

NATIONAL CAPITAL PLANNING COMMISSION

+ + + + +

COMMISSION MEETING

+ + + + +

OPEN SESSION

+ + + + +

THURSDAY,  
SEPTEMBER 6, 2012

+ + + + +

The meeting convened in Room 5115, Suite 500, 401 9th Street, N.W., Washington, D.C. 20004, at 1:00 p.m., Preston Bryant, Jr., Chairman, presiding.

NATIONAL CAPITAL PLANNING COMMISSION MEMBERS  
PRESENT:

PRESTON BRYANT, JR., Chairman  
Presidential Appointee

HOWARD A. DENIS, U.S. House of  
Representatives

ARRINGTON DIXON, Mayoral Appointee

ELYSE GREENWALD, U.S. Senate

JOHN M. HART, Presidential Appointee

PETER MAY, Department of the Interior

BRADLEY PROVANCHA, Department of Defense

HARRIET TREGONING, Office of the Mayor of  
the District of Columbia

TOMMY WELLS, DC Council Member, Ward 6

BETH WHITE, Presidential Appointment

MINA WRIGHT, General Services Administration

NCPC STAFF PRESENT:

MARCEL C. ACOSTA, Executive Director

ANNE SCHUYLER, General Counsel

DEBORAH B. YOUNG, Secretary to the Commission

WILLIAM HERBIG

CHERYL KELLY

ALSO PRESENT:

STEVEN LORENZETTI, National Park Service

ORESTA STARAK, First Secretary of the Embassy  
of Ukraine

A G E N D A

REPORT OF THE CHAIRMAN. . . . .5

COMMISSION MEETING DATES FOR CALENDAR  
YEAR 2013 . . . . .6

REPORT OF THE EXECUTIVE DIRECTOR. . . . .8

LEGISLATIVE UPDATE. . . . . 15

CONSENT CALENDAR. . . . . 16

ACTION ITEM . . . . . 19

ADJOURNMENT

1  
2  
3  
4  
5  
6  
7  
8  
9  
10  
11  
12  
13  
14  
15  
16  
17

P R O C E E D I N G S

(1:05:40 p.m.)

CHAIRMAN BRYANT: Good afternoon.

Welcome to the new 1:00 start of the National  
Capital Planning Commission.

This is the September 6, 2012  
meeting, and if you would all stand with me  
and join in the Pledge of Allegiance.

MEMBER GREENWALD: Testing. Can you  
hear me? Great.

CHAIRMAN BRYANT: Okay, we're good  
to go?

MEMBER GREENWALD: Now we can go.

CHAIRMAN BRYANT: All right. Again,  
Agenda Item 1 is the Report of the Chairman,  
and I have just a few things to note.

[INSERT - AGENDA]

1  
2  
3  
4  
5  
6  
7  
8  
9  
10  
11  
12  
13  
14  
15  
16  
17  
18  
19  
20  
21  
22

ITEM 1 - REPORT OF THE CHAIRMAN

CHAIRMAN BRYANT: One, we have new AV equipment.

(Laughter.)

CHAIRMAN BRYANT: I think it's been in the making for some time. And, Mr. Acosta, you're going to say something more about this. But I would like to note that Tony Champ and Jody Rhoad, the staff members who have been chiefly lording over this project, and it's been going on for more than a month, so we will see a new screen and everything momentarily. But Mr. Acosta will say more about that momentarily.

Second, I've received a letter from DC Council Chairman, Phil Mendelson, designating Council Member Tony Wells as his First Alternate, and Jonathan Kass as his Second Alternate to the Commission, so we're pleased that Mr. Wells will continue to be with us under Chairman Mendelson's reign.

Third, yesterday I participated in

1 just a small brief roundtable discussion of  
2 the Height Act with the Greater Washington  
3 Board of Trade. Ms. Tregoning was at that  
4 meeting, as well. It was really nothing more  
5 than a follow-up roundtable discussion from  
6 the Congressional hearing back in July. So,  
7 the Height Act has lots of interest.

8 And then last I'll say, and you  
9 have it at your place, that pursuant to  
10 Delegations of Authority adopted by the  
11 Commission, I found that the proposed  
12 modification for the PUD at Square 442, the  
13 United House of Prayer which is on Rhode  
14 Island Avenue would not be inconsistent with  
15 the Comprehensive Plan for the National  
16 Capital. And, again, that delegated action you  
17 have a copy of.

18 ITEM 1A - COMMISSION MEETING DATES

19 FOR CALENDAR YEAR 2013

20 CHAIRMAN BRYANT: Agenda Item 1A is  
21 -- you also have before you the meeting -- the  
22 proposed meeting dates for Calendar Year 2013.

1 Those are in your packet. If there are no  
2 questions about the proposed meeting dates,  
3 there's nothing out of the ordinary, I would  
4 enter -- we have to act formally on that, so  
5 I would entertain a motion to adopt the 2013  
6 calendar.

7 [INSERT - SCHEDULE OF COMMISSION MEETINGS]

1 MEMBER MAY: So moved.

2 CHAIRMAN BRYANT: It's been moved  
3 and seconded. All in favor say aye.

4 (Chorus of ayes.)

5 CHAIRMAN BRYANT: Opposed, no. The  
6 ayes have it, and we'll pause for just a  
7 second. We're good? Okay.

8 Agenda Item 2 is Report of the  
9 Executive Director. Mr. Acosta.

10 ITEM 2 - REPORT OF THE EXECUTIVE

11 DIRECTOR

12 EXEC. DIR. ACOSTA: Thank you, Mr.  
13 Chairman. And again, as you know now at this  
14 point in time we do have a new AV system, so  
15 we appreciate your patience as we're going  
16 through this.

17 As you may recall, our previous AV  
18 system was on the verge of shorting out  
19 occasionally. We even had temporary  
20 microphones here at one Commission meeting, so  
21 we hope this will last us for another 10  
22 years. And I do, again, thank Tony Champ and

1 Jody Rhoad for their good work in getting this  
2 done in a short amount of time.

3 I'd also note that we do have new  
4 cameras above. Since we started streaming this  
5 live we thought it would be important to at  
6 least get more up-to-date equipment as we do  
7 live cast these Commission meetings to the  
8 public.

9 In lieu of Executive Director's  
10 report today, I'd like to take this  
11 opportunity just to follow-up on the  
12 Commemoration Study that we talked about at  
13 July's meeting. A lot of interest in terms of  
14 digital forms of commemoration, as well as  
15 non-traditional forms of commemoration. And  
16 what we have done over the last summer, as you  
17 may recall, the AIDS Quilt was in town. We  
18 took that opportunity to really kind of break  
19 that down as a case study for different forms  
20 of commemoration; how we, perhaps, could use  
21 this in the nation's Capitol in the future, or  
22 perhaps consider this as a viable alternative

1

to, perhaps, commemorate important events or

2

people.

3

[INSERT - EXECUTIVE DIRECTOR'S REPORT]

1 EXEC. DIR. ACOSTA: So, what I'd  
2 like to do is to invite Will Herbig just to  
3 ramp up a short video that we made to kind of  
4 show you what happened this last summer, and  
5 also some of the lessons that we've learned  
6 through this whole event. And also just try  
7 the new screen, the new projector system.  
8 Let's see if that works.

9 So, Will, if you would come up.

10 MR. HERBIG: Okay. Thank you very  
11 much.

12 Understanding the role and form of  
13 commemoration in the nation's Capitol is an  
14 ongoing and important role in NCPC's work. At  
15 your last meeting, Lucy Kempf briefed you on  
16 the Memorial Trends and Practice report which  
17 we released later this fall. We are also  
18 reviewing policies related to commemoration as  
19 part of our updates to the Comprehensive Plan.  
20 In general, we continually look for  
21 opportunities to explore and understand  
22 innovation in the forms of commemoration both

1 here and abroad.

2           Such an opportunity came about  
3 this summer. In honor of the 25th anniversary  
4 of the original display, one of Washington's  
5 most memorable memorials returned to the  
6 National Mall. Displayed at the Smithsonian  
7 Folk Light Festival and at more than 60  
8 locations throughout our region, the AIDS  
9 Memorial Quilt was a stunning reminder of the  
10 power of alternative commemoration.

11           To better understand the impact of  
12 the quilt and to further explore this non-  
13 traditional commemoration, I took time to  
14 interview several of the key players and  
15 organizers with a role in the project. In a  
16 moment I'll share with you a short video, but  
17 first a little background.

18           NCPC began exploring non-  
19 traditional commemoration back in 2009. We  
20 joined the Smithsonian and welcomed Professor  
21 Kirg Savage who authored "Monument Wars." In  
22 his book, he recommended that we begin

1 exploring temporary displays to generate new  
2 ideas about commemoration in the nation's  
3 Capitol.

4 We followed up a year later with  
5 an event entitled, "Beyond Granite," where we  
6 invited experts to discuss some of the most  
7 important non-traditional works that have  
8 benefitted communities in America and abroad.

9 We had a conversation with the  
10 designer of the World Trade Center's Tribute  
11 in Light. We invited an artist who focused on  
12 non-traditional and light installations  
13 looking at the issues related to the American  
14 Veteran, and we talked directly with the  
15 director of the Fourth Plinth in London.

16 Building upon those conversations,  
17 NCPC and GSA partnered to begin exploring  
18 opportunities for bringing a temporary display  
19 to Washington. We anticipate rolling out the  
20 next steps of this program later this fall.

21 Upon visiting the quilt, what  
22 struck all of us is that it's dynamic, sewn by

1 hand and designed to incorporate the many  
2 voices affected by AIDS both today and in the  
3 past. In fact, it remains as relevant today as  
4 it was when it was first unfurled back in  
5 1987.

6 In addition to challenging our  
7 notions about the types of materials we use in  
8 commemoration, the quilt expands our  
9 understanding of how we experience memorials.  
10 Sections of the quilt are displayed  
11 continuously at locations throughout the U.S.  
12 and around the world.

13 In fact, right here this summer  
14 not only was it on the Mall, but it was in 50  
15 locations throughout our region. This allowed  
16 the panels to become part of a variety of  
17 settings. This approach increased access to  
18 the quilt in a way simply not possible with  
19 permanent site-specific installations.

20 And finally, as been discussed  
21 previously, a companion online digital  
22 experience is further broadening the audience

1 and allowing a new generation to experience  
2 and interact with the quilt for the first  
3 time, a truly exciting enterprise.

4 So, I thank you for the  
5 opportunity to share with you this powerful  
6 alternative form of commemoration, and let's  
7 take a look. Tony.

8 (VIDEO PRESENTATION.)

9 EXEC. DIR. ACOSTA: That concludes  
10 our presentation. I'd like to thank Will  
11 Herbig, Scott Sowers, and Lucy Kempf for their  
12 work on this little video.

13 CHAIRMAN BRYANT: Thank you very  
14 much. Do we have audio? Okay.

15 Agenda Item 3 is a Legislative  
16 Update. Mr. Schuyler.

17 ITEM 3 - LEGISLATIVE UPDATE

18 MS. SCHUYLER: I have nothing to  
19 report.

20 CHAIRMAN BRYANT: Thank you. Our  
21 agenda items today are very short. This likely  
22 may be the shortest meeting we've had since

1 I've been here. We have just three Consent  
2 Items on the calendar, on the Consent  
3 Calendar, and then one Action Item.

4 ITEM 4 - CONSENT CALENDAR

5 CHAIRMAN BRYANT: The three Consent  
6 Calendar items are as follows. Item 4A is the  
7 United States Organization Bethesda Warrior  
8 and Family Center, the Naval Support Activity  
9 Bethesda. Item 4B is the AT&T Wireless  
10 Communication Antennas and Associated  
11 Equipment at the Liberty Loan Building. And  
12 Item 4C is a Map Amendment to the Fort Stanton  
13 Recreation Center.

14 Any questions or comments on the  
15 Consent Calendar? It's been moved and seconded  
16 that the Consent Calendar with three items be  
17 adopted. All in favor say aye.

18 (Chorus of ayes.)

19 CHAIRMAN BRYANT: Opposed no? The  
20 Consent Calendar is adopted.

21 [INSERT - NAVAL SUPPORT ACTIVITY BETHESDA]

1 [INSERT - LIBERTY LOAN BUILDING]

1      INSERT - MAP AMENDEMENT - FT. STANTON]

1  
2  
3  
4  
5  
6  
7  
8  
9  
10  
11  
12  
13  
14  
15  
16  
17  
18  
19  
20  
21  
22

ITEM 5 - ACTION ITEM

CHAIRMAN BRYANT: Agenda Item 5A is the Memorial to Victims of Ukranian Manmade Famine of 1932-1933. We have Ms. Kelly. Welcome.

MS. KELLY: Yes, good afternoon. As the Chairman said, before you today is the Memorial to the Victims of the Ukranian Manmade Famine of 1932-1933 for preliminary and final approval.

The memorial was submitted by the National Park Service on behalf of the Government of Ukraine and is slated to go at U.S. Reservation 78.

Congress authorized the Government of Ukraine to establish a memorial on federal land in 2006. The law requires the memorial not use federal money to build or maintain the memorial, and maintenance of the memorial will be conducted by the Ukranian government.

At its October 2008 meeting, the Commission approved U.S. Reservation 78 for

1 the memorial location. Reservation 78 is  
2 located at the intersection of Massachusetts  
3 Avenue on the north, F Street on the south,  
4 and North Capitol Street on the east. To the  
5 west of the site is a small building that  
6 houses the Sun Trust Bank. Other cultural  
7 facilities in the area include the U.S. Postal  
8 Museum and Union Station. North along  
9 Massachusetts Avenue is the Victims of  
10 Communism Memorial.

11 At the time that the Commission  
12 approved the site, the Executive Director  
13 found a finding of no significant impact to  
14 conclude an environmental assessment on the  
15 site selection. The FONSI included six design  
16 guidelines for the memorial design to follow.  
17 The intent of the guidelines were to create a  
18 memorial site that could function as an urban  
19 triangle park with public amenities, and one  
20 that respected the surrounding uses and  
21 context.

22 Here you can see the existing

1 conditions of Reservation 78. It is  
2 approximately 3,100 square feet and is mainly  
3 a grass panel with no public amenities. Also  
4 in this photo on the right, excuse me, located  
5 here is the small Sun Trust building, which  
6 was formerly a Childs Restaurant, and was  
7 designed in the 1920s by William Van Alen, the  
8 designer of the Chrysler Building. Views to  
9 this building was an important consideration  
10 as the memorial was designed.

11 I'd also like to point out in the  
12 bottom right photo an element of the memorial,  
13 which is to extend the Massachusetts Avenue  
14 sidewalk to the property line. You can see the  
15 existing concrete curbing in that location,  
16 and there is a gap between the Massachusetts  
17 Avenue sidewalk and the property line, so the  
18 Park Service proposes to extend the  
19 Massachusetts Avenue sidewalk with the brick  
20 pavers to the property line.

21 In December of 2011 at a  
22 Commission meeting, the Park Service presented

1 two concept alternatives for the memorial. The  
2 Commission's comments pertain mainly to the  
3 Park Service's --

4 (Whereupon, the proceedings went  
5 off the record at 1:26 p.m., and went back on  
6 the record at 1:26 p.m.)

7 CHAIRMAN BRYANT: Ms. Kelly.

8 MS. KELLY: All right, I'll start  
9 that again.

10 The Commission's comments pertain  
11 mainly to the NPS' preferred alternative which  
12 is the Field of Wheat concept which is on the  
13 screen. And this is the design that has moved  
14 forward towards final design.

15 The alternative includes a  
16 horizontal sculptural element that depicted  
17 fading wheat. The sculpture would be 7-1/2  
18 feet tall on a plinth, and would face the  
19 Massachusetts Avenue. Between the back of the  
20 sculpture and F Street, the design proposed 11  
21 columnar Beech trees which was proposed for a  
22 backdrop for the memorial.

1                   The Commission noted that the  
2                   location and the lack of design on the back of  
3                   the memorial could create an appearance of a  
4                   blank wall along F Street, and could  
5                   negatively affect the pedestrians on that  
6                   sidewalk. Additionally, the trees proposed to  
7                   create an appearance would -- could create an  
8                   appearance of a vegetative wall along F  
9                   Street.

10                   Staff shared the same concerns as  
11                   the Commission and worked with the Park  
12                   Service, CFA, and the DC SHPO to address these  
13                   concerns as the project moved forward.

14                   What resulted from those  
15                   consultations is the memorial design that you  
16                   see here. Also, on the bottom of the screen is  
17                   the concept design for comparison. The  
18                   sculptural element remains -- I apologize. I  
19                   keep clicking the mouse before I click  
20                   control.

21                   The sculptural element remains and  
22                   is carried through in the final. It still

1 faces Massachusetts Avenue in the plaza there.

2 The memorial itself will sit on a plinth wall  
3 that follows that path of the plaza down to  
4 the Massachusetts Avenue sidewalk.

5 The site itself slopes so the  
6 plinth wall will vary in height, but the  
7 plinth wall height on the west side was  
8 carried forth in a low seating wall. The  
9 seating wall will also include a bench with a  
10 back for those that need back support.

11 The plaza now opens up to more of  
12 the Massachusetts Avenue sidewalk. The  
13 landscaped area that was in concept has moved  
14 to the western side of the site, as well as  
15 the proposed landscaping for both the southern  
16 landscaping bed and the western landscaping  
17 bed will be low plantings. This will allow for  
18 views to the historic building. The 11  
19 columnar Beech trees that were proposed in the  
20 concept are now going to be smaller canopy  
21 trees.

22 The proposed Field of Wheat

1 sculpture depicts the loss of wheat and food  
2 in Ukraine by having high bas-relief on the  
3 left going down to negative relief on the  
4 right. And as the sculpture becomes negative  
5 the words "Holodomor," and the years begin to  
6 protrude from the sculpture. This is the name  
7 of the event in Ukranian.

8 The sculpture will be 29-feet in  
9 length plus an additional panel that will be  
10 5-feet long that will say "In memory of the  
11 victims of this event," in both Ukranian and  
12 in English. On either side of the sculpture  
13 will be a granite end cap. Here you can see  
14 that plinth that the sculpture will sit on  
15 that varies in height.

16 This is the proposed landscaping  
17 for the memorial. You can see the seven trees  
18 will be redbud trees, and the lower plantings  
19 will be nandina. You can see the vibrant  
20 colors that the landscaping will bring to the  
21 site.

22 Regarding the materials, the

1 sculpture will be a bronze, as well as the  
2 bench. The plinth and the end caps for the  
3 sculpture will be a granite, and this granite  
4 will be carried over to the low seating wall.  
5 The plaza area itself will be paved with slate  
6 that will have texture. And this is to emulate  
7 a field that has just been plowed. The walkway  
8 from F Street to the memorial plaza will be DC  
9 brick, as the existing walkways around the  
10 site.

11 As I noted earlier, at the concept  
12 design of the memorial, the Commission  
13 expressed concern that the location of the  
14 sculptural element as its proximity to F  
15 Street may give an appearance of a wall. Also  
16 at that time, the back of the memorial was not  
17 designed and could create a blank wall  
18 experience for people on the sidewalk.

19 The next couple of slides will  
20 illustrate what the Park Service has done to  
21 address these concerns. Here you can see the  
22 site section through the memorial that shows

1 the height of the memorial and the location of  
2 the memorial relative to the F Street  
3 sidewalk.

4 Since the concept design, the  
5 sculptural element has moved 4-1/2 feet closer  
6 to Massachusetts Avenue to allow for  
7 additional distance between the sidewalk and  
8 the memorial. This creates a larger planting  
9 bed between the memorial and the F Street  
10 sidewalk.

11 The sculpture itself is orientated  
12 east-west in order to provide views to the  
13 Childs Restaurant building. The move of the  
14 elements towards Massachusetts Avenue does not  
15 protrude into this important view shed.

16 The Park Service has submitted  
17 views of what the memorial will look like from  
18 F Street. This is looking west. The image  
19 shows the wider landscaping bed and the height  
20 of the wall, and the landscaping bed is longer  
21 than the height of the sculpture.

22 This is looking east along F

1 Street so you have the Postal Museum and Union  
2 Station, and the memorial is located here.

3 Through this view you can see how the change  
4 from the columnar Beech trees to the redbuds  
5 allow views through the memorial site.

6 Since the concept design the back  
7 of the sculpture has been designed, and I'll  
8 pass around what that will look like. The  
9 design includes the use of a pattern that was  
10 extrapolated from textile patterns that were  
11 in Ukraine during the 1930s. This is what that  
12 could look like. The pattern adds visual  
13 interest to the back of the memorial. Also in  
14 this image you can see the new connection from  
15 the F Street sidewalk to the plaza area.

16 Here's one last look of the  
17 memorial from Massachusetts Avenue sidewalk.  
18 Staff reviewed the final design against the  
19 design guidelines and find it in conformance.  
20 We also reviewed the changes since concept and  
21 believe that the Park Service moved in a  
22 positive direction regarding the memorial's

1 impact on F Street.

2 Overall, we are supportive of the  
3 memorial design as it provides a use and a  
4 function to an under-utilized U.S.  
5 Reservation.

6 With that, it's the Executive  
7 Director's recommendation that the Commission  
8 approve the preliminary and final site  
9 development plans for the Memorial to the  
10 Victims of the Ukranian Manmade Famine of  
11 1932-1933.

12 Mr. Chairman, that concludes my  
13 presentation. I'd be happy to answer any  
14 questions, as well as we have representation  
15 from the architects, as well as the artist of  
16 the sculpture.

17 [INSERT - UKRAINIAN FAMINE MEMORIAL]

1                   CHAIRMAN BRYANT: Terrific, thank  
2                   you. I just have one question. I note that the  
3                   National Park Service is not responsible for  
4                   the maintenance. Typically when it's out-  
5                   sourced, if you will, how is that  
6                   memorialized? Is there an MOU between say the  
7                   Ukranian Government, and with whom, and who  
8                   supervises that, and who's the -- who lords  
9                   over kind of the compliance with the  
10                  maintenance plan?

11                  MEMBER MAY: Yes, there are  
12                  agreements that go with it in the process. But  
13                  I would ask Steve Lorenzetti, who is the  
14                  Deputy Superintendent, to speak to what we've  
15                  done in the past.

16                  MR. LORENZETTI: Yes, Mr. Chairman,  
17                  Peter is right. We enter into a Memorandum of  
18                  Agreement with, in this case, the Government  
19                  of Ukraine on how the maintenance will be  
20                  done, when it will be done, what processes.  
21                  We'll review it. We'll review the work. We'll  
22                  keep an eye on it. We've done this with a lot

1 of the newer memorials, small memorials.

2 CHAIRMAN BRYANT: Sure.

3 MR. LORENZETTI: Give you some  
4 background on this.

5 CHAIRMAN BRYANT: Thank you, Mr.  
6 Lorenzetti. Other questions or comments?

7 MEMBER DIXON: Mr. Chairman, I  
8 noticed that the lettering will come out of  
9 the wall at a certain point. At what height  
10 would that be? I assume it's cleared enough so  
11 nobody walking by would be bumped into it. Is  
12 that clear?

13 MS. KELLY: Yes.

14 MEMBER DIXON: How high would the  
15 letters that are coming out from the wall be?

16 MS. KELLY: Well, the plinth --  
17 it's going to be -- the memorial is on a  
18 plinth, so they'll be at varying heights. But  
19 the lettering will at least be a foot and a  
20 half above the ground.

21 MEMBER DIXON: A foot and a half  
22 above the ground. So, the lettering that does

1 protrude from the wall would be possibly --  
2 would it be protected by the plinth?

3 MS. KELLY: Correct.

4 MEMBER DIXON: Okay, very good.

5 Thank you.

6 CHAIRMAN BRYANT: Ms. Tregoning.

7 MS. TREGONING: Okay, I'm scared of  
8 this new system. And I feel the pressure, Mr.  
9 Chairman, of your saying this could be the  
10 earliest meeting adjournment ever to not make  
11 any comments, but I will say that I appreciate  
12 the progress that the memorial design has  
13 made. But I would just note that several of  
14 the objections, in fact, have not actually  
15 really been addressed.

16 So, the issue with the blankness  
17 of the wall was not that it was unadorned, it  
18 was that it was clearly the back of something,  
19 and that it was unanimated, so that even  
20 though a crowd of people might be on the other  
21 side of that wall interacting with the  
22 memorial, talking about their experiences in

1 the Ukraine, talking about hunger problems,  
2 whatever it might be, if you're on the other  
3 side of that wall nothing is going on, and  
4 that's the -- that was the issue.

5 So, I think we suggested at the  
6 time of the Commission meeting it might be  
7 ameliorated with a lower height so that you  
8 could see that there were people on the other  
9 side of the wall, or that maybe some porosity  
10 or transparency so that it wasn't just a blank  
11 wall. I think the pattern that was picked was  
12 very lovely. I like the interplay of the  
13 shadows of the trees on the wall, but it  
14 doesn't really take away from the fact that  
15 it's a public space deadening element. And I  
16 don't think that's changed with this design.

17 One thing that might make a  
18 difference is in the new design the deeper  
19 landscaping is also clearly a front and a  
20 back. So, you have a low wall, but people are  
21 not going to be inclined to be facing out  
22 toward F Street because it seems like that

1 landscaped area, no feet should be in that  
2 area. The people shouldn't be sitting and  
3 facing that direction, but that's something  
4 else that might help to animate the F Street  
5 side.

6           So, those are my kind of comments  
7 about the wall, and how it relates to the rest  
8 of the public space. It seems to me like it  
9 has a front and a back, and it contributes  
10 negatively, I have to say, to the public realm  
11 of F Street; although, not so obtrusive from  
12 further up F Street, but when you get along to  
13 that side it's still that dead blank wall.

14           I like the pattern of the pavers,  
15 the granite pavers; although, it's a lot of  
16 paved material. And one of the suggestions I  
17 would make is that the -- what we had before  
18 this memorial was grass, which can absorb  
19 storm water. And that, perhaps, even keeping  
20 these paving materials we could look at an  
21 installation approach that would allow some  
22 permeability and porosity of water into the

1 ground, which is not only an explicit  
2 objective of the City's sustainability  
3 strategy, but I actually think in keeping with  
4 the idea of a plowed field that is trying to  
5 be represented by the choice of paving  
6 materials.

7 I realize we're at the final  
8 approval stage in these suggestions, you know,  
9 we'll have to decide as a Commission what we  
10 want to do with those, but those are two areas  
11 I felt compelled to comment on. Thank you.

12 CHAIRMAN BRYANT: Thank you. Mr.  
13 May.

14 MEMBER MAY: It's going to take me  
15 a while to master the use of that button.  
16 Anyway, the -- I guess I would like the  
17 architect to respond to the issue of water on  
18 the site, because I believe there are some  
19 features that address the concerns.

20 MS. LANZILLOTA: Good afternoon,  
21 Commission. I'm Mary Kay Lanzillota with  
22 Hartman-Cox Architects. To respond to the

1 concern about the storm water, we will be  
2 happy to explore the permeable paving;  
3 however, what we have designed is a rain  
4 garden, so that western planting area is  
5 intended to absorb that moisture, and the  
6 water is actually drained to that rain garden  
7 area, so we have responded to the concern  
8 about storm water runoff. We're happy to  
9 explore permeable paving if that's what the  
10 Commission would like.

11 MEMBER MAY: And then with regard  
12 to the design concern about having this wall  
13 facing F Street, I understand the concern but  
14 I don't necessarily agree that it is as  
15 negative an effect as Ms. Tregoning suggests.  
16 Given the full range of things that we had  
17 looked at for this memorial, this is by far  
18 the best concept, and some of the suggestions  
19 about making it more porous or lowering the  
20 height I think, frankly, would significantly  
21 diminish the concept.

22 And I think that, frankly, given

1 the expanse of F Street and the liveliness of  
2 what happens along F Street through its entire  
3 length, particularly directly across the  
4 street, I don't see this as really  
5 particularly deadening. It's certainly not  
6 without precedent to have a one-sided memorial  
7 in a certain way. I mean, it does exist in  
8 other circumstances with memorials in similar  
9 settings. And I think, frankly, this is a lot  
10 more successful than those in setting the  
11 memorial comfortably onto the site and  
12 providing a good experience.

13 It is, admittedly, a one-sided  
14 experience but, frankly, the concept doesn't  
15 work when you try to make some of the changes  
16 that were suggested. And I think that overall  
17 it is an excellent design, and we're very,  
18 very pleased with it pretty much as it is.

19 MS. LANZILLOTA: Can we look at the  
20 elevation again, just for -- do we have one of  
21 that site anywhere?

22 MEMBER MAY: So, the slight change

1 in color I think is where it bends a bit on  
2 the left side. And then I don't recall the  
3 overall dimension, maybe Ms. Lanzillota could  
4 recall that for us.

5 MS. LANZILLOTA: I think as Ms.  
6 Kelly indicated, the height of the wall is 7  
7 foot 6 from the midpoint of the sculpture  
8 because the grade is slipping on the north  
9 side of the site. The sculpture itself is 6-  
10 feet tall and the base slopes so the height  
11 will be consistent from the F Street  
12 elevation. Does that answer your --

13 MEMBER MAY: What's the overall  
14 length?

15 MS. LANZILLOTA: Oh, I'm sorry, the  
16 overall length? It's 29-feet before the bend,  
17 roughly 30-feet nominally, and then the panel  
18 that bends is 5-feet.

19 MEMBER MAY: And the total  
20 dimension of the site along F Street?

21 MS. LANZILLOTA: About 109-feet  
22 long, and we're about 34-1/2 feet overall, so

1 about less than a third of the site.

2 MEMBER MAY: Right.

3 CHAIRMAN BRYANT: Mr. Wells, and  
4 then Ms. Greenwald.

5 MEMBER WELLS: Yes, in looking at  
6 the site, the architect or whoever wants to  
7 explain, how do you interact with the site? Do  
8 you just -- is it intended that you come up  
9 and you stare at the wall? Is this a very kind  
10 of -- it's not a site you interact with, I  
11 guess, other than you look at what's depicted  
12 on the wall. Except for it does seem  
13 interesting that the pavers give you a sense  
14 of plowing the ground. But, otherwise, it  
15 seems like there's one bench, so if you do go  
16 there, the bench is -- it's not like a place  
17 where you would necessarily go with other  
18 folks to sit down and eat your lunch or  
19 something, I guess, because you don't --  
20 there's no benches to look at each other. So,  
21 is this kind of a passive --

22 MS. LANZILLOTA: It is a passive --

1 I would say it's passive for the personal  
2 experience. A lot of individual families lost  
3 many members, and many of them are Ukranian  
4 Americans today, so I think the embassy  
5 anticipates that there will be gatherings  
6 here, commemorative events, wreath layings,  
7 and not celebrations per se because you don't  
8 want to celebrate this horror, but you need to  
9 remember it.

10 This idea is an educational  
11 memorial, so what we're trying to explain, and  
12 the artist is here, is that the wheat was  
13 taken away. So, the way that the sculpture  
14 recesses goes from a positive wheat to the  
15 negative, as Ms. Kelly described, really is  
16 that sort of explanation.

17 We do expect people to come up and  
18 touch it, and experience it first hand. With  
19 regard to the seating, as Ms. Kelly indicated,  
20 there is a single bench on the north end, but  
21 the seating wall I think other people will  
22 find it quite attractive.

1                   And currently this site is a very  
2 popular lunchtime site, not to sit, but to  
3 come and experience.

4                   MEMBER WELLS: That's helpful. I  
5 didn't realize that wall is a sitting wall.

6                   MS. LANZILLOTA: It is --

7                   MEMBER WELLS: Because you're  
8 exactly right, that is an area that --  
9 especially the food trucks and such, that  
10 people go there and eat, and they're not going  
11 to take their food over the Dubliner or  
12 anywhere else over there. But I didn't  
13 realize that was a sitting wall.

14                   In terms of the wall facing out,  
15 the blank wall that we're talking about with  
16 the pattern, is there any thought of even  
17 putting a low bench along that instead so that  
18 it's another kind of contributing asset.

19                   MEMBER HART: Is the plinth below  
20 the wall, is that a seating area, as well?

21                   MS. LANZILLOTA: It can be until it  
22 gets uncomfortable, because it's starting

1 about 2-feet and it's sloping down to 6-  
2 inches. At some point somebody is going to be  
3 uncomfortable trying to squat at the 6-inch  
4 height. But, yes, you could sit on either  
5 side.

6 I think the prominent elevation  
7 here and the way the people will experience  
8 this, many people will be driving down  
9 Massachusetts Avenue and North Capitol. And  
10 those are the two prominent streets here in  
11 D.C., so that's why the memorial was really  
12 turned towards that direction, as well.

13 MEMBER WELLS: It wasn't about the  
14 direction, but on the blank wall that we're  
15 talking about --

16 MS. LANZILLOTA: We did not  
17 consider having a seating wall to the south.  
18 Part of it is you want to have a personal  
19 experience with the wall, and the height of  
20 the wall is really set so that when you're  
21 looking at the wall, you're looking at the  
22 wall, you're not looking over the wall. It is

1 a very personal experience.

2 MEMBER WELLS: Thank you. Thanks  
3 very much.

4 CHAIRMAN BRYANT: Joe, Ms.  
5 Greenwald has the floor.

6 MEMBER GREENWALD: The texture on  
7 the slate, is that anti-slip in any way? As  
8 you mentioned, this is a highly trafficked  
9 pedestrian for lunch, et cetera.

10 MS. LANZILLOTA: It does have a  
11 texture to it. It has a relatively mild  
12 amplitude, and it would be considered anti-  
13 slip.

14 MEMBER GREENWALD: Okay. And then  
15 you mentioned this is an educational memorial,  
16 I guess. We didn't really go over the text,  
17 and I assume it's not finalized yet.

18 MS. LANZILLOTA: It is under review  
19 in KIF presently.

20 MEMBER GREENWALD: Okay.

21 MS. LANZILLOTA: We're waiting for  
22 their response.

1 MEMBER GREENWALD: Okay.

2 MS. LANZILLOTA: And then we'll  
3 consult with the Park Service to make sure  
4 it's consistent with the Park Service's  
5 overall plans.

6 MEMBER GREENWALD: Okay. And what  
7 is the slope of the site currently? It slopes  
8 downwards to sort of that corner. Correct?

9 MS. LANZILLOTA: It actually rises  
10 towards North Capitol and slopes to the west.  
11 And I believe, and I apologize I'm not looking  
12 at the survey but I think it slopes about 18-  
13 inches overall.

14 MEMBER GREENWALD: I guess I was a  
15 little confused because you mentioned that the  
16 rain garden --

17 MS. LANZILLOTA: Is to the west.

18 MEMBER GREENWALD: Okay. All right.  
19 So, that will get the water. Okay.

20 MS. LANZILLOTA: Yes, ma'am.

21 MEMBER GREENWALD: Thank you.

22 CHAIRMAN BRYANT: Mr. Dixon.

1                   MEMBER DIXON: Mr. Chairman, my  
2                   question goes back to the wall. And I'm very,  
3                   very hesitant historically about trying to  
4                   second-guess folks who design things for their  
5                   community because they have a sense of it. And  
6                   I know this is a dark period. I actually have  
7                   some Ukrainians who work for me, so I'm going  
8                   to get some feedback I'm sure, and others I  
9                   know. Kiev is a very nice place to be.

10                  But is there any chance that the  
11                  wall could be translucent so you could see  
12                  through it, because wheat and fields grown in  
13                  sunlight, or die in sunlight. And that way you  
14                  would have an experience on either side, and  
15                  you wouldn't have a visual barrier. And you  
16                  could do the same kind of, I think, artwork in  
17                  terms of the wheat representation and the  
18                  declining wheat on a wall that was clear. I  
19                  don't know whether that's -- but I just --  
20                  that's my idea. I just wonder whether there  
21                  had been any thought given to it. Then you'd  
22                  have a brighter place, people could see on

1 both sides. I think it's clear what I'm --  
2 thank you.

3 MS. LANZILLOTA: This design came  
4 out of a design competition, and the concept  
5 was a bronze sculpture, so that's where we  
6 are.

7 MEMBER DIXON: Yes. I would just p-  
8 - I would say translucent would really be --  
9 you could walk both ways. You could see the  
10 wheat, you could see the --

11 MS. LANZILLOTA: It's an  
12 interesting suggestion, Mr. Arrington -- Mr.  
13 Dixon.

14 CHAIRMAN BRYANT: Mr. Hart.

15 MEMBER HART: I think the design  
16 has come a long way to the better. And I think  
17 that moving the wall towards Massachusetts  
18 Avenue, adding landscape on F Street addresses  
19 a lot of the concerns that I might have had at  
20 that point. And I think that having a blank  
21 wall is not necessarily a detraction, so I  
22 applaud the progress that's made.

1 MS. LANZILLOTA: Thank you, Mr.  
2 Hart.

3 CHAIRMAN BRYANT: Mr. Denis.

4 REPRESENTATIVE DENIS: Thank you,  
5 Mr. Chairman. My father was born in the  
6 Ukraine, my mother's family is from Ukraine,  
7 as well, so I'm somewhat familiar with this  
8 and can identify with aspects of it. And a few  
9 things occur to me. The location and proximity  
10 to Union Station I think is highly significant  
11 because it's a meeting point for tour groups,  
12 and an opportunity to take them before they  
13 cross Columbus Circle to the Capitol or  
14 wherever they might be going to say this is the  
15 Ukrainian memorial to the Victims of a Manmade  
16 Famine. So, it would show American sensitivity  
17 to events of this nature. Why is there a  
18 memorial here? Because this is what Americans  
19 do, and this is who Americans are.

20 I would hope and expect that it  
21 would inspire questions, what is this all  
22 about? And to encourage people to find out the

1 roots of it. And I think perhaps one of the  
2 most significant aspects of it is the use of  
3 the word "Manmade." I think that's highly  
4 significant, and deeply emotional, and also  
5 raises questions. How could such a thing have  
6 occurred? It, hopefully, appears to be a  
7 unique occurrence, or fairly unique in  
8 history. I understand there's a memorial to  
9 the Irish Potato Famine in New York City.  
10 That's a gathering place for Irish Americans  
11 and others to review the events that occurred  
12 in Ireland, and the great migrations across  
13 the ocean as a result, and the enrichment of  
14 our country because of it.

15 So, I think that those aspects of  
16 it -- to me, what just grabs me more than  
17 anything else is manmade, that is was  
18 deliberate. So, I'm really pleased that that  
19 aspect of this particular event is being  
20 emphasized in the design and in the memorial.

21 CHAIRMAN BRYANT: Thank you. Before  
22 I call on Councilman Wells, I'll say before we

1 take a vote, if there's anyone from the  
2 Ukranian government who would like to comment  
3 on this, don't feel compelled to, but I wanted  
4 to afford you the opportunity if you would  
5 like to comment on the memorial itself.  
6 Councilman Wells.

7 MEMBER WELLS: Yes, I'm a strong  
8 believer and agree that we use our public  
9 space when we can as teaching spaces, and  
10 especially in the nation's Capitol, and the  
11 degree to which it's multi-cultural. And this  
12 fits into, I think, a vision of what our city  
13 should be. But I'm also concerned that this is  
14 an area where we have a lot of tourists, a lot  
15 of folks who are walking at night, and there's  
16 not a lot of eyes on the street and such as  
17 sometimes you have in some other areas.

18 I'd like to know what the 24-hour  
19 lighting plan is for the memorial, because  
20 this clearly creates -- it's potentially a  
21 nice hiding space.

22 MS. KELLY: No lighting is proposed

1 as part of this memorial. They did a look at  
2 the existing street lighting and found that it  
3 was sufficient for the memorial site.

4 MEMBER WELLS: Again, I'm not part  
5 of site selection and I don't know much about  
6 art, but the transparent -- lack of  
7 transparency through it is -- it's just an  
8 area where at times we do create a sense of  
9 safety for our tourists, people that we invite  
10 from across the world to walk around there at  
11 the hotels. And it's hard for me to tell  
12 whether that's a -- if we're creating a hazard  
13 or not.

14 MEMBER MAY: Can I just point out,  
15 I think the site plan there indicates where  
16 the light poles actually are. Is that correct?  
17 It has a lot of --

18 MS. LANZILLOTA: It does. And F  
19 Street is actually quite well lit I think in  
20 response to some of the past challenges in  
21 that neighborhood, so there is a significant  
22 amount of ambient light. And in the interest

1 of reducing energy, we decided not to add any  
2 additional light to the site.

3 CHAIRMAN BRYANT: Ms. Tregoning.

4 MEMBER TREGONING: I'll just say in  
5 keeping with the notion that this is a plaza  
6 where people currently gather for lunch,  
7 probably that will happen more so with the  
8 addition of the seating. You might have  
9 noticed that it's getting hotter in the  
10 District in the summer. In fact, twice as hot  
11 in cities as in places outside of cities. And  
12 I'm just wondering if a lighter colored stone  
13 material might make it more pleasant to be in  
14 this plaza during our hottest days. It seems  
15 maybe not a good idea to use especially for  
16 that much paving so much heat-absorbing  
17 material. So, that's another thought, in  
18 addition to perviousness which would allow  
19 maybe some green and some additional space, I  
20 would say maybe a lighter color might also  
21 make it a more hospitable place.

22 And this will be my last comment

1 about the wall. I mean, I have to say I'm  
2 underwhelmed by the argument that we've done  
3 worse in other parts of the city. I'm sure  
4 that's true, but I think that by creating a  
5 back to this memorial that's hidden from  
6 everything that happens on the other side, it  
7 does create not just safety issues, but these  
8 are areas where people can undertake  
9 activities unobserved by people on the other  
10 side of the wall, whatever those activities  
11 might be. And if you create a blank wall  
12 that's clearly the back of something, you  
13 know, I think that given its location, the  
14 other activities in the area, that you are  
15 going to find that it attracts some amount of  
16 disamenity in terms of how it ends up getting  
17 used. Thank you.

18 CHAIRMAN BRYANT: Other comments  
19 from Commission members before we -- Mr.  
20 Provancha.

21 MEMBER PROVANCHA: Some of those  
22 other activities in this area, I think the

1 Commissioners are well aware is a homeless  
2 shelter that's inadequate for the population.

3 MEMBER DIXON: A lot of bars.

4 MEMBER TREGONING: Two Irish bars.

5 MEMBER DIXON: Exactly.

6 MEMBER PROVANCHA: On the lighting  
7 I think the comment was F Street is well lit.  
8 Is Massachusetts Avenue equally well lit  
9 sufficient that you could read the inscription  
10 the panels?

11 MS. LANZILLOTA: Yes, sir, it is.

12 MEMBER PROVANCHA: As opposed to  
13 well lighting the backside of the sculpture  
14 wall. Interesting proximity not only to Union  
15 Station but to the Victims of Communism  
16 Memorial just a few blocks away. There's  
17 obviously a connection between the themes of  
18 the two.

19 Did the scale of the sculptural  
20 wall as it moved toward Massachusetts Avenue  
21 change in any way? Is it still the same  
22 overall dimensions?

1 MS. LANZILLOTA: Roughly. It was  
2 adjusted to align with the building wall to  
3 the west.

4 MEMBER PROVANCHA: Okay. Irrigation  
5 system, or --

6 MS. LANZILLOTA: No, sir.

7 MEMBER PROVANCHA: None. Okay. The  
8 plantings, it looks like there's been some  
9 substitution with the redbud and so forth. Are  
10 any of those also -- is there a connection to  
11 the Ukraine? Are any of those vegetation  
12 native to Ukraine, as well as being hearty and  
13 appropriate for the D.C. area?

14 MS. LANZILLOTA: There is a plant  
15 that has a red leaf and a red berry that is  
16 very symbolic. And I apologize, I don't know  
17 the name of it. Kalina.

18 MEMBER PROVANCHA: Similar to the  
19 red bamboo?

20 MS. LANZILLOTA: Yes.

21 MEMBER PROVANCHA: Okay.

22 MS. LANZILLOTA: So, the selection

1 of the plant with the berry was to reference  
2 that.

3 MEMBER PROVANCHA: Excellent. The  
4 inscription, you said that that's going to be  
5 the educational part, it will talk about the  
6 extent, the numbers of victims, and the  
7 duration and so forth? Is that the general  
8 theme for the inscription?

9 MS. LANZILLOTA: No. Ms. Kelly,  
10 could you point to the wayside. The  
11 inscription is meant to be more of a  
12 dedication, so on the sculpture it's more of  
13 a dedicatory-type inscription.

14 MEMBER PROVANCHA: Right.

15 MS. LANZILLOTA: To the memory of  
16 those who suffered and died, the millions of  
17 people who died.

18 MEMBER PROVANCHA: Right.

19 MS. LANZILLOTA: There will be a  
20 wayside on the northwest corner of the site,  
21 and that will have more educational  
22 information and links to a web site.

1                   MEMBER PROVANCHA: That's what I  
2 was looking for. Our experience, for example,  
3 at the Pentagon for the Pentagon memorial was  
4 we expected people to go to the Pentagon  
5 Memorial Foundation web site in advance of  
6 their visit so that they understand the  
7 significance. But when we actually surveyed  
8 the visitors they said what web site? So, we  
9 ended up putting a little brochure stand with  
10 an explanatory brochure so they could get the  
11 benefit.

12                   What's the general access for  
13 maintenance to the site?

14                   MS. LANZILLOTA: I'm sorry, general  
15 access?

16                   MEMBER PROVANCHA: Yes. Do you need  
17 to have a vehicle? Example, would you be  
18 bringing vehicles onto the site?

19                   MS. LANZILLOTA: There's no  
20 expectation --

21                   MEMBER PROVANCHA: Are the pavers  
22 going to be stressed to --

1 MS. LANZILLOTA: There's no  
2 expectation that a car or a vehicle would  
3 drive onto the plaza. There is street parking  
4 immediately adjacent --

5 MEMBER PROVANCHA: Right.

6 MS. LANZILLOTA: -- so the  
7 expectation was any maintenance vehicles --

8 MEMBER PROVANCHA: That's what the  
9 maintenance vehicles would use.

10 MS. LANZILLOTA: -- would park on  
11 the street.

12 MEMBER PROVANCHA: All right. Okay,  
13 thank you.

14 CHAIRMAN BRYANT: Thank you very  
15 much. If there are no further comments or  
16 questions from Commission members, I would  
17 invite if they wish someone from the Ukranian  
18 government to make comments. I don't know if  
19 there is anyone here or not.

20 MS. LANZILLOTA: The First  
21 Secretary is here.

22 CHAIRMAN BRYANT: Okay.

1 MS. LANZILLOTA: Oresta Starak.

2 MS. STARAK: Hi, my name is Oresta  
3 Starak. I'm the First Secretary Embassy of  
4 Ukraine. I would like to express gratitude to  
5 the Government of the United States to -- and  
6 to the National Park Service for assistance  
7 and great help to -- for this progress to  
8 bring this project to reality. And I want -- I  
9 would like to mention that in the next year we  
10 will commemorate the 80th anniversary of this  
11 great tragedy, and we hope that this date we  
12 will have this memorial done to be built here  
13 in the United States, in Washington, D.C.  
14 Thank you very much.

15 CHAIRMAN BRYANT: All right. Thank  
16 you for your comments. We're glad you're here.  
17 Thank you.

18 MEMBER MAY: Mr. Chairman, I'd like  
19 to make a motion that we approve the Executive  
20 Director's recommendation.

21 MEMBER PROVANCHA: Second.

22 CHAIRMAN BRYANT: It's been moved

1 and seconded that the EDR before you be  
2 approved. Sensing no further comment, all in  
3 favor say aye.

4 (Chorus of ayes.)

5 CHAIRMAN BRYANT: Opposed, no.

6 MEMBER TREGONING: No.

7 CHAIRMAN BRYANT: One -- I'm sorry?

8 MEMBER WELLS: No.

9 CHAIRMAN BRYANT: Two nos, so the  
10 ayes have it. Thank you very much for a very  
11 good discussion.

12 If there's nothing else to come  
13 before the Commission from any member, sensing  
14 -- Mr. Provancha.

15 MEMBER PROVANCHA: I just wanted to  
16 thank the NCPC Executive Staff Leadership. We  
17 had a very productive session on August 24th.  
18 Let me back up. May 17th was when the NCPC  
19 Speaker Series, the theme was about  
20 sustainability. At that time, Dr. Robyn, the  
21 Deputy Undersecretary, announced the issuance  
22 on May 15th of the Unified Facility Criteria

1 on Installation Master Planning, one of the  
2 most significant and major rewrites of that  
3 document.

4 On August 24th, NCPC staff,  
5 including Ms. Christine Saum, attended an  
6 implementation rollout session for more than  
7 40 installation planners, including the NCPC  
8 staff at the Mark Center, so we wanted to just  
9 extend our appreciation to the NCPC staff for  
10 participating in that event, to get a better  
11 understanding of that important piece of  
12 guidance that was recently issued, as well as  
13 participating -- and we had kind of a hands on  
14 exercise.

15 The professor lectured a bit and  
16 then we did -- we had a tabletop exercise, and  
17 the theme was you laid a military installation  
18 out according to the old criteria, and then  
19 you rotated teams, and then you redesigned it  
20 using the new criteria. And I believe Ms. Saum  
21 was one that the professor issued Gold,  
22 Silver, and Bronze medals.

1                   CHAIRMAN BRYANT: Do you have it  
2                   back? Okay, good. Thank you, Mr. Provancha,  
3                   for noting that. So many of our projects that  
4                   come before us are Department of Defense or  
5                   military installation-related, and we are  
6                   enjoying thanks largely to Mr. Provancha's  
7                   initiative an increasingly close working  
8                   relationship with staff planners. So, we  
9                   appreciate that, and we have other things  
10                  planned to build on that relationship.

11                  MEMBER PROVANCHA: Our next meeting  
12                  is October --

13                  CHAIRMAN BRYANT: October 3rd,  
14                  right. So, hearing nothing else, thank you for  
15                  a good meeting today, and we are adjourned.

16                  (Whereupon, the proceedings went  
17                  off the record at 2:19 p.m.)

18  
19  
20  
21  
22

<b>A</b>				
<b>abroad</b> 12:1 13:8	<b>AIDS</b> 9:17 12:8 14:2	<b>Appointee</b> 1:15,17 1:18	<b>audience</b> 14:22	41:17
<b>absorb</b> 34:18 36:5	<b>Alen</b> 21:7	<b>Appointment</b> 1:22	<b>audio</b> 15:14	<b>benches</b> 39:20
<b>access</b> 14:17 56:12 56:15	<b>align</b> 54:2	<b>appreciate</b> 8:15 32:11 61:9	<b>August</b> 59:17 60:4	<b>bend</b> 38:16
<b>Acosta</b> 2:9 5:6,13 8:9,12 11:1 15:9	<b>Allegiance</b> 4:8	<b>appreciation</b> 60:9	<b>authored</b> 12:21	<b>bends</b> 38:1,18
<b>act</b> 6:2,7 7:4	<b>allow</b> 24:17 27:6 28:5 34:21 51:18	<b>approach</b> 14:17 34:21	<b>Authority</b> 6:10	<b>benefit</b> 56:11
<b>action</b> 3:20 6:16 16:3 19:1	<b>allowed</b> 14:15	<b>appropriate</b> 54:13	<b>authorized</b> 19:15	<b>benefitted</b> 13:8
<b>activities</b> 52:9,10 52:14,22	<b>allowing</b> 15:1	<b>approval</b> 19:10 35:8	<b>AV</b> 5:3 8:14,17	<b>berry</b> 54:15 55:1
<b>Activity</b> 16:8,21	<b>Alternate</b> 5:18,19	<b>approve</b> 29:8 58:19	<b>Avenue</b> 6:14 20:3,9 21:13,17,19 22:19 24:1,4,12 27:6,14 28:17 42:9 46:18 53:8,20	<b>best</b> 36:18
<b>add</b> 51:1	<b>alternative</b> 9:22 12:10 15:6 22:11 22:15	<b>approved</b> 19:22 20:12 59:2	<b>aware</b> 53:1	<b>BETH</b> 1:22
<b>adding</b> 46:18	<b>alternatives</b> 22:1	<b>approximately</b> 21:2	<b>aye</b> 8:3 16:17 59:3	<b>Bethesda</b> 16:7,9,21
<b>addition</b> 14:6 51:8 51:18	<b>ambient</b> 50:22	<b>architect</b> 35:17 39:6	<b>ayes</b> 8:4,6 16:18 59:4,10	<b>better</b> 12:11 46:16 60:10
<b>additional</b> 25:9 27:7 51:2,19	<b>ameliorated</b> 33:7	<b>architects</b> 29:15 35:22	<b>B</b>	<b>Beyond</b> 13:5
<b>Additionally</b> 23:6	<b>AMENDMENT</b> 18:10	<b>area</b> 20:7 24:13 26:5 28:15 34:1,2 36:4,7 41:8,20 49:14 50:8 52:14 52:22 54:13	<b>B</b> 2:11	<b>bit</b> 38:1 60:15
<b>address</b> 23:12 26:21 35:19	<b>Amendment</b> 16:12	<b>areas</b> 35:10 49:17 52:8	<b>back</b> 6:6 12:19 14:4 22:5,19 23:2 24:10,10 26:16 28:6,13 32:18 33:20 34:9 45:2 52:5,12 59:18 61:2	<b>blank</b> 23:4 26:17 33:10 34:13 41:15 42:14 46:20 52:11
<b>addressed</b> 32:15	<b>amenities</b> 20:19 21:3	<b>argument</b> 52:2	<b>backdrop</b> 22:22	<b>blankness</b> 32:16
<b>addresses</b> 46:18	<b>America</b> 13:8	<b>Arrington</b> 1:17 46:12	<b>background</b> 12:17 31:4	<b>blocks</b> 53:16
<b>adds</b> 28:12	<b>American</b> 13:13 47:16	<b>art</b> 50:6	<b>backside</b> 53:13	<b>Board</b> 6:3
<b>adjacent</b> 57:4	<b>Americans</b> 40:4 47:18,19 48:10	<b>artist</b> 13:11 29:15 40:12	<b>bamboo</b> 54:19	<b>book</b> 12:22
<b>adjourned</b> 61:15	<b>amount</b> 9:2 50:22 52:15	<b>artwork</b> 45:16	<b>Bank</b> 20:6	<b>born</b> 47:5
<b>adjournment</b> 3:22 32:10	<b>amplitude</b> 43:12	<b>aspect</b> 48:19	<b>barrier</b> 45:15	<b>bottom</b> 21:12 23:16
<b>adjusted</b> 54:2	<b>animate</b> 34:4	<b>aspects</b> 47:8 48:2 48:15	<b>bars</b> 53:3,4	<b>BRADLEY</b> 1:19
<b>Administration</b> 1:22	<b>ANNE</b> 2:10	<b>assessment</b> 20:14	<b>base</b> 38:10	<b>break</b> 9:18
<b>admittedly</b> 37:13	<b>anniversary</b> 12:3 58:10	<b>asset</b> 41:18	<b>bas-relief</b> 25:2	<b>brick</b> 21:19 26:9
<b>adopt</b> 7:5	<b>announced</b> 59:21	<b>assistance</b> 58:6	<b>bed</b> 24:16,17 27:9 27:19,20	<b>brief</b> 6:1
<b>adopted</b> 6:10 16:17 16:20	<b>answer</b> 29:13 38:12	<b>Associated</b> 16:10	<b>Beech</b> 22:21 24:19 28:4	<b>briefed</b> 11:15
<b>advance</b> 56:5	<b>Antennas</b> 16:10	<b>assume</b> 31:10 43:17	<b>began</b> 12:18	<b>brighter</b> 45:22
<b>affect</b> 23:5	<b>anti</b> 43:12	<b>attended</b> 60:5	<b>behalf</b> 19:12	<b>bring</b> 25:20 58:8
<b>afford</b> 49:4	<b>anticipate</b> 13:19	<b>attractive</b> 40:22	<b>believe</b> 28:21 35:18 44:11 60:20	<b>bringing</b> 13:18 56:18
<b>afternoon</b> 4:3 19:6 35:20	<b>anticipates</b> 40:5	<b>attracts</b> 52:15	<b>believer</b> 49:8	<b>broadening</b> 14:22
<b>agenda</b> 4:15,17 6:20 8:8 15:15,21 19:2	<b>anti-slip</b> 43:7	<b>AT&amp;T</b> 16:9	<b>bench</b> 24:9 26:2 39:15,16 40:20	<b>brochure</b> 56:9,10
<b>agree</b> 36:14 49:8	<b>Anyway</b> 35:16			<b>bronze</b> 26:1 46:5 60:22
<b>Agreement</b> 30:18	<b>apologize</b> 23:18 44:11 54:16			<b>Bryant</b> 1:12,15 4:3 4:11,14 5:2,5 6:20 8:2,5 15:13,20 16:5,19 19:2 22:7 30:1 31:2,5 32:6 35:12 39:3 43:4 44:22 46:14 47:3 48:21 51:3 52:18 57:14,22 58:15,22 59:5,7,9 61:1,13
<b>agreements</b> 30:12	<b>appearance</b> 23:3,7 23:8 26:15			<b>build</b> 19:18 61:10
	<b>appears</b> 48:6			
	<b>applaud</b> 46:22			

<b>building</b> 13:16 16:11 17:10 20:5 21:5,8,9 24:18 27:13 54:2	48:21 51:3 52:18 57:14,22 58:15,18 58:22 59:5,7,9 61:1,13	<b>commemorate</b> 10:1 58:10	37:14 46:4	<b>Counsel</b> 2:10
<b>built</b> 58:12	<b>challenges</b> 50:20	<b>commemoration</b> 9:12,14,15,20 11:13,18,22 12:10 12:13,19 13:2 14:8 15:6	<b>concern</b> 26:13 36:1 36:7,12,13	<b>country</b> 48:14
<b>bumped</b> 31:11	<b>challenging</b> 14:6	<b>commemorative</b> 40:6	<b>concerned</b> 49:13	<b>couple</b> 26:19
<b>button</b> 35:15	<b>Champ</b> 5:8 8:22	<b>comment</b> 35:11 49:2,5 51:22 53:7 59:2	<b>concerns</b> 23:10,13 26:21 35:19 46:19	<b>create</b> 20:17 23:3,7 23:7 26:17 50:8 52:7,11
<b>C</b>	<b>chance</b> 45:10	<b>comments</b> 16:14 22:2,10 31:6 32:11 34:6 52:18 57:15,18 58:16	<b>conclude</b> 20:14	<b>creates</b> 27:8 49:20
C 2:9 4:1	<b>change</b> 28:3 37:22 53:21	<b>Commission</b> 1:1,3 1:13 2:11 3:10 4:5 5:19 6:11,18 7:7 8:20 9:7 19:22 20:11 21:22 23:1,11 26:12 29:7 33:6 35:9,21 36:10 52:19 57:16 59:13	<b>concludes</b> 15:9 29:12	<b>creating</b> 50:12 52:4
<b>calendar</b> 3:10,18 6:19,22 7:6 16:2,3 16:4,6,15,16,20	<b>changed</b> 33:16	<b>Commissioners</b> 53:1	<b>concrete</b> 21:15	<b>criteria</b> 59:22 60:18,20
<b>call</b> 48:22	<b>changes</b> 28:20 37:15	<b>Commission's</b> 22:2 22:10	<b>conditions</b> 21:1	<b>cross</b> 47:13
<b>cameras</b> 9:4	<b>CHERYL</b> 2:15	<b>Communication</b> 16:10	<b>conducted</b> 19:20	<b>crowd</b> 32:20
<b>canopy</b> 24:20	<b>chiefly</b> 5:10	<b>Communism</b> 20:10 53:15	<b>conformance</b> 28:19	<b>cultural</b> 20:6
<b>cap</b> 25:13	<b>Childs</b> 21:6 27:13	<b>communities</b> 13:8	<b>confused</b> 44:15	<b>curbing</b> 21:15
<b>Capital</b> 1:1,13 4:5 6:16	<b>choice</b> 35:5	<b>community</b> 45:5	<b>Congress</b> 19:15	<b>currently</b> 41:1 44:7 51:6
<b>Capitol</b> 9:21 11:13 13:3 20:4 42:9 44:10 47:13 49:10	<b>Chorus</b> 8:4 16:18 59:4	<b>companion</b> 14:21	<b>Congressional</b> 6:6	
<b>caps</b> 26:2	<b>Christine</b> 60:5	<b>comparison</b> 23:17 49:3	<b>connection</b> 28:14 53:17 54:10	<b>D</b>
<b>car</b> 57:2	<b>Chrysler</b> 21:8	<b>compelled</b> 35:11 49:3	<b>Consent</b> 3:18 16:1 16:2,4,5,15,16,20	<b>D</b> 3:4 4:1
<b>carried</b> 23:22 24:8 26:4	<b>Circle</b> 47:13	<b>competition</b> 46:4	<b>consider</b> 9:22 42:17	<b>dark</b> 45:6
<b>case</b> 9:19 30:18	<b>circumstances</b> 37:8	<b>compliance</b> 30:9	<b>consideration</b> 21:9	<b>date</b> 58:11
<b>cast</b> 9:7	<b>cities</b> 51:11,11	<b>Comprehensive</b> 6:15 11:19	<b>considered</b> 43:12	<b>dates</b> 3:10 6:18,22 7:2
<b>celebrate</b> 40:8	<b>city</b> 48:9 49:12 52:3	<b>concept</b> 22:1,12 23:17 24:13,20 26:11 27:4 28:6 28:20 36:18,21	<b>consistent</b> 38:11 44:4	<b>days</b> 51:14
<b>celebrations</b> 40:7	<b>City's</b> 35:2		<b>consult</b> 44:3	<b>DC</b> 1:21 5:16 23:12 26:8
<b>Center</b> 16:8,13 60:8	<b>clear</b> 31:12 45:18 46:1		<b>consultations</b> 23:15	<b>dead</b> 34:13
<b>Center's</b> 13:10	<b>cleared</b> 31:10		<b>context</b> 20:21	<b>deadening</b> 33:15 37:5
<b>certain</b> 31:9 37:7	<b>clearly</b> 32:18 33:19 49:20 52:12		<b>continually</b> 11:20	<b>DEBORAH</b> 2:11
<b>certainly</b> 37:5	<b>click</b> 23:19		<b>continue</b> 5:20	<b>December</b> 21:21
<b>cetera</b> 43:9	<b>clicking</b> 23:19		<b>continuously</b> 14:11	<b>decide</b> 35:9
<b>CFA</b> 23:12	<b>close</b> 61:7		<b>contributes</b> 34:9	<b>decided</b> 51:1
<b>Chairman</b> 1:12,15 3:7 4:3,11,14,15 5:1,2,5,16,21 6:20 8:2,5,13 15:13,20 16:5,19 19:2,7 22:7 29:12 30:1 30:16 31:2,5,7 32:6,9 35:12 39:3 43:4 44:22 45:1 46:14 47:3,5	<b>closer</b> 27:5		<b>contributing</b> 41:18	<b>declining</b> 45:18
	<b>color</b> 38:1 51:20		<b>control</b> 23:20	<b>dedication</b> 55:12
	<b>colored</b> 51:12		<b>convened</b> 1:10	<b>dedicatory-type</b> 55:13
	<b>colors</b> 25:20		<b>conversation</b> 13:9	<b>deeper</b> 33:18
	<b>Columbia</b> 1:21		<b>conversations</b> 13:16	<b>deeply</b> 48:4
	<b>Columbus</b> 47:13		<b>copy</b> 6:17	<b>Defense</b> 1:19 61:4
	<b>columnar</b> 22:21 24:19 28:4		<b>corner</b> 44:8 55:20	<b>degree</b> 49:11
	<b>come</b> 11:9 31:8 39:8 40:17 41:3 46:16 59:12 61:4		<b>correct</b> 32:3 44:8 50:16	<b>delegated</b> 6:16
	<b>comfortably</b> 37:11		<b>Council</b> 1:21 5:16 5:17	<b>Delegations</b> 6:10
	<b>coming</b> 31:15		<b>Councilman</b> 48:22 49:6	<b>deliberate</b> 48:18
				<b>Denis</b> 1:16 47:3,4
				<b>Department</b> 1:19 1:19 61:4

<b>depicted</b> 22:16 39:11	<b>displays</b> 13:1	<b>energy</b> 51:1	37:14 40:2,18	<b>far</b> 36:17
<b>depicts</b> 25:1	<b>distance</b> 27:7	<b>English</b> 25:12	41:3 42:7,19 43:1	<b>father</b> 47:5
<b>Deputy</b> 30:14 59:21	<b>District</b> 1:21 51:10	<b>enjoying</b> 61:6	45:14 56:2	<b>favor</b> 8:3 16:17 59:3
<b>described</b> 40:15	<b>Dixon</b> 1:17 31:7,14 31:21 32:4 44:22	<b>enrichment</b> 48:13	<b>experiences</b> 32:22	<b>features</b> 35:19
<b>design</b> 20:15,16 22:13,14,20 23:2 23:15,17 26:12	45:1 46:7,13 53:3 53:5	<b>enter</b> 7:4 30:17	<b>experts</b> 13:6	<b>federal</b> 19:16,18
27:4 28:6,9,18,19	<b>document</b> 60:3	<b>enterprise</b> 15:3	<b>explain</b> 39:7 40:11	<b>feedback</b> 45:8
29:3 32:12 33:16	<b>downwards</b> 44:8	<b>entertain</b> 7:5	<b>explanation</b> 40:16	<b>feel</b> 32:8 49:3
33:18 36:12 37:17	<b>Dr</b> 59:20	<b>entire</b> 37:2	<b>explanatory</b> 56:10	<b>feet</b> 21:2 22:18 27:5 34:1 38:10,22
45:4 46:3,4,15 48:20	<b>drained</b> 36:6	<b>entitled</b> 13:5	<b>explicit</b> 35:1	<b>felt</b> 35:11
<b>designating</b> 5:17	<b>drive</b> 57:3	<b>environmental</b> 20:14	<b>explore</b> 11:21 12:12 36:2,9	<b>Festival</b> 12:7
<b>designed</b> 14:1 21:7 21:10 26:17 28:7 36:3	<b>driving</b> 42:8	<b>equally</b> 53:8	<b>exploring</b> 12:18 13:1,17	<b>field</b> 22:12 24:22 26:7 35:4
<b>designer</b> 13:10 21:8	<b>Dubliner</b> 41:11	<b>equipment</b> 5:3 9:6 16:11	<b>express</b> 58:4	<b>fields</b> 45:12
<b>detraction</b> 46:21	<b>duration</b> 55:7	<b>especially</b> 41:9 49:10 51:15	<b>expressed</b> 26:13	<b>final</b> 19:10 22:14 23:22 28:18 29:8 35:7
<b>development</b> 29:9	<b>dynamic</b> 13:22	<b>establish</b> 19:16	<b>extend</b> 21:13,18 60:9	<b>finalized</b> 43:17
<b>die</b> 45:13	<b>D.C</b> 1:11 42:11 54:13 58:13	<b>et</b> 43:9	<b>extent</b> 55:6	<b>finally</b> 14:20
<b>died</b> 55:16,17	<b>E</b>	<b>event</b> 11:6 13:5 25:7,11 48:19 60:10	<b>extrapolated</b> 28:10	<b>find</b> 28:19 40:22 47:22 52:15
<b>difference</b> 33:18	<b>E</b> 3:4 4:1,1	<b>events</b> 10:1 40:6 47:17 48:11	<b>eye</b> 30:22	<b>finding</b> 20:13
<b>different</b> 9:19	<b>earlier</b> 26:11	<b>exactly</b> 41:8 53:5	<b>eyes</b> 49:16	<b>first</b> 2:21 5:18 12:17 14:4 15:2 40:18 57:20 58:3
<b>digital</b> 9:14 14:21	<b>earliest</b> 32:10	<b>example</b> 56:2,17	<b>F</b>	<b>fits</b> 49:12
<b>dimension</b> 38:3,20	<b>east</b> 20:4 27:22	<b>excellent</b> 37:17 55:3	<b>F</b> 20:3 22:20 23:4,8 26:8,14 27:2,9,18 27:22 28:15 29:1 33:22 34:4,11,12 36:13 37:1,2 38:11,20 46:18 50:18 53:7	<b>floor</b> 43:5
<b>dimensions</b> 53:22	<b>east-west</b> 27:12	<b>exciting</b> 15:3	<b>face</b> 22:18	<b>focused</b> 13:11
<b>diminish</b> 36:21	<b>eat</b> 39:18 41:10	<b>excuse</b> 21:4	<b>faces</b> 24:1	<b>Folk</b> 12:7
<b>DIR</b> 8:12 11:1 15:9	<b>EDR</b> 59:1	<b>EXEC</b> 8:12 11:1 15:9	<b>facilities</b> 20:7	<b>folks</b> 39:18 45:4 49:15
<b>direction</b> 28:22 34:3 42:12,14	<b>educational</b> 40:10 43:15 55:5,21	<b>Executive</b> 2:9 3:13 8:9,10 9:9 10:3 20:12 29:6 58:19 59:16	<b>Facility</b> 59:22	<b>follow</b> 20:16
<b>directly</b> 13:14 37:3	<b>effect</b> 36:15	<b>exercise</b> 60:14,16	<b>facing</b> 33:21 34:3 36:13 41:14	<b>followed</b> 13:4
<b>director</b> 2:9 3:13 8:9,11 13:15 20:12	<b>either</b> 25:12 42:4 45:14	<b>exist</b> 37:7	<b>fact</b> 14:3,13 32:14 33:14 51:10	<b>follows</b> 16:6 24:3
<b>Director's</b> 9:9 10:3 29:7 58:20	<b>element</b> 21:12 22:16 23:18,21 26:14 27:5 33:15	<b>existing</b> 20:22 21:15 26:9 50:2	<b>fading</b> 22:17	<b>follow-up</b> 6:5 9:11
<b>disamenity</b> 52:16	<b>elevation</b> 37:20 38:12 42:6	<b>expands</b> 14:8	<b>fairly</b> 48:7	<b>FONSI</b> 20:15
<b>discuss</b> 13:6	<b>ELYSE</b> 1:18	<b>expansion</b> 37:1	<b>fall</b> 11:17 13:20	<b>food</b> 25:1 41:9,11
<b>discussed</b> 14:20	<b>embassy</b> 2:21 40:4 58:3	<b>expect</b> 40:17 47:20	<b>familiar</b> 47:7	<b>foot</b> 31:19,21 38:7
<b>discussion</b> 6:1,5 59:11	<b>emotional</b> 48:4	<b>expectation</b> 56:20 57:2,7	<b>families</b> 40:2	<b>form</b> 11:12 15:6
<b>display</b> 12:4 13:18	<b>emphasized</b> 48:20	<b>expected</b> 56:4	<b>family</b> 16:8 47:6	<b>formally</b> 7:4
<b>displayed</b> 12:6 14:10	<b>emulate</b> 26:6	<b>experience</b> 14:9,22 15:1 26:18 37:12	<b>Famine</b> 19:4,9 29:10,17 47:16 48:9	<b>formerly</b> 21:6
	<b>encourage</b> 47:22			<b>forms</b> 9:14,15,19 11:22
	<b>ended</b> 56:9			<b>Fort</b> 16:12
	<b>ends</b> 52:16			<b>forth</b> 24:8 54:9 55:7

**forward** 22:14  
23:13  
**found** 6:11 20:13  
50:2  
**Foundation** 56:5  
**Fourth** 13:15  
**frankly** 36:20,22  
37:9,14  
**front** 33:19 34:9  
**FT** 18:10  
**full** 36:16  
**function** 20:18 29:4  
**further** 12:12  
14:22 34:12 57:15  
59:2  
**future** 9:21

---

### G

**G** 3:4 4:1  
**gap** 21:16  
**garden** 36:4,6  
44:16  
**gather** 51:6  
**gathering** 48:10  
**gatherings** 40:5  
**general** 1:22 2:10  
11:20 55:7 56:12  
56:14  
**generate** 13:1  
**generation** 15:1  
**getting** 9:1 51:9  
52:16  
**give** 26:15 31:3  
39:13  
**given** 36:16,22  
45:21 52:13  
**glad** 58:16  
**go** 4:12,13 19:13  
30:12 39:15,17  
41:10 43:16 56:4  
**goes** 40:14 45:2  
**going** 5:7,11 8:15  
24:20 25:3 31:17  
33:3,21 35:14  
41:10 42:2 45:7  
47:14 52:15 55:4  
56:22

**Gold** 60:21  
**good** 4:3,11 8:7 9:1  
19:6 32:4 35:20  
37:12 51:15 59:11  
61:2,15  
**government** 19:13  
19:15,20 30:7,18  
49:2 57:18 58:5  
**grabs** 48:16  
**grade** 38:8  
**granite** 13:5 25:13  
26:3,3 34:15  
**grass** 21:3 34:18  
**gratitude** 58:4  
**great** 4:10 48:12  
58:7,11  
**Greater** 6:2  
**green** 51:19  
**Greenwald** 1:18  
4:9,13 39:4 43:5,6  
43:14,20 44:1,6  
44:14,18,21  
**ground** 31:20,22  
35:1 39:14  
**groups** 47:11  
**grown** 45:12  
**GSA** 13:17  
**guess** 35:16 39:11  
39:19 43:16 44:14  
**guidance** 60:12  
**guidelines** 20:16,17  
28:19

---

### H

**half** 31:20,21  
**hand** 14:1 40:18  
**hands** 60:13  
**happen** 51:7  
**happened** 11:4  
**happens** 37:2 52:6  
**happy** 29:13 36:2,8  
**hard** 50:11  
**HARRIET** 1:20  
**Hart** 1:18 41:19  
46:14,15 47:2  
**Hartman-Cox**  
35:22

**hazard** 50:12  
**hear** 4:10  
**hearing** 6:6 61:14  
**hearty** 54:12  
**heat-absorbing**  
51:16  
**height** 6:2,7 24:6,7  
25:15 27:1,19,21  
31:9 33:7 36:20  
38:6,10 42:4,19  
**heights** 31:18  
**help** 34:4 58:7  
**helpful** 41:4  
**Herbig** 2:14 11:2  
11:10 15:11  
**hesitant** 45:3  
**Hi** 58:2  
**hidden** 52:5  
**hiding** 49:21  
**high** 25:2 31:14  
**highly** 43:8 47:10  
48:3  
**historic** 24:18  
**historically** 45:3  
**history** 48:8  
**Holodomor** 25:5  
**homeless** 53:1  
**honor** 12:3  
**hope** 8:21 47:20  
58:11  
**hopefully** 48:6  
**horizontal** 22:16  
**horror** 40:8  
**hospitable** 51:21  
**hot** 51:10  
**hotels** 50:11  
**hotter** 51:9  
**hottest** 51:14  
**House** 1:16 6:13  
**houses** 20:6  
**HOWARD** 1:16  
**hunger** 33:1

---

### I

**idea** 35:4 40:10  
45:20 51:15  
**ideas** 13:2

**identify** 47:8  
**illustrate** 26:20  
**image** 27:18 28:14  
**immediately** 57:4  
**impact** 12:11 20:13  
29:1  
**implementation**  
60:6  
**important** 9:5 10:1  
11:14 13:7 21:9  
27:15 60:11  
**inadequate** 53:2  
**inches** 42:2 44:13  
**inclined** 33:21  
**include** 20:7 24:9  
**included** 20:15  
**includes** 22:15 28:9  
**including** 60:5,7  
**inconsistent** 6:14  
**incorporate** 14:1  
**increased** 14:17  
**increasingly** 61:7  
**indicated** 38:6  
40:19  
**indicates** 50:15  
**individual** 40:2  
**information** 55:22  
**initiative** 61:7  
**innovation** 11:22  
**inscription** 53:9  
55:4,8,11,13  
**INSERT** 4:17 7:7  
10:3 16:21 17:10  
18:10 29:17  
**inspire** 47:21  
**installation** 34:21  
60:1,7,17  
**installations** 13:12  
14:19  
**installation-relat...**  
61:5  
**intended** 36:5 39:8  
**intent** 20:17  
**interact** 15:2 39:7  
39:10  
**interacting** 32:21  
**interest** 6:7 9:13

28:13 50:22  
**interesting** 39:13  
46:12 53:14  
**Interior** 1:19  
**interplay** 33:12  
**intersection** 20:2  
**interview** 12:14  
**invite** 11:2 50:9  
57:17  
**invited** 13:6,11  
**Ireland** 48:12  
**Irish** 48:9,10 53:4  
**Irrigation** 54:4  
**Island** 6:14  
**issuance** 59:21  
**issue** 32:16 33:4  
35:17  
**issued** 60:12,21  
**issues** 13:13 52:7  
**Item** 3:20 4:15 5:1  
6:18,20 8:8,10  
15:15,17 16:3,4,6  
16:9,12 19:1,1,2  
**items** 15:21 16:2,6  
16:16

---

### J

**Jody** 5:9 9:1  
**Joe** 43:4  
**JOHN** 1:18  
**join** 4:8  
**joined** 12:20  
**Jonathan** 5:18  
**Jr** 1:12,15  
**July** 6:6  
**July's** 9:13

---

### K

**Kalina** 54:17  
**Kass** 5:18  
**Kay** 35:21  
**keep** 23:19 30:22  
**keeping** 34:19 35:3  
51:5  
**Kelly** 2:15 19:4,6  
22:7,8 31:13,16  
32:3 38:6 40:15  
40:19 49:22 55:9

<b>Kemph</b> 11:15 15:11	<b>length</b> 25:9 37:3 38:14,16	30:13,16 31:3,6	<b>ma'am</b> 44:20	43:15 47:15,18
<b>key</b> 12:14	<b>lessons</b> 11:5	<b>loss</b> 25:1	<b>mean</b> 37:7 52:1	48:8,20 49:5,19
<b>Kiev</b> 45:9	<b>letter</b> 5:15	<b>lost</b> 40:2	<b>meant</b> 55:11	50:1,3 52:5 53:16
<b>KIF</b> 43:19	<b>lettering</b> 31:8,19,22	<b>lot</b> 9:13 30:22	<b>medals</b> 60:22	56:3,5 58:12
<b>kind</b> 9:18 11:3 30:9 34:6 39:9,21 41:18 45:16 60:13	<b>letters</b> 31:15	34:15 37:9 40:2	<b>meeting</b> 1:3,10	<b>memorialized</b> 30:6
<b>Kirg</b> 12:21	<b>let's</b> 11:8 15:6	46:19 49:14,14,16	3:10 4:7 6:4,18,21	<b>memorials</b> 12:5
<b>know</b> 8:13 35:8	<b>Liberty</b> 16:11	50:17 53:3	6:22 7:2 8:20	14:9 31:1,1 37:8
45:6,9,19 49:18	17:10	<b>lots</b> 6:7	9:13 11:15 15:22	<b>memorial's</b> 28:22
50:5 52:13 54:16	<b>lieu</b> 9:9	<b>lovely</b> 33:12	19:21 21:22 32:10	<b>memory</b> 25:10
57:18	<b>light</b> 12:7 13:11,12	<b>low</b> 24:8,17 26:4	33:6 47:11 61:11	55:15
	50:16,22 51:2	33:20 41:17	61:15	<b>Mendelson</b> 5:16
<b>L</b>	<b>lighter</b> 51:12,20	<b>lower</b> 25:18 33:7	<b>meetings</b> 7:7 9:7	<b>Mendelson's</b> 5:21
<b>lack</b> 23:2 50:6	<b>lighting</b> 49:19,22	<b>lowering</b> 36:19	<b>member</b> 1:21 4:9	<b>mention</b> 58:9
<b>laid</b> 60:17	50:2 53:6,13	<b>Lucy</b> 11:15 15:11	4:13 5:17 8:1	<b>mentioned</b> 43:8,15
<b>land</b> 19:17	<b>line</b> 21:14,17,20	<b>lunch</b> 39:18 43:9	30:11 31:7,14,21	44:15
<b>landscape</b> 46:18	<b>links</b> 55:22	51:6	32:4 35:14 36:11	<b>microphones</b> 8:20
<b>landscaped</b> 24:13	<b>lit</b> 50:19 53:7,8	<b>lunchtime</b> 41:2	37:22 38:13,19	<b>midpoint</b> 38:7
34:1	<b>little</b> 12:17 15:12		39:2,5 41:4,7,19	<b>migrations</b> 48:12
<b>landscaping</b> 24:15	44:15 56:9	<b>M</b>	42:13 43:2,6,14	<b>mild</b> 43:11
24:16,16 25:16,20	<b>live</b> 9:5,7	<b>M</b> 1:18	43:20 44:1,6,14	<b>military</b> 60:17 61:5
27:19,20 33:19	<b>liveliness</b> 37:1	<b>maintain</b> 19:18	44:18,21 45:1	<b>millions</b> 55:16
<b>Lanzillota</b> 35:20,21	<b>Loan</b> 16:11 17:10	<b>maintenance</b> 19:19	46:7,15 49:7 50:4	<b>MINA</b> 1:22
37:19 38:3,5,15	<b>located</b> 20:2 21:4	30:4,10,19 56:13	50:14 51:4 52:21	<b>modification</b> 6:12
38:21 39:22 41:6	28:2	57:7,9	53:3,4,5,6,12 54:4	<b>moisture</b> 36:5
41:21 42:16 43:10	<b>location</b> 20:1 21:15	<b>major</b> 60:2	54:7,18,21 55:3	<b>moment</b> 12:16
43:18,21 44:2,9	23:2 26:13 27:1	<b>making</b> 5:6 36:19	55:14,18 56:1,16	<b>momentarily</b> 5:13
44:17,20 46:3,11	47:9 52:13	<b>Mall</b> 12:6 14:14	56:21 57:5,8,12	5:14
47:1 50:18 53:11	<b>locations</b> 12:8	<b>manmade</b> 19:3,9	58:18,21 59:6,8	<b>money</b> 19:18
54:1,6,14,20,22	14:11,15	29:10 47:15 48:3	59:13,15 61:11	<b>month</b> 5:11
55:9,15,19 56:14	<b>London</b> 13:15	48:17	<b>members</b> 1:13 5:9	<b>Monument</b> 12:21
56:19 57:1,6,10	<b>long</b> 25:10 38:22	<b>Map</b> 16:12 18:10	40:3 52:19 57:16	<b>mother's</b> 47:6
57:20 58:1	46:16	<b>MARCEL</b> 2:9	<b>memorable</b> 12:5	<b>motion</b> 7:5 58:19
<b>largely</b> 61:6	<b>longer</b> 27:20	<b>Mark</b> 60:8	<b>Memorandum</b>	<b>MOU</b> 30:6
<b>larger</b> 27:8	<b>look</b> 11:20 15:7	<b>Mary</b> 35:21	30:17	<b>mouse</b> 23:19
<b>Laughter</b> 5:4	27:17 28:8,12,16	<b>Massachusetts</b>	<b>memorial</b> 11:16	<b>move</b> 27:13
<b>law</b> 19:17	34:20 37:19 39:11	20:2,9 21:13,16	12:9 19:3,8,11,16	<b>moved</b> 8:1,2 16:15
<b>layings</b> 40:6	39:20 50:1	21:19 22:19 24:1	19:17,19,19 20:1	22:13 23:13 24:13
<b>Leadership</b> 59:16	<b>looked</b> 36:17	24:4,12 27:6,14	20:10,16,18 21:10	27:5 28:21 53:20
<b>leaf</b> 54:15	<b>looking</b> 13:13	28:17 42:9 46:17	21:12 22:1,22	58:22
<b>learned</b> 11:5	27:18,22 39:5	53:8,20	23:3,15 24:2	<b>moving</b> 46:17
<b>lectured</b> 60:15	42:21,21,22 44:11	<b>master</b> 35:15 60:1	25:17 26:8,12,16	<b>multi-cultural</b>
<b>left</b> 25:3 38:2	56:2	<b>material</b> 34:16	26:22 27:1,2,8,9	49:11
<b>Legislative</b> 3:15	<b>looks</b> 54:8	51:13,17	27:17 28:2,5,13	<b>Museum</b> 20:8 28:1
15:15,17	<b>lording</b> 5:10	<b>materials</b> 14:7	28:17 29:3,9,17	
	<b>lords</b> 30:8	25:22 34:20 35:6	31:17 32:12,22	<b>N</b>
	<b>Lorenzetti</b> 2:19	<b>Mayor</b> 1:20	34:18 36:17 37:6	<b>N</b> 3:4 4:1
		<b>Mayoral</b> 1:17	37:11 40:11 42:11	<b>name</b> 25:6 54:17

58:2 <b>nandina</b> 25:19 <b>National</b> 1:1,13 2:19 4:4 6:15 12:6 19:12 30:3 58:6 <b>nation's</b> 9:21 11:13 13:2 49:10 <b>native</b> 54:12 <b>nature</b> 47:17 <b>Naval</b> 16:8,21 <b>NCPC</b> 2:7 12:18 13:17 59:16,18 60:4,7,9 <b>NCPC's</b> 11:14 <b>necessarily</b> 36:14 39:17 46:21 <b>need</b> 24:10 40:8 56:16 <b>negative</b> 25:3,4 36:15 40:15 <b>negatively</b> 23:5 34:10 <b>neighborhood</b> 50:21 <b>new</b> 4:4 5:2,12 8:14 9:3 11:7,7 13:1 15:1 28:14 32:8 33:18 48:9 60:20 <b>newer</b> 31:1 <b>nice</b> 45:9 49:21 <b>night</b> 49:15 <b>nominally</b> 38:17 <b>non</b> 12:12,18 <b>non-traditional</b> 9:15 13:7,12 <b>north</b> 20:3,4,8 38:8 40:20 42:9 44:10 <b>northwest</b> 55:20 <b>nos</b> 59:9 <b>note</b> 4:16 5:8 9:3 30:2 32:13 <b>noted</b> 23:1 26:11 <b>noticed</b> 31:8 51:9 <b>noting</b> 61:3 <b>notion</b> 51:5 <b>notions</b> 14:7	<b>NPS</b> 22:11 <b>numbers</b> 55:6 <b>N.W</b> 1:11 <hr/> <b>O</b> <hr/> <b>O</b> 4:1 <b>objections</b> 32:14 <b>objective</b> 35:2 <b>obtrusive</b> 34:11 <b>obviously</b> 53:17 <b>occasionally</b> 8:19 <b>occur</b> 47:9 <b>occurred</b> 48:6,11 <b>occurrence</b> 48:7 <b>ocean</b> 48:13 <b>October</b> 19:21 61:12,13 <b>Office</b> 1:20 <b>Oh</b> 38:15 <b>Okay</b> 4:11 8:7 11:10 15:14 32:4 32:7 43:14,20 44:1,6,18,19 54:4 54:7,21 57:12,22 61:2 <b>old</b> 60:18 <b>one-sided</b> 37:6,13 <b>ongoing</b> 11:14 <b>online</b> 14:21 <b>OPEN</b> 1:5 <b>opens</b> 24:11 <b>opportunities</b> 11:21 13:18 <b>opportunity</b> 9:11 9:18 12:2 15:5 47:12 49:4 <b>opposed</b> 8:5 16:19 53:12 59:5 <b>order</b> 27:12 <b>ordinary</b> 7:3 <b>Oresta</b> 2:21 58:1,2 <b>Organization</b> 16:7 <b>organizers</b> 12:15 <b>orientated</b> 27:11 <b>original</b> 12:4 <b>outside</b> 51:11 <b>overall</b> 29:2 37:16	38:3,13,16,22 44:5,13 53:22 <hr/> <b>P</b> <hr/> <b>P</b> 4:1 <b>packet</b> 7:1 <b>panel</b> 21:3 25:9 38:17 <b>panels</b> 14:16 53:10 <b>park</b> 2:19 19:12 20:19 21:18,22 22:3 23:11 26:20 27:16 28:21 30:3 44:3,4 57:10 58:6 <b>parking</b> 57:3 <b>part</b> 11:19 14:16 42:18 50:1,4 55:5 <b>participated</b> 5:22 <b>participating</b> 60:10 60:13 <b>particular</b> 48:19 <b>particularly</b> 37:3,5 <b>partnered</b> 13:17 <b>parts</b> 52:3 <b>pass</b> 28:8 <b>passive</b> 39:21,22 40:1 <b>path</b> 24:3 <b>patience</b> 8:15 <b>pattern</b> 28:9,12 33:11 34:14 41:16 <b>patterns</b> 28:10 <b>pause</b> 8:6 <b>paved</b> 26:5 34:16 <b>pavers</b> 21:20 34:14 34:15 39:13 56:21 <b>paving</b> 34:20 35:5 36:2,9 51:16 <b>pedestrian</b> 43:9 <b>pedestrians</b> 23:5 <b>Pentagon</b> 56:3,3,4 <b>people</b> 10:2 26:18 32:20 33:8,20 34:2 40:17,21 41:10 42:7,8 45:22 47:22 50:9 51:6 52:8,9 55:17	56:4 <b>period</b> 45:6 <b>permanent</b> 14:19 <b>permeability</b> 34:22 <b>permeable</b> 36:2,9 <b>personal</b> 40:1 42:18 43:1 <b>pertain</b> 22:2,10 <b>perviousness</b> 51:18 <b>Peter</b> 1:19 30:17 <b>Phil</b> 5:16 <b>photo</b> 21:4,12 <b>picked</b> 33:11 <b>piece</b> 60:11 <b>place</b> 6:9 39:16 45:9,22 48:10 51:21 <b>places</b> 51:11 <b>plan</b> 6:15 11:19 30:10 49:19 50:15 <b>planned</b> 61:10 <b>planners</b> 60:7 61:8 <b>Planning</b> 1:1,13 4:5 60:1 <b>plans</b> 29:9 44:5 <b>plant</b> 54:14 55:1 <b>planting</b> 27:8 36:4 <b>plantings</b> 24:17 25:18 54:8 <b>players</b> 12:14 <b>plaza</b> 24:1,3,11 26:5,8 28:15 51:5 51:14 57:3 <b>pleasant</b> 51:13 <b>pleased</b> 5:20 37:18 48:18 <b>Pledge</b> 4:8 <b>plinth</b> 13:15 22:18 24:2,6,7 25:14 26:2 31:16,18 32:2 41:19 <b>plowed</b> 26:7 35:4 <b>plowing</b> 39:14 <b>plus</b> 25:9 <b>point</b> 8:14 21:11 31:9 42:2 46:20 47:11 50:14 55:10	<b>poles</b> 50:16 <b>policies</b> 11:18 <b>popular</b> 41:2 <b>population</b> 53:2 <b>porosity</b> 33:9 34:22 <b>porous</b> 36:19 <b>positive</b> 28:22 40:14 <b>possible</b> 14:18 <b>possibly</b> 32:1 <b>Postal</b> 20:7 28:1 <b>Potato</b> 48:9 <b>potentially</b> 49:20 <b>power</b> 12:10 <b>powerful</b> 15:5 <b>Practice</b> 11:16 <b>Prayer</b> 6:13 <b>precedent</b> 37:6 <b>preferred</b> 22:11 <b>preliminary</b> 19:9 29:8 <b>PRESENT</b> 1:14 2:7 2:17 <b>presentation</b> 15:8 15:10 29:13 <b>presented</b> 21:22 <b>presently</b> 43:19 <b>Presidential</b> 1:15 1:18,22 <b>presiding</b> 1:12 <b>pressure</b> 32:8 <b>Preston</b> 1:12,15 <b>pretty</b> 37:18 <b>previous</b> 8:17 <b>previously</b> 14:21 <b>probably</b> 51:7 <b>problems</b> 33:1 <b>proceedings</b> 22:4 61:16 <b>process</b> 30:12 <b>processes</b> 30:20 <b>productive</b> 59:17 <b>professor</b> 12:20 60:15,21 <b>program</b> 13:20 <b>progress</b> 32:12 46:22 58:7
---	---	---	---	--

**project** 5:10 12:15  
23:13 58:8  
**projector** 11:7  
**projects** 61:3  
**prominent** 42:6,10  
**property** 21:14,17  
21:20  
**proposed** 6:11,22  
7:2 22:20,21 23:6  
24:15,19,22 25:16  
49:22  
**proposes** 21:18  
**protected** 32:2  
**protrude** 25:6  
27:15 32:1  
**Provancha** 1:19  
52:20,21 53:6,12  
54:4,7,18,21 55:3  
55:14,18 56:1,16  
56:21 57:5,8,12  
58:21 59:14,15  
61:2,11  
**Provancha's** 61:6  
**provide** 27:12  
**provides** 29:3  
**providing** 37:12  
**proximity** 26:14  
47:9 53:14  
**public** 9:8 20:19  
21:3 33:15 34:8  
34:10 49:8  
**PUD** 6:12  
**pursuant** 6:9  
**putting** 41:17 56:9  
**p.m** 1:12 4:2 22:5,6  
61:17

---

**Q**

---

**question** 30:2 45:2  
**questions** 7:2 16:14  
29:14 31:6 47:21  
48:5 57:16  
**quilt** 9:17 12:9,12  
13:21 14:8,10,18  
15:2  
**quite** 40:22 50:19

---

**R**

---

**R** 4:1  
**rain** 36:3,6 44:16  
**raises** 48:5  
**ramp** 11:3  
**range** 36:16  
**read** 53:9  
**reality** 58:8  
**realize** 35:7 41:5,13  
**really** 6:4 9:18  
32:15 33:14 37:4  
40:15 42:11,20  
43:16 46:8 48:18  
**realm** 34:10  
**recall** 8:17 9:17  
38:2,4  
**received** 5:15  
**recesses** 40:14  
**recommendation**  
29:7 58:20  
**recommended**  
12:22  
**record** 22:5,6 61:17  
**Recreation** 16:13  
**red** 54:15,15,19  
**redbud** 25:18 54:9  
**redbuds** 28:4  
**redesigned** 60:19  
**reducing** 51:1  
**reference** 55:1  
**regard** 36:11 40:19  
**regarding** 25:22  
28:22  
**region** 12:8 14:15  
**reign** 5:21  
**related** 11:18 13:13  
**relates** 34:7  
**relationship** 61:8  
61:10  
**relative** 27:2  
**relatively** 43:11  
**released** 11:17  
**relevant** 14:3  
**relief** 25:3  
**remains** 14:3 23:18  
23:21  
**remember** 40:9  
**reminder** 12:9

**report** 3:7,13 4:15  
5:1 8:8,10 9:10  
10:3 11:16 15:19  
**representation**  
29:14 45:17  
**REPRESENTA...**  
47:4  
**Representatives**  
1:17  
**represented** 35:5  
**requires** 19:17  
**Reservation** 19:14  
19:22 20:1 21:1  
29:5  
**respected** 20:20  
**respond** 35:17,22  
**responded** 36:7  
**response** 43:22  
50:20  
**responsible** 30:3  
**rest** 34:7  
**Restaurant** 21:6  
27:13  
**result** 48:13  
**resulted** 23:14  
**returned** 12:5  
**review** 30:21,21  
43:18 48:11  
**reviewed** 28:18,20  
**reviewing** 11:18  
**rewrites** 60:2  
**Rhoad** 5:9 9:1  
**Rhode** 6:13  
**right** 4:14 14:13  
21:4,12 22:8 25:4  
30:17 39:2 41:8  
44:18 55:14,18  
57:5,12 58:15  
61:14  
**rises** 44:9  
**Robyn** 59:20  
**role** 11:12,14 12:15  
**rolling** 13:19  
**rollout** 60:6  
**Room** 1:10  
**roots** 48:1  
**rotated** 60:19

**roughly** 38:17 54:1  
**roundtable** 6:1,5  
**runoff** 36:8

---

**S**

---

**S** 4:1  
**safety** 50:9 52:7  
**Saum** 60:5,20  
**Savage** 12:21  
**saying** 32:9  
**scale** 53:19  
**scared** 32:7  
**SCHEDULE** 7:7  
**Schuyler** 2:10  
15:16,18  
**Scott** 15:11  
**screen** 5:12 11:7  
22:13 23:16  
**sculptural** 22:16  
23:18,21 26:14  
27:5 53:19  
**sculpture** 22:17,20  
25:1,4,6,8,12,14  
26:1,3 27:11,21  
28:7 29:16 38:7,9  
40:13 46:5 53:13  
55:12  
**se** 40:7  
**seating** 24:8,9 26:4  
40:19,21 41:20  
42:17 51:8  
**second** 5:15,19 8:7  
58:21  
**seconded** 8:3 16:15  
59:1  
**second-guess** 45:4  
**Secretary** 2:11,21  
57:21 58:3  
**section** 26:22  
**Sections** 14:10  
**see** 5:12 11:8 20:22  
21:14 23:16 25:13  
25:17,19 26:21  
28:3,14 33:8 37:4  
45:11,22 46:9,10  
**selection** 20:15  
50:5 54:22

**Senate** 1:18  
**sense** 39:13 45:5  
50:8  
**sensing** 59:2,13  
**sensitivity** 47:16  
**September** 1:8 4:6  
**Series** 59:19  
**Service** 2:19 19:12  
21:18,22 23:12  
26:20 27:16 28:21  
30:3 44:3 58:6  
**Services** 1:22  
**Service's** 22:3 44:4  
**session** 1:5 59:17  
60:6  
**set** 42:20  
**setting** 37:10  
**settings** 14:17 37:9  
**seven** 25:17  
**sewn** 13:22  
**shadows** 33:13  
**share** 12:16 15:5  
**shared** 23:10  
**shed** 27:15  
**shelter** 53:2  
**short** 9:2 11:3  
12:16 15:21  
**shortest** 15:22  
**shorting** 8:18  
**show** 11:4 47:16  
**shows** 26:22 27:19  
**SHPO** 23:12  
**side** 24:7,14 25:12  
32:21 33:3,9 34:5  
34:13 38:2,9 42:5  
45:14 52:6,10  
**sides** 46:1  
**sidewalk** 21:14,17  
21:19 23:6 24:4  
24:12 26:18 27:3  
27:7,10 28:15,17  
**significance** 56:7  
**significant** 20:13  
47:10 48:2,4  
50:21 60:2  
**significantly** 36:20  
**Silver** 60:22

<b>similar</b> 37:8 54:18	<b>square</b> 6:12 21:2	37:16	<b>text</b> 43:16	<b>tourists</b> 49:14 50:9
<b>simply</b> 14:18	<b>squat</b> 42:3	<b>suggestion</b> 46:12	<b>textile</b> 28:10	<b>town</b> 9:17
<b>single</b> 40:20	<b>staff</b> 2:7 5:9 23:10	<b>suggestions</b> 34:16	<b>texture</b> 26:6 43:6	<b>Trade</b> 6:3 13:10
<b>sir</b> 53:11 54:6	28:18 59:16 60:4	35:8 36:18	43:11	<b>traditional</b> 12:13
<b>sit</b> 24:2 25:14 39:18	60:8,9 61:8	<b>suggests</b> 36:15	<b>thank</b> 8:12,22	12:19
41:2 42:4	<b>stage</b> 35:8	<b>Suite</b> 1:10	11:10 15:4,10,13	<b>trafficked</b> 43:8
<b>site</b> 20:5,12,15,18	<b>stand</b> 4:7 56:9	<b>summer</b> 9:16 11:4	15:20 30:1 31:5	<b>tragedy</b> 58:11
24:5,14 25:21	<b>Stanton</b> 16:12	12:3 14:13 51:10	32:5 35:11,12	<b>translucent</b> 45:11
26:10,22 28:5	18:10	<b>Sun</b> 20:6 21:5	43:2 44:21 46:2	46:8
29:8 35:18 37:11	<b>Starak</b> 2:21 58:1,2	<b>sunlight</b> 45:13,13	47:1,4 48:21	<b>transparency</b>
37:21 38:9,20	58:3	<b>Superintendent</b>	52:17 57:13,14	33:10 50:7
39:1,6,7,10 41:1,2	<b>stare</b> 39:9	30:14	58:14,15,17 59:10	<b>transparent</b> 50:6
44:7 50:3,5,15	<b>start</b> 4:4 22:8	<b>supervises</b> 30:8	59:16 61:2,14	<b>trees</b> 22:21 23:6
51:2 55:20,22	<b>started</b> 9:4	<b>support</b> 16:8,21	<b>thanks</b> 43:2 61:6	24:19,21 25:17,18
56:5,8,13,18	<b>starting</b> 41:22	24:10	<b>theme</b> 55:8 59:19	28:4 33:13
<b>site-specific</b> 14:19	<b>States</b> 16:7 58:5,13	<b>supportive</b> 29:2	60:17	<b>Tregoning</b> 1:20 6:3
<b>sitting</b> 34:2 41:5,13	<b>Station</b> 20:8 28:2	<b>sure</b> 31:2 44:3 45:8	<b>themes</b> 53:17	32:6,7 36:15 51:3
<b>six</b> 20:15	47:10 53:15	52:3	<b>thing</b> 33:17 48:5	51:4 53:4 59:6
<b>slate</b> 26:5 43:7	<b>steps</b> 13:20	<b>surrounding</b> 20:20	<b>things</b> 4:16 36:16	<b>Trends</b> 11:16
<b>slated</b> 19:13	<b>Steve</b> 30:13	<b>survey</b> 44:12	45:4 47:9 61:9	<b>triangle</b> 20:19
<b>slides</b> 26:19	<b>STEVEN</b> 2:19	<b>surveyed</b> 56:7	<b>think</b> 5:5 33:5,11	<b>Tribute</b> 13:10
<b>slight</b> 37:22	<b>stone</b> 51:12	<b>sustainability</b> 35:2	33:16 35:3 36:20	<b>trucks</b> 41:9
<b>slip</b> 43:13	<b>storm</b> 34:19 36:1,8	59:20	36:22 37:9,16	<b>true</b> 52:4
<b>slipping</b> 38:8	<b>strategy</b> 35:3	<b>symbolic</b> 54:16	38:1,5 40:4,21	<b>truly</b> 15:3
<b>slope</b> 44:7	<b>streaming</b> 9:4	<b>system</b> 8:14,18	42:6 44:12 45:16	<b>Trust</b> 20:6 21:5
<b>slopes</b> 24:5 38:10	<b>street</b> 1:11 20:3,4	11:7 32:8 54:5	46:1,15,16,20	<b>try</b> 11:6 37:15
44:7,10,12	22:20 23:4,9 26:8		47:10 48:1,3,15	<b>trying</b> 35:4 40:11
<b>sloping</b> 42:1	26:15 27:2,9,18	<b>T</b>	49:12 50:15,19	42:3 45:3
<b>small</b> 6:1 20:5 21:5	28:1,15 29:1	<b>tabletop</b> 60:16	52:4,13,22 53:7	<b>turned</b> 42:12
31:1	33:22 34:4,11,12	<b>take</b> 9:10 15:7	<b>third</b> 5:22 39:1	<b>twice</b> 51:10
<b>smaller</b> 24:20	36:13 37:1,2,4	33:14 35:14 41:11	<b>thought</b> 9:5 41:16	<b>two</b> 22:1 35:10
<b>Smithsonian</b> 12:6	38:11,20 46:18	47:12 49:1	45:21 51:17	42:10 53:4,18
12:20	49:16 50:2,19	<b>taken</b> 40:13	<b>three</b> 16:1,5,16	59:9
<b>somebody</b> 42:2	53:7 57:3,11	<b>talk</b> 55:5	<b>THURSDAY</b> 1:8	<b>types</b> 14:7
<b>somewhat</b> 47:7	<b>streets</b> 42:10	<b>talked</b> 9:12 13:14	<b>time</b> 5:6 8:14 9:2	<b>Typically</b> 30:4
<b>sorry</b> 38:15 56:14	<b>stressed</b> 56:22	<b>talking</b> 32:22 33:1	12:13 15:3 20:11	
59:7	<b>strong</b> 49:7	41:15 42:15	26:16 33:6 59:20	<b>U</b>
<b>sort</b> 40:16 44:8	<b>struck</b> 13:22	<b>tall</b> 22:18 38:10	<b>times</b> 50:8	<b>Ukraine</b> 2:22 19:13
<b>sourced</b> 30:5	<b>study</b> 9:12,19	<b>teaching</b> 49:9	<b>today</b> 9:10 14:2,3	19:16 25:2 28:11
<b>south</b> 20:3 42:17	<b>stunning</b> 12:9	<b>teams</b> 60:19	15:21 19:7 40:4	30:19 33:1 47:6,6
<b>southern</b> 24:15	<b>submitted</b> 19:11	<b>tell</b> 50:11	61:15	54:11,12 58:4
<b>Sowers</b> 15:11	27:16	<b>temporary</b> 8:19	<b>TOMMY</b> 1:21	<b>UKRAINIAN</b>
<b>space</b> 33:15 34:8	<b>substitution</b> 54:9	13:1,18	<b>Tony</b> 5:8,17 8:22	29:17
49:9,21 51:19	<b>successful</b> 37:10	<b>terms</b> 9:13 41:14	15:7	<b>Ukrainians</b> 45:7
<b>spaces</b> 49:9	<b>suffered</b> 55:16	45:17 52:16	<b>total</b> 38:19	<b>Ukrainian</b> 19:3,8,20
<b>speak</b> 30:14	<b>sufficient</b> 50:3 53:9	<b>Terrific</b> 30:1	<b>touch</b> 40:18	25:7,11 29:10
<b>Speaker</b> 59:19	<b>suggested</b> 33:5	<b>Testing</b> 4:9	<b>tour</b> 47:11	30:7 40:3 47:15

49:2 57:17 <b>unadorned</b> 32:17 <b>unanimated</b> 32:19 <b>uncomfortable</b> 41:22 42:3 <b>Undersecretary</b> 59:21 <b>understand</b> 11:21 12:11 36:13 48:8 56:6 <b>understanding</b> 11:12 14:9 60:11 <b>undertake</b> 52:8 <b>underwhelmed</b> 52:2 <b>under-utilized</b> 29:4 <b>unfurled</b> 14:4 <b>Unified</b> 59:22 <b>Union</b> 20:8 28:1 47:10 53:14 <b>unique</b> 48:7,7 <b>United</b> 6:13 16:7 58:5,13 <b>unobserved</b> 52:9 <b>Update</b> 3:15 15:16 15:17 <b>updates</b> 11:19 <b>up-to-date</b> 9:6 <b>urban</b> 20:18 <b>use</b> 9:20 14:7 19:18 28:9 29:3 35:15 48:2 49:8 51:15 57:9 <b>uses</b> 20:20 <b>U.S</b> 1:16,18 14:11 19:14,22 20:7 29:4	<b>vehicles</b> 56:18 57:7 57:9 <b>verge</b> 8:18 <b>Veteran</b> 13:14 <b>viable</b> 9:22 <b>vibrant</b> 25:19 <b>victims</b> 19:3,8 20:9 25:11 29:10 47:15 53:15 55:6 <b>video</b> 11:3 12:16 15:8,12 <b>view</b> 27:15 28:3 <b>views</b> 21:8 24:18 27:12,17 28:5 <b>vision</b> 49:12 <b>visit</b> 56:6 <b>visiting</b> 13:21 <b>visitors</b> 56:8 <b>visual</b> 28:12 45:15 <b>voices</b> 14:2 <b>vote</b> 49:1	<b>Ward</b> 1:21 <b>Warrior</b> 16:7 <b>Wars</b> 12:21 <b>Washington</b> 1:11 6:2 13:19 58:13 <b>Washington's</b> 12:4 <b>wasn't</b> 33:10 42:13 <b>water</b> 34:19,22 35:17 36:1,6,8 44:19 <b>way</b> 14:18 37:7 40:13 42:7 43:7 45:13 46:16 53:21 <b>ways</b> 46:9 <b>wayside</b> 55:10,20 <b>web</b> 55:22 56:5,8 <b>Welcome</b> 4:4 19:5 <b>welcomed</b> 12:20 <b>Wells</b> 1:21 5:17,20 39:3,5 41:4,7 42:13 43:2 48:22 49:6,7 50:4 59:8 <b>went</b> 22:4,5 61:16 <b>west</b> 20:5 24:7 27:18 44:10,17 54:3 <b>western</b> 24:14,16 36:4 <b>we'll</b> 8:6 30:21,21 30:21 35:9 44:2 <b>we're</b> 4:11 5:19 8:7 8:15 35:7 36:8 37:17 38:22 40:11 41:15 42:14 43:21 50:12 58:16 <b>we've</b> 11:5 15:22 30:14,22 52:2 <b>wheat</b> 22:12,17 24:22 25:1 40:12 40:14 45:12,17,18 46:10 <b>WHITE</b> 1:22 <b>wider</b> 27:19 <b>William</b> 2:14 21:7 <b>Wireless</b> 16:9 <b>wish</b> 57:17 <b>wonder</b> 45:20	<b>wondering</b> 51:12 <b>word</b> 48:3 <b>words</b> 25:5 <b>work</b> 9:1 11:14 15:12 30:21 37:15 45:7 <b>worked</b> 23:11 <b>working</b> 61:7 <b>works</b> 11:8 13:7 <b>world</b> 13:10 14:12 50:10 <b>worse</b> 52:3 <b>wouldn't</b> 45:15 <b>wreath</b> 40:6 <b>WRIGHT</b> 1:22	<b>2</b> 2 8:8,10 <b>2-feet</b> 42:1 <b>2:19</b> 61:17 <b>2004</b> 1:12 <b>2006</b> 19:17 <b>2008</b> 19:21 <b>2009</b> 12:19 <b>2011</b> 21:21 <b>2012</b> 1:8 4:6 <b>2013</b> 3:11 6:19,22 7:5 <b>24th</b> 59:17 60:4 <b>24-hour</b> 49:18 <b>25th</b> 12:3 <b>29-feet</b> 25:8 38:16
<b>Van</b> 21:7 <b>varies</b> 25:15 <b>variety</b> 14:16 <b>vary</b> 24:6 <b>varying</b> 31:18 <b>vegetation</b> 54:11 <b>vegetative</b> 23:8 <b>vehicle</b> 56:17 57:2	<b>W</b> <b>waiting</b> 43:21 <b>walk</b> 46:9 50:10 <b>walking</b> 31:11 49:15 <b>walkway</b> 26:7 <b>walkways</b> 26:9 <b>wall</b> 23:4,8 24:2,6,7 24:8,9 26:4,15,17 27:20 31:9,15 32:1,17,21 33:3,9 33:11,13,20 34:7 34:13 36:12 38:6 39:9,12 40:21 41:5,5,13,14,15 41:20 42:14,17,19 42:20,21,22,22 45:2,11,18 46:17 46:21 52:1,10,11 53:14,20 54:2 <b>want</b> 35:10 40:8 42:18 58:8 <b>wanted</b> 49:3 59:15 60:8 <b>wants</b> 39:6	<b>Y</b> <b>year</b> 3:11 6:19,22 13:4 58:9 <b>years</b> 8:22 25:5 <b>yesterday</b> 5:22 <b>York</b> 48:9 <b>YOUNG</b> 2:11	<b>Y</b> <b>year</b> 3:11 6:19,22 13:4 58:9 <b>years</b> 8:22 25:5 <b>yesterday</b> 5:22 <b>York</b> 48:9 <b>YOUNG</b> 2:11	<b>3</b> 3 15:15,17 <b>3rd</b> 61:13 <b>3,100</b> 21:2 <b>30-feet</b> 38:17 <b>34-1/2</b> 38:22
		<b>P</b> <b>p</b> 46:7	<b>P</b> <b>p</b> 46:7	<b>4</b> 4 16:4 <b>4A</b> 16:6 <b>4B</b> 16:9 <b>4C</b> 16:12 <b>4-1/2</b> 27:5 <b>40</b> 60:7 <b>401</b> 1:11 <b>442</b> 6:12
		<b>1</b> 1 4:15 5:1 17:10 18:10 <b>1A</b> 6:18,20 <b>1:00</b> 1:12 4:4 <b>1:05:40</b> 4:2 <b>1:26</b> 22:5,6 <b>10</b> 8:21 <b>109-feet</b> 38:21 <b>11</b> 22:20 24:18 <b>15</b> 3:15 <b>15th</b> 59:22 <b>16</b> 3:18 <b>17th</b> 59:18 <b>18</b> 44:12 <b>19</b> 3:20 <b>1920s</b> 21:7 <b>1930s</b> 28:11 <b>1932-1933</b> 19:4,9 29:11 <b>1987</b> 14:5	<b>1</b> 1 4:15 5:1 17:10 18:10 <b>1A</b> 6:18,20 <b>1:00</b> 1:12 4:4 <b>1:05:40</b> 4:2 <b>1:26</b> 22:5,6 <b>10</b> 8:21 <b>109-feet</b> 38:21 <b>11</b> 22:20 24:18 <b>15</b> 3:15 <b>15th</b> 59:22 <b>16</b> 3:18 <b>17th</b> 59:18 <b>18</b> 44:12 <b>19</b> 3:20 <b>1920s</b> 21:7 <b>1930s</b> 28:11 <b>1932-1933</b> 19:4,9 29:11 <b>1987</b> 14:5	<b>5</b> 5 3:7 19:1 <b>5A</b> 19:2 <b>5-feet</b> 25:10 38:18 <b>50</b> 14:14 <b>500</b> 1:11 <b>5115</b> 1:10
				<b>6</b> 6 1:8,21 3:11 4:6 38:7,9 42:1 <b>6-inch</b> 42:3 <b>60</b> 12:7

---

**7**

---

**7** 38:6  
**7-1/2** 22:17  
**78** 19:14,22 20:1  
21:1

---

**8**

---

**8** 3:13  
**80th** 58:10

---

**9**

---

**9th** 1:11

C E R T I F I C A T E

This is to certify that the foregoing transcript

In the matter of: Commission Meeting

Before: National Capital Planning Commission

Date: 09-06-12

Place: Washington, DC

was duly recorded and accurately transcribed under  
my direction; further, that said transcript is a  
true and accurate record of the proceedings.



-----  
Court Reporter

**NEAL R. GROSS**

COURT REPORTERS AND TRANSCRIBERS

1323 RHODE ISLAND AVE., N.W.

WASHINGTON, D.C. 20005-3701