



Barton Blossoming

Growing Inclusive Public Space
in Murray Hill, Queens

UPM Lab Analysis of Public Space, Spring 2023

Acknowledgements

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In addition, we want to extend our thanks to the following professionals for taking the time to speak with our cohort:

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Introduction

In the spring of 2023, graduate students from Pratt Institute's Urban Placemaking and Management (UPM) program engaged in a semester-long studio project in Murray Hill, Queens. The studio's client, the Asian American Federation (AAF), is a 501(c)(3) nonprofit organization that supports New York's pan-Asian American community through research, advocacy, public awareness, and economic empowerment. Though the organization operates city-wide, their Murray Hill office also works directly with the surrounding community.

Our studio centered around AAF's work with the Murray Hill Merchants Association to manage a New York City Department of Transportation (DOT) Open Street on Barton Avenue, the heart of the neighborhood's "Food Alley" or '먹자골목' (meokja-golmok) in Korean. To support this public space, local businesses, and the many communities of Murray Hill, the UPM studio conducted contextual research and community engagement, and developed a set of recommendations that offer a roadmap for the future of the Barton Avenue Open Street.

The Project

To understand the many layers of Murray Hill and imagine the role of the Barton Avenue Open Street in the neighborhood's future, our cohort took the following approach:

1. Observations and Research (Chapter 2)

The first phase of our work consisted of understanding the neighborhood through archival research, mapping, and multiple site visits to Barton Avenue and the surrounding community. Our research centered around three overarching categories: *(i) History and Neighborhood Change; (ii) Culture, Business, and Public Life; and (iii) Built Environment.*

2. Community Engagement (Chapter 3)

In the second phase of our work, we created an outreach strategy and spoke with local residents, business owners, community-based organizations, and other neighborhood stakeholders. The three tools we used were *(i) a short survey, (ii) "tea chat" interviews, and (iii) an on-site engagement event at Barton Avenue.*

3. Recommendations (Chapters 4 & 5)

Gathering together our engagement insights and research, our cohort drafted, refined, and connected recommendations for strengthening Barton Avenue in a way that meets the diverse needs of the surrounding community. The recommendations bring together proposals for *(i) governance, (ii) programming, and (iii) design of this public space.*

The phases of this project often overlapped due to conversations with new community stakeholders generating additional research questions, initial ideas for recommendations requiring further specificity and research, and the incorporation of the vital feedback we received from the Asian American Federation along the way. The iterative nature of the studio was a reflection of our cohort's overarching approach: to remain curious and open-minded throughout the project, listening to the place.

About AAF

The Asian American Federation (AAF) is a 501(c)(3) nonprofit organization that since 1989 has been engaging in research and policy advocacy to address the needs of New York's diverse Asian American and Pacific Islander (AAPI) communities. The work done by AAF combats many issues such as economic empowerment, political advocacy, job training, increasing access to culturally relevant mental health resources, expanding civic engagement, and combating recent trends in anti-Asian hate crime.

About UPM

The Urban Placemaking and Management (UPM) program at Pratt Institute prepares students to create successful, vibrant, equitable, and economically viable public spaces using a bottom-up, community-driven, people-first approach. Chaired by David Burney – the program's Academic Director – the UPM program aims to strengthen the connection between people and the places they share, collectively reimagining public spaces as the heart of each community.



Introduction

Our Team

The project team consists of the Pratt UPM '22-24 Cohort, led by our two professors. As a whole, this project was highly collaborative, with all nine members working across all sectors; in particular, all members worked extensively with community engagement. That being said, each team member did have areas of focus at various times of the project.

Professor
Emily
Ahn Levy

Professor
Lida
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Benjamin
Ratner

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Jones

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Key Roles: facilitator, built environment research, survey development, design team, design implementation research, data analysis, text development, parking solutions, GIS mapping, co-editor

Key Roles: design lead, report formatting, graphics lead, space planning, built environment research, tree audit & greenery recommendations, editing

Key Roles: culture & business research, neighborhood themes, biorhythm, framework, programming team, funding & partnership development, on-site engagement planning team

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Key Roles: history & demographics research, transportation audit, survey development, programming team, communications, parking solutions, other fill-in support

Key Roles: culture & public life research, programming team, on-site engagement planning team, text development, partnership development, co-editor

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Key Roles: design team, built environment research, 3D renderings, graphics support, materiality research & recommendations

Key Roles: authenticity research, *Authenticity & Cultural Promotion* author, history & demographics research, data analysis, co-editor

Key Roles: business research, framework, on-site engagement planning team, governance team, parking solutions

2. The Neighborhood

Located in the heart of Queens, **Murray Hill** is a small immigrant community within the wider area of Flushing. **Murray Hill, Queens**—not to be confused with the identically-named neighborhood in Manhattan—has a rich cultural landscape. A hub for diasporic Koreans, Chinese Americans, and immigrants from a range of Latin American countries, the many ethnicities represented in this neighborhood converge to create a **complex community** in this lower density neighborhood (by New York City standards) with a **small-town feel**.

Our study area—defined as Barton Avenue and the areas within a 15-minute walking radius—makes up the neighborhood’s commercial core, referred to as the **“Food Alley”** (먹자골목). The high concentration of Korean businesses and restaurants, many of which are known for their respective specialty dishes, is one of the neighborhood’s greatest assets.

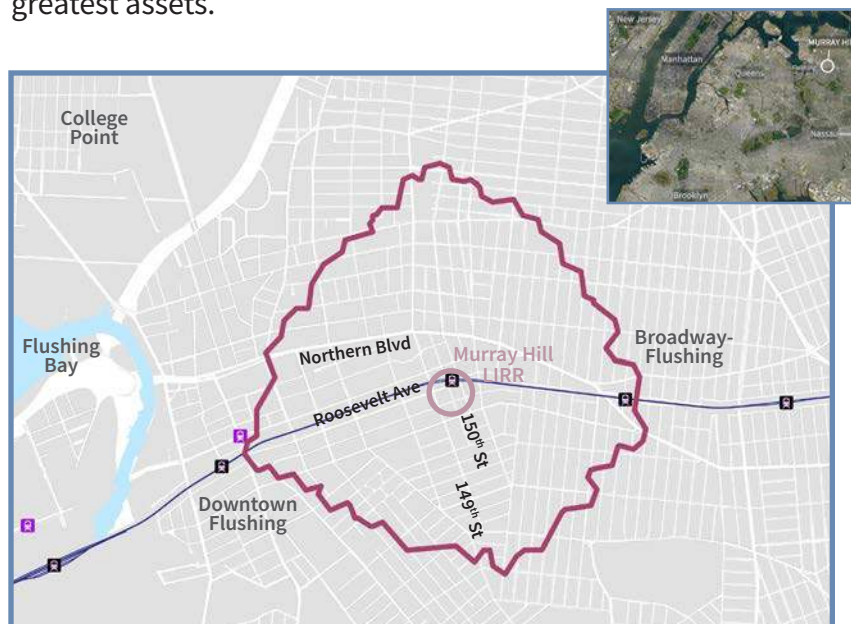


Fig. 1: Study Area

← **Murray Hill** is known to many as the "real KoreaTown" or "K-Town" of New York City.

← **“Food Alley”** (먹자골목) has been identified by AAF as one of three key areas of commercial concentration in the neighborhood.

← **Source:** Google Earth

← **Fig. 1: Study Area**
15-minute walk from Barton Avenue;
Graphic developed by cohort with data from:
NYC Department of City Planning, 2022
Metropolitan Transportation Authority, 2017

The **COVID-19 pandemic** brought many challenges to Murray Hill, including local businesses who have faced decreased income and many long-time residents moving out of the neighborhood. In response, AAF and their partners have worked to provide direct support to the Asian community during **a time of crisis and exacerbated need**. These partners include a collaborative force of community organizations, non-profits, churches, social service groups, and local businesses.

→
Barton Avenue Open Street is currently maintained by the Merchant's Association, with support & guidance from AAF.

The **Barton Avenue Open Street** is one example of this collaborative work. Created in 2021, the Open Street was formed to support “legacy businesses” and revitalize safe community gathering during the pandemic.¹ Rather than considering the Open Street in isolation, our approach has been to gain a multi-layered understanding of the wider neighborhood. Before creating recommendations, we knew it was essential to better understand the community’s history, assets, challenges, and aspirations, as well as how people spend time and money, find respite, own and run businesses, and otherwise invest in this neighborhood they call home.

→
A History of Free Expression
One notable early colonist in the Flushing area was John Bowne, who – along with his wife, Hannah Feake – were steadfast defenders of religious freedom. After his petition advocating for “Liberty of Conscience” was denied in 1657, Bowne was imprisoned for hosting a Quaker meeting house in his home. Many point to them as an early inspiration for the First Amendment’s protection of free expression. To this day, a number of public amenities (including nearby Bowne Park & Bowne Street Community Church) acknowledge this history through their names.³

History and Neighborhood Change

Early History

The land where Murray Hill is now situated was first inhabited by the Indigenous Matinecock and Munsee Lenape people, prior to being displaced by Dutch colonists in the 17th Century.² The Flushing township was an established commercial center for Dutch and subsequent English colonies, and was strengthened and sustained by multiple railway corridors constructed during the early 20th Century—the Long Island Railroad (LIRR) being the most prominent today.

Murray Hill: A Multiethnic Community

The multiethnic demography of Murray Hill today has a lineage dating back to the turn of the 20th century. Starting in the 1910s, the United States experienced its first wave of Korean immigrants, consisting mostly of political refugees and students involved in the independence movement.⁴ The largest wave of East Asian immigration – for both Queens and the wider United States – began in the **mid-1960s and lasted through the 1980s, consisting primarily of Korean and Taiwanese immigrants.** This transformed the Flushing area, which until that point consisted mostly of Irish and other European immigrants.⁵

Unlike the previous smaller waves of Korean immigrants, who were primarily middle class, those who began arriving in the mid-1960s were predominantly working class.⁶ More than a century of movement of Asian immigrants into Murray Hill has resulted in a strong multi-generational immigrant community that exists today. Today, more than 65 percent of Murray Hill residents are foreign-born, half of whom came to the United States within the last 20 years.⁷

← Multiple events and circumstances triggered this wave of immigration. Notably the Immigration and Nationality Act of 1965, which loosened restrictions around Asian immigration in the aftermath of the Korean War during the 1950. Mandarin-speaking Taiwanese communities congregated in Flushing due to language barriers faced in Manhattan's Chinatown (where Cantonese was the predominant language) and the availability of quality housing in Flushing.⁸

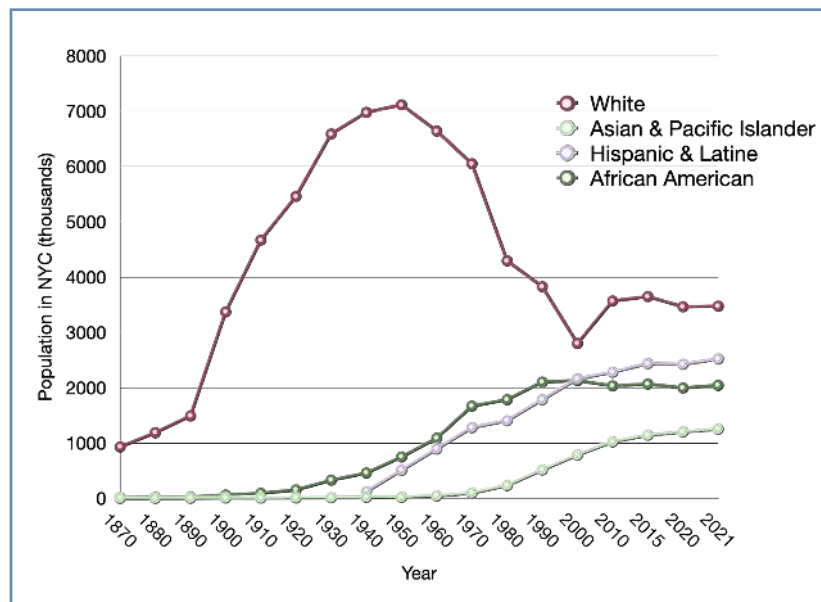


Fig. 2: Demographics in NYC 1870 - 2021

← **Figure 2**
Graph created by UPM cohort with data sourced from: American Community Survey and US Census

→ All **demographic data** for Murray Hill is sourced from the census tracts encompassed by the study area. For data sourced from the American Community Survey – which uses a “sampling” method rather than a direct count – data of those who identify as “Two or More Races” was not included in calculations of the Korean, Chinese, and Latinx population.

→ **Figure 3**
Chart created by UPM cohort with data sourced from: American Community Survey 2021 and US Census 2021

Since the 1990s, Flushing has also become home to growing Chinese and Latinx communities from Mexico, Central America, and South America. Today, **15 percent** of Murray Hill residents are **Latinx**, and the neighborhood’s **Chinese** population has more than doubled to comprise **44 percent** of the area’s overall population. In contrast, between 2000 and 2021, the **Korean** population in the study area decreased by 35 percent and now makes up **11 percent** of residents.⁹

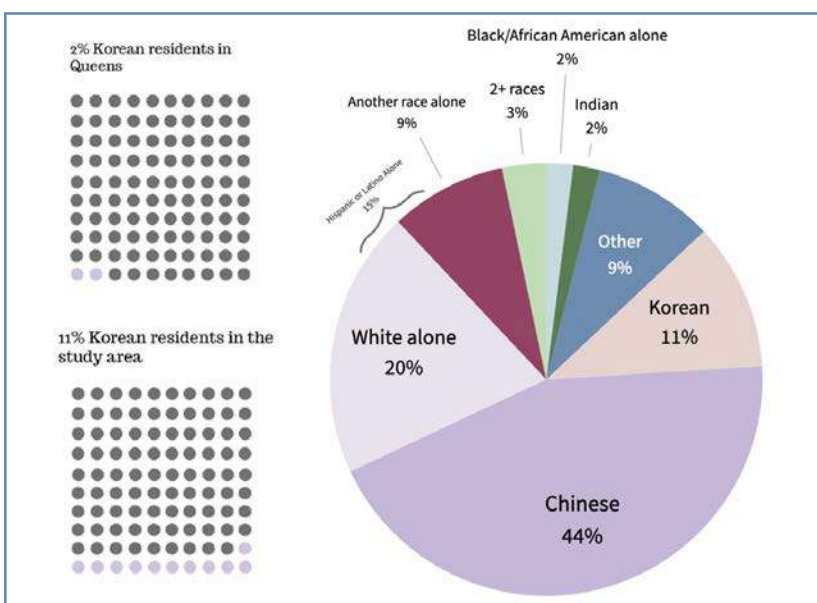


Fig. 3: Ethnic Makeup of Study Area;

The many layers of Murray Hill’s immigration history have resulted in a neighborhood with a strong core of Korean businesses, Chinese residents, and a growing Latinx community. Together, they form a neighborhood with a small-town feel and a distinct sense of place.



Source: Pratt UPM Cohort, 2023

Culture, Business, & Public Life

Business Climate

Murray Hill is home to a wide array of businesses, many of which are locally owned. Popular in the neighborhood are a great number of restaurants, cafes, and nightlife, clothing and retail shops, and a century-old hardware store. All of these play a role in making the neighborhood feel like a small town.

Queens Community District 7 more broadly is home to a business climate with a **high concentration of food service establishments** as well as a significant number of **hair and nail salons**.

Murray Hill is also home to many **self-employed, owner-operator businesses**. These owners are highly active in their businesses and have a good pulse on the needs of their patrons and the surrounding community. **93 percent of business respondents** in Murray Hill cited **limited English proficiency**, meaning that local businesses play an important role in creating a **sense of belonging for non-English speakers** in the neighborhood.¹¹



Food Service and Salons

These two sectors employ the largest number of workers and make up a significant portion of the existing businesses. Respectively, these sectors employ **11 percent** and **5 percent** of workers.¹⁰

Murray Hill Merchants Association



Murray Hill Merchants Association

The neighborhood's Korean business activity is largely organized around the **Murray Hill Merchants Association (MHMA)**. A key organization that brings together the culture, business, and public life of the neighborhood, MHMA is currently led by Younghwan Kim and Yoonjoo Lee and has played a key role in the everyday maintenance of the Open Street on Barton Avenue.



Murray Hill Merchants Association (MHMA)

is an alliance of Korean business owners with shops in the Food Alley (먹자골목).

→
For more from the CDNA,
see [Appendix D](#).

The Merchants Association provides support to its member businesses through **language assistance**, **bulk purchasing** of Korean ingredients, and—since 2021—**open space activation** on Barton Avenue. Through their partnership with AAF, the Merchants Association also provided important outreach as part of the SBS Community District Needs Assessment (CDNA) to understand gaps in **support for local businesses**.

Not all businesses in the Food Alley (먹자골목) are part of the Merchants Association. Conversations with a handful of businesses within a short walk of Barton Avenue indicated a **potential generational divide**, with shops catering to a younger clientele being unaware of MHMA or having chosen not to join the association.

Community Gathering Spaces

In addition to the local businesses, there is a dense network of community spaces and social activities. These groups clue us into the other ways people in the area spend their time, the networks and connections they may have, and potential **channels of communication** between them.

→
See [Figure 4](#) on page 7 for a sampling of local stakeholders that often serve as cultural & community gathering spaces.

There is a **wide range of cultural and community gathering places**, including public and private schools, religious centers, social services, cultural and activity centers, daycares, senior centers, small scale, local nonprofits and those based in the area that offer city-wide services.

The most prevalent neighborhood groups are **religious institutions**, including a large group of churches serving Korean language speakers. Additionally there are churches for English, Spanish, and Chinese speakers, as well as mosques and gurdwaras. These religious communities are **uniquely intergenerational** and many house their own social services or community outreach programs, or offer their spaces for use by partner nonprofits.



Fig. 4: A Range of Community Support

Schools and daycares, both public and private, are the second most prevalent institutions. The public schools in the area, **JHS 189Q Daniel Carter Beard School** and **PS 022 Thomas Jefferson** also offer some community services in partnership with local community-based organizations.

There are many non-profit or community-based organizations in the neighborhood, a significant portion of which are religiously affiliated. These focus on providing a range of **social services, coalition-building, and political advocacy work**. Many of these organizations provide direct services such as housing advocacy, legal aid, counseling and case management, youth services, economic empowerment programs, and educational support services.

Lastly, there are also many **cultural and activity-based programs** around the neighborhood, including but not limited to martial arts centers, music schools, a local garden museum, the Queens Public Library, and the nearby Queens Historical Society.

Together, these organizations—along with the restaurants, cafes, and local nightlife—reflect a **heavily-networked neighborhood**, rich in social and supportive resources.

Unique Cultural Biorhythm



What is a biorhythm?

The unique relationship between time, space, and use that expresses cultural interests, values, or needs. It is a composite of (1) the different cultural and social activities in an area (2) the hours of operation or activity, and (3) the movement / stasis by different groups of people within a 24-hr period. This can also include seasonal shifts.

Murray Hill's **biorhythm** indicates that there are key opportunities for Barton Avenue to become a **central hub** for surrounding business activity. This includes both times where businesses experience a “rush” and the Open Street can become an overflow spot and space for mingling between indoor or private spaces, and times where activating the Open Street can bring people to the area during what would otherwise be slower business hours.

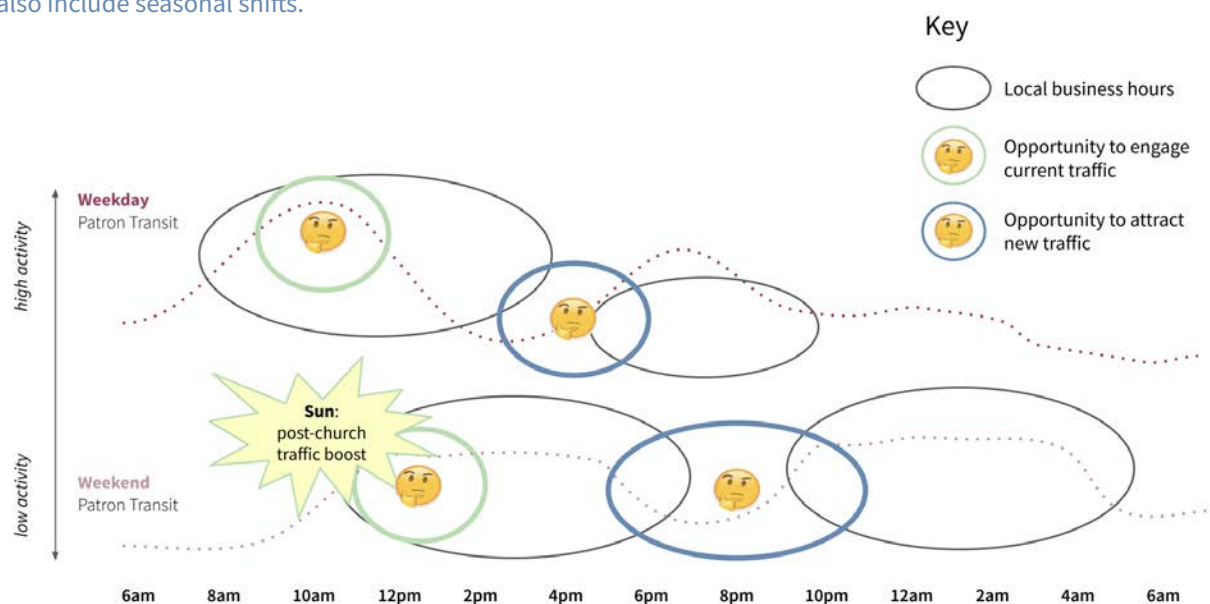


Fig. 5: Murray Hill's Cultural Biorhythm Graph

Themes of the Area

Based on our contextual, observational, and qualitative research, we have developed **seven cultural themes for Murray Hill** that help frame our understanding of the neighborhood's complex identity and rich public life.

←
See Figure 6 on page 10.

As we are non-residents of the area, and outsiders to the primarily Asian and Latinx communities that reside here, these themes are not meant to define the communities who make up Murray Hill, nor represent their definitions of cultural authenticity. Rather, these themes could be used as a way to understand how visitors to the area might perceive or come to know the neighborhood over time.

→ Seeing and Being Seen

The built environment and community gathering places of Murray Hill make for a place where **seeing and being seen** is part of the neighborhood's fabric. The Murray Hill LIRR station is built for greater **visibility**, the Barton Avenue Open Street is a public open space where activity is visible from a distance, and the surrounding **front porch culture** allows for mutual observation.

There is also a high concentration of cultural activities and spaces like **karaoke or 노래방 (noraebang)**, which, while taking place within an intimate, indoor club setting, offers quasi-public performance, and is a defining feature of the neighborhood and of Korean culture. **The Korean concept of 눈치 / "nunchi"** came to mind as we learned about the many venues where local residents form connections. In this neighborhood, **the art of seeing and being seen is a key element of public life.**

←
눈치 / "Nunchi" is defined as the intuitive sense of gauging and responding to the sentiments of others.¹²



Fig. 6: Murray Hill Cultural Themes

→ Transitional

Murray Hill is also in a delicate *transitional* period where demographics are changing rapidly to reveal gaps between generational, ethnic, language and economic groups. The neighborhood sits between the urban core of New York City and the suburbs of Long Island. Barton Avenue itself also sits at a transition point between high and low density areas in Flushing. As these changes occur, high quality public spaces can help to bridge social gaps in an organic way, welcoming different groups of people to have a forum for expression and use the space in a way that serves their various needs.

→ Clustering

The presence of intimate food and nightlife spaces, religious centers, and demographic-specific gathering places, as well as an apparent *clustering* of ethnic, generational, and other affinity groups, makes for a neighborhood with **distinct pockets of social gathering**. On one hand, this gives Murray Hill its “small town” feel, but can also amplify aspects of self-segregation and present difficulties organizing groups with different values and needs around larger community initiatives.

→ If You Know You Know (IYKYK)

Rich with culturally-specific cuisine and services, Murray Hill is a place of insider-knowledge, where *if you know you know (IYKYK)*. In this neighborhood, knowing where to find the best Korean specialty dish, speakeasy, salon, grocer, or home-run business is key to social life. Language barriers between the various ethnic and cultural groups in Murray Hill emphasize the insularity of this **insider knowledge**, especially for first generation immigrants. This is reinforced by **Korean language-specific group chats**.

While there is a desire from businesses to attract visitors from outside the area, there is also interest in respecting the intimate connections built within communities.

→
KakaoTalk is a popular messaging app from South Korea. It consists of free text messaging, voice & video calls, group chats, & more.

→ DIY

A **do-it-yourself (DIY) spirit** is prevalent throughout the neighborhood. Visible in handmade additions to store frontages, makeshift parking signs, and the donated folding chairs, tables, and hand-made planters of the Open Street, **creativity abounds in this community**. Even in the absence of institutional support, **residents come together** to support one another and improve the larger neighborhood.

→ Making Place

Expressions of culture and care are visible throughout the neighborhood, as people **make place** with DIY signage, intimate gardens, and other unique ways of personalizing their homes or businesses. From the vibrant colors that make up business storefronts to outdoor living rooms locals have created on their balconies, the **identity** of Murray Hill is shaped each day by the **placemaking of its local residents**.

→ Small is Big

In such a **hyperlocal** neighborhood, little changes go a long way, and small acts are immediately noticeable. Here, **small is big**, from the impact of one beloved restaurant, one noraebang spot, or one Open Street. Social groups in this neighborhood may be small in their membership but have a great **social influence** on the community and, collectively, provide crucial neighborhood support.



Source: Pratt UPM Cohort, 2023

Built Environment

A key dimension of our contextual analysis has been to understand the neighborhood's built environment. By **mapping the area** within a 15-minute walk of the Barton Avenue Open Street and the adjacent plaza of the Murray Hill LIRR station, we gained a clearer idea of the **physical characteristics** of the area. **Parking** remains a key area of further research, which we will return to in the Recommendations section.

→ **Study Area**
See Figure 1 on page 1.

→ For further **parking** exploration & recommendations, see pages 66-68 in Ch. 4.

Understanding the Context

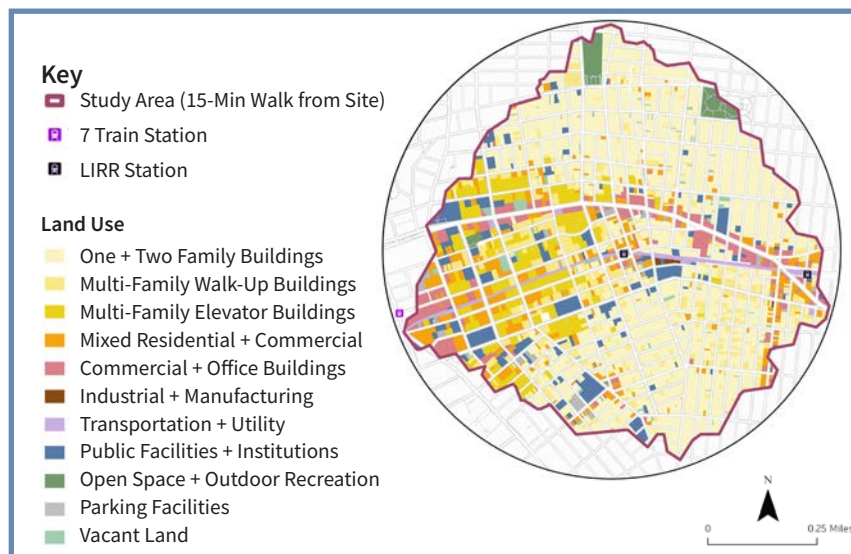


Fig. 7: Land Use Map; Sources: NYC DCP 2022, MTA 2017, DOT 2017

→ Three vibrant commercial corridors

An exploration of the area's land use found that the neighborhood's main commercial streets are Northern Boulevard, 162nd Street, and the Food Alley (먹자골목) surrounding the Murray Hill LIRR station. These corridors are dominated by Korean-run businesses, from restaurants and coffee shops to beauty salons and noraebang.¹³

→ A shift from high to low density as one moves east

Barton Avenue sits at a transition point in the

neighborhood, from high-rise, multi-family apartment buildings to single-family homes with garages and front porches.



Fig. 8: Transportation Map: Movement Patterns, Macro Scale

←
For micro scale, see Figure 9
on page 15.

→ Limited public transportation

Notably, the study area is beyond the reach of the subway system, with the Flushing-Main St station—the last stop on the 7 train—more than a 15-minute walk away. The LIRR line, however, provides access through two stations in the area: Murray Hill and Broadway. Though bus lines serve Northern Boulevard and other major streets, car usage is a major source of movement within Murray Hill, which presents pedestrian safety and comfort concerns. There is no public bike-share program in the area.

←
The Broadway station, one stop away on the same Port Washington Branch, offers access to one of the other three key areas of commercial concentration in the neighborhood – 162nd Street.



Source: Pratt UPM Cohort, 2023

Using a combination of in-person observations, traffic data, and desktop maps (including transit routes and bike lanes), we mapped the movement of various modes in three general 'sensory categories' (see legend). According to NYC Crash Mapper (n.d.), crashes have occurred at almost every intersection within the last 10 years, and were therefore not mapped.

MOVEMENT

Micro scale Murray Hill, Queens



Fig. 9: Transportation Map: Movement Patterns, Micro Scale

→ A lack of public open space

Our analysis of public parks, playgrounds, and plazas found that these valuable community assets are in short supply relative to **Community District 7** and Queens as a whole. Just **2.8 percent** of land in the study area is designated as **parks**, compared with 9.5 percent in Community District 7 and 8.9 percent in Queens as a whole.¹⁴ However, even though this neighborhood has less than its share of green spaces, the area immediately surrounding Barton Avenue contains a respectable variety of **tree species**.

→
New York's 59 Community Districts act as administrative zones under jurisdiction of community boards which allow residents to actively participate in their local community.

→
See Figures 11 & 12 on page 20.

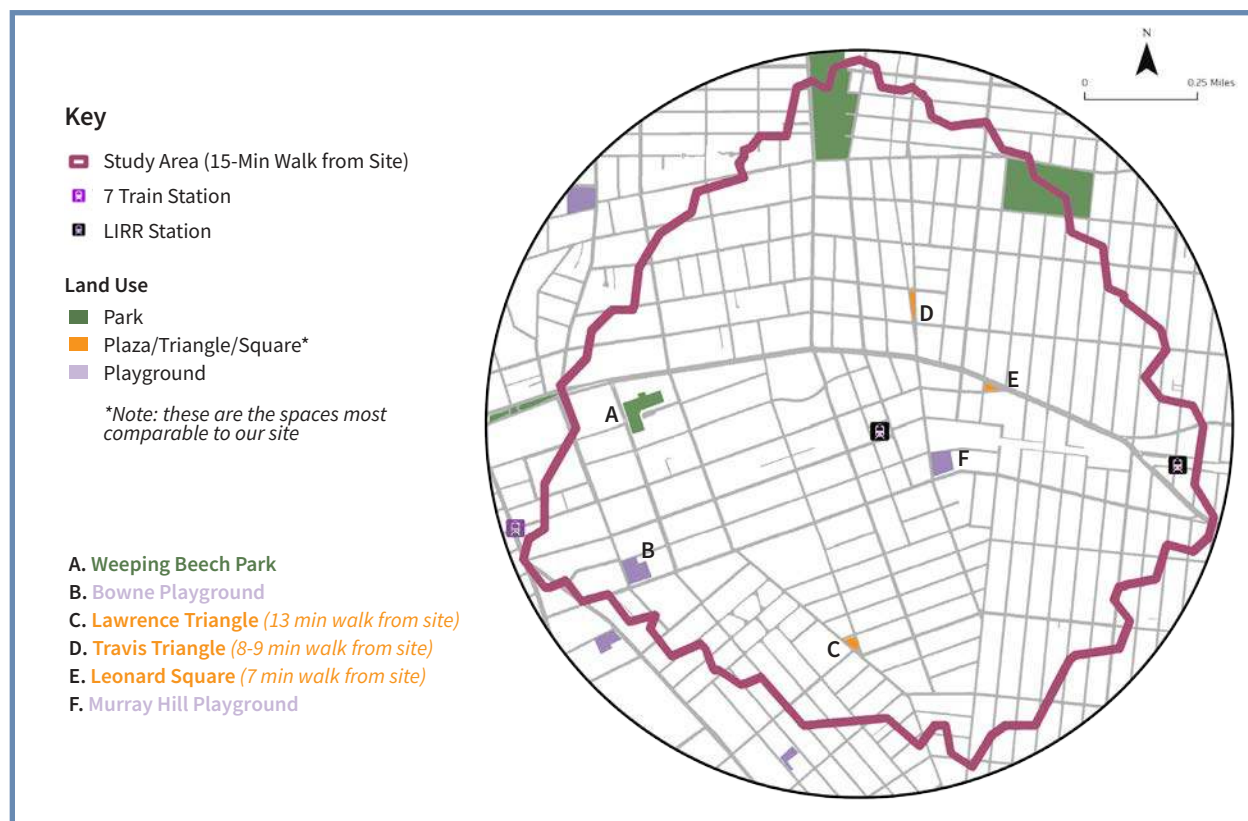


Fig. 10: Public Open Space Map; Sources: NYC DCP 2022, MTA 2017

→ Remarkable historical continuity in most of the neighborhood's built environment

Murray Hill is dominated by **older buildings**, including **nearly a quarter** that are **more than 100 years old**. Its downtown core, despite significant demographic change in the community, has retained a very similar built form as it had 80 years ago.

41st Avenue: A Vibrant Commercial Corridor



Top: 41st Avenue in the 1940s; Bottom: 41st Avenue Present Day;
Sources: NYC Municipal Archives, Google Street View

41st Avenue follows this pattern, with its built environment bearing striking similarity to images of the area 80 years ago. Now as it did then, the street continues to serve as a **vibrant commercial corridor**, a center of activity for a quiet, mostly residential neighborhood.

The makeup of those businesses, however, has changed significantly. In the 1940s, when the neighborhood was more than 95 percent white and home to **Irish and Italian**

The Neighborhood



Although a few newer buildings exist on 41st Avenue, the majority of buildings on this section of the Food Alley (먹자골목) date from the 1930s or earlier. In a neighborhood that has seen significant demographic change since the mid-20th century, its physical characteristics and commercial character have remained stable.¹⁷

immigrants, 41st Ave included a barber shop, tailor, ice cream and candy store, and meat market.^{15, 16} **Today, Korean businesses dominate the street:** a hair salon, fried chicken shop, spa, coffee shop, noraebang venue, barbecue restaurant, and many more continuing west.

Many of the businesses that reside on 41st Avenue share their buildings with second and third floor apartment units. Although the main residential areas of the neighborhood are south of 41st Ave and east of 150th Street, the residents of these mixed use buildings are important stakeholders to consider in the development of public space in Murray Hill's downtown core.

Barton Avenue: A Closer Look



Site Analysis

The following findings are used to inform the design recommendations in Ch. 4, starting on page 34.

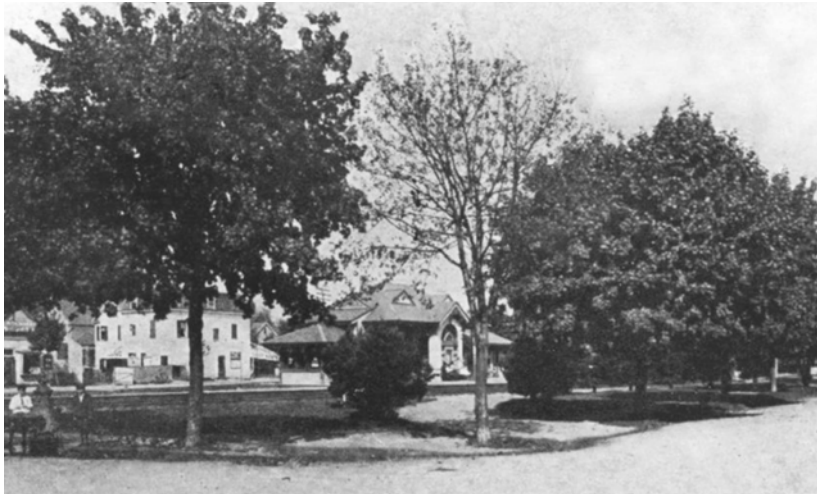
Barton Avenue, the focus of our project, is still in an early stage of its life as an Open Street. To understand the unique features of the street, we conducted a site analysis of the existing built environment.



Top, L to R: Coffee Factory Building in the 40s, 80s, & Present Day;
Bottom, L to R: Croffle House Building in the 40s, 80s, & Present Day;
Sources: NYC Municipal Archives, Google Street View 2019

→ A Street Beside the Tracks

The three buildings on Barton Avenue were built between 1899 and 1931, a period of change for the nearby Long Island Railroad Station.



View of LIRR station from Barton Avenue, c. 1910; Source: Arrt's Archives



Original LIRR Station

In 1912, the original above-ground station, shown here, was demolished and replaced with the below-grade station that serves Murray Hill today. This major renovation, completed in 1914, sunk the train line into the ground, creating a more stark division between Barton Avenue and 41st Avenue.¹⁸

To this day, the LIRR line is one of the neighborhood's defining physical features. It is both **a source of mobility for commuters and visitors coming in and out of Murray Hill, as well as an obstacle to movement within the neighborhood.** Between Murray Street and 162nd Street, the train line significantly limits access between the northern and southern sections of the neighborhood. The only connection across the tracks dedicated to pedestrians is at the Murray Hill station, connecting Barton Avenue to the rest of the Food Alley (먹자골목) corridor on 41st Avenue.

→ Tree Inventory and Climate Analysis

There are approximately 50 trees within a one-block radius of Barton Avenue, although **canopy coverage on Barton and the LIRR plaza remains limited.** According to NYC Tree Map, nearly half of the trees have a trunk diameter under 18 inches, indicating limited tree canopies and limited shade, cooling, and other environmental benefits.¹⁹ There are 14 different species of trees in this immediate area, the majority of which bloom beginning in mid-to-late spring into autumn when they shed their leaves. Of these, approximately 50 percent are native species.²⁰



See Figure 11 on page 20 and Figure 13 on page 21.

The Neighborhood

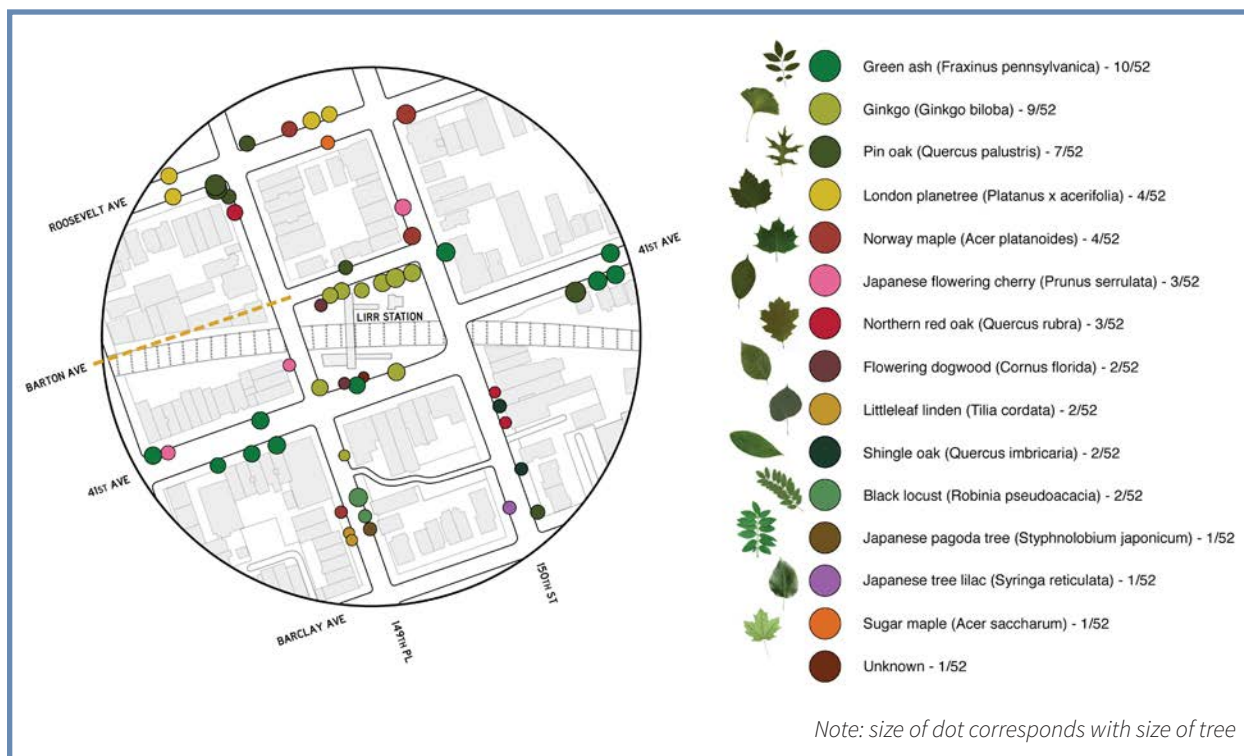


Fig. 11: Map of the 52 trees surrounding the site by species; Graphic created by UPM Cohort with data from NYC Tree Map

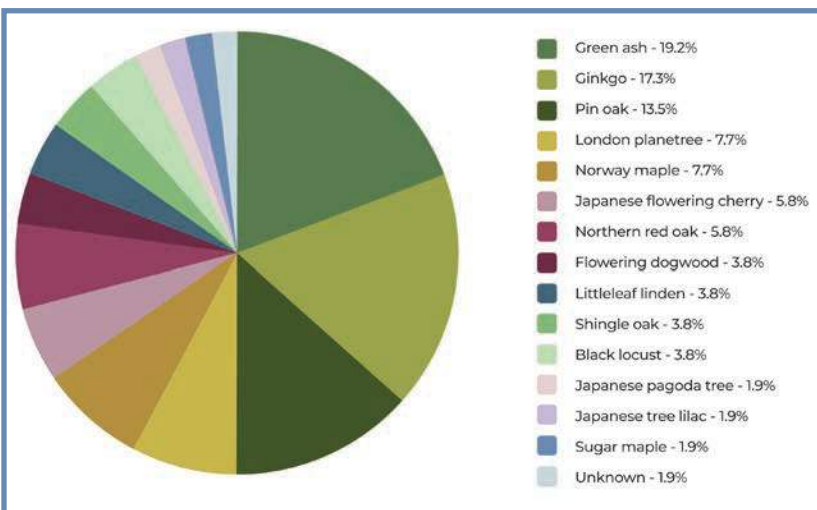
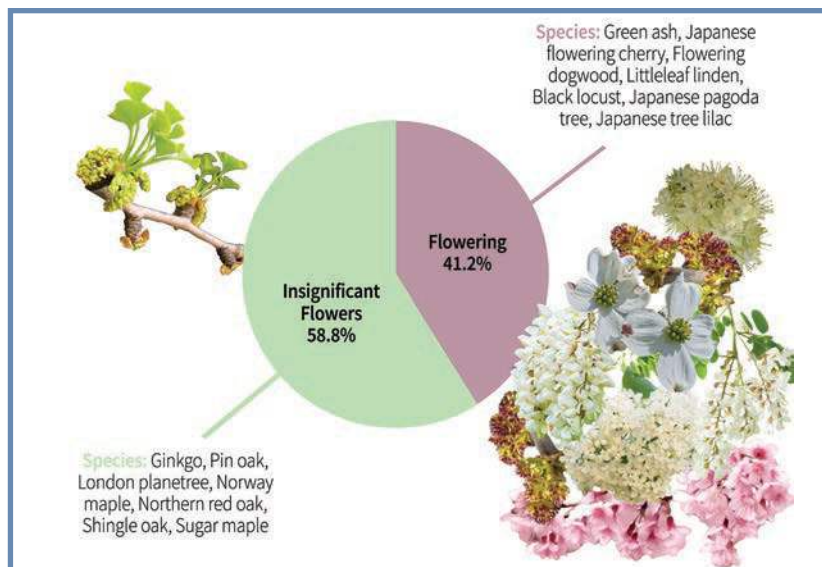


Fig. 12: Existing Trees: Breakdown by Species; Graphic created by UPM Cohort with data from NYC Tree Map



↑
 Fig. 13: Existing Trees: Seasonality (of known species);
 Graphic created by UPM Cohort;
 Sources: Gardenia.net & Missouri Botanical Garden Plant Finder



←
 Fig. 14: Existing Trees: Flowering (of known species);
 Graphic created by UPM Cohort; Sources: Missouri Botanical Garden Plant Finder, BBC Earth, 10Mag, & Google images

Just over 40 percent of the on-site species are flowering trees, most of which produce white or off-white flowers.²⁰

A **sun-shade analysis** of the site shows full sunlight throughout the day during summer months, with the sun's path arcing just south of Barton Avenue. Given the lack of tree coverage described above, this creates the potential for **unpleasantly hot conditions** during a time of year when the Open Street experiences its heaviest use.



Weather

In the borough of Queens, the summers are warm, humid, & wet, and the winters are cold and windy. Over the course of the year, the temperature typically varies from 27°F to 84°F. Temperatures are often in the 80s in the summer with intense sun exposure.

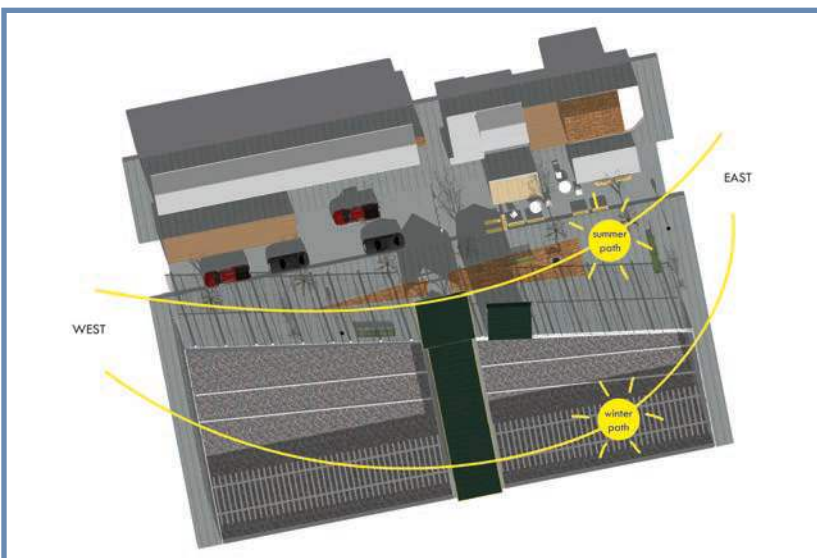


Fig. 15: Sun Path Over Site;
Graphic created by UPM Cohort with data from Weather Spark & National Centers
for Environmental Information



See Figures 16-21 on page 23.

→ Obstructions and Transparencies

In the following section, “**obstructions**” indicate objects that block one’s view or movement, while “**transparencies**” highlight aspects that facilitate clear sightlines and foot traffic flow.

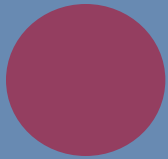
The types of surfaces, materials, and objects that create obstructions or allow for transparency can affect one’s **experience of public space**, especially when **considering how users approach Barton Avenue from adjacent streets**. While the fence surrounding the LIRR station provides some transparency across the train tracks, the dining sheds on each side of the Open Street create visual obstructions when approaching Barton Avenue from the Northwest and northeast corners.

The yellow planters provide a wonderful burst of color, especially when filled with flowers, but also provide a barrier between Barton and the adjacent LIRR plaza. **Generally, it is considered best practice to optimize transparency in public space design**, however there are also instances in which obstructions can add to a sense of enclosure, which plays an important role in creating a sense of human scale and security.



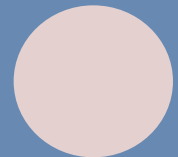
*Fig. 16-21: Sightline obstructions (indicated in red) & transparencies (indicated in green) from various approaches to the site;
Top, from L to R, facing: SW toward 149th Pl, NW toward 149th Pl, NE towards Barton Ave
Bottom, from L to R, facing: SE toward 150th St, E toward 150th St, N station exit*

Key Insights



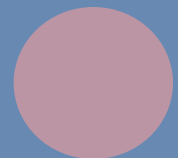
Murray Hill is known as the “real” Koreatown of New York City with a large share of Korean-identifying residents – more than five times that of Queens as a whole – and a plethora of Korean-owned businesses. **But the Korean population has steadily decreased: by more than 30 percent since 2000.**

The Barton Avenue Open Street **sits at a transition point in the neighborhood:** from high to low density, and as a gateway to three corridors of immigrant-owned and serving businesses – predominantly Korean-owned, as well as Chinese and Latinx.



Murray Hill is a **family-based neighborhood**, with primarily residential zoning. The proximity of these quiet, fully residential areas to a core of small businesses produces a **tight-knit feeling** within the community.

There is a **lack of public open space** in Murray Hill. Only 2.8 percent of land is designated as parks, compared with 9.5 percent in Community District 7 and 8.9 percent in Queens as a whole.



There is a **rich public life** in Murray Hill covering a variety of community interests ranging from restaurants and entertainment, to large nonprofit advocacy groups, local church congregations and social services, to cultural and activity centers such as martial arts and music schools. The breadth of social ties in the neighborhood is an asset.

Small business in the form of food service and salons are the primary drivers of the neighborhood economy. They dominate the key commercial corridors of the Food Alley (먹자골목), Northern Boulevard, and 162nd Street and are primarily Korean-owned.



3. Community Engagement

The next step in our work with AAF began with producing a well-informed understanding of the neighborhood. This part of the project focused on collecting data within the neighborhood through a combination of external research, and on and off-site engagement. This engagement included long form interviews with key stakeholders, informal face-to-face conversations with plaza users as well as in person and online surveys. The key insights gathered through our research created a strong base from which to build out our recommendations.



Source: Pratt UPM Cohort, 2023

Data Collection



Fig. 22: Community Engagement Sources

A significant amount of time and effort was dedicated to this phase of the work, and it played a major role in crystalizing our initial insights as well as the final recommendations. We collected data from a wide range of sources including: assembling data collected through previous engagement efforts conducted by other organizations, AAF’s Commercial District Needs Assessment (CDNA) report, and our own community outreach. Below, we detail what methods were used during our collection process, and how the team analyzed the data that was collected.

Previously Collected Data

Our work with Murray Hill’s commercial areas builds upon previous engagement conducted by other organizations—notably NYC Small Business Services and Street Lab—during 2021 and 2022. Much like the context informing our own engagement strategy, these previous efforts were collecting data to gain a better understanding of the pressures Murray Hill’s small businesses were experiencing from Covid-19 and considering the best ways to maximize the benefits of the newly-established Open Street at Barton Avenue.

There were two previous engagement projects with Murray Hill's small business community which we drew information and data from:

1. A Commercial District Needs Assessment (CDNA)
conducted by NYC Small Business Services
October 2021 – June 2022

←
See Appendix D.

This assessment provides a snapshot of the characteristics of the Murray Hill commercial area and its consumer base, including current challenges and opportunities.

In collaboration with the CDNA report, a survey was conducted which generated responses from 111 merchants and 145 consumers in the wider Murray Hill area. Our coding of these responses indicated that the neighborhood's **Korean culture and cuisine** are highly valued, there is a **desire for spaces for relaxation**, and **improved transportation** (particularly parking) are a pressing concern.²¹

2. A Public Space Workshop on Barton Ave Open Street
conducted by Street Lab
August 2022

←
See Appendix E.

This on-site workshop provided engagement activities with educational material on DOT's Open Street program, and feedback opportunities on Barton Avenue Open Street.

Our coding of the documentation of Street Lab's on-site engagement activity shows the **greatest desire for Open Street programming involving music and dance**. Other notable interests included **more shade, safety improvements, and spaces for rest and relaxation**.

Of note, this engagement focused specifically on Barton Avenue Open Street (unlike the CDNA which covered all of Murray Hill and surrounding business districts).²²

Direct Community Engagement

Our initial observations of Barton Avenue, the Murray Hill community, and the above-mentioned prior engagement sparked further questions which we aimed to answer with our own engagement strategy. To broaden our scope and gain a clearer picture of the many stakeholders that make up this community, we developed a three-pronged engagement strategy: (1) “tea chat” interviews, (2) a community survey, and (3) an on-site engagement activity.

Our overall goal with this approach was to be inclusive of those who only had a few minutes to fill out a survey, or a quick chat in their restaurant, as well those who were able to offer time for longer conversations.



'Tea Chats' Definition

20 to 30 minute conversations to allow for more in-depth discussion, held both in-person and virtually. Aimed at stakeholders in leading roles and who are likely to have a deep familiarity with the community.

→ Tea Chats

Our tea chats were the result of a class-wide effort to reach out to as many community leaders as possible, and proved to be one of our most successful engagement strategies. The stakeholders who participated in tea chats provided representation from the following sectors:

- The local private sector (including local small businesses and the Murray Hill Merchants Association)
- The public sector (including NYC Department of Small Business Services)
- Local non-profits (including YWCA Queens and the Queens Historical Society)
- Local artists and cultural organizations



Tea chat contacts are included in **Appendix B** for use in further contact and future networking.

The tea chats provided us with deep insights into the values local residents associate with the neighborhood, and proved to be immensely valuable in uncovering contextual knowledge that would not have been accessible with short surveys and desktop research alone. The insights offered spanned from subtle nuances amongst locals, to deep, community-wide feelings of nostalgia towards the neighborhood.









A prevailing theme across the tea chats was the **shared memories of Murray Hill as a predominantly Korean cultural destination**, and how this has changed in recent years following the departure of a significant portion of its Korean community. We learned of knowledge and traditions regarding the neighborhood that are recognized by the Korean community across the metropolitan area, and the ways in which the perceived ‘authenticity’ of the neighborhood is being challenged by the changing demographics of the neighborhood.

Another significant theme presented in the interviews emphasized the **financial and promotional challenges the small business community is facing**, as well as the **funding and administrative barriers to programming within Barton Avenue**. Both of these challenges hinder the community from expressing itself and reaching its full commercial potential.

→ Community Survey

This brief survey was translated into Korean, Chinese, and Spanish and distributed across small business owners, their customers, and local residents. We distributed the survey to business owners and their customers via the Murray Hill Merchants Association Kakaotalk, to residents via local organizations, and engaged residents and visitors directly at the Barton Ave Open Street and the LIRR plaza.

Example survey questions included:

-  In this neighborhood, I would like to see more events that are for... 
-  To get to this part of Murray Hill / Flushing, I usually... 
-  If you tend not to visit Barton Avenue, why is that? 
-  What do you think makes this neighborhood special? 



The question of maintaining Murray Hill's **authenticity** is explored in "Authenticity & Cultural Promotion". See **Appendix C**.



Community Survey

A 10-question online survey to gain a snapshot of local perceptions. Aimed at local residents, consumers, and small business owners, but also used as a substitute for tea chats for those who did not have time.

Unfortunately, circulating the survey proved to be difficult, and responses were few. Because this has proved to be a difficult method for engagement, we do not recommend relying on it as a primary option for future outreach. Nonetheless, the responses provided additional data into how customers and residents feel toward the Open Street. A significant theme throughout the responses was regarding the **secluded nature of the neighborhood from busy arterials**, which respondents had both positive and negative feelings towards.

→ On-site Engagement



Source: Pratt UPM Cohort, 2023

On Sunday, April 23, our cohort hosted "BYOBarton" with three stations in the Open Street and adjacent LIRR plaza focused on community engagement activities. We also took notes from conversations we had with community members during the on-site event.

The three activity stations we created were:



Bucket Toss

Six buckets, each labeled with precedent images referring to different ideas for public space design and programming: open/flexible space, seating, games, performances, art, & greenery. Passersby were asked to throw a beanbag the bucket in their top choice bucket to "vote" for what they would like to see on Barton Avenue.



Chalk Draw

A space for passersby to freely draw images in chalk on the pavement. They were encouraged to draw what they want to see in the space, though it was understood that many participants would simply free draw and enjoy using the public space.



Your Art Here

Large blank posters attached to the LIRR station fence, along with colored markers. Passersby were asked to draw what they want to see on Barton Avenue, specifically what sort of public art they would like in the space.

Above Photos Source: Pratt UPM Cohort, 2023

Our findings from the on-site engagement are summarized as follows:

- The results from the approximately 15 participants from the Bucket Toss showed an **almost equal preference** for seating, games, performances, art, & greenery (with art winning by one toss).
- The drawing activities (Chalk Draw & Your Art Here) indicated a **significant interest in greenery**, with lots of drawings of flowers and trees. Other interests were **opportunities for recreation** (dog walking & sports), and **food enjoyment**.
- Our conversations with members of the public shed light on the huge role of the plaza in providing **spaces for social interactions** (especially for

the local elderly), and **play for children**. People expressed affection for the existing planters, trees, and seating, and interest in more seating and play spaces. Some expressed reservations about events being hosted in the space if they were to take up spaces that could otherwise be used for play and socializing.

Data Analysis

The method of data analysis we used focused on collecting all of the data and looking for patterns and shared themes. This **qualitative analysis method, known as “coding,”** is a way of breaking down data into bite-sized parts that is then analyzed for key ideas or values. These **themes**, when visually represented, created a value map of the neighborhood. The map supported several insights presented in chapter 2, with themes like “If You Know You Know,” and “Nostalgia,” while also offering new insights that went on to inform final recommendations.

→ **Coding themes** included ‘If You Know You Know’ and ‘Nostalgia’, which supported several insights presented in Ch. 2. These themes varied slightly between each data source so that they were compatible with the types of stakeholders and the way the data was collected.

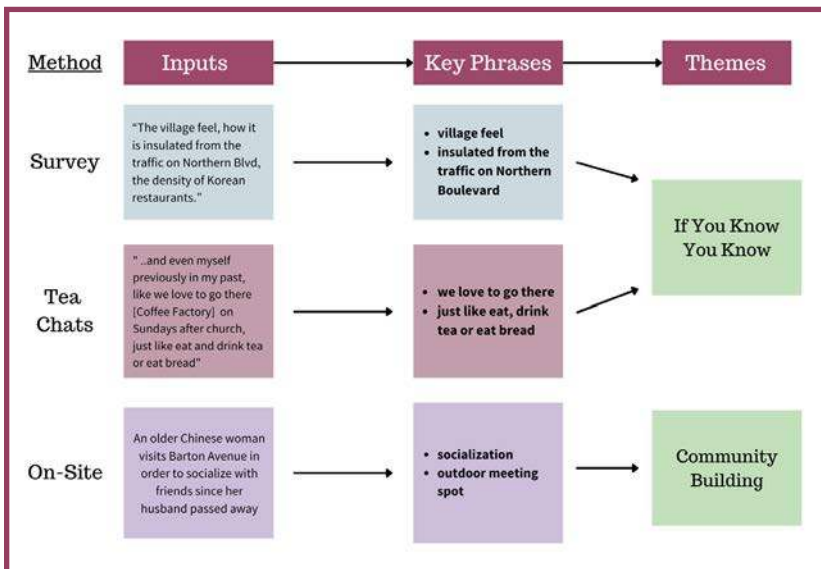


Fig. 23: Coding Methodology

Key Findings



Clearing pathways, building bridges. In a neighborhood where communication between age groups and cultures is a challenge, Barton Avenue can serve as a vital site to create connections across difference.

How can Barton Avenue be more welcoming towards women and children?

Although our sample size was limited, some of the women we spoke with expressed apprehension at spending time in Barton Avenue and the adjacent plaza due to the space being dominated by men. Meeting everyone's need for a sense of safety without excluding people from public space is a key challenge for this site.



A place in transition; a neighborhood in transition. Our community engagement confirmed our conclusion from our background research (See *Chapter 2*) that Murray Hill is in an extended period of transition, largely due to demographic shifts and the growing significance of Barton Avenue since becoming an Open Street.

The importance of Korean identity; the challenge of cross-cultural

connections. The strong Korean identity of Food Alley (먹자골목) is one of Murray Hill's strengths and a source of pride. Yet bridges have yet to be established among and across the broader set of cultures and ethnicities represented in the community. The presence of growing Latinx and Chinese communities in the area pose opportunities and challenges for the cultural exchange and expression essential for a welcoming, inclusive public space.



How can each of Murray Hill's communities authentically connect with or express themselves through Barton Avenue? Residents and visitors alike value Murray Hill for its "authentic" character, yet there are often divergent definitions of authenticity. One challenge for activating public space in Murray Hill is to create a place where the many diverse communities that live in the neighborhood feel they belong.

4. Visions for Barton Avenue

The Barton Avenue Open Street was officially formed in 2021 by AAF in partnership with the Murray Hill Merchants Association (MHMA) in an effort to promote outdoor dining and communal gathering during the Covid-19 pandemic. The needs of the neighborhood have since changed, creating an opportunity for Barton Ave to grow and evolve in the coming years. To address these needs, we propose the following recommendations for governance, programming, and design.

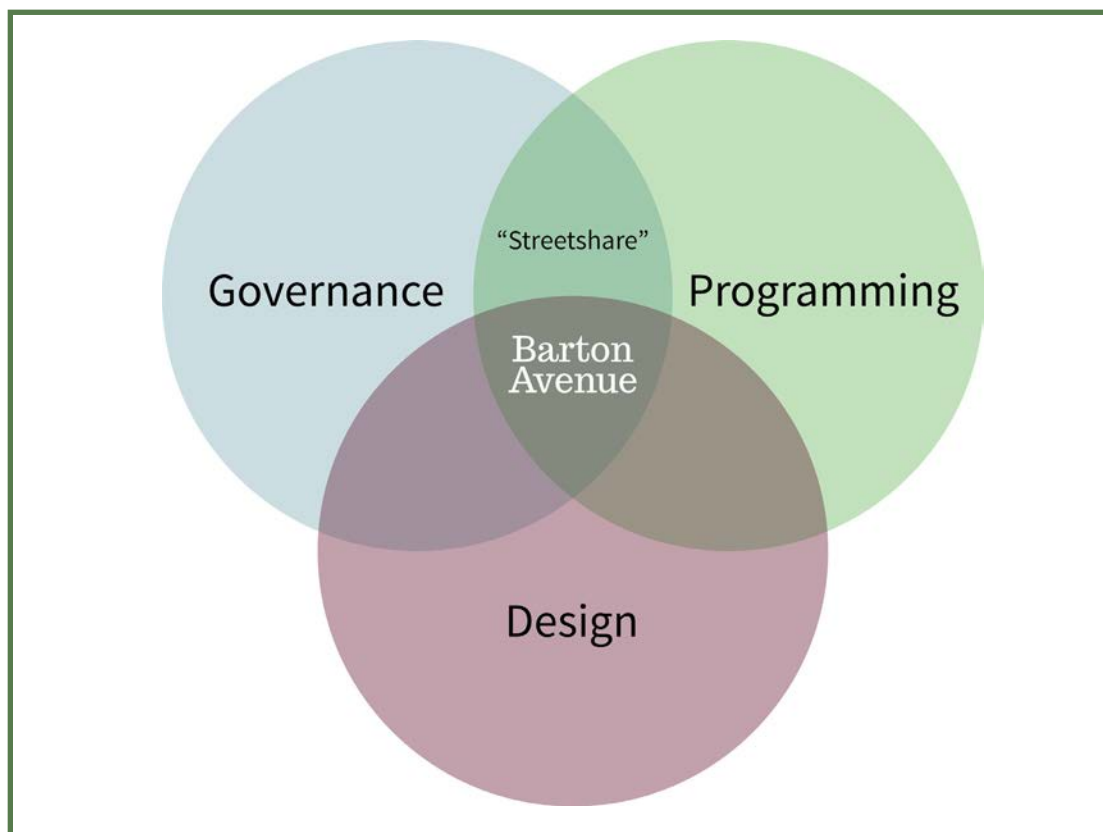


Fig. 24: Recommendation Categories for Our Visions

→ **This current governance structure** has placed stress on both organizations as they currently have little capacity to fully dedicate to the Open Street.²³ This poses the greatest challenge to the management of Barton Avenue today.

→ **Four Design Concepts**
See pages 54-65.

Currently, the governance model for the Open Streets splits responsibility between AAF and the Merchants Association, with AAF acting as the administrative and programmatic partner, and the Merchants Association as the maintenance partner – though on a volunteer basis.

The following proposal for governance and programming will aid in **capacity-building** for both organizations, while also encouraging **stronger communal bonds between AAF, other organizations, and Barton Ave.** In addition, **four design concepts** for Barton Avenue are detailed in this chapter, with the goal of creating a neighborhood anchor that brings together diverse communities.

Through our research on Barton Avenue, as well as our studies of public space stewardship throughout the country, we have identified **five values** that act as guideposts for this chapter's recommendations: **Equity, Diversity, Inclusion, Sustainability, and Flexibility.**



Redistributing Governance through a Streetshare Model

Two key components to the management of public space—**Governance and Programming**—are addressed here through a “**Streetshare**” model. We define “Streetshare” as a resource and operations strategy, designed to redistribute responsibility for the Open Street away from AAF, lightening their organizational load while also growing the sense of communal ownership around the Open Street.

At its minimum, a Streetshare can simply be AAF calling upon other neighborhood groups to organize some of the programming and upkeep of the space. At its most robust scale, the Streetshare can include a formalized governance model which incorporates a **network of formal and informal neighborhood organizations** into the broader governance and management responsibilities of the Open Street. No matter the scale, a Streetshare provides a values-based framework (and potential branding) for the governance and programming of Barton Avenue.

Building Blocks of the Streetshare Model

The intent of a Streetshare model is to develop a **structure for shared responsibility**. Working to connect many of the neighborhood’s stakeholders together, the Streetshare model envisions what **collaborative governance of Barton Avenue** can look like. Bringing together community organizations, businesses, and local residents, the Streetshare model distributes the responsibilities for all that goes on in this public space among a **diverse set of partners**. By expanding and broadening capacity, an organized group of stakeholders can collectively manage the Open Street, from organizing a programming calendar, creating marketing strategies, obtaining city permits, or even designing and building improvements to Barton Avenue.



A **Streetshare model** is meant to be scalable depending on the capacity of AAF and its partners.



For **potential partners**, see Figure 26 on the next page.

Potential Partners

- Art and Heart
- Aeon Martial Arts
- Bowne St. Community Church
- Comunidad Con Proposito
- East-West Music School
- Fo Guang Shan New York Temple
- **JHS 189 Q School**, including the Adult and Continued Education Program
- Korean American Civic Empowerment (KACE)*
- **Korean American Senior Citizen Society of Greater New York**
- Korean Traditional Music and Dance Institute
- MinKwon Center*
- NY Shaolin Temple Kung-Fu Center
- **Queens Council on the Arts**
- **Queens Public Library***
- Safari Day Care
- Sarang Adult Day Care Center
- Sikh Center
- **Street Lab***
- Street Life Ministries
- The Shield Institute
- Volefer Orth Museum

- **Greater Flushing Chamber of Commerce**
- Korean American Family Service Center*
- Korean Community Media Broadcasting
- Merchant's Association*
- **Queens College at CUNY**
- **Queens Historical Society**
- **YMCA***
- **YWCA***

- **Design Trust for Public Space**
- Murray Hill Neighborhood Association
- **Small Business Services (SBS)***

Innovation Partner -- An organization/agency which can help scale up the Open Streets through more complex & consistent programming, governance, and physical design. These partners also have access to more resources: financial, personal, or otherwise.

* = Current Partner

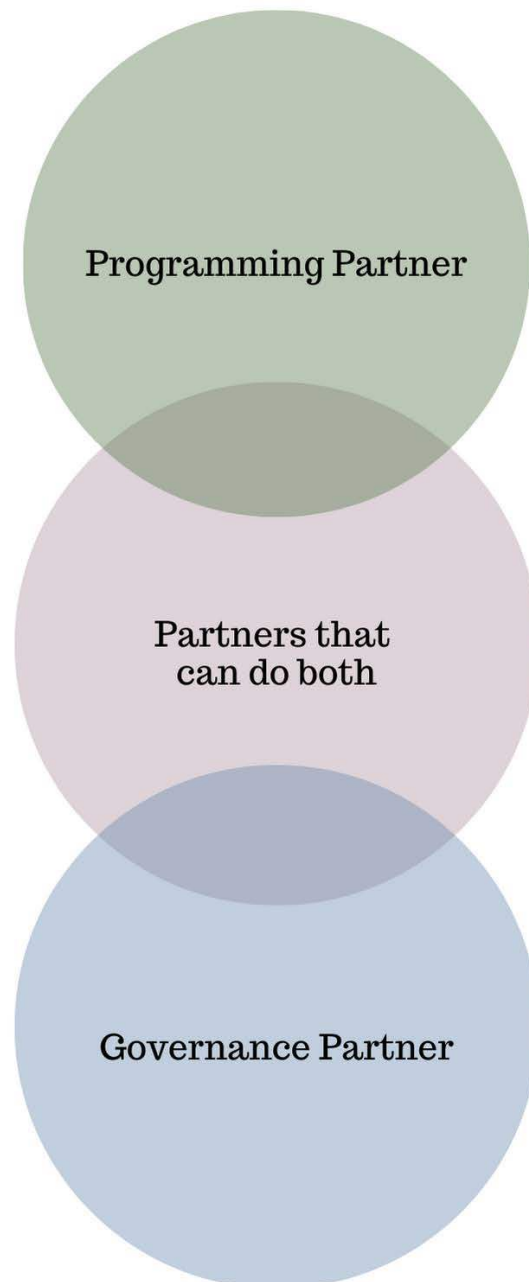


Fig. 26: Potential Partners for Streetshare Model; For more details on Innovation Partners, see pages 46-49.

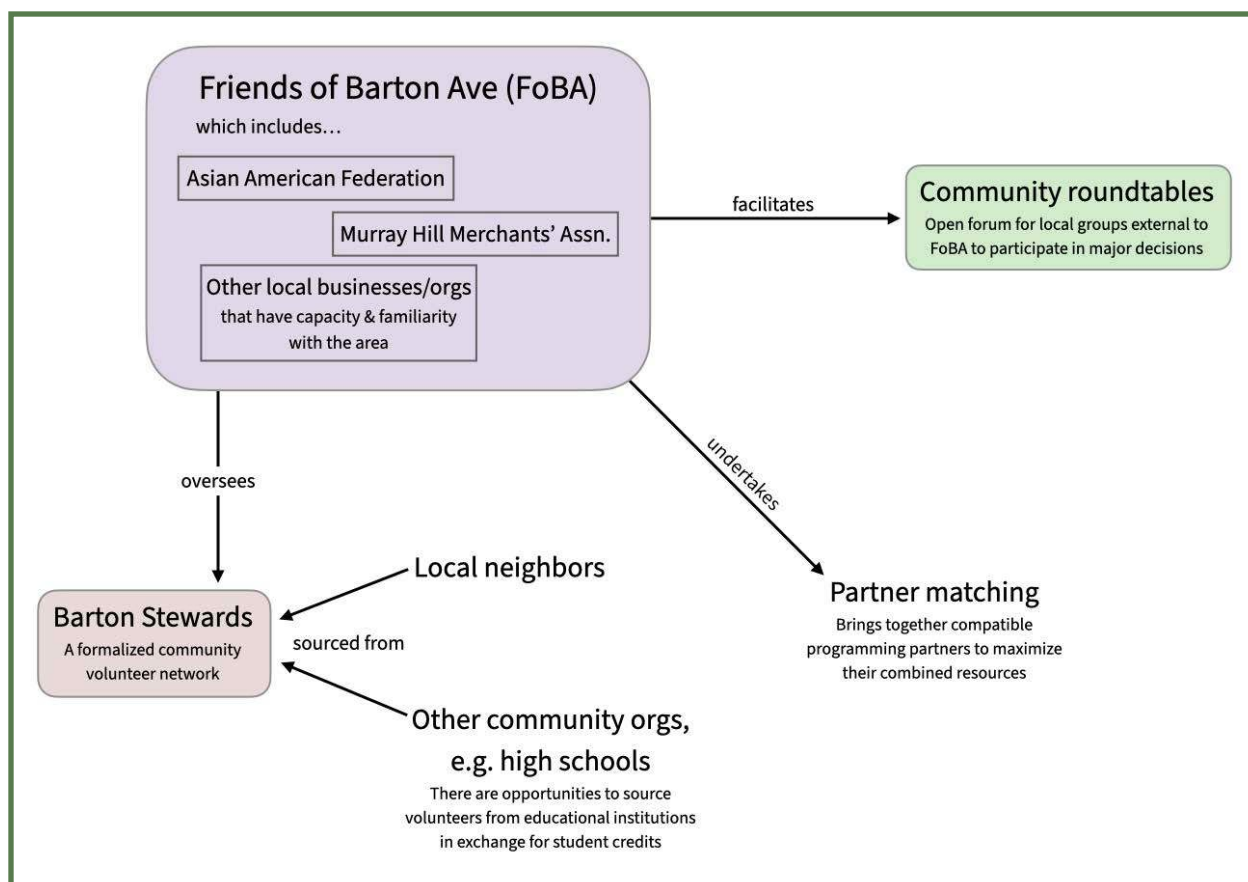


Fig. 27: Barton Avenue Streetshare Governance Structure

→ Three Key Components

→ Figure 27 (above) shows how the three components relate, with *ii* and *iii* facilitated through *i* (FoBA).

Structurally, our shared governance model is comprised of three main components, as shown in the above graphic: (i) *Friends of Barton Ave (FoBA)*, (ii) *Community Roundtables*, and (iii) *Barton Stewards*.

i. A Friends of Barton Avenue (FoBA) governing group of partner organizations

→ **Partner organizations** could include those listed in Figure 26 on the previous page.

Beginning with AAF, MHMA, and interested current partners of AAF, FoBA can expand over time to include businesses, organizations, civic leaders, and other neighborhood stakeholders who would like to provide financial, political, personal, or other strategic resources to Barton Avenue. The exact roles or terms of participating members can be determined based

on capacity, but **at its core Friends of Barton Avenue should serve as an identifiable and dynamic governing body composed of multiple perspectives and priorities.** FoBA can potentially oversee the following, as their interest and capacity allows:

ii. Community Roundtables

To grow a network of partners beyond the governing body of Friends of Barton Avenue, FoBA could host regular **Community Roundtables** as a way for other community groups to get involved in Barton Avenue without taking on a formal commitment. Organized as a **regularly-scheduled event**, the goal would be **to gain broad community input on key decisions**—such as the redesign of Barton Avenue into a permanent plaza, or planning for a neighborhood-wide festival in the Food Alley (먹자골목)—and could **be held at rotating sites throughout the neighborhood.** Prior to organizing the first roundtable, AAF could continue to hold *Tea Chats* to gain a full understanding of the landscape of potential partners in Murray Hill.

The *Community Roundtables* would help **build the necessary rapport and familiarity to make larger-scale, community-wide events that reflect the neighborhood’s full diversity successfully.**

ii. Barton Stewards

A **Barton Stewards community volunteer network** aims to bring governance to the wider community and facilitate a ground-up sense of ownership of the space. Community members’ continued engagement in the Open Street **increases one’s sense of personal ownership and investment in the space**, making one more inclined to participate in community events, spread public awareness about Barton Avenue, and help bring in additional programming or design ideas.

Creating a formalized volunteer network allows for greater coordination, as well as a potential funding stream for grants.



Tea Chats

See page 28 in Chapter 3 and Appendix B.



These gatherings also offer an intimate setting, in which local groups can regularly connect and build a coalition to address community needs beyond the agenda of Barton Avenue.

→

Volunteers can take on tasks per their own interests, skills, and passions; including planting & gardening, building & repairing, regular clean-up, and assisting with events.

Volunteers could be local neighbors or sourced from other community organizations. There may also be interest from local high schools and other educational institutions in partnering with the *Stewards* so that students can receive credit in exchange for volunteering.

→ A Strong Network

Effective governance requires a **strong network for outreach and communication among partners and with the public**. This could take the form of the following:

1. Facebook and/or Instagram Page

A shared Facebook and/or Instagram page can promote a communal calendar and event submissions form, and provide a forum where community members and organizations can connect. The submission form can provide a place for residents to propose ideas for programming that they would like to see and/or spearhead on the Open Street, or express concerns about the space. The calendar can list events being on Barton Avenue, as well as other events hosted by governing or programming partners beyond the space of the Open Street. A social media presence dedicated to Barton Avenue also acts as an archive, a central place to post photos, a useful tool for branding as well as proving efficacy to potential partners. With adequate capacity, the social media presence can also grow into a website.

→

See *Barton as a Community Resource Hub* section on page 44 for more information.

2. Resource Fairs

FoBA can host Resource Fairs on Barton Avenue as a way to connect with groups who are not a part of the governing board. Though these events would be primarily for the purpose of connecting local residents to community resources, these fairs can serve a dual purpose, providing a face-to-face setting for AAF and other members of Friends of Barton Avenue to network with the wider community and raise awareness about the Open Street.

3. Partner Matching

Partner Matching can bring together compatible programming partners to provide a more intimate exchange of resources to each other. For example, a smaller partner with more creative programming ideas could partner with a larger organization which can provide more of the administrative, staffing, outreach, or funding resources. Teaming up in this way brings about more robust and engaging programs for Barton Avenue, while providing partners with the resources they need to sustain more significant participation. This also relieves AAF of some of the organizational responsibilities necessary in supporting smaller partners.

Funding and Resources

To date, **much of the funding for the Open Street has come from local public funding**, such as grants from Small Business Services (SBS), aid from the Department of Transportation (DOT), as well as the organizational budgets of AAF and MHMA. **As Barton Avenue expands, funding for the Streetshare model, including programming, must grow** to meet the greater needs of the space. These current sources of funding can advance particular programming in the immediate term, such as resource fairs. This sort of programming provides precedent to potential funders as **proof that Barton Avenue is a worthwhile investment.**

Funding for programming can also be sourced from programmatic partners themselves. **Locating opportunities to share the financial and managerial responsibility for programming is important to growing capacity.**

Organizations with existing resources who want to produce events like a concert or food fair can help cover costs associated with these events. A possible collaboration could look like: anything directly associated with Barton Avenue (such as event and sound permits) could be handled by AAF, while the production and artists for events could come from the partner running the event, and they could jointly provide marketing and staffing for the actual event.

←
See Appendix A for a short description and key information for an array of funding opportunities & revenue streams to support the growth of Barton Avenue. Broken down by type of assistance provided, these resources support the implementation of recommendations listed throughout Ch. 4.

Case Study A | Cross-Cultural Governance & Programming at Avenue C Plaza

Site: Avenue C Plaza

Location: McDonald Avenue & Avenue C, Kensington, Brooklyn

Jurisdiction: DOT Plaza

Governing Groups:

Kensington Cultural Council (KCC), which includes: ArtBuilt, Arts & Democracy, Bangladesh Institute for Performing Arts, Casa Cultural, The Singing Winds, & Naturally Occurring Cultural Districts NY (NOCD-NY)

Established: 2010

Avenue C Plaza has been a local hub for community activity and connection for more than ten years. It was first established with the advocacy of local community members (the Kensington Stewards with support from The Horticultural Society's Neighborhood Plaza Partnership, which no longer exists) and local politicians. Today, the DOT's managing partner is the Kensington Cultural Council (KCC), which is composed of local arts and culture nonprofits in the neighborhood (*see above list*). KCC, while the managing partner, does not handle the administrative responsibilities of the plaza; NOCD-NY is the governance partner for the plaza, handling funding dispersal, permits, and contracts. The KCC formed with support from then District 39 Council-member Brad Lander, and continues to partner with the current district's Council-member Shahana Hanif. Currently, the Program Manager of the KCC is Emily Ahn Levy, co-professor of this UPM course (and alum of the program).

The KCC's governance model allows for a unique and varied

array of collaborative fundraising, marketing, and programming which takes inspiration from the cultures represented in the neighborhood, while still making events accessible and open to all.

Key to making this possible is facilitating connections between community stakeholders. By connecting programming partners, KCC allows for collaboration and therefore more diverse programming. This is true for both repeating partners and one-off partners, both of which are important to a full and varied programming calendar. KCC encourages local individuals and groups to facilitate one-off activities in the Plaza by providing

a contact to the public where interested groups and individuals can reach out to KCC to receive support in organizing an event.

Through ongoing work with KCC, programming partners also have the opportunity to become part of the Council, as positions rotate. Strengthening this network of resources relieves organizational burden from the KCC's members, while also expanding the community's sense of ownership over the space. Meanwhile, their event calendar is diverse—*see above poster*—in both cultures and activities, making for a plaza which feels truly open to all.



KENSINGTON CULTURE AT AVENUE C PLAZA
with Artbuilt Mobile Studio

JUNE FRIDAYS:

- 4-6PM** Bangla Language and Music Classes with Annie Ferdous, BIPA
- 5-7PM** Learn Nakshi Kantha Embroidery with the Bangladeshi Ladies Club

SATURDAY, JUNE 18, 1-3PM
Neighborhood Scavenger Hunt and Story Workshop with Roohi Choudhry
Spend an afternoon exploring the familiar streets around Avenue C Plaza and scavenging for stories. Then come back for writing prompts to help you turn your found scraps into story treasure.

SATURDAY, JUNE 18, 6-8PM
CELEBRATING IMMIGRANT CULTURE CONCERT
with music from around the world including Yacouba Sissoko, Brooklyn Raga Massive, and more! Presented by Arts & Democracy in collaboration with ArtBuilt.

SUNDAY, JUNE 19, 1-5PM
Free Store with Kensington-Windsor Terrace Mutual Aid and Arts Activities with Arts & Democracy

ARTBUILT — NOCD NY — ARTS & DEMOCRACY — NYC Cultural Affairs

2022 Calendar for Avenue C Plaza; Source: KensingtonCulture.org

Activating Barton

The Streetshare model when applied to programming encourages a framework through which **the activation of Barton Avenue falls into the hands of many groups throughout the community**. Using the buy-in methods described above, along with the existing networks of AAF's current partners can be central to making the Open Street a lively and inviting space. The following section provides recommendations for both activities and partnerships so that—while AAF may provide much of the coordination of programming as part of their governance responsibilities—the **community of Murray Hill will take a more active role in activating the space**.

Suggested Programming & Events

Based on community feedback, the following events and activities have been identified as **programmatic priorities**. It's also important for current programming to be low capacity and easily implementable. Leaning on the Department of Transportation's (DOT) Public Space Programming Initiative is one way to do this. **DOT's Catalog** lists a variety of activities that can be deployed at the plaza, including by new and familiar partners.

→
See Figure 28 (below right).

→
Potential Programming
Priorities were identified based on a synthesis of community engagement, AAF feedback, and our own expertise. Note: potential activities are a sampling of options, not an exhaustive list.

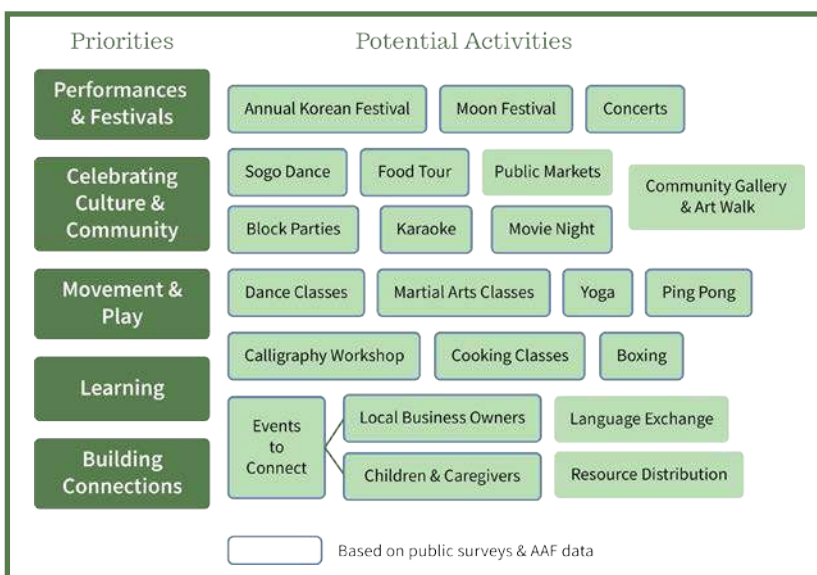


Fig. 28: Programming Priorities & Potential Activities

Barton as a Community Resource Hub

The beginnings of the Streetshare model depends on the connections between AAF and local community groups and/or leaders.

A. Resource fairs provide not only information and resources to community members, but also an opportunity for community groups to connect. Fairs can be organized around themes, such as local social service providers and food distribution, civic access and advocacy, arts and education, and more depending on participant interest. Each participating organization would set-up a table on the Open Street allowing for individuals and groups to mingle, give, and receive information.

B. Events for children & caregivers will provide opportunities to connect & play. There was substantial feedback from locals that Barton Avenue doesn't feel like a welcoming space for women or children. The Open Street could respond to this need with events such as a weekly activity zone featuring crafts, games, and resources for caregivers. YWCA could be a key partner for events of this nature.

C. Language exchange groups provide a forum for learning and connection across cultures and generations. Religious institutions, local high schools, adult day centers, and the Queens Public Library, Queens College at CUNY, and the Queens Historical Society would be primary partners for these exchanges.



Events for local business owners to connect

These can especially support businesses who are not already members of the Murray Hill Merchants Association.

Annual Events & Festivals

The following annual events could be scaled depending on capacity each year. These events would serve as opportunities for the governing body (AAF and then FoBA once it's established) to solicit feedback on programming of the Open Street.

1. Barton Day (*season opener*)

During the beginning of the programming season, this day would be an opportunity for the community to prepare



See Figure 29 on the next page illustrating how these annual events align with each season.

→
A **plant giveaway** with The Horticultural Society could be scheduled for this day.

for the season and strengthen its sense of ownership of the space with activities such as Spring cleaning and stall decorating.

2. Cultural Festivals

These were frequently requested during our community engagement, with a significant preference for musical and cultural events. Events through the **Korean Traditional Music and Dance Institute** were repeatedly mentioned during engagement.

3. Closing of the Season

A celebratory day for the community with activities, food and music. This event could also include engagement opportunities for the public to reflect and provide feedback on the season, including events they enjoyed and areas for improvement.

→
A **workshop** could also be offered on *Design Days*, offering assistance such as updating their business's Google Business Directory & Maps listings.

4. Design Days *(with growth, especially if/when Barton enters a permanent design phase)*

A day during the off-season for the community to share development ideas for Barton Avenue. These Design Days would also be an opportunity for businesses to build and sustain their relationships with CBOs and each other.

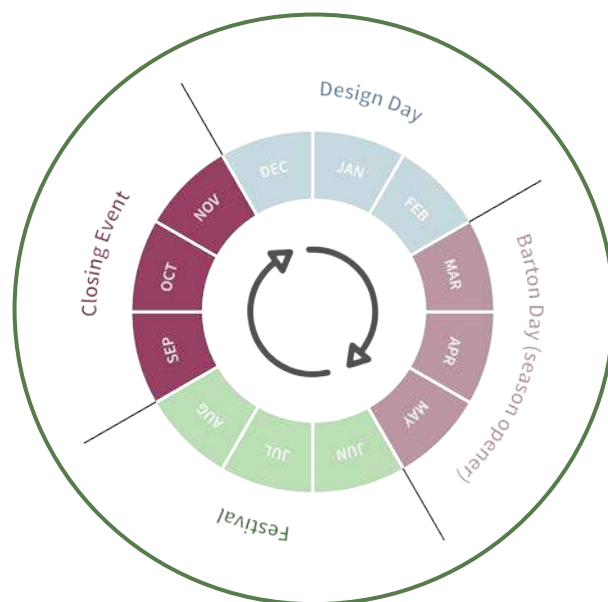


Fig. 29: Cyclical Programming Agenda

Case Study B | The Year of Open Space in Jersey City

Site: Various

Location: Jersey City, NJ

Affiliate Groups:

Street Plans, in partnership with Jersey City

Year: 2022



Example Activation; Source: Street Plans

This case study details how community-informed development and stewardship of a neighborhood public space can play out in on-site events, and how strategic marketing can facilitate greater community input and awareness. This precedent may offer some framework for the proposed annual events, specifically the Design Days.

Over the last year and in partnership with Jersey City, Street Plans has hosted a series of public space activations in various streets and other sites throughout the city that have been identified as potential locations for small plazas or parks. These events are intended to

demonstrate the possibility of these public spaces, raise public awareness, and receive community feedback. Each event is organized in collaboration with local artists, businesses, and neighborhood organizations to prioritize community ownership of the space and lay the groundwork for ongoing communal stewardship of the plaza.

These multiple-day events include:

- Community activities
- Interactive art installations designed to facilitate community feedback
- Community workshops
- Asphalt art
- Mobility interventions
- Live music
- Food and other vendors

The feedback collected at these events is then shared back with the community and incorporated into both design and programming plans for these potential plazas. Read more on the **Street Plans website**.^{27, 28}



Feedback Graphic, Source: Street Plans



Launch Promotion Poster, Source: Jersey City

What can Barton Avenue learn from this?

Engagement in place (rather than an off-site, secondary location) leads to more inspired feedback & increased engagement.

A feedback loop – which takes the gathered public opinion & shares it again with the community – helps build momentum & awareness.

Consistent engagement strategies & branding help build recognition & participation.

Opportunities for Innovative Partnership

We have found a few key Innovation Partners who we can believe can help scale up Barton Avenue's presence through more complex programming. A core part of their efficacy comes from their greater access to resources: financial, personal, or otherwise.

→ **YWCA**²⁹

The YWCA (an existing partner of AAF) has expressed enthusiasm for expanding their involvement in

→ We had a successful *tea chat* with Carol Daly, Director of Senior Programs at YWCA Queens, who was amenable to future partnership with Barton Avenue.

Barton Avenue. We see them as a resource for both programming and governance, though an especially important resource in making the Open Street **safe and welcoming** to seniors, children, and their caregivers, especially women. The YMCA Flushing location also hosts a variety of **arts and cultural activities** as well as a **mobile food pantry** that could be held on Barton Avenue during warmer months.

→ **Turnout NYC** is a Design Trust for Public Space initiative – in collaboration with architectural practice, SITU – that creates flexible & semi-permanent outdoor venues. This could be a resource for modular design components, such as the stage.

→ Design Trust for Public Space³⁰

Design Trust for Public Space works to provide innovative design proposals and assistance to local partners and organizations. Their assistance links partners with government agencies, private funding, and community stakeholders creating a **community-led and supported design model**. They could aid AAF or FoBA in their *Design Days* and with the design plan if Barton Avenue is to become a formal plaza.

See **Appendix A**, page 75.

→ See **Appendix A**, page 76.

→ Made in NYC³¹

Made In NYC is a non-profit organization that assists makers with skills training, marketing, technical assistance, community building and advocacy to improve their business acumen. As a programming partner, Made In NYC can bring events to Barton Avenue that **support local makers** with these services and additionally get them potential customers and clients by being visible in a public space.

→ See **Appendix A**, page 76.

→ Maker Faire NYC³²

Maker Faire NYC creates family-friendly events that spark the imagination of kids and adults alike. On Barton Avenue Open Street, a Community Maker Faire could help **engage neighborhood residents with exciting programming** highlighting a breadth of craft, science and manual work that simultaneously connects them with people involved in such activities.

→ **GrowNYC**³³ (for Greenmarkets & "Green" Events)

Barton Avenue is a prime site for a regular greenmarket. The benefit of hosting a market through **GrowNYC** is that it allows for all vendors to participate under a singular permit, provided by Grow NYC, **reducing the administrative load on vendors and making selling more accessible to a wider range of people**. Their markets are also SNAP and EBT accessible to buyers. Other GrowNYC programs of note are their Stop 'N' Swap events which allow community members to freely exchange personal goods, all for free.

←
See **Appendix A**, page 76.

→ **Queens College at City University of New York (CUNY)**³⁴

A number of professors at the college's *Asian/American Center* and language departments have **proficiency in various languages and experience researching multicultural diaspora**. They could serve as useful research and community engagement partners as the Streetshare program grows, and especially if the Open Street enters a permanent design phase.

→ **Korean American Family Service Center (KAFSC)**³⁵

KAFSC is an organization that supports the needs of domestic violence and sexual abuse survivors through counseling, advocacy and housing assistance, among other initiatives. They would be an excellent partner for leading outreach and programming to the **women and children** of Murray Hill. Their organization also runs a food distribution center in Flushing, and these events could be brought onto Barton Avenue to reach the community there.

←
A key finding (on page 33) from our community engagement indicated that **women and children** sometimes view the Murray Hill LIRR plaza and Open Street as unsafe due to the largely adult male presence in the space. Creating a welcoming space for this stakeholder group is an important consideration, which KAFSC could potentially help with.

→ **Janice Chung & Photoville**^{36, 37}

Janice Chung is a local Korean American photographer from Flushing, Queens. Her work centers around the Korean diaspora, and has been published in *The Cut*, *Vogue*, *Hyperallergic*, *The New York Times*, and *New York Magazine*. She is **interested in partnering with AAF**,

and Brooklyn-based public arts producer–**Photoville**–to host a photography exhibit in the Open Street, and may have **connections to other artists** as well who would like to participate.



*Photo from Chung's project, HAN IN TOWN, her love letter to Flushing;
Copyright © 2022 Janice Chung, All rights reserved*

→ Schools & Religious Centers

These organizations have a **deep understanding of the community** and, as potential programming partners, are **in contact with community members** who could undertake roles in the Open Street such as programming and maintenance. There are also opportunities for school students to lead programming.

→ Flushing International High School (FIHS)³⁸

FIHS offers recent immigrants standard educational subjects and English language courses. Additionally, students are assigned advisors and mentors who assist with their transition to the NYC educational system. As a partner, FIHS can **bring more young people to the Barton Avenue Open Street** with potential to engage other generations in activities such as language learning, resource exchanges, or volunteerism through the *Barton Stewards*.

→
For more information about
Barton Stewards, see page 39.

Inside-Out & Outside-In: Bringing Existing Activity to Barton Avenue

Barton Avenue sits at the center of a distinct variety of both day and night activities that are hosted in many different spaces. On one hand this has the potential to naturally reinforce “clustering” and the self-separation of groups of people, but, if scheduled strategically to combine complementary activities, **it could serve as an opportunity for deepening cross-cultural and intergenerational links.**

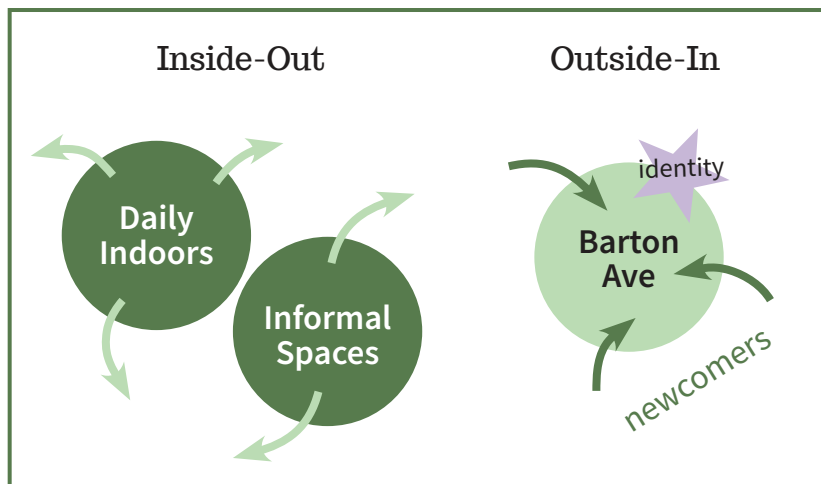


Fig. 30: Illustrating Inside-Out and Outside-In

→ Inside-Out Activities

Inside-out activities are those that occur indoors as part of one's daily routine, or are the convening of local residents at the popular *norae-bang* (노래방) or Korean BBQ restaurant.

There are also those activities happening beyond formal spaces; while there is currently no existing data, it would be worthwhile to understand what social, cultural or business activities women, seniors, and shift-workers, are hosting in their homes that could be supported at Barton Ave. Likewise, these informal occupational groups reveal more about Murray Hill's Cultural Biorhythm (see page 7), and certain times of day when Barton Avenue and adjacent businesses could better serve resident needs.

←
"Inside-Out" Definition:
Current activities happening around Barton Avenue

←
These activities have been influential to community-building in the neighborhood and could be brought into the Open Street to further develop the sense of place at Barton Avenue.

Examples include:

- Hosting primary & secondary school art, performance and civic events
- Plant exchange & “greening” days at Barton Ave. (‘BYOPlant’)
- Morning & Evening wellness “wind up / wind down” classes (w/ local business, YWCA, senior centers)

→ Inside-Out Activities

→

"Outside-In" Definition:

Activities that encourage audiences outside of the immediate neighborhood to interact with Barton Avenue and the surrounding commercial district

Outside-in activities are activities that help people to identify Murray Hill, whether that be through visiting the plaza by the LIRR or specifically visiting the Food Alley to get that specialty meal not found anywhere else. Understanding what draws people to the neighborhood can aid in promoting visitation to the area.

Examples include:

- Korean Food Fair
- Street Lab “Meet a Small Business” Pop-up
- Neighborhood History Tour led by the Queens Historical Society

Designing a Neighborhood Anchor

Overview and Intent

Our design recommendations center around the idea that Barton Avenue can become **the anchor for a network of expanded public space** in Murray Hill's Food Alley (먹자골목). Thanks to the efforts of AAF and its partners, recent activations of Barton Avenue demonstrate that this street is a place of incredible potential; it can become a hub for community gathering and a boon to local businesses.

To that end, the recommendations build on the past success of the Barton Avenue Open Street while offering design strategies that will allow this public space to meet broader community aspirations. Each of our design concepts incorporates the following elements that residents have expressed as important to them:



Planting Considerations

All of our design concepts include added greenery and flora, including street trees. To this point, we recommend focusing on **native species**, particularly those which **already exist** in the surrounding area (*pictured below*).

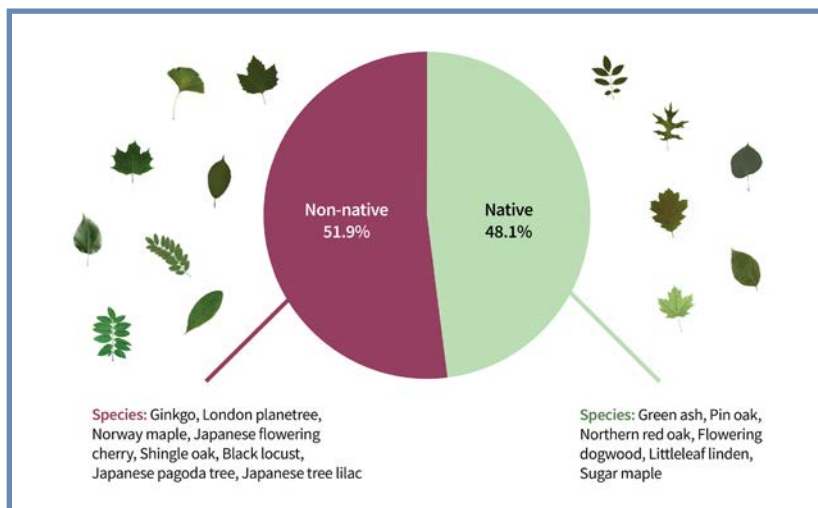


Fig. 31: Existing Trees: Native vs. Non-native (of known species)

← **Native Species**
Native species are a better choice environmentally. In addition to the 6 existing species, additional species can be found in the NYC Approved Trees list in **Appendix F**. NY native plant species, including flowers, can be found in **Appendix G**.

←
Graphic created by UPM Cohort with data from NYC Tree Map & Missouri Botanical Garden Plant Finder

Four Design Concepts

Our design concepts are presented in “stages,” from easiest to implement to most ambitious. The intent of this framework is twofold: to offer an expansive vision of this place’s future as well as practical next steps that can be implemented in the short term.



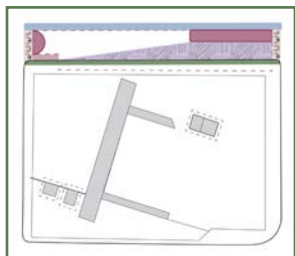
Implementation Steps

These provide a roadmap to achieving each of the design concepts presented. Navigating city agencies can be a burdensome process for community organizations. We hope to demystify this process by identifying the actions needed for practical execution of each design.

For each design concept, we provide a list of **pros, cons, and priorities** of the design, as well as **implementation steps** that provide guidelines for working with the necessary city agencies.

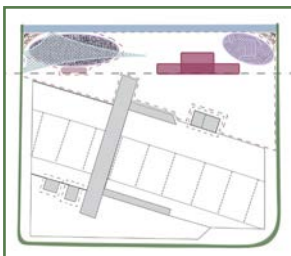
In addition to our four design concepts, we present an idea for expanding the network of public space that can be “mixed and matched” in with any of the four designs.

Finally, because the design concepts impact existing on-street parking, we also offer various parking solutions that can offset any displaced parking – and potentially create a net gain in the number of available spaces for those visiting Murray Hill’s Food Alley (먹자골목).



Concept 1:
Branching Out

Pages 54-55



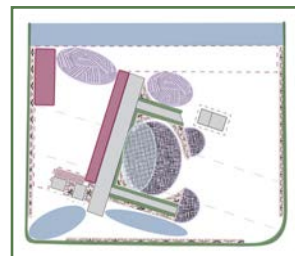
Concept 2:
Plaza Time

Pages 54-55



Concept 3:
Town Square

Pages 54-55



Concept 4:
Cap the Tracks

Pages 54-55

Note: Potential materials for use in all four concepts were explored and analyzed on four factors: Korean cultural symbolism, local sourcing, sustainability, and DOT approval. We suggest using the **materiality guide in Appendix H** for design decisions and requests.

Concept 1: Branching Out

In this design concept, the Open Street is **extended to encompass the entirety of Barton Avenue**. Because businesses on the west side of the street (Croffle House and Station Hair Artist) currently use that portion of the street to facilitate parking for their customers and for an outdoor dining shed, we recognize the challenge this design presents.

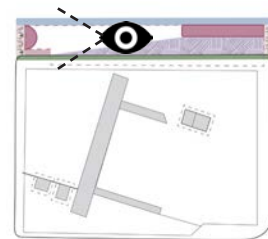
Although existing use of the space provides some additional parking for these businesses, Concept 1 highlights potential benefits of making Barton Avenue fully pedestrian. The value of expanded, flexible space for cultural programming and additional outdoor seating for patrons of all nearby businesses drive this design concept. It is our hope that this design, in combination with the implementation of the governance and programmatic recommendations, will, overtime, **increase interest and foot traffic in the area**, thereby offsetting the challenges the reduced parking options present for businesses that immediately face the Open Street.

Design Priorities

- Programming infrastructure
- Flexible seating
- Maximizing limited space



For further parking recommendations see pages 66-68..



Pocket View:

Semicircle performance stage caps the end of the expanded street that now provides more flex seating which can be moved for maximum programmable space.

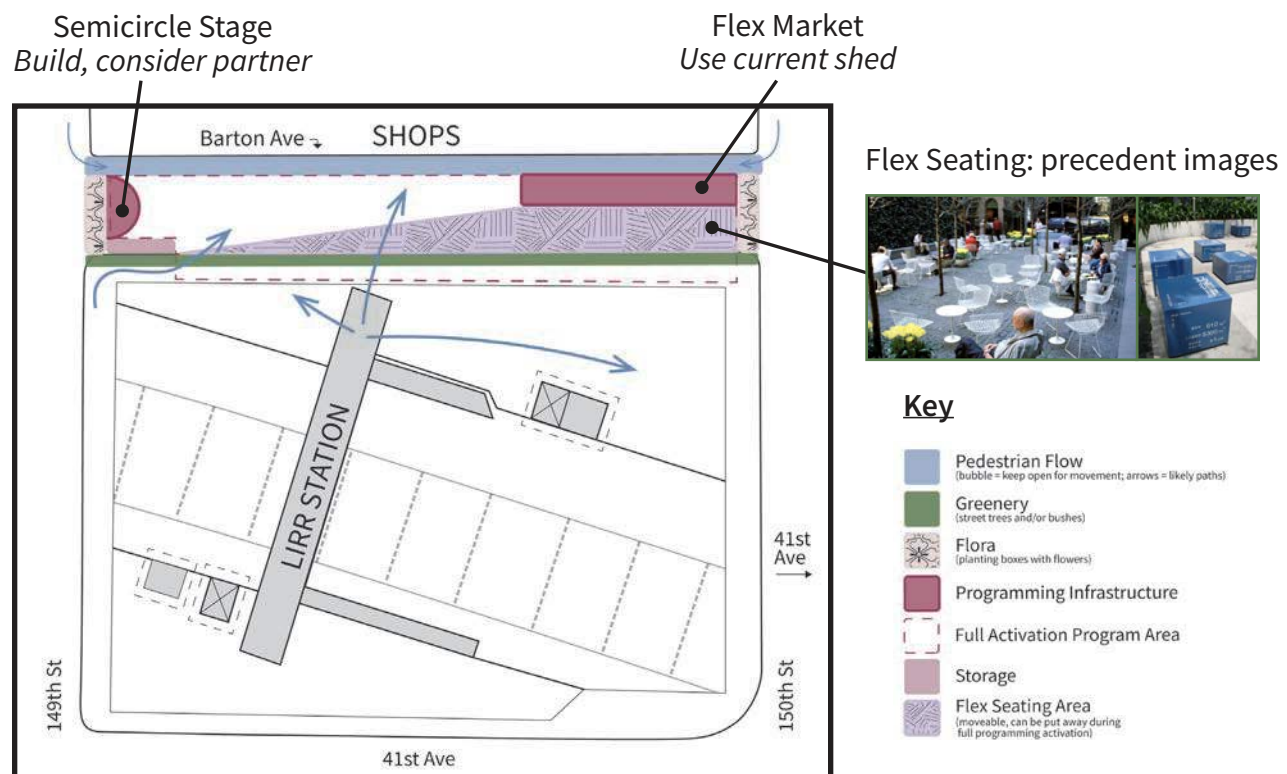


Fig. 32: Design 1 Bubble Diagram

Implementation Steps

- 1. Identify a parking solution for affected businesses and seek their buy-in.**
 - Initiate conversations with Department of Transportation (Public Space Unit) to discuss possibility of dedicated parking spaces on nearby streets for affected businesses

Parking spaces on the LIRR overpass just southwest of Barton Avenue could be a strong candidate for this arrangement
 - Initiate conversations with owners of private parking lots identified later in this chapter.
- 2. Build an understanding of neighboring businesses' needs and wishes for the Open Street.**
 - Meet individually with each business operating on or near Barton Avenue to identify their concerns and wishes for the Open Street. The "tea chat" method outlined in Chapter 3 could be a low-barrier way to initiate this conversation.
 - Changes to the Open Street offer an important opportunity to understand the full range of views and aspirations for the space, including from businesses who are not part of the Merchants Association

Pros

- Short-term implementation
- Will change more with the seasons
- Lower cost, lower lift

Cons

- Smallest space
- Physical delineation remains between LIRR plaza & Open Street
- No permanent (fixed) seating or weatherization

3. Secure near-term streetscape investments from City agencies.

- Contact Department of Parks and Recreation to request street tree plantings

Note the two available planting seasons: Spring (March 1 to May 31) and Fall (October 1 to December 31).

- Secure barrier from DOT and 109th Precinct for west end of Barton Avenue

Concept 2: Plaza Time

In this design concept, **Barton Avenue becomes a plaza through the Department of Transportation (DOT) Plaza Program**. The street becomes fully pedestrian, starting with an “interim” phase and eventually (with enough local support) becoming a permanent plaza. The permanent plaza would be designed by DOT and built using capital projects funding. If Barton were to become a permanent plaza, the street would be raised to the level of the sidewalk, creating a single, level walkable space between adjacent businesses, Barton Avenue, and the LIRR plaza. More permanent barriers, likely in the form of large flower planters or boulders, would replace the NYPD barriers on either end of Barton Avenue.

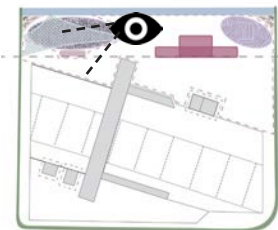
Note: This concept assumes that no physical changes would take place on the LIRR plaza, which is within the jurisdiction of the Metropolitan Transit Authority (MTA). A redesign of the LIRR plaza space is explored in Concepts 3 and 4, which require negotiations between DOT and the MTA.

Design Priorities

- Improved pedestrian flow
- Greenery
- Weatherization introduced
- Mix of permanent & flex seating



The NYC DOT Plaza Program is a capital program that transforms underused streets into permanent plazas, after a one year interim plaza period. They require an organization to apply & manage the plaza.



Pocket View: The material from the existing plaza is extended over the street to create one flat surface. In this design, permanent seating & a shade structure is added.

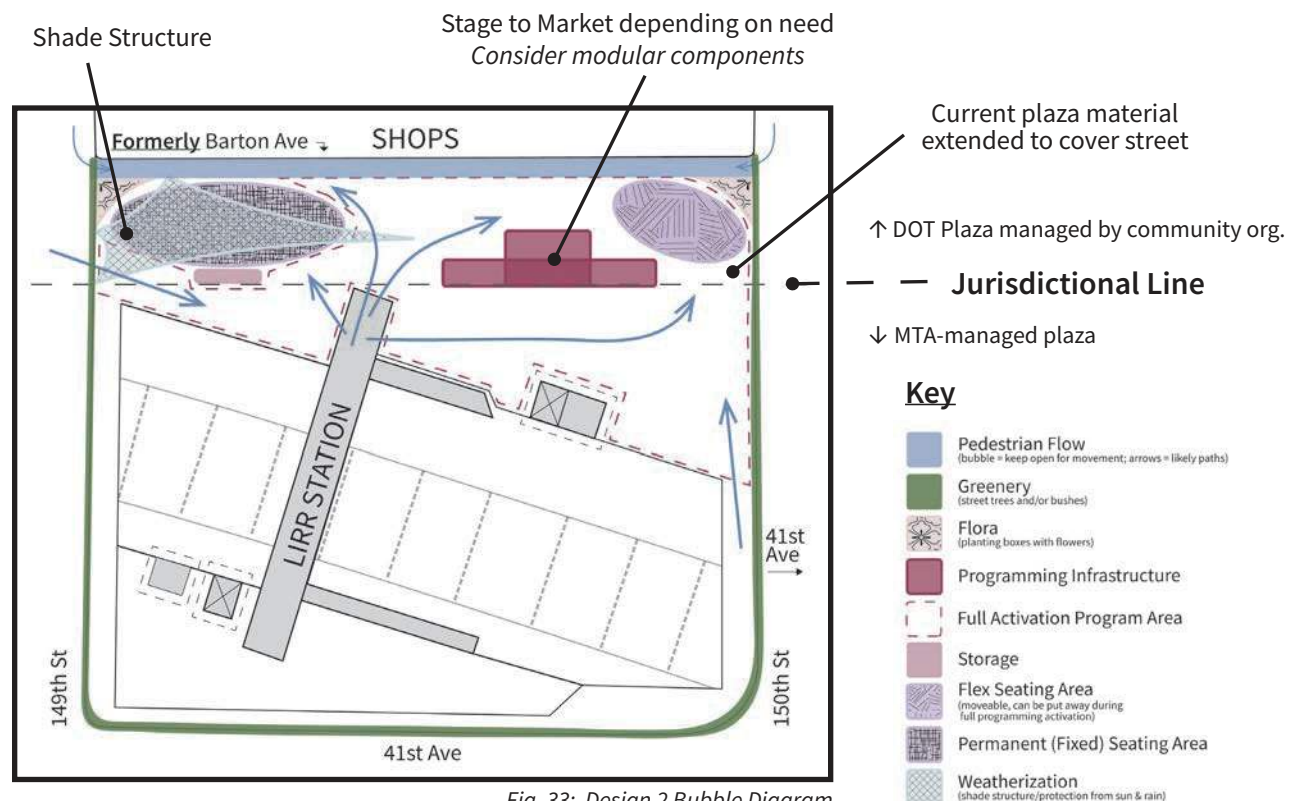


Fig. 33: Design 2 Bubble Diagram

Implementation Steps

1. Build relationships with DOT and peer organizations.

- Initiate conversations with DOT (Public Space Unit) to learn more about the full process for creating and managing a DOT plaza, including projected timeline and resources
- Contact management partners of Diversity Plaza (Jackson Heights, Queens) and Avenue C Plaza (Kensington, Brooklyn) to better understand their experience advocating for and maintaining plazas in other largely immigrant neighborhoods with co-management models

2. Make a plan for becoming a plaza management partner.

- Hold internal discussions to review responsibilities of becoming management partner for “Barton Plaza” – management, maintenance, operation, and programming of plaza. This may require hiring additional staff or, through governance body outlined earlier in this chapter, form shared responsibility with partner organizations
- NYC DOT Plaza applicant **requirements**:
 - Gather at least eight letters of support from adjacent properties and businesses, nearby churches or schools, elected officials, nonprofit organizations, neighborhood or block associations, and local residents

Pros

- Plaza is re-designed & extended, so there is no longer an awkward curb change & other delineations between plaza & Open Street
- Expanded programming area & general space

Cons

- Potential restrictions on making physical changes to MTA-owned LIRR plaza
- Lack of capacity & resources among current managers (AAF & MHMA) to become a plaza partner
- Would require removal/relocation of dining sheds



Plaza applications – interim or permanent – are accepted on an annual basis June 30, 2023 is the next deadline, and applications are reviewed at this time each year.

- Secure support of Queens Community Board 7
- Create outreach plan for plaza design process, managed by Department of Design and Construction (DDC). Coordinate with local artists if public art is desired for permanent plaza design.
- Create maintenance and operations plan for plaza, with support from the Horticultural Society through DOT
- Secure liability insurance that covers the future plaza

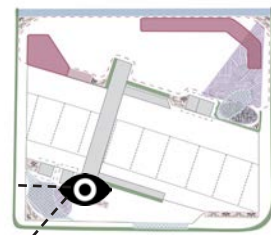
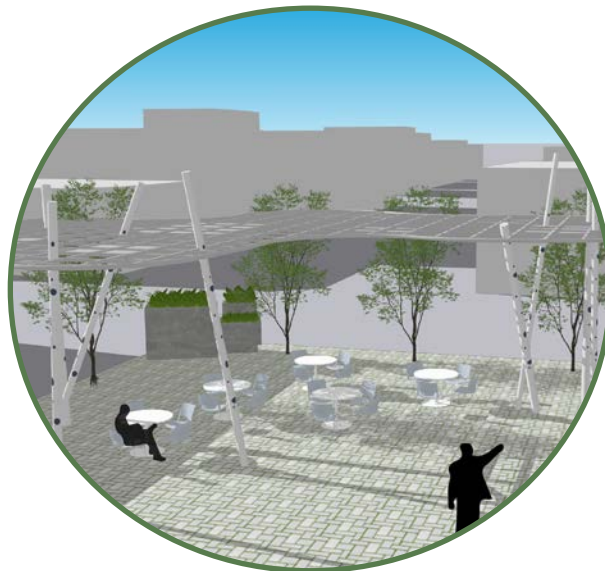
Concept 3: Town Square

In this design concept, Barton Avenue becomes a DOT plaza and, through negotiations with the MTA, the adjacent LIRR plaza is redesigned simultaneously to create an integrated design for **one, cohesive public space**. This concept more than doubles the area of designable space and, if implemented, would significantly strengthen Barton and its surroundings as the “**town square**” of Murray Hill.

Programming possibilities are significantly expanded under this option, with larger areas available for performances, physical activity, and potential concessions or street vending. Added seating areas would also serve as a boon to surrounding businesses, creating **more spaces to linger** with take-out food, snacks, and coffee.

Design Priorities

- Improved pedestrian flow
- Greenery
- Weatherization introduced
- Mix of permanent & flex seating



Pocket View:

With the ability to add structural elements to both sides of the "town square", this view includes flex seating & weatherization exiting the other end of the LIRR station.

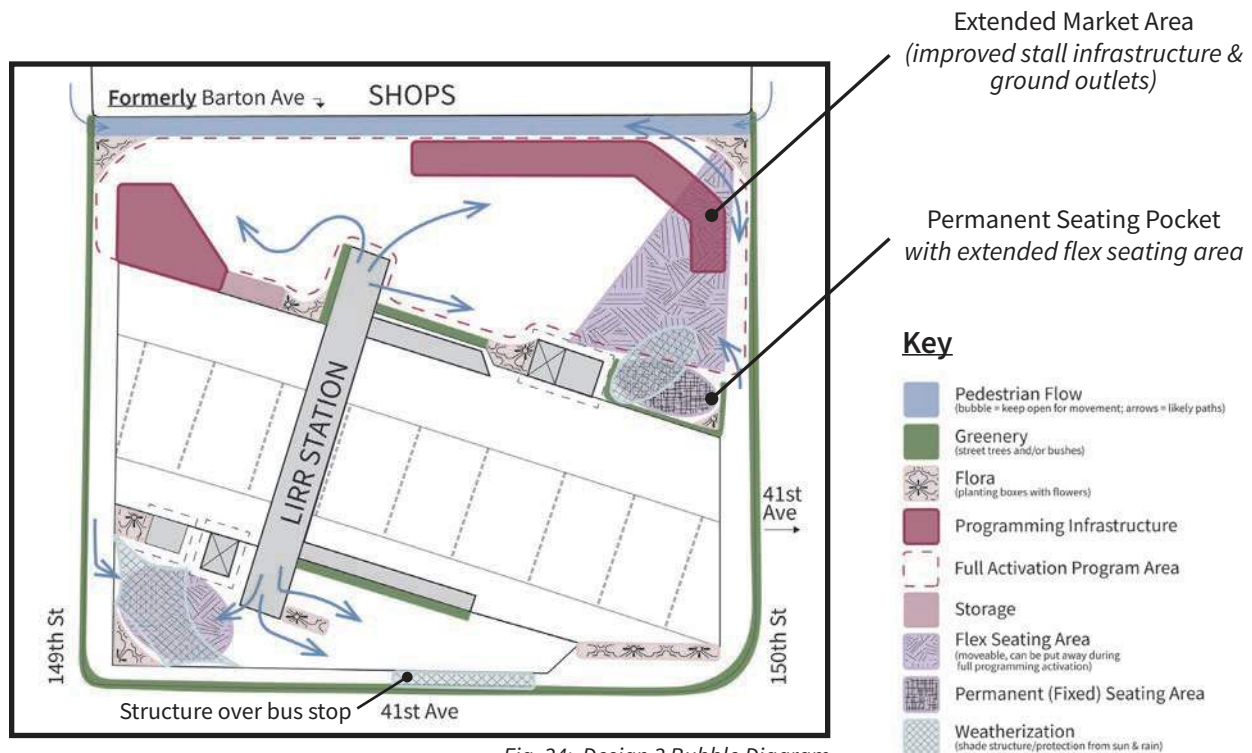


Fig. 34: Design 3 Bubble Diagram

Implementation Steps

1. Follow all of the steps listed under Concept 2 (see page 58), which transform Barton Avenue from an Open Street into a permanent plaza.

2. Build public & political support for *Town Square*.

- Contact Carey King, Director of Uptown Grand Central, a community organization that **successfully advocated** for the creation of a DOT Plaza underneath the tracks of the Harlem-125th Street on the Metro-North Railroad (MTA) to better understand how to navigate DOT and MTA agreements
- Initiate conversations with state elected officials, such as State Assembly-member Ron Kim and State Senator John Liu, to discuss vision for LIRR plaza, how it can better serve commuters and visitors to the area, and devise and strategy and process for working with MTA
- Work with above elected officials – as well as contacts at NYC DOT – to arrange meetings with Long Island Railroad executive staff for the MTA
- Demonstrate significant community support for expanded redesign of area surrounding Murray Hill LIRR

Pros

- Much more space to address both desires of relaxation & programming
- Feels like a more permanent **place**
- Designated seating areas
- More trees & plantings for natural beauty

Cons

- Longer process
- Requires DOT & MTA collaboration (see implementation steps)

→
See Appendix A for some
potential funding streams.

- station
 - Support the DOT to secure an agreement with MTA to make physical alterations to the site
 - Work with **DOT** and local elected officials to pursue necessary **funding streams** for redesign of MTA-owned plaza
 - Because DOT does not own the parcel, it is likely that physical improvements to the space will not be covered under the Plaza Program, requiring **alternative funding sources**
-

Concept 4: Cap the Tracks

In this final concept, **the Town Square design is taken a step further, with an added deck over the LIRR tracks creating a unified public space** between Barton Avenue and 141st Avenue. This design would open up large-scale programming possibilities, allow for unimpeded flows of foot traffic between small businesses, and provide a sense of spatial cohesion to the locally beloved Food Alley (먹자골목). With the tracks capped, the possibilities for public space and community building are endless.

The scale of infrastructure required for this design concept is by far the most ambitious. For that reason, this option should only be pursued after testing public space expansions through the prior design concepts, conducting significant community outreach, and raising awareness and support of the proposal with local state senators and assembly members. In the meantime, an aspirational vision can help attract support for any of the previous design concepts.

Design Priorities

- Relaxation & multiple seating areas
- Weatherization
- Pedestrian flow & connectivity
- Greenery & flora

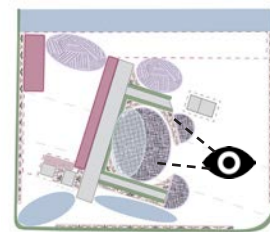


A Unified Plaza

The current station is sunken below grade, so when decked across, the plaza would be one flat, unified plaza all the way across. Decking provides an opportunity to bridge the north-south divide between Barton and 41st Avenues, as well as the east-west divide between 149th Place and 150th Street.



With adequate funding & organized advocacy from the local community & elected officials, this concept could be an exciting long-term project to stitch together public space & local businesses in Murray Hill's Food Alley (먹자골목).



Pocket View:

In this design, an oasis is created between the station entrances, above the track. With the expanded amount of space, we are able to create enclosed areas for comfort.

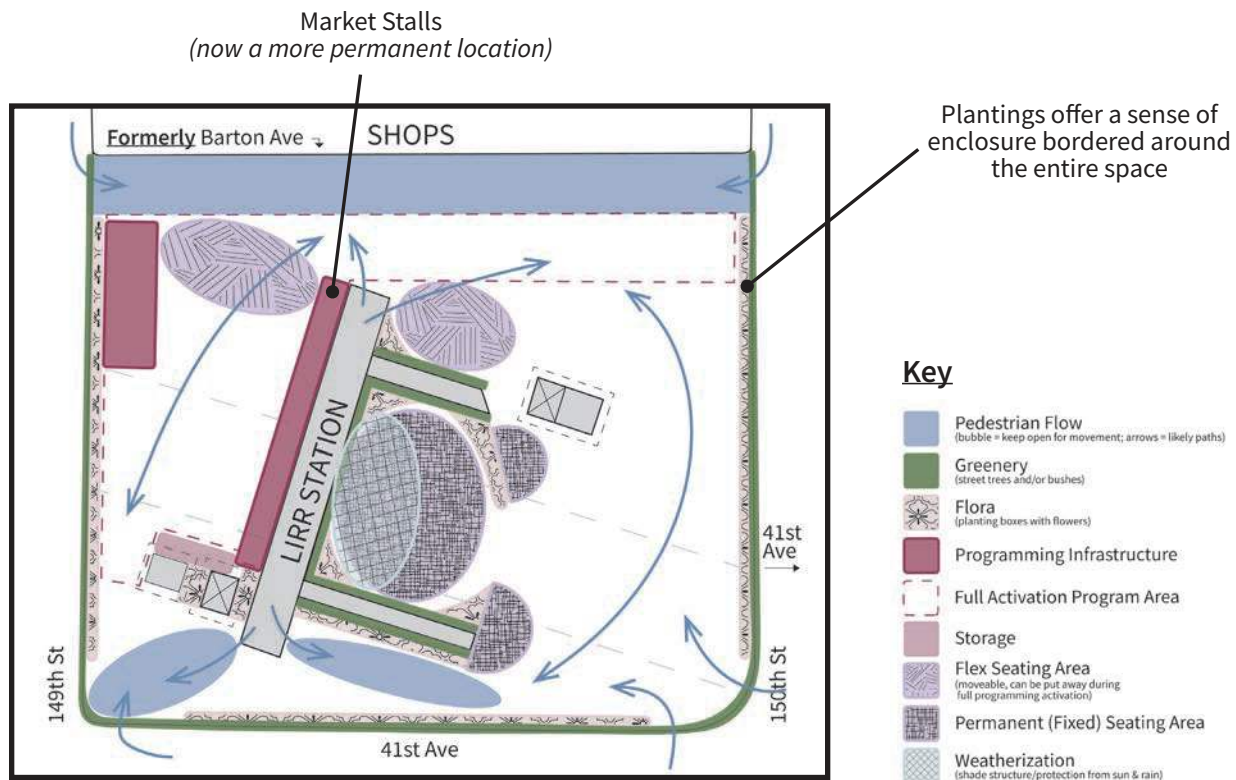


Fig. 35: Design 4 Bubble Diagram

Implementation Steps

1. Build broad support and secure large-scale funding.

- Successful implementation of Design Concept 3, including establishment of a relationship with the MTA
- Community outreach to adjacent businesses, community residents (especially commuters who use the station), and other local stakeholders to test whether the idea of capping the tracks is received positively
- Extended discussions with local state representatives to identify state funding sources for professional design and engineering studies to explore project feasibility
- Next steps subject to numerous factors

Pros

- Unified, large public space with maximum square footage for programming, seating, etc.
- Allows for cozy seating nook
- Opens up lines of sight even more than the current semi-transparent fence

Cons

- Most amount of coordination & biggest ask/lift (difficult)
- Most expensive

Extended Network

For all four design concepts, we offer three "branches" for extending the network of public space, stemming outward from Barton Avenue to adjacent streets. These options – the “L,” the “U,” and “the Megablock” – can **expand the Open Street for temporary uses** by closing parts of the adjacent streets to vehicle traffic. The branches could be activated for weekends, the summer months, or for a specific event that requires larger space, such as a festival.



Fig. 36: Expanded Open Streets Network



The "L"



The "U"



The "Megablock"

Implementation Steps

1. Secure necessary permits and public approvals.

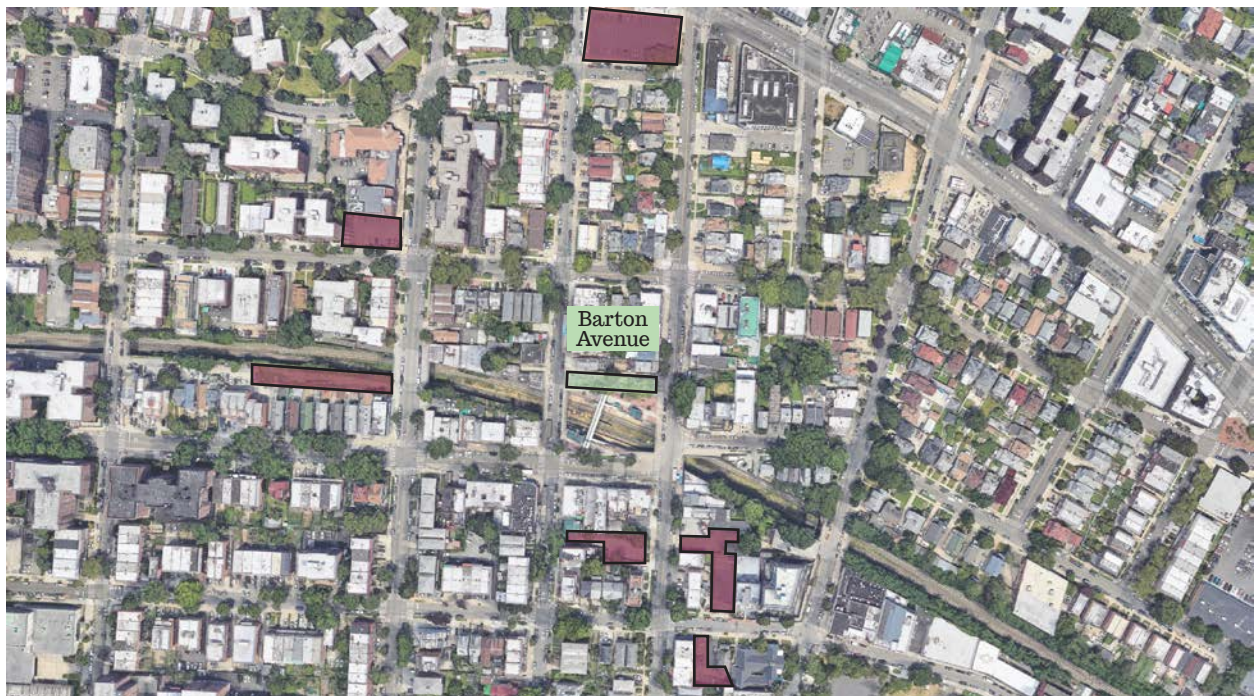


At least 45 days before the event, submit Street Activity Permit Office (SAPO) through Mayor's Office of Citywide Event Coordination & Management (CEMS)

- Submit additional permits (detailed here) if event involves no parking signs, food giveaway, food vendors, amplified sound, or structures more than 10 feet tall
- Note that applicants must have liability insurance for SAPO application to be approved

Parking Solutions

There are at least seven private parking lots within a three-block radius of Barton Avenue. Based on our observations and a review of Street View images over multiple years, **not all of these lots are being used to their full capacity**. Through outreach to parking lot owners—which include three local churches, the Veterans of Foreign Wars (536 Outpost), and a funeral home—AAF or the Merchants Association may be able to secure agreements for weekend, seasonal, or special event use of these spaces.



Aerial view of potential parking lots; Image source: Google Earth, 2023

→ High Potential Lot: Gleason Funeral Home

The parking lot for the Martin A. Gleason Funeral home sits just two blocks north of Barton Avenue, near the intersection of Northern Boulevard and 149th Place. The lot contains approximately 50 parking spots (two of which are designated handicap), but rarely appears to reach even half of this capacity, per a review of Street View images spanning 10 years. For both larger events

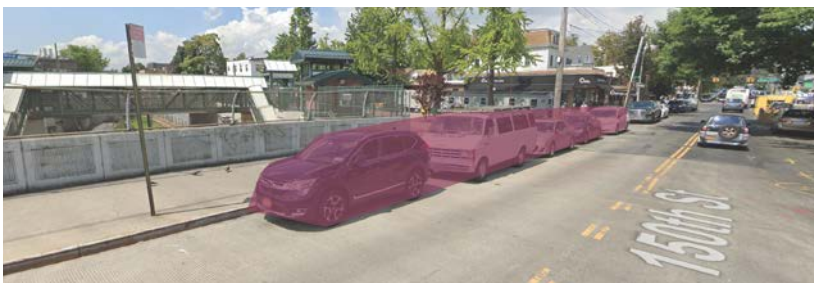
and the typical weekend flow of Food Alley (먹자골목) visitors, this underutilized lot can provide reliable parking within a short walk of Barton Avenue.



Gleason Funeral Home lot (bottom left) in relation to Barton Avenue (top right);
Image source: Google Earth, 2023

→ Designated Spaces: 150th Street & 149th Place

For any parking that would be displaced from Barton Avenue in the above design concepts, one other option would be to explore the possibility of **dedicated spaces** for patrons of Barton Avenue businesses on adjacent cross-streets. As shown in the images below, some of the 12 parking spots that line the LIRR “overpass” on 150th St and 149th Pl could be a strong fit – they are the closest available parking spots not on Barton Avenue. Exploring, through conversations with the DOT, whether these spots could be dedicated for patrons of any Food Alley (먹자골목) business could offset parking removed in any of the previous design concepts.



150th Street; Image source: Google Street View, 2022



149th Place; Image source: Google Street View, 2022

Our recommendation is that any dedicated spots that could be created in the Food Alley (먹자골목) be **metered** at the same rate as those on 41st Avenue to facilitate circulation of cars and keep spots from remaining filled by the same car for an entire afternoon. We recommend exploring what signage and public approvals are necessary to pursue this option and which other nearby spots could be a strong fit for this arrangement.

5. What's Next?

Here we offer a **framework** that brings our recommendations together into a **unified strategy for implementation** at different scales, as well as some **concrete next steps** for the Streetshare.

Options at Different Scales

These scales are not chronologically-based, but rather reflect our understanding of how AAF can build on these recommendations on their own timeline, **based on organizational capacity**. Our intent is not to position the “large-scale” projects as the ultimate goal, but to outline the ways our various ideas work in tandem and build off each other. In each stage, the organizational structure and design concept provides the basis for growing to the next scale, if desired.

Ultimately, expanded staffing, funding, and a network of relationships are the key factors that make the larger-scale recommendations possible. At any scale that AAF and its partners are able to reach, we believe Barton Avenue can and will blossom.



See Figure 37 on the next page for steps to implement governance, programming, and design recommendations at the immediate, small, medium, and large scale. While these are not intended to be linear or attached to a specific timeline, each scale could be implemented roughly every 2-4 years depending on organizational capacity and desire.

What's Next?

| | Immediate | Small Scale | Medium Scale | Large Scale |
|-------------|---|--|---|---|
| Governance | Resource Fair 1-2 Primary Partners | Community Roundtable Grow volunteer capacity Pursue small-scale grants | Formalize Friends of Barton Avenue Pursue collaborative grants | Refine FoBA Formalize Barton Stewards |
| Programming | Plug & play partners Closing Day event | Community Hub events One-off events | ID Innovation partner Opening Day event Annual programming | Design Day Festival Activate Innovation Partner |
| Design | Street trees Modular stage Adapt sheds Temporary art installations | Concept 1: Branching Out | Concept 2: Plaza Time | Concept 3: Town Square Concept 4 Cap the Tracks |

Fig. 37: Scaling Recommendations for Barton Avenue

Activating the Streetshare

Many of the recommendations for governance and programming rely on increased capacity on AAF's part, or on a larger governing body to facilitate these activities. In order to build into these recommendations, it's important to start small (remember, small is big), and tackle the first stages of growth in the following ways:

1. Identify **one to two additional partners** to join AAF and MHMA and help build capacity in the short-term. We suggest YWCA, or another similar group which is already familiar with Barton Avenue and that has the organizational capacity to provide both resources for programming as well as governance (e.g. pursuing funding). This can **grow into Friends of Barton Avenue**.
2. Pursue **grants** that are aligned with current programming and design priorities.
3. Prioritize **Plug-and-Play Partners** as they can provide immediate activation of Barton Avenue with limited input required from AAF.
4. Focus on **local networking** to build connections for future seasons, and continue to lean on partners who are already providing programmatic or maintenance support. These relationships will serve as the basis for *Friends of Barton Avenue* and the *Barton Stewards*.



For more on *Friends of Barton Avenue*, see pages 38-39.



Plug-and-Play Partners
See Appendix A, page 76.



For details on *Friends of Barton Avenue & Barton Stewards*, see pages 38-40.

5. Host **one-off events with new partners** to experiment with programming. This allows partners to **test out the space** while also gaining a sense of what sorts of activities are most **successful**.
6. Identify and make an initial contact with a **priority Innovation Partner**, whose values, mission, and capacity best support the vision for the Open Street.



Consider metrics of success & feedback loop to community as shown in **Case Study A** on page 46.

A Note on Additional Connections

Our research throughout this project led us to individuals who we think would be fruitful to your work on Barton Avenue, but whose names or other details we could not put in the report. These include contacts at Queens College, an established contact with Janice Chung, and contacts at the Department of Transportation.

Professor Emily Ahn Levy is also available to provide a more in-depth discussion of their work with Avenue C Plaza. Please do not hesitate to reach out to the UPM team for more information.



For a list of contacts we identified for *tea chats*, see **Appendix B**.

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Appendix A: Funding and Revenue Streams

Community Engagement & Small Business Assistance

❖ NYC SBS Community Engagement Assistance Program

→ **Description:** Supports development of CBO (Community Based Organization), community stewardship or Board model AAF would like to implement. Receive 1:1 assistance to identify key challenges and improve engagement efforts. Guidance with issue framing; recruitment; management; in-person/virtual discussions; working with elected officials and other stakeholders; designing engagement opportunities (i.e. Design Day!)

→ **Link:** <https://www.nyc.gov/site/sbs/neighborhoods/community-engagement-assistance.page>

❖ Citizens Committee Grants (various)

→ **Description:** Micro-grants for community building projects, can help support kick-starting and continuing community-engagement and volunteer initiatives like *Friends Of Barton Avenue* and neighborhood small business.

→ **Link:** <https://www.citizensnyc.org/grantmaking>

❖ ConEd Charitable Grants

→ **Description:** Corporate sponsorship grants can support kick-starting and continuing community-engagement and volunteer initiatives like *Friends Of Barton Avenue*, infrastructure or programs, and events helping to offset the cost of residents bills.

→ **Link:** <https://www.coned.com/en/community-affairs/partnerships/apply-for-a-grant>

→ **Link:** <https://www.coned.com/en/community-affairs/partnerships>

❖ ioby

→ **Description:** ioby is a crowdfunding platform, focused on community development work. Currently, the Power Up program has matching funds from ConEd, up to \$3000 per project. Once a base of stewards is built, AAF can consider doing an ioby campaign.

→ **Link:** <https://ioby.org/PowerUp>

❖ **TD Bank Community Funding Opportunities** (various)

- **Description:** Corporate sponsorship can provide initiative-specific funding that is linked to the development of small business in Murray Hill. Available to for-profit & non-profit organizations that support the community in a positive way; provide participation and business opportunities for bank colleagues; enhance TD Bank's connection with community organizations; generate qualified leads that result in new business for the bank.
- **Link:** <https://www.td.com/us/en/about-us/communities/ready-commitment/funding-opportunities>

Programming Assistance

❖ **NYC DOT Public Space Programming**

- **Description:** DOT works with a variety of partners to bring arts, culture, fitness, and educational programming to Open Streets and plazas across New York City. Their catalogue provides a menu of options for subsidized programming that can be implemented with minimal lift from the host organization.
- **Link:** <https://www.nyc.gov/html/dot/html/pedestrians/activations.shtml>

❖ **NYC Council's Cultural Immigrant Initiative**

- **Description:** Single-year discretionary awards made by Council members, and administered by DCLA. Supports programming focused on the cultural history/ traditions of an immigrant community in New York City, and to increase access to unique cultural offerings that focus on immigrant heritages.
- **Link:** <https://www.nyc.gov/site/dcla/about/initiative-application.page>

❖ **Design Trust for Public Space**

- **Description:** Potential design and programming partner (modular stage, seating, vendor stalls etc). Their unique project model brings together government agencies, community groups and private-sector experts to transform and evolve the city's landscape.
- **Link:** <https://www.designtrust.org/projects/turnout-nyc/>

❖ **Department of Cultural Affairs's Cultural Development Fund (CDF)**

- **Description:** Supports cultural activity of recognized quality that is accessible to the public. Funded services can be as different as the organizations providing them, but they have a commitment to cultural public service and public

participation in the arts. Note: If AAF is not eligible, another collaborating arts organization can apply for this grant with the Open Street included as a site for programming.

→ **Link:** <https://www.nyc.gov/site/dcla/cultural-funding/applying.page>

❖ Plug-and-Play Partners

→ **Description:** These partners have existing programs and funding streams that could bring mission-aligned activities and small business opportunities to Barton Open Street and the adjacent area during “peak” season time i.e. a festival, or larger neighborhood celebration.

→ **Street Lab:** <https://www.streetlab.org/>

→ **NY Maker Faire:** <https://makerfaire.com/new-york/>

→ **MADE in NYC:** <https://www.madeinnyc.org/>

→ **GrowNYC Greenmarkets:** <https://www.grownyc.org/greenmarket>

❖ SBS Neighborhood 360 Grants

→ **Description:** Grants of up to \$400,000 to nonprofit organizations to address key findings and commercial revitalization opportunities identified in a CDNA for projects that strengthen and revitalize streets, small businesses, and CBO’s that anchor New York City neighborhoods for organizations to staff, plan, and implement customized commercial revitalization programs over multiple years.

Link: <https://www.nyc.gov/site/sbs/neighborhoods/neighborhood-360-grants.page>

Design and Capital Improvements

❖ NYC Office of Public Realm

→ **Description:** New office whose priorities include Mayor Eric Adams’s \$900 million investment in traffic safety, which can support design improvements for the surrounding LIRR area and other long-term infrastructure and programming initiatives.

→ **Link:** <https://www.nyc.gov/office-of-the-mayor/news/115-23/mayor-adams-appoints-ya-ting-liu-nyc-s-first-ever-chief-public-realm-officer>

❖ NYC Department of Transportation (DOT) / The Horticultural Society

→ **Description:** As part of the NYC Plaza Program, the DOT offers managing partners a modest stipend to support everyday maintenance. As part of the Plaza Equity Program,

a broader range of support is available the Horticultural Society of New York, who provides plazas determined to be “high need” with a full suite of maintenance.

→ **Link:** <https://www.nyc.gov/html/dot/html/pedestrians/nyc-plaza-program.shtml>

❖ MTA Arts & Design Grants

→ **Description:** Commissions dynamic contemporary art for subway and commuter rail stations, creating memorable and lively environments for travelers. Can support art projects for the LIRR overpass architecture and other arts-interventions on the station’s plaza

→ **Link:** <https://new.mta.info/agency/arts-design>

❖ Public Art Fund

→ **Description:** A potential partner who brings dynamic public art to spaces across NYC, ranging from permanent sculpture to performing arts. Through Public Art Fund: Creative Partnerships, the Fund consults with leading cultural institutions, corporations, and civic organizations across the globe to bring strategic planning, curatorial, project management, and communications expertise to important public spaces.

→ **Link:** <https://www.publicartfund.org/>

→ **Link:** <https://www.publicartfund.org/creative-partnerships>

❖ City Council District 20: Participatory Budgeting

→ **Description:** Funds capital projects on city-owned land, often used for public space improvements in gardens, parks, and playgrounds. Because Council District 20 does not currently participate, outreach to the council member’s office is necessary.

→ **Link:** <https://council.nyc.gov/pb/>

❖ NEA "Our Town" Placemaking Grants

→ **Description:** Project-based funding supports activities that integrate arts, culture, and design into local efforts that strengthen communities. Can help pay for artists, design interventions, and advance local economic, physical, or social outcomes towards equity. Grant amounts range from \$25,000-\$150,000 to support creative placemaking.

→ **Link:** <https://www.arts.gov/grants/our-town>

Potential Earned Revenue

- ❖ *Friends of Barton Avenue Fund*

- **Description:** to accept donations, in-kind, and account for volunteer labor in budgeting requests

- ❖ **Vendor Stall Commission**

- ❖ **Festival Sales Revenue**

Appendix B: Tea Chat Contacts

| Organization | Contact person & title | Contact details | Status |
|--|--|--|-------------|
| AAF Senior Working Group | AAF | E: info@aafederation.org P: (212) 344-5878 W: https://www.aafederation.org | No response |
| Comunidad Con Proposito | Official email | E: info@comunidadcp.com P: (646) 907-8450 W: https://www.comunidadcp.com/index.php/en | No response |
| Faith Bible Hope Church | Official email (Pastor Greg Woo) | P: (718) 358-3290 W: https://www.faithbiblehope.com | No response |
| Flushing International High School | Kevin Hesseltine, Principal | E: khesseltine@schools.nyc.gov P: (718) 463-2348 W: https://www.fihsnyc.org | No response |
| Flushing Town Hall | Gabrielle M. Hamilton, Director of Education & Public Programs; Breana Vazquez, Director of Marketing & Community Engagement | E: ghamilton@flushingtowhall.org bvazquez@flushingtowhall.org P: (718) 463-7700 W: https://www.flushingtowhall.org | No response |
| Janice Chung Photography | Janice Chung, local Photographer | E: janicechungphoto@gmail.com W: https://www.janicechung.com | Contacted |
| Matthew O'Malley (NYC SBS) | Matthew O'Malley, Project Manager, NYC SBS | E: MOMalley@sbs.nyc.gov W: https://www.nyc.gov/site/sbs/index.page | Contacted |
| KACE (Korean American Civic Empowerment) | Wayne Park, Program Development Director | E: wayne@kace.org info@kace.org P: (718) 961-4117 W: https://kace.org | No response |
| Minkwon | Official email | E: minkwon@minkwon.org P: (718) 460-5600 W: http://minkwon.org | No response |
| Murray Hill Merchants Association | Yoonjoo Lee (Ms Lee), Secretary | P: (917) 940-2276 | Contacted |
| Murray Hill Neighborhood Association | Official email | E: info@murrayhillflushing.com P: (646) 584-9118 W: http://www.murrayhillflushing.com | No response |
| Queens Historical Society | Jason Antos, Executive Director | E: JAntos@queenshistoricalsociety.org P: (718) 939-0647 W: https://queenshistoricalsociety.org | Contacted |

Appendix B

| Organization | Contact person & title | Contact details | Status |
|---------------------------------|---|--|-------------|
| South Asian Youth Action (SAYA) | Seema Choudhary, Co-Director of High School & College Programs | E: seema.choudhary@saya.org P: (718) 651-3484 W: https://www.saya.org | No response |
| YWCA Queens | Martin Alvarez, Director of Community Support; Vicky Khan, Outreach/Marketing Coordinator | E: info@ywcaqueens.org P: (718) 353-4553 W: http://ywcaqueens.org | No response |
| YWCA Queens - Senior Programs | Carol Daly, Director of NORC & NDA Senior Programs | E: seniorservices@ywcaqueens.org P: (718) 353-4553 W: http://ywcaqueens.org | Contacted |

Appendix C: Authenticity and Cultural Promotion - An Essay by V Hoy

Authenticity and Cultural Promotion *V Hoy*

Abstract

This essay considers a variety of perspectives on cultural authenticity and how these various conceptions animate and complicate the process of cultural promotion. Additionally, this essay considers research on the potential risks and benefits of engaging in cultural promotion as a means to support economic viability and cultural preservation in the multi-ethnic, eastern Queens neighborhood of Murray Hill.

This research question emerged through a partnership between a studio course of the graduate Urban Placemaking and Management program at Pratt Institute, The Asian American Federation (AAF), and the Murray Hill Merchants Association (MHMA) based in Murray Hill, Queens. Through this partnership, students, with the guidance of faculty members Emily Ahn Levy and Lida Aljabar, worked with AAF to generate recommendations to support and improve the stewardship of the Barton Avenue Open Street located in Murray Hill's "Food Alley," or, 먹자골목 (meokja-golmok) as it is known in Korean.

This essay is being offered to AAF in tandem with UPM's final report. However, rather than presenting concrete "recommendations," as is a standard deliverable in studio work, this essay provides a brief introduction, historical context and analysis of two common strategies that are used to preserve and promote urban cultural vitality: cultural districts and Business Improvement Districts (BIDs).

To investigate these questions, I consulted a range of academic articles focused largely on public arts administration, critical cultural studies, and economic development, but also included more unconventional sources such as podcasts, recorded presentations by cultural practitioners, and urban criticism. While some of these sources lack the impartiality that academic research strives to achieve, I felt it necessary to cast a broad net to explore these topics given that much of the criticism taking place around the relationship between culture and urban revitalization takes place outside of academia.

Introduction

Murray Hill is a multi-ethnic immigrant community within the wider area of Flushing, Queens. In Murray Hill, AAF works with MHMA, currently led by Younghwan Kim and Yoonjoo Lee. MHMA brings together the culture, business, and public life of the neighborhood and plays a key role in the everyday maintenance of the Department of Transportation Open Street on Barton Avenue. The area immediately surrounding the Barton Avenue Open Street is a commercial corridor of predominantly Korean independent businesses and restaurants that make this area what many people of the Korean diaspora have called New York's true Koreatown. However, due to the economic impacts of Covid-19 and a trend of ethnic-Korean outmigration, these businesses are experiencing significant financial strain and there is a general concern around the loss of Korean culture in the area. Additionally, there are growing Latinx and Chinese communities in the area, which pose opportunities and challenges for cultural exchange and expression at Barton Avenue Open Street.

Cultural Authenticity

While conducting our community engagement process in Murray Hill, the term “authenticity” emerged as a theme during the long form interviews we have called “tea chats.” Community members who participated in these conversations noted how Murray Hill felt like the “real” Koreatown, with a commercial corridor that served a variety of dishes beyond Korean barbecue, at a more affordable price than Manhattan's official Koreatown. The idea of authenticity, as it emerged through these conversations points to a distinct cultural value uniquely present in Murray Hill that is currently threatened. However, while the cultural authenticity within Murray Hill indicates a genuine, place-based community asset, authenticity can also carry with it many complicating elements that merit a deeper theoretical exploration.

In researching some of the academic work around cultural authenticity, I kept in mind the following questions specific to Murray Hill to help guide my inquiry. What are some benefits and risks that could arise through branding the district as a “Koreatown?” How does employing culture as a marketing strategy affect cultural authenticity? And what vulnerabilities might a community face in marketing their culture? What considerations might ensure the Korean identity of “Let's Eat Alley” is able to thrive while acknowledging the need for other emerging immigrant communities to stake their own cultural claims in the area? I do not necessarily attempt to answer these questions, as I have only recently become acquainted with Murray Hill and my insight is limited as a visitor to the neighborhood. Rather I share these as they may offer some helpful considerations for Murray Hill stakeholders and as an indication of the concerns animating my research.

Lauran Tate and Brettany Shannon open their co-edited *Planning for Authenticities* with a statement on the existential challenges brought about by the homogenization of urban spaces, “as cities’ commercial corridors and downtowns start to look increasingly the same, and gentrification

displaces many original neighborhood residents, we are left with a sense that our cities are becoming ‘hollowed out,’ bereft of the multi-faceted connections that once rooted us to our communities. And yet, in a world where change is unrelenting, people long for authentic places.” This anxiety around the hollowed out feeling within cities and the longing for the specificity and rootedness that authenticity indicates, speaks to the basic human desire for connectedness to place and to one another. And yet, authenticity is a slippery concept. In fact, Tate and Shannon go as far as calling it a construction, and one that is often contested and requires negotiation and redefinition. Communities, they write, “can and do use multiple knowledges of the authentic. In essence, they recognize that the authentic need not be frozen in time or specific to a particular ethnic group...When this type of approach occurs, communities may eventually (with effort and commitment) be able to build new links and membranes in the urban fabric which celebrate (rather than mask) the diversity of existing local group and areas.”

In *Naked City: The Death and Life of Authentic Urban Places*, Zukin theorizes the interest in “authenticity” in the built form and social landscape of New York City. Drawing from the vibrant streetscape Jane Jacobs illustrates in her seminal text published in 1961, *The Death and Life of Great American Cities*, Zukin considers the qualities that give neighborhoods a sense of place—often immigrants, the working class, and artists. However she also argues that “over time, the emphasis on neighborhood distinctiveness has become a tool of economic elites to drive up real estate values and effectively force out the neighborhood ‘characters’ that Jacobs so evocatively idealized.” Tate and Shannon also note the way authenticity, once leveraged as an attractive neighborhood attribute by the real estate sector, threatens the very quality being marketed. “Developers,” they write, “emphasize spaces’ monetary exchange value, while residents emphasize neighbourhoods’ use value—including how those spaces enrich local community tradition and life. Where exchange value predominates, authenticity is increasingly implicated in gentrification, taking us further from what initially made communities authentic.”

This highlights the delicate nature of employing cultural authenticity as a marketing strategy, given the way leveraging culture can produce either a type of stasis, where the culture is then fixed in place in an overdetermined fashion, or it opens the culture up to commodification, where interaction takes place on the level of consumption rather than meaningful cultural exchange or participation. In the chapter titled *Heritage, Identity and Authenticity*, cultural anthropologist Sharon Macdonald writes of cultural commodification in relation to heritage tourism and the, “objectification of local people for the ‘tourist’ gaze” where, “ethnic and local difference can become accentuated and implicit meaning [is] made more explicit, thereby leading to a certain amount of alienation between the people and their cultural heritage.” Additionally, she draws attention to the qualitative differences between cultural activity that takes place outside of capitalism exchange versus that which revolves around exchange value and the way cultural commodification is defined by this transition from one to the other. Citing Dean MacCannell’s critical examinations on tourism, Macdonald outlines the alienation produced through cultural commodification as, “the process in which phenomena such as ethnicity or

authenticity cease simply to ‘be’—have uses-value—but come to have exchange value.”

And yet, this process can be more complicated and those under the tourist gaze often have more agency than this initially indicates. Macdonald describes an illustrative scene in which two tourists in a remote Scottish village come upon an old woman, and proceed to ask her a series of questions, revealing their assumption of her provincial lifestyle. At first the woman plays into their stereotype, however eventually she explains she has in fact traveled the world and is not the village caricature they seem to want her to be. Macdonald writes that this is one of the many jokes that, “highlight local people’s awareness of touristic images of themselves, their ability to play along with those images, and their enjoyment of subtly disposing of them. It also highlights the conceit of tourists who assign local people only the role of object of the tourist ‘gaze.’” This anecdote reveals what can be a troubling dynamic between tourists and local residents, while also complicating what might otherwise be misunderstood as a simple power dynamic.

From the perspective of the creators of a Scottish heritage exhibit that Macdonald features in her writing, their decision to leverage their culture does not devalue or compromise their relationship with their culture. She writes, “while they intend the [heritage] centre to make money, they reject the opposition between Gaelic culture and commercial enterprise. Such an opposition would be to condemn their way of life to marginality and spell the end of their language; and it is an opposition which itself is imposed, at least in part, from outside. However, this is not to say that they see themselves as in any sense selling their heritage, for heritage is not conceptualized as a commodity.” This last point suggests the importance of how those whose heritage is being shared to cultural outsiders feel about the process of sharing as well as their degree of agency within that process.

In her influential essay, *Rethinking Authenticity in Tourism Experience*, sociologist Ning Wang adds another layer of nuance to authenticity. She defines three types of authenticity: “objective,” “constructive/symbolic,” and existential. Objective and constructive/symbolic authenticity, both concern how and to what degree an object or experience is deemed authentic while the third category, existential, involves the “personal or intersubjective feelings activated by the liminal process of tourist activities.” Wang posits, “in such a liminal experience, people feel they themselves are much more authentic and more freely self-expressed than in everyday life, not because they find the toured objects are authentic but simply because they are engaging in non-ordinary activities, free from the constraints of the daily.” This reveals the complex nature of relation that takes place in the tourism experience, where a tourist’s experience of authenticity may have just as much or more to do with their expectations of the experience than however much the experience may be deemed authentic by those within the culture hosting the experience. In other words, it may have to do with their own, entirely personal sense of presence and attentiveness that tourism can occasion.

This suggests there may be many layers that would inform how a visitors to a region might interact or draw meaning from the culture they are interacting with, which may or may not coincide with the community’s efforts to craft a particular experience, since, according to Wang, a significant part of how a tourist evaluates authenticity concerns how an experience makes the tourist feel about

themselves.

In *Planning for Authenticities*, where the concern is more around authenticity in the urban environment rather than the tourist experience, as it is in Wang's inquiry, Lauren Tate introduces the concept of "performing" which she defines as "connecting with something beyond oneself in order to create (or significantly re-interpret) authenticity in oneself, one's home, and/or one's community." This adds a slightly redemptive alternative to Wang's analysis, suggesting that existential authenticity doesn't just occasion an opportunity for the tourist to connect with their true and genuine self, (with the degree to which they feel that connection informing the degree to which they evaluate their tourist experience as authentic). Rather, there is also a more outward facing element, where this feeling of internal, personal connection is directly related, perhaps even co-created, with the feeling of connection to community and to place.

Because authenticity is a primary way people form place attachments, coupled with the homogenizing effects of technology and globalization, it is no wonder the characteristics that make a place feel unique and distinguishable from others is often used to elicit visitors and support economic vitality. However, doing so without risking cultural commodification presents a challenge. This challenge is explored further in the following sections that outline particular strategies around cultural promotion.

Business Improvement Districts

Business Improvement Districts and cultural districts are standard strategies for building regional economic stability. Because I imagine MHMA might consider these routes as they continue to address the reduction in sales the businesses in the Food Alley have experienced since the onset of Covid-19, I will outline their origins, offer a description of their structures and consider their costs and benefits. I approached this subject having previously developed a critical position on BIDs through the literature I had encountered as well as my observations on the negative effects the formation of a BID had on a previous neighborhood where I lived. It is also the case that, while I tried to temper this position by engaging in literature and media that are largely supportive of BID activity, the overall amount of material I engaged with weighed heavier on the critical side. It also bears mentioning that because of the ubiquity of BIDs and the neoliberal political and economic framework from which they originate, a critical perspective on BIDs is somewhat harder to come by than a supportive one. For that reason, I feel it is especially important to offer as comprehensive of a critical analysis as I am able to with the research I have conducted. I will share this perspective in the following analysis, however, my goal is to offer my insights candidly, rather than steer the various Murray Hill stakeholders towards a particular course of action. The economic strain the independent, Korean owned businesses are facing in Murray Hill is pressing and needs to be addressed, therefore all strategies—including forming a BID—ought to be considered.

In the 1970s and 80s, cities across the United States were facing fiscal crisis and economic

disinvestment in the public sector. This disinvestment was due to the reduction of tax revenue resulting from the ongoing national suburbanization project and the adoption of neoliberal policies. In 1975, after appealing to the federal government for assistance, New York City received the infamous response, broadcast on the cover of the Daily News, *President Ford to City: Drop Dead*. As cities implemented budget cuts to public services, several strategies, including BIDs, and later cultural districts, emerged to respond to the gaps this created. Today, NYC Small Business Services acknowledges 76 BIDs, which manage 177 public spaces and account for over 24,000 storefronts across the city.

BIDs are associations composed of property owners, business owners, residents and other local stakeholders that come together to address the disparity between services the city provides and services a commercial area desires funded through a self imposed assessment fee. BIDS have been shown to effectively address issues around cleanliness, improve property values and business sales, can typically respond the local issues faster than local government, and in some instances, have even been known to reduce crime. While these points of success have increased the quality of life in certain instances and for certain property owners, business owners, and residents, there also exist deep social tensions surrounding the prevalence of BIDs.

In her chapter on Business Improvement Districts, in *Hyperlocal: Place Governance in a Fragmented World*, Jill Simone Gross outlines the inequitable structure of the decision making processes of the majority of BIDs. While there are some variations across BIDs—Gross notes for instance that the number of Board of Director seats occupied by property owners varies from BID to BID—in every instance they represent the majority of Board members. Many BIDs have been explicit in their aim to “lure back the white middle class or the shops they patronized.”

In addition to the imbalance in the decision making process, the requirement around BID formation also advantages property owners over all other community members. In New York City for instance, the BID formation process can advance so long as a 51% majority of property owners do not stand in the way, while, in many cases, the public lacks even a perfunctory voice in the approval process.

In her exploration around the viability of BIDs as an economic strategy in low income immigrant neighborhoods, scholar Wonhyung Lee notes additional equity issues BIDs present, “the private and territorial characteristics of BIDs have some debatable implications. For example, BIDs can lead to unequal service provision across the city, the privatization of public space, or the possibility of spillover of negative elements from the areas with BIDs to the surrounding areas without BIDs.” Putting aside the more negative effects of BIDs, an additional dimension of accessibility exists in the barriers around BID formation. Through her analysis in her article, *The Formation of Business Improvement Districts in Low-Income Immigrant Neighborhoods of Los Angeles*, Lee concludes that low income and immigrant communities face significant barriers to successfully forming BIDs.

While meeting with Ahyoung Kim, director of economic empowerment at the Asian American Federation, she mentioned the low rate of ownership Korean merchants in Murray Hill can claim on

the buildings where they operate. This high rate of rentership, combined with the BID structure's preferencing of property ownership, represents one such barrier merchants in Murray Hill could face if they were to explore BID formation.

In *Business Improvement Districts: Downtowns Doing Things Differently*, an episode on the Common Ground podcast published last year, the host notes the way some BIDS maintain a superficial engagement with complex social issues, "The fiercest critics argue that BIDs enforce image oriented policy and result in a disneyfication of town centers. Driving away non-consumers, displacing casual traders, and the homeless. In short, they focus on disguising problems [rather] than working on solutions. Some commentators suggest packaging a place's cultural identity as a commodity leads to gentrification and can even drive class and ethnic conflict." Disneyfication is a term often used in the placemaking world, pointing to the flattening of diversity in the social and built environment of urban places. There are a host of culprits urbanists point to in order to explain this phenomenon but in this instance, the host takes up BIDS as one distinct contributor.

Some BIDs recognize these risks and develop strategies to combat the negative effects that critics attribute to BID activity. Gianluca Rizzo of the Brixton BID in London, is one such equity minded BID managing director. While reflecting on the disenfranchisement within the ward where his BID operates, he notes his intention to extend the advantages and benefits the BID provides to the people who live there, expressing explicit concern around displacement for residents and the more vulnerable businesses. Rizzo sees the BID as playing an important role in bridging the divides between the older Brixton, associated with decades of disinvestment, and at risk of displacement, and the newer Brixton, associated with the forces of gentrification. He describes his vision this way, "I want to think of Brixton as one place for everyone. I want to think of Brixton as a place where our job is also to protect and to serve the traditional businesses that have been part of the core for 20, 30 years but also we need to be inclusive, and welcome new businesses. I want to think of BIDS in some cases...like a Robin Hood, you take from the national [businesses] and redistribute it for...the 80-90% of our membership [that] is family run independent businesses." This offers a somewhat rare BID model that carefully considers the economic sustainability of all its members. That being said, the redistributive "Robin Hood" aspect of this model relies on the presence of a few large scale businesses from which to draw revenue, and therefore its applicability may be limited for smaller cities or neighborhoods like Murray Hill.

Cultural Districts

In *Cultural Districts and Urban Development* published in the *International Journal of Arts Management*, scholars Arthur Brooks and Roland Kushner trace the emergence of cultural districts to the early 1980s. Hillary Anne Frost-Kompef, an early scholar of cultural districts, defined them in this way, "a well recognized, labeled, mixed-use area of a city in which a high concentration of cultural facilities serves as the anchor of attraction." There exists a large variance in the type of cultural activities around which cultural districts may be organized as well as a lack of consensus around what

even constitutes cultural production, particularly cultural activity that takes place in the private sphere of commerce and consumption. Due to the range across and within cultural districts, I find it important to consider the places where the goals and values across cultural institutions overlap and diverge and especially to extend this question to un-institutionalized cultural generators (whether their lack of institutional affiliation is intentional, or whether it is due to a lack of resource or familiarity with the processes around formalizing their cultural activity). Due to the lack of distinction between the degree of institutionalization of cultural producers in the research I have engaged with, it is difficult to determine the effects cultural districts have on different types of cultural practitioners.

In *How U.S. Cultural Districts Reshape Neighbourhoods*, Douglass Noonan notes how a local government can bestow this distinction of a cultural district, but in other scenarios it can arise through efforts ranging from those put forth from individuals, members of the business sector, or private developers. Brooks and Kushner also point out this “looseness of the definition of cultural district,” which extends to the amount of governmental involvement, the degree of physical change that takes place after the district distinction, the amount of involvement from the public, programming, and perhaps most notably, where funding is coming from, and the administrative mechanisms that facilitate these changes. Additionally, funding sources are often layered, ranging from, “philanthropic contributions, corporate investments, fundraising campaigns to capture non-foundation gifts from individuals and companies, earned income from cultural activities, tax financing and revenue bonds,” which are sometimes at the discretion of voters, and sometimes not. The frequent support large businesses and banks offer for cultural district formation, can perhaps be interpreted as an indication that businesses see cultural districts as a promising return on their investment.

There is also a range of changes to the physical environment spurred by the designation and development of cultural districts. These changes can include “development of new single-use facilities for cultural uses, creation of open spaces as pedestrian transitways and/or designations, integration of existing street and motortraffic designs, creation of new traffic patterns, change in the use of properties, streetscaping and landscaping, and development of public transit facilities.” Notable, to this list, Zukin, Meronek, DeCristo and other scholars, would add market rate housing and other development marketed towards the new, higher income earners that cultural districts have a demonstrated track record of inviting. Brooks and Kushner note one instance of this pattern that took place in a low-rent, tenement area of Pittsburgh in the 1980’s, where, “the process of transforming it into a viable cultural district thus constituted a major development challenge.” F. Bianchini’s analysis of BIDs in Canadian and western European contexts, raises concerns around the relationship between BIDs and property value increases, “Negative effects include the displacement of residents and extreme inflation of land prices to the detriment of the original merchants.” This concern surrounding the threat of displacement spurred by the development of cultural districts is also echoed in the State Cultural Districts policy brief, published by the National Association of State Arts Agencies in 2020.

The literature around the planning and programming involved in cultural district formation is transparent in the intended goals around economic revitalization, but have often failed to clearly

articulate which modes of cultural production will be uplifted and which cultural practitioners are the intended beneficiaries.

Murray Hill

During UPM's partnership with AAF we learned about a few strategies MHMA is undertaking or considering to address the concerns around preserving the strong Korea identity of "Food Alley" and boost foot traffic and business in the area. One aspect of the strategy is developing a "Find your Seoul in Murray Hill" sign campaign, to highlight the unique cluster of Korean businesses. There is also an accompanying early summer event for the "K-Town" launch where businesses will bring their dishes into the Barton Ave Open Street "picnic" style. The intention behind this event is not just to drum up interest in the local businesses but a way to initiate cultural exchange, incorporating a cultural education component. MHMA has also considered other marketing strategies like renaming streets and have even questioned the continued use of the place name "Murray Hill" as many residents often don't use that moniker to refer to the area and the name does not seem to play a meaningful role in the place based attachment within the area. While these strategies are somewhat reminiscent of typical cultural district strategies discussed earlier, they strike me as providing a meaningful opportunity to increase cultural identity within the Korean community and cultural education for visitors and the local non-Korean communities while also supporting the broader goal of making Murray Hill a destination location for Korean cuisine.

Something that Brooks and Kushner advocate for towards the end of their analysis is making explicit the objectives behind forming a cultural district given their earlier acknowledgment that some goals may be irreconcilable with one another. To aid in the process of arriving at explicit objectives, they recommend a series of questions for contemplation. I've selected a few of the questions that feel particularly relevant to the context in Murray Hill, and which seem helpful to consider for any type of strategy for supporting the economic vitality of an area whether it be through informal means, like the strategies the MHMA is currently embarking on or more formal means via BID or cultural district creation. These questions are: "what are the cultural district's target constituencies and markets? Is the district intended to serve primarily local residents or the market for cultural tourism? How can a cultural district best serve the target groups? What are the district's secondary constituencies? Are the needs of the secondary constituencies compatible with those of the primary group? How can programming be tailored to meet the needs of more than one group?" To this list, I will add two of my own. Given the presence of many cultural groups in Murray Hill, some of whom do not have a strong commercial presence in the Food Alley, how can the benefits of economic activity support the stability of the entire community? What is the best way to weigh the risks associated with some of the strategies of cultural promotion explored above, with the pressing need to develop a strategy to address the economic strain in the Food Alley, which plays a vital role in the preservation of Korean culture in the area?

In *Planning for Authenticities*, Tate introduces the concept of “mooring” as a strategy to flexibly anchor communities. She invites the reader to think of a boat casting down an anchor. The boat remains safely in place, but it is also able to accommodate the movement of waves. Mooring authenticity tries to replicate this balance through “a stream of responses which pursue authenticity by seeking some degree of consistency while also allowing for a degree of motion and fluidity.” Later in the book, Vikas Mehta, in his chapter, *Neighborhood Authenticity and Sense of Place*, writes about the spatial element of authenticity and cultural mooring (though he uses different terms). He writes about the ways the built environment aids in the expression and experience of authenticity and sustains “social structures and ways of life.”

Barton Avenue holds the potential to serve as a place-based cultural moor. Both supporting the cultural preservation and economic security of the Korean community of Murray Hill, as well as supporting emerging immigrant groups as they develop their own relationship with the neighborhood, and a site for interaction and mutual support across the many cultural and ethnic groups that call Murray Hill home.

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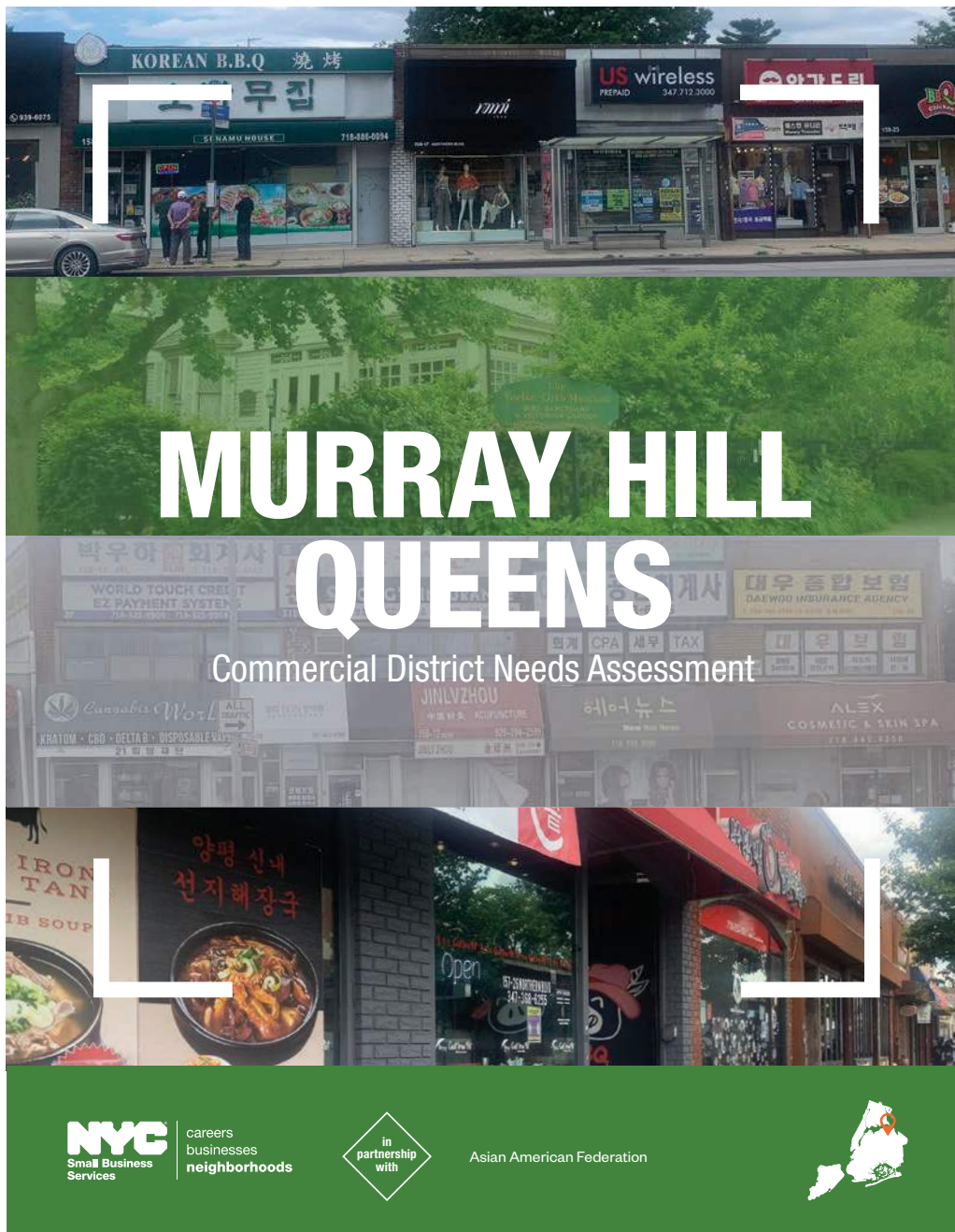
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Appendix D: CDNA Report - Selected Excerpts



BUSINESS LANDSCAPE: MURRAY HILL

Business Inventory

502

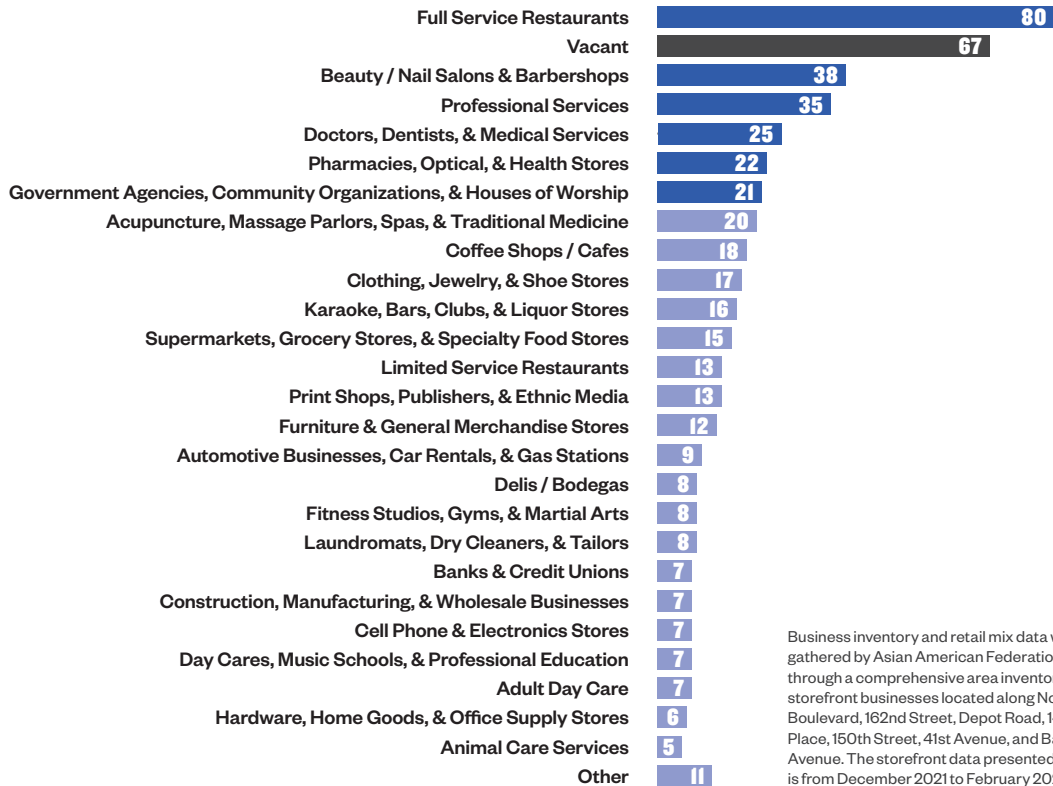
Total Number of Storefronts

13.3%

Storefront Vacancy*

*Note: In 2021, New York City's 76 Business Improvement Districts reported an average ground floor vacancy rate of 13% and median ground floor vacancy rate of 11% (SBS BID's Trends Report, FY21).

Storefront & Retail Mix



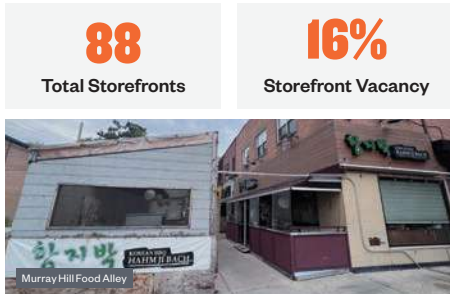
Business inventory and retail mix data were gathered by Asian American Federation through a comprehensive area inventory of storefront businesses located along Northern Boulevard, 162nd Street, Depot Road, 149th Place, 150th Street, 41st Avenue, and Barton Avenue. The storefront data presented here is from December 2021 to February 2022.



BUSINESS LANDSCAPE

Murray Hill Food Alley

Business Inventory



Northern Boulevard

Business Inventory



162nd Street

Business Inventory



Most Common Businesses



Storefront Conditions



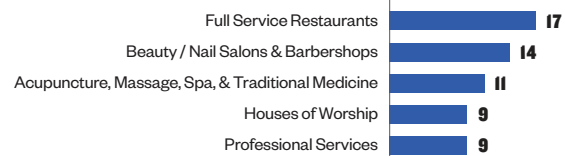
Most Common Businesses



Storefront Conditions



Most Common Businesses



Storefront Conditions



BUSINESS LANDSCAPE

What We've Heard from Murray Hill Merchants and Shoppers

What changes would you like to see to improve the Murray Hill commercial district?

"I hope we can have more organizing activities and events for immigrant business owners to network and grow solidarity."

"I would like to see the outdoor dining areas (some used as storage) removed so that it does not hinder foot traffic and to allow more parking."

"Cleaner streets."

"Make a directory or map of local businesses."

"More economic support for small businesses."

"Improve transportation."

"More parking."

What changes need to occur in Murray Hill to attract more visitors/shoppers?

| | % Merchant Response | % Consumer Response |
|-------------------------------|---------------------|---------------------|
| ▶ Safety | 53% | 41% |
| ▶ Community events | 26% | 35% |
| ▶ Landscaping/beautification | 22% | 37% |
| ▶ Sanitation, street cleaning | 22% | 42% |
| ▶ Transportation improvements | 22% | 32% |
| ▶ More open space | 16% | 27% |
| ▶ Street lighting | 14% | 21% |
| ▶ Merchant collaboration | 9% | 16% |
| ▶ Storefront improvements | 5% | 33% |
| ▶ Graffiti removal | 4% | 9% |
| ▶ Other | 4% | 9% |

Source: Based on 111 merchant surveys and 145 consumer surveys conducted by Asian American Federation from October 2021 to June 2022.

PHYSICAL ENVIRONMENT

Public Space Study: LIRR Murray Hill Station Plaza

The Long Island Rail Road Murray Hill Station Plaza sits at the heart of the Murray Hill Food Alley. The station has depressed train tracks that run under the Plaza. The Plaza was renovated in 2020 to make it fully ADA accessible, including the installation of elevators and additional lighting. It sits adjacent to the Barton Avenue Open Street, which is managed in partnership with Asian American Federation and the Murray Hill Merchants Association. Barton Avenue Open Street and the LIRR Plaza both feature movable seats and tables. The Plaza provides space for seasonal events, such as musical and cultural performances, fitness programs, and other community events that activate and enhance the quality of the commercial district.



What is your relationship to this space?

% User Responses

| | |
|------------------------|-----|
| ▶ Live in neighborhood | 64% |
| ▶ Visiting | 25% |
| ▶ Work in neighborhood | 8% |
| ▶ Small business owner | 4% |

What are the top 3 things you like best about the plaza?

% User Responses

| | |
|---|-----|
| ▶ Accessible location and proximity to LIRR | 44% |
| ▶ Proximity to shops and restaurants | 42% |
| ▶ Outdoor seating and Open Restaurants | 33% |

How do you typically use this space?

% User Responses

| | |
|--------------------------------------|-----|
| ▶ Socializing/meeting friends | 56% |
| ▶ Eating/drinking | 48% |
| ▶ Commuting/passing through | 37% |
| ▶ Exercising/playing games or sports | 15% |
| ▶ Family activities/events | 10% |
| ▶ Shopping | 8% |
| ▶ Other | 6% |
| ▶ Dog walking | 4% |

How often do you visit this plaza?

| | | | |
|------------|------------|-----------|------------|
| 35% | 52% | 4% | 10% |
| Daily | Weekly | Monthly | Rarely |

When do you typically visit this space?

| | | | |
|------------|------------|------------|------------|
| 78% | 22% | 61% | 39% |
| Day | Evening | Weekday | Weekend |

Source: Based on 52 public space user surveys conducted by Asian American Federation in Spring 2022.

Public Space Study: LIRR Murray Hill Station Plaza



Autumn Fest 2021 - Jazz Concerts on Barton Avenue



Barton Avenue & LIRR Plaza seating



Plaza Activation



Asian American Federation at the LIRR Plaza

What are the top 3 changes/improvements you would like to see in this plaza?

% User Responses

- ▶ Improved cleanliness and beautification **31%**
- ▶ Improved safety **23%**
- ▶ More/better seating and shade **13%**

On a scale from 1 (low) to 5 (high), please rate your level of satisfaction with:

Average Plaza User Responses

- ▶ Accessibility **4**
- ▶ Attractiveness **4**
- ▶ Cleanliness **3**
- ▶ Lighting **3**
- ▶ Overall safety **4**
- ▶ Physical conditions/amenities **4**
- ▶ Programs/events **3**
- ▶ Vending **3**

Source: Based on 62 public space user surveys conducted by Asian American Federation in Spring 2022.

Appendix E: Street Lab Survey

Barton Ave Community Feedback Summary

Murray Hill, Queens

Public Space Workshop on
August 12, 2022 from 3-6pm

Featuring a collage activity; a DOT education table with information and images about Open Streets, Street Seats, and Plazas; surveys and polaroid portrait comment cards. Additional programming and sticker-voting engagement provided by the Asian American Federation.



Street Lab

Fall 2022

Key: Different forms of feedback

Polaroid Cards

Dear New York City,
On this street I want to:

During the workshop, polaroid comment cards—used by Street Lab to gather New Yorkers' drawing expertise and opinions on books in the past—invited attendees to fill in the blank: "On this street I want to:"

Street Lab staff then took a polaroid portrait of the contributor giving them one copy to keep and attaching one copy to the card to help give a face to the many voices of the neighborhood.

We received **16 polaroid comment cards**.



Survey Questions

What would you like to see more of in your neighborhood?

What three words would you use to describe this street?

Signs with QR codes led to versions of a digital survey and print versions were also available in multiple languages (**English, Korean, Chinese**). All response data for Barton Ave was collected **by users answering the survey in Korean**.

We received **28 survey responses** across **two surveys** - 20 print, 8 online.



Collaborative Collage



During the public space workshop, people were invited to add to a long scroll collage answering the question: **What does your dream Barton Ave look like?** Images of DOT public space programs were on hand for inspiration and to be added to the collage, and attendees could also use art materials to add new ideas.

Over **10 individuals** contributed to the community collage.



Drawing connections across collection methods

In the following pages, we group responses from all three methods by related themes to give a collective impression of participants' feedback no matter how they chose to engage. Note some people may have engaged in multiple methods. Feedback is identified by the color of the box it is in (as shown above): polaroid card (yellow), survey question responses (blue, green), or collage contribution (photo).

Different forms of feedback skewed to certain demographics—a **high number of polaroid card respondents were teen volunteers from Queens-based group SAYA**, while the **majority of survey respondents were Korean-speaking local business owners**. Combining data across methods helps us make the most of our participant range and give a better picture of the opinions and ideas expressed to us during our engagement.

Here's what we heard...



Dear New York City,
On this street I want to:
We want to see more
music concerts.
Thank you.

Barton Ave, Murray Hill
Queens



Dear New York City,
On this street I want to:
Relax on
nice days
with some
music in the
background.

Barton Ave, Murray Hill
Queens



Green Community Fund Project

Song Dance



Dear New York City,
On this street I want to:
So much
fun on this
street, I suggest
you will bring
more music so
people can have
fun.

Barton Ave, Murray Hill
Queens

Relax,
comfort



Dear New York City,
On this street I want to: put on
Korean traditional
Music performances!
- Korean Traditional
Music and dance
Institute of NY.

Barton Ave, Murray Hill
Queens



Dear New York City,
On this street I want to:
Dance
& calligraphy

Barton Ave, Murray Hill
Queens

Fun,
relax,
welcome



Dear New York City,
On this street I want to:
create a
safe space
for others

Barton Ave, Murray Hill
Queens

Free
space



Dear New York City,
On this street I want to:
I want
to offer
public art.

Barton Ave, Murray Hill
Queens





Dear New York City,
On this street I want to:
- Walk without stepping on
dog poop or litter
- Walk without having to be
confronted by my surroundings because
someone behind me might be doing
something that would bother me.

Barton Ave, Murray Hill
Queens



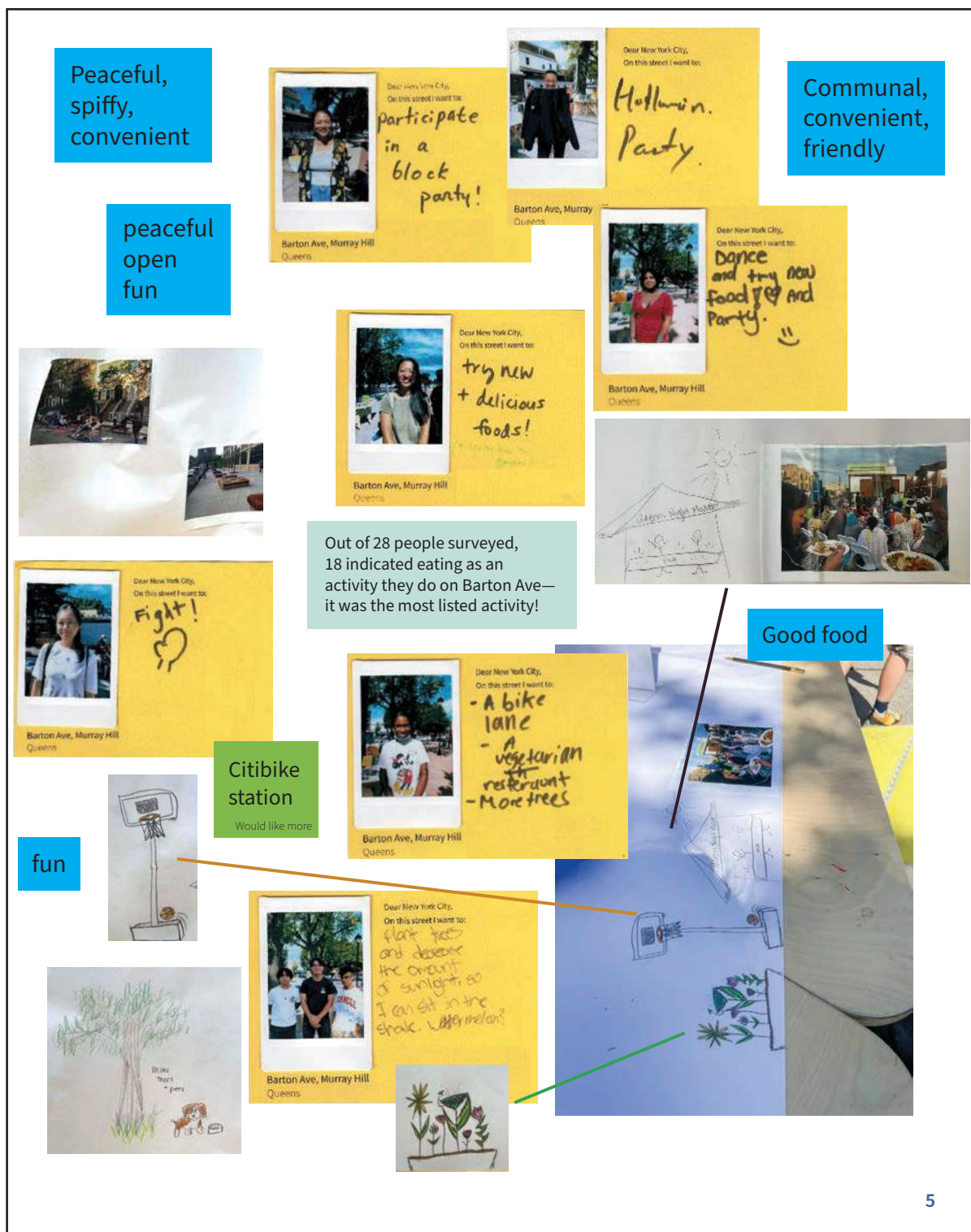
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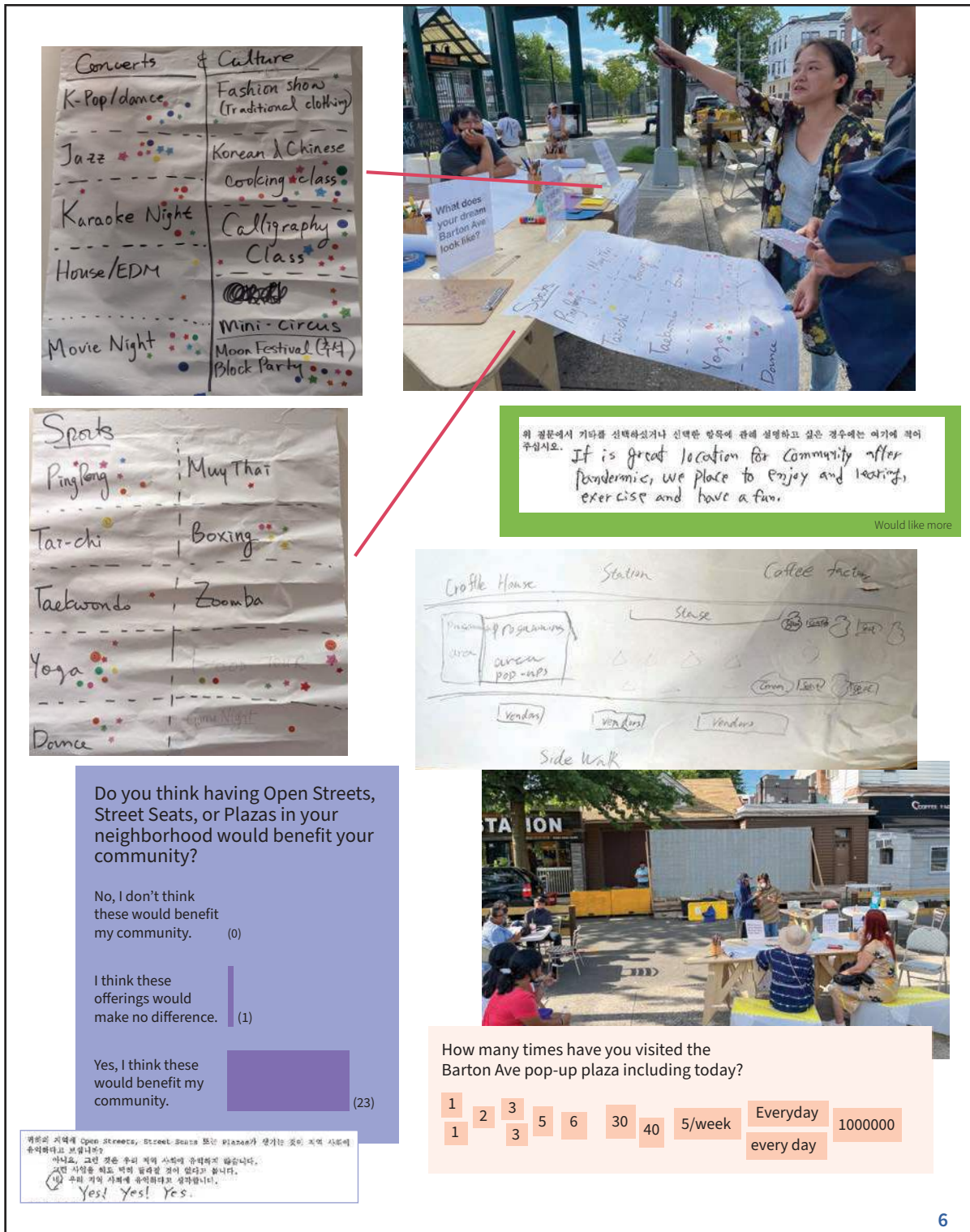


Make Rights

Peaceful, relaxing, community









Appendix E










Appendix F: NYC Approved Trees













New York City Approved Street Trees

| | Tree Species | | Shape | Visual interest | Suggested Frequency of Planting | Preferred Cultivars | Notes |
|--|--------------------------|-------------------|---|--------------------|---------------------------------|--------------------------|------------------------------------|
| | Scientific Name | Common Name | | | | | |
| LARGE TREES: Mature height greater than 50 feet tall | Acer rubrum | Red Maple |  | | Sparingly | 'Red Sunset' | ALB Host |
| | Aesculus hippocastanum | Horsechestnut |  | White May flowers | Sparingly | 'Baumannii' | ALB Host |
| | Aesculus octandra | Yellow Buckeye |  | Yellow May Flowers | Sparingly | | ALB Host |
| | Betula nigra | River Birch |  | Ornamental Bark | Sparingly | 'Duraheat' 'Heritage' | ALB Host Plant Single Stem Only |
| | Celtis occidentalis | Hackberry |  | Ornamental Bark | Sparingly | 'Magnifica' | ALB Host |
| | Cercidiphyllum japonicum | Katsura Tree |  | | Sparingly | | ALB Host Plant Single Stem Only |
| | Corylus colurna | Turkish Filbert |  | | Sparingly | | |
| | Eucommia ulmoides | Hardy Rubber Tree |  | | Frequently | | |













Appendix F

| | | | | | | | |
|--|--|---------------------|--|-----------------------|---------------------------------|---|-----------------|
| TREES: Mature height greater than 50 feet tall | Tree Species | | Shape | Visual interest | Suggested Frequency of Planting | Preferred Cultivars | Notes |
| | Scientific Name | Common Name | | | | | |
| LARGE TREES: Mature height greater than 50 feet tall | <i>Eucommia ulmoides</i> | Hardy Rubber Tree |  | | Frequently | | |
| | <i>Fagus sylvatica</i> | European Beech |  | | Sparingly | 'Asplenifolia' 'Dawyckii Purple' | |
| | <i>Ginkgo biloba</i> | Ginkgo |  | Yellow Fall Color | Moderately | 'Autumn Gold' 'Magyar' 'Princeton Sentry' | Very Tough Tree |
| | <i>Gleditsia triacanthos var inermis</i> | Honeylocust |  | Yellow Fall Color | Moderately | 'Shademaster' 'Halka' 'Imperial' 'Skyline' | |
| | <i>Gymnocladus dioica</i> | Kentucky Coffeetree |  | Large Tropical Leaves | Frequently | 'Espresso' 'Prairie Titan' | |









Appendix F

| | Tree Species | | Shape | Visual interest | Suggested Frequency of Planting | Preferred Cultivars | Notes |
|--|------------------------------|------------------|---|---------------------------|---------------------------------|---|------------------------------|
| | Scientific Name | Common Name | | | | | |
| LARGE TREES: Mature height greater than 50 feet tall | Liquidambar styraciflua | Sweetgum |  | Excellent Fall Color | Frequently | 'Rotundiloba' 'Worplesdon' 'Cherokee' | Seedless Cultivars Preferred |
| | Liriodendron tulipifera | Tulip Tree |  | Orange/Green June Flowers | Moderately | | |
| | Metasequoia glyptostroboides | Dawn Redwood |  | Strong Pyramidal Shape | Moderately | | |
| | Nyssa sylvatica | Tupelo |  | Excellent Red Fall Color | Moderately | 'Red Rage' 'Forum' | Ideal for wet sites |
| | Platanus x acerifolia | London Planetree |  | Ornamental Bark | Sparingly | 'Bloodgood' 'Columbia' | |
| | Quercus acutissima | Sawtooth Oak |  | | Moderately | | |
| | Quercus alba | White Oak |  | Ornamental Bark | Sparingly | | |
| | Quercus bicolor | Swamp White Oak |  | Ornamental Bark | Moderately | | |
| | Quercus coccinea | Scarlet Oak |  | Excellent Red Fall Color | Sparingly | | |
| | Quercus dentata | Daimio Oak |  | | Sparingly | | |
| | Quercus frainetto | Italian Oak |  | Glossy Deep Green Leaves | Moderately | 'Forest Green' | |
| | Quercus imbricaria | Shingle Oak |  | Blade-like Leaf | Moderately | | |












Appendix F

| | Tree Species | | Shape | Visual interest | Suggested Frequency of Planting | Preferred Cultivars | Notes |
|--|-------------------------|----------------------|---|-----------------------------|---------------------------------|---------------------------------|-----------------------------------|
| | Scientific Name | Common Name | | | | | |
| LARGE TREES: Mature height greater than 50 feet tall | Quercus macrocarpa | Bur Oak |  | | Moderately | | |
| | Quercus muehlenbergii | Chinkapin Oak |  | | Moderately | | |
| | Quercus palustris | Pin Oak |  | | Sparingly | | |
| | Quercus phellos | Willow Oak |  | Blade-like Leaf | Moderately | 'Hightower' | |
| | Quercus prinus | Chestnut Oak |  | | Sparingly | | |
| | Quercus robur | English Oak |  | Exceptionally Salt Tolerant | Moderately | var. Fastigiata | |
| | Quercus rubra | Red Oak |  | | Sparingly | | |
| | Quercus shumardii | Shumard Oak |  | | Moderately | | |
| | Quercus texana | Nuttall Oak |  | | Moderately | | |
| | Quercus velutina | Black Oak |  | | Sparingly | | |
| | Styphnolobium japonicum | Japanese Pagoda Tree |  | White June Flowers | Sparingly | 'Princeton Upright' 'Regent' | Avoid planting near natural areas |
| | Taxodium distichum | Bald Cypress |  | Strong Pyramidal Shape | Moderately | | Ideal for wet sites |










Appendix F

| | Tree Species | | Shape | Visual interest | Suggested Frequency of Planting | Preferred Cultivars | Notes |
|--|-------------------------|-------------------|---|--|---------------------------------|--|---|
| | Scientific Name | Common Name | | | | | |
| LARGE TREES: Mature height greater than 50 feet tall | <i>Tilia americana</i> | American Linden |  | Red Winter Twigs | Moderately | 'Redmond' 'McSentry' | Excellent in partial shade |
| | <i>Tilia cordata</i> | Littleleaf Linden |  | | Sparingly | 'Glenlevyn' 'Shamrock' | Sensitive to excessive salt |
| | <i>Tilia tomentosa</i> | Silver Linden |  | Fragrant Spring Flowers Silver Undersides to Leaves | Frequently | 'Sterling' 'Green Mountain' | |
| | <i>Tilia x euchlora</i> | Crimean Linden |  | Fragrant Spring Flowers | Moderately | 'Laurelhurst' | |
| | <i>Ulmus americana</i> | American Elm |  | | Sparingly | 'Emerald Sunshine' 'Princeton' 'Frontier' 'New Harmony' | Plant only Dutch Elm Disease resistant cultivars ALB Host |
| | <i>Ulmus cultivars</i> | Elm Hybrids |  | | Sparingly | 'Accolade' 'New Horizon' | ALB Host |
| | <i>Ulmus parvifolia</i> | Asian Elm |  | | Sparingly | 'Allee' 'Dynasty' | ALB Host |
| | <i>Zelkova serrata</i> | Zelkova |  | | Moderately | 'Musashino' 'Green Vase' | 'Musashino' more narrow |













Appendix F

| | Tree Species | | Shape | Visual interest | Suggested Frequency of Planting | Preferred Cultivars | Notes |
|--|-------------------------|-------------------|---|---|---------------------------------|---------------------------------|------------------------------|
| | Scientific Name | Common Name | | | | | |
| MEDIUM TREES: Mature height greater than 35 but less than 50 feet tall | Aesculus x carnea | Red Horsechestnut |  | Red May Flowers | Sparingly | 'Fort McNair' | ALB Host |
| | Carpinus betulus | European Hornbeam |  | | Moderately | 'Fastigiata' | Becomes wider with age |
| | Carpinus caroliniana | American Hornbeam |  | | Moderately | | |
| | Carpinus japonicum | Japanese Hornbeam |  | | Sparingly | | |
| | Cladrastis kentukea | Yellowwood |  | Fragrant Early Summer Flowers | Moderately | 'Sweetshade' | |
| | Koelreuteria paniculata | Goldenraintree |  | Yellow Flowers | Frequently | 'Rose Lanterns' 'Fastigiata' | Extremely Pollution Tolerant |
| | Maackia amurensis | Amur Maackia |  | White Flowers | Frequently | 'Starburst' | Plant Single Stem Only |
| | Magnolia cvs. | |  | | Sparingly | 'Butterflies' 'Elizabeth' | Plant Single Stem Only |
| | Ostrya virginiana | Ironwood |  | Ornamental Bark | Moderately | | |
| | Parrotia persica | Persian Parrotia |  | Ornamental Bark Excellent Fall Color | Sparingly | | |
| | Stewartia koreana | Korean Stewartia |  | Large White Summer Flowers | Sparingly | | |
| | | | | | | | |

Appendix F

| | Tree Species | | Shape | Visual interest | Suggested Frequency of Planting | Preferred Cultivars | Notes |
|---|---|-------------------|---|--------------------------------|---------------------------------|--------------------------------------|--|
| | Scientific Name | Common Name | | | | | |
| | Prunus 'Okame' | Okame Cherry |  | | Moderately | | One of the earliest flowering cherries |
| SMALL TREES: Mature height less than 35 feet tall | Prunus sargentii | Sargent Cherry |  | Spring flowers, Red Fall Color | Sparingly | | |
| | Prunus cerasifera | Purple Leaf Plum |  | Purple Leaves | Sparingly | 'Krauter Vesuvius' 'Thundercloud' | |
| | Prunus serrulata 'Kwanzan' | Kwanzan Cherry |  | Large Pink Spring Flowers | Sparingly | | 'Royal Burgundy' has purple leaves |
| | Prunus 'Snow Goose' | Snow Goose Cherry |  | Pure White Flowers | Moderately | | |
| | Prunus virginiana var. Shubert 'Canada Red' | Canada Red Cherry |  | White pendulous flowers | Sparingly | | Leaves emerge green and fade to purple |
| | Prunus x yedoensis 'Akebono' | Yoshino Cherry |  | Spring White/Pink Flowers | Sparingly | | |
| | Syringa reticulata | Tree Lilac |  | White May Flowers | Frequently | 'Ivory Silk' | |
| | Syringa pekinensis | Tree Lilac |  | White May Flowers | Frequently | China Snow' | |
| | | | | | | | |


Appendix F

| | Tree Species | | Shape | Visual interest | Suggested Frequency of Planting | Preferred Cultivars | Notes |
|---|--|--------------------------|---|---|---------------------------------|---|-----------------------------|
| | Scientific Name | Common Name | | | | | |
| | <i>Acer campestre</i> | Hedge Maple |  | | Sparingly | 'Evelyn' 'Metro Gold' | ALB Host |
| SMALL TREES: Mature height less than 35 feet tall | <i>Acer ginnala</i> | Amur Maple |  | | Sparingly | 'Flame' 'Ruby Slippers' | ALB Host |
| | <i>Acer griseum</i> | Paperbark Maple |  | Ornamental Bark | Sparingly | | ALB Host |
| | <i>Acer tataricum</i> | Tatarian Maple |  | | Sparingly | 'Flame' | ALB Host |
| | <i>Acer truncatum</i> | Painted Maple |  | Purple spring flowers Excellent Fall Color | Sparingly | 'Norwegian Sunset' | ALB Host |
| | <i>Amelanchier canadensis</i> | Serviceberry |  | White spring flowers Excellent Fall Color | Frequently | 'Robin Hill' 'Cumulus' 'Spring Flurry' | Plant Single Stem Only |
| | <i>Cercis canadensis</i> | Redbud |  | Early Spring Flowers | Moderately | 'Forest Pansy' var. Alba | Plant Single Stem Only |
| | <i>Chionanthus retusus</i> | Fringe Tree |  | White Flowers | Moderately | | Plant Single Stem Only |
| | <i>Cornus kousa</i> | Kousa Dogwood |  | Large summer flowers | Sparingly | 'Summer Stars' | |
| | <i>Cornus mas</i> | Cornelian-Cherry Dogwood |  | Yellow Flowers | Sparingly | 'Spring Sun' | First Spring Flowering Tree |
| | <i>Crataegus crusgalli</i> var. <i>inermis</i> | Cockspur Hawthorne |  | White Spring Flowers | Moderately | | Thornless |
| | <i>Malus</i> | Crabapple |  | Spring flowers | Sparingly | 'Cardinal' 'Prairiefire' 'Profusion' 'Spring Snow' | Plant Single Stem Only |

Appendix G: NY State Native Plants

NATIVE FLOWERS

For Gardening and Landscaping



**Department of
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Conservation**

Smooth White Beardtongue (*Penstemon digitalis*)

Also known as foxglove beardtongue. Beautiful addition to pollinator garden or perennial border. Long blooming period in early summer. "Husker Red" is popular cultivar with dark red leaves.

| Light | Soil | Height (in) | Zone |
|--------------------------|---------------------------|-------------|------|
| Full sun - partial shade | Dry - moist, well drained | 12 - 36" | 3-9 |

Canada Anemone (*Anemone canadensis*)

Dense clusters of bright green leaves topped by classic 1" white anemone flowers. Makes splendid tall groundcover for open damp areas. Long bloom period in late spring.

| Light | Soil | Height (in) | Zone |
|--------------------------|---------------------------|-------------|------|
| Full sun - partial shade | Dry - wet, flood tolerant | 12 - 24" | 2-9 |

Northern Blueflag (*Iris versicolor*)

Narrow sword-shaped leaves stay attractive all season. Spring bloomer with several blue-violet flowers per stem.

| Light | Soil | Height (in) | Zone |
|--------------------------|---|-------------|------|
| Full sun - partial shade | Moist - wet, tolerant of standing water | 24 - 36" | 3-9 |

Joe-Pye Weed (*Eutrochium spp.*)

Several similar species with tall leafy stems and flat to rounded heads of small pink flowers. Butterfly magnet in mid-late summer. Shorter cultivars now widely available. An essential plant for butterfly and pollinator gardens.

| Light | Soil | Height (in) | Zone |
|--------------------------|-----------------------|-------------|------|
| Full sun - partial shade | Moist, flood tolerant | 36 - 72" | 4-8 |

Common Milkweed (*Asclepias syriaca*)




Essential food plant for eastern monarch caterpillars. Bold, handsome foliage and baseball-sized spheres of fragrant pink flowers. Spreading roots can be controlled with simple root barrier.


| Light | Soil | Height (in) | Zone |
|----------|-----------------------------|-------------|------|
| Full sun | Dry - moist, flood tolerant | 36 - 60" | 4-9 |

Swamp Milkweed (*Asclepias incarnata*)

Clumping milkweed, popular for rain and butterfly gardens. Easy to grow with adequate moisture. Smaller and less assertive than common milkweed. Valuable monarch resource.

| Light | Soil | Height (in) | Zone |
|------------------------|-----------------------------|-------------|------|
| Full sun - light shade | Moist - wet, flood tolerant | 24 - 48" | 3-9 |

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Great Blue Lobelia (*Lobelia siphilitica*)

Late summer beauty with sturdy spire of blue flowers on leafy stem. Easier to grow than related cardinal flower. May last for decades in garden as long as no competition. Will self-sow on bare disturbed soil. A bumblebee favorite.

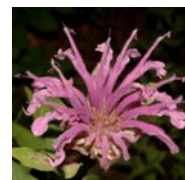
| Light | Soil | Height (in) | Zone |
|------------------|-----------------------------|-------------|------|
| Full sun - shade | Moist - wet, flood tolerant | 24 - 36" | 3-9 |



Wild Bergamot (*Monarda fistulosa*)

Grows in clumps, less spreading than many related bee-balsms. Late summer lavender flowers draw bees and butterflies. Aromatic foliage. May get powdery mildew in damp weather.

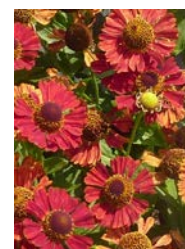
| Light | Soil | Height (in) | Zone |
|----------|---|-------------|------|
| Full sun | Dry - moist, flood and drought tolerant | 36 - 48" | 3-9 |



Sneezeweed (*Helenium autumnale*)

This popular garden perennial with its many cultivars is actually a native wildflower often found on prairies and open fields. Valuable butterfly and pollinator plant. Long blooming period in late summer. Wild plants are tall with yellow flowers, but garden cultivars, available in many colors, are shorter and more compact. The common name comes from historic use of dried leaves as snuff.

| Light | Soil | Height (in) | Zone |
|--------------------------|--|-------------|------|
| Full sun - partial shade | Moist to wet, tolerant of standing water | 36 - 60" | 3-8 |



Smooth Blue Aster (*Symphyotrichum laeve*)

Native asters are a valuable late summer resource for butterflies and pollinators. Smooth blue aster has numerous 3/4 inch blue flowers and is a mainstay for a native aster garden. Combine with purple New England aster and heath aster with its tiny white flowers.

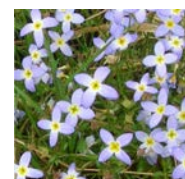
| Light | Soil | Height (in) | Zone |
|--------------------------|-------------|-------------|------|
| Full sun - partial shade | Dry - moist | 12 - 36" | 3-9 |



Bluets (*Houstonia caerulea*)

Tiny spring wildflower that can form delicate carpets of pale blue on dry sunny sites. A classic rock garden plant and groundcover.

| Light | Soil | Height (in) | Zone |
|------------------------|--------------------------------|-------------|------|
| Full sun - light shade | Moist to dry. Drought tolerant | 2 - 6" | 3-9 |



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Updated January 29, 2018

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NATIVE GRASSES, FERNS & GROUNDCOVERS



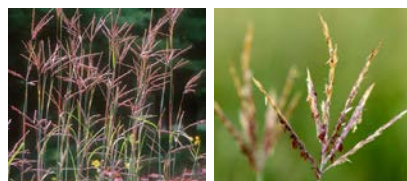
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For Gardening and Landscaping

Big Bluestem (*Andropogon gerardii*)

Famous prairie grass, grows in tall clumps with distinctive “turkey foot” seed heads. Turns shades of copper and gold in fall.

| Light | Soil | Height (ft) | Zone |
|----------|-------------|-------------|------|
| Full sun | Dry - moist | 4 - 8' | 3-9 |



Broad-leaf Sedge (*Carex platyphylla*)

Clump-forming sedge with soft blue-green leaves which are up to an inch wide. Does well in dry shade, often stays green all winter.

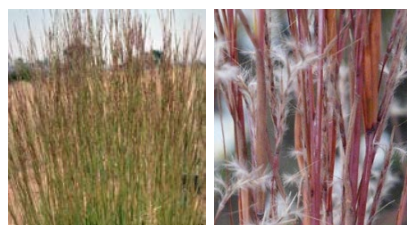
| Light | Soil | Height (in) | Zone |
|--------------------|-------------|-------------|------|
| Part shade – shade | Dry – moist | 4 - 12" | 4-9 |



Little Bluestem (*Schizachyrium scoparium*)

Short clumps of green to blue-green leaves, topped by flowering stems. Shades of red, gold, orange and copper in fall. Small, fluffy, white seed heads along stems. Often found on dry exposed sites, such as rocky ridges or dry sand plains. Many cultivars available. Drought tolerant.

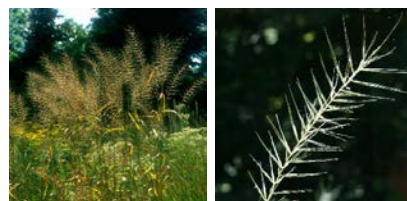
| Light | Soil | Height (ft) | Zone |
|----------|---------------------------|-------------|------|
| Full sun | Dry - moist, well drained | 1 - 3' | 3-9 |



Bottlebrush grass (*Elymus hystrix*)

Clump-forming cool season grass with airy three-dimensional seed heads. Decorative grass for light shade. Tolerates dry soil, clay soil, limestone soils. Grows on rock outcrops.

| Light | Soil | Height (ft) | Zone |
|-----------------------------|-------------|-------------|------|
| Partial shade – light shade | Dry - moist | 1 - 4' | 5-9 |



Northern Prairie Dropseed (*Sporobolus heterolepis*)

Dense clumps of long thin leaves resemble shaggy heads of hair. Easily grown decorative grass. Can be used as groundcover on dry sunny sites. Delicate-looking open seed heads. Gold fall color.

| Light | Soil | Height (ft) | Zone |
|----------|---------------------------|-------------|------|
| Full sun | Dry - moist, well drained | 1 - 3' | 3-8 |



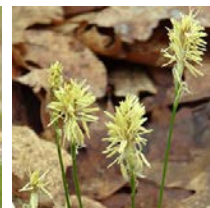
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Pennsylvania Sedge (*Carex pensylvanica*)

Sometimes used for lawns, this low-growing sedge is often found growing under oak trees. Forms a delicate wispy groundcover layer in shade, becomes heavier and clump-forming in sun.

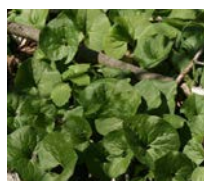
| Light | Soil | Height (in) | Zone |
|------------------|---------------------------|-------------|------|
| Full sun - shade | Dry - moist, well drained | 4 - 8" | 4-8 |



Wild Ginger (*Asarum canadense*)

Heart-shaped leaves 3 inches across make this a beautiful groundcover for shade, especially under deciduous trees.

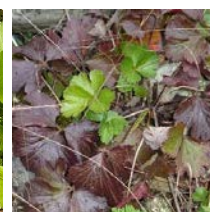
| Light | Soil | Height (in) | Zone |
|-----------------------|---------------------|-------------|------|
| Partial shade - shade | Moist, well drained | 4 - 8" | 4-8 |



Appalachian Barren Strawberry (*Waldsteinia fragarioides*)

A little-known native groundcover with glossy dark green leaves which even thrives in dry shade. Semi evergreen. Yellow flowers in spring.

| Light | Soil | Height (in) | Zone |
|------------------|-------------|-------------|------|
| Full sun - shade | Dry - moist | 3 - 6" | 3-8 |



Bearberry (*Arctostaphylos uva-ursi*)

Creeping evergreen groundcover with small shiny leaves and red berries. Forms dense mat on rock outcrops or acidic sandy soil.

| Light | Soil | Height (in) | Zone |
|------------------------|---------------------------|-------------|------|
| Full sun - partial sun | Dry - moist, well drained | 3 - 9" | 2-6 |



Christmas Fern (*Polystichum acrostichoides*)

Wonderfully durable evergreen fern for shade.

| Light | Soil | Height (in) | Zone |
|-----------------------|-------------|-------------|------|
| Partial shade - shade | Moist - dry | 12 - 18" | 3-8 |



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NATIVE SHRUBS

For Gardening and Landscaping

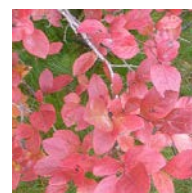


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Highbush Blueberry (*Vaccinium corymbosum*)

Bell-like white flowers. Clusters of delicious blue berries. Fall color is a range of reds. Striking in winter with colorful young branches and peeling multicolored bark on older stems. Tolerates flooding, needs acidic soil.

| Light | Soil | Height/Spread (ft) | Zone |
|------------------------|-----------|--------------------|------|
| Full sun - light shade | Dry - wet | 10'/8' | 3-7 |



American Elderberry (*Sambucus nigra ssp. canadensis*)

Large compound leaves and plate-sized clusters of small white flowers. Small purple berries used in making preserves, pies, and elderberry wine.

| Light | Soil | Height/Spread (ft) | Zone |
|------------------------|---------------------|--------------------|------|
| Full sun - light shade | Moist, well drained | 8'/8' | 4-9 |



Virginia Rose (*Rosa virginiana*)

Versatile with glossy leaves and large, pink flowers. Spectacular fall colors. Salt tolerant, somewhat drought tolerant. Does well in sandy soil.

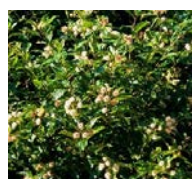
| Light | Soil | Height/Spread (ft) | Zone |
|----------|-------------|--------------------|------|
| Full sun | Dry - moist | 5'/10' | 4-8 |



Buttonbush (*Cephalanthus occidentalis*)

Fragrant spheres of white flowers attract butterflies, hummingbirds and native bees. Top wildlife species. Good for rain gardens.

| Light | Soil | Height/Spread (ft) | Zone |
|----------|-------------|--------------------|------|
| Full sun | Moist - wet | 8'/8' | 5-11 |



Maple-leaved Viburnum (*Viburnum acerifolium*)

Understory shrub with soft maple-shaped leaves. Clusters of small white flowers. Dark-blue berries. Unusual pale, bluish-pink fall colors.

| Light | Soil | Height/Spread (ft) | Zone |
|----------------------|-------------------------|--------------------|------|
| Partial - full shade | Dry-moist, well drained | 5'/5' | 4-8 |



American Hazelnut (*Corylus americana*)

Dense, vase-shaped clumps of supple stems with large rough leaves and edible nuts. Important grouse food. Shades of orange, gold and red in fall.

| Light | Soil | Height/Spread (ft) | Zone |
|-----------------------|-----------|--------------------|------|
| Full sun - full shade | Dry - wet | 10'/10' | 4-9 |



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Appendix G

Nannyberry (*Viburnum lentago*)

Large multi-stemmed shrub. Can be trained into small single-stemmed tree. Glossy foliage, clusters of small white flowers. Resistant to viburnum leaf beetle. Dark-blue berries persist into winter. Good fall color.

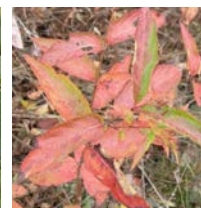
| Light | Soil | Height/Spread (ft) | Zone |
|------------------------|-------------|--------------------|------|
| Full sun - light shade | Moist - wet | 25/15' | 3-7 |



Northern Bush-honeysuckle (*Diervilla lonicera*)

Not a true honeysuckle. Slender stems with large finely toothed, glossy leaves, yellow flowers. New leaves typically reddish bronze. Orange, gold and red fall colors. Spreads easily, good ground cover. Drought-resistant.

| Light | Soil | Height/Spread (ft) | Zone |
|--------------------------|-------------|--------------------|------|
| Full sun - partial shade | Dry - moist | 3/3' | 3-7 |



Bayberry (*Morella caroliniensis* (formerly *Myrica pensylvanica*))

Coastal species well adapted to sandy soil and occasional flooding. Fine urban shrub because of high salt tolerance and resistance to insects and diseases. Glossy, aromatic foliage, semi-evergreen. Tolerates pruning.

| Light | Soil | Height/Spread (ft) | Zone |
|--------------------------|-----------|--------------------|------|
| Full sun - partial shade | Dry - wet | 10/10' | 3-6 |



Flowering Raspberry (*Rubus odoratus*)

Large fuzzy leaves with pointed lobes on thorn-less, arching canes. Single pink flowers are an inch across and resemble wild rose flowers. Small raspberry fruits. Wonderful shrub for edge areas. Shade tolerant.

| Light | Soil | Height/Spread (ft) | Zone |
|-----------------------|-------|--------------------|------|
| Full sun - full shade | Moist | 5/3' | 4-6 |



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PHOTO CREDITS

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NATIVE TREES

For Gardening and Landscaping



Department of
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Conservation

White Spruce (*Picea glauca*)

Classic conical Christmas tree shape. Short stiff needles are bluish green. Most adaptable native spruce for landscape planting. Many cultivars.

| Light | Soil | Height/Spread (ft) | Zone |
|--------------------------|---------------------|--------------------|------|
| Full sun - partial shade | Moist, well drained | 50'/20' | 2-6 |



Alternate-leaved Dogwood (*Cornus alternifolia*)

Also known as "Pagoda Dogwood" because of unusual horizontal branch structure. Excellent small tree for partial shade. Clusters of small white flowers, good fall color. Shade tolerant.

| Light | Soil | Height/Spread (ft) | Zone |
|-----------------------|---------------------|--------------------|------|
| Full sun - full shade | Moist, well drained | 20'/10' | 3-7 |



Bur Oak (*Quercus macrocarpa*)

Rangy oak with shaggy-capped acorns and big dark glossy leaves, often with distinctive deep lobe in middle. Very adaptable and tough, will grow on both acidic and alkaline soils. Flood tolerant and somewhat drought tolerant.

| Light | Soil | Height/Spread (ft) | Zone |
|--------------------------|-----------|--------------------|------|
| Full sun - partial shade | Dry - wet | 80'/60' | 3-8 |



Red Maple (*Acer rubrum*)

Red flowers followed by red seeds in spring. Red-stemmed leaves with whitish undersides in summer. Red and yellow leaves in fall. Well-known as a swamp tree, but also grows well on upland sites. Most versatile native maple for landscapes. Many cultivars. Flood tolerant.

| Light | Soil | Height/Spread (ft) | Zone |
|------------------------|-----------|--------------------|------|
| Full sun - light shade | Dry - wet | 50'/30' | 3-9 |



Eastern Red Cedar (*Juniperus virginiana*)

Young trees narrow, columnar. Older trees more conical form. Small, blue, berry-like cones on female trees are eaten by many birds. Tough tree which thrives on dry, harsh, rocky sites. Grows well on limestone, and also on more acidic sites. Very drought tolerant. Must have full sun.

| Light | Soil | Height/Spread (ft) | Zone |
|----------|---------------------------|--------------------|------|
| Full sun | Dry - moist, well drained | 40'/15' | 3-9 |



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Serviceberry, Shadbush (*Amelanchier arborea*)

Graceful small tree. Has delicate white flowers in early spring. Flowers followed by oval leaves and edible berries in summer. Vivid fall colors.

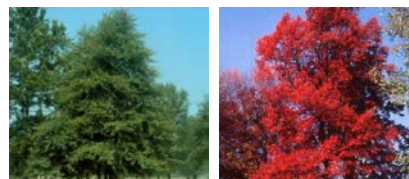
| Light | Soil | Height/Spread (ft) | Zone |
|--------------------------|---------------------|--------------------|------|
| Full sun - partial shade | Moist, well drained | 20'/15' | 4-9 |



Black Gum (*Nyssa sylvatica*)

Great fall color. Fruit attracts many birds and mammals, good nectar source for honey bees. Salt and shade tolerant.

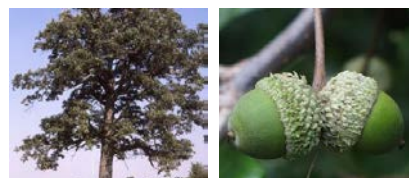
| Light | Soil | Height/Spread (ft) | Zone |
|-----------------------|-----------|--------------------|------|
| Full sun - full shade | Dry - wet | 50'/30' | 4-9 |



Swamp White Oak (*Quercus bicolor*)

Dark green leaves with white undersides. Tolerates compacted soils and drought. Also good for wet areas, flood tolerant.

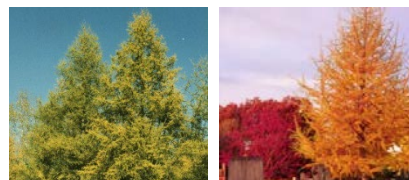
| Light | Soil | Height/Spread (ft) | Zone |
|-----------------------|-----------|--------------------|------|
| Full sun - full shade | Dry - wet | 80'/50' | 4-8 |



Tamarack (*Larix laricina*)

Deciduous conifer with soft bluish-green needles, small round cones. A northern species which does well on cool, wet sites. Bright yellow fall color.

| Light | Soil | Height/Spread (ft) | Zone |
|----------|-------------|--------------------|------|
| Full sun | Moist - wet | 50'/15' | 2-4 |



River Birch (*Betula nigra*)

Young trees have spectacular, multi-colored, peeling bark in warm shades of tan, brown, pink and cream. Popular birch for landscape use because of heat tolerance and disease resistance. Flood tolerant.

| Light | Soil | Height/Spread (ft) | Zone |
|--------------------------|-------------|--------------------|------|
| Full sun - partial shade | Moist - wet | 60'/30' | 3-9 |



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NATIVE VINES

For Gardening and Landscaping

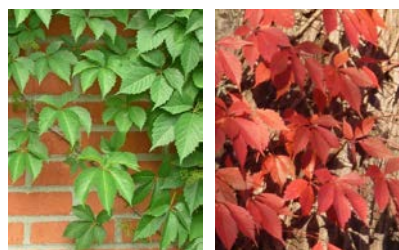


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Virginia Creeper (*Parthenocissus quinquefolia*)

High-climbing vine with graceful five-leaflet leaves and glorious red fall color. Can cling to almost any surface with adhesive-tipped tendrils. Splendid vine for covering walls. Can also climb wire fences and trellises by coiling tendrils. Dark-blue berries valuable food for birds. Several cultivars available.

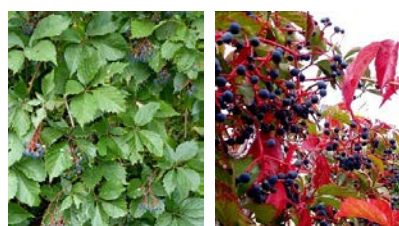
| Light | Soil | Height (ft) | Zone |
|------------------|-------------|-------------|------|
| Full sun - shade | Dry - moist | Up to 70' | 4-9 |



Woodbine (*Parthenocissus inserta*)

A "non-stick" version of Virginia creeper, this species climbs with coiling tendrils like a grape. It does not form adhesive disks and cannot cling to walls. Same five-leaflet leaves and red fall color as Virginia creeper. Climbs trellises or fences, also excellent groundcover. Very tolerant of road salt.

| Light | Soil | Height (ft) | Zone |
|--------------------------|-------------|-------------|------|
| Full sun - partial shade | Dry - moist | Up to 50' | 4-8 |



American Groundnut (*Apios americana*)

Slender twining vine with compound leaves and clusters of wisteria-like pink flowers in late summer. Non-woody perennial which dies back to ground each fall. Has small edible tubers spaced along thin roots like beads in a necklace. Excellent in containers.

| Light | Soil | Height (ft) | Zone |
|--------------------------|-----------------------------|-------------|------|
| Full sun - partial shade | Moist - wet, flood tolerant | 10 - 15' | 5-9 |



Summer Grape (*Vitis aestivalis*)

Vigorous climber with small tangy fruit. Large leaves are dark green above and silvery white beneath. Young tendrils often bright red. Parent of several wine grape hybrids. Needs regular pruning.

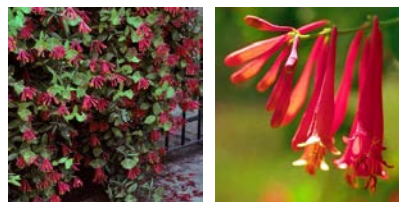
| Light | Soil | Height (ft) | Zone |
|----------|------------|-------------|------|
| Full sun | Moist -dry | 50 - 75' | 5-9 |



Trumpet Honeysuckle (*Lonicera sempervirens*)

Twining stems with opposite leaves topped by clusters of slender, 2 inch long, red trumpet-shaped flowers. Many cultivars and hybrids. Flowers attract hummingbirds.

| Light | Soil | Height (ft) | Zone |
|--------------------------|---------------------|-------------|------|
| Full sun - partial shade | Moist, well drained | Up to 25' | 4-9 |



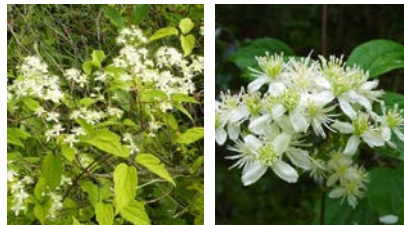
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Virginia Virgin's Bower (*Clematis virginiana*)

Vigorous clematis with small white flowers, blooming in late summer. Climbs with twining leaflet stems. Fall color often burgundy to purple. Clouds of fluffy, swirled seed heads make eye-catching display. Easy to grow and eager to climb.

| Light | Soil | Height (ft) | Zone |
|------------------------|---------------------|-------------|------|
| Full sun - partial sun | Moist, well drained | Up to 25' | 4-8 |



Wild Yam (*Dioscorea villosa*)

Graceful twining vine with strongly veined, heart-shaped leaves. Does not have edible root. Non-woody, dies back to perennial rhizome in late fall. Interesting winged seedpods. Native substitute for invasive cinnamon vine.

| Light | Soil | Height (ft) | Zone |
|--------------------------|---------------------|-------------|------|
| Full sun - partial shade | Moist, well drained | 10 - 15' | 4-8 |



Hops (*Humulus lupulus*)

Common hop vine grown for flowers used to flavor beer. Vigorous twining vine with handsome multi-lobed leaves. Dies back to perennial rhizome in fall. Fast-growing vine great for shade coverage.

| Light | Soil | Height (ft) | Zone |
|----------|---------------------|-------------|------|
| Full sun | Moist, well drained | Up to 30' | 4-8 |



Limber Honeysuckle (*Lonicera dioica*)

Very hardy small vine with large oblong opposite leaves on twining stems. Early spring flowers yellow, red or purplish, held above "cup" of fused pair of leaves. Flowers valuable for bumblebees. Undersides of leaves are bright silvery white.

| Light | Soil | Height (ft) | Zone |
|--------------------------|-----------|-------------|------|
| Full sun - partial shade | Dry - wet | Up to 15' | 3-8 |



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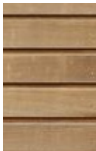
















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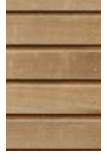










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Appendix H: Materials Guide

| Possible materials use for Barton Avenue | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|------------------|--|--|--|
| PAVEMENT | | | | PLANTERS | | | | STREET FURNITURE | | | |
| Terrazzo | GraniteCrete | Corten Steel | Glass Fibre Reinforced Concrete | Earth bags | Natural Stone | Timber | Strawbale | | | | |
|  |  |  |  |  |  |  |  | | | | |
| Compressed earth blocks | Concrete | Terrazzo | Strawbale | Aluminium | Oak | Concrete | Terracotta | | | | |
|  |  |  |  |  |  |  |  | | | | |
| Permeable Pavers | Glass Fibre Reinforced Concrete | Concrete | Terracotta | Terrazzo | Compressed earth blocks | Glass Fibre Reinforced Concrete | | | | | |
|  |  |  |  |  |  |  | | | | | |

Appendix H

| | | |
|---|---|---|
|  <p>Earth bags</p>  <p>PROS</p> <ul style="list-style-type: none"> ecological earthquake resistant durable, strong and non-toxic <p>CONS</p> <ul style="list-style-type: none"> careful engineering |  <p>Aluminium</p>  <p>PROS</p> <ul style="list-style-type: none"> lightweight durable inexpensive does not corrode like iron and steel <p>CONS</p> <ul style="list-style-type: none"> relatively expensive than steel |  <p>Bamboo</p>  <p>PROS</p> <ul style="list-style-type: none"> affordable eco friendly strong easy installation <p>CONS</p> <ul style="list-style-type: none"> susceptible to deterioration |
|  <p>Natural Stone</p>  <p>PROS</p> <ul style="list-style-type: none"> durable aesthetic appeal resistant to harsh conditions <p>CONS</p> <ul style="list-style-type: none"> expensive can crack |  <p>Oak</p>  <p>PROS</p> <ul style="list-style-type: none"> resistant to warping durable aesthetic appeal water resistant <p>CONS</p> <ul style="list-style-type: none"> heavy weight turns dark over time | <div data-bbox="1104 682 1331 945">  <ul style="list-style-type: none"> culturally symbolic locally sourced sustainable DOT approved </div> |
|  <p>Corten Steel</p>  <p>PROS</p> <ul style="list-style-type: none"> long lasting eco friendly low maintenance <p>CONS</p> <ul style="list-style-type: none"> limited availability |  <p>Terrazzo</p>  <p>PROS</p> <ul style="list-style-type: none"> decorative durable eco friendly <p>CONS</p> <ul style="list-style-type: none"> complex installation | |

| | | |
|--|---|--|
|  <p>Compressed earth blocks</p>  <p>PROS</p> <ul style="list-style-type: none"> minimal cost can be sourced locally durable, strong and non-toxic fire resistant <p>CONS</p> <ul style="list-style-type: none"> limited trained workforce plaster reinforcement might be required |  <p>GraniteCrete</p>  <p>PROS</p> <ul style="list-style-type: none"> LEED gold certified durable permeable easy installation <p>CONS</p> <ul style="list-style-type: none"> labor intensive |  <p>Recycled plastic (3D printed)</p>  <p>PROS</p> <ul style="list-style-type: none"> eco friendly waste reduction low cost easy creation <p>CONS</p> <ul style="list-style-type: none"> not resistant to harsh climatic conditions |
|  <p>Timber</p>  <p>PROS</p> <ul style="list-style-type: none"> durable available in various shapes and forms cheap resistant to harsh conditions <p>CONS</p> <ul style="list-style-type: none"> shrinkage and swelling can rot over time |  <p>Concrete</p>  <p>PROS</p> <ul style="list-style-type: none"> long lasting minimal maintenance required fire resistant cost effective <p>CONS</p> <ul style="list-style-type: none"> requires more labor |  <p>Strawbale</p>  <p>PROS</p> <ul style="list-style-type: none"> eco friendly cost efficient affordable low embodied carbon biodegradable <p>CONS</p> <ul style="list-style-type: none"> attention to detail not ideal for places with standing water |
|  <p>Permeable Pavers</p>  <p>PROS</p> <ul style="list-style-type: none"> no runoff, no drainage needed cool surface less standing water <p>CONS</p> <ul style="list-style-type: none"> complex installation can rot over time |  <p>Glass Fibre Reinforced Concrete</p>  <p>PROS</p> <ul style="list-style-type: none"> thinner and stronger lightweight low transport expense prevents corrosion <p>CONS</p> <ul style="list-style-type: none"> more expensive than concrete |  <p>Terracotta</p>  <p>PROS</p> <ul style="list-style-type: none"> warm and earthy feel durable resistant to bacterial growth <p>CONS</p> <ul style="list-style-type: none"> absorbs moisture must be sealed to prevent cracking |