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5.1 LIST OF ACRONYMS

Federal Agencies

ACHP..... Advisory Council of Historic Preservation
CEQ.....Environmental Quality
EPA..... Environmental Protection Agency
GSA.....General Services Administration
NCPC..... National Capital Planning Commission
NPS.....National Park Service

District of Columbia and Regional Agencies

DCOP.....District of Columbia Office of Planning
HPD.....Historic Preservation Division
DCRA.....Department of Consumer and Regulatory Affairs
ERA.....Environmental Regulation Administration
DDOT.....District of Columbia Department of Transportation
DPW.....Department of Public Works
MWCOG.....Metropolitan Washington Council of Governments
SHPO.....State Historic Preservation Office

Regulatory and Other Terms

APE.....Area of Potential Effect
CFR.....Code of Federal Regulations
EA.....Environmental Assessment
LOS.....Level of Service
NAAQS.....National Ambient Air Quality Standards
NEPA.....National Environmental Policy Act of 1969, as amended
NHPA.....National Historic Preservation Act of 1966, as amended
NLEM.....National Law Enforcement Museum
QC.....Quality Control

5.2 LIST OF REFERENCES

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- Lackey, Louana M. and Charles Hunter. An Intensive Archeological Survey of Squares 225 and 254 in Washington D.C. for the Pennsylvania Avenue Development Corporation, September 1980.
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www.epa.gov/oar/oaqps/greenbk/oindex.html.

Washington Metropolitan Area Transit Authority. Metro System Route Map, Maryland, Virginia and the District of Columbia, 2002.

5.3 DISTRIBUTION LIST

1.3.1 Places of Public Availability:

The National Capital Planning Commission, Headquarters Office
401 9th Street NW
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The Martin Luther King Jr. Library - Washingtoniana Room
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5.5 Relevant Documents

- .1 NLEM Legislation (Note: a copy of the legislation is contained within the Urban Design Analysis Report by Davis Buckley Architects as presented to the National Capital Planning Commission on February 6, 2003, a copy of which can be found in Appendix 5.5.4 below)
- .2 Articles on the National Law Enforcement Officers Memorial :
 - June 17, 1989-*How Many More Memorials?*
 - October 12, 1991-*Lions of Valor: The Officers' Memorial*
 - *Marble and Granite Salute "Domestic Soldiers" in the United States*
 - January 1992-*A Perfect Space in the Perfect Place*
 - September 1991-*Judiciary Square Memorial Will Honor the Dead, Enhance the Living City*
 - May 6, 1992-1992 *Tucker Award Winners*
- .3 Record of meetings with the Deputy State Historic Preservation Officer for the District of Columbia (D.C. SHPO)
- .4 Urban Design Analysis Report by Davis Buckley Architects as presented to the National Capital Planning Commission and dated February 6, 2003. (Note: this document was reviewed with the District of Columbia Deputy State Historic Preservation Officer and can be found in Appendix 5.5.3)
- .5 Correspondence from Patricia Gallagher, Executive Director, NCPC to the acting Historic Preservation Officer for the District of Columbia, the Advisory Council on Historic Preservation (ACHP) and the National Park Service initiating the section 106 Process of the National Historic Preservation Act (NHPA).

THE NATIONAL LAW ENFORCEMENT MUSEUM
WASHINGTON, D.C.



**VOLUME II:
APPENDICES FOR ENVIRONMENTAL ASSESSMENT**

Presented to:
The National Capital Planning Commission, in cooperation with
National Park Service

Presented by:
The National Law Enforcement Officers Memorial Fund

September 28, 2007

Prepared by:
Davis Buckley Architects and Planners

THE NATIONAL LAW ENFORCEMENT MUSEUM - WASHINGTON, D.C.

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Note to Reviewers and Respondents: Comments on this environmental assessment, including names and home addresses of respondents, are available as a matter of record, unless specifically indicated by the commenter that such information is not to be available. Individual respondents may request that private e-mail or home addresses be withheld from the record and will be honored to the extent allowable by law. If you wish to have such conditions apply to your comments, you must state this requirement prominently at the beginning of your comment.

How Many More Memorials?

Korean Vets, Police Officers Designs Lead a Tight Commemorative Field [FINAL Edition]

The Washington Post (pre-1997 Fulltext) - Washington, D.C.

Author: Benjamin Forgey
Date: Jun 17, 1989
Section: STYLE
Text Word Count: 1477

Copyright The Washington Post Company Jun 17, 1989

The unveilings this week of competition-winning designs for the Women in Military Service and Korean War Veterans memorials are but the latest signs that new wave of memorial building is upon us. If the Korean War finally gets its Washington memorial, can World War II be far behind?

Absolutely not. A bill authorizing the construction of just such a memorial has been introduced in Congress, its passage a certainty. Less certain of adoption but each with devoted champions are bills authorizing memorials to Martin Luther King Jr., Mahatma Gandhi, Raoul Wallenberg, Yugoslav general Draza Mihailovich; the 82nd Airborne division, American journalists (killed in wars) and the Merchant Marine, among others.

In addition to the memorials to the Korean War vets and the military women, others already authorized by Congress and at some stage of design include a National Law Enforcement Officers Memorial in Judiciary Square, a National Peace Garden at Hains Point, a Black Revolutionary War Patriots memorial in Constitution Gardens and a Khalil Gibran memorial off Massachusetts Avenue NW. Then, there always is the long-stalled memorial to Franklin Delano Roosevelt, designed 13 years ago by landscape architect Lawrence Halprin for a splendid site in West Potomac Park but unbuilt for lack of \$50 million or so in unappropriated federal funds.

All of this is comparable in intensity to but less focused than the urges to memorialize the armies and events of the Civil War and World War I. Those who keep track of such things also know that there are dozens of other proposals in the air, including memorials to the 3rd and 63rd Infantry Divisions and the 11th Airborne Division, to native American and Hispanic American members of the armed forces to Christopher Columbus, the American housewife, the victims of Pan American Flight 103, glider pilots and education John Adams, John Muir and Joseph Kraft. There are perhaps a zillion or so proposals to add this or that thing to the Vietnam Veterans Memorial.

Obviously, proliferation, presents a problem not only in sheer number but, also in terms of maintaining a symbolic equilibrium, especially in the city-and the nation-monumental core. It seems almost as if anyone with a cause and a potential source or money can scare up a legislator at least to introduce the memorializing notion Capitol Hill, if not actually to guarantee its realization.

In certain respects the situation is not so out of control as the above partial lists would make it seem. Congress did act with anticipatory wisdom three years ago by adopting the Commemorative Works Act, which establishes significant procedural roadblocks to the erection of just any old memorial in the monumental core, including Arlington National Cemetery and the Mall from the Capitol to the Lincoln Memorial.

Under this system any memorial located in this critical area must be "of preeminent historical and lasting significance to the nation," and both site selection and design require three separate approvals - those of the secretary of the interior, the National Capital Planning Commission and the Commission of Fine Arts. But it is inherently a reactive system that offers only vague guidelines concerning the subjects of memorials, and vaguer ones concerning their design.

And this, is indeed, the rub, for our reborn memorializing impulse comes at a time of uncertainty, not to say confusion, as to what constitutes a proper memorial.

It was well and good for designers of yesteryear, starting with Pierre Charles L'Enfant and continuing through Robert Mills (the Washington Monument), Henry Bacon and Daniel Chester French (the Lincoln Memorial), Henry Merwin Shrady (the statuary tribute to Grant) and John Russell Pope and Rudolph Evans (the Jefferson Memorial) to marry figurative sculpture to adaptations of classical architecture. They did well, not to say magnificently, with this formula, which was the 150-year norm for American memorial art and architecture.

But this comforting line of cultural continuity was broken at mid-20th century, and no one has quite figured out how to tie the ends together again. Rather, for several decades artists and architects preferred to ignore the issues of commemorative art altogether or, when forced, opted for radical abstraction and bombastic originality, as anyone familiar with the string of rejected, pre-Halprin FDR memorials will attest.

In the last decade or so, however, there have been positive signs of a new consensus, based upon a marriage of abstract, site-specific landscape designs with figurative sculptural elements. But in some ways we're still at the wheel-inventing stage, as two of the recent designs illustrate.

One, the Korean War Veterans Memorials, is pretty bad. The other, the Law Enforcement Officers Memorial, is pretty good.

Each, ironically, follows the recent pattern, setting up figurative, memorializing sculptures within a framework of landscape architecture. And each starts with about half the battle won, for the sites are beautiful and appropriate-the Korean War memorial to be situated in Ash Woods, southeast of the Lincoln Memorial, in the balance with the Vietnam Veterans Memorial; the Law Enforcement Officers Memorial in the more or less unpeopled heart of Judiciary Square, now a grassy plaza (between Fourth, Fifth, E and F streets NW) framed on three sides by judicial buildings and on the north by the heroic Old Pension Building, now the National Building Museum.

Similarities stop there, however. The designers of the Korean War memorial, a team of four architects and landscape architects from Penn State, selected a narrative theme for their piece, and stuck to it. The focal point of the design is the American flag atop a high standard, to be approached by a narrow pathway framed on either side by files of combat-equipped soldiers.

The memorial, in other words, tells a story of soldiers motivated by patriotism-a punch-packed story to be sure but a very simple one told in an emphatic, simple way. It is a story such as generals would like to hear again and again-and generals did form the backbone of the 10-member competition jury-a nostalgic and unidimensional celebration of a citizen army obeying duty's call (and orders), but excluding other interpretations.

With luck, artists of talent and insight will be found to sculpt the 38 infantrymen from blocks of gray granite, but the range of expression is definitively limited by the conception. None of the other elements mentioned by the architects in their descriptions of the design-zones of war and of peace, demarcated by changes in landscape and water treatments, and a wall of inscriptions and relief sculptures detailing other aspects of the war-counterbalances the main story line. To the contrary, the heavy-handed architectural surround of bosques of trees and dense, high hedges, and the fixed perspective of the narrow walkway (accommodating but two visitors walking side by side), reinforce it in an almost claustrophobic way.

Nor do these elements memorably engage the beautiful and honorific site-despite its size and its location between the monuments to Washington and Lincoln, this is a memorial that very nearly closes itself to the symbolic setting. There is a certain poetry to the idea of coming upon a platoon of ghostly but very real and weary soldiers in these woods, but this design would take major alterations to realize such a vision, which, in any case, does not seem to have been the intent.

The Law Enforcement Officers Memorial, in a commissioned design by architect Davis Buckley, also uses plantings as significant architectural elements, but more sensitively. Here, curving double rows of little-leaf linden trees, tightly clipped into rectangular shapes similar to those of the ironwoods woods in Dumbarton Oaks, would at once define the memorial (underneath the trees are proposed low stone walls carrying the names of officers killed in the line of duty) and engage the surrounding architecture. Arranged on a north-south axis at the edges to the site, the trees would celebrate the building museum, on the north and old city hall building to the south without closing off views of the modest buildings east and west.

The figurative elements in Buckley's design cannot be judged - the artist, Raymond Kaskey, is working on it - but the placement, close the back of a Metro elevator structure, seems fitting, as does the idea of allowing the artist an opportunity to conceive the work in its entirety. Other elements in the design remain to be worked out precisely too, but each piece seems in order here, from the rows of trees to the paved open space at the center of the structure with its symmetrical plantings trees and its own defining canopy, an exquisite, metal trellis. Buckley, it would seem, has responded to particularities of the site, and is on the way to making a memorial place out of it.

Subtly, modestly, proportion and strength. Resonant symbolism sensitivity to site. The forming of places that are, yes, instructive, also uplifting and, even, enjoyable. Qualities hard but not impossible to come by of late in memorial architecture.

[Illustration]

ILLUSTRATION,,Scott Johnson/penn State

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Lions of Valor: The Officers' Memorial

[FINAL Edition]

The Washington Post (pre-1997 Fulltext) - Washington, D.C.

Author: Benjamin Forgey
Date: Oct 12, 1991
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The National Law Enforcement Officers Memorial, to be dedicated on Tuesday, is a quiet, graceful place. Appropriately situated in Judiciary Square, framed by serene judicial facades and the astonishing image of the Old Pension Building, it performs two healing services at once. With dignity it honors more than 12,000 fallen officers, and it honors, too, the city in which it stands.

To properly appreciate the achievement, one has to step back a couple of years to picture the square as it was - a slice of forgotten turf, the locus of a few tired benches, some jerry-built climate control equipment, two off-center Metro elevator towers and a scattering of parked automobiles. It was a disgrace to the architecture, a non-place, a sloppy backyard.

Today, by contrast, the square is an ordered delight. It lures you in. There are, first of all, the wonderful bronze lion groups sculpted by Washington's Ray Kaskey. These serve as entry and/or end pieces for the long, low, mirror-image marble walls that cup the space and hold the inscribed names of officers who died on duty from 1794 (the earliest known) until now. The space-shaping force of the curved walls is reinforced on both sides by double rows of linden trees, soon to be clipped to form architectonic alle'es.

There's a splendid north-south promenade through the oval center of the square, culminating at a Metro escalator and the clay-red facade of Gen. Montgomery Meigs's Pension Building (now the National Building Museum), one of Washington's more unforgettable sights. The oval center is itself defined by striking metal pergolas that incorporate the elevator towers and almost succeed in making them look good. There are islands of grass and a beautiful, terraced pool of recirculating water. Everywhere one sees details - the fluid concave curve of the memorial walls, the answering convexity of the "sitting" walls, the choice of materials, the placement of trees, lights - that attest to a superior level of architectural comprehension and craft.

Architect Davis Buckley deserves primary credit, with a bow to Michelangelo, whose Piazza del Campidoglio in Rome provided a few clues about how to approach the site and to resolve a tricky geometric problem. John Parsons of the National Park Service must be credited too. It was Parsons, Buckley recalls, who first suggested this excellent city site at a time when architect and client, the National Law Enforcement Officers Memorial Fund, were involved in the difficult business of searching for a location on or near the Mall.

The symbolic fit between site and memorial purpose is ideal. Where else, indeed, should such a memorial go than in a place called Judiciary Square? The memorial gives dignity to the low-key court buildings nearby, and they to it. And, as in the new Navy Memorial at Market Square, the balance between the contrasting functions of memorial and public park has been carefully tuned. Families and friends of the slain will be able to share the space with passers-through and casual visitors - there's room for all.

The evolution of the design was quite complicated. (What else is new?) Initially Buckley did a design for the Ellipse, the great circle of grass between the White House and the Washington Monument, and though this prominent, demanding site was abandoned, echoes of the design remain in Judiciary Square - notably the overriding notion of a landscaped memorial rather than a traditional monument in a park. When the site was shifted to a more urban environment, Davis responded by proposing free-standing colonnades as framing devices. This idea was sensibly rejected by a reviewing agency. Buckley then returned to his winning original idea of using clipped trees to shelter the walls and further shape the space.

As did Michelangelo on the Capitoline Hill in Rome more than four centuries ago - a site very similar to this one in its architectural framing - Buckley used the oval configuration to resolve an asymmetrical alignment in the rectangular surround, here caused by the haphazard placement of the Metro elevator towers. And he paid clear tribute in the succinct, geometrical interlacings of the pavement pattern. Like Michelangelo, he used the pattern to mark the center of the public place and to reinforce important diagonal axes in the design.

Dealing with the Metro towers was a challenge in more ways than one. Besides being off center, they were of course the customary Metro boxes - bland and emphatic at the same time - and were sheathed in the customary covering of ribbed bronze. Left like that, they inevitably would have read as the unlikely heroes of this space. Moving them off site was an option rejected for obvious reasons of cost. The transit agency unfortunately rejected any suggestion that they be

redesigned to look as if they were fitting ends for the pergolas. It did agree, however, to new coverings of carnelian granite at the base and ribbed aluminum panels above. (For the time being, they've been painted gray, which helps.) Locked in place by the pergolas and newly engulfed by tall, leafy honeylocusts, they look almost at home.

Although one could better appreciate the subtleties of this geometry from a helicopter, it is effective on the ground: Only with effort does one discover the off-center arrangement, and one can definitely feel those sharp surface lines leading you this way or that. There's a clear north-south axis, marked by the terraced pool and the oval center, but it's counterbalanced by subtly framed diagonal crossings and by strong linear pathways at the east and west edges of the site. All in all it's a feat of placemaking. For all of its quietude, it is lively, dynamic.

If there is a major reservation, it would be that the place lacks a true center - more specifically, it lacks a vertical marking of its center similar in function to the equestrian statue of Marcus Aurelius at the heart of the Piazza del Campidoglio. The comparison, again, is instructive, for the central surface in this space, as in Rome, is slightly convex, but is marked by nothing more prepossessing than a bronze emblem of a shield and single rose. Buckley gives pretty good reasons for the vacancy - to disguise the asymmetry, contain the principal axis, maintain the architectural primacy of the Pension Building - but, still, the central space seems very like a pedestal waiting for a monument.

He also cites the difficulty, these days, of deciding upon a properly symbolic representation. Throughout the design process, arguments about the inclusion of figurative sculpture persisted - what else else is new? - centering as always upon the issues of who, how many and where. Buckley and company went round and round with the reviewing boards. In the end, the very idea of figurative commemoration was rejected by the National Capital Planning Commission, which understandably feared a repeat of the divisive Vietnam Veterans Memorial battle over representations of race, gender and specific law enforcement group. Kaskey, for one, believed that an allegorical figure or figures, representing the ideas of service and sacrifice, could solve the problem, but he was overruled.

Enter the lions. Superbly conceived, splendidly executed, subtly differentiated and perfectly placed, they won review board hearts and they'll win yours. They give vivid identity to the memorial and, of course, they're apt. Comprising four groups of solitary adult animals with two cubs - mirror-image compositions arranged at the extremities of the walls, with male adults at one end, females at the other - they tell indelible stories of alertness, responsibility. In all of public art there's hardly ever been a gesture more effortlessly affecting than the female forepaw here draped over the the lip of a wall.

Then again, the whole place is affecting. To see dappled sunlight play upon the cloudy gray marble of one of those name-bearing walls is a memorable experience. To comprehend that it happens in a leftover place, nobly reclaimed for public use, makes it more so. In addition to Buckley, Parsons, the Law Enforcement Officers Memorial Fund and those individuals and corporations who donated the necessary \$7 million, credits go to Tom Striegel, Buckley's project manager; George Sexton for the lighting (the square is a dream at night); landscape architect James Urban, plant consultant; Herman Spiegel, consulting structural engineer for the complex pergolas; and George Hyman, general contractor.

And also to Tacitus, author of the shortest and most telling of four inscriptions: "In valor there is hope."

@Caption: Sculpted lion at the National Law Enforcement Officers Memorial entrance.

[Illustration]

PHOTO,,Craig Herndon

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Marble and granite salute “domestic soldiers” in the United States

Stone serves as a poetic homage to heroes of the “war against crime,” while architecturally enhancing a public space in the nation’s capital

by Leanne Boepple

The new National Law Enforcement Officers Memorial in Washington, DC, is the first national memorial dedicated to the country’s “domestic soldiers” — federal, state and local law enforcement officers. For the construction of the memorial, situated in Judiciary Square on 3 acres (1.2 h) of federally-donated land, the National Law Enforcement Officers Memorial Fund raised \$10.5 million dollars, \$4.2 million of which was used for marble and granite stonework.

“There were two main requirements we had to fulfill,” said Tom Striegel, project manager of Davis Buckley, Archi-

itects and Planners of Washington, DC. “First, the National Law Enforcement Officers Fund required that we display the names it had compiled of officers killed in the line of duty with the allowance for names to be added each year for the next 100 years. Another main objective was to provide an open plaza that could serve as a gathering place.”

The “design dictated a vast use of stone,” according to Jim Scutt, director of communication and development for the Fund, who said

stone was selected mainly for its lasting value and capability to hold sharp edges for engraving.

Principal architect Davis Buckley lauded stone’s contribution to his design. “In many ways, the memorial is a tribute to the craftsmanship of those who built it, a tribute to the stone industry and the quality and integrity of stone as a building material.”

Supporting Mr. Buckley’s appraisal is the fact that the memorial swept all five categories of the Washington Building Congress’ Craftsmanship awards this year.

Reminiscent of Michelangelo’s Pi-

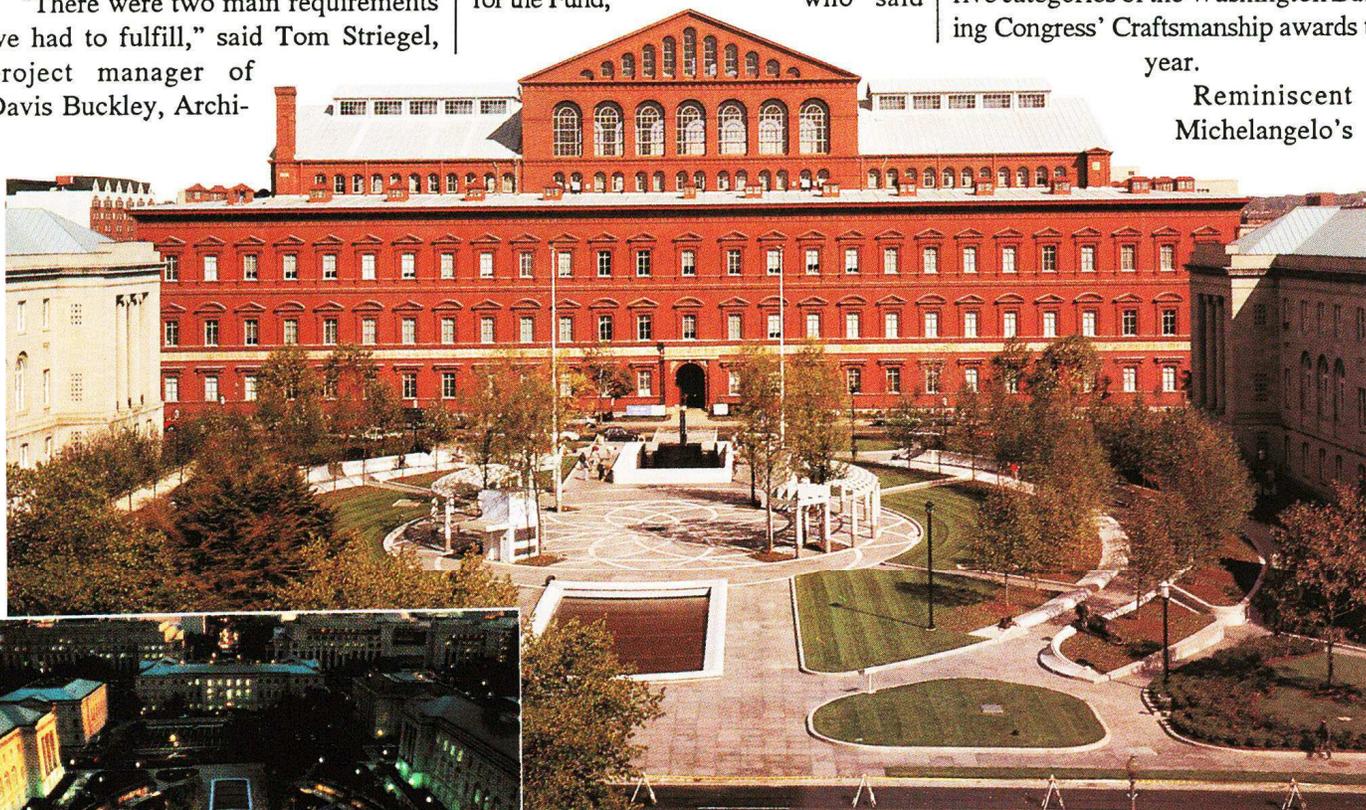
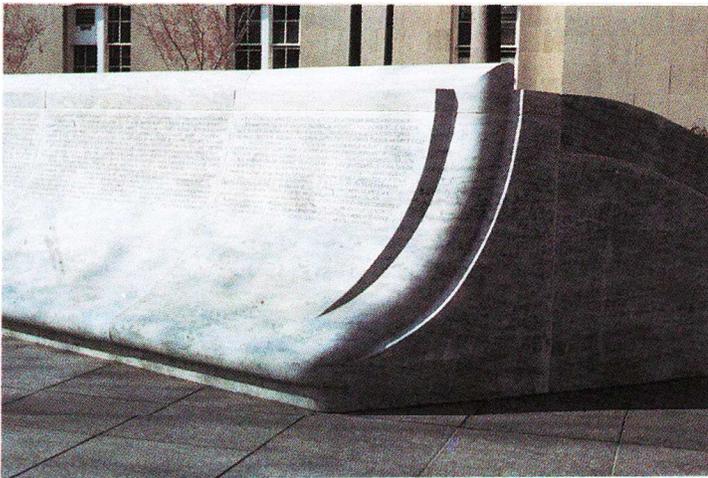


photo by Peggy Harrison

photo by Eric Taylor



The National Law Enforcement Officers Memorial is a 3-acre (1.2 h) urban park in Washington, DC, dedicated to more than 12,500 federal, state and local law enforcement officers who have died in the line of duty since 1794.



The names of fallen officers are sandblasted on concave, honed Adair Blue-Grey marble walls.

azza del Campidoglio in Rome, the memorial takes on an oval configuration. Within the configuration, "a pathway of remembrance" is formed between a pair of 3 1/2-foot-high (1 m), 300-foot-long (91 m), concave marble walls which are constructed from 128 panels of honed Adair Blue-Grey marble supplied by Arriscraft Corp. of Cambridge, Ontario, Canada. The names of 12,561 law enforcement officers who have fallen in the line of duty since 1794 were sandblasted into the walls by Great Panes Glassworks.

"The Navy and Vietnam Veterans Memorials use black granite which to me has a funerary aspect. I didn't feel it was appropriate to use a dark stone, but we needed a stone that names could be

carved into," said Mr. Buckley. "I saw many, many stones. We had names engraved on the samples and found that the Adair marble could work very well with the extraordinarily complex, compound curves and detailing the design required."

"The marble was also selected for its color compatibility with the surrounding buildings," added Mr. Striegel. "The marble's light color and fairly consistent veining complement the limestone court buildings which bound the memorial on three sides and the brick facade of the National Building Museum to the north."

Researching the number of "in the line of duty" deaths, according to Mr. Scutt, was a process which took over two years.

"We wrote and called federal, state

Convex Adair marble benches are placed across flamed Carnelian granite pathways to complement the form of the walls and provide an enclosing edge.

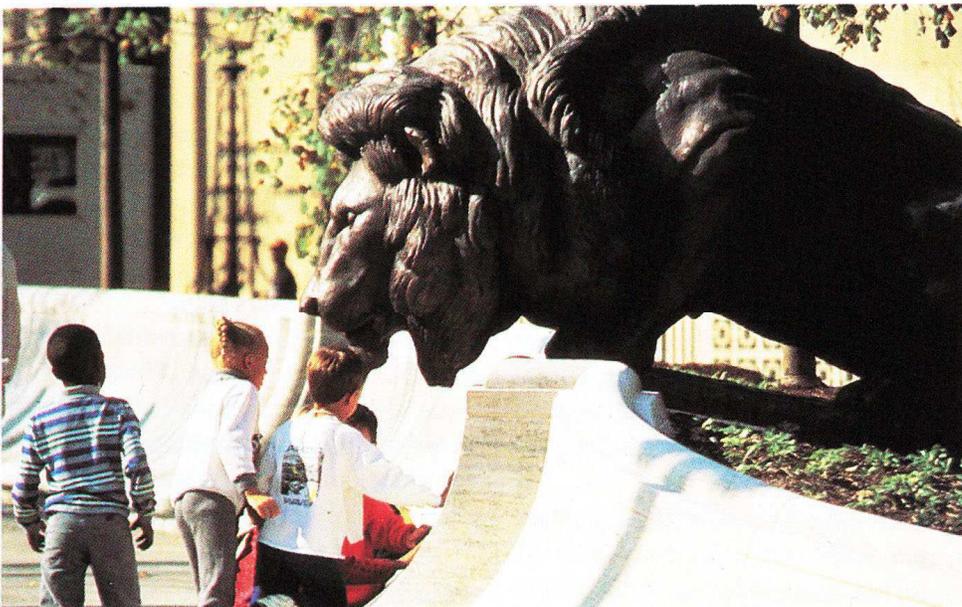


and local law enforcement agencies and asked them to research their files and then submit a form to us if there were any deaths in the line of duty. We also received names from survivors, family members of fallen officers and contacted various other agencies like the FBI and Public Safety Officers Death Benefits."

"There are 17 lines of names which spiral down the walls," said Mr. Striegel. "We arranged them so the walls would always look uniform."

Mr. Scutt highlighted the wall's "low-to-the-ground" design as a special feature. "Little children and the disabled, including disabled police officers, have access to every name. You need a ladder to reach some names on the Vietnam Veteran's Memorial, but this memorial is available to everyone. It's very touching to see little kids reach out and touch their mothers', fathers' or grandparents' names."

Each year, the Fund plans to add names to the memorial during a ceremony held the week of May 15, which has been named Police Week. "Unlike the Vietnam Veterans Memorial, which speaks to a distinct part of our history, this memorial is unique because it continues," said Mr. Buckley. "What also struck me is that many of the officers who died were fairly young with families. These people get up, have breakfast and see their kids off knowing there is a possibility they won't return. It's wonderful that a piece of architecture can commemo-



At the end of each pathway, bronze lion sculptures, symbols of "the protector," are poised on marble bases formed by the sculpted, ramping and twisting ends of the name walls.

rate, and in a way embrace that community of people.”

According to current statistics, an average of 133 law enforcement officers were killed in the line of duty in 1991, an encouraging drop from the previous decade’s average of 153 deaths per year.

Granite pathways to remembrance

The walls are framed on each side by parallel rows of linden trees, a natural enclosure for the pathways which are composed of flamed Carnelian granite pavers supplied by Cold Spring Granite Co. of Cold Spring, MN.

Mr. Striegel said the cool red granite was chosen for “its compatibility with the Adair marble and with the surrounding buildings, particularly the red brick” facade of the National Building Museum.

Mr. Buckley also remarked on the importance of the granite’s color compatibility. “I went out to Minnesota to the quarry and indicated to the quarry manager that the color of the granite had to be as perfect as I could possibly get it,” he said. “Right then and there, he told me he would personally select every stone for the project to make sure it was perfect.”

The pathways are patterned in an orthogonal grid and gradually step up from 18 x 18 to 36 x 36 inches (45 x 45 to 91 x 91 cm) at the ends. The larger scale pavers are used for the perimeter of the site. “To complement the form of the name walls and provide an enclosing edge,” according to the architects, convex Adair marble benches are placed across the pathways.

Marking the entries to the pathways are bronze lion sculptures based on the sculpted, ramping and twisting ends of the name walls. Across from the adult lions, on the sculpted ends of the marble benches, are bronze sculptures of reclining lion cubs. Raymond Kaskey was the sculptor.

“The lion sculptures serve as gateway guardian figures symbolizing the protector,” said Mr. Striegel. “The cubs are figures of the protected.”

Underneath each sculpture is an inscription handcarved into the marble by Ann W. Hawkins. The inscriptions include quotes from President George Bush,



Elements of the design are unified at the center of the plaza where an arabesque paving pattern is formed by radiating bands of Adair marble within a field of concentric Carnelian granite pavers.

who was present at the groundbreaking and dedication of the memorial; Vivian Eney, a survivor of a slain officer; Tacitus, a Roman historian; and Proverbs 28:1.

Unifying an urban plaza

An oval plaza is at the center of the site where semicircular pergola and gazebo structures counterbalance existing subway elevators. Flamed Carnelian granite composes the tapered column bases of the pergola and gazebo structures. A unifying feature in the plaza is an arabesque paving pattern formed by radiating bands of Adair marble within a field of concentric Carnelian granite pavers.

Carnelian granite also forms the bases of two 60-foot-high (18 m) flag-staffs at the north end of the plaza. At the south end of the plaza, a cascading pool with Adair marble coping and Carnelian granite steps offsets the mass of an existing subway escalator to the north.

According to Bob Benedetti of Pagliaro Brothers Stone Co., Inc. of Upper Marlboro, MD, the stone installer, 13,000 pieces of stone were used and approximately 46,000 square feet (4,300 sq.m) of paving.

Arriscraft supplied 985 tons of Adair marble which were transported in 52 tractor trailer loads. In all, 2,700 pieces of Adair marble were used, 128 pieces of which were used for the benches and

152 pieces for the name walls. The George Hyman Construction Co. of Bethesda, MD, was the general contractor.

Approximately 50,000 plants embellish the setting, and the landscaped areas are bordered by perimeter curbs of Adair marble.

“We wanted the memorial to be a serene setting where people could reflect on their loved ones who worked toward making America a safer place,” said Mr. Scutt. “Originally, there were some suggestions to erect statuary, but that alone wouldn’t be enough. The wall alone wouldn’t be enough either. We wanted people to be able to trace the names of their loved ones from the wall, step back, sit down on a bench and reflect, hopefully, on the good times they shared.”

The dedication of the memorial, on October 15, 1991, followed a 24-hour recitation of the names by volunteers. Over 20,000 people attended the ceremony, of which an estimated 10,000 represented police officers and family members from every state.

Mr. Scutt said that the memorial is not only an homage to fallen officers but to those officers who continue to serve. He added that it is also a reminder to everyone of their obligation to ensure that “the streets in this country are safe.”

He concluded, “The memorial reminds everyone to get involved in crime prevention and crime suppression so that the wall won’t ever be filled.” □

A perfect space in the perfect place

by Stephanie Stubbs

Sometimes this big bad city of Washington, with its politics, politics, politics, and its crime and pollution and homelessness, can get you down. But then you encounter something—a rose, a symphony, a bird in flight—so perfect and true to itself that (at least for a moment) it pales the wrong to insignificance. How wonderful when that something is a work of architecture, manmade and tangible, there in its place whenever you want to see and touch it.

Thanks to Davis Buckley, Architects and Planning Consultants, of Washington, D.C., we have a new place like this in the nation's capital. It is the National Law Enforcement Officers Memorial, dedicated this past fall by President Bush, just one year after its groundbreaking ceremony took place. The memorial, located in Judiciary Square, fronts the National Building Museum and is flanked on the three remaining sides by historic federal buildings. The three-acre plot of federally owned land is historically sig-

nificant: it originally was proposed as one of four special places for public buildings by Pierre L'Enfant, creator of the city's master plan. It was to be the site of the Supreme Court building.

Fittingly, two centuries later, it has become the site of another kind of justice—a memorial to honor 12,561 peace officers—federal, state, and local—who lost their lives in the line of duty, as well as all those who served and those who continue to serve. "The concept from the beginning was a memorial park, not a memorial in a park," says principal and designer Davis Buckley, AIA. "This is a living site. It commemorates fallen officers for dedicated visitors as well as for casual passersby. But it also contains a Metro stop [Washington's subway], and places where people can eat lunch or just enjoy a sunny day."

Meticulous details

The park is a serene composition of exquisitely detailed elements that complement, rather than argues or competes

with, the neoclassic courts and the imposing Building Museum. North-south allees, lined with soon-to-be pleached linden trees, hug the sides of the site, and reinforce two 280-foot-long, gently elliptical "paths of remembrance," formed by smooth and low hand-cut, white-gray marble walls on both sides of their granite walks. The outside walls on the walks are inscribed with the names of the fallen officers, while the inside walls create continuous benches. Light, airy "woven" aluminum pergolas and gazebos direct the eye toward the center of the space, where an arabesque of colored pavers dances around the oval-shaped plaza.

Supporting details are no less meticulously designed and executed. For instance, a stepped, shallow pool on the south end of the site balances the on-grade escalator entrance for the subway on the north. The pool's tiny lines of fiber-optic lights, like the rest of the uplights and incandescent spots designed by George Sexton, are spectacular through elegance and understatement.

Perhaps best of all, gracing and guarding the site are bronze lions by sculptor Ray Lasky. They sit poised at the ends of the allees: on the north, two males ready to pounce, and on the south, two females in repose but vigilant, both with a graceful paw draped over the wall. In front of and below the adult lions are pairs of bronze cubs playing on the wall. You walk into the allees a short way to discover them, and your heart skips a beat with the poignancy of their innocence and the way they are made safe by the presence of the big cats.

The site's simple elegance does not tell the story of the effort necessary to achieve its grace. It sat for years scruffy and unattended, marked in relief only by the two subway elevators inconspicuously rearing their entrance towers seemingly at random. These have been quietly painted gray and incorporated into the pergola design. The elevators, and the

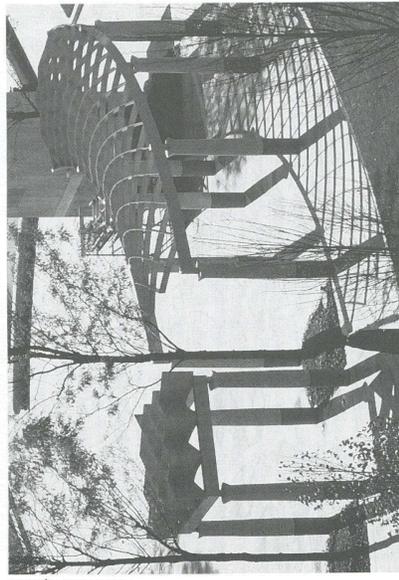


Photo © Eric A. Taylor, MA

An airy pergola connects site elements.

fact that the doors of the court buildings on the east and west sides of the site are out of line by 10 feet, resulted in a plan so carefully executed that its asymmetry is almost imperceptible from the ground. The east side wall is a retaining wall, to accommodate a 4½-foot grade change across the site. "We had to excavate the entire site to 11 feet and pour a concrete mat over the Metro tunnel below," explains project architect Tom Striegel, AIA. "The site had to be worked on piece by piece without interrupting Metro service, and utilities had to be relocated off site. A lot of the soil was poor, and had to be either compacted or replaced."

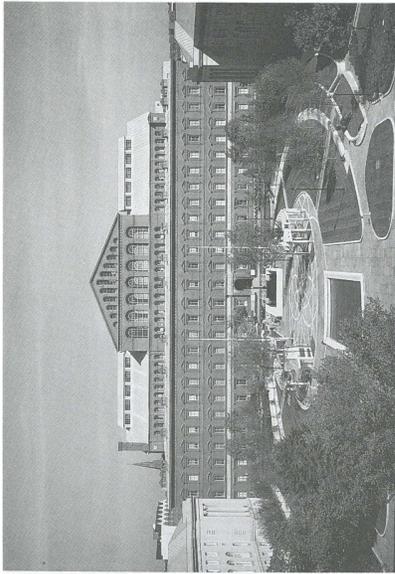
Grinding slow, but fine

In the nation's capital, many monuments are proposed (almost 60 per year), but few are chosen. Fewer are built. But the Law Officers memorial seemed to have a lot going in its favor from its conception. It was authorized by Congress in late 1984, concurrent with the formation of the National Law Enforcement Officers' Memorial Fund, which raised the \$8 million dollars to build and maintain the memorial solely with private funds.

This relatively short timeframe does not negate the complexity of the process. During a 14-month design period, Buckley attended some 60 hearings with the many groups involved, including the Fine Arts Commission and the National Capital Planning Commission, as well as the National Park Service. It was the Park Service's John Parsons, of whom Buckley speaks highly, who suggested the Judiciary Square site.

While the process is difficult and time-consuming, Buckley believes it is necessary to ensuring quality and appropriateness of monuments that are symbols of national values and that the public will use for a long time. He says, "It is a process that demands a lot of patience and cooperation on everyone's

Photo © Peggy Harrison



Memorial park tolls Building Museum and historic court building.

part. Our first task was to understand each group's concerns, incorporate them into the design concept, and then explain how they are met. It's time-consuming, but I think the results are better for it."

Buckley also speaks highly of input and support from the public members of the Memorial fund, particularly those whose loved ones were fallen officers. "They are very special people," he says. "They are not bitter for their losses; they are proud of these officers. It has been deeply gratifying to me personally to see their reactions to the design."

The Commemorative Works Act was established in 1986 to set guidelines for memorials, and although the law enforcement officers' memorial was exempt, the architect chose to adhere to these guidelines. Lessons learned during design and construction of the Vietnam Memorial also were not lost on Buckley. He proposed that the names of the officers carved on the wall be arranged randomly and located by a directory, rather than in a chronological or alphabetical fashion that would be hard to correct. The archi-

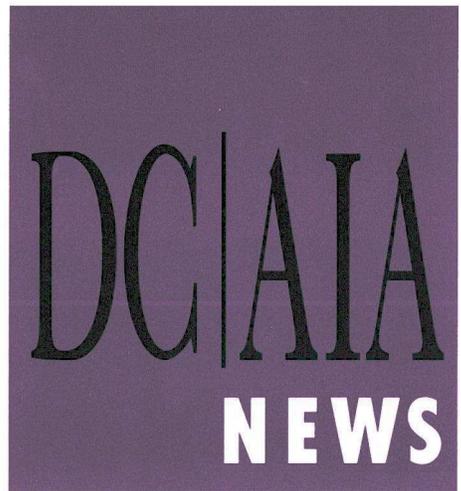
tect also left space for 100 years' worth of names to be added annually and ceremonially in the future; sadly, they accrue at the rate of about 150 names per year. So, as the Vietnam Memorial is finite, the law enforcement officers' memorial is living and ongoing, as the architect intended it to be. ■

Author's note: It is only right for me to acknowledge that I am not an impartial observer to this memorial. My dad was a police officer who died (that was not killed) in the line of duty at the age of 43, when I was 13 years old. Due to irregularities in recordkeeping and different procedures for inclusion, his name is not on the wall, though I can see it as clearly as if it were carved into that stone.

The law enforcement officers memorial is clean, brave, and honest, just like he was and thousands of others like him were, named or unnamed. And for the thousands like me left behind, that memorial makes sense where only senseless ones existed before. It gives us all a gift of hope, and, still greater, a gift of justice.



WASHINGTON CHAPTER
AMERICAN INSTITUTE OF ARCHITECTS



SEPTEMBER 1991

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WORKS IN PROGRESS

Judiciary Square Memorial Will Honor the Dead, Enhance the Living City

Judiciary Square is a "great urban space, a place where people meet in concourse," according to Davis Buckley, AIA, architect for the National Law Enforcement Officers Memorial. The quality of this space, bounded by judicial buildings on three sides and the historic Pension Building to the north, has long been more potential than actual, but this will change dramatically with the October 15 opening of the Memorial. Buckley's design succeeds both in honoring the fallen and in bringing life and energy to Judiciary Square.

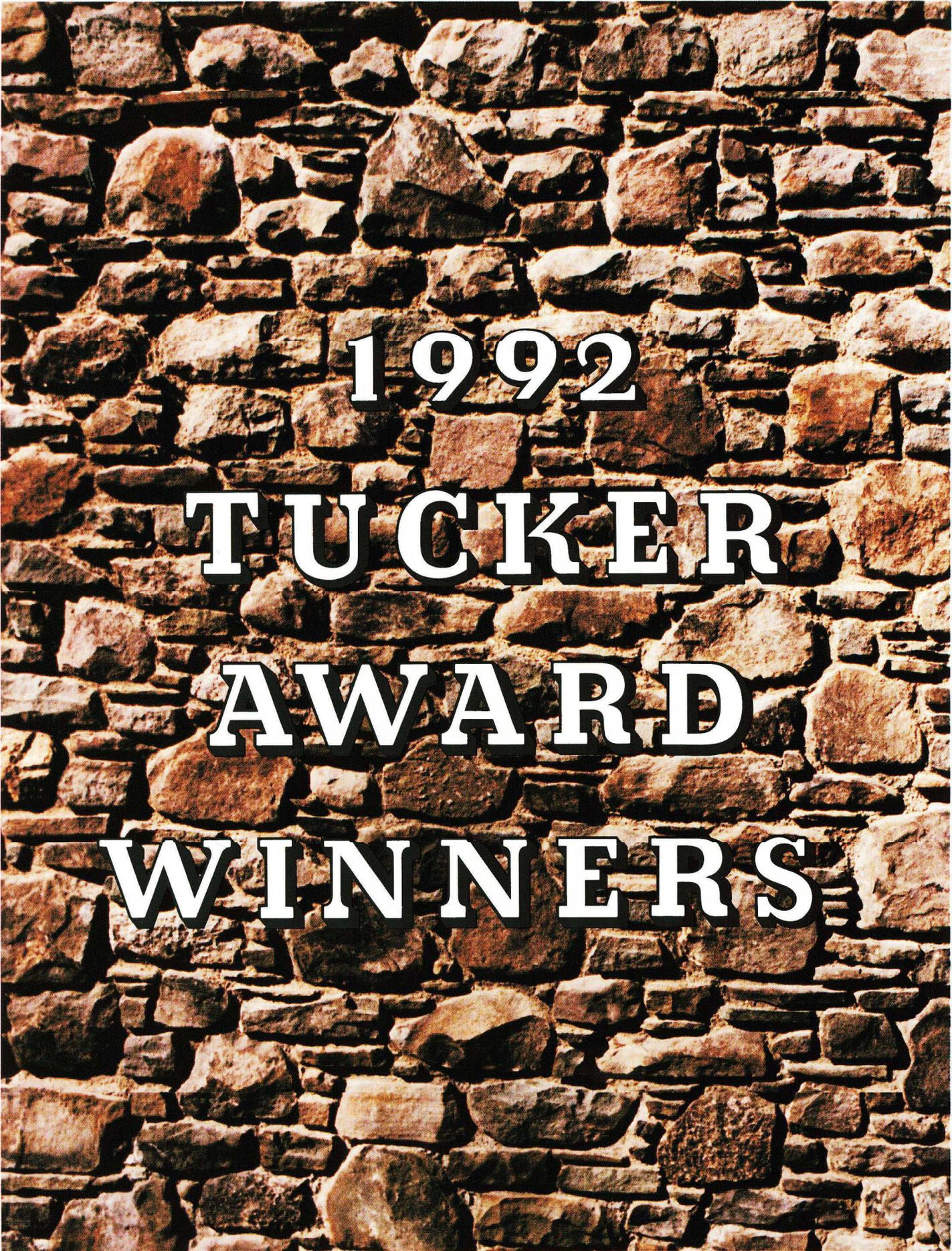
Buckley describes the site selection and design process as one of working closely with design review bodies as well as with sponsors, the National Law Officers Memorial Fund. Controversy centered around whether, and how to include representational statuary, given the diversity of the law enforcement officers being honored, and how to handle the inscription of names. Working with sculptor Ray Kaskey, the designer addressed the first issue by introducing a traditional guardian figure — the lion. As lion, lioness, and cubs, these figures define the entry into the elliptical "pathways of remembrance" beneath clipped linden trees, which are bounded on one side by the inscription wall and on the other by a continuous stone bench.



Top: Model of the National Law Enforcement Officers Memorial at Judiciary Square.

Bottom: The site under construction. The Memorial will open on October 15th.

Continued on page 4



**1992
TUCKER
AWARD
WINNERS**

NATIONAL LAW ENFORCEMENT OFFICERS MEMORIAL

ARCHITECT: Davis Buckley Architects & Planners



JURY COMMENTS:

Very well thought out. Very well executed. A strong, sculptural use of stone both in units and in overall composition.

The National Law Enforcement Officers Memorial is a three acre park dedicated to the more than 12,500 federal, state and local law enforcement officers who have died in the line of duty

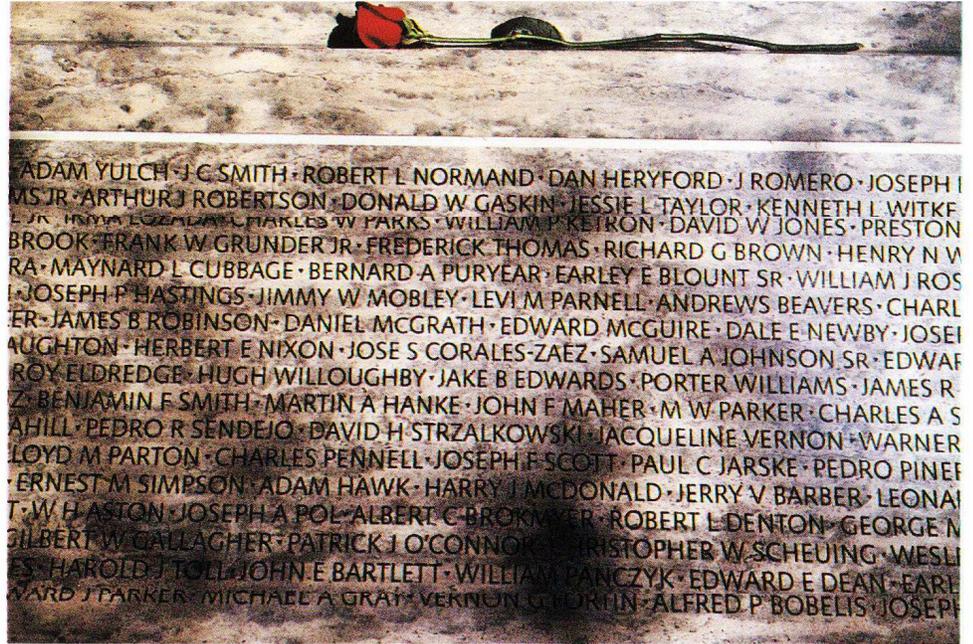
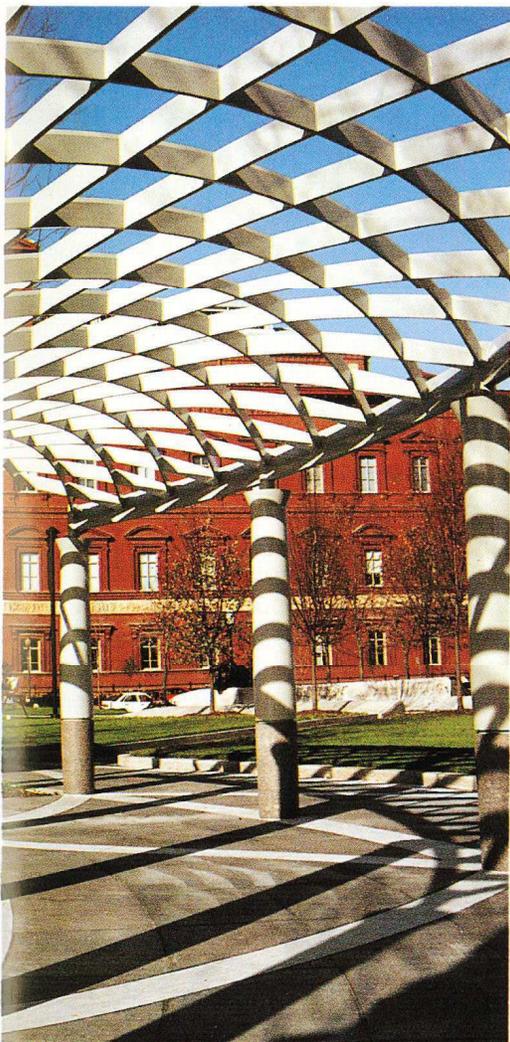
since 1794. It also honors the officers who have served and those who presently serve. The site is located in Washington, D.C., in historic Judiciary Square, two blocks from the national Mall. It is bounded by court buildings on three sides and the National Building Museum, c 1888, to the north. The client required that the names of the fallen officers be displayed in such a manner that every May the names of the officers who died the previous year can be added. Enough space had to be provided to accommodate the yearly addition of names, which average 152 per year, for the next 100 years. Also, it was required that the design include a

large open plaza which can accommodate up to 3,000 people for the annual May ceremonies and other events.

Between parallel rows of linden trees the names of the fallen officers are sandblasted into 128 panels of honed marble which form a pair of low, concave, 300 foot long walls and define the long sides of a large ellipse. The panels are numbered and the names, which appear in random order and fill the upper 1/3 of the wall, can be located by nearby directories. Adjacent to each wall is a pathway composed of flamed Carnelian granite pavers placed in an orthogonal grid. Across each pathway low, convex

marble benches compliment the form of the name walls and provide an enclosing edge. At each end of the two pathways the entries are marked by bronze lion statues; the bases formed by the sculpted, ramping and twisting ends of the name walls. Bronze lion cubs recline on the sculpted ends of the marble benches, across from the adult lions, completing the composition. At the ends of the pathways the granite pavers gradually step up from 18 inches square to 36 inches square, which is typical of the site's larger scale perimeter paving, while maintaining the grid.

At the center of the site a large oval plaza features honey locusts flanking the semi-circular pergola and gazebo structures which counter balance the existing subway elevators. The tapered pergola and gazebo column bases are flamed Carnelian granite. The elements of the plaza are united by an arabesque paving pattern formed by radiating bands of marble within a field on concentric Carnelian granite pavers. At the north end of the plaza a pair of 60' flag staffs rise from Carne-



lian granite bases. A cascading pool, featuring marble coping and honed Carnelian granite steps, is positioned south of the plaza and balances the mass of the existing subway escalator to the north. All landscaped areas of the curvilinear design are defined by perimeter curbs of marble.

Stone was selected as the major building material for this project for several reasons. It was required that this national monument be built to a 2100 year standard which necessitated the use of high quality, durable building materials. The selected marble and granite are consistent in color range and complimentary to the surrounding brick and limestone buildings. They accentuate the memorial's design features and convey a feeling of monumental dignity and permanence. The curvilinear nature of the design required that these materials could be readily fabricated to a variety of complex shapes. The ability to hold sharp edges for the small letters of the engraved names was critical. The recessed nature of this lettering allows visitors to make charcoal rubbings of the names to take home with them. The annual addition of names over the next 100 years demanded a durable, low maintenance material that would keep the names looking fresh while standing up to the elements.

The hard construction costs for the project were \$9 million —\$4.2 million of which was related to stonework. The Memorial was paid for by donations from corporations, police groups and

private citizens. It will be maintained by the National Park Service. □

About Davis Buckley Architects & Planners

In 1979, with extensive experience in both the private and public sectors throughout New England and the metropolitan Washington area, Davis Buckley, AIA, established the architecture, planning and design firm which bears his name. Since that time, the firm has worked on a wide range of projects including historic preservation, hotel, office, retail, restaurant, residential, exhibit and master planning projects at a variety of scales.

The firm is a mid-sized design firm which takes pride in the diversity of its projects, the quality of their design and their ability to gain technical and design approvals from jurisdictional agencies. The firm has successfully gained approvals from the U.S. Commission of Fine Arts, the National Capital Planning Commission, the State Historic Preservation Office, the United States Monuments Commission and the Department of the Interior, among others.

Recent projects include the National Law Enforcement Officers Memorial, the Master Plan for the Virginia Center for Innovative Technology, Preservation of the President James Monroe House, Renovation of the Watergate Hotel, as well as several private residences. Currently the firm is working on the Master Plan for the Capitol Gateway/Buzzard Point area of Washington DC and 7501 Wisconsin Avenue, a 750,000 square foot mixed use development in Bethesda, Maryland.

NATIONAL LAW ENFORCEMENT MUSEUM
Judiciary Square • Washington, DC
Section 106 Historic Preservation Documentation

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MEMORANDUM

Date: September 3, 2004
To: Environmental Assessment / Section 106 Review
From: Milo Meacham, AIA
Project: National Law Enforcement Museum
Regarding: Meeting with David Maloney, Deputy SHPO for the District of Columbia

I met with Mr. Maloney on the afternoon of August 26, 2004 to initiate the Section 106 review process. The following documents, prepared by Davis Buckley Architects, were reviewed with Mr. Maloney:

- Urban Design Analysis Report presented to the National Capital Planning Commission February 6, 2003.
- Concept Massing Study presented to the U.S. Commission on March 20, 2003
- An in progress site/ground floor plan being prepared for presentation to the U.S. Commission of Fine Arts for presentation to the Commission on September 21, 2004.
- Photographs of an in-progress massing model being prepared for presentation to the U.S. Commission of Fine Arts on September 21, 2004.

Discussion:

Mr. Meacham reviewed the materials listed above with Mr. Maloney, pointing out the legislation and describing the process leading up to the legislation wherein various interested parties including the National Park Service, The District of Columbia Courts and the General Services Administration testified in favor of the legislation that was ultimately adopted by Congress.

Mr. Meacham reviewed the Urban Design Analysis Report and the design guidelines that resulted from that study and that were presented to both NCPC and the CFA.

Mr. Meacham reviewed the Concept Massing Study that was presented to the CFA in March of 2003 and explained the upper and lower terrace concept of that scheme which was approved by the Commission of Fine Arts at that meeting, and then subsequently rescinded by the Commission in favor of the shared entry plaza proposed by the Draft Judiciary Square Master Plan dated 6 June, 2003.

Mr. Meacham reviewed the current scheme in model photographs and site/ground floor plan with Mr. Maloney who indicated that the changes embodied in the new scheme for the Museum Entry Pavilions and plaza seemed to accommodate the concerns that had been raised by the DC Courts and NCPC about the previous scheme.

Meeting with David Maloney, Deputy SHPO for the District of Columbia

Mr. Meacham asked Mr. Maloney to comment on the issues that he felt would be of concern to the SHPO's office in the 106 process. Mr. Maloney indicated that virtually any intervention in Judiciary Square would be viewed to have an adverse impact on the Historic District and the Old City Hall building. He said that the issues that will need to be mitigated will relate to the size, scale and placement in the context of the Pavilions. Also, the nature of the architectural expression could be an issue as it relates to the existing structures. However, Mr. Maloney indicated that the current scheme had made significant movement in the right direction with the reduction in size of the pavilions (both height and area), the regularization of the building plan geometry and its relationship to the adjacent buildings and the "ultra modern" approach to the pavilion architecture which contrasts with the historic structures and the more "retro" architecture of the new north entry addition to the Old City Hall.

Mr. Meacham asked Mr. Maloney to outline the process to be followed for the Section 106 review. Mr. Maloney said that formal initiation of the process would occur by the receipt by the SHPO of a letter or other communication from NCPC (Nancy Wetherell.) Mr. Maloney indicated that the National Park Service should be contacted to determine if they want to be involved. Mr. Maloney said that the SHPO and/or NCPC would identify consulting parties (such as The District of Columbia Preservation League, The Committee of 100 for the Federal City, etc.) and other interested parties/stakeholders (such as the D.C. Courts and GSA.) He said it would be up to the SHPO as to whether or not the project would be presented to the D.C. Historic Preservation Review Board. As to commentary on the design, Mr. Maloney indicated that the SHPO would probably follow the lead of the CFA.

cc: David Maloney