

# THE NEW YORK CITY PRIVATELY OWNED PUBLIC SPACE LOGO DESIGN COMPETITION BRIEF

**Competition Begins** Monday, January 28, 2019  
**Submissions Due** Friday, March 15, 2019  
**Online Public Viewing and Vote** Wednesday, March 20 to Tuesday, April 2, 2019  
**Awardees Announced** Monday, May 20, 2019

**COMPETITION WEBSITE:**  
<http://www.popslogo.nyc>



**Sponsored by:**

Advocates for Privately Owned Public Space  
The New York City Department of City Planning  
The Municipal Art Society of New York

**Funding provided in part by:**

Knoll

**Contact Information:**

[contact@popslogo.nyc](mailto:contact@popslogo.nyc)



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## About the Competition

Anyone who has spent time in New York City's densest commercial and residential neighborhoods will have noticed street-level plazas, atriums, and arcades next to or within privately owned office and residential towers. Some of these spaces look like small parks, others are hardscaped expanses. Many are filled with people eating lunch, meeting friends, reading, or people watching, while others are underutilized. Most of these spaces, however, share one characteristic: known as privately owned public spaces (POPS), each is legally required to be open to the public and for public use.

Since 1961, New York City has offered floor area bonuses and other zoning incentives to private developers of office and residential buildings to encourage them to provide the more than 550 POPS that are scattered about the city, especially in the borough of Manhattan and increasingly in Brooklyn and Queens. Combined, the city's POPS provide nearly 3.8 million square feet of additional public space – equivalent to nine Bryant Parks, 24 Union Squares, or 10% of Central Park. Each POPS has a distinct identity shaped by its design, location, applicable legal requirements, owner and manager, and users.

For POPS to be well used by the public, it is imperative that residents, workers, and visitors know which spaces are indeed POPS and what amenities are required. For example, during what hours is a space required to be open? Must it provide amenities such as seating, landscaping, water fountains, bathrooms, or bike racks? If members of the public have a question about the space, whom should they contact? The New York City Zoning Resolution, from 1975 onward, has obliged almost all POPS owners to post signage on-site, identifying the space as a POPS and specifying required hours of access and amenities. Signage must also include information about who owns and manages the space and to whom a complaint may be submitted.

In 2017, the City enacted a new law requiring that all POPS, including those previously not obligated to do so, display POPS signage. The adoption of the new law and the renewed attention it has brought to POPS afford an opportunity to reconsider more broadly the character of POPS signage. One element of special interest is the POPS logo. For many years, the Zoning Resolution has required POPS owners subject to the signage requirement to utilize a logo commissioned by the City decades ago from the graphic design firm Chermayeff & Geismar. As POPS have grown in number and diversity of design and use, the time has come to explore a new logo design that graphically represents the evolving nature of POPS and that creates a unified visual identity for the City's POPS program.

Advocates for Privately Owned Public Space, the New York City Department of City Planning (the Department), and The Municipal Art Society of New York (the “Sponsors”) have joined forces to sponsor a design competition (the “Competition”) for a new POPS logo to be utilized on POPS signage throughout the city and to represent the face of New York City’s POPS program, with funding provided in part by Knoll. Submissions are invited from anyone or any entity worldwide. Submissions will be posted online and displayed at a public exhibition during the Competition. A seven-person panel, along with a public vote that will be counted in the panel evaluations as the equivalent of an additional eighth panel member, will select a maximum of three Awardees for their Submissions. The Director of the Department of City Planning (the “Director”) on behalf of the Department may then choose one of the Awardees’ logos to become the official New York City POPS logo. Awardees will each receive \$2,000 and be honored at a public event. The Awardee of the logo chosen by the Director as the official New York City POPS logo will receive an additional \$2,000. Submissions are due by Friday, March 15, 2019. Awardees and the Director’s choice will be announced on Monday, May 20, 2019.

A seven-member panel has been assembled to evaluate the Submissions, including the following:

- **Jerold S. Kayden**, Frank Backus Williams Professor of Urban Planning and Design, Harvard University, and President, Advocates for Privately Owned Public Space (Presiding Panelist)
- **Glen Cummings**, Creative Director, MTWTF
- **Katherine Farley**, Chair, Lincoln Center Board of Directors
- **Elizabeth Goldstein**, President, The Municipal Art Society of New York
- **Marisa Lago**, Director, New York City Department of City Planning, and Chair, New York City Planning Commission
- **Kim Mathews**, Principal Emerita, MNLA
- **Justin Garrett Moore**, Executive Director, New York City Public Design Commission



**59 Maiden Lane:**



**55 Water Street - Elevated Acre:**





# The Competition Conditions and Terms

The following Competition Conditions and Terms will govern the Competition:

## Conditions

### **Eligibility**

The Competition is open to any individual, group of individuals, or legal entity worldwide.

Members of the panel; employees of members of the panel; Sponsors; employees of Sponsors; Knoll; employees of Knoll; and immediate family (spouse, parents and step-parents, siblings and step-siblings, and children and step-children) and household members (people who share the same residence at least three months out of the year) of the foregoing are not eligible to participate in the Competition.

Notwithstanding the foregoing, employees of the Department of City Planning who have not worked or will not work on any aspect of organizing and administering the Competition and their immediate family and household members are eligible to participate in the Competition.

City employees who participate in the Competition agree and understand that, in connection with their participation, they may not identify themselves in any way as a City employee or otherwise use their position or title to their advantage; use City resources, including City time; partner with any superior or subordinate employees at their agencies; or use for private advantage or disclose any confidential information obtained as a result of their City employment.

If there are questions about whether an individual, group of individuals, or legal entity is eligible to participate in the Competition, please contact the Competition administration by emailing [contact@popslogo.nyc](mailto:contact@popslogo.nyc).

## **Submissions**

Eligible individuals, groups of individuals, and legal entities who are submitting logos in response to this request for Submissions (the “Participant” or “Participants”) must submit their Submissions (the “Submission” or “Submissions”) no later than Friday, March 15, 2019, 11:59 p.m. EST through the Competition Website, <https://www.popslogo.nyc>. There is no fee to participate in the Competition. No Participant may participate in more than one Submission.

Submissions are composed of the materials listed in the “Submission Requirements” section and must be submitted using the Participant Submission Form provided on the Competition Website.

If a Participant is unable to submit online, please contact the Competition administration by emailing [contact@popslogo.nyc](mailto:contact@popslogo.nyc).

## **Logo Criteria**

Logos must satisfy the following criteria:

- The logo must create a recognizable identity for the city’s variety of privately owned public spaces and communicate to all that these spaces are open to the public for public use.
- The logo may include images, text, or a combination of both, but all components of the logo must fit within a square shape at two different sizes: 12 inches by 12 inches (30.48 centimeters by 30.48 centimeters) and 6 inches by 6 inches (15.24 centimeters by 15.24 centimeters).
- The logo must be visible and legible from a minimum distance of 20 feet (approximately 6 meters) at a 180-degree radius.
- The logo must work successfully in black and highly contrast with all signage materials, including but not limited to metal, stone, and glass, upon which it may be placed.
- The logo must be inscribable or attachable to all signage materials, including but not limited to metal, stone, and glass.

It may be helpful for Participants to familiarize themselves with the current standards for POPS signage for public plazas specified in Section 37-751 of the New York City Zoning Resolution, available online at <https://www1.nyc.gov/assets/planning/download/pdf/zoning/zoning-text/art03c07.pdf> and excerpted in the Competition Brief and on the Competition Website.

## **Submission Requirements**

Participants must submit the following materials using the Participant Submission Form provided on the Competition Website:

- 1) A *Logo Narrative* that includes the following: a title for the logo (maximum 10 words); a statement about the logo (maximum 150 words); and a description about how the logo will be functionally inscribed or attached on all possible signage materials (maximum 150 words)
- 2) A *Logo Graphics Package* that includes the following files with a resolution of at least 300 pixels per inch:
  - a. The logo, scaled at a dimension of 12 inches by 12 inches (30.48 centimeters by 30.48 centimeters), in PDF and JPG/JPEG formats
  - b. The logo, scaled at a dimension of 6 inches by 6 inches (15.24 centimeters by 15.24 centimeters), in PDF and JPG/JPEG formats
    - Please also upload this file for the Logo Preview requested on the Participant Submission Form provided on the Competition Website.
  - c. The logo, inserted in the POPS Signage Template scaled at a dimension of 11 inches by 17 inches, in PDF format, provided on the Competition Website

The logo must be submitted in black. The logo may also be submitted in additional colors if the Participant chooses to do so.

- 3) A *Biography* of the individual, group of individuals, or legal entity entering the Competition (maximum 100 words)

Failure to submit all of the required materials through the Participant Submission Form provided on the Competition Website or to follow instructions for submission may result in disqualification.

## **Selection Process and Department of City Planning Director's Choice**

**Summary:** The process for selecting up to three Awardees of the Competition combines the selections of a seven-member panel with the selections of a public vote that is weighted as if rendered by an additional eighth panel member. The Director may select one of the Awardees' logos to become the official New York City POPS logo.

**Anonymity:** In order to ensure that the selections of the panel, public vote, and choice of the official New York City POPS logo are based solely on the Submission and not on the identity

of the Participant, the identities of all Participants will remain anonymous to members of the panel and their employees, the Sponsors and their employees, the Competition Advisor and Advisory Committee, Knoll and its employees, and members of the public until Awardees are publicly announced, except that certain designated employees or representatives of the Sponsors will be responsible for processing submitted materials and providing them in an anonymized format and without the Biography to the panel, the Competition Advisor and Advisory Committee, and the public.

Material submitted by Participants other than the Biography may not include any text or graphic information that would allow for identification of the Participant. Participants and anyone acting on their behalf may not communicate with members of the panel and their employees, the Sponsors and their employees, the Competition Advisor and Advisory Committee, Knoll and its employees, and members of the public about their Submissions or any subject related to the Competition, except that Participants and anyone acting on their behalf may ask anonymized questions through the Competition Website that may be answered by the Competition Advisory Committee. Participants may not publicize their logos prior to the Competition's announcement of Awardees and the Department of City Planning's announcement of the Director's choice from among the Awardees' Submissions of an official New York City POPS logo. Failure of a Participant to follow these requirements may result in disqualification.

**Public Vote:** Members of the public will be able to view all logos and logo narratives online beginning Wednesday, March 20, 2019, 12:00 p.m. EST, and at a public exhibition in March 2019 (specific date, time, and place to be announced on the Competition Website). Members of the public may vote only once for only one logo through a form, provided on the Competition Website, between Wednesday, March 20, 2019, 12:00 p.m. EST and Tuesday, April 2, 2019, 12:00 p.m. EST. The three logos that receive the most votes from members of the public will be incorporated into the panel selection process as if the three were the selections of an additional eighth panel member.

**Panel Selection:** The seven-person panel will review all logos and logo narratives and, in combination with the public vote that counts as if it were the selections of an additional eight panel member will select a maximum of three Awardees.

**Department of City Planning Director's Choice of Official New York City POPS Logo:** The Director may choose one of the Awardees' logos to become the official New York City POPS logo. The Department of City Planning, with the agreement and cooperation of the Awardee whose logo has been chosen by the Department to be the official New York City POPS logo may make minor alterations to the logo. If the Director decides not to choose one of the Awardees' logos, the Director may not choose another logo submitted for the Competition.



## **Payment**

A payment of \$2,000 will be provided to each Awardee. The Awardee that created the logo chosen as the official New York City POPS logo will receive an additional \$2,000 payment.

Notwithstanding the above, if a Participant who is a City employee eligible to participate in the Competition is selected as an Awardee or chosen as the creator of the official New York City POPS logo, then that Participant may not receive any payment unless the Participant obtains a waiver from the New York City Conflicts of Interest Board. Participants who are DCP employees, their immediate family, or their household members may not receive any payments under any circumstances. Awardees of the Competition are responsible for all taxes associated with payments.

## **Ownership of Logos**

The logo chosen to become the official New York City POPS logo will become the property of the City of New York. The Participant who has submitted that logo (or the Participant's parent(s)/legal guardian(s) on behalf of Participant, as applicable) will transfer all rights in and to the logo and all rights to license its use, modification, and use in secondary works for all purposes, including advertisements or program publicity, to the City of New York.

The Department of City Planning will procure the chosen logo pursuant to New York City Procurement Policy Board Rules Section 3-08. The Awardee who created the logo chosen to be the official New York City POPS logo will be considered a vendor for the purposes of the procurement and agrees and understands that she, he, or it will have to register as a vendor with the City of New York. Other Awardees whose logos were not chosen by the Director agree and understand that they may also be required to register as a vendor. Failure to register with the City of New York as a vendor, if required, will mean that the Department will not use the chosen logo, and that the non-registering Awardees will not receive payments.

The Awardees whose logos were not chosen to become the official New York City POPS logo will retain ownership but will grant a limited display license to the City, for the purpose of displaying the Awardee Submissions on publicity materials and in furtherance of the selection process.

Ownership of all other logos not chosen to become the official New York City POPS logo will be retained by the Participants.

**8 Spruce Street:**



**180 Maiden Lane:**



## **Use of Submissions During and After the Competition**

All Participants agree that any and all materials submitted as part of their Submissions may be used by the Sponsors as part of promoting and documenting the Competition during and after the Competition in any media worldwide without payment or consideration. Use of the logo chosen as the official New York City POPS logo on POPS signage, in the City's Zoning Resolution, or in other POPS-related materials published by the Sponsors may, but need not, carry a line crediting the Participant.

## **Questions about the Competition**

Questions about the Competition should be emailed to [contact@popslogo.nyc](mailto:contact@popslogo.nyc). Questions and answers of general applicability may be posted on the Competition Website. Other questions may be answered privately.

# **Terms**

**Basic Agreement:** Submission of a Submission in this Competition constitutes Participant's full and unconditional agreement to abide by all Competition Conditions and Terms set forth in the Competition Brief and on the Competition Website. Failure to follow the Competition Conditions and Terms may result in disqualification.

**Verification Process:** The logo chosen as the official New York City POPS logo will be subject to verification by the Department of City Planning with regard to, among other things, clearance of the design or aspect thereof against the infringement of any copyright, trademark, or other ownership right of said design held by any other party. Decisions on verification by the Department of City Planning are final and binding.

**Ownership Assignment:** The Participant who created the logo chosen as the official New York City POPS logo will be required to sign and return (except where prohibited) to the Department, within 10 days of the date notice is sent, an "Ownership Assignment and Release of Liability Form," to be provided by the Department of City Planning, in order to receive payment from the Department. If such Participant cannot be contacted or fails to sign and return the "Ownership Assignment and Release of Liability Form" within the required time period, or if the payment or payment notification is returned as undeliverable, the Participant will forfeit the payment and the opportunity for the Participant's logo to become the official New York City POPS logo.

**Applicable Laws:** The Competition is subject to all applicable United States federal, state and local laws and regulations. The Competition shall be governed by and construed in accordance with the laws of the State of New York, and the venue for all controversies shall be located exclusively in the City and State of New York.



**Nature of Submissions:** Submissions will be deemed submitted at the time received and as confirmed on the Participant Submission Form at the Competition Website after clicking “Submit.” Once a Submission is submitted, a Participant may not ask to make any changes to the Submission. The inclusion of any false, deceptive, and/or obscene images or words in the logo will render the Submission ineligible. All Submissions that are incomplete, illegible, damaged, irregular, have been submitted through illicit means, or do not conform to or satisfy the Competition Conditions and Terms may be disqualified.

**Participant Representations:** By participating in the Competition, Participant represents and warrants that the Submission:

- 1) is Participant’s own original work;
- 2) does not violate or infringe upon the copyrights, trademarks, rights of privacy, publicity, or other rights of any person or entity;
- 3) does not feature the likeness of a private individual without that individual’s explicit written permission for its use;
- 4) does not contain material or images that are obscene, inappropriate for a general audience that may include minors, or defamatory;
- 5) does not contain malicious code, such as viruses, timebombs, cancelbots, worms, Trojan horses, or other potentially harmful programs or other material or information;
- 6) does not trigger any reporting or royalty obligation to any third party; and
- 7) does not and will not violate any applicable law, statute, ordinance, rule, or regulation worldwide.

Participant further represents and warrants that the rights that Participant is granting by participating in the Competition do not conflict in any way with any other agreement to which Participant is a party, or with any commitments, restrictions, or obligations that Participant is under to any other person or entity.

A Participant’s Submission constitutes each Participant’s permission to print and/or post in all media and formats any of the information contained in the Participant’s submitted materials.

If the submission process available at the Competition Website is not capable of operating as planned for any technical or other reason, the Sponsors will not be liable for any resulting damages. The Sponsors will not be responsible for failures in the receipt of any Submission, whether due to human error or internet or network traffic congestion or for any injury or damage to any computer related to the participation or downloading of any materials in connection with this Competition, and are not responsible for the security of any computer through which submission of a Submission is attempted or completed, including any infections by computer virus, bugs, tampering, unauthorized intervention, fraud, or technical failures of any kind, or any other causes. The Sponsors reserve the right, at their sole discretion, to disqualify any Submission from any Participant or his/her parent or legal guardian who tampers directly or indirectly with the Competition process. The Sponsors assume no responsibility for any error, deletion, defect, or delay in operation or transmission, communication failure, theft, destruction or unauthorized access to, or alteration of, the Submissions that is beyond the reasonable control of the Sponsors and which may corrupt or affect the fairness, integrity, security, or administration of the Competition. If there is

any dispute as to the identity of a Participant, the decision of Sponsors may disqualify the Submission unless the dispute is resolved by the purported Participant to the satisfaction of the Sponsors.

**Reservation of Rights:** The Sponsors reserve the right to modify or terminate this Competition at any time without notice. The Sponsors are not liable for any damage, loss, inconvenience, or injury suffered by anyone due to any such modification or termination. The Sponsors are not liable for any damage, loss, inconvenience, or injury suffered by anyone due to any errors or negligence or other action that may arise out of, or in connection with, the Competition.

**Participant Agreement and Release:** By participating in the Competition, each Participant agrees to (1) comply with and be bound by the Competition Conditions and Terms and the decisions of the Sponsors which are binding and final in all matters relating to this Competition; (2) release and hold harmless the Sponsors and their agents from and against any and all claims, expenses, and liability, including but not limited to negligence and damages of any kind to persons and property, invasion of privacy (under appropriation, intrusion, public disclosure of private facts, false light in the public eye, or other legal theory), defamation, slander, libel, violation of right of publicity, infringement of trademark, copyright or other intellectual property rights, property damage, or death or personal injury arising out of or relating to a Participant's Submission; and (c) indemnify, defend, and hold harmless the Sponsors from and against any and all claims, expenses, and liabilities (including reasonable attorneys' fees) arising out of or relating to a Participant's participation in the Competition. To the extent considered necessary by the Sponsors, any payments due to a Participant hereunder may be withheld until all claims for indemnification have been resolved, and any amount withheld shall not be subject to the payment of interest by any of the Sponsors. This clause shall survive expiration or termination of the arrangements hereunder.

The Sponsors are not responsible for (1) any incorrect or inaccurate information, whether caused by Participants, printing errors, or by any of the equipment or programming associated with or utilized in the Competition; (2) technical failures of any kind, including, but not limited to malfunctions, interruptions, or disconnections in phone lines or network hardware or software; (3) unauthorized human intervention in any part of the Submission process or other aspects of the Competition; (4) any unauthorized use of a Submission by any third party; (5) technical or human error which may occur in the administration of the Competition or the processing of Submissions; or (6) any injury or damage to persons or property which may be caused, directly or indirectly, in whole or in part, from a Participant's participation in the Competition or receipt or use or misuse of any payment. If for any reason a Participant's Submission is confirmed to have been erroneously deleted, lost, or otherwise destroyed or corrupted, a Participant's sole remedy is another Submission in the Competition.

**Disputes:** Participants agree that (1) any and all disputes, claims, and causes of action arising out of or connected with this Competition, or any payments received, shall be resolved individually, without resort to any form of class action; (2) any and all disputes, claims, and causes of action arising out of or connected with this Competition, or any



payments received, shall be resolved exclusively by the United States District Court or the appropriate New York State Court located in New York County, New York; (3) any and all claims, judgments, and awards shall be limited to actual out-of-pocket costs incurred, including costs associated with entering this Competition, but in no event attorneys' fees; and (4) under no circumstances will Participants be permitted to obtain awards for, and Participants hereby waive all rights to claim, punitive, incidental, and consequential damages and any other damages, other than for actual out-of-pocket expenses, and any and all rights to have damages multiplied or otherwise increased. Some jurisdictions do not allow the limitations or exclusion of liability for incidental or consequential damages, so the above may not apply.

All issues and questions concerning the construction, validity, interpretation, and enforceability of the Competition Conditions and Terms, or the rights and obligations of Participants and Sponsors in connection with the Competition, shall be governed by, and construed in accordance with, the laws of the State of New York, without giving effect to any choice of law or conflict of law rules (whether of the State of New York or any other jurisdiction), which would cause the application of the laws of any jurisdiction other than the State of New York.

All Participants must agree to the "Consent, Waiver of Liability, Indemnity and Release Form" provided within the Participant Submission Form at the Competition Website as a condition for participating in the Competition. The Participant who created the logo chosen as the official New York City POPS logo will be additionally required to sign an "Ownership Assignment and Release of Liability Form" provided by the Department of City Planning.

## **Changes to the Competition Conditions and Terms**

Changes to the Competition Conditions and Terms will be sent by email to all Participants who have subscribed to receive such information and will also be posted on the Competition Website.

## **Failure to Follow Competition Conditions and Terms**

Failure to follow any of the Competition Conditions and Terms may result in disqualification.



## The Competition Schedule

**Monday, January 28, 2019, 8:00 a.m. EST:** The Competition begins, and individuals, groups of individuals, and legal entities are invited to submit all required materials constituting their Submission.

**Friday, March 15, 2019, 11:59 p.m. EST:** Individuals, groups of individuals, and legal entities must have submitted all required materials constituting their Submission.

**Wednesday, March 20, 2019, 12:00 p.m. EST:** Submission materials (except for Biographies) will be posted online. Public voting begins.

**March 2019, specific date, time, and place to be announced on the Competition Website:** Submissions materials (except for Biographies) will be displayed at a public exhibition.

**Tuesday, April 2, 2019, 12:00 p.m. EST:** Public voting ends.

**April and early May 2019:** Panel, including results of public vote, will select up to three Awardees, and the Director of the Department of City Planning may choose one of Awardees' logos as the official New York City POPS logo.

**Monday, May 20, 2019, 12:00 p.m. EST:** Awardees of the Competition and the Director's choice of the official New York City POPS logo will be announced on the Competition Website. Awardees will be notified at the same time by electronic mail.

**Late May or early June 2019, specific date, time, and place to be announced on the Competition Website:** A public event and exhibition celebrating the Awardees will be held.



## The Competition Panel

The following individuals will serve as members of the panel:

### **Jerold S. Kayden**

Frank Backus Williams Professor of Urban Planning and Design, Harvard University, and President, Advocates for Privately Owned Public Space (Presiding Panelist)

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Jerold S. Kayden, an urban planner and lawyer, is the Frank Backus Williams Professor of Urban Planning and Design at the Harvard University Graduate School of Design and President of Advocates for Privately Owned Public Space ([www.apops.mas.org](http://www.apops.mas.org)). He teaches, writes, and consults in the areas of land use and environmental law, public-private real estate development, public space, urban disaster resilience, and design competitions. His books include *Privately Owned Public Space: The New York City Experience*; *Urban Disaster Resilience: New Dimensions from International Practice in the Built Environment*; *Landmark Justice: The Influence of William J. Brennan on America's Communities*; and *Zoning and the American Dream: Promises Still to Keep*. Professor Kayden is principal constitutional counsel to the National Trust for Historic Preservation.



## **Glen Cummings**

Creative Director,  
MTWTF

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Glen Cummings is the creative director at MTWTF. Glen collaborates with a wide range of clients to translate complex content into engaging visual and environmental experiences. Glen operates as an editorial adviser and designer, driving the narratives that shape MTWTF's response to the topics concerning organizations today—from housing shortages to New York City's music scene. Glen's work with the public sector includes projects commissioned by Newark Riverfront Park, Astor Place, and Brooklyn Public Library. Glen has served as Vice President of AIGA/NY, a fellow for the Design Trust for Public Space, and is the founder of GDNYS, a consortium of designers and educators that promote design research.



## **Katherine Farley**

Chair,  
Lincoln Center for the Performing Arts

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Katherine Farley recently retired as Senior Managing Director of Tishman Speyer, a global property developer and fund manager. She serves as Chair of Lincoln Center for the Performing Arts after having been appointed in 2010. She was Chairman of the Lincoln Center Redevelopment Project from 2006-2010, a \$1.2 billion comprehensive renovation of the campus. Ms. Farley is a Co-Chair of the International Rescue Committee, a nonprofit organization that focuses on emergency relief and resettlement of refugees. She serves as a Trustee of The Rockefeller University and The Andrew J. Mellon Foundation. She received her BA from Brown University and Masters in Architecture from the Harvard Graduate School of Design.



## Elizabeth Goldstein

President,  
The Municipal Art Society of New York

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Elizabeth Goldstein joined The Municipal Art Society of New York as its President in February 2017. Elizabeth has an extensive background in parks and historic preservation advocacy and management. Throughout her career, Elizabeth has worked to insure transparent public engagement in civic decisions of consequence to public space and the heritage of key places across the United States. Prior to returning to her NYC roots, Elizabeth was most recently the President of the California State Parks Foundation from 2004 to 2016. Prior to that she was the General Manager of the San Francisco Recreation and Parks Department (1999 to 2004), and the Western Director of the National Trust for Historic Preservation (1994-1999). Her work in parks includes the New York City Regional Director of the New York State Office of Parks, Recreation and Historic Preservation (1989-1994), the Director of Planning for the New York City Parks Department (1986-1989), and the Chief of Staff of the Manhattan Borough Office of NYC Parks. Elizabeth graduated from Beloit College. Elizabeth is a past co-chair of the City Parks Alliance and board member of numerous nonprofit boards.



## Marisa Lago

Director, New York City Department of City Planning, and Chair,  
New York City Planning Commission

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Marisa Lago is the Director of the New York City Department of City Planning and the Chair of the New York City Planning Commission. Prior to City Planning, she served in the Obama Administration as the U.S. Department of the Treasury's Assistant Secretary for International Markets and Development. Before serving at Treasury, she was the President and Chief Executive Officer of New York Empire State Development Corporation, Global Head of Compliance for Citigroup's corporate and investment bank, Director of the Office of International Affairs at the Securities and Exchange Commission, Director of the Boston Redevelopment Authority, and General Counsel of the New York City Economic Development Corporation. Lago earned a J.D. cum laude from Harvard Law School (1982), and a B.S. in physics from Cooper Union (1977).





## **Kim Mathews**

Principal Emerita,  
MNLA

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Kim Mathews, FASLA, RLA is a founder and Principal Emerita of MNLA, a nationally recognized landscape architectural practice in New York City. MNLA has received over 100 design awards, and the firm's portfolio is a reflection of her leadership and ability to achieve consensus on the most complex design issues while guiding teams to outcomes that are sustainable, practical, and inspiring. Throughout 35 years of practice, Kim's design approach has been solidly grounded in research, planning, ecosystem restoration, and robust community engagement. She received an MLA from the University of Pennsylvania and a BFA from the University of North Carolina at Chapel Hill.



## **Justin Garrett Moore**

Executive Director,  
New York City Public Design Commission

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Justin Garrett Moore is an urban designer and the Executive Director of the New York City Public Design Commission. He has extensive experience in urban planning and design—from large-scale urban systems, policies, and projects to grassroots and community-based planning, design, and arts initiatives. At the Public Design Commission his work is focused on prioritizing quality and excellence for the public realm, and fostering accessibility, diversity, and inclusion in public buildings, spaces, and art. He is a member of the American Planning Association's AICP Commission, the Urban Design Forum, Next City's Vanguard, Columbia University GSAPP's adjunct faculty, and a co-founder of Urban Patch.





## The Sponsors

### Advocates for Privately Owned Public Space

[www.apops.mas.org](http://www.apops.mas.org)

Advocates for Privately Owned Public Space (APOPS) is a private, not-for-profit organization founded by Harvard University professor Jerold S. Kayden in 2005 to promote greater public awareness and use of New York City's 550 or so zoning-created plazas, arcades, and other outdoor and indoor spaces known as privately owned public spaces. APOPS has worked diligently to ensure that comprehensive and accurate knowledge about POPS locations and legal requirements are available and that owners observe applicable legal requirements with regard to public access and use. Working with The Municipal Art Society of New York, APOPS introduced in 2012 the [first-ever comprehensive website](#) containing an interactive map and detailed profiles of every POPS in the city. APOPS engages cooperatively with owners, civic groups, city agencies, community boards, and members of the public to improve POPS.



### The New York City Department of City Planning

<http://www1.nyc.gov/site/planning/index.page>

The Department of City Planning (DCP) is New York City's primary land use agency and is instrumental in designing the City's physical and socioeconomic framework. DCP works to make New York City a better, fairer and more equitable city for all to live, work and play. The 1961 Zoning Resolution inaugurated the [POPS program](#) by introducing the innovative incentive zoning tool that allowed additional floor area in a building when developers provided publicly accessible plazas and arcades. Over the intervening decades, many other types of outdoor and indoor POPS have been introduced in the Zoning Resolution as the Department of City Planning expanded the program and refined design and operational standards. The Department is committed to ensuring that all POPS are serving the public, and to continually enhancing design standards in order to ensure that POPS are of high quality, useful, and inviting for the public.



### The Municipal Art Society of New York

[www.mas.org](http://www.mas.org)

For 125 years, The Municipal Art Society of New York (MAS) has worked to educate and inspire New Yorkers to engage in the betterment of our city. As a nonprofit advocacy organization, MAS mobilizes diverse allies to focus on issues that affect our city from sidewalk to skyline. Through three core campaign areas, MAS protects New York's legacy spaces, encourages thoughtful planning and urban design, and fosters inclusive neighborhoods across the five boroughs.



Created in 1893 by Richard Morris Hunt and a circle of civic-minded activists, MAS was founded with a mission to beautify the city through public art. Our advocacy efforts have led to the creation of the New York City Planning Commission, Public Design Commission, Landmarks Preservation Commission, and the Tribute in Light; the preservation of Grand Central Terminal, the lights of Times Square, and the Garment District; the conservation of more than 50 works of public art; and the founding of such civic organizations as the Public Art Fund, the New York Landmarks Conservancy, P.S. 1, the Historic Districts Council, the Park Avenue Armory Conservancy, and the Waterfront Alliance.



## The Competition Funding

### Knoll

[www.knoll.com](http://www.knoll.com)

Knoll is a constellation of design-driven brands and people, working together with its clients to create inspired modern interiors. Its internationally recognized portfolio includes furniture, textiles, leathers, accessories, and architectural and acoustical elements brands. These brands — Knoll Office, KnollStudio, KnollTextiles, KnollExtra, Spinneybeck | FilzFelt, Edelman Leather, HOLLY HUNT, DatesWeiser and Muuto — reflect its commitment to modern design that meets the diverse requirements of high performance workplaces and luxury interiors. A recipient of the National Design Award for Corporate and Institutional Achievement from the Smithsonian's Cooper-Hewitt, National Design Museum, Knoll is aligned with the U.S. Green Building Council and the Canadian Green Building Council and can help organizations achieve the Leadership in Energy and Environmental Design (LEED) workplace certification. Knoll is the founding sponsor of the World Monuments Fund Modernism at Risk program.





## The Competition Advisor and Advisory Committee

The Competition is advised by a Competition Advisor and Advisory Committee.

### **Competition Advisor:**

**Jerold S. Kayden**

Frank Backus Williams Professor of Urban Planning and Design, Harvard University, and President of Advocates for Privately Owned Public Space

### **Competition Advisory Committee:**

**Tara Kelly**

Vice President of Policy and Programs, The Municipal Art Society of New York

**Stella Kim**

Program Manager of Privately Owned Public Spaces, New York City Department of City Planning

**Douglas Woodward**

Senior Advisor, Advocates for Privately Owned Public Space



## History of POPS in New York City

Under the public policy of incentive zoning, New York City since 1961 has granted more than 20 million square feet of valuable floor area bonuses and other zoning concessions to office and residential building developers in return for close to 3.8 million square feet of plazas, arcades, and other outdoor and indoor privately owned public spaces. To put this in context, 20 million square feet is the equivalent of roughly seven Empire State Buildings, and 3.8 million square feet is equivalent to roughly nine Bryant Parks, 24 Union Squares, or 10% of Central Park. Although the zoning rules regulating the spaces have changed over the years, one aspect has remained constant – spaces must be open for public use, often for 24 hours a day, seven days a week, even though they are privately owned and managed. Most spaces are located in Manhattan’s Midtown, Upper East Side, Upper West Side, and downtown neighborhoods, but all five boroughs have privately owned public spaces.

How have the more than 550 spaces performed for the public over close to 60 years? Harvard University Professor and Advocates for Privately Owned Public Space founder and president Jerold S. Kayden, the New York City Department of City Planning, and The Municipal Art Society of New York conducted a research study and co-authored the book *Privately Owned Public Space: The New York City Experience* (New York: John Wiley & Sons 2000) in which two major conclusions were reached.

The first conclusion was that, although the zoning incentives produced an impressive quantity of public space, they failed to yield a similarly impressive quality of public space. While some spaces proved to be welcome additions to the public realm, the study and book concluded that 41% of the spaces were of marginal value, with plazas and arcades constructed in the 1960s and early 1970s among the most problematic. The 1961 Zoning Resolution, as originally enacted, bears significant responsibility for this outcome in that it granted zoning bonuses without imposing meaningful legal standards governing the design and operation of the plazas and arcades provided in return. For example, the original zoning rules for the provision of plazas said nothing about seating, landscaping, construction materials, or orientation to sunlight. Developers often did little more than install paving around their buildings, call the resulting spaces plazas, and collect the zoning bonuses, all in full compliance with the law.



To improve the usability and attractiveness of POPS, the City enacted zoning amendments in the mid-1970s that placed higher standards on new plazas. Stirred in part by the work of pioneering urban observer William H. Whyte and his Street Life Project, the amendments required amenities such as seating, landscaping, bike racks, drinking fountains, and identification signage. Not surprisingly, use of the plazas produced under these new standards increased significantly. Over time, the Department of City Planning has continued to revise standards so that POPS are useful and inviting to the public, most recently with the adoption of new standards for “public plazas” in 2007 and 2009.

The study’s and book’s second conclusion was that, in a substantial number of cases, POPS owners discouraged or prevented public use of their space through illegal privatization. Field surveys conducted by the research project revealed that roughly 50 percent of all buildings with a POPS had at least one space apparently out-of-compliance with applicable legal requirements resulting in some degree of privatization. The types of privatization organized themselves into three categories: denial of public access, annexation of public space by adjacent private uses, and diminution of required amenities. Locked gates would prevent public access during hours when the space was required to be open. A building representative would incorrectly inform the public that the space was for tenant use only. Required public restrooms would be declared off-limits to all but tenants. Without securing the necessary city approval, brasserie bulge, café creep, and trattoria trickle would make parts of the public space inaccessible to individuals unable or unwilling to purchase food or drink. Required seating would be absent or rendered unusable by spikes, plant material would be missing or dead, water fountains would not work. Recent POPS field visits reveal continuing problems at some spaces.

Further information about POPS may be found in the following written and online resources:

- Jerold S. Kayden, The New York City Department of City Planning, and The Municipal Art Society of New York, *Privately Owned Public Space: The New York City Experience* (New York: John Wiley and Sons 2000)
- Advocates for Privately Owned Public Space and The Municipal Art Society of New York: <https://apops.mas.org/>
- New York City Department of City Planning: <http://nyc.gov/pops>

**590 Madison Avenue:**



**1166 Sixth Avenue:**





## Relevant POPS Text from New York City's Zoning Resolution

It may be helpful for Participants to familiarize themselves with the current standards for POPS signage for public plazas specified in Section 37-751 of the New York City Zoning Resolution, available online at <https://www1.nyc.gov/assets/planning/download/pdf/zoning/zoning-text/art03c07.pdf>, and excerpted below. The symbol # surrounding a word or phrase indicates a defined term in the Zoning Resolution. The definitions are set forth in Article I, Chapter 2, or within the chapters where the definitions apply. The public space symbol referenced in Section 37-751(a)(1) is the POPS logo that this Competition seeks to replace.

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(6/10/09)

### **37-751** **Public space signage systems**

The following public space signage systems shall be required for all #public plazas#:

(a) Entry plaque

The entry plaque shall be located at each #street# frontage or point of pedestrian entry to the #public plaza#. On each #street# frontage occupied by the #public plaza#, a minimum of one entry plaque shall be provided for every 40 feet of linear #street# frontage occupied by the #public plaza#. The entry plaque shall contain:

- (1) a public space symbol which is 12 inches square in dimension and dark green or black in color with a highly contrasting background, a grid and tree-shaped symbol, as shown in this paragraph, (a)(1). The symbol shall match exactly the symbol provided in the Required Signage Symbols file



at the Department of City Planning website;

(37-53h2.8a1, 37-751a1)

- (2) lettering at least two inches in height stating "OPEN TO PUBLIC." This lettering shall be located immediately adjacent to the public space symbol;
- (3) lettering at least one inch in height stating the words "Open 24 hours" or, if a nighttime closing has been authorized, pursuant to Section 37-727, shall contain the words "Open to the public:" followed by the approved hours of operation; and
- (4) an International Symbol of Access for persons with disabilities that is at least three inches square.

The entry plaque shall be mounted on a wall or a permanent free-standing post within five feet of the sidewalk with its center five feet above the elevation of the nearest walkable pavement. The maximum height of such free-standing post shall be six feet, with a maximum width and depth of 16 inches. It shall be in a position that clearly identifies the entry into the #public plaza#, and placed so that the entire entry plaque is obvious and directly visible, without any obstruction, along every line of sight from all paths of pedestrian access to the #public plaza#.

(b) Information plaque

An information plaque constructed from the same permanent materials as the entry plaque or combined with one or more of the required entry plaques shall be provided. Information plaques shall be mounted on a wall or a permanent free-standing post within five feet of the sidewalk and shall have all required lettering located three feet above the elevation of the nearest walkable pavement. The maximum height of such free-standing post shall be six feet, with a maximum width and depth of 16 inches. The information plaque shall consist of:

- (1) if provided on a separate plaque from a required entry plaque, a public space symbol which is at least six inches square in dimension and dark green or black in color with a highly contrasting background, a grid and tree-shaped symbol, as shown in paragraph (a)(1) of this Section. The symbol shall match exactly the symbol provided in the Required Signage Symbols file at the Department of City Planning website.



- (2) if provided on a separate plaque from a required entry plaque, the words, in lettering one-half inch in height, "Open 24 hours" or, if a nighttime closing has been authorized pursuant to Section 37-727, the words, in lettering one-half inch in height, "Open to the public:" followed by the approved hours of operation;
- (3) in lettering three-eighths of an inch in height, the words "This public plaza contains:" followed by the total linear feet of seating, the type and quantity of trees, the number of bike racks, the number of drinking fountains and the number of any additional required amenities, such as moveable seating;
- (4) in lettering three-eighths of an inch in height, the name of the current owner of the #building# and the name, address, phone number and email address of the person designated to maintain the #public plaza#;
- (5) in lettering three-eighths of an inch in height, the statement, "Complaints or Questions: Call 311 and reference the #public plaza# at [insert building address]; and
- (6) the statement, "This public plaza is accessible to persons with disabilities."

(c) Hours of access plaque

On each #street# frontage occupied by the #public plaza# and where the City Planning Commission has authorized a limitation on the hours of access for a #public plaza#, pursuant to the provisions of Section 37-727, a minimum of one hours of access plaque shall be provided for every 40 linear feet of approved barrier that limits public access. The hours of access plaque shall be located on the barrier that limits public access to the #public plaza# and shall consist of:

- (1) a public space symbol which is two inches square in dimension and dark green or black in color with a highly contrasting background, a grid and tree-shaped symbol, as shown in paragraph (a) (1) of this Section. The symbol shall match exactly the symbol provided in the Required Signage Symbols file at the Department of City Planning website.
- (2) the statement: "Open to the Public:" followed by the approved hours of operation.

All required public space signage shall be fully opaque, non-reflective and constructed of permanent, highly durable materials such as steel or stone.

All lettering provided on required public space signage shall be in a clear, bold, sans-serif, non-narrow font such as Arial, Helvetica, or Verdana, solid in color with a minimum height of 3/4 inch, unless otherwise specified above, and shall highly contrast with the background color of the #sign#.



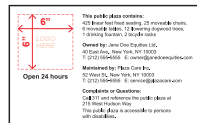
# POPS Signage Template

As part of the Submission Requirements, the proposed logo must be inserted into the following POPS Signage Template. This is to help visualize how the logo would work on signage. The digital file for the template is provided on the [Competition Website](#), labelled “POPS Signage Template” under the “Submission” menu button.

Vertical Entry Plaque



Information Plaque



Vertical Entry + Info Plaque



Vertical Entry + Info Freestanding



## POPS Signage Template

POPS Logo Design Competition

Note: Drawings are not to scale.

**XI.**

## Existing POPS Signage Examples

The following images show existing signage in POPS. These images are not meant to suggest better or worse uses of the existing logo and are provided solely to help Participants understand how the current zoning signage standards for POPS have been employed at POPS.





## XI. Existing POPS Signage Examples









# XI. Existing POPS Signage Examples





## Press Inquiries

For press inquiries about the Competition, please contact the following:

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Press Office

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