

A. INTRODUCTION

Under the 2012 *City Environmental Quality Review (CEQR) Technical Manual* guidelines, a historic and cultural resources assessment is required if there is the potential to affect either archaeological or architectural resources. The *CEQR Technical Manual* identifies historic resources as districts, buildings, structures, sites, and objects of historical, aesthetic, cultural, and archaeological importance.

The USTA Billie Jean King National Tennis Center (NTC) Strategic Vision (the proposed project) would result in a series of improvements on the project site, as described in Chapter 1, “Project Description.” This chapter considers the potential of the proposed project to affect historic and cultural resources on the project site and in the surrounding area, and provides an assessment of existing and future conditions with and without the proposed project for the project site and a study area surrounding the site.

PRINCIPAL CONCLUSIONS

As described in detail below, this analysis finds that the proposed project would not have any significant adverse physical, contextual, or visual impacts on the architectural resources within the study area, and would not have any significant adverse impacts on archaeological resources.

ARCHAEOLOGICAL RESOURCES

In a comment letter dated May 4, 2012, LPC determined that the project site and the potential sites of the park improvement projects do not have archaeological significance (see **Appendix B**, “Historic and Cultural Resources”). Therefore, the proposed project would not result in any significant adverse impacts related to archaeological resources.

ARCHITECTURAL RESOURCES

While the proposed project would result in numerous changes to the project site, there are no architectural resources within the boundaries of the project site; therefore, none would be affected by the proposed project. The proposed project would also affect areas at the NTC’s perimeter and result in the relocation of a connector roadway. However, the existing connector roadway and the other affected landscaped and paved areas are not significant elements of Flushing Meadows Corona Park’s original Beaux Arts plan. Therefore, Flushing Meadow Corona Park’s original plan elements would not be significantly adversely affected by the proposed project.

The proposed project would result in construction activities within 90 feet of two architectural resources: the Freedom of the Human Spirit sculpture and the Passerelle Building. Therefore, to avoid potential inadvertent construction-related impacts to these resources during project demolition and construction activities, the proposed project would comply with applicable New York City Landmarks Preservation Commission (LPC) and New York City Department of Buildings (DOB) guidelines, including the preparation of a Construction Protection Plan (CPP)

that would be prepared prior to construction activities and submitted to LPC for review and approval. None of the other architectural resources in the study area are close enough to experience direct, physical impacts from construction of the proposed project.

In addition to the improvement of the NTC, certain additional improvements will be undertaken for ~~members of the public who utilize the benefit of the general public within~~ Flushing Meadows Corona Park. It is not expected that any of the potential park improvement projects would affect any historic resources within the park. However, if improvement projects are planned near historic resources, measures would be undertaken to prevent inadvertent construction-related impacts to such resources, including compliance with LPC and DOB guidelines, as described above.

B. METHODOLOGY

This analysis has been prepared in accordance with New York City Environmental Quality Review (CEQR) procedures and follows the guidelines of the 2012 *CEQR Technical Manual*.

ARCHITECTURAL RESOURCES




Study areas for architectural resources are determined based on an area of potential effect for construction-period impacts, such as ground-borne vibrations, and on the area of potential effect for visual or contextual effects, which is usually a larger area. The study area for visual or contextual effects of the proposed project has been defined as the project site and the area within 400 feet of the project site's boundaries (see **Figure 5-1**¹). This study area encompasses the area of potential effect for construction-period impacts, which as described in more detail below is defined as the area within 90 feet of construction activities. This study area is consistent with *CEQR Technical Manual* methodology to assess an action's potential impacts on architectural resources, which sets forth that the size of the study area should be directly related to the anticipated extent of the action's impacts.

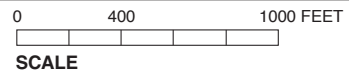
To assess the potential impacts of the proposed project, an inventory of architectural resources in the study area was compiled. In accordance with CEQR guidelines, the inventory includes all officially recognized architectural resources. These resources ("known architectural resources") are defined as National Historic Landmarks (NHLs); properties or districts listed on the State and National Registers of Historic Places (S/NR), or determined to be eligible for such listing; New York City Landmarks (NYCLs) and Historic Districts (NYCHDs); and properties that have been considered for designation ("heard") by the New York City Landmarks Preservation Commission (LPC) at a public hearing, calendared for consideration at such a hearing ("pending" NYCLs), or found by LPC to appear eligible for designation.

In addition to identifying known architectural resources, an evaluation of the study area was undertaken to identify any "potential architectural resources"; that is, other structures in the study area that could warrant recognition as architectural resources (properties that could be eligible for S/NR listing or NYCL designation). Properties were evaluated based on a site visit by an architectural historian, as well as a review of the survey conducted as part of the 1993 *USTA National Tennis Center Project FEIS*. Identification of potential architectural resources was based on criteria for listing on the National Register as found in the Code of Federal Regulations, Title 36, part 60, and the LPC criteria for NYCL/NYCHD designation.

¹ Note: **Figure 5-1** is the most recent publicly-accessible aerial photograph (2010). The aerial does not reflect more recent site plan changes to the NTC, which are shown on Figure 1-4.



-  Project Site Boundary
-  Study Area Boundary (400-Foot Perimeter)
-  Photograph View Direction and Reference Number



Historic and Cultural Resources
Reference Map
Figure 5-1

Once the architectural resources in the study area were identified, the proposed project was assessed for its potential to have direct, physical impacts and/or indirect visual or contextual impacts on architectural resources. Direct impacts include demolition of a resource, and alterations to a resource that cause it to become a different visual entity. A resource could also be physically damaged from adjacent construction, either from vibration (i.e., from construction blasting or pile driving), or from falling objects, subsidence, collapse, or damage from construction machinery. Adjacent construction is defined as any construction activity that would occur within 90 feet of an architectural resource, as defined in the New York City Department of Buildings' (DOB) *Technical Policy and Procedure Notice (TPPN) #10/88*.¹

Indirect impacts are contextual or visual impacts that could result from project construction or operation. As described in the *CEQR Technical Manual*, indirect impacts could result from blocking significant public views of a resource; isolating a resource from its setting or relationship to the streetscape; altering the setting of a resource; introducing incompatible visual, audible, or atmospheric elements to a resource's setting; or introducing shadows over a historic landscape or an architectural resource with sun-sensitive features that contribute to that resource's significance (e.g., a church with stained-glass windows).

The setting of each architectural resource, including its visual prominence and significance in publicly accessible views, whether it has sun-sensitive features, and its visual and architectural relationship to other architectural resources, was taken into consideration for this analysis.

ARCHAEOLOGICAL RESOURCES

The study area for archaeological resources is defined as the area where subsurface disturbance would occur, the project site itself. In a comment letter dated May 4, 2012, LPC determined that the project site does not have archaeological significance (see **Appendix B**, "Historic and Cultural Resources"). Therefore, this assessment focuses on architectural resources only.

C. EXISTING CONDITIONS

PROJECT SITE

The 37.48-acre project site includes: the 35.3-acre portion of the NTC site bounded to the north and west by Meridian Road, to the east by the Passarelle Building, and to the south by United Nations Avenue North, within Flushing Meadows Corona Park in Queens; the 0.94 acres that would be added to the site along the southern and western boundaries; the 0.94 acre Lot S₁, located west of Meridian Road at the northwest corner of the site; and the approximately 0.3 acre relocated connector road area, which would remain under DPR ownership and control. The NTC site contains three stadiums (Arthur Ashe Stadium, Louis Armstrong Stadium, and Grandstand Stadium), one micro-stadium (Court 17), tennis courts, and ancillary buildings including retail kiosks, restrooms, the Indoor Training Center, and temporary broadcast trailers during the US Open. The remaining portions of the project site are: the 0.94 acres that would be added to the NTC site along its southern and western boundaries, which currently consist of the connector roadway between Meridian Road and United Nations Avenue North, and a mix of landscaped and paved areas north of United Nations Avenue North and south of the existing NTC fence line;

¹ TPPN #10/88 was issued by DOB on June 6, 1988, to supplement Building Code regulations with regard to historic structures. TPPN #10/88 outlines procedures for the avoidance of damage to historic structures resulting from adjacent construction, defined as construction within a lateral distance of 90 feet from the historic resource.

and the approximately 0.3-acre landscaped area south of United Nations Avenue North, which would be developed as the relocated connector roadway and remain under City jurisdiction.

The project site does not contain any architectural resources. Louis Armstrong Stadium (Stadium 2) and Grandstand Stadium (Stadium 3) were originally constructed for the 1964-1965 World's Fair; however, they were both extensively remodeled and expanded for NTC use in 1978. The stadiums were further altered as part of the 1993 NTC project that was completed in 1997. As such, neither retains historic or architectural integrity.

STUDY AREA

The study area is located entirely within Flushing Meadows Corona Park, which was the location of two World's Fairs, in 1939-1940 and 1964-1965. While the first extensive filling-in of Flushing Meadows marshes occurred in the general vicinity of the project area during the winter and spring of 1910, as part of a proposed plan to create a port along Flushing Bay and Flushing Creek, the creation of the 1939-1940 World's Fair fairgrounds also required moving many tons of soil to level and grade the irregular terrain, planting many thousands of trees, and installing utility lines. In addition, a complex new drainage system for the Flushing area was created that included placing a branch of the Flushing Creek into an enormous conduit and forming the two lakes in the park.

Although most of the structures constructed for the 1939-1940 and 1964-1965 World's Fairs were demolished, some remain, including the following within and just outside of the study area: New York City Building (now the Queens Museum of Art), the Passerelle Building, the Unisphere, the Pavilion (now the Aviary at the Queens Zoo); and the Hall of Science. The Unisphere, New York City Building, and Hall of Science have been determined eligible for listing on the Registers. The 1993 *USTA National Tennis Center FEIS* identified the Passerelle Building and the Aviary, as well as the remaining original elements of the Flushing Meadows Corona Park plan, as significant for their association with the two World's Fairs.

KNOWN ARCHITECTURAL RESOURCES

Located just south of NTC's South Gate is a statue titled **Freedom of the Human Spirit** (S/NR-eligible). This bronze sculpture depicting a male and female nude with wild swans soaring skyward—manifesting one of the Fair's central themes, space exploration—was sculpted by Marshall Fredericks for the 1964-1965 World's Fair (see View 1 of **Figure 5-2**). At the Fair, the sculpture stood in what was known as the Court of States; in 1996, it was relocated to its current site and conserved in consultation with the artist.

Just Outside Study Area

The **Unisphere** (NYCL, S/NR-eligible)—located directly south of NTC's South Gate and the Freedom of the Human Spirit sculpture—was the centerpiece and visual logo of the 1964-1965 World's Fair, symbolic of the fair's theme "Peace Through Understanding." The 120-foot-high, 35-ton steel globe—said to be the world's largest—is circled by three rings representing the first NASA satellites to orbit the earth (see View 2 of **Figure 5-2**). Surrounding the sphere's base is a large, circular pool with fountains. The Unisphere was designed by Gilmore Clarke, who had also collaborated on the overall design of the 1939-1940 World's Fair, and sponsored by the U.S. Steel Corporation. This structure was part of a group of permanent sculptures commissioned for the fair that celebrate the dawn of the space age. In 1994 the sculpture was conserved, cleaned, reinforced. The area around the sculpture was re-landscaped, and the number of spray jets in the fountain was doubled, from 48 to 96.



Freedom of the Human Spirit sculpture 1



Unisphere 2

The **New York City Building** (S/NR-eligible), located directly west of the Unisphere, was constructed in 1937-1938 as the New York City Pavilion for the 1939-1940 World's Fair. This Art Moderne-style building was designed by Aymer Embury II as a permanent structure, and contained exhibits of various municipal agencies, as well as roller and ice skating rinks and a two-story interior court. The restrained classical design of the building was reflective of the prevailing architectural attitude of the design board to promote a unifying context for the fair-built buildings. The symmetrical, long, low limestone building had central colonnades on both the main east and west façades (see View 3 of **Figure 5-3**). From 1941 to 1946, the building operated as an ice and roller skating rink; in 1946, it was renovated for use as the annual meeting place of the United Nations General Assembly (1946-1952); and from 1952-1962 it once again served as a skating rink. During the 1964-1965 World's Fair, the north wing of the building was converted for city exhibits, including the "Panorama" scale model of New York City's five boroughs. The north wing of the building became the home of the Queens Museum of Art in 1972; the south wing contained a public skating rink. Rafael Vinoly designed an expansion to the building in 1994, and in 2009 the World's Fair Ice Rink was moved to a new recreation center across the park. In April 2011, the Museum broke ground on an expansion project in the former skating rink space. Designed by Grimshaw Architects, the expansion will roughly double the size of the institution and add new galleries, classrooms, public event spaces, a café, and museum shop. The design includes a new 220-foot-long illuminated glass façade and entry plaza on the Grand Central Parkway side of the building, a new entrance and expanded outdoor space on the park side of the building, and a skylit atrium between.

The **Hall of Science** (S/NR-eligible) was one of only a few buildings constructed with the intention that it would remain in the park after the 1964-1965 World's Fair. Designed by the architectural firm of Harrison and Abramovitz—which also designed the United Nations building and the Perisphere and Trylon of the 1939-1940 World's Fair—the building's undulating form is composed of precast concrete panels of stained glass (see View 4 of **Figure 5-3**). It exemplifies the interest and popularity of science, technology, and space both at the fair and in America in the 1960s. In 1973, the building closed for renovations that included the construction of a new planetarium; it closed again in 1980, and reopened with an additional 25,000 square feet of space. In 1992, construction began on the first phase of a major renovation, and in 1996 the Hall of Science reopened with a new rotunda entrance, auditorium, dining area, and classroom space.

Directly adjacent to the Hall of Science is the sculpture **Forms in Transit** (S/NR-eligible). This distinctive sculpture by modernist sculptor Theodore Roszak dates to 1964 and was commissioned as part of the permanent sculpture program of the 1964-1965 World's Fair. Forty-three feet long and constructed of aluminum and steel tubes and sheet metal, the sculpture is intended to suggest an aircraft's fuselage and wings, but also to embody the concept of motion and change (see View 5 of **Figure 5-4**). Portions of a damaged wing were removed in 1970. Though environmental corrosion is evident, some of the patchy, blistered surface of the sculpture appears to be original to the piece, and intended to suggest the incendiary voyage of the vessel as it passes at rapid speed through the atmosphere.

East of the Unisphere are three additional pieces of sculpture from the 1964-1965 World's Fair: the **Rocket Thrower**, **George Washington**, and the **Column of Jerash**, all of which have been determined S/NR-eligible.

The Rocket Thrower is a bronze sculpture designed by Donald De Lue. The sculpture depicts a male figure hurling a rocket heavenward with his right hand and reaching for a constellation of



New York City Building (now Queens Museum of Art) 3



Hall of Science 4

Study Area
Architectural Resources

Figure 5-3



Forms in Transit 5



Rocket Thrower 6

Study Area
Architectural Resources

Figure 5-4

gilded stars with his left (see View 6 of **Figure 5-4**). The sculpture was cast at the Fonda Artista in Via Reggio, Italy. A conservation analysis of the statue recently has been completed to inform future restoration.

The statue of George Washington was also sculpted by Donald De Lue (see View 7 of **Figure 5-5**). The first version of the statue was created by De Lue in 1959 for the Louisiana Lodge of the Free and Accepted Masons, and a full-size, faux-patinated plaster model was displayed at the Masonic Pavilion of the 1964-1965 World's Fair. Following the fair, the De Lue was commissioned to create the existing replica in bronze. The statue was cast in Italy, positioned on a pedestal of North Carolina pink granite, and dedicated on June 3, 1967. Additional copies of the statue were installed at the Masonic Hospital in Wallingford, Connecticut and at the Detroit Civic Center in Michigan. The sculpture was repaired and conserved in 1999.

The Column of Jerash is a 30-foot-high marble column that was presented to the New York World's Fair Corporation and the City of New York by King Hussein of Jordan on the occasion of Jordan's participation in the 1964-1965 World's Fair (see View 8 of **Figure 5-5**). The column, which has a modified Corinthian capital, was originally erected in 120 A.D. by Romans in the ancient Jordanian city of Jerash. It was part of the Temple of Artemis, and portions of the temple's ruins remain on view in Jordan.

POTENTIAL ARCHITECTURAL RESOURCES

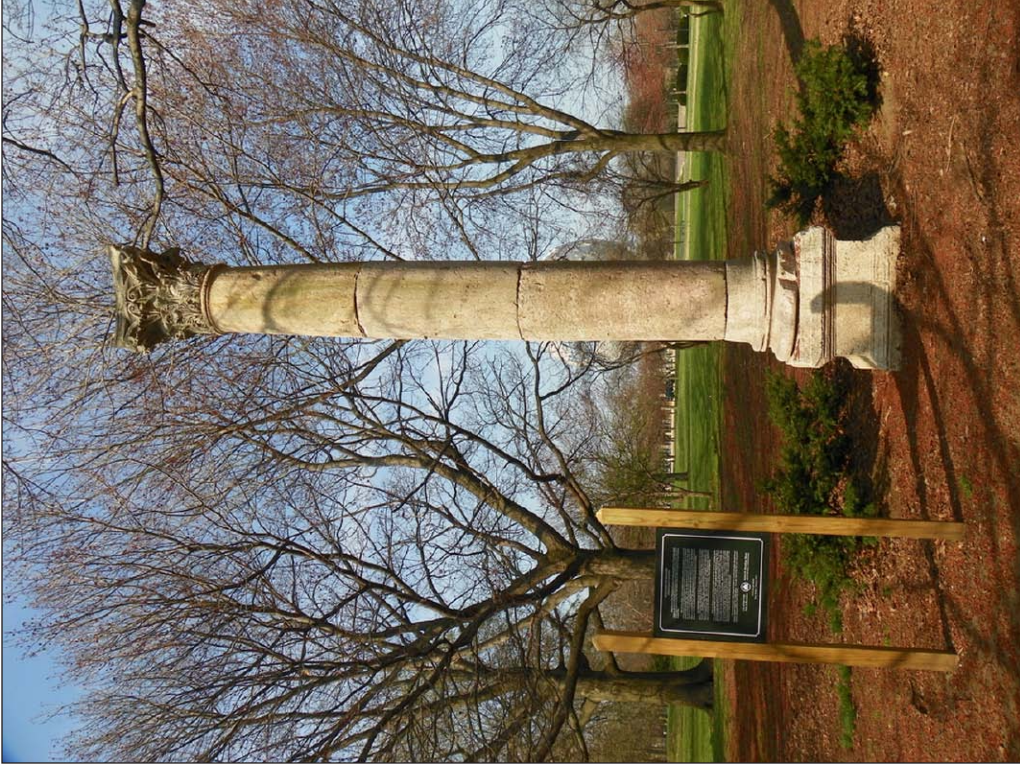
Constructed as the main entrance of the 1964-1965 World's Fair and possibly incorporating portions of a LIRR building from the 1939-1940 World's Fair, the **Passerelle Building** serves as the ramp to the adjacent LIRR and MTA stations, as well as having offices in pavilions separated by a central staircase. The tan brick, one-story structure fits into the landscape and serves as a bridge over Meridian Road and the LIRR tracks to the north, with a terrace area on the roof, covered by fixed canopies from which visitors could look across the fairgrounds (see Views 9 and 10 of **Figure 5-6**). The modern structure was named by Robert Moses for the French word for footbridge or ramp.

The plan for the Flushing Meadows area during the 1930s was to use the 1939-1940 World's Fair to furnish the city with a major new park featuring both passive and active recreational uses. The configuration and path system was originally conceived as the layout for the fair and later used as the plan for the 1964-1965 World's Fair. The landscape design is credited to Gilmore D. Clarke, a landscape architect from the New York City Department of Parks and Recreation (DPR) and member of the fair's Board of Design. The geometric Beaux-Arts plan is composed of main spokes radiating out from a central point, which was the location of the Trylon and Perisphere and is now the location of the Unisphere. A major axis of the plan extends east toward another circular area, now the Fountain of the Planets. Another major axis connects Federal Circle, the Unisphere, the Queens Museum of Art, the New York State Pavilion, and the New York State Amphitheater. Various sculptures were installed in the park to create focal points and emphasize the park's geometry during both fairs. The formal plan of the park was contrasted with its more natural southern section, which included two artificial lakes. The original park plan for the project site was modified substantially during the 1964-1965 World's Fair with the creation of Federal Circle, which replaced two radial roadways and terminated the park's main north-south axis. The project site has been further altered in subsequent years, as described above and in Chapter 2, "Land Use, Zoning, and Public Policy."

The **Aviary** at the Queens Zoo, a geodesic dome, was originally known as the Pavilion and located south of the Passerelle Building. It was designed by the architectural firms of Eggers &

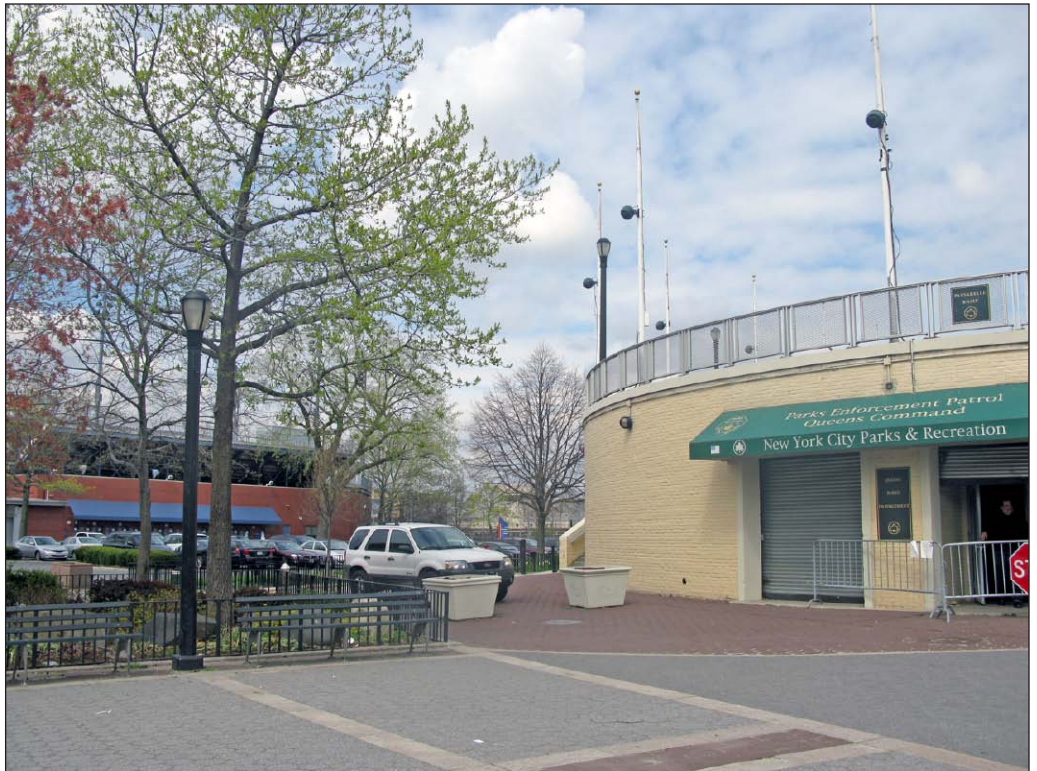


George Washington 7



Column of Jerash 8

Study Area
Architectural Resources
Figure 5-5



Passerelle Building (from park) 9



Passerelle Building (on ramp) 10

Higgins and Synergetics, a firm with which R. Buckminster Fuller had at one time been associated. Although Fuller had designed geodesic domes since the late 1940s, the dome at the 1964-1965 World's Fair was architecturally advanced; it predates the United States pavilion at Expo '67 in Montreal, which represents Fuller's largest and most visible example of such a structure. The pavilion was used for general assemblies in 1964 and renamed the Churchill Pavilion during the 1964-1965 World's Fair. It housed a memorial to Winston Churchill, who died in 1965. The geodesic dome was removed from its base, relocated to its current site in the Queens Zoo near the Hall of Science, and glazed with transparent glass in 1967. It was converted into an aviary at that time (see View 11 of **Figure 5-7**).

D. FUTURE WITHOUT THE PROPOSED PROJECT

PROJECT SITE

As part of USTA's on-going management of capital projects at the NTC, a range of capital improvements are expected to be made to the NTC between US Open periods. As described in greater detail in Chapter 2, "Land Use, Zoning, and Public Policy," the capital projects program includes repairs, upgrades and reconstruction of existing facilities and infrastructure, as well as the construction of minor new facilities within the lease boundaries. As there are no architectural resources within the boundaries of the project site, none would be affected by the capital improvement program.

STUDY AREA

No projects are anticipated to be developed by 2019 within the 400-foot study area for this analysis. An expansion of the Queens Museum of Art is currently underway and is anticipated to be complete by 2019. This expansion entails an addition and other exterior changes to the S/NR-eligible New York City Building. Beyond the 400-foot study area, there is a proposal to construct a new stadium for professional soccer purposes on the present site of the Fountain of the Planets and land surrounding the fountain, as described in Chapter 2, "Land Use, Zoning and Public Policy." In addition to the elimination of the fountain, the stadium would require replacement or reconfiguration of landscaped areas and pathways, as well as soccer fields and a basketball court. Ongoing capital improvement projects also are being carried out by DPR to provide for up to date recreational facilities within Flushing Meadows Corona Park. Renovations of three soccer fields are assumed to be complete by 2019. Other projects have been identified, some of which have been allocated capital funding, but are not anticipated to be complete by 2019. By replacing the Fountain of the Planets and surrounding pathways, the soccer stadium project could potentially affect elements of the original Beaux Arts plan for Flushing Meadows Corona Park. It is possible that other capital improvement projects within Flushing Meadows Corona Park could affect its Beaux Arts plan or other park elements identified above.

E. FUTURE WITH THE PROPOSED PROJECT

PROJECT SITE

The proposed project would result in a series of improvements to the project site, as summarized in **Table 5-1** and described in greater detail in Chapter 1, "Project Description."



Aviary at Queens Zoo 11

Table 5-1

NTC Strategic Vision: List of Proposed Improvements

Map No. ¹	Name	Description
<i>Stadium Improvements and New Construction</i>		
1	Grandstand Stadium (Stadium 3)	Demolition of existing 6,000-seat stadium and replacement with 8,000-seat stadium in southwest corner of NTC site
2	Louis Armstrong Stadium (Stadium 2)	Demolition of existing 10,500-seat stadium and replacement with 15,000-seat stadium in place
3	Arthur Ashe Stadium (Stadium 1)	Renovation and expansion to include 90,000-gsf administrative/operational space; and canopy above center court
<i>Tournament Court Modifications</i>		
4	Northwest tournament courts	Replacement of existing courts with five practice courts, three tournament courts, and viewing platform
5	Southerly tournament courts	Relocation of existing courts 30 to 50 feet to the south
<i>Ancillary Building Construction</i>		
6	New administrative and retail building	Construction of new 80,000-gsf administrative and retail building, including four tennis courts on its roof, on former site of relocated Grandstand Stadium
<i>Parking and Transportation Improvements</i>		
7	New Parking Garage A	Construction of new 423-space, 2-level garage, including a 6,500-sf transportation center.
8	New Parking Garage B	Construction of new 270-space, 3-level garage
9	Relocated connector road and related improvements	Relocation of connector road and sidewalks to new location south of United Nations Avenue North near Queens Museum of Art parking lot
<i>Pedestrian Enhancements</i>		
10	Arthur Ashe Concourse	Expand existing concourse by 11,000-sf
11	New walkway	Construction of new walkway connecting the new Stadium 3 and Court 17
Notes: ¹ See Figure 1-4 for the location of these elements under existing conditions. See Figure 1-5 for their proposed future location.		
Source: USTA		

The proposed project would also include lighting, infrastructure, utility, landscaping, paving, and drainage improvements within the NTC site. Construction of the proposed project would require removal of trees both outside the existing fence line and inside the NTC site; tree replanting and replacement would comply with DPR’s applicable rules and regulations. As there are no architectural resources within the boundaries of the project site, none would be affected by the proposed project.

Outside of the existing NTC site, the relocated connector roadway and new pedestrian pathways would be developed on an approximately 0.3-acre area south of United Nations Avenue North, and landscaped and paved areas—including the existing connector roadway between Meridian Road and United Nations Avenue North—would be added to the NTC site along its southern and western boundaries. The existing connector roadway and the other affected landscaped and paved areas are not significant elements of Flushing Meadows Corona Park’s original Beaux Arts plan. The affected roadways are not one of the main spokes radiating outward from the Unisphere, or one of the major axes extending to the Fountain of the Planets or connecting the Unisphere, Federal Circle, the Queens Museum of Art, and the New York State Pavilion. Therefore, the Park’s original plan elements would not be significantly adversely affected by the proposed project.

STUDY AREA

The proposed project would result in construction activities within 90 feet of the Freedom of the Human Spirit sculpture and the Passerelle Building. Therefore, to avoid potential inadvertent construction-related impacts to these resources during project demolition and construction activities, the proposed project would comply with LPC's *Guidelines for Construction Adjacent to a Historic Landmark* as well as the guidelines set forth in section 523 of the *CEQR Technical Manual* and the procedures set forth in DOB's TPN #10/88. This includes the preparation of a Construction Protection Plan (CPP) that would be prepared prior to construction activities and submitted to LPC for review and approval. None of the other architectural resources in the study area are close enough to experience direct, physical impacts from construction of the proposed project.

In addition to the improvement of the NTC, certain additional improvements will be undertaken for ~~members of the public who utilize the benefit of the general public within~~ Flushing Meadows Corona Park. These potentially include: the renovation of existing soccer fields; development of a new comfort station; development of new picnic and barbeque areas; and vehicular, pedestrian, landscape, and drainage upgrades. It is not currently expected that any of the potential park improvement projects would affect any historic resources within the park. However, if improvement projects are planned near historic resources, measures would be undertaken to prevent inadvertent construction-related impacts to such resources, including compliance with LPC and DOB guidelines, as described above. In comment letters dated September 7 and 10, 2012, LPC determined that the potential park improvement project areas do not have archaeological significance (see **Appendix B**, "Historic and Cultural Resources").

The changes to the project site would be most visible from within the NTC's boundaries; from outside the NTC site, the extensive vegetation and tree cover of Flushing Meadows Corona Park—as well as the distance to viewing locations created by the Corona Rail Yards and Grand Central Parkway—would serve to limit the visibility of the proposed changes, and thus the potential for contextual impacts to architectural resources (see **Figures 5-8, 5-9, and 5-10**). The new parking and administrative and retail building at the north side of the site and the proposed addition to the north side of Arthur Ashe Stadium (Stadium 1) are anticipated to be minimally visible, if at all, from west of the Grand Central Parkway or from south of the NTC site. The replacement Stadium 3 at the southwest corner of the site is anticipated to be somewhat visible from the Freedom of the Human Spirit sculpture, Unisphere, and New York City Building, as well as possibly the Queens Zoo aviary; however, the stadium would be visually consistent with the existing structures on the rest of the NTC site, and would not introduce an incompatible visual element to the setting of these resources. The new parking garages and the administrative and retail building at the northeast corner of the NTC site would change the immediate context of the Passerelle Building, but would not be expected to significantly alter or introduce an incompatible visual element to the setting of this resource (see **Figures 5-11 and 5-12**).

Using the impact criteria of the *CEQR Technical Manual*, the proposed project would not isolate any architectural resources from or significantly alter their setting or visual relationship with the streetscape; would not introduce incompatible visual, audible, or atmospheric elements to the setting of any architectural resource; and would not introduce significant new shadows over a historic landscape or on a historic structure with sunlight-dependent features. In addition, the proposed project would not eliminate or screen publicly accessible views of any architectural resource.

Overall, the proposed project would not result in any significant adverse impacts to historic and cultural resources. *



Existing/no action conditions



With-action condition

No-Action and With-Action View Comparison,
View at South Gate Looking Northeast
Figure 5-8



Existing/no action conditions



With-action condition

No-Action and With-Action View Comparison,
View on Meridian Road Looking East



Existing/no action conditions

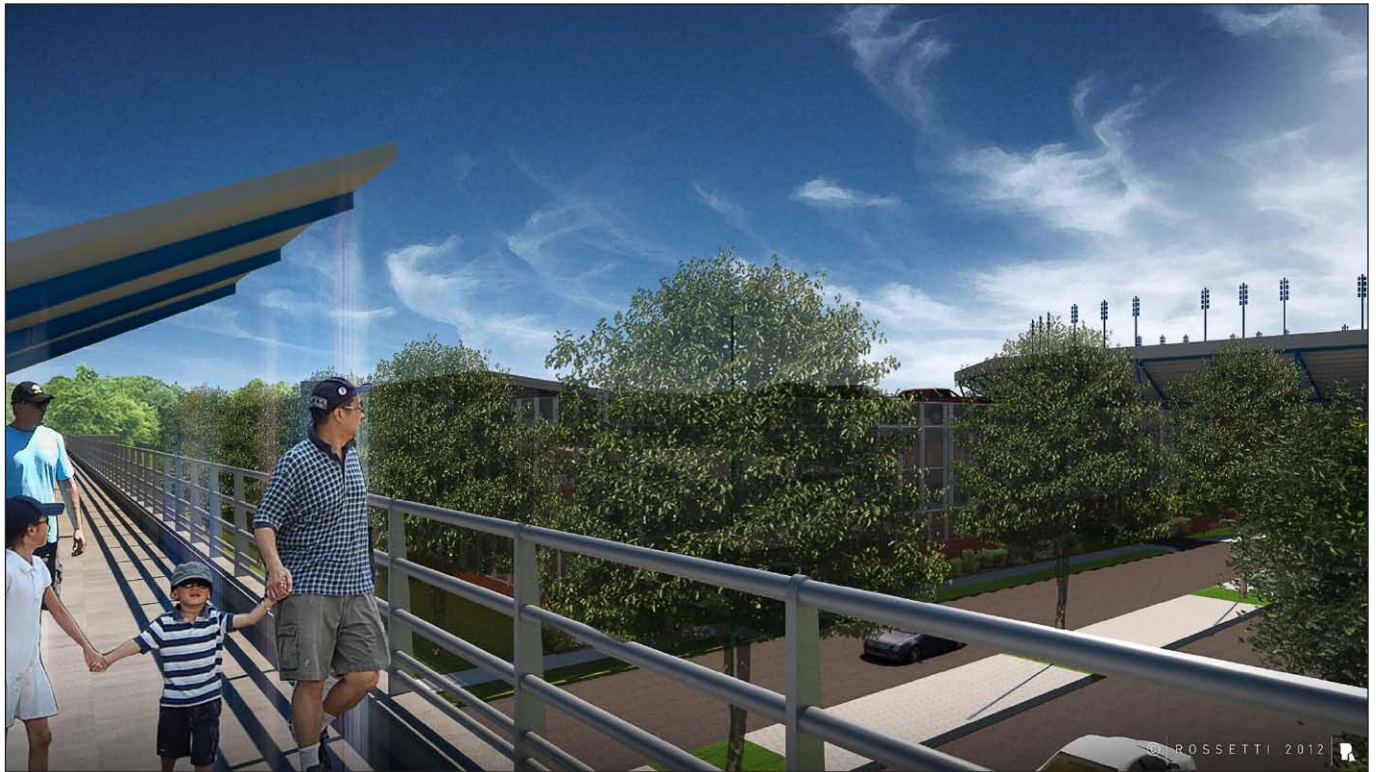


With-action condition

No-Action and With-Action View Comparison,
View of Parking Garage A
Figure 5-10



Existing/no action conditions



With-action condition

No-Action and With-Action View Comparison,
View from Passerelle Ramp (Summer View)



Existing/no action conditions



With-action condition

No-Action and With-Action View Comparison,
View Toward Parking Lot B
Figure 5-12