

FUTURE CULTURE

Connecting Staten Island's Waterfront

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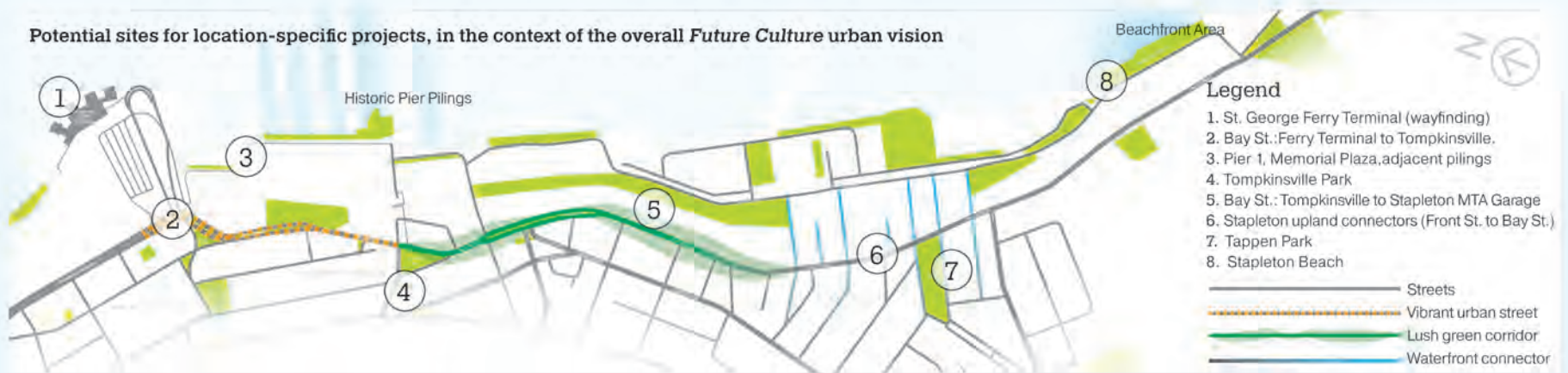
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এই পত্রিকাটি বাংলা ভাষায় পড়ার জন্য এবং স্টাটেন আইল্যান্ড-এর ভবিষ্যতের সাংস্কৃতিক কার্যক্রমের সম্পর্কে আরও জানার জন্য, এইখানে ক্লিক করুন:

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How can cultural activity positively shape the public realm of the North Shore waterfront as it is redeveloped ...

... and how can the cultural community participate in planning its future viability?

This was the two-pronged question that Design Trust for Public Space and Staten Island Arts set out to answer when they launched *Future Culture: Connecting Staten Island's Waterfront*. After eight-months of intensive work, it has become clear that there are at least as many answers as there are cultural communities on the North Shore. Now, we're excited to start testing some community generated answers through the development of two pilot projects on the North Shore.

The first pilot project, Sonic Gates proposed by the local artist Volker Goetze encourages exploration on the North Shore by way of eight sonic sculptures that guide viewers from St. George to Stapleton. The second, Court Yard Fridays, proposed by local resident Kevin Washington, will bring together world-class musicians and local community groups to perform a series of concerts in the courtyard between Borough Hall and the old Supreme Court Building. The two pilots, which commence planning immediately, will both launch within a year. Check out page 3 for further details on the selected ideas.

In addition to the pilot projects, the team spent the period since the last *Future Culture* newspaper synthesizing what they heard from the community working group, civic stakeholders, local elected officials, developers, government agencies, and others into a set of actionable recommendations for connecting the North Shore. The findings were compiled into the *Future Culture* Initial Recommendations document and made available to the community online. See page 2 for more details. The Fellows are currently collecting more feedback through roundtables with communities that were not represented enough in earlier engagement to further refine these recommendations.

The team is also developing a set of priority projects that could realize the objectives found within the document. From long-term aspirations such as improving connections under the Staten Island Railroad, to more abstract ideas like a set of guidelines for cultural partnerships. The Fellows are using these priority projects as a way to map out how certain ideas that have arisen in the process could be accomplished.

The multiplicity of needs on the North Shore means that any plan for connecting the waterfront requires a variety of strategies, not one simple solution. We look forward to continuing to develop those strategies—through both written recommendations and built pilot projects—over the coming months.

Future Culture is a project of the Design Trust for Public Space, in partnership with Staten Island Arts.

DESIGN TRUST FOR PUBLIC SPACE

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Participatory Art Fellow
- Ben Margolis
Policy Fellow
- Margie Ruddick
Urban Design Fellow
- John Schettino
Graphic Design Fellow
- Gareth Smit
Photo Urbanism Fellow

Design Trust for Public Space

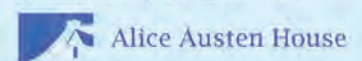
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Additional thanks to:

Lara Friedmann and Cecil Howell, Oumie Ceesay-Peters and Stapleton Library, Lina Montoya and La Colmena, Bobby Digi, Shereese Mullings and CANVAS Institute, Rashida Ladner-Seward and Universal Temple of the Arts

Designed by John Schettino,
Future Culture Graphic Design Fellow

Map: Opportunity areas for Future Culture pilot projects on North Shore waterfront. Map by John Schettino, Margie Ruddick, and Lara Friedmann.

Future Culture is made possible in part by generous support from:



Project funding is also provided by the Design Trust Founder's Circle, including: Hugo Barecca, Agnes Gund, Kitty Hawks, Sophia W. Healy, the Lily Auchincloss Foundation Inc., Camila Pastor and Stephen Maharam, Claire Weisz, and Andrea Woodner.

Recommendations

On March 28, 2017, the *Future Culture* Initial Recommendations were presented to the public during a release party at Staten Island Arts' new gallery at Urby in Stapleton. The Initial Recommendations are a blueprint of short- and long-term strategies to ensure that the vibrant cultural communities of the North Shore have a meaningful role in shaping the character of the rapidly developing waterfront. The seventeen recommendations and forty one action items found within the document meet seven key objectives:

1. Increase Public Presence
2. Promote Exploration
3. Broaden and Deepen Support
4. Celebrate the Waterfront
5. Activate Underused Open Space
6. Improve the Experience of Transportation Infrastructure
7. Develop and Preserve Built Space for Culture

After the presentation, the more than 100 community members in attendance were invited to share their thoughts on what they would like to see added, altered, or emphasized in the recommendations. Suggestions included further emphasizing partnership with social service organizations to prioritizing resiliency and climate change adaptation. This feedback will be incorporated into the final recommendations publication along with responses gleaned from an online survey, individual meetings, and community roundtables.



Future Culture Initial Recommendations launch at Staten Island Arts. Photo: Liz Ligon

To read the *Future Culture* Initial Recommendations go to:
<http://designtrust.org/projects/future-culture/activities-and-outputs/>

To provide feedback on the recommendations go to: <https://www.surveymonkey.com/r/9VLN3R3>

Amplifying the Cultural Conversation

By Jourdan Sayers, Equitable Public Space Fellow

Beginning in late May, residents from across the North Shore have joined *Future Culture* for roundtable discussions about arts, culture, and development in their specific communities and neighborhoods. Early *Future Culture* activities have focused on the North Shore-wide scale, yet one of the action items in the *Future Culture* Initial Recommendations is to “strengthen the identity of town hubs.” Taking our own advice, we organized five community-specific roundtable discussions centered on issues affecting the African and African-American community of Stapleton; Latino community of Port Richmond; African-American community on and around Jersey Street; and youth across the North Shore. A roundtable discussion with the “Little Sri Lanka” community in Tompkinsville is in the works.

In Stapleton, Executive Director of Empowerment Zone Inc. Minnie Graham shared, “Staten Island is not normally known for black people to reside here.” Staten-Island historian Debbie-Ann Paige gave some context: “We’ve been here on the island since the 1600s.” She fast-forwarded to the present day: “[but] our people don’t see themselves reflected in what’s here.”

Similar sentiments arose in Port Richmond, where painter and 13-year-old Carolina Espinosa told us, “In school, we don’t really

talk about our cultures.” Carolina went on to emphasize the importance of face-to-face interaction and exchanging stories, a tried-and-true community-building practice that has been formalized through La Colmena’s *Allies* program. *Allies* brings together their members and non-immigrant community allies through community assemblies.

Participants at both roundtables spoke about the hurdles that grassroots organizers have to creatively clear in order to provide space and cultural programming for their communities. Others spoke about the visions they have for their local communities — how they see themselves and their cultures reflected in the built environment and how that presence can be sustained by strengthening partnerships, support, access, and connectivity.

We’ll use the feedback to expand and strengthen the recommendations we released in March, as well as build a report that examines the potential impacts of development on the people, places, and businesses that make Staten Island’s North Shore the Naturally Occurring Cultural District that it is. Thanks to the generosity of roundtable participants so far for participating in the robust conversations.

Future Culture Pilot Projects

Staten Island Arts and the Design Trust will launch two creative placemaking projects along the North Shore thanks to a grant from the NYC Department of Small Business Services. These pilots, one of which will launch in Fall 2017, and the other, in Spring 2018, are a means whereby certain *Future Culture* recommendations can be realized. An independent jury selected the two winning projects from among 50 proposals.

Sonic Gates

Volker Goetze

A team led by Goetze will construct eight sound sculptures at sites along the waterfront, on Bay Street, and in Tappen Park, from St. George to Stapleton. This project brings together SI MakerSpace—with sculptors DB Lampman and Alassane Drabo—and other cultural groups to fabricate these sculptures. Additionally, school groups will help construct the sonic sculptures through a cooperative educational experience. The inaugural day festivities will feature a progressive parade in which local cultural groups will perform at each location. Sonic Gates will advance *Future Culture*’s recommendations to promote exploration of the Staten Island North Shore and reimagine underused “in-between” spaces.



Image: Staten Island Arts

Court Yard Fridays

Kevin Washington

Kevin Washington—with Homer Jackson, Director of the Philadelphia Jazz Project, and Lynn Washington—will host a series of weekend concerts in the courtyard between Borough Hall and the old Supreme Court building to exhibit world-class performers with connections to Staten Island alongside local arts groups. In addition to the performance, food trucks and restaurants will offer food to compliment the musical styles on show. This project will bring together various community groups and members to enjoy this series of celebrations. Court Yard Fridays will pilot *Future Culture*’s recommendations to organize unique events of scale and regularity, and to activate existing, underutilized public space.



Image: Staten Island Arts

Behind the Fence

By Ben Margolis, Urban Design Fellow

As past 'Behind the Fence' articles have noted, the approximately \$1.6 billion of investment on the North Shore from the City and private developers—including The New York Wheel, Empire Outlets, Light-house Point, and Stapleton Waterfront—may comprise the largest commercial waterfront development in New York City's history. However, located roughly a mile inland from the St. George waterfront is another city-owned site that holds equal, if not greater, importance for local residents: the NYC Department of Sanitation Jersey Street Garage.

While there is not yet a construction fence to peek through, the Jersey Street Garage is a catalytic site that could jumpstart commercial development and provide local services. Elected officials and neighborhood activists have long considered the Garage, at the corner of Jersey Street and Victory Boulevard, to be an environmental blight and a stumbling block to plans for strengthening the Jersey Street corridor.

In February 2014, the NYC Economic Development Corporation (EDC) released a Request for Expressions of Interest for the pur-

chase and redevelopment of the Garage. While the City did not select an applicant, EDC did receive proposals for a supermarket, a child care facility, housing and retail space. In May 2015, the City announced it would spend \$111 million to move the Garage to Freshkills. The process of relocation will be a long-term one—depending on when a new facility at Freshkills is built, the garage site might not be vacated and available until 2022. To quote NYC Councilmember Debi Rose, "we won't see change on Jersey Street overnight, but the wheels are finally turning on this project."¹

The local cultural community has an opportunity to play a major role in re-envisioning and redeveloping the garage, especially considering the economic and emotional importance of the site. How can they help shape future proposals? How can culture activate the site and provide needed community amenities? How can culture help make a much-needed connection between a revitalized commercial corner on Victory Boulevard and NYC Housing Authority developments just down the street?

While the redevelopment might be years away, the time to start planning is now!

1- www.dnainfo.com/new-york/20150519/new-brighton/sanitation-garage-neighbors-says-causes-stink-will-be-moved-city-says

From the Working Waterfront: Objects of Memory Shipping Container and The Longshoreman

By Carl Gallagher, Staten Island Arts Folklife Fellow

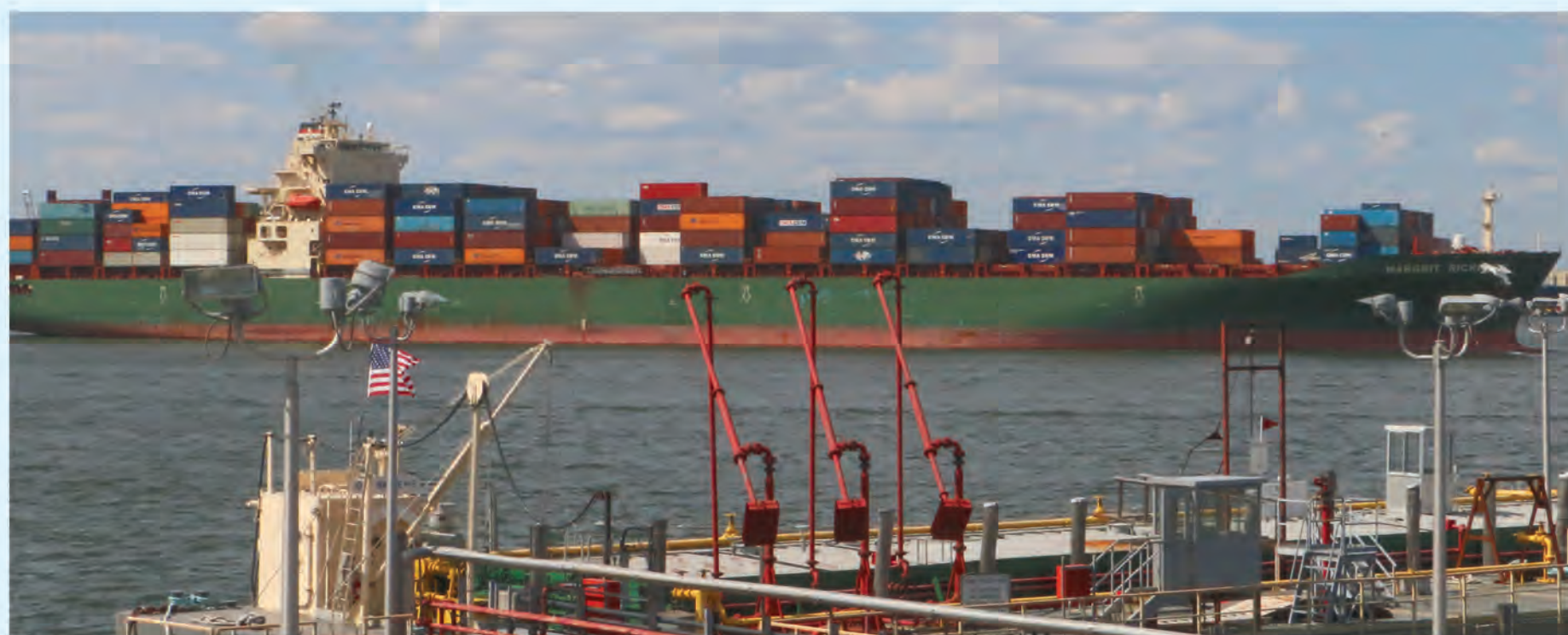
For many, the name "longshoreman" brings to mind images of strong men dangerously hoisting heavy cargo on and off ships with ropes and nets, unions clashing with management, corruption, and Marlon Brando crying about being a contender. While it's true there is some historical precedent for this perception, today's shipping industry looks nothing like these Hollywood fables. The catalyst for this change—besides updated labor laws and safer working conditions—is a humble, unassuming, and now-ubiquitous steel box that revolutionized the industry: the shipping container.

The New York Container Terminal on Staten Island is an asphalt sea of these containers, neatly stacked, weathered, and waiting. They are loaded off ships by huge cranes and moved around

the grounds by longshoremen driving top-loading forklifts, to be further loaded on to trains and trucks and sent off to destinations all over the country. Beginning in the 19th century and taking over completely in the 20th, these simple corrugated steel enclosures offer increased security for their cargo, along with a streamlined approach to moving freight since their size and shape is standardized for easy interchange between sea, road, and rail travel.

While containerization has paved the way for unprecedented improvements in the speed and efficiency of moving freight and the conditions of those who do the moving, it has also led to a decrease in the number of human jobs at these terminals. The longshoreman's life may be on the decline, but here at Staten Island Arts, we hope to keep their stories alive, so that future generations may know them.

Staten Island Arts Folklife program is pleased to contribute a recurring column that provides diverse voices from its new initiative, Staten Island's Working Waterfront: Maritime Folklife of NYC's Forgotten Borough. This community-driven project seeks to revitalize the social capital of Staten Island's waterfront through holistic cultural heritage tourism as well as honor the stories and support the livelihoods of local maritime tradition bearers. Each submission in the Folklife series is authored by a member of the Folklife program's unique research team and speaks poetically to found objects, material culture, and memory.



Shipping containers arrive at New York Container Terminal, Inc.

2017 Staten Island Heritage Award

By Naomi Sturm,
Staten Island Arts Director of Folklife

SIA Folklife is pleased to introduce an annual Staten Island Heritage Award to a deserving individual or entity for a lifetime of superior stewardship of Staten Island's living traditions. Given the department's current orientation, the first award went to Mr. Samir Farag, in the area of waterfront tradition and maritime knowledge.

Farag, an outstanding maritime heritage bearer who has contributed immeasurably to our working waterfront community, was born in Cairo, Egypt and immigrated to the U.S. in 1969. In 1976 he founded the Worldwide Electronic Corporation, an engineering firm specializing in the install, repair, and maintenance of the electronic equipment used aboard commercial cargo ships and Navy vessels. As technology progressed over the years, Farag made the conscious decision to hold onto decommissioned equipment from the ships in NY harbor. In 2011 he officially founded the Museum of Maritime Navigation & Communication to showcase his 500-piece collection and tell the stories of the equipment's use, technological innovation, and traditional knowledge embedded in its existence.

For additional information about the Museum of Maritime Navigation & Communication please visit: <http://mmncny.org/>.



Pictured: Samir Farag – Founder, Museum of Maritime Navigation & Communication.



Samir Farag receives the 2017 Staten Island Heritage Award. Pictured: Samir Farag, Naomi Sturm, Carl Gallagher, and Bob Wright

Learning from East Harlem

By Ben Margolis, Urban Design Fellow

The Bay Street Corridor Rezoning is one of twelve such proposals across the city that have either been enacted, proposed, or withdrawn as part of *Housing New York*, Mayor DeBlasio's ten-year plan to build and preserve affordable housing.

Some believe that the City's rezoning process has traditionally included limited opportunities for public input and a narrow focus; i.e., to create more affordable housing or to encourage waterfront development. There is no doubt that the process affords opportunities for cultural organizations, practitioners, and supporters to propose and to demand investments, amenities, and services to accompany development. Making the case, however, requires meaningful engagement.

As *Future Culture* partners and participants engage in the process to understand and inform how the Bay Street Plan can support local culture, what lessons can be learned from the City's process in other neighborhoods that are further down the rezoning road? Let's look quickly at one: East Harlem in Manhattan.

East Harlem

One of the neighborhoods slated for rezoning as part of the Mayor's plan is East Harlem. In May 2015, 400 community members and community-based organizations gathered at El Museo del Barrio to kick-off a process to create a parallel plan. This community-initiated plan, called the East Harlem Neighborhood Plan, sought to identify community needs through a more holistic process prior to the City's rezoning study. It is essentially a community benefits agreement—an agreement traditionally forged between a community coalition and local developers—tied to a community vision for upzoning.

After receiving input from visioning workshops, an arts and culture subgroup, and a steering committee, community members included several objectives related to arts and culture in the East Harlem Neighborhood Plan:

- + Ensure that financial resources and support services are available to sustain local arts and culture organizations and local artists
- + Create affordable artist housing, as well as new spaces for community organizations and programming
- + Expand opportunities for local artists to produce commissioned work
- + Preserve the unique cultural history of East Harlem by harnessing historic landmarks and representing El Barrio's narrative through the public realm
- + Create greater awareness both internally and externally of the cultural production currently taking place
- + Develop arts programming that meets the needs of the local community while also attracting visitors to East Harlem

The degree to which the proposed rezoning and subsequent commitments from the City will provide incentives for the creation of visual and performing arts space and for enhancing the area's role as a major arts and cultural destination remains to be determined. However, the plan has garnered considerable attention in the media and the NYC Department of City Planning has signaled its willingness to include some of the plan's findings in their zoning text. It is clear that the community's proactivity has already made a difference.

The East Harlem community's efforts to generate neighborhood-planning ideas and advocate for their inclusion in official city documents can serve as inspiration for the North Shore cultural community as it grapples with similar questions about how zoning can help ensure cultural producers have appropriate space to live, work, and present.

By Gareth Smit, Photo Urbanism Fellow

I met Dominic Anderson, 21, at the Pride Center of Staten Island, a small but influential LGBTQ community center on Victory Boulevard that runs queer programming and HIV testing on the island. The center has only been open since 2008, but members started meeting regularly in the 1980s after a queer dance drew an unexpectedly large crowd.

Dominic, born on Staten Island and raised in West Brighton, has been going to the Pride Center since he was thirteen and was there pretty much when it started. Looking back it was at about this time that Dominic started feeling his gender transition: "In the summer of that year, getting my hair cut short made all the difference to me. The next year I figured it out and I came out to my parents as a trans man."

Growing up in the north shore of Staten Island as a queer kid presented unique challenges. Removed from the greater New York City in its geography, and from the South Shore in its cultural identity, Dominic describes the North Shore as dislocated in its isolation when it comes to accepting queer youth. "Being trans out here is definitely a lot harder than in the rest of New York City. The North Shore is in limbo between wanting to be really open—wanting to be like New York City—but also still being part of Staten Island, a conservative place." Staten Island also exhibits very specific ideas about masculinity. Going through the transition was especially challenging as Dominic found himself exhibiting a lot of emotions that were in conflict with the borough's sense of masculinity. "For the most part Staten Island has a very basic idea of what masculinity is: not much emotions, you won't see guys crying a lot and in touch with their feelings."

In the TV room where Dominic's father recovers from tri-weekly kidney dialysis, a family photograph hangs above the couch. Dominic poses with his older siblings at the pool during a family gathering in New Jersey. "In that picture I was still calling myself Kelly. I knew that lesbian was not the only thing going on. I was sad, I was angry, I was confused, I was hopeless at times." Later that year Dominic would survive the first of two suicide attempts, as well as an opioid and

alcohol addiction before turning 16. "It was definitely a coping mechanism to avoid interacting with family, to avoid legitimate interactions with friends." After completing rehab and a double mastectomy, Dominic finished school at Harvey Milk, a high school in Manhattan that caters specifically for LGBTQ youth.

Dominic grew up in what he describes as a "typical" Irish Catholic family of modest means. His father, Walter, is a retired NYPD officer and his mom, Mary, works four jobs to support the family and is attending night-school at CSI to become a teacher. While some of his family struggled with Dominic's transition, Mary saw the path to acceptance early on: "After his second suicide attempt, I told our family that we can either plan a funeral for Kelly or embrace the life of Dominic."

Now twenty-one, Dominic continues to live with his family in New Brighton. Much like many young men his age, he's ready to move out—ideally with his fiancé Christie. He just bought a car—a silver Jeep Cherokee—and often wears a trucker cap, smoking a cigarette and mouthing the words of a cheesy country song to his girlfriend on the back porch. Recently he got a job at the Pride Center where he works with seniors, but one day he hopes to leave the North Shore to live on a ranch in Pennsylvania. "I think I've outgrown this place, I don't want to live the city life anymore."



Dominic with his father, Walter, at home in West Brighton, April 2017.



Dominic survived two suicide attempts by the time he was 14, and entered rehab for an opioid and alcohol addiction when he was 16. For Dominic this was a coping mechanism, a way to avoid interactions with others.



Dominic Leighton Riley Anderson, delivers a local Staten Island newspaper in his neighborhood in West Brighton, November 2016.



Dominic, before transitioning at age 12, posing with his siblings in a family photograph.



Easter dinner at the Anderson family home in West Brighton, April 2016.

Key Milestones

- June 20, 2017**.....Future Culture Pilot Projects selected
- Summer 2017**.....Advocacy for Future Culture recommendations
Planning for Pilot Projects
- September 14, 2017**.....Future Culture exhibition opens at Staten Island Arts
- September 16, 2017**.....Gareth Smit, Photo Urbanism Fellow exhibition opens at Alice Austen House
- Fall 2017**.....Pilot #1 Begins
- Fall 2017-Spring 2018**.....Development of Future Culture Pilots

To get involved in Future Culture –

contact the Project Team at 212-695-2432x7 or futureculture@designtrust.org.

Upcoming Opportunities

www.statenislandarts.org/events
www.insideartguide.org

LUMEN8

June 15-September 10

Location:

ArtSpace @ Staten Island Art Navy Pier Ct,
Staten Island, NY 10304

LUMEN8 is an exhibition celebrating the past seven years of Staten Island Arts's LUMEN Festival. Co-curated by Monica Valenzuela and Raul Barquet, this exhibit will feature video, sound art, performance art, and ephemera from past festival participants and honor the artistic genres that the festival highlights.

Opening the Treasure Box: Bringing the World Home

Ongoing

Location:

Staten Island Museum at Snug Harbor, Building A,
1000 Richmond Terrace, SI, NY 10301

Presenting art objects spanning 4,000 years of artistic endeavor gathered from five continents: Africa, Asia, Europe, North and South America. Countries represented include Germany, Greece, India, Japan, Liberia, Mexico, Nigeria, Peru, and the United States. The oldest piece is an Egyptian funerary statuette of a striding man, dating from 2,000 BCE.

Infinite Compassion: Avalokiteshvara in Asian Art

Ongoing

Location:

Staten Island Museum at Snug Harbor, Building A,
1000 Richmond Terrace, SI, NY 10301

A collaboration with Jacques Marchais Museum of Tibetan Art, Infinite Compassion introduces visitors to Buddhist art, culture and belief across Asia.

DNA of Water

Open through September 3

Location:

Snug Harbor Cultural Center and Botanical Garden,
Building C, 1000 Richmond Terrace, SI, NY 10301

The DNA of Water exhibition considers how water has traditionally and simultaneously functioned as border, passageway, and gateway. Using Thomas More's 1516 book, *Utopia*, as a jumping off point, curator Sasha Dees invites audiences to ask the questions: How do we as a people relate to our history, our present and future? Are we willing to question history and adapt in the present? Are we willing and able to continuously make the needed changes and reform ourselves to be equipped for the future?

99 Drawings: works by Bill Murphy 1975 - 2017

June 12-August 23

Location:

Wagner Gallery, The Union Building, 1 Campus Road,
SI, NY 10301

Regarding the exhibit 99 Drawings, Murphy states: "This will be an exhibition I've wanted to do for a long time. I will be showing what are generally considered 'on location' or working drawings, drawings that were often made to be used in a more involved or finished drawing, print, or painting — though some of them were simply observations made at the moment, with no grander ideas in mind. Most of these drawings were made from life, on location — from the front seat of my Buick 6, for example, or the top of the World Trade center, or from a vantage point of sitting on a milk crate at the waters edge of the Mississippi River. These drawings are very near and dear to me, and often hold the seed of the more finished 'art' experience that might follow.

A Night Of Soundscapes: Izzi Ramkissoon and A.J. Pantaleo

August 22 @ 7:00 pm

Location:

ArtSpace @ Staten Island Arts,
23 Navy Pier Court, Staten Island, NY 10304

RSVP @ StatenIslandArts.org

The Moon's shadow will have just crossed the continental United States on August 21, 2017, creating a coast-to-coast total solar eclipse visible to millions. As eclipse totality nears one may experience strange things — a resemblance to the onset of night, though not exactly; shadows look different; breezes dissipate and birds stop chirping; unusual quiet abounds. Celebrate this historic scientific event by breaking silence with us and immersing yourself in a high-tech experimental dance party and soundscape with accompanying drums. This evening event features two performances by award-winning Staten Island based electronic multimedia composers, performers, and sound artists.

African Arts & Cultural Festival

August 19-20 (10am-7pm)

**Location: Petrides School, 715 Ocean Terrace,
Staten Island, NY 10301**

AfricaFestNYC is the coming together of people from all walks of life to celebrate everything Africa. The mission of this festival is to promote peace, love, and unity among Africans and their well-wishers.

Email africanfestnyc@gmail.com for more information.

Smooth Sounds By The Sea

July 16th, 2017 (4-8pm)

**Location: Alice Austen House, 2 Hylan Boulevard
at Edgewater Street, Staten Island, NY**

A relaxing afternoon of Jazz and R&B at the Alice Austen House. Bring your chair, relax and enjoy an afternoon of smooth sounds.

FUTURE CULTURE

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இச்செய்தித்தாளைத் தமிழில் வாசிக்கவும் ஸ்டேட்ஸ் தீவின் வட கரையின் எதிர்காலக் கலாசாரத்தைப் பற்றி மேலும் அறியவும் இங்கு செல்க:

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এই পত্রিকাটি বাংলা ভাষায় পড়ার জন্য এবং স্টাটেন আইল্যান্ড-এর ভবিষ্যতের সাংস্কৃতিক কার্যক্রমের সম্পর্কে আরও জানার জন্য, এইখানে ক্লিক করুন:

designtrust.org/fc/bengali

اس خبر کو اردو میں پڑھنے کے لئے اور اس منصوبے کے بارے میں مزید جاننے کے لئے ادھر کلک کیجئے:

designtrust.org/fc/urdu



View looking towards St. George and the North Shore of Staten Island

“Cultures and energies have been exchanged here for a long, long time . . .

. . . and that's what's being built upon,” shared William Morrish at the second convening of the *Future Culture* working group. His observation was among many that situated the North Shore as a place of exchange—a hub of vibrant and diverse culture defined by openness and sharing.

In the midst of great change—The New York Wheel, Empire Outlets, Urby and the New Stapleton Waterfront, Lighthouse Point, and the Bay Street Corridor rezoning—some residents fear that their neighborhoods are being viewed as a blank slate and that the unique culture of the North Shore is at risk of being lost. *Future Culture: Connecting Staten Island's Waterfront*, a project of the Design Trust for Public Space in partnership with Staten Island Arts, is meant to ensure that the vibrant cultural communities of the North Shore have a meaningful role in shaping the character of the developing waterfront and a continued stake in its future. This entails documenting what's already there, identifying opportunities and locations for short- and long-term cultural interventions, and advocating for the support of artistic and cultural actors and activities.

Since the last edition of the *Future Culture* newspaper, the project team convened a six-session working group and met with North Shore organizations, city agencies, and private stakeholders. They also compiled feedback and ideas from the sessions to develop a set of initial recommendations for arts and cultural interventions along the waterfront. Dozens of organizations and individuals are currently reviewing the draft recommendations, a summary of which you can view on page 4. Throughout March, Design Trust will be integrating these peer review comments. On March 28, 2017, we will present the initial *Future Culture* recommendations for further feedback at a public event at Staten Island Arts' new home!

To get involved in *Future Culture*, come to the recommendations launch on March 28th 7:00-8:30 PM at Staten Island Arts, 23 Navy Pier Court. Or contact the project team at futureculture@designtrust.org.

Future Culture is a project of the Design Trust for Public Space, in partnership with Staten Island Arts.

DESIGN TRUST FOR PUBLIC SPACE

Future Culture Fellows

- Lisa Dahl
Participatory Art Fellow
- Ben Margolis
Policy Fellow
- Margie Ruddick
Urban Design Fellow
- John Schettino
Graphic Design Fellow
- Gareth Smit
Photo Urbanism Fellow

Design Trust for Public Space

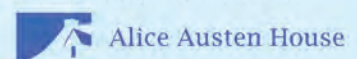
- Susan Chin, FAIA, Hon. ASLA
Executive Director
- Rosamond Fletcher
Director of Programs
- Ozgur Gungor
Communications Manager
- Joseph Huennekens
Program Manager
- Kelly Mullaney
Development Manager
- Jourdan Sayers
Equitable Public Space Fellow
- Martha Snow
Executive Assistant/
Special Projects Associate

STATEN ISLAND ARTS

Staten Island Arts

- Elizabeth Bennett
Executive Director
- Gena Mimozo
Grants Administrator
- Naomi Sturm
Director of Folklife
- Monica Valenzuela
Deputy Director

Community Collaborator:



Spanish Translation:
Caracol Interpreters Cooperative

Additional thanks to:
Lara Friedmann and Cecil Howell

Designed by John Schettino,
Future Culture Graphic Design Fellow

Map: aerial rendering showing a vision for the future of the North Shore waterfront
Rendering by Margie Ruddick, Cecil Howell and Lara Friedmann

Future Culture is made possible in part by generous support from:





About the *Future Culture* working group

Over the course of six sessions, the *Future Culture* working group— comprised of artists, small business owners, arts administrators, environmentalists, civic activists, and others— identified past and present cultural assets of the North Shore, areas of disconnect and opportunity, and the needs of Staten Island's many cultural communities. For the purposes of this project, "culture" is defined broadly: the places from which people come, the foods they eat, the ways they travel, the art they make, the languages they speak, and the things that move them. The "cultural community" includes all those who participate in making, producing, distributing, and administering those broad forms of culture.

The working group discussed their needs and desires for the waterfront and provided a vast amount of information to the Design Trust Fellows about the people and places that make the North Shore special. Policy Fellow Ben Margolis shared the anticipated effects— positive, negative, neutral, and nuanced— of ongoing development and rezoning with the group. Urban Design Fellow Margie Rud-dick led interactive mapping exercises. The working group also included a "feasibility" session, in which three representatives of North Shore community organizations provided feedback about their ideas and shared lessons learned from their own past initiatives.

Future Culture working group meeting at 50/50 Sketepark. Photo: Martha Snow

In addition to stories, feedback, and specific recommendations, the working group helped define six principles to guide the creation of the *Future Culture* recommendations. These principles are:

1. Envision Future Culture

Seek an ongoing and sustained role for cultural activity.

2. Catalyze Community Action

Create recommendations and projects that are inclusive and that galvanize community.

3. Enable Self-determination

Challenge and inspire the cultural community to affect its own future.

4. Incorporate Cultural Awareness

Include North Shore local knowledge as core to projects and partnerships.

5. Demonstrate Tangible Value

Communicate economic rewards of culture to public and private stakeholders.

6. Advance while Planning

Make urgent inroads with partners now, in parallel to formulating long-term plans.

About the *Future Culture* Recommendations:

The *Future Culture* recommendations contain seven overarching objectives and dozens of recommendations for strengthening the cultural community and connecting the waterfront (see right for an outline of the document). Each recommendation includes specific action items geared to three audiences: the cultural community, the public sector, and the private sector/developers.

Dozens of Staten Island arts organizations, public officials, and community groups are currently reviewing a draft version of the initial recommendations. After incorporating comments and feedback, the project team will release the initial document March 28 at Staten Island Arts. The initial recommendations will be high-level ideas meant to spur discussion and inform city planning processes. Over the course of the summer, the initial recommendations will be refined and steps for achieving key recommendations will be thoroughly detailed. The final printed recommendations document will then be released in the fall.

Future Culture working group members:

Irma Bohórquez-Geisler
Oumie Ceesay-Peters
Deborah Davis
Volker Goetze
Lorie Honor
Carol Hooper
John Kilcullen
Rashida Ladner-Seward
DB Lampman
Helen Levin
Fern Metcalf
Gail Middleton
William Morrish
Victorie Munro
Christian Penn
Melissa West
Nicholas Zvegintzov

Outline of draft *Future Culture* recommendations

I. Foster and Amplify Local Culture

1. Increase Public Presence

- 1.1 Develop identifiable cultural clusters and destinations
- 1.2 Organize unique events of scale and regularity

2. Promote Exploration

- 2.1 Develop inclusive, coordinated messaging
- 2.2 Share the North Shore's story with 'islanders' and visitors
- 2.3 Provide intuitive wayfinding and place-based cultural awareness interventions

3. Broaden and Deepen Support

- 3.1 Develop a shared voice to coordinate and advocate for the value of the arts and cultural practice
- 3.2 Increase and strengthen partnerships between communities and with private and public stakeholders
- 3.3 Connect cultural communities to financial resources

II. Connect and Enhance Place

4. Celebrate the Waterfront

- 4.1 Preserve and enhance the experience of maritime culture
- 4.2 Foster resiliency through culture

5. Activate Underused Open Space

- 5.1 Enhance existing green spaces
- 5.2 Consider the in-between

6. Improve the Experience of Infrastructure

- 6.1 Move people with culture
- 6.2 Define places for waiting and gathering

7. Develop and Preserve Built Space for Culture

- 7.1 Preserve existing space where the cultural community lives, works, and presents
- 7.2 Adapt existing or historic structures for the cultural community to live, work, and present
- 7.3 Plan affordable space in new developments for the cultural community to live, work, and present



Future Culture working group meeting at Staten Island Makerspace. Photo: Ozgur Gungor

Updates from Behind the Fence

By Ben Margolis, Policy Fellow

The Bay Street Corridor @ Downtown Staten Island Neighborhood Planning Study (Bay Street Plan) is part of Housing New York, the Mayor's plan to build and preserve affordable housing. As part of the study, the City has proposed land use actions and changes to the current zoning that governs the type of allowable uses and the size of buildings in a 45-acre zone. The scope of the rezoning includes Bay Street, Canal Street, three publicly owned properties to be leased or sold, and two future development sites located on the remaining city-owned portion of the Stapleton (former Homeport) Waterfront Site (see map below).

Representatives of City Hall have stated that Bay Street offers "the promise of a live-work neighborhood" and that the project "will bring the kind of rental housing Staten Island seniors, families and young people" need. Since May 2015, community groups and City officials have discussed the initiative, which presently proposes up to 2,569 new apartments, nearly 600,000 square feet of commercial space, and 48,595 square feet of community space.

Disparate goals from community respondents and elected officials have surfaced, including ideas around the appropriate and desired heights of buildings, the level of affordability for newly developed homes, and the necessary level and type of investments in infrastructure and transportation. *Future Culture* partners and participants are engaged in the process to understand and inform how the Bay Street Plan can support local culture. Currently, the focus is on exploring how changes in land use could help strengthen the local cultural community, e.g., ensuring cultural producers have sufficient space to live, work, and present, and enhancing public and underused spaces for vital cultural and community activities.

Check back here "Behind the Fence" for updates on both public and private projects.

Resources:

<http://www1.nyc.gov/site/planning/plans/bay-street-corridor/bay-street-corridor.page>
<http://citylimits.org/2016/10/25/documents-about-the-proposed-bay-street-rezoning/>

Next Steps and Opportunities to Engage

Since July, the City has been preparing a Draft Environmental Impact Statement (DEIS), a document that will analyze the potential environmental impacts of the rezoning proposal on northeast Staten Island. Based on community feedback and engagement to date, the City is also refining the current zoning proposal and identifying community needs.

1.) Draft Neighborhood Plan

The City will provide an update on the proposals for rezoning, housing and infrastructure.

2.) Certification And Draft Environmental Impact Statement (DEIS)

Certification begins the formal public review process of the Bay Street Plan and associated land use application, plus a presentation of the Draft EIS recommendations.

3.) Uniform Land Use Review Procedure (ULURP) Public Review

A 5-to-7 month series of public meetings and reviews by Community Board 1, Borough President, City Planning Commission, and City Council.



What does one billion dollars of waterfront investment look like?

- The New York Wheel
- Empire Outlets
- Lighthouse Point
- Urby and the Stapleton Waterfront
- City Disposition Sites
- Bay Street Corridor
- Canal Street Corridor

Interventions

Potential improvements identified by the *Future Culture* working group

Legend

- Make bike/pedestrian friendly
- Strengthen urban street
- Preserve views
- Urban forest with stormwater detention
- Historic walks
- - - Under the elevated improvements
- Passive floodwater park
- Cohesive green space
- - - Facilitate maritime use
- Waterfront events
- Reuse historic buildings



Maps on this page:
 Margie Ruddick, Urban Design Fellow,
 Cecil Howell, and Lara Friedmann.

Understanding the North Shore Waterfront as Place



Photograph by: Lara Friedmann

By Margie Ruddick, Urban Design Fellow

Staten Island's North Shore is a rich and varied urban landscape – the villages, with their unique and authentic vibrancy; the waterfront, where you can go all the way to the shoreline and feel immersed in the marine air and sounds; the layered history, still visible in the beautifully scaled old buildings; and the communities, filled with different traditions and nationalities and home to remarkably many artists, craftspeople, and civic activists. All of these unique qualities make up the culture of the North Shore, and our job as the *Future Culture* project team has been to weave its many threads into a cohesive vision for the future.

While we want to define the North Shore as a destination and home, we do not seek to homogenize it. When looking at the environments along Bay Street, we are interested less in underscoring the idea of a unified Bay Street Corridor and more in amplifying the diverse nodes and creating enriched connections. The proximity of St. George and Tompkinsville to the Ferry and coming attractions such as The New York Wheel and Empire Outlets suggests that there could be one defined urban corridor and streetscape that grades from the magnifi-

cent Borough Hall building and Paulo Park to the more fine-grained Tompkinsville neighborhood—a retail and entertainment corridor that one could easily walk on a day trip.

The broad swath of boxy retail and industry along Bay Street between Tompkinsville and Stapleton—much of it fronted by parking lots—could be conceived as starkly different from the St. George-Tompkinsville stretch. This area could become a green ribbon of diverse plantings that would manage stormwater, provide much needed shade, and create breathing space between nodes—bringing the forested character of the Greenbelt and other natural areas on Staten Island down to the waterfront.

The upland communities of the North Shore have in the past been separated from the waterfront. Stronger connections from the villages and Bay Street to the waterfront could be encouraged by using arts and culture to enliven the many fenced-off blocks and the elevated train. Elevated stretches of Bay Street and Richmond Terrace offer some of the island's best views of the Harbor, the Lower Manhattan skyline, and the Verrazano Bridge and could be similarly enhanced to allow people to walk or bike safely, rest in shade, and take in the views.

The North Shore waterfront is one of the gems of New York City, with many places where you can get right down to the water. It is a prized place for passive enjoyment and respite, with people regularly wading out onto the large outcrops of concrete at the bottom of Front Street, fishing off of Alice Austen Park and other quiet spots, or watching the boats near Miller's Launch. It has the feel of old New York—when the waterfront was busy but austere, not overbuilt and overdesigned—and you can feel the powerful presence of the water. We hope to encourage those businesses, organizations, and agencies charged with improving the landscape to retain these qualities, both in the new developments that emerge along the waterfront, and in new or renovated open spaces.

Staten Island is a place where you feel like you can get away from the city, but still be in a vital urban community. Our work is to provide guidelines and incentives to help the North Shore move into the future while safeguarding and enhancing the qualities that make it distinct and unique.

From the Working Waterfront: Objects of Memory

Staten Island Arts Folklife program is pleased to contribute a recurring column that provides diverse voices from its new initiative, Staten Island's Working Waterfront: Maritime Folklife of NYC's Forgotten Borough. This community-driven project seeks to revitalize the social capital of Staten Island's waterfront through holistic cultural heritage tourism as well as honor the stories and support the livelihoods of local maritime tradition bearers. Each submission in the Folklife series is authored by a member of the Folklife program's unique research team and speaks poetically to found objects, material culture, and memory.

By Sachindara Navinna, Staten Island Arts Folklife Fellow

Center stage, spotlight on me. I held the conch shell firmly in my hands. After months of practice, I was nervous about what the sound of the conch would be. I heard the drummers start their "surel!*" and at that moment, a sense of pride and confidence overcame me. I took a deep breath, gripped tighter, pursed my lips, and blew into the conch. I was relieved when the sound was loud, clear and lasting. An exhilarated smile crossed my face, knowing the power, practice, and patience it took me to deliver the beautiful sounds of the conch at that moment.

In Kandyan dancing, the traditional dance form of Sri Lanka, the conch shell is an instrument used to signal key parts of a dance. Found on the beach, the large shell must be

prepared before being used for various rituals and traditions—first boiled and steamed to sterilize, then carved by an artisan. A hole is created as the mouthpiece to make the dramatic sound. Brought from Sri Lanka to Staten Island, I was able to carry on this ancient tradition.

Many teens, born and raised in America, forget their roots and culture. Over twenty years ago, my parents immigrated to America from Sri Lanka and vowed to never let their children abandon their heritage. The traditional art form of Kandyan dance has kept me in touch with my culture, allowing me to never forget my motherland, Sri Lanka, and the vibrant traditions that comes along with it.

*Surel: Ceremonial Kandyan drum introduction



Photo: Sachindara Navinna



Photo: Sachindara Navinna

By Gareth Smit, Photo Urbanism Fellow

Right: Aaron Officer cools down some soup for his 3-year-old daughter, Samira, at their home in St. George. First time home-owners, the Caceres family, moved from Brooklyn to Staten Island eight years ago as it offered an opportunity to own property. In the last two years they have rejected numerous offers from all-cash buyers as the value of their North Shore property increased dramatically.

Below: Dominic Anderson, 21, with his father, Walter and Labrador, Paddy. A born and raised Staten Islander, Dominic has experienced the dramatic cultural shifts of the North Shore through his personal journey with identity as a trans man.

Opposite page: 10-year-old Charles Jacobs volunteers with his mom, Sharon, as an usher at Mt. Sinai church.

Bottom: Congregation members attend weekly prayers at the Albanian Islamic Cultural Center.



It is no secret to the residents of Staten Island that they find themselves in a moment of transition. There is a tide of change on the North Shore that has affected families and communities in the ways they live, congregate, and think about Staten Island. It is, of course, too soon to know the impact that these changes might have, but these images begin to trace some of the narratives of families and communities on the North Shore.





Key Milestones

March 28, 2017 → Release initial recommendations at Staten Island Arts

Spring - Summer 2017 → Collect further comments and feedback on recommendations

Summer 2017 → Advocate for recommendations

→ Further develop recommendations

Fall 2017 → Release final recommendations and hold exhibitions at SI Arts and Alice Austen House

Fall 2017 – 2018 → Pilots testing ideas found in the recommendations .

To get involved in *Future Culture* –

contact the Project Team at 212-695-2432x7 or futureculture@designtrust.org.

Upcoming Opportunities

www.statenislandarts.org/events
www.insideartguide.org

CALL FOR ARTWORK

Tue Jan 31st - Wed Mar 15th

Staten Island Arts has awarded a 2017 Department of Cultural Affairs Premier Grant to a project that will showcase artwork by disabled and special needs Staten Island residents. The project, called *Unexpected Re:Views*, will give visibility to raw talent that needs no accommodation in order to be on a par with the work of other artists on the island. *Unexpected Re:Views* will include exhibits at Art Lab, Staten Island University Hospital, College of Staten Island, New York Public Libraries, and even local restaurants. These exhibits will help the community see special needs individuals -- and see them in a new light -- while fostering pride in the artists themselves. Submissions will be juried, and accepted through March 15, 2017. All mediums will be considered, however, size constraints require that submissions be no larger than 24" x 36." Please photograph your piece(s) -- maximum 6 -- and provide the following information: 1) Full name of the artist; 2) Contact information for the artist—e-mail, phone, address; 3) Full name of the artwork; 4) Description of the artwork, including medium, and any narrative you would like included with the artwork in the exhibition. Please submit this information, as well as the photographed work samples, to SIUnexpectedReviews@gmail.com. (You should expect acknowledgement of its receipt.) Artists will be advised of the status of their submissions by March 31, 2017. At that time, we will collaborate to have the art pieces catalogued and delivered to the curator.

Contact: Laura Martocci, PhD, Curator, *Unexpected Re:Views*, SIUnexpectedReviews@gmail.com

Super Science Saturday: Sun Print Photography

Sat Mar 18th 10:00am - 12:00pm

Building A, Staten Island Museum at Snug Harbor, 1000 Richmond Terrace

Can you take a photograph without a camera? What is a blue print? Discover the science behind the

camera and gather some interesting objects for your photo shoot. Register online. Walk-ins welcome. For 8-13 year olds accompanied by an adult \$10/\$5 Members, includes Museum Admission

Meditation 101

Wed Mar 22nd 2- 3:30 pm

Building A, Staten Island Museum at Snug Harbor, 1000 Richmond Terrace

Join us for guided meditation in our Infinite Compassion Gallery. Dress comfortably. Walk-ins welcome. The current exhibition, *Infinite Compassion*, introduces visitors to Buddhist art, culture and belief across Asia. FREE with Museum admission

"The Land of Enchantment" Featured Photographer: Joan Velazquez

Open through Mar 26t, 2017;

Saturdays and Sundays 1-5:00pm

CPG Gallery, 814 Richmond Terrace

"The Land of Enchantment" Featured Photographer: Joan Velazquez. Exhibiting Photographers: Willie Chu, Bruce Cohn, Joyce Coletti, Connie J. Frisch-Cherniak, Robin George, Robert Haber, Marilyn Kiss, Jeff Mason Gail Middleton, Paul Nueckel, George Roos, Virginia Ross, Doug Schwab, Joan Velazquez, Fritz (Steven) Weiss, Richard Xuerub

World War I Centennial Lecture

Sat Mar 25th 2:00pm - 3:00pm

Building A, Staten Island Museum at Snug Harbor, 1000 Richmond Terrace

Local historians will lead a lecture commemorating the centennial of World War I in America. This program is supported by the Library of America. Refreshments will be served. Free with admission.

Cupcake Intensive Workshop

Sun Mar 26th 11:00am - 2:00pm

Pastry Lovers Choice, 370 Van Duzer St

In this workshop you will learn how to create the perfect cupcake. From batter to texture, we will show

you how to make the kind of cupcake that will wow any crowd's tastebuds. Cost: \$60
 Questions? Call (917) 830-0146

Explore the vaults of the Jacques Marchais Museum of Tibetan Art!

Sun Apr 16th 1:30pm - 2:30pm

Jacques Marchais Museum of Tibetan Art, 338 Lighthouse Ave, Staten Island, NY 10306

Have you ever wondered what is in the Museum's vaults? Join us on the third Sunday of every month at 1:30 PM where we will unveil a new object each month and share some information about the Museum's collection. The presentation will be followed by our regular Sunday Film Screening. Admission: \$6 Adults/ \$4 students and seniors
 Film to follow: *Summer Pasture*

Of Human Feelings: Portraits by Warren Lyons

On view through June 18, 2017

Staten Island Museum in St. George, 75 Stuyvesant Place

A powerful series of monumental paintings of figures from American history and the arts, including Billie Holiday, Abraham Lincoln, Frederick Douglass, Dr. Martin Luther King Jr., Sojourner Truth, Paul Robeson, and others. Lyons builds the image entirely with his fingers. His vigorous treatment of these haunting faces is combined with personal symbolism. A Staten Island resident since the 1980s, Warren Lyons has had a parallel career as a psychiatric social worker. He approaches each portrait as a learning experience, doing deep research into his subjects' lives and character creating an inner, as well as outer likeness. Open during regular Museum hours. Mon - Fri 11am - 5pm, Sat 10am - 5pm, Sun 12pm - 5pm. Free with museum admission.

FUTURE CULTURE

Connecting Staten Island's Waterfront

ස්ටැටන් අයිලන්ඩ් දිවයිනේ අනාගත සංස්කෘතිය: සිංහල පුවත්පත කියවීමට මෙතැනින් පිවිසෙන්න

designtrust.org/fc/sinhala

இரூபது ரூபாய்க்கு மருத்துவம் பார்த்து வந்த மருத்துவர் “பால சூப்பிரமணியமவந்த ம்த மருத்து

designtrust.org/fc/tamil

এই পত্রিকাটি বাংলা ভাষায় পড়ার জন্য এবং স্টাটনে আইল্যান্ড-এর ভবিষ্যতের সাংস্কৃতিক কার্যক্রমের সম্পর্কে আরও জানার জন্য, এইখান থেকে ক্লিক করুন:

designtrust.org/fc/bengali

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designtrust.org/fc/urdu

The North Shore of Staten Island is changing . . .

The vast forest of construction cranes along Staten Island's waterfront is a harbinger that the North Shore will soon look very different. In the midst of major change to this diverse downtown area and Naturally Occurring Cultural District, many questions have been raised about what the development means for the existing cultural community. How can the new developments reflect the spirit of the local culture? What role does the working waterfront play? What environmental forces must be considered? And will the arts continue to have a place here once the dust settles?

Staten Islanders are pondering these questions and others in lively community meetings and workshops as part of *Future Culture: Connecting Staten Island's Waterfront* – a project of the Design Trust for Public Space in partnership with Staten Island Arts.

In July 2014, Staten Island Arts applied to an open call by the Design Trust, proposing *Future Culture* as a way to ensure that the cultural community had a role in shaping the character of the developing waterfront. An independent jury selected the project in hopes that it would showcase how arts and cultural activities can play a valuable role in equitable development and quality public space. After selection, the organizations worked together to build support for the project and develop the scope.

In October 2016, Staten Island Arts hosted the *Future Culture* Open House, where dozens of people came to meet the project Fellows and participate in mapping cultural assets and public realm challenges. Shortly after, an intensive six-week Working Group convened, bringing together a diverse and dynamic team to document the cultural landscape, identify needs and opportunities, and begin to develop strategies. Meanwhile, the project team surveyed local organizations and small businesses and met with a number of public and private stakeholders.

With this valuable input from people representing a range of identities, backgrounds, interests, sectors, and cultural practices, the *Future Culture* team will now develop actionable design, planning, and policy recommendations for arts and cultural involvement in the public realm for this spectacular stretch of waterfront from New Brighton to Stapleton.

We've created this newspaper, the first of four editions, to begin an important conversation about how we can collectively define, plan, program, and shape the future culture of the North Shore.

If you want to get involved, please visit designtrust.org/projects/future-culture/ or email futureculture@designtrust.org

Future Culture is a project of the Design Trust for Public Space, in partnership with Staten Island Arts.

DESIGN TRUST FOR PUBLIC SPACE

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Gareth Smit
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Design Trust for Public Space

Susan Chin, FAIA, Hon. ASLA
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Rosamond Fletcher
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Ozgur Gungor
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Jourdan Sayers
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Martha Snow
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Director of Folklife

Monica Valenzuela
Deputy Director

Community Collaborator:



Spanish Translation: Luis Lopez

Additional thanks to:
Lara Gelband and Cecil Howell.

Designed by John Schettino,
Future Culture Graphic Design Fellow.

Map: Concentrations of cultural activity
along the North Shore of Staten Island.

Future Culture is made possible in part by generous support from:



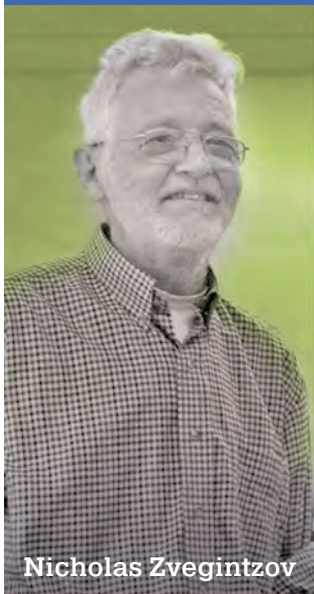
Project funding is also provided by the Design Trust Founder's Circle, including: Agnes Gund, Kitty Hawks, Sophia W. Healy, the Lily Auchincloss Foundation Inc., Camila Pastor and Stephen Maharam, Claire Weisz, and Andrea Woodner.



One of the first tasks of the six-session *Future Culture* Working Group was to identify the “places and spaces” that make the North Shore special – existing cultural assets that ought to be protected and preserved. Members of the Working Group shared memories and personal histories about cultural life in the waterfront neighborhoods, and strategized about how lessons from the past and present can inform future development.

Credit: Photo: Martha Snow

The North Shore community members who have shared their experience and knowledge as part of the *Future Culture* Working Group . . .



Nicholas Zvegintzov



Oumie Ceesay-Peters



Melissa West



William Morrish



Irma Bohórquez-Geisler



Volker Goetze



Victoria Munro



Fern Metcalf



Rashida Ladner-Seward



Lorie Honor



Christian Penn



Gail Middleton



John Kilcullen



Deborah Davis



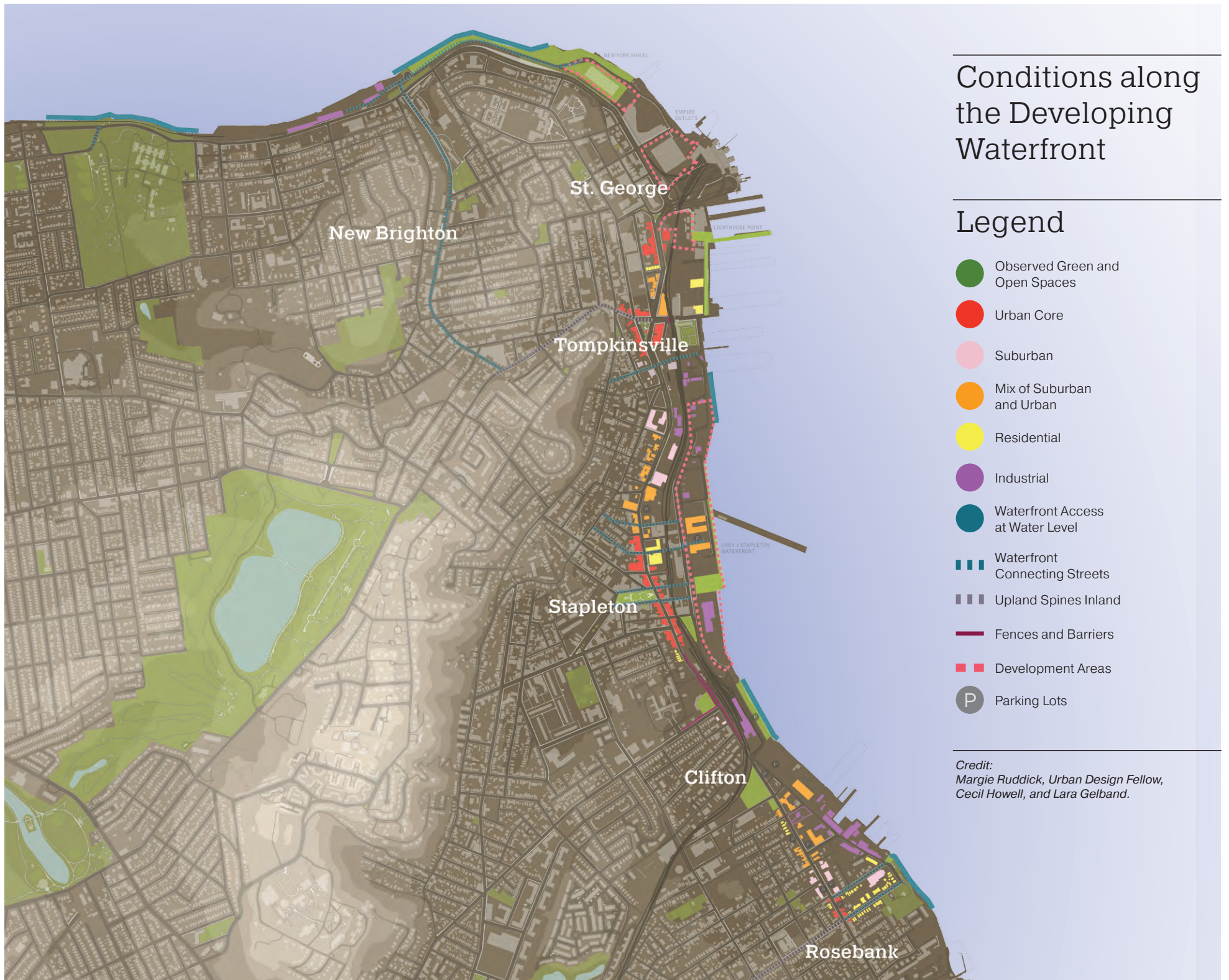
Carol Hooper



Helen Levin



DB Lampman



Conditions along the Developing Waterfront

Legend

- Observed Green and Open Spaces
- Urban Core
- Suburban
- Mix of Suburban and Urban
- Residential
- Industrial
- Waterfront Access at Water Level
- ▬ Waterfront Connecting Streets
- ▬ Upland Spines Inland
- ▬ Fences and Barriers
- ▬ Development Areas
- P Parking Lots

Credit: Margie Ruddick, Urban Design Fellow, Cecil Howell, and Lara Gelband.

Updates from Behind the Fence

By Ben Margolis, Policy Fellow

One of the main goals of the *Future Culture* project is to help members of the cultural community understand and communicate about the scale, location and timing of planned development projects.

The \$1.2 billion of investment planned for the North Shore—the New York Wheel, BFC Partners’ Empire Outlets, Triangle Equities’ Lighthouse Point, Ironstate Development’s Urby, and the Stapleton Waterfront projects—may comprise the largest commercial waterfront development in the City’s history. These developments will affect approximately 25 acres of waterfront land and create 2,200 residential units, 500,000 square feet of retail and office space—bringing approximately 5,000 new residents and countless more tourists to the area.

In St. George alone, there is a projected 25% increase in residential population within two decades, plus millions of annual visitors and shoppers—all in

addition to the 22 million who take the ferry today. And more development is being planned – the City’s Bay Street Corridor rezoning could potentially lead to another 2,500 residential units.

This significant change brings both major opportunities and challenges. (See the timeline of construction, which we will update in future issues). From the City’s perspective, there is a need on Staten Island for more jobs, lower commuting times, and a more resilient waterfront, combined with the opportunity of available land for growth. Members of the cultural community feel strongly that the North Shore should not be looked upon as a “blank slate,” and that development should build upon the unique mix of people, culture, and amenities that already exist. Our *Future Culture* recommendations aim to find synergies between these perspectives for the long-term benefit of the area’s communities.

Check back here “Behind the Fence” for updates on both public and private projects.

Empire Outlets:

Grand opening is set for November 2017

New York Wheel:

Target Opening Date early 2018

Lighthouse Point:

Phase I: 2018

Phase II: Fall 2019

Stapleton Waterfront Park:

Final Design of Full Park: 2017

Phase II Construction: 2018

Phase III Construction: 2020

Stapleton Waterfront Development

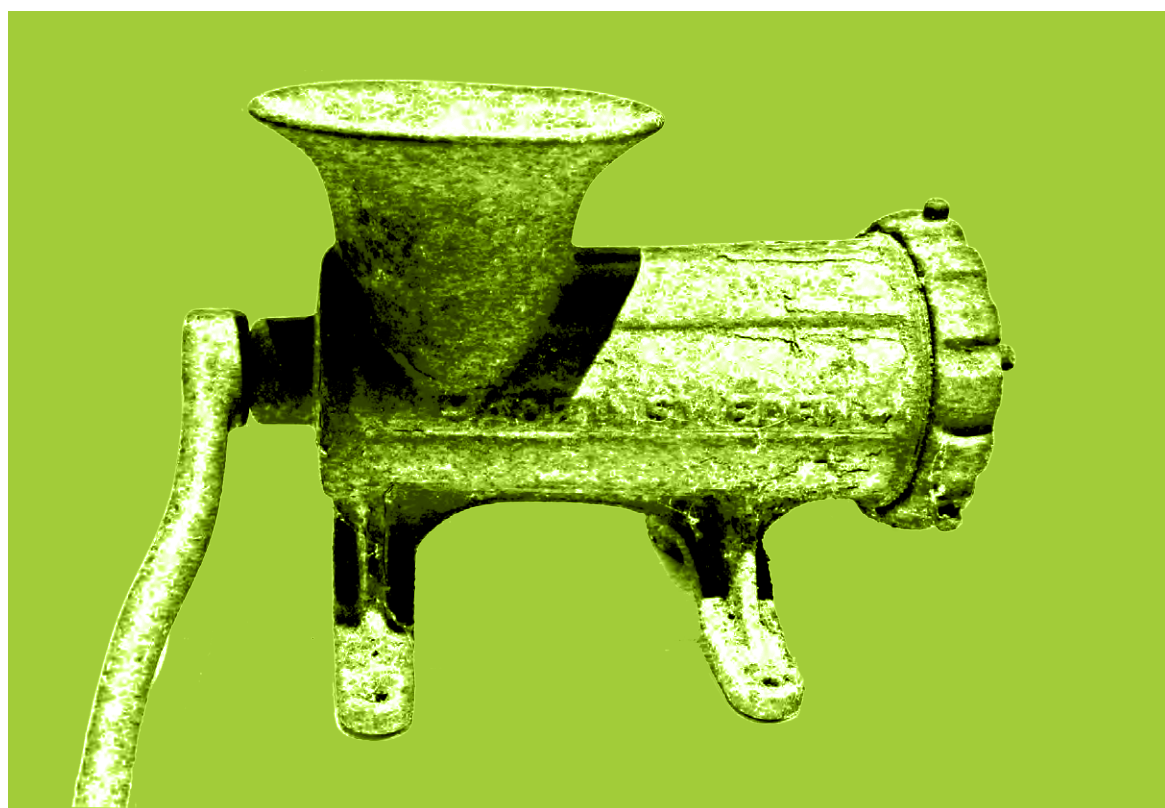
Phase I a. Urby: completed 2016

Phase I b. Urby: completion Spring/Summer 2017

Phase II: Developer Request for Proposals (RFP): 2017-18

Phase III: Developer RFP: TBD

Maritime Memories of Staten Island



Credit: Bob Wright

By Bob Wright, Staten Island Arts Folklife Fellow

It is ugly, industrial, and served a sinister purpose. Heavy metal, rusty, ungainly, and seized up tight. A quick glance said it would probably stay that way. But when my Uncle George pulled an old chum grinder* from the depths of the garage I was helping him clean out and asked me, half jokingly, if I wanted it I didn't hesitate to say yes. I was astounded. I could not believe he had a piece, any piece, of my Uncle Bill's legendary (in family lore anyway) boat The Amigos. As a kid, every Sunday afternoon was spent at my grandparent's house mostly listening to my father and his four brothers joke, reminisce, and invariably tell some story about their many travels on The Amigos before WWII swept it, and the freedom (and fuel) to sail her, away.

I have some other old family tools and they are more than simple beat up old objects. When you pick them up your hands slip naturally into the worn spaces created by hard use and the oil from the hands that worked them. They are polished with my DNA and it is as close as I will ever get to physical contact with my ancestors. They are sacred.

The chum grinder surrendered to an oil bath and the first long throw of the handle took me back to the stern of The Amigos. I watched as bunker was dropped into its maw and a rich, oily slick spread behind us and followed us home.

*A chum grinder is used to mix meat and other materials into fish bait.



Staten Island Arts' Folklife program (SIA Folklife) is dedicated to the preservation, promotion, and safeguarding of traditional arts, through programming and technical assistance. Folklife is found in living traditions, passed down through generations, within communities. These art forms are the fabric of cultural heritage and represent an important grassroots dimension of the cultural sector. In 2016, four SIA Folklife Fellows conducted research on an element of material culture local to Staten Island. This is the first of four features describing their findings.

Credit: Bob Wright

Looking to Detroit



Heidelberg Project "The People's House"
Credit: Photograph by Lisa Dahl, Participatory Art Fellow

By Lisa Dahl, Participatory Art Fellow

In October I took a trip to Detroit, arranged by New York Foundation for the Arts, which looked into how the arts have helped play a role in revitalizing that city. It was a topic relevant for me both artistically and in relation to *Future Culture*. In my own art, I am interested in how our residential environments can affect our lives, often in surprising ways, as well as ways that we, in turn, can affect our own surroundings to serve us better.

Our local guides were two women, both native Detroiters who had spent some time in New York City before returning to their hometown. Their creative agency, Playground Detroit, serves as an informational liaison for culture—institutions, groups, and individuals—throughout downtown Detroit. They arranged visits to museums, galleries, residencies, and studios, pointing out areas of cultural rejuvenation and enterprise along the way. The type of services they provide helps bridge a diverse community that has many pockets of activity happening simultaneously.

It was clear that the DIY ethos is alive and well throughout the Motor City, even as it still struggles with basic infrastructure problems, particularly outside the core of a rapidly developing downtown. The arts community in Detroit is small, but energetic and fiercely supportive of one another. There is a lot of cross-pollination occurring among a variety of cultural practices, and generosity of spirit is a stated requirement for success. Players large and small are all ultimately working towards the same objective—a vibrant city full of culture and innovation, with an eye towards stewardship of the urban environment and its rich history.

A major draw of the trip for me was being able to see the world-renowned Heidelberg Project before it begins to be dismantled in the coming years. The colorfully painted and imaginatively adorned houses are the singular vision of artist Tyree Guyton in response to deterioration and neglect in his community. The project is an impressive example of the impact even one artist can have on his community—drawing people together and promoting community pride. Heartbreakingly, over the last several years, twelve of his structures have been burned in arson events despite the community's active embrace. After 30-years, Guyton is embarking upon what he calls "Heidelberg 3.0"—an archiving stage.

One of the locations that most impressed me was a large warehouse space run as a creative incubator by a non-profit called Ponyride. Bought in foreclosure by a local restaurateur with a passion for community building, Ponyride's operations offer a roadmap to think about development in an innovative and sustainable way. Below-market rentals are offered to creative businesses and organizations, all of which make an effort to include the community in their operations. Perhaps the most famous tenant at Ponyride is the Empowerment Plan, a nonprofit company which produces a warm, water-resistant jacket that converts into a sleeping bag and is given out to the homeless in Detroit. All of the employees at the Empowerment Plan are, or recently were, homeless, and the jobs help set them on the path to financial independence.

Even though the economic details and physical landscapes of Detroit and Staten Island differ in many important ways, the cultural goals feel very similar. In both, I see the need for communication among existing cultural institutions, along with newer grassroots endeavors, to help each other grow and thrive in the face of larger economic forces and outside developments. Both cities' creative communities are working hard to support and make known the existing vibrancy in the area. The trip energized my thinking regarding possibilities for Staten Island's cultural community. However, I am also keenly aware that my glimpse into Detroit's cultural scene was a brief and rarified view into what is still overall a struggling city.





By Gareth Smit, Photo Urbanism Fellow

For the first few months photographing here, I've focused on the streets of the North Shore. I've asked myself questions like: Where are the crossroads? What does it feel like to be here? Where is it loud? Where is it quiet?

I've used Victory Boulevard as the spine to my wanderings. I've talked to Staten Islanders and met many who have shared their stories about this place, inspiring me to capture a sense of an urban landscape in transition.



“Afternoon commutes, barber shop visits, walking to the car and running to catch a bus. These are the sidewalks, these are the roads, these are the places between coming and going.”



Key Milestones

- December 2016** → Complete Future Culture Working Group sessions and release Newspaper edition 1.
- Winter 2017** → Release recommendations.
- Spring 2017** → Collect comments and feedback on recommendations.
- Summer 2017** → Advocate for recommendations.
- Fall 2017** → Release final recommendations at exhibitions at Staten Island Arts and Alice Austen House.
- 2018** → Pilots testing ideas found in the recommendations*
*pending funding

Learn more about the project or get involved!

Please visit designtrust.org/projects/future-culture/ or contact us at futureculture@designtrust.org or 212-695-2432 x7.

Upcoming Opportunities

www.statenislandarts.org/events
www.insideartguide.org

Sundog Theatre Seeking "Scenes From The Staten Island Ferry"

2017 Submissions
Wed Nov 30th - Sat Dec 31st

Sundog Theatre is seeking 2017 Scenes From The Staten Island Ferry one-act play submissions. This signature series of plays is typically themed. As part of Sundog's 15th Anniversary of operation, playwrights must incorporate the number "15" into the original, short one-act play. For additional information, please visit www.sundogtheatre.org.

In Conversation: The Photographs of Alice Austen and Christine Osinski

Now on view through December 23rd
Alice Austen House, 2 Hylan Blvd.

The work of Alice Austen and Christine Osinski, almost one hundred years apart, comprise a candid look at life on Staten Island. Separated by time and distance, the work of both artists bear marked similarities in subject matter and approach. This exhibition provides an opportunity for both artists to connect through their work. Exhibition on view during museum hours: Tuesday - Sunday, 11 a.m. - 5 p.m.

Winter Break at the Museum

Monday Dec 26th- Friday December 30 , 1:00pm - 3:00pm
Building A, Staten Island Museum at Snug Harbor, 1000 Richmond Terrace,

Enjoy drop-in activities during school vacation including storytelling, family tours and art activities.

Robbins Reef Lighthouse: A Home in the Harbor

Now on view through 2016
Noble Maritime Collection, Snug Harbor Cultural

Center and Botanical Garden, 1000 Richmond Terrace, Building D,
The U.S. Department of General Services granted the deed to the lighthouse to the museum in 2010. Completed in 1839, it is located at the mouth of the Kill van Kull off Staten Island's North Shore. The exhibition includes the history of the lighthouse, particularly at the time of its most famous keeper, Kate Walker (1848-1931), the process of its current restoration by volunteers, and interpretations by over a dozen contemporary artists.

Water and Light

Now on view through December 30th
National Lighthouse Museum, Building 11, 200 The Promenade At Lighthouse Point

The National Lighthouse Museum will host an Original art exhibit presented by the Zephyr Art Group exploring the theme of Water and Light. Exhibit may be viewed during museum hours Tues. - Sun. 11 am to 4 pm

Second Sunday Open Mic at SICC's Gallery: Art on the Terrace

Sunday January 8th, 3:00-6:00 PM
Art On The Terrace, 776 Richmond Terrace

Staten Island Creative Community presents Second Sunday Literary Open Mic every Second Sunday at our new gallery at 776 Richmond Terrace. FREE, all ages welcome.

IN-ISLAND: Staten Island Photographs by Edward Coppola

Now on view through January 15
Wagner College Gallery, Union Building, 631 Howard Ave

The Wagner College Gallery will host "IN-ISLAND: Staten Island Photographs," a solo exhibition by Edward Coppola. Coppola documents aspects of

Staten Island's domestic vernacular architecture, finding humor, beauty, and pathos in the everyday landscapes of homes and yards. Gallery Hours: Tues - Sat, 11am - 4pm Thurs, 11am - 7pm or by appointment

Citizens Committee of NYC - Neighborhood Grants:

Up to \$3,000 for Community Projects
Deadline: Jan 23rd

Through our Neighborhood Grants, Citizens Committee awards micro-grants of up to \$3,000 to resident-led groups to work on community and school projects throughout the city. We prioritize groups based in low income neighborhoods and Title I public schools.

Staten Island Seisiún: Love Letters and Ballads

Sunday February 5, 12:00-3:00 PM
Liberty Tavern, 382 Forest Ave

Staten Island Arts invites you to raise your fiddles and tap your feet to the rousing rhythms of traditional Irish music. The seisiúns, led by founders and local favorites Linda Hickman, Douglas Barr, and Bob Wright, offer musicians and music lovers an afternoon of music and shared camaraderie onstage and off. Seisiúns take place on the first Sunday of each month and specialize in the genres and traditions of Ireland's west coast, most specifically east Galway and Clare.