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OFFICE OF THE MAYOR

EXECUTIVE ORDER NO. 39

February 20, 1967
ESTABLISHMENT OF THE OFFICE OF
LOWER MANHATTAN DEVELOPMENT

Whereas, The Planning Commission has approved a report titled the Lower Manhattan Plan, concerning the development of the area generally bounded by Canal Street, the Battery, the Hudson River and the East River, and recommending certain affirmative acts to be taken by the City;

Whereas, The plan has three broad components, each of which falls within the jurisdiction and competence of an agency of the City government:

- the development of new transportation and related facilities, which should be undertaken by the Transportation Administration and its associated departments;
- the development of housing and the facilities required to support and service the population of such housing, which should be undertaken by the Housing and Development Administration;
- the development of new commercial and industrial activities and the relocation of existing industry in such a way as to support and strengthen the existing economic core of the area, which should be undertaken by the New York City Public Development Corporation;

Whereas, It is the desire of the City administration to encourage the use of private initiative and private funds in a constructive partnership with government;

Whereas, The authority to make major land use decisions and the responsibility for coordinating the efforts of the various agencies involved are properly lodged in the Office of the Mayor;

Now, therefore, by virtue of the power vested in me as Mayor of The City of New York it is hereby ordered as follows:

Section 1. Office of Lower Manhattan Development—There is established in the Executive Office of the Mayor the Office of Lower Manhattan Development which shall be headed by a Director of Lower Manhattan Development who shall be appointed by and serve at the pleasure of the Mayor.

§ 2. Powers and Duties of the Director—The Director shall have the following powers and duties with respect to planning and development:

- (a) to have full responsibility to implement the Lower Manhattan Plan through the agencies involved, and to coordinate their efforts;
- (b) to work closely with the various private interests concerned with the development of Lower Manhattan;
- (c) to make recommendations and assist the City agencies, including the Housing and Development Administration, the Development Corporation and the Transportation Administration, in the creation of detailed plans and schedules for development and redevelopment in Lower Manhattan;
- (d) to study and make recommendations with respect to design controls and zoning;
- (e) to review and make recommendations with respect to capital budget items and development programs;
- (f) to serve as liaison between the Mayor, City agencies and developers;
- (g) to hire staff personnel, designate advisors and advisory groups and retain consultants, subject to all applicable regulations, in connection with the performance of the foregoing;

§ 3. Cooperating agencies—City agencies responsible for providing public improvements and services in Lower Manhattan, including the Housing and Development Administration, the Transportation Administration, the Public Development Corporation, and the Departments of City Planning, Highways, Public Works, Parks, Traffic, Water Supply, Gas and Electricity and Marine and Aviation, shall cooperate with the Director of Lower Manhattan Development in the performance of his functions and duties as hereinabove set forth.

§ 4. Effective Date—This order shall take effect forthwith.

ml7

JOHN V. LINDSAY, Mayor.

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- VI. Supportive Description of Applying Organizations
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LIST OF CORRECTIONS

APPLICATION FORM

Page 4, Item XII: Authorizing Official¹ is H. Claude Shostal, Director of The Mayor's Office of Lower Manhattan Development. Project Director is Janet v.B. Pena, Planner for Cultural Affairs, The Mayor's Office of Lower Manhattan Development. (Both signatures appear on the application, but neither name is typed or printed.)

ATTACHMENT "C"

Line 3: Should read "...mini-cultural committees would be set up in..."

Line 12: Should read "desires of the Lower Manhattan..."

Line 14: Should read "the various organizations being..."

ATTACHMENT "D"

Line 4: Should read "enables"

ATTACHMENT "E"

Page 2, Line 1: Should read "will have scheduled stops in..."

Line 3: Should read "as a storage place..."

Line 7: Should read "carrousels"

Line 8: Should read "carrousels"

Line 10: Should read "subway advertising campaign..."

Line 12: Should read "surface transit and subway..."

POSSIBLE PROGRAMS FOR 'CITY SPIRIT' PROJECT

Page 2, "Bi-Centennial Wall Hanging"

Line 11: Should read "Lower Manhattan"

"The Corporate Day"

Line 6: Should read "employees"

Line 9: Should read "dimensional"

Page 3, Line 1: Should read "Downtown Whitney Museum..."

Line 7: Should read "Downtown Community TV Center's shows..."

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LIST OF CORRECTIONS
(Continued)

- "Summer Program: Off-Center Theater"
Page 3, Line 16: Should read "lunch_time cafeteria..."
- "Film Club"
Line 21: Should read "the cultural community..."
Line 22: Should read "bar and a cafeteria..."
- "Workshop Program"
Page 4, Line 14: Should read "to the community..."

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INSTITUTE
FOR ART AND
URBAN RESOURCES, INC.

Executive Office 11 John Street NYC, NY 10038
Clocktower Office 108 Leonard Street NYC, NY 10013
Area Code (212) 233-1096

January 30, 1975

Janet Peña
Office of Lower Manhattan Development
2 Lafayette Street
New York, N. Y. 10013

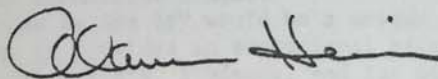
Dear Janet,

The Institute is pleased to include a proposal for the National Endowment for the Arts "City Spirits Program". Enclosed, you will find a brief proposal and projected budget. Please let me know if there are any particular areas where more information is needed at this preliminary stage of our proposal.

Enclosed as well is a description of The Institute and some articles about our programs and activities. We hope the Institute will be able to assist through our proposal the "City Spirits Program" for the Lower Manhattan area.

Thank you, Janet, for your information and help.

Regards,



Alanna Heiss
Executive Director

AH/bb
encl.

c.c. NEA/"City Spirits Program"

Brendan Gill, Chairman of the Board of Directors
Alanna Heiss, Executive Director

Project Workspace Clocktower 108 Leonard Street, New York, NY 10013

Dated

5/12 19 71

Mary Imperato

Coordinator, Permit Division

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POSSIBLE PROGRAMS FOR 'CITY SPIRIT' PROJECT

The following programs are being presented as possible 'City Spirit' projects. The programs reflect the results of evaluations done on various projects of the previous year. The studies evidenced an interest by many people to actually participate in the creation of a work of art.

1) HOW WE SEE IT

"How We See It" is the theme for an exhibition of photographs by the inhabitants of the Lower Manhattan area. This exhibition could be held at the Downtown Branch, Whitney Museum. It would explore the total environment of the people who work here: leisure time activities, work activities, architecture—anything that the workers in Lower Manhattan feel is important. Implementation of the project would utilize the talents of museum interns, artists, photographers, and members of the "mini-cultural committees".

Four months before the exhibition, leaflets and posters will be placed in several office buildings announcing the exhibition. The publicity information will include listings of seminars, and walking tours of Lower Manhattan in addition to deadlines for submitting photographs. Members of the "mini-cultural committees" will be paid a small stipend for distributing publicity information, collecting and returning photographs, and answering questions related to the exhibition.

Ten seminars on the history and architecture of Lower Manhattan, and photographic methods will provide an opportunity for those who are interested to:

- 1) learn about the environment in which they are located
- 2) learn about photographic methods

Four walking tours of the Lower Manhattan area will provide the field experience component of the seminars. Both the seminars and walking tours will culminate in discussions whose focus will be how the participants can best reveal their experiences in an exhibition setting.

Student interns will select the photographs which will be exhibited. Persons whose photographs are chosen will be invited to assist in organizing the exhibition. This arrangement enhances the existing opportunities for communication which allow the museum to interact with the Lower Manhattan community. It can also allow the lay person to see the inner-workings of a museum—an experience that few people have.

Video-tapes of the installation will be made and will be played during the exhibition. A catalog will be written and printed. All developing will be done by commercial houses.

"How We See It" would be a unique exhibition in a unique museum situation. It provides an educational experience for museum personnel, professional artists, students, and lay persons, because it combines their talents and energies in innovative ways. This exhibition would be a revealing demonstration of how workers in the downtown community see their environment. The estimated budget for this project is \$11,000.

2) JAZZ COMPETITION

One of the first words which comes to mind when considering an essentially business community such as Lower Manhattan is "competition". Among the thousands of people living and working in the area, there is a great

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deal of largely untapped musical talent; as a means of bringing together competition, culture and the community, it is proposed to hold a jazz band contest open to amateur groups formed from business and residential organizations within the locality.

Letters will be sent out in February to leaders of employee and residential associations inviting each to form a jazz group-traditional or modern-from amongst their members. They will be given guidelines and an organization time schedule so that they will be fully prepared for auditions by June. A number of auditions will be held throughout the month (depending on the number of entries) and will be judged by experts drawn from a committee of outstanding jazz musicians and local people.

Six finalists will be chosen in June, and the grand finale will be held in Battery Park in September, again judged by experts. This will be a public event, widely advertised in the media and by parades through the streets of Lower Manhattan to Battery Park featuring the finalists, followed and supported by their own cheering sections.

The winners of the competition will be awarded a professional booking for three concerts to be held in the Lower Manhattan area.

The jazz competition will fulfill three functions: it will bring together jazz musicians and improve in-house relations within corporations and associations, it will produce excellent public entertainment, and it will establish an on-going sense of inter-community activity, possibly becoming an annual event. The total budget for this project is approximately \$1,230.

3) BI-CENTENNIAL WALL HANGING

A large wall hanging representing a Lower Manhattan scene, present or past, will be created by the employees and visitors in the area. An artist will be commissioned to work on and supervise this cooperative effort. The activity will be moved to many highly visible locations in the area that would be accessible to many. The cultural information bus proposed in this application may be a site for this program. The materials would be stored on the bus, and easily set up outside the bus each day. The public would be invited to participate in the creation of this wall hanging by designing particular aspects, by bringing fabric to be used (old aprons, shirts, socks, etc.) by sewing, painting, stuffing sections, and by observing the day to day development of this activity. When completed, the work would be Lower Manhattan's contribution to the New York Bi-Centennial quilt and wall hanging show which will travel throughout New York. This activity will take place during the summer months and would cost about \$3000 for materials and fees.

4) THE CORPORATE DAY

This project will be an aesthetic video film of the corporate day in Lower Manhattan. Slides and video will depict the interaction of people and machines, business and social relationships. Employees and employers arriving to work, typing, xeroxing, designing, meeting, ticker tapes, coffee breaks, etc., would be filmed and photographed. Artists, dancers, mimists, poets and musicians would complement the corporate day by incorporating their actions with the employees actions in the film. This could be done by electronically amplifying office sounds into a musical concert; a coffee break could fade into a mime dance; and a planning layout for a building could suddenly turn into a three dimensional carton sculpture and move about the office. The video, when completed, could be played on in-house television sets, which are used by most corporations; it could be on exhibit at the

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Downtown Whitney Museum, and presented at the Trinity Church film series in Lower Manhattan. This activity would give the downtown public an opportunity to actively partake in the creation of an art program. John Alpert's Downtown Community TV Center is interested in this project, and can color video, edit, and present a half-hour show ready for TV presentation at the cost of \$10,000. The National Educational TV station in New York City, which has presented a number of the Downtown Community TV Centers shows, has shown interest in viewing this program to the public. 'The Corporate Day' would take about twelve months from planning to completion.

5) SUMMER PROGRAM OF SERIALIZED THEATRE PERFORMANCES BY THE OFF-CENTER THEATRE

The Off-Center Theatre is a street theatre group which has developed a series of improvisational plays relating directly to the people for whom they are performing. They present a kind of serialized soap opera featuring "Suzy Stenographer" or "Hope For Life," her job problems, corporate hang-ups and her fight for survival in the big city. The group thoroughly researches the area in which they perform, so that its audiences will feel directly involved in the script.

The group will give two performances a day (at 11:30 and a repeat at 12:30, designed to catch all the lunch-time crowds) one day a week for 13 weeks during the summer, each episode "to be continued" the following week. They generally perform on an elevated space in crowded pedestrian intersections.

They have had tremendous success in catching the imagination of city workers with their accurate portrayal of city life which is both amusing and moving.

A pilot program is planned for February, when Off-Center Theatre will present their work in a brief series of lunch-time cafeteria performances in various Lower Manhattan corporations.

The budget for this project is about \$5,000.

6) FILM CLUB

Lower Manhattan has no movie theatre nor, since the demise of the Trinity Church film program, any regular film presentation at all. The proposed film club, possibly held in the auditorium of the Seamen's Church Institute, will encourage appreciation of art films, foreign language films, and the Classics; that is to say, the kind of film not usually shown commercially and on television.

It will operate on a weekly basis for 30 weeks in the year in the early evening, in other words, at a time when most of the business community will have finished work and had a chance to unwind. Membership will be open to anyone living and working in the Lower Manhattan area for an annual fee and each member will be allowed one guest at an additional charge. Membership fees should eventually enable the club to break even or at least to operate with only a small annual subsidy. There will be considerable reductions for senior citizens and students.

The initial program will be chosen by the organizers, but thereafter members will be invited through a committee to plan future programs themselves.

The auditorium in Seamen's Church Institute has a capacity of 200 and is equipped for 16mm film shows. It has one 16mm projector, but a second should be purchased to enable full length features to be shown without a break. This projector will be the property of the Lower Manhattan Cultural Council, and will be made available to the cultural community of the area for loan.

Seamen's Church Institute has a bar and a cafeteria, which members will be welcome to use as a club room before the film show.

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Of all the arts, film is perhaps that most identified with New York. The club proposed will fill a need in Lower Manhattan and allow a showing of good films which might not otherwise be seen. Once an audience is established, commercial interest might find the prospect worth exploration.

The budget for this project is \$6,100.

7) WORKSHOP PROGRAM

The workshops at Trinity Church are planned to encourage the development of special skills and to serve as a community base for sharing experience and building relationships. Workshops planned are in direct response to the community desires, and serve up to 300 people a day.

Programs may include juggling (with balls, clubs, flaming sticks) and will be held Tuesdays at 12:30 in the Trinity Studio, 74 Below; yoga (a comprehensive course in Hatha Yoga postures, exercises, and philosophy combined with meditation, and will take place Tuesdays, at 5:30); graphic arts (sketching, painting, drawing on Wednesdays at 12:30); folk dance (dances from many countries taught- no partners needed- Wednesdays at 12:30 in the Choir Room); drama (sound, movement, improvisational exercises directed toward developing repertory and exploring human relatedness, on Thursdays at 5:30 in the Trinity Studio); and guitar (group workshop in Trinity Studio).

The results of the workshops will be presented to the community in exhibition and live performances.

Trinity Church is already established as a place where working people can drop in at lunch hour to relax at concerts, exhibitions, or workshops.

This project will cost \$2,200.

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INSTITUTE FOR ART AND URBAN RESOURCES

BUDGET

1974-1975

EXPENSES

Personnel

Director	16,000
Assistant Director	12,000
Artist Fees @ 500 per individual	2,500
Technical Assistant for Workspace	9,000
Secretary	8,500

Outside Professional Help

Accountant	350
Legal Assistance	1,000
Plumbers, Carpenters, Waste removal	900
Assistant for Children's Workshop	500

Rentals

Bleeker Street @ 420 per month	5,040
Office minimum rental, plus extra	960

Travel

Travel to Washington D.C. for 2, 4 trips	880
In-city travel	620

Advertising, P.R., Promotion

Printing	1,200
Entertainment	600
Expenses for openings at the Clocktower and other functions @ 100 per	1,000
Design, Layout, Printing of brochure for fundraising effort	700

Other

Telephone	2,000
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TRINIDAD ALL STARS STEEL BAND

Clyde Henry
386 Prospect Pl.
Bklyn. N.Y. 11238

June 1, 1973

Alanna Haiss
Director for Art & Urban Resources
11 John St.
New York, N.Y. 10038

Dear Ms. Haiss:

We are at present rehearsing at the Medgar Evers College, and will have to vacate the Building by June 8th temporarily for the purpose of renovation which will not be completed before the end of August.

Due to this unfortunate incident that occurred in the midst of preparation for our annual celebrations, it will be grateful if you can allow us the use of the old precinct on Grand Avenue or any suitable place in the area temporarily.

Please note that we are a membership of 20. Thanking you in advance.

Sincerely,

Clyde Henry
Clyde Henry

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March 13, 1973

Mr. Leo L. Goldner
Department of Real Estate
2 Lafayette Street
New York, New York

Dear Mr. Goldner:

The Office of Lower Manhattan Development is acquainted with the Institute for Art and Urban Resources, particularly with its "Workspace" program, a plan which utilizes empty space for interim periods of time for cultural activities.

We note with interest that a police station in Brooklyn, a warehouse in Coney Island, and a loft building in the Bowery are already working successfully under this program, and presume that the buildings, or portions of the buildings in the downtown Civic Center area could be assigned to the Institute with similar success.

As you may know, the O. L. M. D. is most interested in encouraging cultural activities in the Lower Manhattan area, and we hope the Institute's activities would be helpful in this respect.

*Copy to
Mr. Goldner
with a copy of the
report on the project*

Sincerely,

T. R. Williams
Deputy Director

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Deputy Director

*I copied
Carlow here
was in a headline
news on the ground*

Dated 5/12 19 71

Mary Imperato 
Coordinator, Permit Division

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March 9, 1973

The Hon. D. Kenneth Patton
Administrator
Economic Development Administration
225 Broadway
New York, N.Y. 10007

Dear Ken:

We know you have reservations about the proposed use of Building 13 at the Navy Yard as work space for artists. But the January 31 letter to you from Alanna Heiss of the Municipal Art Society seems to me to make sense. On the basis that it is temporary utilization for a period in which there is presumably no other use envisioned, we urge you to give every consideration to this request. It fits in with many other things we'd like to do toward bringing artists to Brooklyn.

Sincerely,

Margot Wellington
Vice President

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REB

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OFFICE OF THE MAYOR
OFFICE OF LOWER MANHATTAN DEVELOPMENT
2 LAFAYETTE STREET, NEW YORK, N. Y. 10007

RICHARD WEINSTEIN, *Director*

May 30, 1973

Ms. Alanna Heiss
Executive Director
Institute for Art and Urban Resources, Inc.
11 John Street
New York, New York

Dear Alanna:

The Brooklyn Bridge Celebration was a very wet success: 4,000 people walked across the Bridge with water dripping from their noses, but smiling.....

Thank you very much for the enclosed material. The leads were helpful, and I was glad to have the opportunity to see what you had done with the day.

The write-up on the Clocktower in New York Magazine was very impressive- I must visit there soon.

Sincerely,

Susan H. Jones

Enclosure

Dated

5/12 19 71

Mary Imperato
Coordinator, Permit Division

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The write-up on the Clocktower in New York Magazine was very impressive- I must visit there soon.

Sincerely,

Susan H. Jones

Enclosure

This permit is subject to all pertinent provisions of the law and to the conditions...

Dated

5/2 19 71

Coordinator, Permit Division

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	VIII.1.4



OFFICE OF THE MAYOR
OFFICE OF LOWER MANHATTAN DEVELOPMENT
2 LAFAYETTE STREET, NEW YORK, N. Y. 10007

RICHARD WEINSTEIN, *Director*

May 30, 1973

Ms. Alanna Heiss
Executive Director
Institute for Art and Urban Resources, Inc.
11 John Street
New York, New York

Dear Alanna:

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OFFICE OF THE MAYOR
OFFICE OF LOWER MANHATTAN DEVELOPMENT
2 LAFAYETTE STREET, NEW YORK, N. Y. 10007

RICHARD WEINSTEIN, *Director*

November 26, 1973

Ms. Alanna Heiss, Executive Director
Institute for Art and Urban Resources, Inc.
11 John Street
New York, New York 10013
May 30, 1973

Dear Ms. Heiss:

Ms. Alanna Heiss, Executive Director
Institute for Art and Urban Resources, Inc.
11 John Street
New York, New York

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Dated 5/2 19 71

Mary Imperato (RB)
Coordinator, Permit Division

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	VIII.1.4



ECONOMIC DEVELOPMENT ADMINISTRATION

Office of the Administrator

225 BROADWAY, NEW YORK, N. Y. 10007

Telephone: 566-

D. KENNETH PATTON, *Administrator*

November 26, 1973

Ms. Alanna Heiss, Executive Director
Institute for Art and Urban Resources
Penthouse, 11 John Street
New York, New York 10038

Dear Ms. Heiss:

Allow me to assure you that there is no dissatisfaction in these quarters with either your exhibit or its publicity. On the contrary, we are more than willing to cooperate with your institute in some future, appropriate occasion. I regret that our staff liaison with your office took sick when you needed her services.

I wish you success with your program.

Yours truly,

D. K. Patton
Administrator

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	VIII.I.4



ECONOMIC DEVELOPMENT ADMINISTRATION

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225 BROADWAY, NEW YORK, N. Y. 10007
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D. K. Patton
 Administrator

Dated 5/2 19 71

Mary Imperato
 Coordinator, Permit Division

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	VIII.1.4

March 13, 1973

Mr. Leo L. Goldner
Department of Real Estate
2 Lafayette Street
New York, New York

Dear Mr. Goldner:

The Office of Lower Manhattan Development is acquainted with the Institute for Art and Urban Resources, particularly with its "Workspace" program, a plan which utilizes empty space for interim periods of time for cultural activities.

We note with interest that a police station in Brooklyn, a warehouse in Coney Island, and a loft building in the Bowery are already working successfully under this program, and presume that the buildings, or portions of the buildings in the downtown Civic Center area could be assigned to the Institute with similar success.

As you may know, the O. L. M. D. is most interested in encouraging cultural activities in the Lower Manhattan area, and we hope the Institute's activities would be helpful in this respect.

Sincerely,

T. R. Williams
Deputy Director

*I copied a
number there
with the school
program as a goal*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Deputy Director

*I think
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used a national
survey on this area*

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	MoMA PS1	VIII.1.4



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Handwritten signature of D. K. Patton in cursive.

D. K. Patton
Administrator

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SM SETS 614276 1701

MOTION PICTURE - TELEVISION PERMIT

CITY OF NEW YORK
ECONOMIC DEVELOPMENT ADMINISTRATION

PERMIT NO. 000391

DEPT. OF COMMERCE & INDUSTRY, 415 MADISON AVE. N.Y., N.Y. 10017

SM SETS 614276 (70)

MOTION PICTURE - TELEVISION PERMIT

CITY OF NEW YORK
ECONOMIC DEVELOPMENT ADMINISTRATION
DEPT. OF COMMERCE & INDUSTRY, 415 MADISON AVE., N.Y., N.Y. 10017

PERMIT NO. 000391

Institute for Art and Urban Resources
41 East 65 Street
NYC 10021

Dear Ms. Heiss:

At the suggestion of my associate, Mrs. Landgraff, who spoke to you recently, I am writing to you to ask a favor. We understand that the Institute has an interest in the coordination of existing resources (machinery, buildings, materials, etc.) with art and art service programs. We are hoping that this interest will extend to the CAPS Program, which desperately requires space for the review of original art works (approx. 2,000) which will be submitted by New York City painters and graphic artists applying to the program this fall.

CAPS is a state-wide program that provides professional fees to individual professional artists to enable them to create or complete a work of art and to participate in community related activities. Artists are reviewed and selected by a panel of professional artists in twelve creative disciplines: choreography, film, prose, poetry, play-writing, multi-media, video, music composition, painting, graphics, sculpture and photography.

This year, because of the great number of works CAPS anticipates receiving in painting and graphics, applicants in these fields will be asked to bring their work to one of four regional centers....Rochester, Albany, Binghamton and New York City. A travelling jury will then visit these sites to review the work submitted.

The regional centers CAPS will use for this purpose are large enough to accommodate the works submitted (approx. 4,000 square feet in NYC), are located in an area easily accessible to public transportation, and most important, are donated spaces (although we can offer monies for guards and janitorial staff, we cannot, due to lack of funds, cover rental fees).

While to date the CAPS staff has made the necessary arrangements for the three upstate jurying centers, we have not yet found a suitable site in New York City. And time, since we must confirm a site by the end of October, is running out. Can you help us?

We need an area of about 4,000 square feet which can be used by CAPS for a two-week period from November 27 to December 10.

I would greatly appreciate any assistance you can give us concerning this matter, and

Mrs. Donald B. Shaws
President

Arthur G. Attchul
Vice President

Sheldon Okansis
Vice President

Robert G. Goalef
Secretary-Treasurer

DIRECTORS
August Hackacher
Bethuel M. Webster

Courtney Callender, ex-officio

Address replies to: Creative Artists Public Service Program
253 West 57th Street, Room 430, New York, New York 10019, (212) 247-7701
Isabelle Fernandez, Program Director

Police Department Special Task Force

Assistant to Mayor, TV-Films

Other Departments or agencies notified (only when applicable):

Parks

Others _____

This permit is subject to all pertinent provisions of the law and to the conditions set forth.

Dated 5/12 19 76

Mary Imperato
Coordinator, Permit Division

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SM SETS 614276 (70)

MOTION PICTURE - TELEVISION PERMIT

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SM SETS 614276 (70)

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ECONOMIC DEVELOPMENT ADMINISTRATION
DEPT. OF COMMERCE & INDUSTRY, 415 MADISON AVE., N.Y., N.Y. 10017

PERMIT NO. 000391

This permit is issued to the applicant by the Department of Commerce & Industry to film or televise on streets or property subject

Institute for Art and Urban Resources
41 East 65 Street
NYC 10021

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Sheldon Olenis
Vice President

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Secretary-Treasurer

DIRECTORS
August Hackscher
Bethuel M. Webster

Courtney Callender, ex-officio

Address replies to Creative Artists Public Service Program
250 West 57th Street, Room 432, New York, New York 10019, (212) 247-7701
Isabelle Fernandez, Program Director

Other Departments or agencies notified (only when applicable):

Parks

Others _____

This permit is subject to all pertinent provisions of the law and to the conditions set forth.

Dated 5/12 19 71

Mary Imperato
Coordinator, Permit Division

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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CULTURAL COUNCIL FOUNDATION
CREATIVE ARTISTS PUBLIC SERVICE PROGRAM

September 25, 1973

Ms. Alanna Heiss
Executive Director
Institute for Art and Urban Resources
41 East 65 Street
NYC 10021

Dear Ms. Heiss:

At the suggestion of my associate, Mrs. Landgraff, who spoke to you recently, I am writing to you to ask a favor. We understand that the Institute has an interest in the coordination of existing resources (machinery, buildings, materials, etc.) with art and art service programs. We are hoping that this interest will extend to the CAPS Program, which desperately requires space for the review of original art works (approx. 2,000) which will be submitted by New York City painters and graphic artists applying to the program this fall.

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Isabelle Fernandez, Program Director

Dated 5/12 19 71

Mary Imparato
Coordinator, Permit Division

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	MoMA PS1	VIII.I.4

page two

look forward to hearing from you.

Sincerely,

Isabelle Fernandez
Isabelle Fernandez
Program Director

IF:mc

Dated 5/12 19 71

Mary Imperato
Coordinator, Permit Division

(Signature)

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	MoMA PS1	VIII.I.4

page two

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Isabelle Fernandez
Program Director

IF:mc

subject to all permit provisions of the law and to the conditions set forth.

Dated 5/12 19 71

Mary Imperato
Coordinator, Permit Division

REO

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REB

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MB

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	MoMA PS1	VIII.1.4

SM SETS 614276 (70)

MOTION PICTURE - TELEVISION PERMIT

CITY OF NEW YORK

PERMIT NO. 000391

ECONOMIC DEVELOPMENT ADMINISTRATION

DEPT. OF COMMERCE & INDUSTRY, 415 MADISON AVE., N.Y., N.Y. 10017

This permit is issued to the applicant by the Department of Commerce & Industry to film or televise on streets or property subject to the jurisdiction of the City of New York at the times and locations designated below. The permit must be in the possession of the applicant at all times while on location. For additional assistance call the Permit Division, at PL 9-7770.

Police Unit, at 226-4230

APPLICATION - TYPEWRITE ONLY.

Date May 11th, 1971

1. Company: Municipal Art Society Representative & Titles: Mrs. J.A. Highstein
Program Director

2. Address: 41 East 65th Street, N.Y.C., 10011 Tel. No. 628-4553

3. Locations: (If more than one, use Schedule "A") Pier 14, limited use of dumping platform and pier surrounding base of Brooklyn Bridge
Dates of Filming: May 24th; primary use, scattered and secondary use until June 7

Approximate Times: May 24th about 6:00 P.M. -12:00 P.M.

4. List Equipment: Trucks 2 (not on pier) Cast & Crew about 50

No. of Autos & Plate Numbers none

No. of Station Wagons & Plate Numbers none (as yet)

Other Vehicles & Plate Numbers _____

5. Summarize Scene to be Filmed: group of people watching a music and dance concert
(Extraordinary scenes in detail on schedule A i.e. robbery, fight, use of firearms) 6:00 Pm.; on Brooklyn Bridge pier, group of about

6a. If TV Commercial, name Product: none 50 people having a picnic. Dressed as artists.

b. If Motion Picture, name Feature and identify celebrities: Not applicable

7. Public Liability, Ins. (a) Company: GRASHEIM policy # 200713048
Prelinghuysen (b) Amount: 300,000.00 (c) Expiration Date: 3/2/74

The applicant agrees to indemnify The City of New York and to be solely and absolutely liable upon any and all claims, suits and judgments against the City and/or the applicant for personal injuries and property damages arising out of or occurring during the activities of the applicant, his (its) employees or otherwise. The applicant further agrees to comply with all pertinent provisions of New York laws, rules and regulations. This permit may be revoked at any time.

UNAUTHORIZED VEHICLES PARKED IN VIOLATION OF LAW WILL BE ISSUED SUMMONS.

Municipal Art Society

Juliana Highstein
Signature of Representative

May 11th, 1971
Date

DO NOT WRITE BELOW THIS LINE

Copies of this permit have been forwarded to:

Police Department Special Task Force Assistant to Mayor, TV-Films

Other Departments or agencies notified (only when applicable):

Parks Others _____

This permit is subject to all pertinent provisions of the law and to the conditions set forth.

Dated 5/12 19 71

Mary Imperato
Coordinator, Permit Division

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SM SLETS 614276 (70)

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41 EAST 65th STREET
NEW YORK, 150 during Monday eve.

4. List Equipment: Trucks 2 (not on pier) Cost & Crew about 50
9 to 150-200

No. of Autos & Plate Numbers none

No. of Station Wagons & Plate Numbers none (as yet)

Other Vehicles & Plate Numbers _____

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Municipal Art Society Olama Highstein May 11th, 1971
Name of Company Signature of Representative Date

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Police Department Special Task Force Assistant to Mayor, TV-Films

Other Departments or agencies notified (only when applicable):

Parks Others _____

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Dated 5/12 19 71

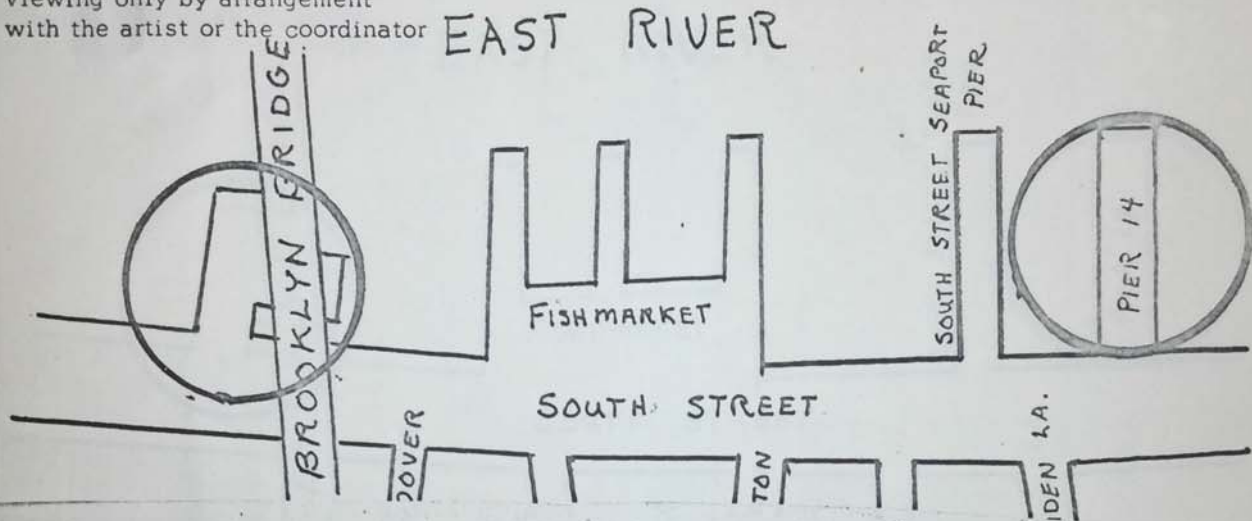
Mary Imperato
Coordinator, Permit Division

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	MoMA PS1	VIII.1.4

SCULPTORS' PIER
(Under the Brooklyn Bridge)
Viewing only by arrangement
with the artist or the coordinator

PERFORMANCE PIER
(Pier 14)

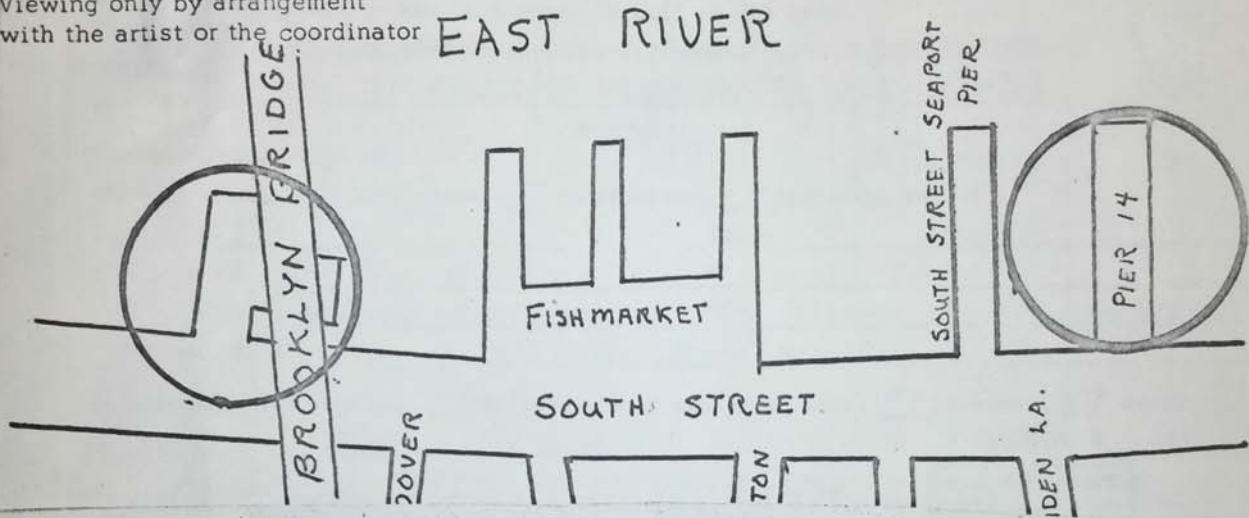


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(Pier 14)



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	MoMA PS1	VIII.I.4

BUSHWICK

IRON & STEEL CO., INC.

C. O. 53338

TELEPHONE
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DELIVERY INSTRUCTIONS:

% Clocktower
13th Fl. 108 Leonard St.
N.Y.C. To illustrate through exhibition

SHIPPED VIA: OUR TRUCK

TOTAL PIECES	DESCRIPTION	WEIGHT	PRICE	AMOUNT
	(Tues. By 9 A.M.)			
	(Men will be waiting on Sidewalk)			
10	1/2" PL.PL. 15 x 60			
3	ditto 15 x 68			
5	ditto 3 x 36			
5	ditto 3 x 3	1790#	18.64	333.66
			Cut	<u>39.90</u>
				373.56
			Paid by check #262	

new York City, N.Y., 10021

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	MoMA PS1	VIII.1.4

"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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FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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	MoMA PS1	VIII.I.4

June 2, 1972

RECEIVED FROM JUDITH KARELITZ ON THE ABOVE DATE THE AMOUNT
OF TWO HUNDRED TWENTY-FIVE DOLLARS \$225.00. DEPOSIT AND
RENT THROUGH JULY.

Alanna Heiss
WORKSPACE

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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June 2, 1972 CONFIRM THAT MOSHE SCHWARTZ AND JUDY KARELIVE,
TENANTS OF 118 BLEECKER STREET, 6TH FLOOR, WILL OCCUPY THE
RECEIVED FROM MOSHE SCHWARTZ ON THE ABOVE DATE THE AMOUNT
OF TWO HUNDRED TWENTY-FIVE DOLLARS \$225.00. DEPOSIT AND
RENT THROUGH JULY.

JUNE 2, 1972

Alanna Heiss
WORKSPACE
WORKSPACE

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	VIII.1.4

WORKSPACE

During our investigation of the WORKSPACE program, we have confirmed
THIS IS TO CONFIRM THAT MOSHE SCHWARTZ AND JUDY KARELITZ,
that these two individuals were in possession of the premises
TENANTS OF #10 BLEECKER STREET, 6TH FLOOR, WILL OCCUPY THE
have been particularly helpful
NORTH FRONT HALF OF THE 6TH FLOOR WITH ALLOWANCE FOR UTILIZING
THE FREIGHT ELEVATOR AND PLUMBING FACILITIES.

Klaus Kurtiss
Director; Bykert Gallery

JUNE 2, 1972

Paula Cooper
Director; Paula Cooper Gallery

Barbara Rose

ALANNA HEISS and Art Critic for New York magazine

WORKSPACE

Art Critic; Village Voice

Lucy Lipparel
Critic; show organizer

Lawrence Alloway
Critic; writer

Margaret Wallish
Critic; Art News

David Huppert
Director; Department of Education, Whitney Museum

Marcia Tucker
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Linda Sheerer
Assistant Curator, Guggenheim Museum

Ray Moyer
Former Director of American Fellowship Program

Earl Brower
Member, New York State Council on the Arts

Charles Filer
Director of Public Works, New York City

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WORKSPACE

During our investigation of the WORKSPACE program, we have called upon a number of individuals for advice and suggestions. We feel that these discussions were of tremendous assistance in helping to define WORKSPACE as a "workable program". The following people have been particularly helpful:

Klaus Kurtiss
Director; Bykert Gallery

Paula Cooper
Director; Paula Cooper Gallery

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Writer and Art Critic for New York magazine

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Realtor, Leonard Holzer Association

Bronson Binger
Architect

Malcolm Holzman
Harley, Holzman & Pfeiffer

Shale Shapiro
Architect

Jerry Oredover
Lawyer

~~Barbara~~ Margo Wellington
Downtown Brooklyn Development Association

Holly Solomen
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DRAFT

WORKSPACE

April 6, 1972

After discussion with the Executive Committee and other members of the Board, we have compiled a list of questions which would seem most relevant to the Society's WORKSPACE program.

1. Does the Bivins' building have a Certificate of Occupancy?

Yes.

2. Would our involvement with renting space to artists hurt our tax-exempt status?

No; our consul, Mr. Menapace, can see no conflict.

3. Would we be acting as unlicensed real estate brokers?

No; in the case of the Bivins building we would only be subletting the space. Our consul, Mr. Menapace, advises us that this should present no problem.

4. How much money does the Society have to spend on repairs?

None. The landlord is providing water, gas and electrical services. The artist/occupiers are responsible for changes or improvements they wish to make (i.e. building walls, etc.)

5. Won't the artists live there after all?

To do so would be a direct violation of their agreement with WORKSPACE. Furthermore, to change this space into living/working quarters would require several thousand dollars. No artist would intentionally put this investment into a 2-year temporary situation.

6. What about insurance?

In addition to the owners liability insurance of over \$1,000,000. the MAS has a policy, which if extended, would cover WORKSPACE at a cost of \$144.

7. Do we have any prospective tenants?

With only four studios available, no public announcement was issued about the program. The news spread quickly however, and out of a number of requests we invited fourteen persons to give careful thought to the matter, and at present consider three of those fourteen most suitable for this situation.

8. Is not the usefulness of the program effectively eliminated when operated on such a small scale?

As a pilot project, the Bivins building can be used as an example to other property owners and management. It would define for them the operation of the program, the way in which the artists use the space, and the manner in which such a program could apply to their properties. It would also be most useful in securing funding for the administration and operation of WORKSPACE. Although publicizing this building as the "grand answer" would be absurd, we feel that the Bivins building represents a small but responsible and secure example on which to build future recommendations and proposals.

9. Is the Bivins building a special case or would other buildings become available on a low-cost basis?

The Bivins building is a special case in the sense that every building or portion of a building which remains vacant due to the owners' wishes represents a different situation. The Bivins building represents a situation in which a private owner has plans for extensive but undetermined rehabilitation in the future. By making a proportionate contribution to the city and state real estate taxes, insurance and maintenance costs of the building, WORKSPACE allows the owner to receive compensation for his expenses and yet retain the option to develop the building at his convenience.

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Page 2, WORKSPACE

We believe other buildings would become vacant on a low-cost basis. With the assistance of Mark Weinbaum from Leonard Holzer Realty Company, we have done a study on three of their buildings, now demolished, which were turned into parking lots. We show in this survey that the same profit can be gained by keeping the building intact, and putting it in a WORKSPACE program.

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Long range plans involve the investigation with the Dept. of Real Estate of abandoned tenements in decaying neighborhoods. Discussions continue regarding the use of large government buildings temporarily vacant. The N.Y. State Commission for Cultural Resources has recommended after discussion with us that the State adopt a policy encouraging this use. Ken Patton from the Economic Development Administration has indicated a willingness to explore further this solution.

10. Does the Municipal Art Society need to sign the lease? Why not a separate corporation?

Within the terms negotiated with Senator Bernstein, the Bivins' lawyer, it is specified that this lease be signed by a non-profit, tax-exempt organization.

We intend to form such a corporation, designed specifically to operate WORKSPACE projects and to negotiate and sign leases for WORKSPACE buildings.

As the necessary legal arrangements take about ninety days to become official, it is unrealistic to suppose that the lease with the Bivins building could be signed by such an organization.

11. Wouldn't the Society be incurring a financial risk at a time when it is over-committed?

We have already decided that a separate non-profit organization be formed for the WORKSPACE project. WORKSPACE would be incurring a financial responsibility of \$5,040 per annum; projected rental of the space would return \$7,200 a year. The \$2,260 surplus (almost half of WORKSPACE's total commitment) would go toward administrative expenses of WORKSPACE and provide an operational margin.

12. Wouldn't the management of the building require a disproportionate amount of staff time?

WORKSPACE would employ for the Bivins building an executive director at a salary of \$75.00 a month. This amount should certainly cover staff time spent administering the Bivins program. Furthermore, WORKSPACE will apply to foundations for funds to expand the program.

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We frankly doubt there is much danger in the case of the Bivins building, but feel that operation of the program by WORKSPACE will effectively relieve the Society from direct association.

Although the artist's participation in WORKSPACE is defined in what amounts to a landlord-tenant agreement (i.e., you have to pay the rent or leave), of great importance is the fact that as these spaces do not provide for living accommodations the emotional relationship of landlord versus tenant declines in significance.

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The Municipal Art Society

41 East 65th Street, New York, N.Y. 10021
628-4553

For Information:
Suzanne St. Clair
Alanna Heiss
628-4553

For Release: Immediate

BOARDED-UP BUILDING USED FOR EXHIBITION OF CONTEMPORARY SCULPTURE

A group exhibition- " 5 SCULPTORS-7,000 SQ. FEET " - opened Saturday June 10th , with a crowd of over 250 people milling around in the ground and 2nd floor of a previously vacant building.

The exhibition, one of a series organized by Alanna Heiss, program director of the Municipal Art Society, under its WORKSPACE program, follows a one man show of sculpture by Richard Nonas, located in the same space. Although relatively unpublkized, Nonas' show attracted a steady stream of visitors interested in the opportunity of seeing art work in a large informal space.

" Museums and galleries are plagued by problems of time and space," comments Miss Heiss, "and although some of the most interesting work around is accomodated more easily in urban space unlike that which is normally found in museums and galleries, we continue to depend on these sources alone to provide viewing opportunities for this work. "

The exhibition currently on view is of five sculptors selected particularly for their concern with space as a visual material necessary to the work. All the artists involved have shown in museums and galleries elsewhere, but have been able to realize additional ideas, unhindered by usual concerns of size and "cleanliness". The exhibition includes two new pieces by Richard Nonas, formerly represented in a one man show at the same location.

Arranged on an experimental basis, the show will remain open an unscheduled two weeks(through July 8). Time: Tuesday through Saturday, 1-5 P.M.

And - - - -

The WORKSPACE project, in addition to organizing unique exhibitions (see flyer for the Brooklyn Bridge Event) is developing pilot projects for the temporary use of vacant buildings for low cost working studios for artists.

Sponsored by the Municipal Art Society, WORKSPACE is separately incorporated , with its board of directors representing an unusual cross section of artists, dealers, museum curators, critics, urban planners, real estate brokers, etc. A partial list of the directors includes the following people: Barbaralee Diamondstein, Klaus Kertiss,

Robert Scull, Robert Rauschenberg, Holly Solomen, Lawrence Alloway, Robert Wagner Jn., Brenda Gill

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