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"ART AND URBAN RESOURCES "

... To illustrate through exhibitions and special projects how urban centers can better use the resources they presently possess to provide a more sympathetic environment for the arts and a more stimulating environment for the community...

Alanna Heiss

Executive Director
Art and Urban Resources

Associate in Visual Arts
Municipal Art Society
41 East 65th Street
New York City, N.Y., 10021

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Exhibitions

"Brooklyn Bridge Event "

"Enclosures"- (one man show) Richard Nonas

"5 Sculptors - 7,000 Sq. Feet "

" Group Show "

Special Projects

WORKSPACE - a program for the provision of working
studios for artists

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Art and Urban Resources , a program originated by the Municipal Art Society, a non profit civic organization for New York City, is in the process of separate incorporation as a national not-for-profit corporation.

The Board of Advisors include the following:

Lawrence Alloway
Lorna Bivans
John Cody
Ken Dewey
Barbaralee Diamondstein
Brendan Gill
Malcolm Holzman
David Huppert
Jasper Johns
Milton Kottler
Roy Moyer
Jerald Ordovery
Robert Rauschenberg
Barbara Rose
Robert Scull
Holly Solomon
Robert Wagner, Jr.

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WORKSPACE

A plan for utilizing vacant buildings to provide temporary working space for artists.

In most cities there are large empty buildings waiting for extensive renovation or demolition that could be turned into studio space for artists at little cost.

WORKSPACE proposes to examine the feasibility of of this program by developing a pilot project in one or more vacant buildings, such as 10 Bleecker Street, a privately owned building, and Building #13 at the Brooklyn Naval Yard, a municipally owned structure.

In addition WORKSPACE will scout sites, work out leasing arrangements and deal with the appropriate city authorities, as well as enlisting the co-operation and participation of the local community.

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WORKSPACE: Working Studio Project

The idea of using empty buildings to provide working space for artists is hardly a new one, if for no other reason than that I have discussed this project with everyone remotely interested in the problem for the past year and a half.

I was deeply involved with Peter Sedgely and Bridget Riley in the successful S. P. A. C. E. project at the London Docks. Since my return to New York City two years ago, it has become increasingly evident to me that New York desperately needs such a project. Land values are exceptionally high, and well-meant publicity for the SoHo loft legislation had the result of making it nigh impossible for working artists to find cheap, big working space.

It can hardly be emphasized enough that we are not concerned here with the living problems of the individual artists, but with enabling him to have space in which to produce his work. The United States has been enjoying international acclaim as a country whose artists are producing work considered important by the rest of the world. This position is jeopardized, however, by growing difficulty in locating space in which to produce this work.

Through WORKSPACE, a special project of the Institute of Art and Urban Resources, we plan to show how large, old empty warehouses and buildings can be leased for a limited period

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(2-5 years), made operable for working studios, leased to artists at minimal rentals, and, when required by the owner, vacated with no problem.

By developing prototype buildings in different categories of ownership, we hope to establish precedents for the future use of such "excess" space.

Experience has shown that although the idea of transient use by artists of empty buildings is reasonable, logical and very easily understood, it will not happen on a useful scale until prototype buildings are actually in operation. To put these buildings into operation for working studios, WORKSPACE will:

- a) make the complicated arrangements necessary to lease the building.
- b) make the building operable for use as rough studio space.
- c) assume all maintenance responsibilities necessary for the building.
- d) offer space in the building to working artists on the basis of need and compatibility of their work to the type of space available.
- e) charge the individual artists a "rent" according to the area of square-footage occupied; this rent would be the minimum necessary to operate the project.

Three premises are essential to the concept of WORKSPACE:

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- a) there would be no living on the premises
- b) the premises would be only temporary and would be vacated upon demand of the owner, or expiration of fixed lease
- c) during the tenancy WORKSPACE would continue to seek out and make available alternate buildings which could be used in the same manner.

We have investigated a multitude of empty buildings in the New York City area. They fall into different categories, some of which we want to pursue to the prototype stage. Generally, the categories of ownership or control are as follows:

- I. Municipal
 - A. Super Agency; Economic Development Administration, Housing Development Administration, etc.
 - B. Department of Real Estate
 - C. Department of Ports and Terminals
- II. Real Estate Conglomerate
- III. Private
- IV. Public Utility

WORKSPACE has chosen representative buildings in these categories, and investigated them to define clearly both the need and the logic of pursuing this program to a point where it can serve as both a "manual" for alternative use of space, and a working project for the immediate art community.

Our progress so far has been made possible by the cooperation

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of interested architects, engineers, city planners, lawyers and other professionals. The project demands the full time attention of an executive director for coordination of all these efforts and requires a budget for technical assistance and expenses no longer possible to defer.

It is our belief that the National Endowment for the Arts, under the Architectural and Environmental Acts Program, will find that our preliminary research indicates exciting possibilities for the creation of opportunities for the arts in financially strained urban areas. A grant of \$25,000 from the National Endowment will make it possible to launch this important concept which, in turn, we believe, will be a substantial contribution to the continued existence of contemporary art in the United States.

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I. Municipal

A. Super-Agency

B. Department of Real Estate

C. Department of Ports and Terminals

II. Real Estate Conglomerates

III. Private

IV. Public Utility

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I. MUNICIPAL

The city either owns outright or controls many large buildings which are scheduled for demolition and/or eventual development. These buildings rest in a limbo of bureaucratic inertia, waiting for both the proper manipulations of political forces and the allocations of funds to make their future a reality.

As it becomes more and more difficult to justify city and state monies for so-called "cultural" activities, we must constantly search for means to assist the individual artist by allowing him to make use of resources already owned by the city.

Some of these buildings are useless for most tenants; rehabilitation for transient purposes is prohibitively expensive. This is certainly the case when the proposed use is one that requires certification for public access (i. e. child care center, etc.) However, the artist is a tenant whose needs are extremely minimal, who does not need to give the public access to the space, and who is accustomed to dealing with basic problems of carpentry, plumbing, and electricity. The artist is the perfect, and in many cases the only, feasible user for these buildings. In addition, the city, by allowing use of this property to artists, can provide a most valuable service to its art community at no cost to itself.

This objective is in many cases more easily accomplished by a

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private organization which can introduce concepts and programs difficult for a city agency to initiate. It has been my experience that imaginative people in government are eager to receive the kind of pressure that WORKSPACE could exert first by overcoming the problems and then by operating a prototype project in a building such as Building 13, in the Brooklyn Naval Yards.

A. Super Agency

Example: Building 13, Brooklyn Naval Yard

Agency: Economic Development Administration

The Brooklyn Naval Yard, formally occupied and used by the Federal Government, was turned over to the city in a complicated interchange in 1965. Under the administration of an amalgamation of local officials and community members called for some obscure reason CLICK, the Naval Yard was supposed to be the site of intensive development, providing jobs for the community through the rental of buildings to businesses and factories within the Yard. To date CLICK has been notoriously unsuccessful at accomplishing this objective (see the New York Times article of May 23, 1971), but, that is of no particular concern here. Of 131 structures in the Yards, some 27 are occupied by industrial tenants at the present time; consequently the proposed use of #13 will not be snatching needed space away from waiting industrial tenants or their prospective employees.

An area of commercial space as large as the Brooklyn Naval Yards

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brings with it a commensurate amount of concern in the inner levels of commerce and government. In other words, it is a political bomb which nobody wants to touch. The time-honored bureaucratic procedure for dealing with sticky issues is to simply do nothing until a safe course of action is evident. It is this cycle of "non-action" with regard to public buildings that WORKSPACE would like to interrupt by using Building 13 in the Brooklyn Naval Yards as a pilot project. It has, of course, been pointed out to us that any involvement with government-owned property merely multiplies every problem, but we maintain that a break in the cycle could prove most valuable in the future (recognizing rule # 2 in bureaucratic procedures, "If it hasn't been done before, it's not going to happen here first, so forget it".) We are dealing here with no particular political maliciousness, but rather with the inability of government, particularly municipal government, to function effectively in art-related activities which carry no commercial or political weight.

Our interest in the Naval Yard buildings has been increased and strengthened by innumerable discussions with officials such as Ken Patton, director of the Economic Development Administration to the head of the local security union in Brooklyn; during the past year we have met the the Downtown Brooklyn Development Corporation, the Brooklyn Borough President's Office, the Brooklyn Academy of Music, the Brooklyn Arts Council, the Brooklyn Planning Commission, the Brooklyn Children's Museum, the Department for Cultural Affairs, the Citizens for Artists' Housing, the SoHo Artists Association, the American Federation of Arts, the Corporation for Planning in the

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Arts, the New York State Council on the Arts, the Office of Downtown Planning and Development, and other persons and organizations who would have some interest in the project. With this type of support, we can take our request to government, coordination of this support takes time and money. Without planning and coordination, this project will founder even if the funds needed to make the necessary repairs to the building were available.

Final decisions regarding the Naval Yards rest with Administrator Ken Patton of the Economic Development Administration. Patton, who finds the proposal "interesting", is waiting to find out how strong a case can be presented for this building, and it is the job of WORKSPACE to construct and present this case. Further details on Building 13 can be found in Appendix A. A video tape of the building, interior and exterior, is also available.

B. Department of Real Estate

Example: 111 Worth Street

For five years, 111 Worth Street, a building of about 35,000 sq.ft. has remained vacant. It was originally bought to be part of a land parcel for the new federal court building on Lafayette Street. No longer included in those plans, it is zoned for demolition, and eventually will be the site of a municipal office building.

Recently, a short term lease for a portion of the ground floor was given to a "discount store". The Department of Real Estate regards the rest of the building as unusable, has boarded up all the entrances,

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and turned off all utilities (electricity, gas, water). All inquiries about this building has met with a negative response. One reason given is that the upper floors are badly damaged by fire. A personal inspection made with an architect, of the upper floors showed no visible fire damage, and a check of the records kept by the fire department showed no alarm warning for that building in seven years.

The Department of Real Estate is most unsympathetic not only to WORKSPACE but to almost any proposal other than immediate demolition. For these reasons, 111 Worth Street is not considered a feasible pilot project. On the other hand, it represents an excellent example of a suitable building wasted because no precedent has been established for its use. WORKSPACE plans to work with Alex Cooper of the City Planning Commission on a project involving the re-writing of demolition contracts. Mr Cooper wishes to stipulate that contracts may not be given out until cause for demolition is established, and that such contracts must include the preparation of the vacant site for some interim public use such as playgrounds, parks, etc. Working with the City Planning Commission, we hope to propose WORKSPACE as an interim use before demolition.

C. Department of Ports and Terminals

Example: West Side Piers

The empty warehouses and piers on the Manhattan waterfront have long been an eyesore to even the most unconcerned of New Yorkers.

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Several efforts have been made to utilize one of these piers as an arts center but have proved futile. The last serious effort three years ago (The People Yes Festival) was almost accomplished when the International Longshoreman's Association (I. L. A.) threatened to strike, and the plan was abandoned.

A study of the failute of the "People Yes Festival" revealed that the planners had left negotiations with the I. L. A. to the city, which was collaborating on the project. The city was, in the final analysis, unable to negotiate with the I. L. A.

By going directly to the executive vice-president of the I. L. A. , Mr. Johnny Bours, WORKSPACE has over the past year established sufficient credibility with the union so that Mr. Bours is willing to consider a very temporary use of one of "his piers" for exhibition purposes. We plan to pursue this under our exhibition program. An exhibition of art on the Manhattan piers could be influential in spearheading imaginative development of the waterfront in general. As an example of this our three day "Event" which took place on a pier underneath the Brooklyn Bridge stirred such public interest in the rehabilitation of that area for recreational use that the Department of Ports and Terminals demolished it three weeks later.

We see no immediate possibility of using one of the covered piers for artists' working studios; however, we have been invited to work on a collaborative project with the West Side Highway Project and Community Planning Board 2 in developing a comprehensive plan for the Greenwich Village Waterfront.

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For maps and plans of this see Appendix B.

II. REAL ESTATE CONGLOMERATE

Example: Macaroni Factory and Warehouses

Many sites are owned not by a single developer, but by a large conglomerate. Advising WORKSPACE in this category is a well-known real estate firm, primarily specializing in research. Our advisors tell us that were it possible to operate successfully one or two projects in this category, other similar conglomerates could be persuaded to follow suit with their "problem space". Fortunately, our advisors are able to talk directly with executives representing the developers, and are very interested in presenting WORKSPACE studio projects to them.

Although too complex to outline here, the major difficulties involve the drafting of a short term lease satisfactory to the owners, and the completion of a convincing proposal for utilization of the space.

Under consideration are four warehouses, vacant for two years, and more than likely vacant for the next two years. Although the buildings are in good condition, the brokers have instructions to give only a six month lease, as the owners want them to be immediately available should there be a shift in the financial structure. Naturally, no industry is interested in a six-month tenancy, although for many artists, this would be a feasible arrangement in return for low rent.

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Also under negotiation is an old macaroni factory which is available for two years and possibly more; the property is extremely large and WORKSPACE would like to experiment using the space for both studios and exhibitions.

This is a particularly interesting situation and is viewed as a most promising pilot project.

III. PRIVATE

Example: 10 Bleecker Street

Occasionally a private owner has a building which he plans to rehabilitate in the future but prefers to wait several years before doing so. Ten Bleecker Street is such a building and WORKSPACE has successfully negotiated with the owner to lease the two vacant floors (the other five are occupied by industries) at about a third of the market rental for such space.

This space (5,000 sq. ft. a floor) is now serving as working space for sculptors, painters, a composer and a dance group at extremely low rent.

A more detailed analysis of 10 Bleecker Street can be found in Appendix C, in addition to the lease drawn up for the owner and the prototype lease for the artist-tenant.

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IV. PUBLIC UTILITY

Example: Con Edison Warehouses, Brooklyn, New York

Investigation of the old Con Ed warehouses on the Brooklyn waterfront at the request of the Brooklyn City Planning Department proved negative but produced interesting plans from David Morton, an architect, for the rehabilitation of these buildings into artists housing. It is our opinion that the amount of rehabilitation necessary to make these buildings workable does not coincide with any temporary use, as we feel it unlikely that the future of this three million dollar site will involve any arts-oriented use. These warehouses are not considered potential WORKSPACE projects.

Additional Suggestions:

* Buildings abandoned by the landlord and falling into city ownership have an unfortunate effect on the surrounding neighborhood, as the buildings are boarded up, vandals descend, and eventually drug addicts move in. Once WORKSPACE is established, it is hoped that the city can be encouraged to make these buildings available to WORKSPACE which will find artist tenants for them.

* The interruption of the "Parking Lot Syndrom" represents fascinating possibilities. With the cooperation of the Holzer Realty Company, a study was made of three of their buildings now demolished whose sites are used for parking lots. We found that WORKSPACE could take control of a building and offer the same profit to the owner as the parking lot franchise, while providing working space

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to artists at low rental. A rough summary is found in Appendix A, Sample B.

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OUTLINE OF PROGRAM FOR RESEARCH ON WORKSPACE PROGRAM

PURPOSE OF STUDY: To envision and to effect the development of WORKSPACE it is necessary to make intelligent reviews of the program's opportunities in terms of an analysis of buildings which might lend themselves to studio use. This preliminary information about the buildings would be particularly valuable for other organizations hoping to use space in a similar manner; it is a practical necessity in terms of the realization of a pilot project; the characteristics of a building and the feasibility of adapting it to a WORKSPACE project should be understood if we are to arrive at a set of policy guidelines for the future development of WORKSPACE situations.

WORK DONE TO DATE: Preliminary investigations have uncovered a number of interesting situations, some of which have been explored for use as a pilot project. Attached to this outline are rough notes on our explorations. In our preliminary investigations we have tried to select buildings which represent varying problems and opportunities.

We see a comprehensive study shaped in the

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following areas: Opportunity Areas; Problem areas; Community Participation; and, Recommendations for Future Projects. While negotiations with the owner/authorities continue, and all efforts will be made to start initial prototype projects, the "feasibility" study would develop by continued investigation as outlined below.

WORK TO BE DONE: Possible building sites should be classified and detailed plans made of buildings most likely to succeed as WORKSPACE Projects; negotiations with the authorities should continue, and all efforts be made to fund an initial prototype project. Meanwhile continuing investigation should be made of the following sites:

I. Opportunity Sites

A. Immediate Opportunities

1. 10 Bleecker Street loft building
(privately owned)
2. Brooklyn Naval Yard (city owned)
3. Queens warehouses and macaroni factory (real estate conglomerate)

B. Intermediate Opportunities

1. City Hospital on Welfare Island
(Urban Development Corporation)
2. Starek Lehigh Building (privately owned)

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3. Bush Terminal warehouses (Brooklyn)

C. Long Range Opportunities

1. Interruption of the "Parking Lot Syndrome" (Example: the Warren Street buildings owned by Holzer Real Estate)

2. Abandoned slum tenements controlled by the Department of Real Estate

3. 111 Worth Street

4. West Village Piers

II. Problem Areas

A. Bureaucratic procedures: Developing methods for securing buildings.

B. Legal: Setting up prototype lease agreements.

C. Insurance

D. Securing Buildings Department variances to provide minimal rehabilitation.

E. Fixtures: Investigation of movable fixtures which once purchased can be transferred to another site.

III. Community Participation - working with the local Community Planning Board and concerned community groups to insure

A. project occupies no building which could be put to a better immediate use by the community.

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B. understanding of the nature of the
project

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APPENDIX A

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Appendix A, Sample A cont'd.

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Our Projected Use

The city, represented by the E. D. A., agrees to allow CLICK to lease # 13 for a nominal sum to WORKSPACE, a non-profit project run by the Municipal Art Society. WORKSPACE agrees to take all responsibility for the building, including insurance and maintenance.

WORKSPACE provides the initial money required to put the building in working order for working, not living, studios. It selects from a list of waiting artists those who appear neediest, whose work is such that Building # 13 would be appropriate for their requirements, and who have evinced a strong desire to participate in the initial project run by WORKSPACE. This particular building has several large areas on the third floor which could be used as rehearsal studios for dance and theatre companies. There is a soundproof room which would be valuable as a rehearsal studio for groups of musicians, and it is feasible that some of the space would be used by writers and photographers. Taking our architect's figure of 37,000 sq. ft. of useable space, we could provide 37 studios of 1,000 sq. ft. each. This is merely a theoretical figure, as the space would actually divide into smaller and larger areas.

What does "working order" mean for Building #13?

As the building was built to house over a thousand men, the plumbing lines are more than sufficient. Minimum requirements for us would be to reconnect water mains and make operable 2-3 toilets/sinks per floor.

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Heat is provided by a central heating plant which serves the entire Yard. For our use the entire project would not cost over \$30,000.00. It is a certainty that the building could be made operable for this amount. Compliance with building codes would be necessary to some degree, and this can be accomplished with the advice of an experienced architect and by proper submissions to the Board of Standards and Appeals.

Security

The Naval Yard operated on a 24 hour basis, with security personnel at all entrances. Artists with studios in #13 could carry ID cards as do all employees who work in the Yard. As there is a 24 hour operation, artists would have constant access to the studio building.

Some Figures

If 37,000 sq. ft. of space is useable for studios and this is assessed at a minimum of \$.50 a sq. ft. (excluding heat and electricity) the building would gross \$18,500 per year. It has been impossible to establish any insurance costs, as these require a detailed analysis of the building and would vary greatly according to the amount of repair. At this point, none of my estimates have been over \$9,000 a year. This sum would be necessary to cover situational difficulties, contingencies and administrative planning. Accurate records, reports and evaluations would be kept concerning the progress of Building #13 and future sites.

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SUMMARY

With # 13 leased to WORKSPACE at nominal rent, WORKSPACE then could provide at a very low rental the type of large rough working space currently unavailable in the city.

Building #13 would be particularly valuable because:

1. As a government building it would serve as an example for the use of other surplus buildings, many of which are government owned. It would be a precedent setting project.
2. It is large enough to warrant the enormous effort necessary on the part of many individuals.
3. It offers good space of the type needed.
4. The process of making such arrangements would underline the necessity for an intelligent communication between the city government and the cultural community.
5. A project in this section of Brooklyn would generate more interest in the area and show that activities in the arts can affect in a subtle fashion the potential development of a slum neighborhood. It might easily provide the incentive to the building of a community facility. This project would benefit the individual artist, the resident and the over-all program. A project of this size would suddenly make more space available to the individual artists and act as an encouragement to them to work for better relations with the bureaucracies which seem to have no interest in their activities.

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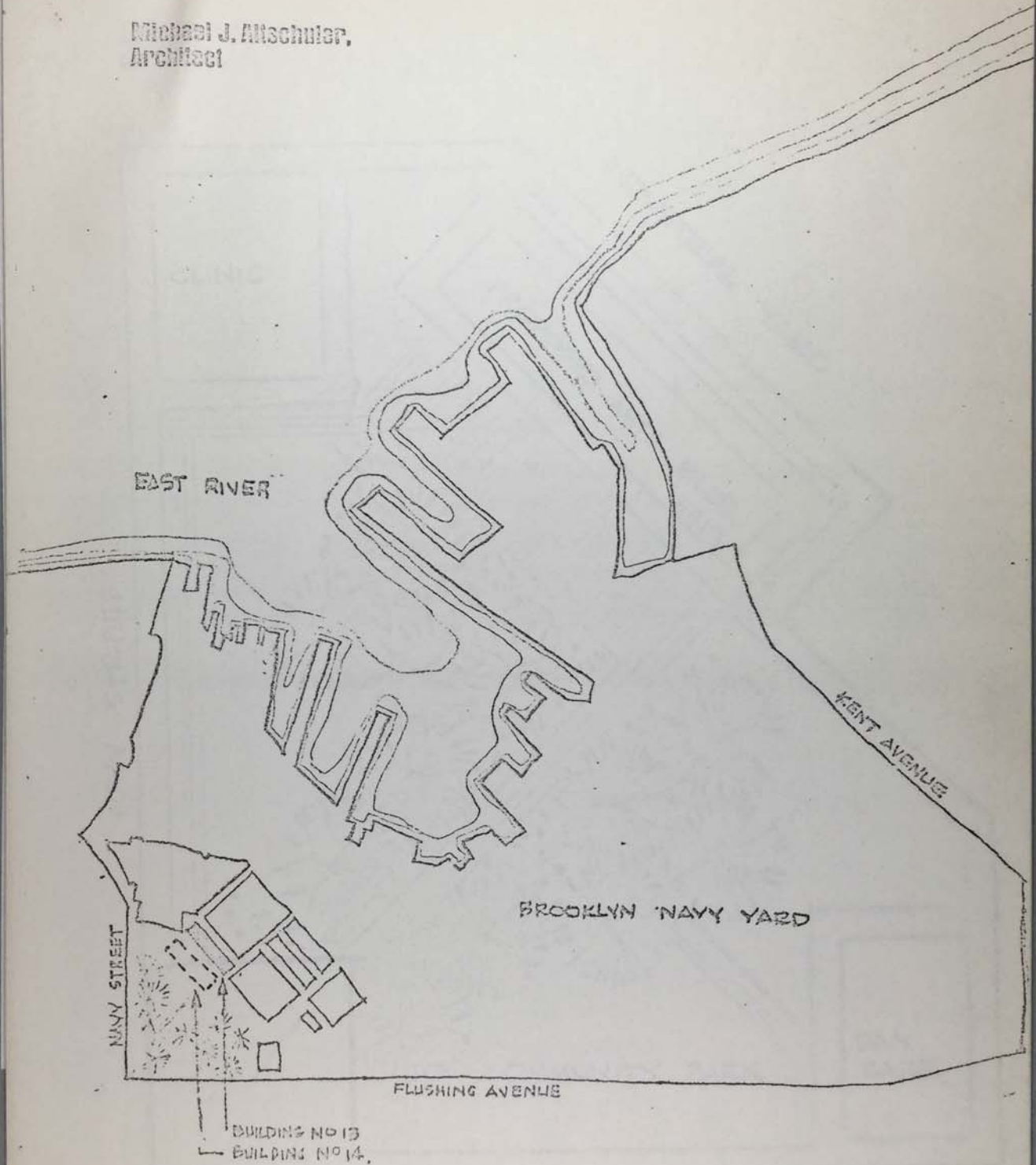
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6. It is also a way of directly affecting and improving the financial status of working artists.
7. It would be particularly valuable as a prototype for national use.
8. It would be large enough to sustain WORKSPACE in developing similar locations and to justify further developemtn of the project.

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Michael J. Mitschuler,
Architect

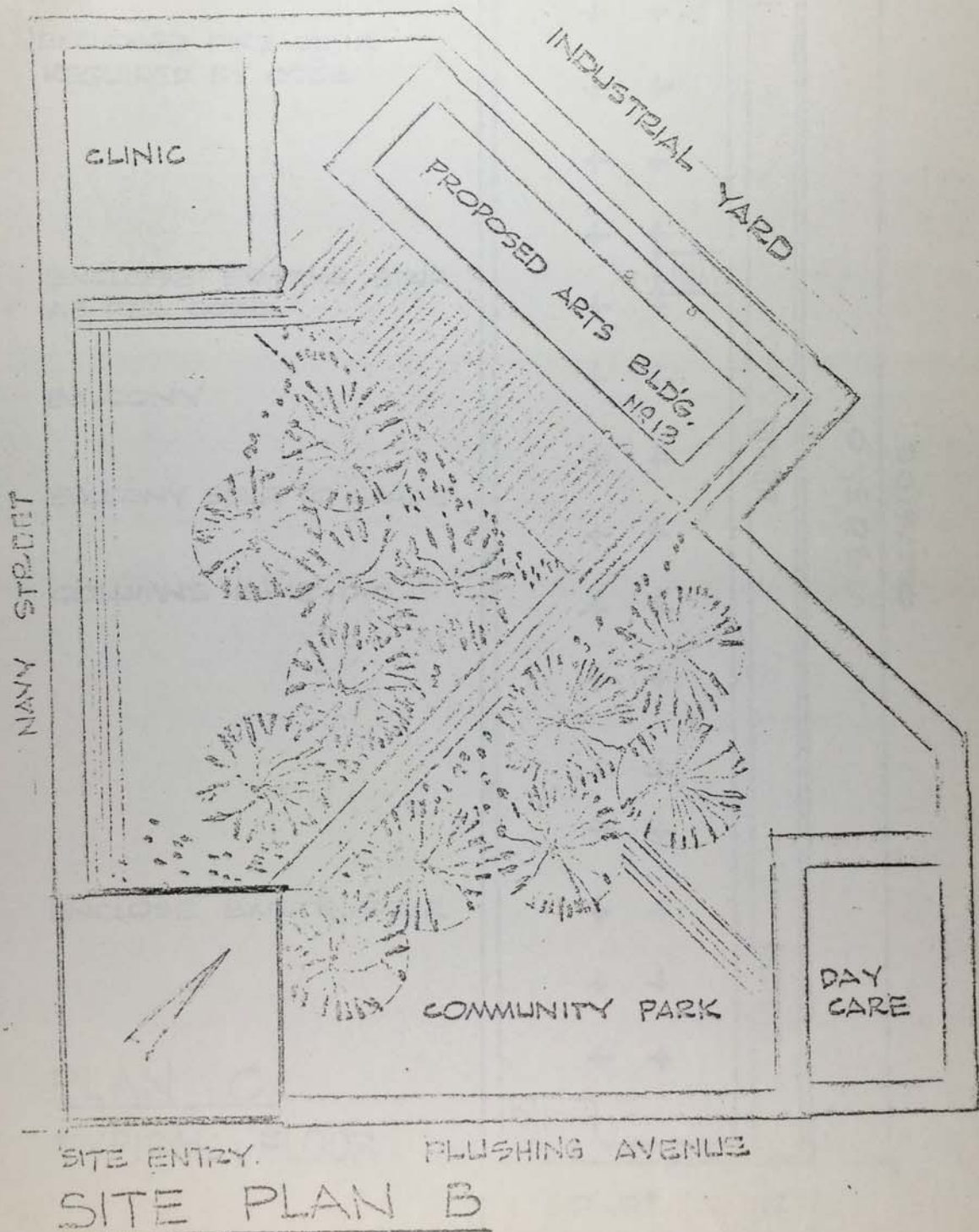


SITE PLAN A

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Michael J. Altschuler,
Architect



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Michael J. Altschuler,
Architect

ENCLOSED FIRE STAIR
REQUIRED BY CODE

ENCLOSE EXISTING STAIR
AS PER CODE

BALCONY

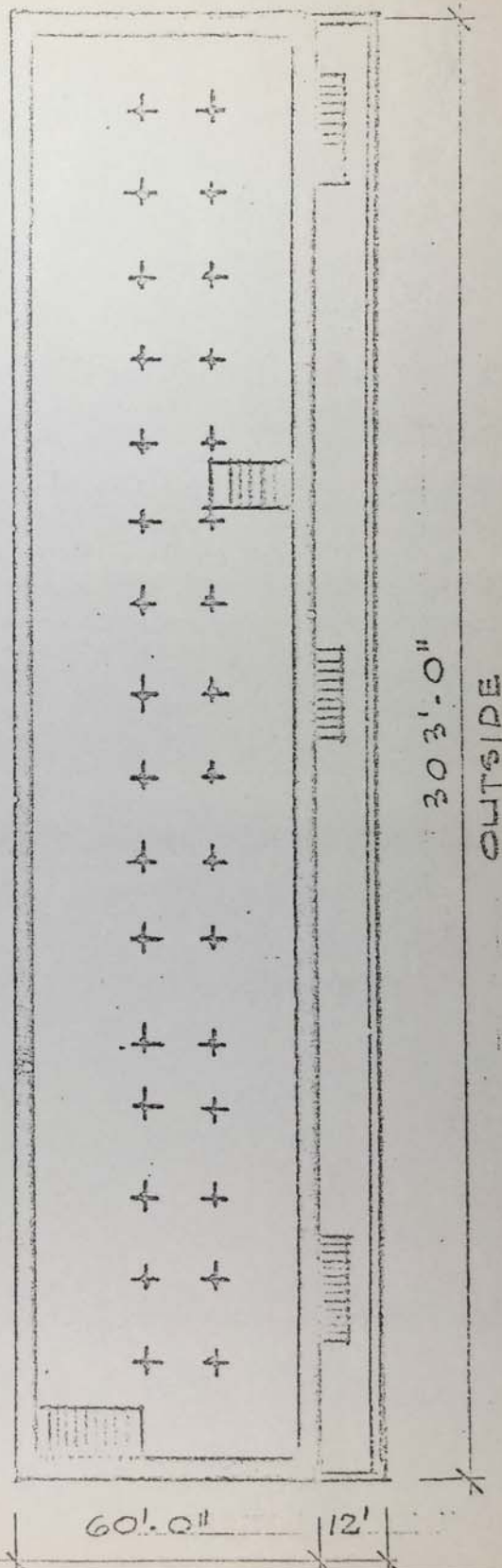
BALCONY STAIR TO GRADE

COLUMNS 16'-18" O.C.

ENCLOSE EXIST'G. STAIR

PLAN C

TYPICAL FLOOR



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APPENDIX B

The following are the terms and conditions of the lease for the use of the space for the year 1971 by a period of one year. The financial statement follows.

Approx. cost of installation: \$1,100.00

Costs

Direct: \$12,700.00
 Indirect: \$10,000.00
 Installation: \$1,100.00

Income

From the sale of art: \$10,000.00
 From the sale of art: \$10,000.00
 From the sale of art: \$10,000.00

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SAMPLE B

The Holzer Realty Company owns three 6 story buildings on Warren Street. They plan to build on this property in two years time. The area is one which is open for change and developemnt, and as present leases expire, industrial businesses are moving out. In this situation Holzer Realty finds it uneconomical and indeed unfeasible to attract new business to these buildings for short term rentals. The same factors make it impossible for an artist to renovate these premises for living/working space. Holzer Realty would not in any case consider individual artist use for either living or working as this would involve the maintenance of the buildings and the incumbrance of many tenants at the end of two years.

The solution for Holzer Realty is to lease the land for two years to a parking lot company. The financial figures follow:

Square feet of land area 7,200 sq.ft.

Costs

Taxes	\$10,800.00
Insurance	paid by parking lot
maintenance	" " " "

Income

Profit from parking lot:

7,200 sq. ft. @ \$2.10 sq.ft. \$18,000.00

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Gross Profit	\$18,000.00
Less Taxes	<u>10,800.00</u>
Net Profit	\$ 7,200.00

WORKSPACE SOLUTION

To successfully interrupt the "parking lot syndrome", a WORKSPACE proposal must be formed in such a way that it offers to the owner the same profit as the parking lot company. This, however, is not enough. Demolished buildings provide no problems whatsoever in maintenance and upkeep; thus any feasible program must take this into consideration. Artist/users could occupy the building with the clear understanding that total responsibility falls on their shoulders. By keeping the building intact, the usable square footage would be increased six times to 43,000 sq.ft. If the Holzer Realty Company were reimbursed at the same net profit, the figures would look like this:

Square footage of building	43,000 sq.ft.
----------------------------	---------------

Costs

Rent to Holzer Realty (same as parking lot profit)	\$ 7,200.00
Taxes	10,800.00
Insurance	6,000.00
Maintenance (assumed by artists)	<u>-0-</u>
TOTAL COSTS	\$ 24,000.00

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/3

At \$24,000 a year in costs, the basic unit thus represents approximately \$.60/sq.ft. to the user, a figure half (or a third) of what might be attained (with some difficulty) on the current market. This figure excludes maintenance and gas and electricity also generally excluded on the current loft market. *

* Figures supplied by Mr. Mark Weinbaum, Holzer Realty Company

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APPENDIX C

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New York State Council on the Arts 250 West 57 Street, New York 10019 (212) 586-2040

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Name of Organization: _____

CHECKLIST OF ATTACHMENTS

Check below the items which are submitted with this application. Three copies of each attachment must be included, except where otherwise indicated.

- Page 2 A - a selective sampling of representative publications (if new applicant) _____
- Page 5 J3 - sample of work (if Film, Literature, Multimedia, or Literature organization) _____
- Pages 7 & 8 - details of request (for each program request) _____
- Page 9 (Only one copy of each of the following is required.)
- A1 - latest financial statement _____
- A2 - latest federal tax return with attachments _____
- latest annual statement of income and expense _____
- A3 - detailed 1973-74 (1973)* total operating budget _____
- A4 - detailed 1974-75 (1974)* total operating budget _____
- B1 - Federal tax exemption letter _____
- B2 - Certificate of Nonprofit Incorporation filed with the Board of Regents _____
- B3 - Receipt from Charities Registration Section, Board of Social Welfare _____
- Page 12 F1 - plans for meeting operating expenses _____
- F2 - list of funding sources _____

Endowment Information Form

If your organization has endowment funds, submit two copies of the Endowment Information Form. _____

CERTIFICATION

Read carefully before signing.

In order to fulfill obligations required of the Council by the State Legislature and regulatory agencies, the certification below must be signed by a principal officer of your organization with legal authority to obligate it.

The undersigned certifies that the applicant organization is a nonprofit, cultural organization offering services to the public of the State of New York; that the organization is not a public school district, an affiliate or component of a public school district, nor a New York State agency or department. In addition, the undersigned certifies that State funds shall not substitute for customary support from sources other than the New York State Council on the Arts. Furthermore, the undersigned certifies that to the best of his or her personal knowledge: all information contained in this application is accurate or represents a reasonable estimate of future operations based on information available at this time; and that there are no misstatements nor misrepresentations in the information submitted herein or as a supplement to this application.

Date

Signature

Type name and title

*See DEFINITIONS

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(SECTION II B continued)

3. PROGRAM OR ACTIVITY BUDGET

A separate fully itemized budget must be submitted for each program for which you are requesting funds, using the following format as a guide. Prorate where possible central administrative costs which apply to the program concerned. Be sure to make each program budget part of the total organizational budget for 1974-75 (1974)* as shown on pages 10 and 11 of this application.

a. Program Expenses*

- (1) Personnel*
 - Administrative* \$ _____
 - Artistic* _____
 - Technical* _____
 - Other Personnel* (specify) _____
- (2) Outside Professional Services* _____
- (3) Equipment Purchase* _____
- (4) Space, Facility, Real Estate Rental _____
- (5) Travel and Transportation* _____
- (6) Advertising, Promotion and Public Relations* _____
- (7) Remaining Operating Expenses* (specify) _____
- (8) TOTAL Program Expenses* \$ _____

b. Program Earned Income¹

- (1) Admission charges, subscriptions, box office and performance fees \$ _____
- (2) Concessions, sales, parking, publications, rentals, etc.* _____
- (3) Tuition, class, workshop fees, etc.* _____
- (4) Other earned income* from this program (specify) _____
- (5) TOTAL Program Earned Income \$ _____
- (6) Enter here TOTAL Program Expenses as shown on line 3a(8) \$ _____
- (7) TOTAL Program Expenses (line 6) minus TOTAL Program Earned Income (line 5) \$ _____

c. Program Other Income (Include only funds to be applied to this program.)

- (1) Individual contributions* (including memberships) \$ _____
- (2) Foundations _____
- (3) Business and industry contributions _____
- (4) Federal government _____
- (5) State government (DO NOT INCLUDE NY State Council on the Arts request) _____
- (6) County, municipal and other local government _____
- (7) Earned income from other sources, e.g., other programs, interest, dividends _____
- (8) All other* unearned income for this program (specify) _____
- (9) TOTAL Program Other Income \$ _____
- (10) Enter here TOTAL Program Expenses minus TOTAL Program Earned Income (line 3b7) \$ _____
- (11) Line 10 minus line 9 \$ _____
- (12) Funds requested from NY State Council on the Arts for this program only \$ _____

¹Do not complete this section before reading the definition of "Income" on the Definitions sheet.

*See DEFINITIONS

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In addition to members of the staff of The Institute for Art and Urban Resources, the following have been invited to attend this meeting:

Bill Burback

Agnes Denes

Ken Jacobs (non-voting)

Richard Nonas

Howardina Pindell

Jim Reinish (non-voting)

Julius Tobias

The studios to be assigned are located

at 346 Broadway (the Clocktower building):

one studio (20' X 30')

a rehearsal space which can be used on a temporary basis

at 22 Reade Street:

one studio (25' X 100') which can be assigned either to one individual, to a group or to several individuals

at 10 Bleeker Street:

one studio (50' X 100') with which there are numerous specific problems

Information concerning potential Workspace tenants will be provided on Tuesday morning.

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March 17, 1974

Stephen T. Gerald

Theater group wants space for the summer

May 15, 1974- Follow up letter of thanks, and will be in touch to finalize details of use of the facility

March 26, 1974

Dennis Valinski

Sculptor wants work space for the late spring and summer months

April 25, 1974

Nancy Mitchnick

artist sorely in need of work space

May 29, 1974

Ralph Carideo. Company Manager. New Theater Workshop

Needs space for theater group for July and August

May 29, 1974

Bette Craig. Program Coordinator. Labor Theatre

Wants information about workspace (rehearsals) for performing groups

June 18, 1974

J. Harry Home

Sculptor wants work space

June 20, 1974

Priscilla Colville. Artistic director. Connecticut College American Dance Festival

Wants rehearsal space for fall dance concert

June 26, 1974

Margia Kramer

Wants work space and storage space. Slides enclosed of her work.

July 8, 1974

Vera Manzi Schacht

Six artists want work space

July 16, 1974

Gerald Marranca

Artist wants work space- wrote six months ago

July 18, 1974

Boyd Mefferd

Artist. Thanks but can not use Coney Island space. Will be in touch towards winter

July 19, 1974

Carol Lawhon. Manager. On behalf of Marilyn Wood and the Celebrations Group

Wants rehearsal space and storage space

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August 25, 1974

T. C. Brader

Theater group wants rehearsal space

August 27, 1974

Susan Schwalb

Artist wants work space

August 29, 1974

Ken Jacobs

Request for loft at Reade Street. Wants to continue Idea Warehouse

September 6, 1974

Manuel Martin. Secretary and Treasurer. Spanish-English Ensemble Theatre, Inc.

Wants information about Workspace. Needs rehearsal and performing space

September 9, 1974

Mary Overlie. Natural History of the American Dancer

Proposal for the Idea Warehouse

September 9, 1974

Ernie Gehr

Artist wants work space (emphasis Reade St.) and any information

September 9, 1974

Suzanne E. Ciani

Composer-performer working with electronic synthesizers wants work space

September 16, 1974

Tim Ward. Director. The Comedy Stage Company, Inc.

Wants rehearsal/performance space

September 30, 1974

Denise Mattia

Wants work space for group of artists

October 1, 1974

Stephen Abrams

Small theater group wants space

October 9, 1974

Murray Hochman

Painter. Apply for studio space

October 20, 1974

Laura Dean

Wants space for dancers in March