October 30, 2021. People will be expected to arrive at 12pm and the opening ceremony will begin at 12:30 pm and the closing ceremony will be at 4:30pm before the event is done at 5pm.

Planned Documentation:

The plan is to create a Facebook page called “Halloweentown In Revere”. It will be a page for the community in Revere to join, so that they can be updated on event details, COVID stories, etc. People will be able to use this platform to share personal photos from the event and personal stories about people affected by COVID.

During the event each year professional photos will be taken that will later be compiled into an album and shared on the Facebook page. The first year the event takes place (2021), a video will be created and shared on the page for people to reference if they need to know more about the event, or for new members of the community.

Additional multimedia will include a live video of the opening and closing speeches and the moment of silence at the end of the event. The live video is for those who can not attend the event and the video will be saved so that people can watch it when it is convenient for them.



Image 2

Ex: Revere Beach International Sand Sculpting Festival Facebook Page

Planned Assessment:

Assessment method 1: We plan to use the Planning Center Headcounts app, an online mobile application that works with Planning Center Check-Ins to help keep track of any type of attendance, without needing to track specific individuals. The app allows us to track people by entering the final number or by using the live counting tool, which is what we will most likely use. Attendance records will allow us to have a measurable statistic to compare to over the years.

Assessment method 2: We also plan to post a survey on the Facebook page following the event. The survey will include a few questions, just enough for us to measure the success of the event:

Question #1: What activities did you participate in?

- ☐ Pumpkin Carving
- ☐ Costume Competition
- ☐ Both

Question #2: Did you enjoy “Halloweentown”?

- ☐ Yes
- ☐ No
- ☐ Sort of

Question #3: Do you feel that this event honored those that we lost from COVID and are/were fighting on the frontline?

- ☐ Yes
- ☐ No

Question #4: How can we make this event more honorable and memorable? Suggestions appreciated.

Question #5: Do you plan to attend the event next year?

- ☐ Yes
- ☐ No

Vision Board:



(original work)



Image 3

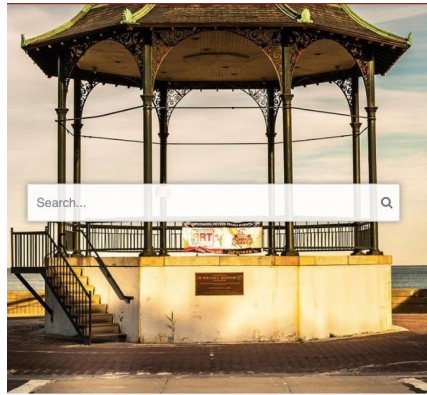


Image 4



Image 5



Image 6



Image 7



Image 8



Image 9



Image 10

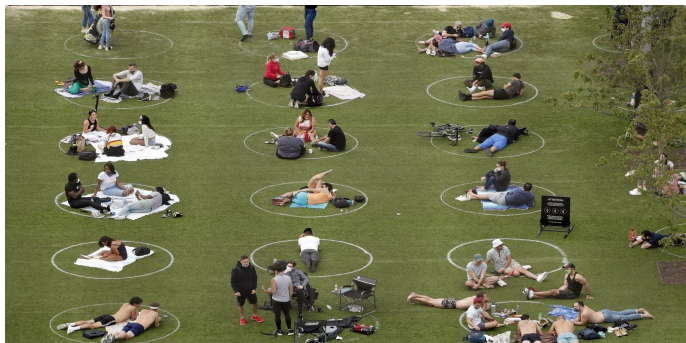
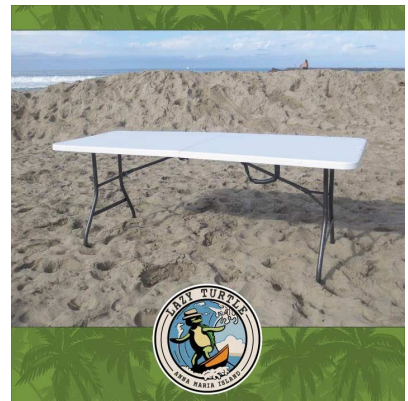


Image 1

Image 11



Pictures Works Cited

Image 1:

<https://www.google.com/url?sa=i&url=https%3A%2F%2Fwww.connect.media%2Fjv-to-develop-206-unit-mf-property-on-revere-beach%2F&psig=AOvVaw2lcNKH7hs4uJVuDTe9ElBm&ust=1605214353645000&source=images&cd=vfe&ved=0CAIQjRxqFwoTCIjvjs6v--wCFQAAAAAdAAAAABAD>

Image 2: <https://www.facebook.com/VisitRevereBeach/>

Image 3: <https://www.pinterest.com/pin/196680708709804443/>

Image 4:

<https://www.google.com/url?sa=i&url=https%3A%2F%2Fmusicidb.com%2Fvenue%2FgetVenueDetail.htm%3FvenueId%3D256&psig=AOvVaw0eoqjnlFzn69iyss6PtSca&ust=1605214485215000&source=images&cd=vfe&ved=0CAIQjRxqFwoTCNCfsY6w--wCFQAAAAAdAAAAABAX>

Image 5: <https://www.wired.com/story/how-to-carve-a-pumpkin-like-a-pro/>

Image 6: <https://www.wrl.org/event/scavenger-haunt/2020-10-29/>

Image 7:

<https://www.adl.org/education/resources/tools-and-strategies/halloween-when-the-goblins-ghosts-and-stereotypes-come-out>

Image 8:

https://www.123rf.com/photo_60344509_happy-big-family-mother-father-and-three-kids-preparing-to-halloween-party-carving-pumpkins.html

Image 9: <https://www.bestfoodfacts.org/is-it-safe-to-eat-from-food-trucks/>

Image 10:

<https://dc.eater.com/2019/5/16/18628220/a-wildly-popular-brooklyn-food-market-will-take-over-navy-yard-this-summer>

Image 11:

<https://www.mprnews.org/story/2020/05/21/covid-what-to-consider-social-interactions>

Image 12: <https://lazyturtlebeachrentals.com/folding-table-rentals/>

Annotated Bibliography

“Who We Are.” *Revere Beach Sandcastle Competition*, 23 June 2017,

reverebeachpartnership.com/who-we-are/.

The Revere Beach Partnership is the program we got the idea from. Their goal is to bring a community together and preserve the beach’s history and celebrate it as an asset. They plan to improve the beach every year with the fun, crowd- drawing sand castle sculpting contest.

“STILL MAKING ART HAPPEN!” *Locust Projects*,

www.locustprojects.org/support/fundraisers/2019-annual-smash-grab-fundraiser.html.

This “Smash and Crash” fundraising Halloween project has so many artists involved from around the world, that every person who buys a raffle ticket is almost guaranteed to win at least one painting donated by an artist. Having artists display their work for a good cause, is fun, interactive, exciting and inspiring.

“3rd Annual (Year #4) Onesie Charity Beach Volleyball Tournament.” *ISWMP*,

istandwithmypack.org/event/3rd-annual-year-4-onesie-charity-beach-volleyball-tournament/.

The Onesie Charity Beach Volleyball Tournament in California, is a fun twist to raise money and come together as a community for a good cause. The onesie is what differentiates the tournament from others and adds a signature style to it. The onesie can draw more people in to do something different than normal.

“FIND REVERE BEACH ON SOCIAL MEDIA.” *Revere Beach*,

www.internationalsandsculptingfestival.com/.

This is the home website for the International Sand Sculpting Festival. It provides the event details, the history of the Festival, sculptors created, galleries, and much more. The site provides a great background of the Festival and every organization involved. The site includes pictures and short clips that emphasizes the success of the Festival.

“Revere Beach Information.” *Revere.org*, www.revere.org/revere-beach.

The City of Revere site provides every detail about the town of Revere, including all community events and art. The site includes a map, a city calendar, business developments, and basically everything else one would need to know before moving to Revere.

Seligson, Susan. “Still Running: an Art Marathon for Boston: BU Today.” *Boston University*, 4 Apr. 2014, www.bu.edu/articles/2014/still-running-an-art-marathon-for-boston/.

Still Running: an Art Marathon for Boston is a community art project that was created by a Boston University alumni named Taylor Mortell. It is one of the most successful community art projects that continues to prevail today. The project includes "art marathons" where anyone could make art together in a freewheeling studio. Mortell and Luca de Gaetano also host a series of community art exhibitions and then donate the work to first responders.

History.com Editors. “Day of the Dead (Día De Los Muertos).” *History.com*, A&E Television Networks, 30 Oct. 2018, www.history.com/topics/halloween/day-of-the-dead.

This site is about the Day of the Dead and its history. It explains how the Day of the Dead is celebrated, the origins of the Day of the Dead, and more. This information is extremely

useful because it explains how they celebrate the dead rather than mourn, similar to what the goal of our event is.

History.com Editors. "Halloween 2020." *History.com*, A&E Television Networks, 18 Nov. 2009, www.history.com/topics/halloween/history-of-halloween.

This source focuses on the history of Halloween. It was one of the couple sources used to research Halloween, specifically its history and what/how it is celebrated.

"Stream Disney, Marvel, Pixar, Star Wars, National Geographic." *Disney+*, www.disneyplus.com/.

This source was used to help us better understand Day of the Dead. It gave us specific details about the skulls and flowers symbolism. It also has great quotes and facts about the holiday.

"Pumpkin Carving Kit." *Cheap, Fun and Classy Pumpkin Carving Kit at Bulk Deals - Alibaba.com*, www.alibaba.com/showroom/pumpkin-carving-kit.html. "Pumpkin Carving Kit."

This source gives an estimated cost for the pumpkin carving tools that will be provided at the event for people who bring their own pumpkins to carve. This will help with budget planning.

Right Here, Right Now

Professor Bourgault

AR369: Final Project

David Tay & Sofia Sabalja-Reid

12/10/2020

Introduction

The world is gripped by a pandemic that seems to get increasingly worse with no end in sight. People now organize, meet, and communicate virtually in order to slow the spread of the virus. Our project is rooted in the idea that while we come from different places, backgrounds and perspectives, we are ultimately more similar than we are different. Communication is the ultimate tool in understanding each other and the differences that we do have. We hope that this project will help people from all over the world to better understand the residents of Revere, MA and encourage togetherness through a video medium.

Revere has faced many challenges with the level of COVID-19 cases and deaths that have had to be endured. Many have sought the help of organizations and aid groups to help them make it through this difficult time. Others have become dependent on the company of their household to keep them going. Our collection of video recordings from the people of Revere, themselves, aims to bring to light the methods and experiences of real people trying to maintain some peace and strength during a trying situation.

During this time of great uncertainty, people are quick to make assumptions about others. This project hopes to bridge the gap between individuals from different backgrounds by allowing the residents of Revere to tell their own stories. By bridging the gap, we hope that people will learn to support each other in a time when healing together is so necessary. This will be done through a series of video interviews, recorded by the subjects, then organized, compiled and edited together by us.

These personal videos will be voluntarily sent in through a website during an allotted period of time. The prompt given to them will be: What is your life like, right here, right now?

How they chose to answer the question will be entirely up to the people and is open to any personal interpretations. After all the videos have been received, they will be edited and arranged into the documentary. Once the film is complete, it will be publicly posted and available for both the people of Revere and others to view. It is intended to provide a positive message about humanity's ability to cope and gain strength when they are placed in difficult circumstances. The opportunity for the audience to give feedback and commentary on the film will be available in order to allow us to evaluate the project and ensure that it gave the proper message.

Goals of the project/questions to be addressed

The singular question for this project is: What is your life like, right here, right now? By asking this question, participants will have the opportunity to explain what their situation is, good or bad, and have the chance to give the rest of the world an insight into who they are and what they are right now. This is a snapshot of a community, taken from the perspective of the people who know it best.

The major goal we would like to achieve with this project is to simply promote communication and discussion between people who may not otherwise engage in it. The posted video will allow all types of people to view the compilation and be exposed to the lives of others. In this way, their stories will be shared with a large audience hopefully encouraging those who live in isolation to gain a community feel. We understand that this is different from many of the other proposals given in collaboration with ours, however, we believe that the impact of our documentary can be just as great if not better. While our film would not necessarily bring increased aesthetic pleasure or a community space to the town, it would allow outsiders from all over the world to recognize and understand the problems and benefits Revere has to offer. This

recognition is valuable in immeasurable ways beyond something like a mural or park. While physical structures and live events do bring unique advantages to the table, we believe that given the circumstances of the Coronavirus pandemic, a digital medium is both more practical to produce and distribute.

Storytelling has an evident healing effect. It has been shown that the body physically reacts to stories and storytelling and can promote positive action. At the Center for Neuroeconomic Studies at Claremont Graduate School, Paul Zak, the director, did blood tests on people after reading a story about a father and his terminally ill son (Stewart 2015). The study found that “the blood tests showed increased levels of cortisol (associated with stress) and oxytocin, commonly known as the empathy, or human bonding chemical.” After the blood test, the team of researchers asked participants to donate to a children’s cancer charity and found that participants “with raised levels of cortisol and oxytocin were more likely to donate.” With our project, the hope is that the expression of people sharing their lives during COVID will encourage bonding, healing, and initiative to be a positive part of this impactful time of our lives.

This project will also serve as a source of historical significance and documentation. The coronavirus pandemic that we are currently experiencing is something that will be remembered in years to come. Understanding the everyday occurrences of everyday life provides insight into how humans react to hardships and what methods they use to get through life.

Description of target community and/or site of intervention

As stated before, since this is a digital medium, there is no physical site of intervention. It is our hope that the residents of Revere will incorporate wherever they are into their video response. This will hopefully create some sense of location even though this is not a physical

work of art. We believe that a physical space isn't necessary to create a collaborative space and that this space can be achieved through virtual means.

While we would like this to be viewed by people all over the world we know that in terms of distribution, we are likely to get the most traction through Revere's public social media outlets. While we have no way of ensuring this, our hope is that the residents of Revere who participate in this documentary will promote it to family and friends who live outside of the area who are in need of healing through community storytelling.

Review and discussion of relevant historical and philosophical models

A source of inspiration for our project was Gal Gadot's Imagine video. The video provides an example of a participatory, submission-based project. However, our video intends to use the work of everyday people instead of celebrities to gain a more unvarnished look at the pandemic's effect on daily life. The hope is that this submission based model will create a more authentic message of the strength of normal people. It is our belief that displays of strength spread to those who see it and will provide guidance for the community.



<https://youtu.be/0fDIZj9BX9U>

Another relevant model for our project was The Center for Media and Social Impact at American University. For this center, social issues are the main focus. The center believes, “... understanding research approaches and tools – and identifying them appropriately in the beginning phases of a project, not only the final stages – is invaluable for capturing social impact.” This is why the structure of a compilation video allows for the stories of many people in a community to be cohesively shared and explored in a larger context. The stories typically revolve around communities coming together after a tragic event. This mirrors the story we are telling about Revere coming together after the pandemic. The belief is that the sharing of difficult experiences can help others gain inspiration for whatever troubles come their way.



<https://mailchi.mp/american/cmsi-may-2020?e=be8ab5c0fe>

Juilliard's Bolero concert video features the combination of various individual videos into one cohesive film. The theme of this video is "What can we do together when we are along?" This helps enforce the idea of togetherness while being physically together is currently difficult. It features videos of various artistic disciplines, such as music, drama, voice, and so on, set to a reimagining of Ravel's Bolero. This was Juilliard's method for overcoming some of the challenges of social distancing in relation to the Juilliard community and arts education. We intend to apply this method of thinking to the Revere project.



<https://youtu.be/rqzkn-jX-JU>

Description of project process/action

Like any other film, this project will comprise three major parts. During pre production, we will establish a public forum on which participants can upload their videos directly to us for download. As of now, we are planning on using Google Forms as our submission platform primarily because of its ease of use and familiarity with most internet users. Our upload point will include the prompt of our film, a short description of what their videos will be used for, and a standard release form that allows us to distribute their image.

Our production phase will consist of collecting and organizing the video submissions and preparing them for edit. While this will look much different from a normal film production it will still require a large amount of administrative and organizational work as each individual video will need to be reviewed and its content transcribed. We do not plan on using the entirety of every video submitted and therefore will need to have a thorough understanding of what content is in each video and what parts would work best for our overall message of healing and strength.

In the post production process, we will need to actually compile and edit all of the video submissions. This will be the most time demanding aspect of the project as making cuts and scrubbing through video tends to be a tedious and time consuming process. Fortunately, editing is a task that is extremely conducive to remote operation and this part of production can easily be done away from Boston at any point in time from anywhere.

Proposed timeline or sequences to project completion

We see the timeline for pre production taking the least amount of time and primarily resting on our ability to distribute the upload point. We leaned on the guest speakers who have connections with the city of Revere and the community arts programs in it to engage with potential participants.

Ideally, we would like our production period to be two weeks. This is enough time to collect enough video interviews to put together a comprehensive short film. If we are not able to collect enough video interviews in that time frame however, we are open to extending the production window.

Post production is the aspect that we have the greatest control over since we are not dependent on outside sources to advance the project. Much of the post production timeline will be dictated by how many hours we put into the project but we don't expect it to last longer than two to three weeks.

Planned documentation of the project/Assessment Methods

As this is a digital medium, the documentation of this project will be the project itself. Since we will be distributing through Revere's public social media platforms, we will have a built in comment section that will allow for open communication between the video's audiences. Facebook, Instagram, Twitter and YouTube all foster discussion and debate. All of these platforms also have built in analytics for content published so that the city of Revere is able to monitor audience engagement, distribution, and geographic areas where the video is getting the most attention. The project will be deemed successful if there is a high audience engagement especially if a diverse geographical audience is obtained. The built in analytics of the platforms the video is posted on will allow for long term evaluation. We believe positive analytics will show that the video content was substantial and worthwhile.

Ultimately this video will serve today as a means of closure and healing for the city of Revere. Everyone has had a hard year and the world should hear the stories of Revere. Long term though, this project has the potential to serve as a snapshot into the lives of those who lived through one of the most chaotic years in recent history. This year deserves some sort of historical preservation, both for those who have lived it and those who will come next.

Works Cited

Rava Films. *Cultural Identity: Chinatown Art Brigade | A Blade of Grass Films*. Allarts.org, 2020. Directed by Amitabh Joshi, Erik Spink.

This film is very different in subject matter but has an overall feel, format and theme that we would like to emulate with our own documentary. It manages to explain a complex issue, deeply rooted into a particular community, and it does so in under five minutes. We believe that the film does justice to the subjects and the activism that they are trying to promote and we would like to be able to do the same thing for the subjects of our documentary.

Niezgoda, Abbey. *Revere, Among Top Mass. COVID-19 Hot Spots, Suspends City Events*. NBCBoston.com, 2020.

This is a good background article that provides the context for which we want to base the documentary off of. It is pretty light on the emotional/death toll that it has had on the city and the residents, however, it does do a good job of explaining some of the precautions that were going into place in early August. The article includes interviews with the Mayor of Revere and discusses some integral city events that were going to be canceled as a result of the pandemic. The article also examines some of the business restrictions and has interviews from residents and business owners on the heavy financial toll that some of these restrictions have had on the community.

City of Revere. *Data - City of Revere, Massachusetts*. Revere.com, accessed 2020.

This is a government run database that includes information about the city of Revere. It has sections for demographics, employment, education, housing, land use, transportation and health. This page is a good reference to use in order to better understand the community, the industries that they work in and depend on, and how the city is structured. This is important to the film

because much of the film will cover these very topics. While it doesn't tell a great narrative story, the data here is an important foundation to build personal stories on top of.

Logan, Tim and Nanos, Janelle. *Revere Was Going Through A Revival Before COVID-19. Can it Stay on Track?* Bostonglobe.com, 2020.

This article discusses the financial comeback that Revere was facing before having to shut down as a result of the pandemic. Similar to the NBC Boston article, this piece focuses on economic hardship over emotional loss or death toll. It does go a little bit deeper into the city's infection rate, as well as the neighboring cities of Chelsea and Lynn. We think that it's really important to highlight the loss of business for many in the city of Revere. While the city has obviously had a high death toll, I think that the loss of economic stability is something that has touched nearly everyone in the city in some way. This would help make the documentary more relatable, even for people outside of Massachusetts who may not have been in an area negatively affected by Coronavirus. I think more people can emphasize with hard financial times.

Alanez, Tonya. *106 Positive Cases at Revere Nursing Home Account for City's Surge; Somerville*

Seniors Quarentiend. Bostonglobe.com, 2020.

In order to contrast the NBC News article and the other Globe article, this article focuses more so on the death toll and the number of cases in the community. It specifically discusses the impact on the senior citizens of the city and other vulnerable demographics. This is an important aspect because it's what both of the guest speakers from Revere focused on and is an important factor in how the city has been affected and how they will move forward in the coming months.

Center for Media & Social Impact. *Games for Stronger Communities, Comedy and Caregiving During COVID-19.* <https://mailchi.mp/american/cmsi-may-2020?e=be8ab5c0fe>, 2020.

This is a newsletter from the Center for Media & Social Impact which is an organization through American University School of Communication. This program creates community-centered documentaries that focus on social impact and community engagement. I think we can take a lot away from the organizational structure, how they distribute their content, and the effect that their documentaries have on the community.

Stewart, Kristen. "The Healing Power of Storytelling." *Algorithms for Innovation*, 2015,

uofuhealth.utah.edu/innovation/blog/2015/10/ThePowerOfStories.php.

We used this study as a statistic to back up the claim that reviewing and sharing past hardship with another person or entity has positive effects on the hormones produced and a person's overall level of happiness.

Revere, MA Garden Memorial

Healing Through Community

Caitlin Thompson

CFA AR369

Professor Bourgault

December 1st, 2020

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CFA AR369

Revere, MA Garden Memorial

Introduction:

On March 23rd, 2020, Massachusetts went into lockdown in order to curb the rapid spread of the COVID-19 virus. With over 3,400 cases to date, Revere, MA remains a red alert city for coronavirus spread. The City of Revere has experienced over 100 deaths to COVID-19. Through testing, contact tracing, pop-up clinics, and governmental support, the City of Revere has tackled COVID-19 with resilience and strength.

To recognise the efforts made by the City of Revere and its residents in combatting COVID-19, I propose creating a permanent Garden Memorial. The Revere COVID-19 Garden Memorial honours and recognizes the lives lost to COVID-19 in Revere, MA.

The process of creating the Garden Memorial includes obtaining COVID-19 Data and Analysis, accessing Revere's COVID-19 history, gaining testimonials from front line workers, acquiring city permits for a permanent memorial, and involving victims' family members in garden bed designs and replanting services.

Description

As you enter the memorial, a large and engraved stone states, "In Loving Memory" and lists all the COVID-19 victims in chronological order. As this virus continues to affect the population, there will remain space for additional names on the stone if needed. As you turn right or left into the garden, large boards will present a historical timeline of the COVID-19 pandemic in Revere, MA and will feature testimonials from members on the front lines: contact tracers, nurses, response team members, and testing site facilitators. This board will provide context to visitors with how COVID-19 affected the Revere, MA community. In addition, this board will contain QR codes that link to video interviews and additional information on COVID-19 and the memorial. Visitors will be able to use their mobile devices to process the QR codes; however, signs will be posted after the billboards that ask for electronics to be stored in respect for the victims.

The garden has multiple pathways, with lantern/string lights draped from pole to pole that set the boundary of the memorial. Until the COVID-19 Pandemic is over, there will be no fence surrounding the memorial as the garden needs to remain flexible for expansion. The area will illuminate at night so that those visiting can continue to enjoy the garden's beauty, no matter the time of day. As you walk around the garden, there are multiple bench locations that allow visitors to sit and reflect or enjoy the memorial.

At the exit of the memorial, a covered chalk board is positioned where you are invited to write in your thoughts, reflections, and memories. There will also be a location for visitors to donate to maintain the upkeep of the memorial.

We will develop a memorial that caters to the individual victims' family members by offering a garden plot for each COVID-19 victim. Family members will have the ability to designate and plant the landscape or flower arrangement of each garden plot. They will be provided

with a list of climate appropriate plants to reference, though they can stray from the list if they desire. Each garden plot will have a small stone with the community members' name and a quote chosen by the family. In the event that family members choose not to participate, the City of Revere, MA will decide on how to represent those community members appropriately.

Goals:

The permanent Revere, MA Garden Memorial dedicated to the the victims of COVID-19 will serve to mourn, educate, and inspire those who attend.

Through individual representation, the Garden Memorial will honour the lives lost to COVID-19 in Revere, MA. The historical timelines will feature testimonials with goal to acknowledge and appreciate all the front-line workers that were essential to maintaining safety and precaution through the pandemic.

In addition, an annual replanting service will occur at the memorial, recognizing the start date of lockdown in Massachusetts (March 23rd, 2020). This service will focus on replanting flowers that bloom during the peak months of quarantine and emphasise remembrance and healing. Through an annual replanting event, where all family members can return to the memorial to replant the garden plots, the Garden Memorial will include participatory arts that allows the community to come together. It is easy for isolation to occur following a loss, and through planting and designing individual garden plots as a community, healing can begin to take place.

Although this exhibit could be one of only solace and mourning, I also want it to represent a forward outlook on life. By utilizing plants, each visit to the memorial will demonstrate the continuance of life and growth, even within what appears to be the darkest of times. As this is a permanent memorial, the goal is to educate future generations on the drastic impact COVID-19. The historical timeline and testimonials allow future generations to comprehend and conceptualize the pandemic and its everlasting effects on the world.

In addition, the chalk board at the exit of the memorial encourages the visitors to reflect on their own memories, experiences, thoughts, and open discussions. Similarly to the plants, the board is washable so that each time a visitor returns, the experience is different and they are able to write their reflections again.

This memorial is as a site of healing for the victims' family members, a location of reflection for the Revere Community, a source of education for upcoming youth and visitors, and a scene of inspiration for all.

Location and Community:

This memorial is located on the median in-between Revere Beach Blvd and Ocean Ave. As the Revere Beach is beloved to locals, this location is a high-trafficked area, which is easily accessible and meaningful to the community. There are two options for the exact location of the memorial.

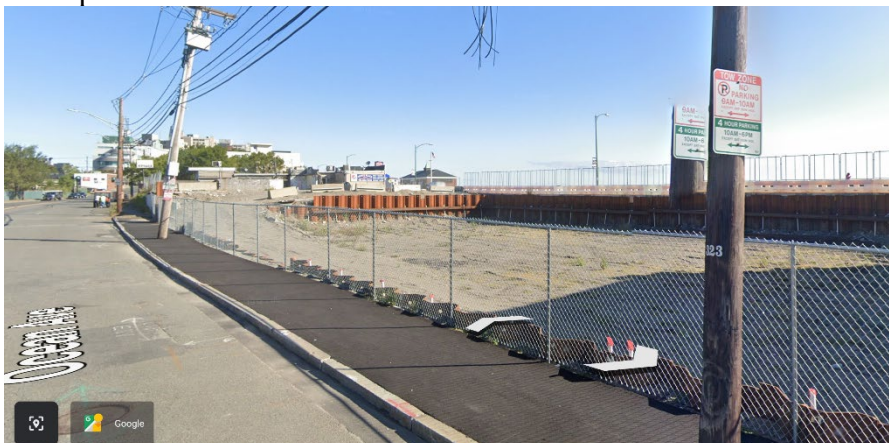
The first option is an already manicured and renovated park area along this median. This area would be located further north along Revere Beach. This area tends to attract Revere Beach visitors and upscale restaurants and accommodation surrounds it. Placing the Garden Memorial in this location would shorten the length of the timeline to completion.

Example:

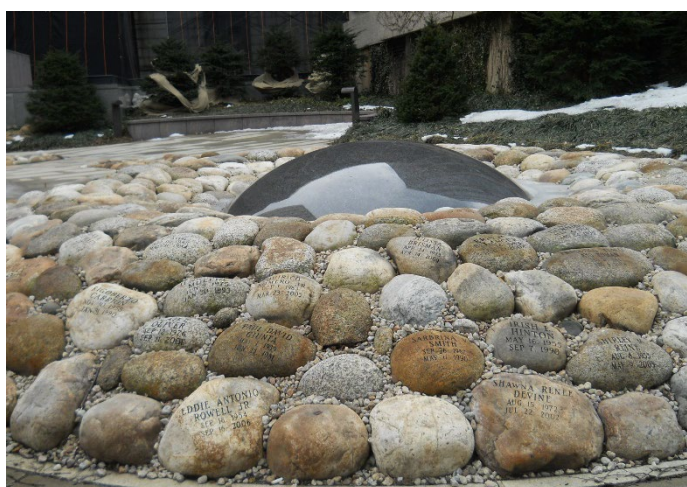


The second option includes renovating a brand new park along the beachfront. This park would be located on the southern part of Revere Beach. We would choose to designate an undeveloped area of the median to renovate and create a beautiful park with the garden memorial included in the park. This option would allow the City of Revere to continue to invest in enhancing aesthetic and recreational areas for the community.

Example:



Philosophical and Historical Models:



Garden of Peace- Boston, MA <https://www.mass.gov/locations/garden-of-peace>

Garden of Peace is a memorial commemorating victims of homicide and a reminder of the impacts of violence on communities. The Garden of Peace aims serve as a reminder of the impact of violence on communities and is, “a visual testament of the need to eliminate it [violence]”¹. The Garden also serves as a symbol for hope, peace, and renewal for visitors. Each September, the Garden of Peace Annual Honor Program provides a time and place to remember the names added to the Garden that year, and memorialize those from previous years. “The Honor Program and the Garden itself are intended to provide a community for and of survivors”.¹

The Garden of Peace includes stones that has the name of each homicide victim and their dates engraved into the stone: this method is an effective way to represent each victim. The Garden of Peace Annual Honor Program is an effective way to provide a community of healing amongst survivors and continue to memorialize new homicide victims.

This memorial contains similar concepts and goals as my garden memorial. “Still Part of the Family” discusses the necessity of maintaining a relationship with loved ones is essential to aiding the healing process.² Through the following borrowed concepts, I aim to keep family member connections. The engraved stone included within this Garden of Peace is the same engraved stone concept that I plan to use for the plaques in the garden beds and the “In Loving Memory” stone at the entrance to the Garden. Similar to the Garden of Peace Annual Honor Program, I also plan to include a yearly event that emphasises memorializing and honouring the victims of COVID-19 in Revere, MA through replanting, community gardening and participatory arts.

¹ “Garden of Peace.” *Mass.gov*, www.mass.gov/orgs/garden-of-peace.

² Maple, Myfanwy, Edwards, Helen Elizabeth, Minichiello, Victor, and Plummer, David. "Still Part of the Family: The Importance of Physical, Emotional and Spiritual Memorial Places and Spaces for Parents Bereaved through the Suicide Death of Their Son or Daughter." *Mortality (Abingdon, England)* 18.1 (2013): 54-71. Web.



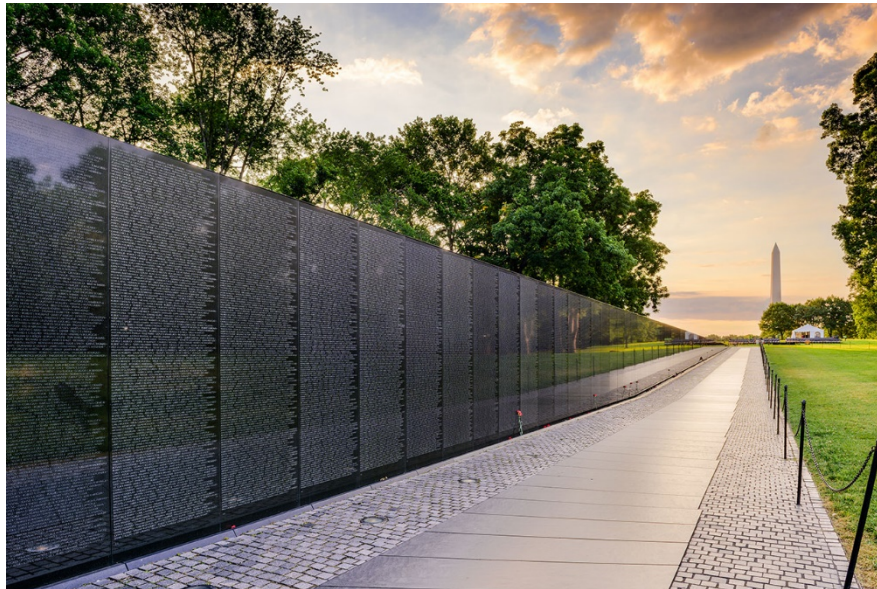
Garden of Stones- New York, NY <https://mjhnyc.org/exhibitions/garden-of-stones/>

The Garden of Stones is a memorial planted by Holocaust Survivors and families by the artist Andy Goldsworthy. This exhibit contains a set of trees growing out of planted stones as, “The contemplative space is meant to be visited and revisited, and presenting new experiences as the garden matures over time”³. The Memorial Garden is a contemplative space dedicated to the memory of those who perished in the Holocaust and honoring those who survived. The Garden of Stones represents the effect of time in nature and humans and the fragility of life. “Goldsworthy brings stone and trees together as a representation of life cycles intertwined. As a living memorial, the garden is a tribute to the hardship, struggle, tenacity, and survival experienced by those who endured the Holocaust.”⁴

This exhibit is one of the inspirations behind my goal/idea of creating a space that inspires those that visit. Not only does including plants mean that an exhibit is different when you return the next time, it also means that there is a continuing form of development and growth. The goal is to demonstrate how elements of nature continue to flourish even in the darkest of times.

³ “Andy Goldsworthy: Garden of Stones.” *Public Art Fund*, www.publicartfund.org/exhibitions/view/garden-of-stones/.

⁴ “Garden of Stones by Andy Goldsworthy -- Museum of Jewish Heritage.” *Museum of Jewish Heritage - A Living Memorial to the Holocaust*, mjhnyc.org/exhibitions/garden-of-stones/



Vietnam War Memorial- Washington DC <https://www.nps.gov/vive/index.htm>

The Vietnam War Memorial, in Washington DC, contains a long granite wall that lists the names of over 58,000 men and women who lost their lives due to the Vietnam War. The granite reflects the faces of visitors as they walk along the V shaped wall, which points towards the Lincoln Memorial and the Washington Monument. As visitors see their own reflection, the past and present are connected. This memorial is a site of reflection, remembrance, and closure for many veterans and visitors. This memorial also offers an opportunity for education of younger generations, as families bring their children to understand and explain the casualties of Vietnam War.

There is a very raw and emotional experience of standing in front of this wall, which holds such a heavy burden of loss of life. Designers and project developers can create effective memorials if they understand how they facilitate the mourning process.⁵ The Vietnam War Memorial is an example of an effective memorial that aids the healing process. Although this memorial is near impossible to replicate, I aim to transfer this idea of remembrance, closure, and solace to the entrance of the Revere garden memorial. All the names of those lost to COVID-19 from Revere, MA will be engraved on a wall at the entrance to the garden and will serve as a reminder to visitors of the drastic effect COVID-19 had on the community.

⁵ Watkins, Nicholas, Cole, Frances, and Weidemann, Sue. "The War Memorial as Healing Environment: The Psychological Effect of the Vietnam Veterans Memorial on Vietnam War Combat Veterans' Posttraumatic Stress Disorder Symptoms." *Environment and Behavior* 42.3 (2010): 351-75. Web.

Project Process and Timeline:

The process for this project relies on many variables that depend on each other. These variables are difficult to determine the length of time each will need, as there are many people involved in the process. In the process below, I have outlined specific timeframes for the steps that I am currently able to determine an appropriate allotted time. The people included in this project include:

- Government of Revere, MA
- Developers and Designers
- Contracted workers
 - Restoration Company
 - Memorial Construction Team
 - Landscaper
 - Stone Engraver
 - Web Designer
- Family members of victims

Process

1. Determine Location of Memorial
 - a. If a previously developed site is chosen, skip to step four (4).
2. Obtain permits from City of Revere to develop and construct on the site
3. Hire park and recreation company that is able to restore the site (2-3 months)
 - a. There is an option for the City of Revere to make this a community event that allows the residents to be a part of the restoration process. In this case, the City of Revere will have to organize and provide the materials for the restoration.
4. Finalize the design of the memorial with architects and planners
5. Obtain permits from the City of Revere to establish a permanent memorial in the restored park
6. Reach out to family members on an individual basis to ask for their participation in the memorial and service
7. Construct the memorial through contractors
8. Hire a landscaper
 - a. Landscaper will provide the families with a reference list of appropriate garden plants that suit the New England climate. Family members will have the option to stray from the list.
9. Ask families to return their garden bed decisions to the landscaper (2 weeks)
 - a. Families will return quotes to the developers for engraving the stones (optional)
 - b. An availability poll will go out to the families to determine the best day for the gardening event
10. Determine appropriate day for the gardening event for family members
 - a. An alternate day must be selected in lieu of inclement weather
11. Host the Gardening event
12. Open the memorial to visitors (one week after the gardening event)
13. Design Website
14. Schedule annual replanting for each year following

Planned Documentation:

The COVID-19 Garden Memorial will be documented through a short film that brings the memorial to life.

This short film will include:

- The project planning and construction of the memorial
 - This will also include footage of developing the land if that location option is chosen
 - Interviews with developers and City of Revere employees

- Stories from family members on their memories with the victims
- Stories from those who are featured on the memorial testimonials
- Footage from the annual replanting event
- Reflections from visitors after attending the memorial
- Footage of the garden through different months

A website will also document the COVID-19 Garden Memorial.

Included on the Website:

- Description of the garden memorial and its' purpose
- Pictures of the completed garden memorial
- The short film
- Annual Service page that describes the event, the date, and the purpose of replanting each year. Media examples of the annual event will not be included to ensure the focus of the event is on healing and remembering.
- Page that displays the process of developing and constructing the garden memorial. Media that recognizes the workers/designers who brought the memorial to fruition
- Supporters, Donors, and Contributors recognition

Assessment Methods:

The success of the Garden Memorial will be determined by a set of criteria based on the following:

Government Success Criteria

- High-volume foot traffic through the memorial
- Surveys produce positive feedback
- Donations
- Returning family member participants to the annual event
- Partnership interest in funding or maintaining the exhibit

Community Success Criteria

- Equally represents the members of the community with sensitivity and respect
- Serves as a sight of remembrance and healing
- Annual Event remains organized and participative

Personal Criteria

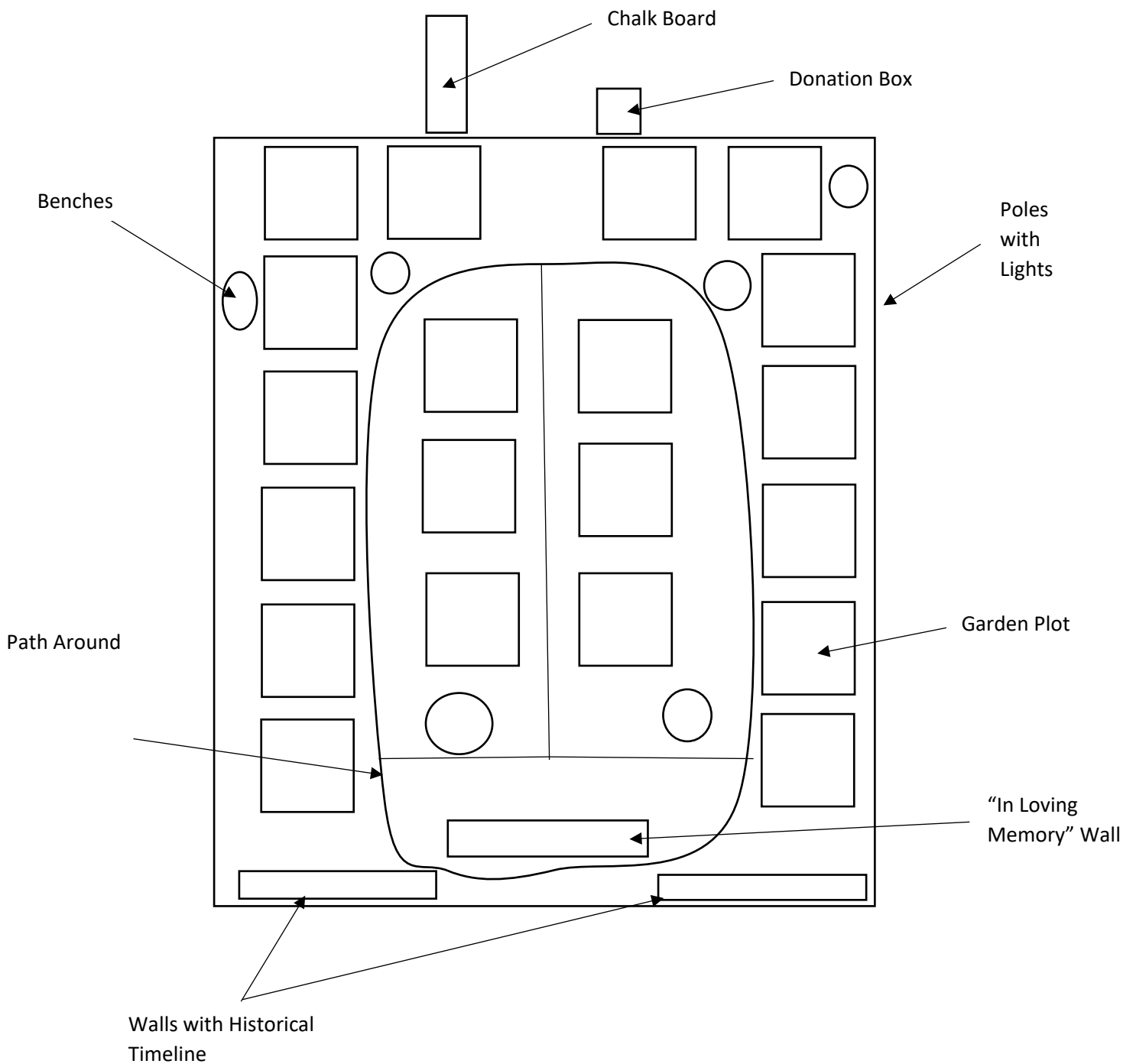
- Considers and tends to the variety of cultural and ethnic populations in the region
- Offers a takeaway for all visitors
- Memorial remains respectfully maintained
- Chalk board participation results in discussion and reflection
- Family members express support for the memorial
- Continued funding and agency support for the memorial
- Provoke thought and understanding in visitors

There are multiple ways to gather the information that allows us to evaluate the success in reaching and exceeding the criteria listed above. These include:

- QR code activity on the billboards
 - The websites attached to QR codes will measure site activity and interaction.
- Surveys sent out to members of the community

- These surveys will include anonymous responses
- Incentives for these surveys include gift cards, discounts, and raffle entries
- Partnership Interests
 - Sponsorships to upkeep and fund the park
- Annual Event participation
- Chalk board participation

Diagram:



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Images

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Survivingmurder1 et al. "Come out to the Boston 2016 Annual Honor Program at Boston's Garden of Peace Celebration on Thursday, September 18, 2016 @ 5:30 P.M." *survivingmurder1*, 11 Sept. 2016, survivingmurder1.wordpress.com

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"Garden of Stones by Andy Goldsworthy -- Museum of Jewish Heritage." *Museum of Jewish Heritage - A Living Memorial to the Holocaust*, mjhnyc.org/exhibitions/garden-of-stones/

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"Visiting the Vietnam Veterans Memorial in Washington, DC." *Washington.org*, 26 July 2019, washington.org/dc-guide-to/vietnam-veterans-memorial.

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doi: <https://doi.org/10.24266/0738-2898-37.1.30>

This research article addresses the benefits of plants on mental health. The article claims that plants improve the quality life in many ways: reduced stress/anxiety, decreased depression, greater happiness and life satisfaction, mitigation of PTSD etc. I am including plants in my memorial because as demonstrated by this research study, plants have proven benefits on mental health that goes beyond their aesthetic. I want this memorial to remain a place of healing for members of the community, and it is evident that plants will be able to assist with that goal. In addition, by providing plots of land to the families of victims, they will draw a connection to the plants specifically chosen by them, advancing the healing nature of the memorial.

Maple, Myfanwy, Edwards, Helen Elizabeth, Minichiello, Victor, and Plummer, David. "Still Part of the Family: The Importance of Physical, Emotional and Spiritual Memorial Places and Spaces for Parents Bereaved through the Suicide Death of Their Son or Daughter." *Mortality (Abingdon, England)* 18.1 (2013): 54-71. Web.

This article addresses the experience of losing a child to suicide, and the ways that 22 parents experienced grief following. This research discusses the idea that in order to properly grieve, a parent needs to maintain a relationship with their child. It is deducted that the parents do this through public and private memorials. Although this article is about loss specifically related to suicide, there are key points that I would like to use and apply to my research project. The biggest connection is the idea that family members need to remain connected to their loved ones after death, in order to facilitate mourning. This is the main reason why I chose to include an individual garden plot for each member of the family. By allowing them to stay connected to their loved one, the memorial eases some of the burden of grief that follows loss.

Minneapolis Institute of Art. "Maya Lin: The Intersection of Art, Architecture & Memorial." *Vimeo*, Mark and Mary Goff Fiterman Lecture Fund, 21 Oct. 2020, vimeo.com/122655876.

This is an educational speech given by architect Maya Lin, who designed the Vietnam War Memorial located in Washington DC. Although she talks a lot about her other works, she makes a few comments on the infamous memorial that she created. She mentions that the initial goal of the Vietnam memorial was an attempt to capture the pain of war, and its psychological impact on life; however, as the years have gone on, the memorial has become a place of healing for veterans and family members, but also a place of reflection for the public. I think this speech is extremely important to defining my goal of healing through this memorial. It is important to make sure that although my goal is to allow for healing, the Revere community has asked that we make a memorial that honours the lives lost: I have to be careful not to be focused on healing too much.

Rosenberg, Tracy Jean. "History Museums and Social Cohesion: Building Identity, Bridging Communities, and Addressing Difficult Issues." *Peabody Journal of Education* 86.2 (2011): 115-28. Web.

This article address how museums can enhance social cohesion, “which is the product of a trusting, connected community”. Although this article is about bridging communities and building identity with museums, I think that it is also applicable to memorials. When the members of the Revere, MA community came and talked, we addressed the fact that Revere is so diverse that there seems to be individual pockets of communities rather than the “Revere Community”. Through this memorial, my goal is to try to bridge the different ethnic communities together through COVID. COVID is something that has affected all members of every community in Revere. This memorial will serve as a ground of meeting and bridging for the members of Revere, MA. With doing this, I hope to encourage events for all ethnicities, religions, and races in the area, to serve as a space for inclusivity for the families who have been deeply affected by COVID.

Watkins, Nicholas, Cole, Frances, and Weidemann, Sue. "The War Memorial as Healing Environment: The Psychological Effect of the Vietnam Veterans Memorial on Vietnam War Combat Veterans' Posttraumatic Stress Disorder Symptoms." *Environment and Behavior* 42.3 (2010): 351-75. Web.

This research article addresses the hypothesis that “experiences with memorials might reduce trauma-related symptoms”. By the end of the article, the results indicated that that architects and designers could create effect memorials if they understand how memorials can facilitate the mourning process. Going forward, I would like to research into how memorials can help with grieving, so that I can better focus my ideas and details surrounding the project to make sure that I am creating an effective memorial for the Revere, MA community.

Revere Covid Relief Garden for Lighthouse Nursing Care Center

Gardening as a way to heal and reunite a
community after the devastating losses of
Coronavirus

Kendall Whaley

Professor Bourgault

AR 369 : Final Project

12/ 10/ 20

INTRODUCTION:

My plan for Revere is to create a way to remember those lost and celebrate the lives that they lived. I was very inspired by the therapeutic and healing energy of gardens as they represent new life and growth. Studies say gardening helps people practice acceptance, develop a growth mindset, bond with peers, and lower stress¹. I am also a nutrition major and have a passion for healthy eating. I love the idea of encouraging people to grow and eat fresh produce. I wanted to come up with a way to help Revere heal, yet not forget the devastating losses. My plan is to create a large greenhouse in a Revere nursing home where a garden could be grown to honor those lost to COVID as well as help those still alive heal. I want to create a way to bring together a community as well as help people heal from devastating loss.

Project Description:

My idea is to have the garden at a local nursing home, Lighthouse Nursing Care Center, since it was the older community that was most negatively impacted by the Coronavirus. Many of the elders lost a loved one, a friend, or were not able to see their families for extended periods of time. I can only imagine the toll this would take on mental health. I would like to build a greenhouse on the lawn that is on the corner of Proctor St. and Adams St. There is a large green space so I think that the greenhouse would only add to the beauty of it.

Those living in the nursing home would be the ones working on the garden primarily. I think that a garden would be a healthy outlet for their time. I would also like to find a group of student volunteers from a local high school or middle school that would be willing to come after school and help the elders with the gardening. I think that by bringing a younger community into the nursing home, the elderly would find comfort and it would hopefully lift their spirits. The students would also be in charge of a social page for the garden. I thought it would be nice if the gardening was all documented online where people in Revere could follow and see the progress of the plants. Through social media, I think we would be able to connect to a large audience and inspire everyone in Revere. I also think that it is important to get the younger community members involved so they can see the impact of COVID-19.

¹ Gillihan, Seth. "10 Mental Health Benefits of Gardening." *Psychology Today*, June 19, 2019. Accessed December 7, 2020.

My hopes are that through gardening, people who have suffered are able to mourn in a safe and supportive way.

In the garden:

In the garden, I imagine a large assortment of produce and flowers. I think it would be nice to allow the elders to choose the flowers or plants that they want to grow rather than limit them to just a few options. This way they feel as though they will be able to represent their loved one. It is really up to the people living in the nursing home if they want to grow memorial plants, produce, or both.

Originally I had envisioned a garden full of fresh produce. If the elders were to choose to plant a produce garden, the extra vegetables and fruits could be donated to a local food bank, donated to the local high school, or sold in a farmers market.

The greenhouse environment will allow for most types of flowers and plants to thrive in, so it can hold a wide variety of plants. This variety in plants will represent the uniqueness and individuality of everyone impacted by the COVID pandemic and will show the wide range of people who lost their lives.

GOALS

- Bring the community together. I would like to bring together the elder community and also the Revere Community as a whole. By joining local highschool students with the elders, I'm hoping that Revere is brought together.
- Give the older community members of Revere an outlet for their losses and provide them a way to mourn in a safe and therapeutic way.
- Build a greenhouse and plant a garden.

TARGET COMMUNITY/ SITE ON INTERVENTION

My target community is specifically elders in Revere, but my hope is that by making my project a social media page, the whole community will be able to enjoy and grow from the garden. The younger community will be involved in social media and gardening. The middle-aged community will be involved in the building of the greenhouse.

My plan is to build the greenhouse at Lighthouse Nursing Center. The reason I have chosen this location is because when looking at all the nursing homes and assisted living facilities, I found that Lighthouse Nursing Center is in the most central location. It is also in close proximity to Revere Highschool. I would like to build the greenhouse on the lawn that is on the corner of Adams St. and Proctor St. This way it is mostly out of the way from everything but can still be seen by passing cars. ²

RELEVANT MODELS

1. In the Arroyo Grande Care Center in California, seniors work on a farm/ large garden to raise money for low-income seniors. The elders spend nearly their entire day gardening outside, but it is what gives them a reason in their life. Gardening is what heals them and gives them a new sense of purpose. Gardening is also seen as a physical therapy exercise to help with mobility in the elders. This applies directly to the healing energy I want to see in the greenhouse in Revere. I am hoping it heals the elders both mentally and physically. This project showed me how beneficial gardening is to the people living in nursing homes. It brings them a new purpose in life which is a very rare thing to find. It connects with my project because both projects are to help elderly heal and live a fulfilling life. ³
2. In Scotland, a nursing home built two gardens with focus on people with dementia. It was found that gardening “enhances cognitive and social functioning” as well as relieves some pain from arthritis and other mobility issues. It provided people who had lost their purpose in life a new one. People who lived sedentary lives in these nursing homes were now becoming more active and engaged in the community. They were also becoming more social with the other residents of the nursing home. This showed me the healing power of gardening. Not only does it heal pain and emotions but it also works with mental and physical illness, a common sight for elderly people. I can use this in my project to show the overall healing energy and therapeutic power of gardening. ⁴
3. Ron Finley’s gardening project redefines gardening. He wants it to be “cool” and accessible to all. He tries to encourage gardening in urban spaces and make fresh produce more accessible. His main garden in South Central LA not only creates jobs for people in need but also provides food for the hungry.⁵ Ron Finley talks about the life lessons that

² earth.google.com/web/

³Best, Jennifer. “Nursing Home Patients Rebuild Lives Through Gardening.” *Santa Maria Times*, January 2012. Accessed November 10, 2020.

⁴Contributor, NT. “Benefits of a Gardening Project for People with Dementia in Nursing Homes.” *Nursing Times Innovation*, January 2018. Accessed November 10, 2020.

⁵“Bringing Culture and Community Together.” *Ron Finley Project*. Accessed November 10, 2020

are ingrained into children when gardening. How they learn to love the food they grow and how they learn patience and opportunity as the food grows. It also instills a sense of independence as they learn to do things for themselves. My hope is that by involving the young community of Revere into the project, they will learn life lessons. Their experience in the garden and with the older community should teach them patience as they watch the flowers blossom and appreciation for what grows. The food is “your art piece” and therefore a form of expression for these communities. In Revere the garden can be used as an outlet during this hard time for people to express themselves.⁶

4. CoVictory Gardens is a socially engaged art project in Boston that creates a community through gardening. Their goal was to connect people during the pandemic while also providing an outlet for stress due to the pandemic. Students grew their own potted plants or gardens and connected for virtual weekly picnics on zoom to discuss their gardens. They were able to express what they had learned through the pandemic as they grew their plants. The CoVictory team worked together to build ready to plant pots and handed them out to the students so they could bring them home. CoVictory’s goal is to connect people during a time of such solidarity while also providing youth with a structured environment that is a safe place for expression. It is about struggling, but learning to struggle together and overcome it together. This connects directly to the greenhouse in Revere. Similar to CoVictory gardens, I hope that the garden creates an atmosphere where the elders feel as though they can heal while also building a community around them. Both their peers gardening and the younger community will hopefully be able to provide a community and a sense of togetherness.

PROPOSED TIMELINE

The development of the garden will only take about 1 to 3 months. My hope is to get started in April or May so the actual garden will be ready for planting in the summer. Within this first month of development there will be two main tasks.

Greenhouse:

The first thing that needs to be done is the building of the greenhouse. A greenhouse can be built using basic construction knowledge. My hope is that a few members of the community would be interested in volunteering to build the greenhouse. I thought that the building of the greenhouse would be a nice way to connect local members of the community with a shared experience. I

⁶ Essmaker, Tina. “Ron Finley.” *The Great Discontent*, October, 2016. Accessed November 9, 2020.

know there are a lot of parents or adults with a knowledge of construction that would love the challenge to build a greenhouse. At my local highschool the students put together a greenhouse over the course of a month or so working on it after school and it has seemed to last and provide good care for the plants inside. I live in Maryland, an area with cold winters (similar to Massachusetts), so I know that a home-made greenhouse is capable of providing warmth over the winter.

Social Media:

The second thing that needs to be done is the design of social media. My plan is for this to be run by a group of local highschoolers. The students running the account will also be in charge of gathering/ taking pictures of the gardening process and greenhouse building process as well as coming up with captions for the posts. On social media I am hoping to document the garden as well as use it as a platform to speak out about the impact of COVID-19. The elders working in the garden will have the opportunity to talk to the teens about their personal experience with the pandemic and these experiences will be posted in a way to raise awareness of the devastation of the pandemic. The final thing I want to include on social media is memorials. My idea is that on social media platforms, the students running the account will be able to create small memorial posts to those who are being honored in the garden.

PLANNED DOCUMENTATION

- The entire gardening process and greenhouse building process will be put on social media.
- Pictures of the flowers as well as memorials will be put onto an instagram and a facebook page.

ASSESSMENT METHODS

I will evaluate my project with the Ixia report which is a matrix of statements that ultimately scores a public work of art.⁷ On the report there are a series of statements regarding the project. Each statement will be given a total of 5 possible points (with 5 being this statement is completely true and 0 being this statement is completely false). The elders in the nursing home and the students will then score each statement individually. The points will then be totaled. The more total points, the more successful the project was to that particular person. I will then have a

⁷ Gressel, Katherine. "Public Art and the Challenge of Evaluation." Createquity, January 12, 2012.

better understanding of where the project was lacking or where it needs improvement as well as where the project succeeded.

I will break my matrix into three categories: Social/Community Value, Personal Value, Logistics. Listed below are some examples of statements that would be on the evaluation.

Social/ Community Value;

1. This project did a good job of bringing together the community.
2. This project made you meet people you would not normally meet.
3. This project was able lift the spirits of the community.
4. This project helped the overall mental health of the nursing home.

Personal Value:

1. You looked forward to working in the garden.
2. You feel like gardening was a good outlet for your grief.
3. This project helped you mourn and heal from the COVID pandemic.

Logistics

1. This project was well organized.
2. This project did a good job of budgeting.
3. The gardening/ growth of plants was successful.

FIGURES



Figure 1: Lighthouse Nursing Center Top View in Revere, MA.

Taken from Google Earth.⁸

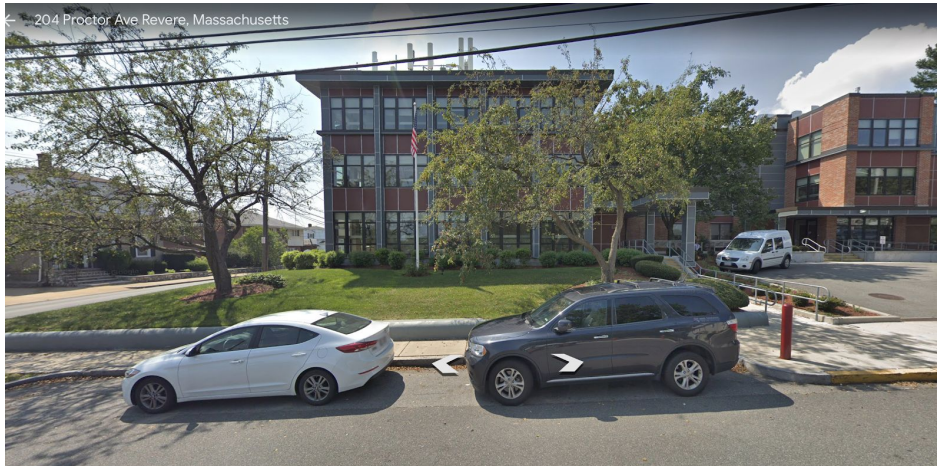


Figure 2: Lighthouse Nursing Center lawn in Revere, MA

Taken from Google Earth.⁹

⁸ earth.google.com/web/

⁹ earth.google.com/web/

ixia*
TOOLS FOR TRANSFORMING IDEAS

ixia Evaluation Toolkit
Project Title
Project Phase
Date

Personal Project Analysis

Using the Evaluation Toolkit
The Toolkit comprises two parts, this Personal Project Analysis (PPA) and the Matrix, available as a separate document. The Toolkit is designed to be used within the context of a group discussion with the support of a facilitator. Ixia provides training for individuals to facilitate the use of the Toolkit. For further information contact Ixia at ixia@ixia-info.com

All stakeholders are to place scores against each of the dimensions described below. If you think a dimension is not applicable, then give it a score of 0. This is not the same as giving it a low score.

	5	4	3	2	1	0
1 Importance* - How important is the project to you at the present time? 5= very important 1= not at all important						
2 Enjoyment - How much do you enjoy working on it? 5= enjoy a great deal 1= don't enjoy at all						
3 Difficulty - How difficult do you find it to carry out the project? 5= find it very difficult 1= don't find it difficult at all						
4 Visibility - How aware are the relevant people who are close to you and your work that you are engaged in it? 5= project very visible 1= project not at all visible to those around/close to me						
5 Control - How much do you feel you are in control of the project? 5= is complete control 1= have no control over the project						
6 Initiation - How much do you feel responsible for having initiated the project? 5= fully responsible for initiating 1= no part in initiating the project						
7 Stress - How stressful is it for you to carry out the project? 5= very stressful 1= very relaxing to carry out						
8 Time adequacy - How much do you feel that the amount of time you spend working on it is adequate? 5= amount of time spent on it is perfectly adequate 1= for whatever reason, the amount of time you spend working on it is not at all adequate						
9 Outcome - What do you anticipate the outcome of the project to be? 5= extremely successful 1= a total failure						
10 Self-identity - How typical of you is this project? 5= very typical of me 1= not at all typical of me						
11 Others' view - How important is the project, seen to be by relevant people who are close to you and your work? 5= seen as very important by others 1= seen as not important at all						
12 Value congruency - To what extent is it consistent with the values which guide your life? 5= totally consistent with your values 1= totally at odds with them						
13 Progress* - How successful have you been in the project so far? 5= very successful 1= no success at all						
14 Risk - To what extent does the project involve risk for you? 5= most risky, almost more than I can handle 1= not risky at all, almost boring						
15 Absorption - To what extent have you become engrossed or deeply involved in the project? 5= tend to be very absorbed in the activity 1= tend to be uninvolved when carrying out the project						
16 Competence - To what extent do you feel competent to carry out this project? 5= completely competent 1= do not feel competent						
17 Autonomy - How much do you feel you are acting autonomously in carrying out this project? 5= engaged entirely according to my own free will 1= completely acting according to someone else's wishes						
18 Legacy - How much of a lasting legacy do you think this project will create? 5= long-lasting, high profile legacy 1= no evident or lasting legacy						

Figure 3: Ixia matrix template example

Taken from createquity.com¹⁰

¹⁰ Gressel, Katherine. "Public Art and the Challenge of Evaluation." Createquity, January 12, 2012. <http://createquity.com/2012/01/public-art-and-the-challenge-of-evaluation/>

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Additional Sources:

This link provides further information on the building of a greenhouse. It goes into detail about materials and has a step by step process to make construction easy.

<https://www.handymanmagazine.co.nz/backyard-greenhouse-how-to>