

NATIONAL CAPITAL PLANNING COMMISSION

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COMMISSION MEETING

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OPEN SESSION

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THURSDAY,  
APRIL 4, 2024

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The meeting convened via  
Video/Teleconference, at 1:00 p.m. EDT, Teri  
Hawks Goodmann, Chair, presiding.

NATIONAL CAPITAL PLANNING COMMISSION MEMBERS  
PRESENT:

TERI HAWKS GOODMANN, Chair  
    Presidential Appointee (At-Large)  
ELIZABETH HEWLETT, Vice Chair  
    Presidential Appointee  
BRYAN CLARK GREEN, Presidential Appointee  
ARRINGTON DIXON, Mayoral Appointee  
LINDA ARGO, Mayoral Appointee  
EVAN CASH, Office of the Chairman of the Council  
of the District of Columbia  
TAMMY STIDHAM, Department of the Interior  
MINA WRIGHT, General Services Administration  
PAUL McMAHON, Department of Defense  
JENNIFER STEINGASSER, Office of the Mayor of  
    the District of Columbia  
RYAN GIACETTI, U.S. House of Representatives  
    Committee on Oversight and Government  
    Reform  
CHELSEA DAVIS, U.S. Senate Committee on  
    Homeland Security and Governmental Affairs

NCPC STAFF PRESENT:

MARCEL C. ACOSTA, Executive Director  
ANNE SCHUYLER, General Counsel  
DIANE SULLIVAN, Acting Secretary

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P-R-O-C-E-E-D-I-N-G-S

1:00 P.M.

CHAIR GOODMAN: Thank you very

much.

Good afternoon and welcome to the National  
Capital Planning Commission's April 4, 2024 open  
session.

First, Ms. Sullivan, thank you very  
much for serving as acting chair today and could  
you please take the roll call?

1. COMMISSION ROLL CALL

MS. SULLIVAN: Yes, and I think that  
we need -- there we go. All right. Thank you.

Commissioner Steingasser? I'm going  
to come back to Commissioner Steingasser.

Commissioner McMahon?

MR. McMAHON: Good afternoon. I'm  
here.

MS. SULLIVAN: Great. Commissioner  
Stidham?

MS. STIDHAM: Here.

MS. SULLIVAN: Commissioner Argo?

1 COMMISSIONER ARGO: Good afternoon.  
2 I'm here.  
3 MS. SULLIVAN: Vice Chair Hewlett?  
4 COMMISSIONER HEWLETT: Present.  
5 MS. SULLIVAN: Commissioner Green?  
6 COMMISSIONER GREEN: Here.  
7 MS. SULLIVAN: Chair Goodmann?  
8 CHAIR GOODMAN: I'm here.  
9 MS. SULLIVAN: Commissioner Wright?  
10 COMMISSIONER WRIGHT: Here.  
11 MS. SULLIVAN: Commissioner Dixon?  
12 VICE CHAIR DIXON: Here.  
13 MS. SULLIVAN: Commissioner Cash?  
14 COMMISSIONER CASH: Present.  
15 MS. SULLIVAN: Commissioner Davis?  
16 MS. DAVIS: Here.  
17 MS. SULLIVAN: Commissioner Giachetti?  
18 MR. GIACHETTI: Here.  
19 MS. SULLIVAN: And then circling back  
20 to Commissioner Steingasser?  
21 MS. STEINGASSER: Here.  
22 MS. SULLIVAN: Marcel Acosta,

1 Executive Director and Anne Schuyler, General  
2 Counsel are also in the meeting today.

3 CHAIR GOODMAN: Thank you, Diane.

4 Noting the presence of a quorum, I'd like to call  
5 the meeting to order. Today's meeting is being  
6 live streamed and will be available in a few days  
7 as a video on the NCPC website.

8 If there's no objection, the agenda as  
9 posted, is adopted as our order of business.

10 Could we please play a short video  
11 clip now of the Pledge of Allegiance. Please  
12 join me.

13 (Pledge of Allegiance plays.)

14 Thank you very much. NCPC will  
15 continue to conduct meetings online until the  
16 renovations on the Commission chambers are  
17 complete.

18 I want to share how we will be  
19 conducting Commission business. Following the  
20 staff presentations and any other testimony, I  
21 will ask for a motion and a second as  
22 appropriate. During the Commission's

1 deliberations, I will use the round robin format  
2 asking each Commissioner if they have comments.  
3 At other times, when Commissioners wish to be  
4 recognized, they should unmute and ask for  
5 recognition.

6 At each April meeting, we elect a Vice  
7 Chair of the Commission and we approve the third  
8 member of the Executive Committee. So I'd like  
9 to start with the election of the Vice Chair.

10 2. ELECT A VICE CHAIR

11 CHAIR GOODMAN: And I will share with  
12 the Commission that I've confirmed with the  
13 current Vice Chair, Betty Hewlett, her interest  
14 in remaining in the position. I also want to  
15 note that today is Betty's birthday and I want to  
16 wish her a happy birthday on behalf of the  
17 Commission.

18 And with that, will there be a motion  
19 to approve Betty as Vice Chair of the NCPC,  
20 Commissioners, please?

21 MR. McMAHON: So moved, Madam Chair.

22 COMMISSIONER ARGO: Second.

1 CHAIR GOODMAN: Thank you. It's been  
2 moved and seconded. Is there any discussion?

3 Hearing none, Ms. Sullivan, can you  
4 please confirm the motion and the second and take  
5 a vote by roll call?

6 MS. SULLIVAN: Yes. Commissioner  
7 McMahon made the motion and I believe  
8 Commissioner Argo seconded it.

9 All right, Commissioner Steingasser?

10 MS. STEINGASSER: Yes.

11 MS. SULLIVAN: Commissioner McMahon?

12 MR. McMAHON: Yes.

13 MS. SULLIVAN: Commissioner Stidham?

14 MS. STIDHAM: Yes.

15 MS. SULLIVAN: Commissioner Argo?

16 COMMISSIONER ARGO: Yes.

17 MS. SULLIVAN: Commissioner Hewlett?

18 COMMISSIONER HEWLETT: Yes.

19 MS. SULLIVAN: Chair Goodman?

20 CHAIR GOODMAN: Yes.

21 MS. SULLIVAN: Commissioner Green?

22 COMMISSIONER GREEN: Yes.

1 MS. SULLIVAN: Commissioner Wright?

2 COMMISSIONER WRIGHT: Yes.

3 MS. SULLIVAN: Commissioner Dixon?

4 VICE CHAIR DIXON: Yes.

5 MS. SULLIVAN: Commissioner Cash?

6 COMMISSIONER CASH: Yes.

7 MS. SULLIVAN: Commissioner Davis.

8 MS. DAVIS: Yes.

9 MS. SULLIVAN: Commissioner Giachetti?

10 MR. GIACHETTI: Yes.

11 CHAIR GOODMAN: Thank you, the motion  
12 has carried. Congratulations and happy birthday,  
13 Vice Chair Hewlett.

14 COMMISSIONER HEWLETT: Thank you so  
15 much.

16 CHAIR GOODMAN: Vice Chair Hewlett,  
17 would you have any comments you want to make at  
18 this time?

19 COMMISSIONER HEWLETT: Well, I wasn't  
20 expecting this, but briefly, I would say I've  
21 just enjoyed my short time on the Commission  
22 itself and I've enjoyed working with you and

1 everyone as vice chair as well. And I thank you  
2 for the opportunity.

3 CHAIR GOODMAN: Thank you so much,  
4 Betty. And again, enjoy your day.

5 And our next agenda item for the  
6 Commission is to approve the third member of the  
7 Executive Committee. I have spoken with  
8 Commissioner Arrington Dixon and he is willing  
9 and able to continue to serve on the Executive  
10 Committee.

11 3. APPROVE THIRD MEMBER OF THE  
12 EXECUTIVE COMMITTEE

13 CHAIR GOODMAN: Is there a motion to  
14 --

15 COMMISSIONER HEWLETT: Madam Chair, I  
16 move approval.

17 CHAIR GOODMAN: Okay, thank you very  
18 much. There's a motion on the floor. Vice Chair  
19 Hewlett made the motion to approve Arrington  
20 Dixon as the third member of the Executive  
21 Committee. Thank you.

22 Is there a second?

1 MS. STEINGASSER: Second.

2 CHAIR GOODMAN: Very good. Thank you  
3 very much. We have a motion and a second.

4 Ms. Sullivan, can you confirm these  
5 and take the vote by roll call, please?

6 MS. SULLIVAN: Yes. Commissioner  
7 Hewlett made the motion and Commissioner  
8 Steingasser seconded it. So now we're going to  
9 vote.

10 Commissioner Steingasser?

11 MS. STEINGASSER: Yes.

12 MS. SULLIVAN: Commissioner McMahon?

13 MR. McMAHON: Yes.

14 MS. SULLIVAN: Commissioner Stidham?

15 MS. STIDHAM: Yes.

16 MS. SULLIVAN: Commissioner Argo?

17 COMMISSIONER ARGO: Yes.

18 MS. SULLIVAN: Commissioner Hewlett?

19 COMMISSIONER HEWLETT: Yes.

20 MS. SULLIVAN: Chair Goodman?

21 CHAIR GOODMAN: Yes.

22 MS. SULLIVAN: Commissioner Green?

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COMMISSIONER GREEN: Yes.

MS. SULLIVAN: Commissioner Wright?

COMMISSIONER WRIGHT: Yes.

MS. SULLIVAN: Commissioner Dixon?

VICE CHAIR DIXON: Yes.

MS. SULLIVAN: Commissioner Cash?

COMMISSIONER CASH: Yes.

MS. SULLIVAN: Commissioner Davis?

MS. DAVIS: Yes.

MS. SULLIVAN: And Commissioner

Giachetti?

MR. GIACHETTI: Yes.

CHAIR GOODMAN: Thank you, the motion has carried. Congratulations, Commissioner Dixon, on your reappointment to the executive team. And I would like to also offer you the opportunity, Arrington, if you'd like to add anything or say anything to the Commission?

VICE CHAIR DIXON: I would just thank you for giving me a chance to do this again. I appreciate it very much. Thank you all.

CHAIR GOODMAN: Thank you,

1 Commissioner Dixon. We're very grateful.

2 Agenda item number 4 is the Report of  
3 the Chair.

4 4. REPORT OF THE CHAIR

5 CHAIR GOODMAN: And today, I have to  
6 say that I'm very honored and privileged to have  
7 served now for a little over a year on this  
8 Commission. And it's been clear from my very  
9 first meeting that Mina Wright defined what it  
10 means to be a National Capital Planning  
11 Commission member. And, you know, public service  
12 is a vocation for those of us who work in this  
13 area, this area of government, and make it our  
14 career, but it is really a vocation. It's a  
15 commitment to the country and it is a commitment  
16 to the beliefs that we all share and hold dear.

17 Mina has served for 15 years at the  
18 General Services Administration and 14 years on  
19 this Commission. And I just want to say, Mina,  
20 you know, your consummate knowledge and your  
21 impeccable preparation and your very strong  
22 contributions have been a lesson to me personally

1 as the new chair of this Commission, but your  
2 leadership and your work on this Commission is  
3 really unmatched. So I want to and I hope I do  
4 speak for all the Commissioners and the staff  
5 when I say how grateful we are to you for your  
6 service, Mina, and for your many contributions.  
7 There are not enough plaques in this town or any  
8 region to have your name affixed because you've  
9 made contributions throughout and really, if this  
10 kind of leadership that goes into the planning  
11 that makes this place, the capital region, such a  
12 special place and we're just again so grateful.  
13 We will not forget you.

14 And I'd like Diane to please read the  
15 resolution that we're putting before the  
16 Commission today.

17 MS. SULLIVAN: It would be my  
18 pleasure.

19 Whereas, Mina Wright served as an  
20 alternate for the Administrator of the General  
21 Services Administration to the National Capital  
22 Planning Commission for more than 13 years

1 starting with the first meeting in October of  
2 2010.

3           Whereas, Commissioner Wright is  
4 retiring from the General Services Administration  
5 after providing many years of invaluable public  
6 service culminating as the founder director of  
7 the Office of Planning and Design Quality within  
8 the Public Building Service.

9           Whereas, throughout her tenure on the  
10 Commission, she advocated for the importance of  
11 the design review process, encouraging colleagues  
12 to look deeply at projects and applicants to  
13 stretch for and achieve higher standards. She  
14 brought a keen eye, a great sense of humor, and a  
15 forthright delivery to every meeting.

16           Whereas, personally and  
17 professionally, she was committed to design  
18 excellence in public buildings, public space, and  
19 commemorative works. Through her works, she  
20 sought to advance a sustainable, safe, and  
21 beautiful capital.

22           Whereas, Commissioner Wright

1 consistently advanced the Commission's review of  
2 major GSA proposals, working with her colleagues  
3 to ensure submitted projects were complete,  
4 thoughtful, and supported NCPC policies. She  
5 demonstrated skill and creativity in finding  
6 solutions that achieved historic preservation,  
7 high-quality design, and security goals including  
8 the ongoing master plan and projects for the St.  
9 Elizabeths West Department of Homeland Security  
10 headquarters campus; the Food and Drug  
11 Administration, White Oak Campus; and the  
12 renovations to the U.S. Department of Commerce  
13 building. And yes, so very, very many antennas).

14           Whereas, her understanding of the  
15 complex design, planning, and development issues  
16 associated with developing major federal  
17 facilities and campus in urban environments  
18 positively changed the Commission's review of  
19 major master plans and projects including the  
20 White House, Lafayette Park, and the new Federal  
21 Reserve campus.

22           Whereas, Commissioner Wright was

1 instrumental in fostering many of NCPC's planning  
2 initiatives, encouraging partnerships, and  
3 providing thoughtful guidance for improved  
4 stewardship and enduring design solutions. In  
5 particular, she played a key role in protecting  
6 federal interests in Washington's form and  
7 character on the height master plan for  
8 Washington, D.C., and helped to establish a new  
9 vision for Pennsylvania Avenue and secure the  
10 funding to advance the initiative. Looking  
11 beyond the process, she understood the importance  
12 of creating a national public space of communal  
13 joy.

14 Therefore, be it resolved that on  
15 April 4, 2024, the members and staff of the  
16 National Capital Planning Commission recognize  
17 Mina Wright for her years of dedicated service as  
18 a Commissioner. Further, Commissioners and staff  
19 express their sincere appreciation and thanks for  
20 her many years of public service to Washington,  
21 D.C. and the nation and wish her much happiness  
22 and success in her future endeavors.

1 (Applause.)

2 CHAIR GOODMAN: Sorry, I was muted.  
3 Thank you, Diane, and all of that and more.

4 I would entertain a motion for  
5 unanimous acclamation for this resolution and a  
6 second. Is there a motion?

7 COMMISSIONER HEWLETT: I so move,  
8 Madam Chair.

9 COMMISSIONER ARGO: I second.

10 CHAIR GOODMAN: Thank you, and a  
11 second. This time, let's not have a vote by  
12 name. Can we please just have a voice vote and  
13 acclaim this great woman and her contributions to  
14 the nation's capital.

15 All those in favor?

16 (Unanimous aye.)

17 CHAIR GOODMAN: That passes clearly.  
18 Congratulations and please let the record show  
19 that was a unanimous vote for Commissioner Mina  
20 Wright. Thank you.

21 Mina, would you like to say anything,  
22 Mina?



1 sound.

2 COMMISSIONER WRIGHT: We're all so  
3 sort of stirred up by the lack of civility that  
4 we're all feeling, that's sort of permeated all  
5 parts of society it seems. But that doesn't mean  
6 that we have to suddenly accept and be polite and  
7 in the interest of being polite, everything that  
8 comes to us and say oh, that's just lovely.  
9 Because sometimes it's just not. And our job is  
10 to make sure that we hold our colleagues' feet to  
11 the fire and do the best they can. And sometimes  
12 that means criticizing it.

13 So rock on. You've got a big job to  
14 play over the next decade.

15 CHAIR GOODMAN: Thank you so much,  
16 Commissioner Wright and don't hesitate to watch  
17 our monthly meetings virtually and share your  
18 thoughts in the chat line or call us and give us  
19 good sounds of life going forward. But thank you  
20 very much.

21 COMMISSIONER WRIGHT: Appreciate it.

22 CHAIR GOODMAN: And we're grateful to

1                   you.

2                                   And now the report of the Executive  
3 Director, Mr. Acosta, please.

4                                   5. REPORT OF THE EXECUTIVE DIRECTOR

5                                   MR. ACOSTA: Thank you, Chair  
6 Goodmann, and good afternoon.

7                                   Mina, you're not off the hook yet, so  
8 on behalf of the NCPC staff, I would also like to  
9 thank you for your service to the Commission.  
10 Your accomplishments at the Commission and at GSA  
11 speak for themselves, and I really think the most  
12 important contribution is being our champion for  
13 design excellence on matters big and small. And  
14 you always encourage us to do the right thing.

15                                   I know you don't want me to belabor  
16 this farewell, so I will just end by saying all  
17 the best to you on your next adventure.

18                                   As part of our ongoing centennial  
19 activities, NCPC staff Brittney Drakeford, Kael  
20 Anderson, and Melissa Lindsjo will present at the  
21 annual D.C. History Conference on Saturday, April  
22 6th at 11:45 a.m. at the MLK Central Library.

1 The panel will explore the complicated legacy of  
2 planning pioneer and former NCPC chair Harland  
3 Bartholomew and resulting historic planning  
4 inequities and their impacts on Washington  
5 residents. We hope the public will attend this  
6 conference.

7 This concludes my report. You do have  
8 my written report in your packets and I'm happy  
9 to answer any questions that you might have.

10 CHAIR GOODMAN: I apologize. Thank  
11 you very much, Mr. Acosta.

12 Does the Commission have any questions  
13 for Mr. Acosta?

14 Hearing none, oh, was there someone?  
15 I'm sorry. Okay, hearing none, agenda item  
16 number six is the Legislative Update. Ms.  
17 Schuyler, please.

18 6. LEGISLATIVE UPDATE

19 MS. SCHUYLER: Thank you, Madam Chair.  
20 I have nothing to report today.

21 CHAIR GOODMAN: Thank you very much,  
22 Ms. Schuyler.

1 Does the Commission have any questions  
2 for Ms. Schuyler?

3 Very good. Hearing none, agenda item  
4 number seven is the Consent Calendar.

5 7. CONSENT CALENDAR

6 CHAIR GOODMAN: And there are three  
7 items this month on the consent calendar. The  
8 first item is to approve comments on the draft  
9 Joint Base Anacostia-Bolling installation  
10 facility standard. This has been submitted by  
11 the Department of the Air Force.

12 The second item is to approve the  
13 preliminary and final building plans with  
14 comments for the Theodore Roosevelt Federal  
15 Building antenna modification. This proposal was  
16 submitted by the General Services Administration.

17 And the last consent calendar item is  
18 to approve the final master plan for the  
19 University of the District of Columbia Van Ness  
20 Campus that was submitted by the University of  
21 the District of Columbia.

22 Are there any questions or discussion

1 regarding the consent calendar?

2 COMMISSIONER HEWLETT: Madam Chair, I  
3 move approval of the three items, 7A through 7C  
4 in the consent agenda.

5 CHAIR GOODMAN: Thank you very much,  
6 Commissioner Hewlett. Is there a second?

7 COMMISSIONER ARGO: I'll second.

8 CHAIR GOODMAN: Thank you very much.  
9 There has been a motion and a second.

10 Ms. Sullivan, can you confirm these  
11 and take the roll call vote?

12 MS. SULLIVAN: Yes. Commissioner  
13 Hewlett made the motion and Commissioner Argo  
14 seconded. Okay, so we'll do the vote.

15 Commissioner Steingasser?

16 MS. STEINGASSER: Yes.

17 MS. SULLIVAN: Commissioner McMahon?

18 MR. McMAHON: Yes.

19 MS. SULLIVAN: Commissioner Stidham?

20 MS. STIDHAM: Yes.

21 MS. SULLIVAN: Commissioner Argo?

22 COMMISSIONER ARGO: Yes.

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MS. SULLIVAN: Vice Chair Hewlett?

COMMISSIONER HEWLETT: Yes.

MS. SULLIVAN: Chair Goodmann?

CHAIR GOODMAN: Yes.

MS. SULLIVAN: Commissioner Green?

COMMISSIONER GREEN: Yes.

MS. SULLIVAN: Commissioner Wright?

COMMISSIONER WRIGHT: Yes.

MS. SULLIVAN: Commissioner Dixon?

VICE CHAIR DIXON: Yes.

MS. SULLIVAN: Commissioner Cash?

COMMISSIONER CASH: Yes.

MS. SULLIVAN: Commissioner Davis.

MS. DAVIS: Yes.

MS. SULLIVAN: Commissioner Giachetti?

MR. GIACHETTI: Yes.

CHAIR GOODMAN: Thank you very much.

The motion carries.

#### ACTION ITEMS

Agenda item number 8A is a Request to  
Approve Preliminary and Final Site and Building  
Plans for the District of Columbia Archives

1 Building.

2 8A. REQUEST TO APPROVE PRELIMINARY AND FINAL  
3 SITE AND BUILDING PLANS FOR THE DISTRICT OF  
4 COLUMBIA ARCHIVES BUILDING

5 CHAIR GOODMAN: Mr. Weil will be  
6 making the presentation today.

7 MR. WEIL: Thank you very much. I  
8 will share my screen. Okay, let me know when you  
9 can see the presentation.

10 CHAIR GOODMAN: Yes.

11 MR. WEIL: Okay, great. Thank you  
12 very much. Good afternoon, Chair Goodman and  
13 members of the Commission. The District  
14 Department of General Services, or DGS, has  
15 submitted preliminary and final plans for a new  
16 D.C. Archives and Records Building to be located  
17 in northwest Washington, D.C. on land that is now  
18 part of the University of the District of  
19 Columbia's main Van Ness campus.

20 As a District project, our Commission  
21 has an advisory review role and we are  
22 considering issues like sustainability,



1 in the area based on its 90-foot height and  
2 octagonal shape which is distinctive from the  
3 other rectilinear buildings on the UDC campus.  
4 The building exterior is a mixture of cast in  
5 place and architectural pre-cast concrete with  
6 very few windows, and today, the building is  
7 obsolete based on its inefficient interior and  
8 dated mechanical systems.

9 Here's a comparison between the  
10 existing site with Building 41 on the left and  
11 the proposed new D.C. Archives Building on the  
12 right. The District Mayor's Office selected the  
13 proposed site after a multi-year study that  
14 identified the project's programmatic  
15 requirements and considered multiple alternative  
16 locations in an effort to meet the city's needs  
17 for long term archival and record storage.

18 The project goals focus on preserving  
19 the District's rich history, providing a state-  
20 of-the-art, modern facility, supporting other  
21 District agencies through information sharing and  
22 constructing a sustainable facility that would

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meet LEED Gold Certification.

This graphic compares the two building footprints and their respective locations on the site with the Archive Building encompassing a ground area of approximately 30,000 square feet compared to the existing Building 41's smaller, 26,000 square foot ground area.

Here's a comparison between the existing and future buildings along Van Ness Street, looking toward the north which shows their differences in scale.

The new Archive Building would be located on the UDC campus, but would not be managed by UDC. Rather, the city would operate, manage, and control the new facility through its Office of Public Records which is part of the Mayor's Office.

The new building design would reflect a combination of Brutalist-design elements which is the predominant style on the UDC campus and the more modern elements of UDC's Student Union Center and the design of the new building remains

1 largely unchanged from DGS's previous submissions  
2 to NCPC for review last summer.

3           Approximately two-thirds of the  
4 building's ground level would be used as public  
5 space, situated in its southern and eastern  
6 ground floor areas, looking out towards Van Ness  
7 Street and UDC's Dennard Plaza and service-  
8 related uses would occupy the building's  
9 remaining ground floor area along its north and  
10 west sides.

11           And here you can see the building's  
12 main public entrance facing Van Ness Street.  
13 That would lead into a grand, open glass lobby  
14 area and the building's delivery receiving and  
15 loading access would be accommodated from a new  
16 access drive along the building's west side.

17           The building's second, third, and  
18 fourth levels would be allocated to archival  
19 staff work areas, shown here as the brown shaded  
20 spaces and storage areas shown here in green.  
21 And then here is the penthouse plan shown here on  
22 the right.



1 strict interior temperature and humidity control  
2 systems, as well as a number of other unique  
3 functional needs that include accommodating 18  
4 foot floor height storage shelving systems;  
5 preventing all-natural light from intruding in  
6 the storage spaces which require significant  
7 portions of the building facade to be designed  
8 without fenestration, and the new building must  
9 balance a mix of public access and perimeter  
10 security. And this is reflected in the current  
11 site design which includes a mix of anti-vehicle  
12 perimeter security elements located adjacent to  
13 the Van Ness Street side of the site as shown  
14 here on the slide.

15 The new security regime was added to  
16 the project since our review last summer, based  
17 on a security and threat assessment which  
18 determined the building's need for a Federal  
19 Security 3 Design. And this is similar to other  
20 government-operated archival facilities in the  
21 region. The new security would be integrated  
22 into the site, completely outside the public

1 street space and these elements would include a  
2 service drive security gate, retaining walls,  
3 sunken bio-retention areas, a low anti-vehicle  
4 security fence, and bollards across both  
5 pedestrian walkways into the site from Van Ness  
6 Street.

7 Here's a color perspective looking  
8 into the site towards the Archive Building from  
9 Van Ness Street. And although not reflected  
10 here, these security elements would be partially  
11 obscured by the site's new landscaping and  
12 existing street trees.

13 Here's another perspective that looks  
14 out toward Van Ness Street in the opposite  
15 direction away from the building.

16 Here are two renderings of the future  
17 project site that illustrate the security  
18 elements without street trees to give you a  
19 better idea of how these additional security  
20 measures would blend into a site's landscape.

21 Here's a section that illustrates the  
22 elevated street space on the left with the

1 concrete retaining wall and an adjacent sunken  
2 bio-swale area which would form a protective  
3 trench line next to the site's lower pedestrian  
4 plaza area.

5 And here's a rendering of the site  
6 with the street trees added. And we do reflect  
7 the addition of these new security elements as  
8 well as their need based on the previous threat  
9 assessment and our Executive Director's comments.

10 Here is the new landscape plan and in  
11 response to the previous comments from our  
12 Commission and CFA, the applicant has notably  
13 increased the number of new trees on the site,  
14 especially along the west and east sides of the  
15 building.

16 Here is a comparison between the  
17 previous plan on the left which shows 35 new  
18 trees, and the current plan on the right which  
19 shows a mix of 79, mostly native new trees, on  
20 the future site.

21 The applicant is incorporating some  
22 last minute refinements into the final plan,

1 including the addition of Common Milkweed to  
2 increase the plan's bio-diversity, along with the  
3 plan's original proposed Butterfly Milkweed. And  
4 the applicant has also agreed to replace a number  
5 of cultivars with straight species plants and to  
6 replace several non-native trees with native  
7 species, in particular, Red River Birch, Tilia  
8 Americana "Redmond", and Flowering Dogwood trees.  
9 Of the many plant species in the plan, only ten  
10 are non-native and non-invasive which is  
11 consistent with guidance from NCPC's pollinators  
12 best practices resource guide, as these non-  
13 native plants will increase the area's bio-  
14 diversity and resilience within the urban  
15 environment.

16 In general, the site's landscape plan  
17 would be appropriate for the site with a design  
18 that is intended to be drought resistant with  
19 reduced maintenance and bio-diverse with a  
20 thoughtful mix of plant species that meet the  
21 unique characteristics of the site. With a  
22 shallow soil depth above UDC's underground



1 since our previous concept review last summer.

2 The project's lighting plan shows  
3 exterior overhang and soffit recessed  
4 downlighting, recessed lighting on handrails,  
5 pole lights between the trees, and recessed  
6 lighting at the entry canopy among other  
7 elements. And in general, the applicant has  
8 designed the project to minimize glare and  
9 eliminate spillover and light pollution based on  
10 Illuminating Engineering Society guidelines and  
11 International Dark-Sky Association principles.  
12 And we note this in our final Executive  
13 Director's findings.

14 And finally, we note the applicant  
15 continues to coordinate the project with  
16 community stakeholders and other District  
17 agencies to ensure the project will meet the  
18 needs of the city and the public and we note this  
19 is part of the Executive Director's  
20 recommendation comments that are before us here  
21 today.

22 And with that, that concludes my

1 presentation. Here is the complete Executive  
2 Director's recommendation over the next two  
3 slides. And on behalf of the applicant, we do  
4 have a number of project representatives here  
5 today who are available for questions including  
6 Land Use Attorney, Eric DeBear; Project  
7 Designers, Brian Farrell and Scott Teixeira;  
8 their Landscape Architect, Sandra Scocozzo; Dr.  
9 Lopez Matthews, who is the State Archivist and  
10 Public Records Administrator; and finally, Javier  
11 Dussan, who is UDC's Vice President for  
12 Facilities and Real Estate Management. Thank you  
13 very much.

14 CHAIR GOODMAN: Thank you, Mr. Weil.

15 And do any Commissioners have  
16 questions now for Mr. Weil?

17 MS. STIDHAM: I do.

18 CHAIR GOODMAN: Yes, yes?

19 MS. STIDHAM: So, I have one question.  
20 Mr. Weil, I recall that there was a community  
21 garden that has to be relocated because of the  
22 changes in the building. But either -- I may

1 have missed it in the EDR and in your  
2 presentation about -- in the landscape plan,  
3 about the actual relocation of those.

4 I'm not -- I didn't see it in the plan  
5 and maybe I missed it.

6 MR. WEIL: Yes, I -- actually, I  
7 believe that that will be relocated to somewhere  
8 on the UDC campus. However, I do not have a  
9 specific location for you.

10 I wonder if, at some point, someone  
11 from the Applicant team can detail that more for  
12 you. Scott or Brian?

13 MS. STIDHAM: Yes, is there anyone?

14 MR. TEIXEIRA: Yes, so, this -- hi,  
15 this is Scott Teixeira. I'm the managing  
16 principle at Hartman-Cox Architects responsible  
17 for the design of this project.

18 And the -- there's an area that the  
19 university has designed immediately to the north  
20 of our development site. There does exist  
21 graphics and exhibits that were prepared, but I'm  
22 not sure how they relate to the package that was

1 submitted to NCPC. And I may lean on my project  
2 architect colleague, Brian Farrell, to explain  
3 that.

4 But it's about 9,000 square feet. The  
5 amount of garden space that our project is going  
6 to displace, I think it's two-thirds of that,  
7 approximately 6,000 square feet.

8 And the idea is that within those  
9 9,000 square foot location on the site, that the  
10 complement of garden space that's being disrupted  
11 by our project can be accommodated there along  
12 with some existing storm water management  
13 equipment that the combination of the gardens and  
14 some of the existing equipment can all fit in  
15 that 9,000 square foot region.

16 That -- and then, Eric, I'm not sure  
17 if you might also -- this is in the land use  
18 counsel for the project team might also be able  
19 to recall how the documentation --

20 MS. STIDHAM: I recall being -- I can  
21 recall the relocation being to the north.

22 I guess I -- this --

1 MR. DEBEAR: It is.

2 MS. STIDHAM: That --

3 (SIMULTANEOUS SPEAKING)

4 MR. DEBEAR: It would be outside --  
5 sorry, Commissioner Stidham.

6 It would be outside the scope of the  
7 archives project, though, as NCPC is reviewing it  
8 today, because it's outside of the site. But  
9 it's on the campus.

10 MR. WEIL: And I can get that exact  
11 location for you, Commissioner Stidham.

12 MS. STIDHAM: Okay, I guess I was just  
13 expecting to see it. I know it's outside the  
14 scope of the review of the building, but since it  
15 was being relocated because of the building, I  
16 guess I expected to see that shown somewhere that  
17 that was being accounted for.

18 MR. FARRELL: I believe it is shown on  
19 the campus plan submission rather than on the  
20 building submission.

21 MR. TEIXEIRA: Which is the action  
22 that was just taken on the Consent Agenda, right?

1                   So, that package, I think, documents  
2                   the garden relocation.

3                   MS. STIDHAM: Okay, great, I'll go  
4                   back and look at it.

5                   Thank you very much.

6                   CHAIR GOODMAN: Thank you,  
7                   Commissioner Stidham. Good question.

8                   Are there any other questions for Mr.  
9                   Weil or for the design team?

10                  (NO AUDIBLE RESPONSE)

11                  CHAIR GOODMAN: Hearing none, we have  
12                  -- Thank you all very much. Thank you, Mr. Weil  
13                  and our guests.

14                  But we do have one person signed up to  
15                  speak today.

16                  And Mr. Bernard Berne, and you would  
17                  have three minutes to provide your testimony.

18                  Please let us know when you are ready.

19                  MR. BERNE: Yes, I am.

20                  CHAIR GOODMAN: Okay.

21                  MR. BERNE: I don't know if you  
22                  received any video, but anyway.

1                   On January 4th, NCPC staff issued a  
2                   Pollinator Best Practices Resource guide which is  
3                   in reference to your discussion today.

4                   The guide summarizes information in  
5                   federal documents and other sources that support  
6                   the restoration of falling populations of  
7                   butterflies, Monarch butterflies and other  
8                   pollinators.

9                   Regarding the recommendation of native  
10                  plants and discourages the use of cultivars which  
11                  often do not feed pollinators and may be toxic to  
12                  insects.

13                  However, a large number of species in  
14                  the Applicant's planning pool are not consistent  
15                  with the guide's recommendations.

16                  This is more than I've seen in other  
17                  projects, including some I've recently commented  
18                  on.

19                  But these inconsistencies include the  
20                  planting pool contains ten species that are not  
21                  native to North America.

22                  One of the worst is tall fescue, a

1 turf grass that like others commonly used on  
2 lawns, is on many invasive plant lists.

3 These have done much damage to  
4 America's Midwestern prairies and other natural  
5 ones.

6 The archive building, which requires  
7 few if any lawns to accomplish its mission, the  
8 Applicant should, therefore, replace the fragile  
9 lawns with natives and contain native plants for  
10 pollinators.

11 It was recently stated that D.C.  
12 students will be able to use the lawn. That  
13 might be true, but there are a lot of other lawns  
14 on that campus for them to use. You really don't  
15 need another one.

16 And as I say, we need pollinators much  
17 more than lawns, especially with those nearby.

18 The planting pool contains eight  
19 species that are native to North America, but are  
20 not native the National Capital Region.

21 These are in addition to the ones that  
22 are not native to North America.

1                   The Applicants should replace all  
2 nonnative plants with those that are native to  
3 the region, not just some.

4                   It does no use to increase variety and  
5 diversity by planting nonnative plants. They can  
6 become invasive if they're not already.

7                   The planting pool contains 35  
8 cultivars. This is probably a record for what  
9 I've seen in your projects.

10                  The Applicant should replace all of  
11 these with the native plant species.

12                  If the cultivars have no native  
13 parents, the Applicant should replace these  
14 species with those that are native to National  
15 Capital Planning Commission -- National Capital  
16 region.

17                  There are a number of, sufficient  
18 number of variety of these natives to permit the  
19 Applicant to mimic the colors, blossoming times,  
20 heights, and other characteristics of the  
21 cultivars that they would replace -- replace all  
22 of them, and not just a few or some.

1 I have provided the Applicant with  
2 detailed lists of the above plants and their  
3 potential replacements.

4 As stated, the Applicant has agreed to  
5 add native Common Milkweed and Button Bush to the  
6 planting pool and to make additional changes.

7 However, the Applicant has not yet  
8 specified those changes. They just didn't do it  
9 on the anything earlier.

10 Further, the Applicant has stated that  
11 some native plants -- nonnative plants and  
12 cultivars will remain.

13 Please --

14 MR. MORGAN: Three minutes.

15 MR. BERNE: Okay.

16 Please, therefore, require the  
17 Applicant to replace all plans that will remain in  
18 the planting pool for public review before  
19 approving them on this project.

20 Thank you.

21 CHAIR GOODMAN: Thank you, Mr. Berne.

22 Are there any questions from the

1 Commission for Mr. Berne?

2 (NO AUDIBLE RESPONSE)

3 CHAIR GOODMAN: Hearing none, we will  
4 start with a motion to approve the preliminary and  
5 final site and building plans for the District of  
6 Columbia's Archive Building.

7 Is there a motion?

8 COMMISSIONER HEWLETT: Madam Chair, I  
9 move approval of the building and site plans  
10 pursuant to 40 USC Section 8722.

11 CHAIR GOODMAN: I think if it could  
12 just edit that, Vice Chair Hewlett.

13 I think we don't want to vote for  
14 approval yet.

15 It says to -- I think what we want to  
16 do is --

17 COMMISSIONER HEWLETT: A motion for  
18 discussion.

19 CHAIR GOODMAN: I do see it, it is  
20 approve these plans for discussion, yes.

21 Okay, thank you so much.

22 COMMISSIONER HEWLETT: Thank you.

1 CHAIR GOODMAN: And thank you, Vice  
2 Chair Hewlett.

3 Is there a second?

4 COMMISSIONER ARGO: I'll second.

5 CHAIR GOODMAN: Thank you very much.

6 And Diane, could you repeat the motion,  
7 please. And then --

8 COMMISSIONER HEWLETT: If you need any  
9 clarification, okay.

10 MS. SULLIVAN: Yes, yes, Commissioner  
11 Hewlett made the -- moved -- made the motion to  
12 move for a discussion.

13 And Commissioner Argo seconded it.

14 CHAIR GOODMAN: Okay.

15 So, there's been a motion and second.

16 So, now, we're going to begin our  
17 deliberations.

18 And we're going to begin with  
19 Commissioner Cash.

20 COMMISSIONER CASH: I just want to  
21 thank the team for finally getting this over the  
22 finish line. This has been in development for, I

1 think, about ten years looking at different sites.

2 And I think it's been a really good  
3 solution that's come forward.

4 I also want to congratulate the team on  
5 getting a little bit more -- closer to our clean  
6 energy standards by switching over to electric  
7 instead of gas. I think that's an important  
8 aspect of the project.

9 And excited to see it move forward.

10 CHAIR GOODMAN: Thank you very much,  
11 Commissioner Cash.

12 Commissioner Davis?

13 MS. DAVIS: Yes, thanks for the  
14 presentation, and no additional comments from me.

15 CHAIR GOODMAN: Thank you,  
16 Commissioner Davis.

17 Commissioner Giachetti?

18 (NO AUDIBLE RESPONSE)

19 CHAIR GOODMAN: Commissioner  
20 Giachetti?

21 (NO AUDIBLE RESPONSE)

22 CHAIR GOODMAN: He must have stepped

1 away.

2 MR. STAUDIGL: He had to step away,  
3 Chair Goodmann.

4 CHAIR GOODMAN: Thank you very much.  
5 Commissioner Steingasser?

6 MS. STEINGASSER: Yes, I'd also like to  
7 compliment the team on getting this project so  
8 close to being done.

9 And I do encourage them to see if they  
10 can't get more pollinators integrated into the  
11 site and less invasive species.

12 But otherwise, I'm very happy to see  
13 this project moving.

14 CHAIR GOODMAN: Thank you very much,  
15 Commissioner Steingasser.

16 Commissioner McMahon?

17 MR. MCMAHON: And thank you.

18 No, it's a congratulations to the team,  
19 both Commission staff and the design team for very  
20 good work of, you know, take our comments and make  
21 needed changes to what's an important building  
22 necessary for the District's functioning.



1 nice job and great effort.

2 CHAIR GOODMAN: Thank you very much,  
3 Commissioner Stidham.

4 Thank you for that research as well.  
5 Commissioner Argo?

6 COMMISSIONER ARGO: Thank you for the  
7 opportunity to comment.

8 I really don't have anything to add.  
9 I think the comments that have come before me are  
10 not exhaustive, but pointed and appropriate. And  
11 I sign on to those.

12 I'm very happy to see this project move  
13 to the point to where it is now and I think we're,  
14 you know, we're all going to be pleased with what  
15 comes out the other side.

16 So, thanks very much.

17 CHAIR GOODMAN: Thank you very much,  
18 Commissioner Argo.

19 Vice Chair Hewlett?

20 COMMISSIONER HEWLETT: Yes, I, too,  
21 agree. This has been a long time coming and it's  
22 very important.

1                   And I would echo the sentiments of my  
2 colleagues. I think there was a vast improvement  
3 since the preliminary review concept plan.

4                   So, thank you.

5                   CHAIR GOODMAN: Thank you, Vice Chair  
6 Hewlett.

7                   Commissioner Green, please?

8                   COMMISSIONER GREEN: Thank you.

9                   No, thank you, I appreciate the work  
10 that the Applicant has done since the previous  
11 iteration, especially, for me, the improvements  
12 and energy efficiency, energy use is much  
13 appreciated, as well as the strategies to expand  
14 that efficiency beyond the footprint of the  
15 building itself.

16                   And so, again, I appreciate that and  
17 look forward to seeing the project move forward.

18                   Thank you.

19                   CHAIR GOODMAN: Thank you very much,  
20 Commissioner Green.

21                   Commissioner Wright?

22                   COMMISSIONER WRIGHT: Well, here it

1 comes, please accept this in the spirit in which  
2 it is offered.

3 I think there is just one sour note in  
4 the composition for me. And I think it's these  
5 post and rail -- the fencing, the perimeter  
6 security.

7 I think you can do better. I mean, at  
8 the very least, maybe just a different color.

9 But I would urge you, since this is on  
10 a college campus, we've done it at -- we did it at  
11 Commerce, and I think, you know, you can -- you  
12 could maybe look at putting some hardened street  
13 furniture in for people to sit down.

14 It is a college campus, after all.

15 And it could serve both purposes and be  
16 a little less obtrusive.

17 Otherwise, I think it's a lovely  
18 building and the, yes, and the landscape plan is  
19 much improved.

20 I'm not going to argue about the plant  
21 species, again, other than to say, you know, too  
22 much of one thing is not a good thing.

1                   But I would just urge that you look  
2                   again at some of the perimeter security elements  
3                   and quiet them down.

4                   CHAIR GOODMAN: Thank you,  
5                   Commissioner Wright.

6                   Commissioner Dixon?

7                   VICE CHAIR DIXON: Yes, I -- thank you  
8                   all for all the work done.

9                   I agree with Commissioner Wright. I  
10                  believe that -- I've constantly been asking for  
11                  furniture that's functional and available to go on  
12                  a campus.

13                  Students like to sit and talk and  
14                  hopefully, whatever.

15                  But furniture would be great rather  
16                  than just barriers that don't offer any function.

17                  Thank you.

18                  CHAIR GOODMAN: Thank you,  
19                  Commissioner Dixon.

20                  I would like to say, too, that I  
21                  appreciate the additional effort that has been to  
22                  make the building more sustainable.

1 I appreciate the comments on the  
2 perimeter security from Commission Wright.

3 And I'm concerned about the community  
4 garden.

5 I am going to say that. I'm glad that  
6 that came up.

7 I do think that this is going to be  
8 wonderful addition to the campus.

9 And I do strongly endorse these kinds  
10 of partnerships. I think the partnership between  
11 local government and the educational institution  
12 is very strong. It's powerful. And it is -- does  
13 contribute to sustainability for both. It's a  
14 great partnership.

15 So, I just want to commend the team on  
16 that effort and hope that we can hear some follow  
17 up at some point in time on those two concerns  
18 that were expressed today.

19 Are there any further comments or  
20 questions?

21 (NO AUDIBLE RESPONSE)

22 CHAIR GOODMAN: Any further comments

1 or questions?

2 (NO AUDIBLE RESPONSE)

3 CHAIR GOODMAN: Hearing none, Ms.  
4 Sullivan, can you confirm the motion and the  
5 second and take the vote, please?

6 MS. SULLIVAN: Yes, Commissioner  
7 Hewlett made the motion and Commissioner Argo  
8 seconded it.

9 I'll now take the vote by roll call.  
10 Commissioner Steingasser?

11 MS. STEINGASSER: Yes.

12 MS. SULLIVAN: Commissioner McMahon?

13 MR. MCMAHON: Yes.

14 MS. SULLIVAN: Commissioner Stidham?

15 MS. STIDHAM: Yes.

16 MS. SULLIVAN: Commissioner Argo?

17 COMMISSIONER ARGO: Yes.

18 MS. SULLIVAN: Commissioner Hewlett?

19 COMMISSIONER HEWLETT: Yes.

20 MS. SULLIVAN: Chair Goodmann?

21 CHAIR GOODMAN: Yes.

22 MS. SULLIVAN: Commissioner Green?

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COMMISSIONER GREEN: Yes.

MS. SULLIVAN: Commissioner Wright?

COMMISSIONER WRIGHT: Yes.

MS. SULLIVAN: Commissioner Dixon?

VICE CHAIR DIXON: Yes.

MS. SULLIVAN: Commissioner Cash?

COMMISSIONER CASH: Yes.

MS. SULLIVAN: Commissioner Davis?

MS. DAVIS: Abstain.

MS. SULLIVAN: And Commissioner

Giachetti?

MR. GIACHETTI: Abstain.

CHAIR GOODMAN: Thank you.

The motion has carried.

MONUMENTAL CORE STREETScape DESIGN

CHAIR GOODMAN: Next is the Agenda  
Item 8B, accepting the final Monumental Core  
Streetscape Design Guidelines and Small-Scale  
Elements.

And today, the presentation will be  
made by Mr. Ben Turpin.

And welcome to the presentation world,

1 Mr. Turpin.

2 MR. TURPIN: Thank you.

3 I'll pull my screen up here, just one  
4 moment.

5 Good afternoon, Chair Goodmann and  
6 Commission Members.

7 I'm here today to present the  
8 Small-Scale Elements Streetscape Design  
9 Guidelines.

10 COMMISSIONER CASH: We don't see your  
11 presentation yet.

12 MR. TURPIN: Oh, I'm sorry about that,  
13 I thought I'd shared.

14 How's that?

15 COMMISSIONER CASH: Now we see it,  
16 thank you.

17 MR. TURPIN: Great, sorry about that.

18 I'm here today to present the  
19 Streetscape Sign Guidelines for the Monumental  
20 Core Streetscape Projects.

21 Today, we request Commission acceptance  
22 of these guidelines.

1 I will also present an amendment to the  
2 Vertical Element Streetscape Design Guidelines  
3 which the Commission reviewed and approved last  
4 year.

5 I'll start off with a brief recap of  
6 the projects, including project phases, the urban  
7 design framework, and vertical and surface  
8 elements.

9 And then, present the Small-Scale  
10 Element Streetscape Guidelines.

11 For each component, there's a set of  
12 principles that inform the guidelines. These  
13 principles are summarized in Attachment 3 in your  
14 meeting packet.

15 I'll then go over the minor amendment  
16 to the vertical elements.

17 And we'll wrap up with an overview of  
18 how the guidelines will be used as well as next  
19 steps.

20 To provide a quick refresher, I'll  
21 recap the purpose and background of the  
22 streetscape manual.

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The manual was first created in 1992 and consisted of construction details as well as specifications.

The agencies used this technical document to achieve a coordinated and consistent streetscape for roadways within the central area of the city as well as in the vicinity of the National Mall.

The manual was used on 25 capital improvement projects between 1992 and 2012.

The purpose of the guidelines is to achieve a high-quality streetscape and to improve connections and relationships between the Monumental Core and surrounding neighborhoods.

Within Washington's Monumental Core, streetscapes should reinforce its unique civic role as the Nation's Capital and create a welcoming and livable environment for people when they cultivate a sense of pride, permanence, and dignity.

The Monumental Core is a place where details really matter and its streetscapes must

1 meet elevated standards.

2 The guidelines include best  
3 environmental practices as well as new, emerging  
4 technologies.

5 The new manual will be used by agencies  
6 to plan, develop, and coordinate streetscape  
7 projects.

8 Additionally, NCPC and CFA staff will  
9 use the manual during project review.

10 NCPC is leading this update in  
11 collaboration with the Interagency Working Group,  
12 or IWG, comprising the 11 federal and District  
13 agencies listed here on the left.

14 We received extensive input from agency  
15 subject matter experts, shown on the right.

16 And we engaged with agencies such as  
17 D.C. Water, Pepco, D.C. Fire and EMS, and the  
18 Department of Public Works.

19 We appreciate their time and  
20 participation.

21 As a reminder, the project has four  
22 phases seen on the left.

1 Phase 1 included the urban design  
2 framework and lighting policy.

3 We're here today to talk about Phase 2,  
4 specifically, the design guidelines for  
5 small-scale elements as well as the minor  
6 amendment to the vertical elements.

7 In 2023, the Commission released the  
8 draft small-scale element guidelines for public  
9 comment.

10 And staff hosted two public meetings.

11 We received comments from CFA, interest  
12 groups, as well as individuals.

13 Staff addressed the comments and  
14 incorporated them into the final guidelines in  
15 front of you today.

16 Those comments are summarized in  
17 Attachment 4 in your meeting packet.

18 Before getting into the guidelines,  
19 it's important to recap the urban design framework  
20 which provides and organizing principle for  
21 guideline development.

22 The framework includes three distinct

1 street categories that help inform the degrees of  
2 consistency in the streetscape.

3 We have the radiating and edging  
4 streets shown in magenta.

5 Pennsylvania Avenue is a radiating  
6 street, while Constitution Avenue is an edging  
7 street.

8 Then, there are other connecting in  
9 traversing streets showing in pale pink.

10 7th Street, which runs across downtown  
11 Chinatown and the National Mall falls into this  
12 category.

13 Finally, there are the local streets  
14 which are shown in white. And these serve as a  
15 functional network for the city.

16 All three street categories I described  
17 contain a range of streetscape elements.

18 We organized these into three groups,  
19 vertical, surface, and small-scale. The latter  
20 being today's primary focus.

21 It's important to note that the  
22 guidelines only apply to public space from the

1 property line to the curb, and only when there's  
2 a major site redevelopment project or a capital  
3 improvement project.

4 The guidelines that are not applicable  
5 to routine maintenance and repair, though agencies  
6 can choose to use them in these instances at their  
7 discretion.

8 I mentioned earlier that the purpose of  
9 the manual is to achieve consistency across  
10 streetscapes.

11 Here, you can see the degree of  
12 consistency can vary based on the street category  
13 shown on the left.

14 And then, the type of streetscape  
15 element shown on the right.

16 Whereas, vertical elements are highly  
17 consistent within the streetscape, small-scale  
18 elements may be more variable.

19 To provide broader context to the  
20 small-scale elements, I'll quickly review the  
21 vertical and surface elements.

22 The vertical elements have two

1 components, streetlights and trees which are  
2 highly consistent within the streetscape,  
3 traversing through and unifying the Monumental  
4 Core and city.

5 Surface elements contribute to  
6 performance landscapes and streetscape character  
7 and include landscape and planting, storm water  
8 management, pavements, and pedestrian circulation.

9 They can contribute to continuity, set  
10 an area apart, or serve to transition among  
11 character areas.

12 Small-scale elements have two  
13 components, furnishings and civic infrastructure.

14 Furnishings provide pedestrian comfort  
15 and convenience, while civic infrastructure  
16 provide services to pedestrians, cyclists, and  
17 emergency services.

18 We'll start today with furnishings  
19 which provide functional amenities for pedestrians  
20 and contribute vitality to public space.

21 Our first furnishing is benches.  
22 Benches are important because they improve

1 pedestrian experience and comfort, providing a  
2 place for folks to rest, socialize, or observe.

3 We can find an existing variety of  
4 bench styles and materials and conditions within  
5 the Monumental Core today.

6 Around the National Mall, and places  
7 with national significance like the White House  
8 and along Pennsylvania Avenue, benches tend to  
9 have a similar look and are made of wood and  
10 metal.

11 As you can see by this map, there are  
12 currently many styles of benches found across the  
13 Monumental Core.

14 The dominant styles are the National  
15 Park Service Bench located around the National  
16 Mall and noted in purple, and the Victor Stanley  
17 Bench at Presidents' Park and Capitol Grounds,  
18 which is noted in yellow.

19 The new bench guidance helps define  
20 different character areas and distinguish the  
21 Monumental Core from the surrounding urban fabric.

22 We've organized these guidelines into

1 three topics, placement, appearance, and function,  
2 each containing a high-level principle.

3 In the interest of time for today's  
4 presentation, I'll just provide a summary of those  
5 principles.

6 For benches, the guidelines support  
7 providing seating to improve pedestrian comfort  
8 and convenience for people of all ages and  
9 abilities.

10 There has been one minor adjustment to  
11 the bench guidelines.

12 Over time, the Victorian benches in  
13 Presidents' Park will be replaced by the NPS  
14 standard bench updated to be ADA accessible, but  
15 following the design aesthetic of the original  
16 Park Service design.

17 Next, we have waste receptacles.

18 Receptacles for trash, recycling, and  
19 other waste types are important because they  
20 contribute to the aesthetic, functional, and  
21 environmental quality of the streetscape.

22 There are many receptacle styles around

1 the Monumental Core from historic styles like the  
2 original PADC to the standard Victor Stanley  
3 receptacles that the NPS uses to branded  
4 receptacles from business improvement districts  
5 and universities.

6 There are many challenges with waste  
7 receptacles, especially during periods of high  
8 visitation and use.

9 Challenges include capacity and waste  
10 overflow, odor, the mixing of trash and recycling,  
11 pest issues, especially with rats and insects, and  
12 rain infiltration.

13 This map shows the locations of trash  
14 and recycling containers.

15 Victor Stanley and the modified PADC  
16 style are the most prevalent.

17 The guidance encourages waste  
18 receptacles to be located near crosswalks, street  
19 corners, and in areas of high pedestrian traffic  
20 and recommends co-locating trash and recycling  
21 receptacles to prevent co-mingling.

22 This map shows the locations of

1 suggested bench styles which are -- I'm sorry,  
2 waste receptacle styles which are reflective of  
3 their particular character areas.

4 The guiding principles support  
5 conveniently locating receptacles that minimize  
6 clutter, promote recycling, and improve the  
7 pedestrian experience.

8 Since our last presentation, the IWG  
9 has incorporated box waste receptacles into the  
10 guidelines.

11 These high-capacity enclosed  
12 receptacles are meant to supplement the existing  
13 palette of waste receptacles and may be used  
14 throughout the Monumental Core within areas of  
15 high pedestrian volume.

16 The benefit of these receptacles  
17 including their compacting feature, which allows  
18 each bin to hold significantly more waste than a  
19 standard bin, their enclosed nature which keeps  
20 out pests and rain, and their integrated  
21 technology powered by solar panels which can alert  
22 staff when the receptacles are approaching

1 capacity.

2 This minimizes the need of staff to  
3 make rounds to check the fullness of receptacles.

4 The IWG convened a group of agency  
5 subject matter experts to discuss whether these  
6 receptacles would be appropriate within the  
7 cultural landscape of the National Mall and  
8 Monumental Core.

9 Ultimately, we determined they were  
10 appropriate if they met specific location  
11 requirements such as not locating adjacent to  
12 historic structures as well as graphic and  
13 branding guidance, seen at the right, to keep the  
14 appearance cohesive with other receptacles and  
15 streetscape elements.

16 There is also a maintenance  
17 requirement, as these do require more resources to  
18 maintain than a standard receptacle.

19 Now, we'll move to the second group of  
20 small-scale elements.

21 Civic infrastructure provides service  
22 to pedestrians, cyclists, and emergency services,

1 performs part of the connected utility system.

2 We'll begin with bicycle racks. Bike  
3 racks are important because they support  
4 multimodal transportation, provide parking for  
5 micro-mobility vehicles, and reduce streetscape  
6 clutter.

7 These have not had any significant  
8 updates since the Commission presentation last  
9 spring.

10 We can find several types of bike racks  
11 around the Monumental Core, shown here on the map.

12 The working group identified areas  
13 where there is a high demand for additional bike  
14 parking, noted with the purple dots.

15 The guidelines recommend U-racks seen  
16 in the photos on the right throughout the  
17 Monumental Core primarily because they're more  
18 versatile and secure.

19 As we replace or install new bike racks  
20 over time, we'll achieve a more unified style  
21 throughout.

22 The guidelines also reference scooter

1 corals as well as geo-fenced areas where the  
2 riding of micro-mobility vehicles is restricted.

3 The guidelines recommend adding  
4 additional bike racks near these crowded scooter  
5 coral areas, shown in yellow, as well as on the  
6 periphery of the geo-fenced areas shown in red.

7 The guidelines support providing  
8 durable and user-friendly bicycle racks to promote  
9 multimodal transportation and provide and expand  
10 parking within designated areas.

11 The next element is post and chain.  
12 They are important for guiding pedestrian movement  
13 and protecting trees and vegetation from foot  
14 traffic.

15 There have likewise been no significant  
16 updates to this element.

17 Currently, there are varying  
18 applications for post and chain. They are used to  
19 protect landscape areas and, in some cases, to  
20 manage curbside activities, as shown in the bottom  
21 left image.

22 The guidelines encourage placing post

1 and chain at the backside edge of the pedestrian  
2 walkways and sidewalks to avoid hazards to  
3 pedestrians. So the bottom left image is a  
4 practice we are actively discouraging within the  
5 guidelines.

6 Post and chain is primarily used by the  
7 National Park Service in high pedestrian traffic  
8 areas.

9 And in summary, the guidelines support  
10 using post and chain to guide pedestrian  
11 circulation and protect sensitive environments  
12 such as tree root zones or planting areas.

13 Next up, we have electric vehicle  
14 charging stations.

15 Electric vehicles, or EVs, help advance  
16 sustainability goals by reducing greenhouse gas  
17 emissions.

18 We anticipate that EV chargers will  
19 become more common and prominent in the  
20 streetscape as infrastructure expands nationwide  
21 in response to adoption by consumers, better  
22 technology, and robust federal and District policy

1 and investment.

2 There are three types of chargers,  
3 Levels 1, 2, and 3.

4 These guidelines deal specifically with  
5 Level 2 chargers which typically take several  
6 hours to charge and are often the type found  
7 within public streetscapes.

8 Currently, there are two chargers on  
9 the National Mall, though both are currently out  
10 of operation due to maintenance issues.

11 The guidelines support promoting EV  
12 charging in a manner that is well coordinated with  
13 curbside uses and minimizes potential disruptions  
14 in public space.

15 The guidelines have been updated to  
16 reflect District policy.

17 After extensive coordination with IWG  
18 and DDOT, the added guidance regarding EV charging  
19 station locations.

20 This guidance supports DDOT policies  
21 that prioritize transit and micro-mobility such as  
22 bus and bike lanes along the curb, over street

1 parking for personal vehicles, including parking  
2 for EV charging.

3 The new guidance encourages the  
4 location of charging stations adjacent to agencies  
5 or institutions whose mission, identity, or  
6 educational objectives align with promoting  
7 alternative fuel technologies or sustainability.

8 For instance, this could include  
9 agencies such as the Smithsonian, EPA, or  
10 Department of Energy.

11 The updated guidance also prohibits EV  
12 charging stations along radial streets and limits  
13 their use on edging, traversing, and connecting  
14 streets.

15 This minimizes impacts to historically  
16 significant vistas, view sheds, and resources.

17 The installation of charging stations  
18 requires significant utility work.

19 Therefore, we incorporated additional  
20 guidance to protect trees, root systems, and  
21 environmentally sensitive areas.

22 We also highlighted the importance of

1 maintenance.

2 The guidelines support the goal of  
3 mission reduction and pivoting from gas to  
4 electric vehicles, while also accounting for the  
5 unique character of the National Mall and  
6 Monumental Core.

7 The next element is parking pay  
8 stations.

9 The multispace parking pay stations are  
10 important because they provide a convenient  
11 payment option and reduce the number of individual  
12 parking meters.

13 There have not been updates to these  
14 guidelines since the last presentation.

15 As you can see on the map, parking  
16 stations are conveniently located around the  
17 Monumental Core, particularly on Jefferson and  
18 Madison Drives and on Constitution Avenue.

19 In summary, these guidelines support  
20 providing parking pay stations for people of all  
21 abilities to increase convenience for drivers and  
22 improve the pedestrian experience.

1                   The next small-scale element is water  
2                   stations.

3                   They're important because drinking  
4                   water improves pedestrian comfort, enjoyment, and  
5                   safety within the public space.

6                   These have not had any major updates.

7                   Several styles of water stations exist  
8                   within the Monumental Core, including several  
9                   interesting historic styles, seen at the right,  
10                  which are found on the Capitol campus.

11                  The newer NPS style, shown on the  
12                  bottom left, features a filling station for water  
13                  bottles and is designed to be accessible.

14                  In summary, these guidelines support  
15                  increasing availability of water stations that are  
16                  universally accessible, serviceable, and  
17                  functional.

18                  The next element is fire hydrants.

19                  They are important for access to water  
20                  supply and for public safety. These also have not  
21                  had any updates since the previous presentation.  
22                  The standard color for fire hydrants in public

1 space is green, and the black fire hydrants are  
2 decommissioned.

3 To summarize, the guidelines support  
4 providing fire hydrants that meet color safety  
5 codes and maintain safe and efficient hydrant  
6 operations.

7 Next up, we have utility boxes. These  
8 are important for supporting a critical network of  
9 civic infrastructure.

10 These have also not had any significant  
11 updates. But there are several types of utility  
12 boxes that have similar requirements. We've  
13 organized them into two groups, which you can see  
14 here on the table.

15 Traffic and communication utility boxes  
16 facilitate traffic movement and communication  
17 operations, including wi-fi and cable. They need  
18 to be located near street intersections for  
19 technical and safety reasons.

20 Electric and water utility boxes  
21 facilitate basic energy and water utility  
22 operations. And these are typically located

1 closer to buildings for meter reading purposes.

2 Utility boxes are scattered throughout  
3 the Monumental Core and they vary in size with  
4 heights between one and six feet.

5 Over time, we'll see fewer utility  
6 boxes as DDOT is co-locating smaller units into  
7 larger utility boxes.

8 In summary, the guidelines support  
9 accommodating utility boxes in public space that  
10 minimize clutter, blend with their surroundings,  
11 maintain efficient operations, and avoid impeding  
12 pedestrian circulation.

13 Small cell infrastructure is an  
14 important emerging technology for providing daily  
15 and emergency event communications to residents,  
16 workers, visitor, emergency response, and security  
17 providers.

18 DDOT guidance limits the quantity and  
19 placement of this infrastructure around the  
20 National Mall and is developing a standard  
21 standalone pole which CFA approved the design of  
22 at its March 21st meeting.

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Currently, federal agencies are working to address the quantity and placement of these poles on the National Mall.

Once this work is complete, the streetscape guide will be updated to appropriately reference the District and federal guidelines and the small cell pole design.

We'll now review the one minor change to the vertical element guidelines.

When the Commission approved the vertical elements last year, we noted that there were some minor technical questions to resolve regarding pole heights along several street segments.

In collaboration with DDOT, these issues have been resolved and this map reflects the final street light guidance.

That concludes the review of the specific elements found within the streetscape design guidelines.

Once accepted by the Commission, the small-scale guidelines will be merged with the

1 urban sign framework, vertical elements, surface  
2 elements, appendices, and sample agreements into  
3 a single package.

4 It will be posted to our website and  
5 distributed to the IWG and our partner agencies.

6 We'll also be socializing this across  
7 agencies to ensure that it is understood and  
8 utilized.

9 I'll now touch on next steps.

10 Beyond the Monumental Core Streetscape  
11 Design Guidelines, we have also been working on  
12 the Companion Streetscape Review Guide. We  
13 continue to collaborate with DDOT and the D.C.  
14 Office of Planning to develop guidance for  
15 nationally important streets outside of the  
16 Monumental Core boundary in order to improve  
17 streetscape consistency along these corridors.

18 The map here illustrates the need for  
19 this work. We've examined guidance for important  
20 streetscapes under District jurisdiction. The  
21 colored hashed areas represent eight neighborhoods  
22 with different guiding documents that are

1 sometimes in conflict with each other.

2 Along some corridors, such as 16th  
3 Street, on axis with the White House, each side of  
4 the street is subject to different guidance.  
5 We've completed new guidance for 16th Street which  
6 can be seen in the section on the right.

7 As the street segments are addressed,  
8 the District is using them when planning and  
9 executing capital improvement projects or working  
10 with developers that are making streetscape  
11 improvements in front of their buildings.

12 This slide concludes the content for  
13 today's presentation.

14 Additionally, we're working to complete  
15 the Construction Manual Update to be completed  
16 this year alongside the MOU update which will  
17 formalize how federal and District agencies will  
18 continue to collaborate moving forward.

19 In conclusion, the executive director  
20 recommends the Commission accept the Small-Scale  
21 Elements Guidelines pursuant to NCPC's planning  
22 authority, accept the update to Streetlight Map

1 S-1 in the Vertical Elements Guidelines, find that  
2 the Streetscape Design Guidelines are consistent  
3 with the Comprehensive Plan, and build upon the  
4 urban design streetscape framework, commend the  
5 Interagency Working Group for its collaboration,  
6 encourage the Working Group to begin using the  
7 guidelines for project planning and design,  
8 construction, and review, and direct NCPC staff to  
9 use the Streetscape Design Guidelines to inform  
10 the Construction Manual Update.

11 This concludes my presentation and I  
12 will stay on for questions.

13 Thanks.

14 CHAIR GOODMAN: Thank you very much,  
15 Mr. Turpin.

16 Do Commissioners have any questions?

17 (NO AUDIBLE RESPONSE)

18 CHAIR GOODMAN: Are there any  
19 questions for Mr. Turpin?

20 (NO AUDIBLE RESPONSE)

21 CHAIR GOODMAN: Hearing none, I want  
22 to thank you very much Mr. Turpin. That was an

1 excellent presentation, very thorough and all very  
2 good work.

3 Is there a motion to accept the final  
4 Monumental Core Streetscape Design Guidelines  
5 Small-Scale Elements?

6 COMMISSIONER HEWLETT: So moved, Madam  
7 Chair.

8 VICE CHAIR DIXON: So moved.

9 CHAIR GOODMAN: Thank you.  
10 Thank you, Vice Chair Hewlett.

11 Is there a second?

12 MS. STIDHAM: Second.

13 CHAIR GOODMAN: Thank you very much  
14 for the second from Commissioner Stidham.

15 Now, we are open for Commission  
16 discussion.

17 Can everyone please turn on your  
18 cameras and I'll start deliberations with Vice  
19 Chair Hewlett, please.

20 COMMISSIONER HEWLETT: I appreciate the  
21 hard work that's gone into this and appreciate  
22 what a stellar job has been done and some of the

1 recommendations.

2 Other than that, I have no other  
3 comments.

4 CHAIR GOODMAN: Thank you.

5 Thank you, Vice Chair Hewlett.

6 Commissioner Green?

7 COMMISSIONER GREEN: Thank you. No, I  
8 appreciate the granular detail that goes into work  
9 like this and look forward to seeing it enacted.  
10 Thank you.

11 CHAIR GOODMAN: Thank you,  
12 Commissioner Green.

13 Commissioner Wright?

14 COMMISSIONER WRIGHT: Yes, it's a lot  
15 of work and if it's done really well, you won't  
16 really notice, and that's a good thing. You know,  
17 there's a lot of clutter out there, so I think  
18 it's a really important thing to do.

19 I mean the efforts by, gosh, I guess it  
20 was the Park Service, cleaning up the different  
21 kinds of signs and reducing the number has made a  
22 difference.



1 Commissioner Cash.

2 Commissioner Davis?

3 MS. DAVIS: No additional comments from  
4 me either, but thank you.

5 CHAIR GOODMAN: Thank you,  
6 Commissioner Davis.

7 Commissioner Giachetti?

8 MR. GIACHETTI: No comments.  
9 Thank you.

10 CHAIR GOODMAN: Thank you,  
11 Commissioner Giachetti.

12 Commissioner Steingasser?

13 MS. STEINGASSER: Yes, thank you. I  
14 want to compliment the work and the presentation  
15 as well, it was very good. Thank you.

16 CHAIR GOODMAN: Thank you,  
17 Commissioner Steingasser.

18 Commissioner McMahon?

19 MR. MCMAHON: Thanks, appreciate the  
20 work of the staff. A tremendously detailed  
21 product, I think, and over a broad area.

22 And as I think Commissioner Wright had

1 it, done well, done right, it won't be noticed.  
2 But that's probably a good thing in the future.

3 Thank you.

4 CHAIR GOODMAN: Thank you,  
5 Commissioner McMahon.

6 Commissioner Stidham?

7 MS. STIDHAM: Having been part of many  
8 of these discussions early on, I have to say that  
9 the amount of work that was undertaken here is  
10 immense. And to the average visitor, the average  
11 person on the street, they don't even notice it,  
12 to Commissioner Wright's point. And that is  
13 really, truly a good thing.

14 It's those of us that look at the  
15 street and see all the pieces and pay attention to  
16 that detail who really are responsible for making  
17 sure that this is -- that we do not clutter the  
18 streets. So, this is a great piece of work. I  
19 know how much work went into this and how many  
20 meetings and conversations. So, congratulations  
21 to the team for such good work.

22 CHAIR GOODMAN: Thank you very much,

1 Commissioner Stidham.

2 Commissioner Argo?

3 COMMISSIONER ARGO: I echo Commissioner  
4 Stidham's comments, especially of the staff work.  
5 And to, you know, to make the point that, they may  
6 be small-scale elements, but there's a lot of  
7 them. And, you know, individually and in total,  
8 we may not think they're super impactful at one  
9 point in time, but I think they are, especially in  
10 the Monumental Core.

11 Appreciate the thoughtful work that's  
12 been on done by the staff. Thank you.

13 CHAIR GOODMAN: Thank you,  
14 Commissioner Argo.

15 Very appreciative of all the  
16 Commissioners' comments.

17 I want to say that the presentation was  
18 very good and very strong for a first time  
19 presenter.

20 I want to thank the Commission, or on  
21 behalf of the Commission, I want to thank the  
22 District, the Park Service, General Services

1 Administration, and the entire Interagency Work  
2 Group for this terrific work.

3 And as many have pointed out, it may  
4 seem as though it's not the most important part of  
5 the work that goes into the Capital Region, but if  
6 want it to disappear, it requires this kind of  
7 attention to detail. And that's exactly what it  
8 does. It serves and it disappears.

9 So, this resource is going to continue  
10 to be very valuable to the agencies as they  
11 coordinate and plan and implement future  
12 streetscape projects within the Monumental Core.

13 It'll be a great guide for NCPC, but  
14 also for the CFA as they review projects, as we  
15 review projects.

16 The guidelines will help us to achieve  
17 consistent and beautiful streetscapes surrounding  
18 our nation's most important cultural and  
19 governmental institutions and assets.

20 So, I do commend all who have been  
21 participating in this planning and in this final  
22 product.

1 So, it's just excellent, thank you.

2 Are there any further comments or  
3 questions from anyone on the Commission?

4 (NO AUDIBLE RESPONSE)

5 CHAIR GOODMAN: Hearing none, Ms.  
6 Sullivan, could you confirm the motion and the  
7 second and take the roll call vote, please?

8 MS. SULLIVAN: Yes.

9 Commissioner Hewlett made the motion  
10 and Commissioner Stidham seconded it.

11 I will now take the vote by roll call.  
12 Commissioner Steingasser?

13 MS. STEINGASSER: Yes.

14 MS. SULLIVAN: Commissioner McMahon?

15 MR. MCMAHON: Yes.

16 MS. SULLIVAN: Commissioner Stidham?

17 MS. STIDHAM: Yes.

18 MS. SULLIVAN: Commissioner Argo?

19 COMMISSIONER ARGO: Yes.

20 MS. SULLIVAN: Commissioner Hewlett?

21 COMMISSIONER HEWLETT: Yes.

22 MS. SULLIVAN: Chair Goodman?

1 CHAIR GOODMAN: Yes.

2 MS. SULLIVAN: Commissioner Green?

3 COMMISSIONER GREEN: Yes.

4 MS. SULLIVAN: Commissioner Wright?

5 COMMISSIONER WRIGHT: Yes.

6 MS. SULLIVAN: Commissioner Dixon?

7 VICE CHAIR DIXON: Yes.

8 MS. SULLIVAN: Commissioner Cash?

9 COMMISSIONER CASH: Yes.

10 MS. SULLIVAN: Commissioner Davis?

11 MS. DAVIS: Abstain.

12 MS. SULLIVAN: And Commissioner

13 Giachetti?

14 MR. GIACHETTI: Abstain.

15 CHAIR GOODMAN: Thank you very much.

16 The motion has carried.

17 INFORMATION PRESENTATIONS

18 We now have two information

19 presentations remaining. And the first update is

20 on the Beyond Granite Initiative. And we have Ms.

21 McCrehan to make our -- the presentation for us

22 today.

1 MS. MCCREHAN: Thanks. Good afternoon,  
2 Commissioners, can you see my screen all right?  
3 Wonderful.

4 We're excited today to share findings  
5 and takeaways from the pilot exhibition of Beyond  
6 Granite, titled Pulling Together, that was on  
7 display last August to September.

8 The focus of the presentation today  
9 will also be on the audience engagement survey to  
10 public conclusions from that.

11 And I'm also pleased to announce that  
12 the report will be available in May and we will  
13 make the Commission aware when that is available  
14 and on the website.

15 We'll share a little bit more about  
16 near the end of the presentation as well.

17 Presenting today with me will be Teresa  
18 Durkin, the Executive Vice President of the Trust  
19 for the National Mall, who's our partner and lead  
20 on this effort, along with Dr. Elizabeth Morton  
21 who provided evaluation consultation for the  
22 pilot.

1                   So, we'll provide a brief reminder of  
2                   the project, the goals, the time line, and what we  
3                   accomplished in this very short grant window of 27  
4                   months.

5                   And then, Dr. Morton, again, will take  
6                   us through the highlights of her findings from  
7                   that audience engagement survey, as well as other  
8                   assessments she conducted.

9                   Teresa will wrap things up at the end  
10                  to discuss what's next for Beyond Granite.

11                  So, with that, I'd like for Teresa to  
12                  continue the presentation.

13                  MS. DURKIN: Thank you, Johanna.

14                  And good afternoon to everyone.

15                  Before turning it over to Dr. Morton to  
16                  present her audience engagement findings, I'd like  
17                  to just provide a brief recap about the Beyond  
18                  Granite program and the exhibition, Pulling  
19                  Together, that was on view last summer on the  
20                  National Mall.

21                  In 2021, the Trust was -- for the  
22                  National Mall was invited to join NCPC in a grant

1 proposal to the Mellon Foundation for funding  
2 through their monuments program.

3 We were successful in securing the  
4 grant from the foundation with our partners, NCPC  
5 and the National Park Service to create the pilot  
6 program called Beyond Granite.

7 Our team worked quickly to create an  
8 exhibition with invited artists. And co-curators  
9 were Dr. Paul Farber, Director of Monument Lab and  
10 Dr. Salamishah Tillet.

11 The exhibition was titled Pulling  
12 Together and was launched in a short period of  
13 time. It was only 18 months from concept to  
14 installation. The installation opened late in  
15 August and closed late in September of 2023.

16 At the closing, Dr. Morton, who's been  
17 our evaluator from the beginning of the project,  
18 began to synthesize and analyze the survey  
19 findings that she's going to share with you today.

20 The survey results are one component of  
21 the evaluation report that will be published in  
22 May, as you heard from Johanna. And this report

1 and the survey results are important to us in  
2 helping to shape the vision of the next iteration  
3 of the Beyond Granite program. Next slide?

4 So, what is Beyond Granite? We've all  
5 experienced the generation-defining moments  
6 commemorated on the National Mall like the AIDS  
7 Memorial built in the 1980s, or more recently, an  
8 installation called In America: Remember, which  
9 was the COVID Memorial created by Suzanne  
10 Firstenberg. Suzanne is already creating a new  
11 work for Freedom Plaza that should be installed  
12 this May that addresses gun violence in America.

13 So, our program, the Beyond Granite  
14 program, sought to build on the legacy of the  
15 exhibits like these which have demonstrated that  
16 the National Mall is an extraordinary platform for  
17 creating powerful and lasting memories, and  
18 especially for art works that are short term or  
19 ephemeral. Next slide?

20 So, this is just a slide about, you  
21 know, the core team, which, of course, was the  
22 Trust, National Capital Planning Commission,

1 National Park Service, funded by Mellon.

2 A big part of the project, co-curators,  
3 was with Monument Lab, and Justice and  
4 Sustainability Associates supported the  
5 engagement, and Dr. Morton, of course, is working  
6 on the report.

7 So, that's the team.

8 And we had five primary goals. You  
9 know, we wanted to introduce more inclusive and  
10 relevant commemorative works in the landscape.

11 We wanted to increase awareness and  
12 enthusiasm for temporary art works installation on  
13 the National Mall.

14 We wanted to establish a sustainable  
15 and continuing program. So, this pilot was our  
16 way of learning what it takes to do something like  
17 this.

18 And Mellon also pushed us to explore  
19 temporary sites off of the National Mall and, of  
20 course, to engage with D.C. communities. So, next  
21 slide?

22 So, we ended up with a curated

1 exhibition which included a dynamic series of  
2 installations across the Mall to create a more  
3 inclusive, equitable, and representative process  
4 for storytelling on the National Mall.

5 By all accounts, it was successful in  
6 facilitating a conversation with the public about  
7 the way that the National Mall depicts our  
8 national identity.

9 As a pilot project, it illustrated one  
10 approach and one set of under-represented themes.  
11 We recognized that. But we see this as a proof of  
12 concept that sets the stage for an ongoing  
13 program, a sustainable program, to elevate untold  
14 stories and the possibilities are truly limitless,  
15 including the nation's historic achievements in  
16 science, technology, and the arts, as well as  
17 stories about individuals, or organization, or  
18 events. Next slide?

19 And our six wonderful artists all had  
20 a unique response to the curatorial question: What  
21 stories remain untold on the National Mall?

22 And from top left to right, I'll just

1 list the artists, Vanessa German's, Of Thee We  
2 Sing, was the title of her work.

3 Tiffany Chung's work was titled For the  
4 Living.

5 Wendy Red Star's, The Soil You See.

6 Derrick Adams titled America's  
7 Playground.

8 And Ashon T. Crawley's title,  
9 Homegoing.

10 And Paul Ramirez Jonas, Let Freedom  
11 Ring.

12 So, those were the six installations  
13 and artists.

14 Let's go to the next slide?

15 We see the sites across the National  
16 Mall. Each artwork was carefully sited with the  
17 Park Service with welcome stations.

18 And those welcome stations provided  
19 trained staff to engage the public in conversation  
20 or creative programming throughout the life of the  
21 exhibition, which was -- that interaction was key,  
22 I think, to the success as well.

1                   In some cases, the siting and proximity  
2                   to other existing monuments and memorials enhanced  
3                   the message of the artwork.

4                   That was certainly 100 percent the case  
5                   with Vanessa German's, *Of Thee We Sing*, at the  
6                   base of the steps of the Lincoln and Wendy Red  
7                   Star's, *The Soil You See*, installation at the  
8                   Signer's Memorial at Constitution Gardens.

9                   So, with that brief recap to refresh  
10                  you of what we did, I'd like to turn it over to  
11                  Dr. Morton to share more about the public's  
12                  response to experiencing the exhibition and some  
13                  overall recommendations based on the comments and  
14                  feedback.

15                  DR. MORTON: Thank you so much, Teresa.  
16                  Good afternoon, Commissioners. It's my honor and  
17                  privilege to share with you some of the findings  
18                  from the evaluation report. And just like it's  
19                  been my honor and privilege to work with so many  
20                  great partners on this important project.

21                  It's really rewarding for me to return  
22                  to this topic because I was involved I think a

1 decade ago in a couple of studies about  
2 commemoration with the Park Service and NCPC. And  
3 I'm so happy that they have pressed through and  
4 continue to explore these important issues of  
5 representation and commemoration.

6 As Teresa and Johanna mentioned, I'm  
7 going to be focusing today on the audience  
8 engagement survey findings, with some  
9 extrapolation to some general findings that you'll  
10 read more about in the report released in May.

11 So, next slide, please.

12 I wanted to give you a really short  
13 overview of audience engagement survey. What does  
14 that mean in this case?

15 Some people might know this as an  
16 intercept survey. But some of the advantages of  
17 intercept or audience engagement survey is it  
18 allows you to gauge right in the moment what  
19 people are experiencing in a place-specific  
20 context. So, what are people thinking about?  
21 What's their immediate reaction?

22 It allows you to collect views from

1 both intentional visitors and people who might  
2 just be stopping by.

3 And it also allows you to collect some  
4 baseline data for the purposes of comparison and  
5 to support some sort of assertion of project  
6 impact or change over time. And maybe even to  
7 compare to other projects in the future or other  
8 similar projects.

9 So, with special thanks to Teresa and  
10 the Trust, I was able to hire a team of six,  
11 including me. And we, there was a core team that  
12 worked throughout the month-long exhibition.

13 I also teach in the sustainable urban  
14 planning program at GW, so I was able to get some  
15 of my students to come in at the end and  
16 supplement the survey.

17 We were all trained to approach a  
18 random sample of visitors who engaged somehow with  
19 the artwork. So, and we figured that out by  
20 observation and iterative methodology development.

21 We collected almost 700 surveys. And  
22 a remarkable thing about this experience for me

1 and all of us involved was we had about a 90  
2 percent or more participation rate. Typically in  
3 this kind of survey you'd just be sort of  
4 astonished to get a 50 percent rate. And I think  
5 that that really just speaks to the hunger that  
6 people had for an exhibition like this.

7 They really wanted to talk about it.  
8 They felt almost like they were part of the  
9 exhibition by being able to chime in.

10 Obviously, this was an interested  
11 audience typically who came and engaged with the  
12 work. But it was very impressive. I had coached  
13 everyone to be ready for rejection. And I called  
14 their references. I said, are people willing to  
15 persist even when people say no to them? But we  
16 were all astonished and moved by how meaningful  
17 participating even in this survey was for the  
18 audience. Next slide, please.

19 Just a bit of an overview about  
20 demographics. Again, this was a voluntary section  
21 but most people agreed to participate. In terms  
22 of where visitors lived, it was evenly split

1 between the District and the larger DMV area.

2 The median age of the respondents was  
3 about 45 to 64.

4 An interesting finding was 64 percent  
5 were women, almost twice as many as men.

6 And the graphic on the below-right  
7 showed basically what's true throughout the United  
8 States that the diversity or, for the purposes of  
9 this graph, the non-white population increased the  
10 younger the age cohort got.

11 I neglected to say we only approached  
12 adults, just for purposes of appropriate research  
13 protocol. Next slide, please.

14 We asked if people had intentionally  
15 visited the site or whether they were just passing  
16 by. 68 percent of respondents had come on  
17 purpose. Of those who came on purpose, 95 percent  
18 were planning to see other artwork. So, those  
19 people were usually coming to see the whole  
20 exhibition.

21 Of the people who were just passing by,  
22 42 percent said, yeah, we'll go on and see other

1 artworks now that we know this is here. And  
2 others considered it.

3 91 percent of respondents said they  
4 would be likely to attend a future exhibition like  
5 this on the Mall. And this went up, percentage  
6 went up if you were from the DMV or the District.  
7 97 percent of D.C. residents surveyed said they  
8 would be likely to attend another exhibit like  
9 this. Next slide, please.

10 So, the first question we asked, which  
11 was intentionally open-ended, before we kind of  
12 skewed them with our subsequent questions, was,  
13 What do you think you'll remember most about this  
14 artwork?

15 Of course, part of the point of a  
16 commemorative work is to remember, both in the  
17 present and in the future. So, this was an  
18 open-ended question. And I put together, compiled  
19 into categories, the responses just for purpose of  
20 analysis.

21 So, of course, aesthetic qualities,  
22 like any art exhibit, were cited as a popular

1 response. Color and sound in particular for these  
2 artworks really stood out for people as something  
3 that they'd remember.

4 The stories of the artwork was actually  
5 the most popular response. The surprise, and the  
6 new perspectives, and the new kinds of history  
7 brought to the National Mall was memorable for  
8 people.

9 Just as an example, in Tiffany Chung's  
10 piece people would say, looking at that map, I  
11 never knew that the Vietnamese refugees didn't all  
12 come by boat. Or looking at the playground people  
13 would say, I thought I knew about desegregation  
14 but I never thought about it in terms of the  
15 playground. So, a story really was something that  
16 was going to be lodged in people's minds.

17 Interactivity was also something they  
18 said that they would remember, especially the kid  
19 orientation and the general playfulness.

20 And, finally, the National Mall  
21 setting, again this was information people  
22 volunteered, was something that they thought would

1 be especially memorable to me, both the  
2 juxtaposition with existing works and also, again,  
3 just the novelty of something like Vanessa  
4 German's piece in front of the Lincoln Memorial  
5 taking up space on the National Mall. Next slide,  
6 please.

7 We did ask a specific question later  
8 about whether the National Mall location affected  
9 people's impressions of the artwork. 79 percent  
10 of people said yes and said why.

11 So, this just shows you an array of  
12 responses that talk about the power of that  
13 setting to people, and how it influenced and  
14 supplemented the impact of the artwork.

15 As I mentioned, people were really  
16 eager just to talk about the art pieces. But they  
17 really also got emotional when they started  
18 thinking about the National Mall, whether it was  
19 the fact, as I noted, that Marian Anderson was  
20 there in dialog with President Lincoln, or even  
21 reflecting on the connection between the National  
22 Mall and their family history.

1                   In generally, this felt like it was  
2                   filling a void for people also, and empowering  
3                   their own story or a story that they felt should  
4                   be elevated.

5                   My favorite quote is here at the bottom  
6                   that the National Mall location intensifies,  
7                   amplifies, or megaphones the significance of an  
8                   art piece. Next slide, please.

9                   Here are just a few more qualitative  
10                  responses when we asked about particular settings  
11                  of the artworks, and their impressions, and the  
12                  impact that it made.

13                  Overall, again, even though respondents  
14                  seemed to love the National Mall already, this  
15                  artwork in a way made them appreciate it even more  
16                  at times. You can see some of these quotes.

17                  The artwork adds resonance and power to  
18                  the National Mall.

19                  The artwork is a surprise that adds  
20                  value to the National Mall.

21                  And, finally, and I think, you know,  
22                  really meaningfully, by having this artwork on the

1 National Mall it becomes part of our national  
2 story and, again part of the national conversation  
3 that Teresa mentioned earlier. Next slide,  
4 please.

5 We were interested in knowing what kind  
6 of behaviors the artworks might inspire that could  
7 extend the experience beyond just those few  
8 moments of looking at the artwork. So, we asked  
9 how likely people were to do several activities on  
10 a scale of 1 to 5.

11 These responses are showing the  
12 percentage of people who ranked the likelihood as  
13 a 4 or a 5 out of 5. Overall I think the level of  
14 engagement was high.

15 Really an overwhelming number of  
16 people, in keeping with the exhibition's goals of  
17 inspiring reflection, 92 percent of people  
18 reported that they were likely to have a  
19 conversation about the artwork later on.

20 61 percent said they were likely to  
21 seek out more information online, suggesting that  
22 learning could continue beyond just, again, those

1 several moments of standing in front of the  
2 artwork.

3 75 percent said they were likely to  
4 take a photo.

5 About a third said they were likely to  
6 post about the work on social media.

7 Again, reminder, the median age was 45  
8 to 64, so that number is a little bit higher for  
9 the younger audiences.

10 And although the numbers fluctuated a  
11 bit from site to site, it was really striking that  
12 the pattern, the ranking of these activities were  
13 the same in each site of the art exhibit. So, I'm  
14 pretty, pretty confident of these findings.

15 Next slide, please.

16 We had an open-ended question at the  
17 end about what stories people might like to see in  
18 a future exhibits of Beyond Granite. This was,  
19 again, an open-ended question. And the response  
20 were individually recorded but grouped into  
21 themes.

22 And we have illustrated the top ten

1 here. So, these were all popular responses.

2 About 60 percent of people did actually  
3 give a somewhat specific response.

4 And then another 20 percent or so just  
5 said, yay, more diversity, or do more, or  
6 something like that. So, endorsing the concept  
7 but not necessarily being able to summon up a  
8 specific story at that time.

9 Surprisingly, pretty few people  
10 actually said an individual. More people were  
11 interested in events, or causes, or issues. Less  
12 than 5 percent actually said a person.

13 So, again, these are the top answers.  
14 There are many other fascinating suggestions that  
15 people had. And this, of course, echoes and  
16 reinforces the important work done, for example,  
17 by Monument Lab in its Monument Audit. Also, the  
18 NCPC's efforts to document and inventory through  
19 the Memorial Trends and Practice Report and  
20 through, I believe, updating the current  
21 commemorative inventory, what some of the  
22 aspirations might be for future commemorative

1 works.

2 To me, the most interesting finding was  
3 how many people said the Mall itself is a theme  
4 that they'd love to see explored in a future  
5 exhibition: the history of the Mall, who built the  
6 monuments, what was the Mall before this, the  
7 artists of the commemorative works, various events  
8 that have happened on the Mall.

9 So, that was somewhat surprising to me  
10 because there wasn't necessarily an obvious prompt  
11 to get people to say that. But I think that  
12 that's a powerful reinforcement of the kind of  
13 passion and symbolic power of the Mall on the  
14 general public.

15 A fairly common answer, too, that I  
16 loved was something like I want to see what I  
17 don't know already. You know, people just said,  
18 you know, teach me something. They wanted new  
19 stories and wanted to be challenged. Next slide,  
20 please.

21 So, some, briefly I'll go through some  
22 conclusions based, again, on the audience

1 engagement survey.

2 Public response. Really this, their  
3 response was really enthusiastic and I think  
4 demonstrated that this was an extraordinary  
5 opportunity to discuss the ways that the National  
6 Mall and its setting can depict our national  
7 identity.

8 Based on feedback, summer was tough.  
9 This was reinforced by some of the other  
10 stakeholders I discussed this with. Summer has  
11 some advantages, but people had suggestions about  
12 more seating, more shade, possibly clustering  
13 works closer together.

14 If you experienced the exhibit this  
15 summer, you may have experienced it on a day when  
16 it was 96 degrees.

17 Similarly, improving accessibility.  
18 People noted there were many people who loved  
19 taking a half a day and having an adventure  
20 walking up and down the Mall.

21 There were more people that mentioned  
22 some challenges in terms of accessibility for

1 older people and for children. Suggested perhaps  
2 clustering the works closer together, maybe making  
3 the Circulator bus more accessible to the sites,  
4 et cetera.

5 Engaging beyond D.C. into the future --  
6 like I mentioned, more than 60 percent of people  
7 said that they were interested in seeking out more  
8 information online afterward.

9 And I think the media team and the  
10 partners did a great job of assembling  
11 information. But it seems to indicate a desire  
12 for even more information that I think could be  
13 provided in, you know, an easy-to-access way  
14 through signage, possibly even to extend that to  
15 visitors beyond D.C.

16 As Teresa mentioned, there had been an  
17 initial goal of perhaps going and working with  
18 neighborhoods off the Mall. My recommendation was  
19 there are a lot of ways that you could  
20 thematically connect the National Mall to D.C.  
21 neighborhoods and making those kinds of choices.

22 There's a lot of power and impact that

1 these agencies which typically deal with the  
2 National Mall could take advantage of when telling  
3 stories off the National Mall.

4 Finally, an interesting theme of a  
5 future exhibition could be exploring the untold  
6 stories of the National Mall itself. As I noted,  
7 that was a really popular response to what people  
8 would like to see. And I think it could be  
9 worthwhile to explore either throughout the year  
10 in different kinds of programming or as a theme  
11 for an exhibit.

12 Washington, D.C. was also a popular  
13 choice. And D.C. residents would often say  
14 something like people come here, they don't know  
15 our culture, you know, they don't know anything  
16 about us. You know, they wanted to make their  
17 concerns and their cultural heritage also obvious  
18 to visitors from around the country. Next slide,  
19 please.

20 So, Teresa mentioned a lot of the ways  
21 that the pilot goals were met. This, again, it  
22 was definitely the introduction by the artists of

1 new topics, new kinds of media, art and subjects  
2 that hadn't been seen before on the National Mall.  
3 Like the public response, the media response was  
4 also very positive. There was positive feedback  
5 from officials from the Park Service, Department  
6 of the Interior.

7 And, not surprisingly in a pilot  
8 exhibition, not all goals were fully met. And as  
9 Teresa mentioned, initially there was discussion  
10 about sites off of the Mall, maybe even just in  
11 conjunction with an exhibition on the Mall. I  
12 think that could be explored further.

13 Also, certainly there's plenty of  
14 powerfully symbolic sites within Washington, D.C.  
15 that could be explored in a similar way. Deeper  
16 engagement with D.C. and regional communities. As  
17 Teresa has mentioned, this timeline was quite  
18 abbreviated. Partnerships take a while to  
19 develop. And I think seeing what has happened  
20 already on the National Mall as Monument Lab calls  
21 it, prototypes, I think can help foster a good  
22 discussion with D.C. and regional communities.

1                   Particularly, for example, on the  
2 audience engagement survey we had a lot of  
3 educators come and said, we would love to  
4 incorporate this into our classroom. You know,  
5 again, why is this in the summer? There are a lot  
6 of opportunities to work, I think, with educators  
7 in particular.

8                   Next slide, please.

9                   So, overall recommendations for the  
10 future. Again, this will be elaborated in the  
11 report that will come out next month.

12                  Building on the successful model of  
13 curation and artist-led story telling, again the  
14 artists really introduced new types of stories  
15 with profound links to the concepts facilitated by  
16 the Park Service and the partners. I think, as  
17 Teresa said, this is proof of concept that this  
18 kind of public art exhibit can happen on the  
19 National Mall.

20                  Take time to build partnerships and  
21 nurture existing ones. Again, there was some time  
22 pressure. I think there are a lot of

1 opportunities here.

2 Continue to be strategic and brave  
3 about site selection. I think there was initially  
4 some concern about how would people respond to  
5 works on the National Mall. Would there be  
6 interference with existing commemorative works?

7 The curators, and the partners, and the  
8 Park Service I think really carefully selected  
9 sites to complement but not encroach on existing  
10 memorials. And I think that was just  
11 overwhelmingly effective in helping amplify the  
12 message.

13 Further work could be invested in local  
14 artists, organizations, and neighborhoods. Again,  
15 local artists and schools in particular are areas  
16 for further growth.

17 Final two: interaction and  
18 interpretation is critical. People really  
19 responded favorably to a lot of people on the  
20 ground.

21 I know NCPC and the Trust led tours.  
22 There were these welcome centers that people often

1 cited as very meaningful. Even the audience  
2 engagement surveyors, people would often say and  
3 cite as a positive part of their experience.

4 Tiffany Chung had a public lecture, for  
5 example, on immigration policy right there on the  
6 Mall that was powerful to people.

7 So, this is something I definitely  
8 think should be continued.

9 Finally, explore dedicated temporary  
10 sites. I know that your, the NCPC staff has been  
11 talking about projects like the Fourth Plinth for  
12 a number of years, that you're probably familiar  
13 with. This concept of an empty plinth with a  
14 rotating series of art installations is something  
15 that in my research I, I didn't realize how many  
16 cities and even universities now, and  
17 organizations, are doing projects like this.

18 Something along those lines, a  
19 dedicated temporary site, could address some of  
20 the issues raised in the audience engagement  
21 survey in terms of affording a sense of  
22 predictability. Audience would often say, like,

1 when are you going to do this again?

2 Ability to maybe provide some amenities  
3 in a predictable way. Perhaps some greater ease  
4 in permitting. This might require some sort of  
5 dedicated funding source or endowment but I think  
6 it's worth exploring as at least one aspect of how  
7 this project could continue.

8 But that's a high-level overview.  
9 Thank you so much for listening. I'm available  
10 for questions later

11 And with that, I'll turn it back over  
12 to Teresa.

13 MS. DURKIN: Thank you, Dr. Morton.  
14 Next steps. The Mellon Foundation certainly  
15 challenged the team from the beginning to think  
16 beyond the National Mall and to do more. And  
17 we're definitely going to do that.

18 We are committed to a next iteration of  
19 the program. And we're currently defining what  
20 that will look like and a reasonable timeline for  
21 execution.

22 We're really excited about exploring

1 the themes identified in the survey, specifically  
2 the themes of connecting the National Mall to D.C.  
3 neighborhoods and exploring the rich history of  
4 local D.C. stories. There's just so much to work  
5 with there.

6 Certainly providing more public  
7 engagement opportunities in the form of events,  
8 performance, workshops, and artist engagement.  
9 All of that is at the top of the list.

10 And while I have you here today, I just  
11 want to on behalf of the Trust for the National  
12 Mall give our profound gratitude to Chairman  
13 Goodmann, Marcel Acosta, and the team at NCPC for  
14 creating and supporting this incredible  
15 partnership. We're forever grateful and look  
16 forward to the next iteration with you.

17 So, thank you.

18 CHAIR GOODMAN: Well, thank you very  
19 much. I think we've got our screen ready here.  
20 Do any of the commissioners have questions for our  
21 team presenting today? Any questions?

22 (No response.)

1 CHAIR GOODMAN: Very good. Well, if  
2 there are no questions at this time and everyone  
3 has their cameras turned on, I think we'll start  
4 deliberations with Commissioner Wright, please.

5 Commissioner Wright?

6 (No response.)

7 CHAIR GOODMAN: Well, I will get back  
8 with Commissioner Wright.

9 And Commissioner Dixon.

10 COMMISSIONER DIXON: That was very, that  
11 was very impressive because I think we were all  
12 down to see it. And the promise and the  
13 opportunities are great. So, just keep up the  
14 good work and, hopefully, we can get support for  
15 this to go forward.

16 CHAIR GOODMAN: Thank you, Commissioner  
17 Dixon.

18 Commissioner Cash.

19 COMMISSIONER CASH: Thanks for your  
20 presentation. I think it was very useful to get  
21 some feedback on that. But I would just say it  
22 kind of spurred some thoughts.

1                    Maybe future iterations, I like the  
2                    idea of looking at other places in D.C. we might  
3                    be looking at. We talk a lot when we're talking  
4                    about siting museums and all that. But we maybe  
5                    need to think of the Mall a little bit more  
6                    widely.

7                    So, getting into other neighborhoods,  
8                    there's a lot of other space in the District like  
9                    McPherson Square, Franklin Park, and all that.  
10                   So, I think there's a lot of opportunities to get  
11                   people -- sure we want people on the Mall, but I  
12                   think there's a lot of other areas that could be  
13                   interesting places to activate, especially the  
14                   federal properties.

15                   But I do want to mention just because  
16                   there's a lot, there's a lot of discussion over  
17                   artists. Folks might not know that D.C., we  
18                   actually have one of the biggest funded art,  
19                   public art programs in the U.S. We spend \$44  
20                   million in D.C. of local taxpayer dollars on  
21                   supporting artists directly, organizations, and  
22                   all that.

1                   So, we definitely have a wealth of  
2 artists that are resourced by the District. So,  
3 I think that to the extent that you can work with  
4 local artists here in the District to try and  
5 capitalize out of that. There's only four states  
6 that actually pay more into public art, like,  
7 altogether, than the District. So, I think that  
8 it's a vastly untapped resource that has potential  
9 to add a lot and add that D.C. flare to these  
10 displays.

11                   CHAIR GOODMAN: Wonderful. Great,  
12 great point, Commissioner Cash.

13                   Commissioner Wright, I see there now.  
14 I'm going to come back to you.

15                   COMMISSIONER WRIGHT: Yeah. You caught  
16 me. I was getting some tea.

17                   But I'm glad that I, I'm glad you  
18 waited because Commissioner Cash just made a  
19 really good point. Not to be outdone, GSA has the  
20 largest public art collection in the nation. And  
21 I would encourage you. And we have lots of good  
22 stuff in the District, obviously, because we're

1 the home to so many headquarter agencies. And I  
2 would encourage you to see if there's some -- I  
3 never thought about it before -- but some kind of  
4 connection with the public art program at GSA  
5 might be a good thing.

6 I mean, maybe it's simply a matter of  
7 coordinating, you know, or with a handout of  
8 mapping other things for participants to see. But  
9 anyway, good idea, Commissioner Cash.

10 CHAIR GOODMAN: Very good. Thank you,  
11 Commissioner Wright.

12 Commissioner Davis.

13 COMMISSIONER DAVIS: Thanks for the  
14 presentation. I don't have any additional  
15 comments.

16 CHAIR GOODMAN: Thank you, Commissioner  
17 Davis.

18 Commissioner Giachetti.

19 COMMISSIONER GIACHETTI: Thank you very  
20 much. No comments here.

21 CHAIR GOODMAN: Thank you.

22 Commissioner Steingasser.

1 COMMISSIONER STEINGASSER: No additional  
2 comments. Appreciate the presentation.

3 CHAIR GOODMAN: Thank you, Commissioner  
4 Steingasser.

5 Commissioner McMahon.

6 COMMISSIONER McMAHON: Oh, I was on  
7 mute. Appreciate the brief, the presentation,  
8 especially the thoughtful comments that the team  
9 was able to gather from the public as they visited  
10 it all. Certainly I've been with the Commission  
11 and NCPC staff on a typical August Friday walking  
12 around, just thought about the timing of where you  
13 put these things.

14 You know, I think they merit the next  
15 go-around and, hopefully, they will do this again.  
16 Especially tie this into the springtime when we  
17 have so many people coming from around the  
18 country, you know, supporting high schools with  
19 their visits and all that, that would be a great  
20 addition to the fabric of D.C. for this review.  
21 Thanks.

22 CHAIR GOODMAN: Very good. Thank you

1 very much, Commissioner McMahon.

2 Commissioner Stidham.

3 COMMISSIONER STIDHAM: Thank you. I  
4 was with Commissioner McMahon on the extremely hot  
5 August day. So, I echo encouragement to find  
6 other times of year, especially in light of the  
7 ability to engage the school groups.

8 I also echo it was more -- I recognize  
9 that it would be powerful, but I don't think that  
10 I recognized prior to this happening how powerful  
11 it was, would become, and how many conversations  
12 that it started. And I think that's a huge power  
13 in itself, just the conversations that got started  
14 because of this exhibit. So that alone is a  
15 success.

16 I had not heard the results of the  
17 survey. I knew the survey was taking place. So,  
18 it's really interesting to me to hear all the  
19 feedback that you were getting. And, you know,  
20 the fact that the Mall is a full place and you  
21 need to be thinking about how that commemoration  
22 takes place off the Mall and in the neighborhoods,

1 and connecting to that.

2 I would encourage you really to look  
3 into the neighborhoods for the second round of  
4 this exhibit, engaging with those stories and how  
5 they relate to the city, and bringing people out  
6 to those neighborhoods and showing the strength of  
7 those neighborhoods would be even more powerful  
8 and builds on what you've already done.

9 But great exhibit, and to commend all  
10 of you for the really great work.

11 CHAIR GOODMAN: Thank you, Commissioner  
12 Stidham.

13 Commissioner Argo.

14 COMMISSIONER ARGO: I can't get my video  
15 on but since the host has stopped my video stream.  
16 I don't know what I did to this to stop my video  
17 stream. But there you go. Now I've got it on  
18 there. There I am.

19 I really appreciate all the work that's  
20 gone into it. And, you know, those of us that are  
21 long-time residents of the District of Columbia  
22 and came from places like California, which those

1 were my roots, but I don't know why we have, I  
2 have a special appreciation, given the time I've  
3 been here, and given the fact that I didn't, you  
4 know, I didn't start my life here or grow up here,  
5 but the appreciation I have for being a resident  
6 of the District of Columbia, and wanting to share  
7 the experience of some of the special places like  
8 the Mall with anyone who comes to visit.

9 And I appreciate the attention that  
10 we're giving to, you know, ways in which the Mall  
11 can tell stories. That you're -- and to have that  
12 be the place at which someone feels, hears, or  
13 experiences those stories is tremendously  
14 important. Appreciate the work and the continued  
15 work that we're going to do with this. Thank you.

16 CHAIR GOODMAN: Thank you, Commissioner  
17 Argo.

18 Vice Chair Hewlett, please.

19 VICE CHAIR HEWLETT: Yeah. First of  
20 all, I want to commend staff for the presentation.  
21 The exhibit itself was fabulous. The presentation  
22 was wonderful. And it's eye-opening in terms of

1 all that causes us to put on our thinking caps and  
2 think of all the other opportunities that we have  
3 that we can engage in at other locations, too, as  
4 I think others have said.

5 So, I just, I think it's wonderful and  
6 I'm very appreciative. Thank you.

7 CHAIR GOODMAN: Thank you very much,  
8 Vice Chair Hewlett.

9 Commissioner Green.

10 COMMISSIONER GREEN: Thank you. No,  
11 this is a really wonderful project. And I think  
12 one of my personal interests in going forward is  
13 to be able to use this model to test out alternate  
14 sites around the District, and other places where  
15 we'd like to encourage development of monuments.  
16 And to really sort of, you know, encourage people  
17 to think beyond the Mall.

18 And, you know, this really focused on  
19 additional exhibits on the Mall, but we are now  
20 rapidly -- there's a word that's faster than rapid  
21 but I'm not sure what it is -- running out of  
22 space on the Mall. And this would be a wonderful

1 way to both push for a broader way of looking and  
2 thinking about monuments, but also thinking more  
3 broadly about where they go and how to tell us  
4 these new places, how to use those new places and  
5 those new stories to draw more people in.

6 I think we've got a lot of, you know,  
7 I think that's the great mission for the next  
8 heaven knows how many years is to, you know, think  
9 beyond the Mall now. And I think this could, this  
10 model could be a really useful way to do that.

11 So, again, thank you. This was a  
12 really wonderful project. And I'm terribly  
13 interested in the next steps. It's a very  
14 wonderful thing.

15 Thank you.

16 CHAIR GOODMAN: Thank you, Commissioner  
17 Green.

18 And I support so many of the comments  
19 that have been made by other commissioners.

20 COMMISSIONER DIXON: Madam Chair.

21 CHAIR GOODMAN: Yes, sir?

22 COMMISSIONER DIXON: Yes. Yeah, you got

1 me. But I wanted to get back. And I know you  
2 want, you'll close things out as you always do is  
3 the fact of the matter.

4 CHAIR GOODMAN: That's okay.

5 COMMISSIONER DIXON: I wanted to raise  
6 an area that I think should really get the  
7 immediate attention I'd like. The presence, as  
8 I've shared with the staff of NCPC, there's some  
9 literature on presence of Native Americans in  
10 Anacostia River East on the R side of our city,  
11 Anacostia River Eastside. And I think it would be  
12 great if we could get a relationship with the  
13 Native American Museum on the Mall to maybe come  
14 over and replicate, or similarize, or show,  
15 demonstrate areas that they lived in and operated  
16 in on our side in the land of R.

17 So, I think that will be very  
18 interesting to see that that greenspace converted  
19 into tipis and other things for a while just to  
20 show the Indian, Native American artifacts and  
21 things.

22 So, that's just an idea, maybe can take

1 wings and get some interest. Obviously, with the  
2 many seeing those, et cetera, et cetera, that  
3 Native Americans have the privilege to run, maybe  
4 they can send some resources over to help set up  
5 such a project in the land of R, Anacostia River  
6 East.

7 CHAIR GOODMAN: Thank you, Commissioner  
8 Dixon.

9 Anyone else have additional comments  
10 they want to make? Anyone else?

11 (No response.)

12 CHAIR GOODMAN: Well, hearing none, I  
13 just, too, I want to give a thank you to our  
14 myriad here. But first of all I just want to say  
15 how proud I am to be associated with the NCPC  
16 through this effort. This is really remarkable,  
17 and replicable, and groundbreaking for the Mall,  
18 which I think is significant.

19 I want to thank and recognize our  
20 director, Executive Director Acosta for securing  
21 the relationship with Mellon and securing the  
22 funding for this. But, of course, it really fell

1 on the Trust for the National Mall and the  
2 National Park Service to implement that.

3 So, the real work there was done, and  
4 now I'm going to recognize Teresa and her  
5 organization, and also the National Park Service  
6 and efforts that were, you know, put forth to get  
7 this off the ground so to speak, if you will.

8 I want to thank Elizabeth Morton today,  
9 Dr. Morton, for your presentation. I've been  
10 looking forward to the evaluation.

11 You know, my experiences in the museum  
12 world, we have a Smithsonian affiliate in our  
13 community, the National Mississippi River Museum  
14 and Aquarium. And we tell the story both of the  
15 environmental history and condition of the  
16 Mississippi River and its tributaries, but also  
17 the story, the cultural story of people on the  
18 river.

19 And I remember when we were building  
20 this \$100 million project, in talking to different  
21 groups and gathering stories I spoke to the local,  
22 our local NAACP chapter. And one of my good

1 friends there at the end of my presentation raised  
2 her hand and she said, Teri, when I bring my  
3 children to this museum will they see their faces  
4 there?

5 And I cannot say how much that moved me  
6 and how much I looked forward to this exhibit  
7 because I think we've only begun to scratch the  
8 service of these incredible American stories. And  
9 we have so many under-represented groups that  
10 haven't been a part of this story of our nation,  
11 but they have been here building the country  
12 alongside us.

13 So, I am just thrilled with the  
14 exhibit. I was there at the opening, Teresa. I  
15 met you and many of your colleagues. Was able to  
16 attend the hot August tour and another tour with  
17 my family.

18 So impressed with the artists. So  
19 impressed with the curators, and support those  
20 groups.

21 And I'm just, just amazed because it is  
22 also, secondly, we talked to Lonnie Bunch about

1 this at the Smithsonian, these are replicable.  
2 This is a replicable model. This isn't just  
3 confined to the Mall. As some suggested, it could  
4 be in Anacostia, could be in other neighborhoods  
5 around the community. But also it's replicable in  
6 Dubuque, Iowa, and across the country. And it's  
7 just a wonderful model. So, I just cannot say  
8 enough about this.

9 And we're also grateful to the public  
10 and the different D.C. stakeholder groups who gave  
11 their time and energy and provided feedback so  
12 that we have something to help direct us in the  
13 future.

14 And the evaluation's been very  
15 instrumental in what we are learning about this  
16 pilot project and how we can continue to go as we  
17 tell these under-represented stories across the  
18 country and in Washington, D.C.

19 So, just so, so proud of this work.  
20 And congratulate the staff. I know Johanna has  
21 taken this, has been very personal, and Michael  
22 and others on the staff.

1                   And we're just, just so grateful for  
2 all of the work that you all have done to get this  
3 thing off the ground, and for the model that  
4 you're creating for the future, stories to be told  
5 in Washington, D.C., and the creative way they  
6 were told on the Mall that might help us to also  
7 preserve the Mall and make it, continue to make it  
8 this great gathering place and convening place for  
9 stories, and people like -- and critters, too.  
10 So, thank you very much.

11                   Agenda Item 9B is an information  
12 presentation on the Kennedy Center-Foggy Bottom  
13 Area Study. Mr. Flis is going to give the  
14 presentation. Mr. Flis, we can see your  
15 presentation.

16                   MR. FLIS: Great. Thank you so much.

17                   Good afternoon, Commissioners, and  
18 Chair Goodmann. Thank you again.

19                   Today I'm going to give you a brief  
20 overview of some of the planning work that we've  
21 been undertaking over the last year in the Foggy  
22 Bottom area of Northwest Washington, D.C.

1                   So, our focus today includes the areas  
2 around the Kennedy Center, extending from the  
3 Lincoln Memorial to the south, up to near K Street  
4 and the Rock Creek and Potomac Parkways here in  
5 the north.

6                   I think most of you are familiar with  
7 this area. The land is significantly occupied by  
8 a highway, the extension of I-66, that really does  
9 create a barrier between the Foggy Bottom  
10 neighborhood to the east, and the Kennedy Center  
11 to the west on the water part of the riverfront.  
12 And then also creates this barrier between the  
13 National Mall and the Lincoln Memorial to the  
14 south, and the Kennedy Center itself.

15                  And just given the upcoming Centennial,  
16 I will note that NCPC actually had a role in both  
17 acquiring the land for the Kennedy Center, but  
18 also planning for the freeway systems. So, it's  
19 interesting that we're coming back full circle to  
20 kind of undo the damage that was created during  
21 the freeway building era, particularly during the  
22 1960s.

1                   So, in this particular part of the  
2                   District NCPC has had a history of planning, going  
3                   back to the Legacy Plan, and then later the  
4                   Framework Plan, which included some initial ideas  
5                   about how to extend the commemorative landscape  
6                   from the National Mall to the Kennedy Center, and  
7                   then also from the Presidents' Park down along E  
8                   Street to the Kennedy Center.

9                   And the image here on the screen is  
10                  just an excerpt from the Framework Plan that shows  
11                  you some of those initial ideas about how to start  
12                  to address this challenge, the connectivity issues  
13                  created by that freeway infrastructure.

14                 NCPC has had some pretty consistent  
15                 goals for this area. And I think many of these  
16                 are also shared by the kind of significant  
17                 stakeholders in the region. These include  
18                 improving connectivity, which I've already  
19                 mentioned, expanding open space, and also  
20                 enhancing the setting of the Kennedy Center.

21                 So, more recently over the last year  
22                 we've been fortunate to continue some of this

1 planning work. That started with AIA DC, which  
2 kicked things off with some pro bono work, taking  
3 a look at some design opportunities with this  
4 area.

5 And we followed that up with a  
6 consulting team led by Perkins Eastman who created  
7 a new, updated urban design study called Repairing  
8 and Reconnecting.

9 We also partnered with ULI Washington  
10 last year and the District Office of Planning on  
11 the Technical Assistance Panel, or TAP, which  
12 resulted in an action plan and some  
13 recommendations for next steps.

14 So, I'm going to first start by talking  
15 about the TAP and their recommendations.

16 The panel included a number of highly  
17 recognized professionals from the development  
18 world, design and landscape, as well as academia.  
19 Here on the screen you can see the panelists who  
20 participated.

21 We also included a number of  
22 stakeholders and community representatives as well

1 as part of this 2-day effort. They participated  
2 to provide their input. And that also helped  
3 shape the recommendations.

4 So, over two days of work last fall the  
5 panel considered the opportunities and the  
6 challenges of this area. And they came to a  
7 couple of significant conclusions.

8 First, the scope of any infrastructure  
9 overhaul they believed is so large that it will  
10 require federal leadership. That was the first  
11 kind of initial finding.

12 And, second, to build a case for  
13 implementation to address this challenge you must  
14 really draw upon the incredible assets of the  
15 area, which include, obviously, the presence of  
16 the Kennedy Center and proximity to the National  
17 Mall as these are nationally and internationally  
18 recognized treasures.

19 And then, finally, the panel coalesced  
20 around the notion of expressing the identity of  
21 this place as a cultural district or Cultural  
22 Commons which could be focused on the arts and

1 culture.

2 So, the panel suggested this idea that  
3 a new Cultural Commons could be an experience that  
4 doesn't currently exist on the National Mall,  
5 basically a Tavern on the Green that integrates  
6 active uses, like restaurants, in a way that could  
7 help complement the Mall but be distinct. Expand  
8 the open space network and connect to the National  
9 Mall, but provide this new kind of setting, new  
10 kinds of uses that could be complementary to the  
11 existing arts and cultural identity created by the  
12 Kennedy Center.

13 So, in this way the panel emphasized  
14 that this idea of the Cultural Commons could allow  
15 the Kennedy Center to better connect to its  
16 surroundings, both physically in terms of that  
17 open space and better pedestrian-bicycle  
18 connectivity, but also programmatically, creating  
19 these uses that could help, you know, be a better  
20 context for the Kennedy Center and the other  
21 surrounding context.

22 So, what does this all look like on the

1 ground?

2 So, I mentioned we brought on a  
3 consultant team to help us develop an urban design  
4 concept that could show what, what this district  
5 could look like if we flip the focus from cars,  
6 which it currently is today, to people. And they  
7 proposed essentially decking over the existing  
8 highway to create a new, usable open space network  
9 connecting Foggy Bottom, the neighborhood, to the  
10 Kennedy Center and the National Mall.

11 And I will mention that this is, this  
12 wasn't undertaken as kind of one potential  
13 solution to this challenge, and it's not intended  
14 to be the final and only solution. But really was  
15 an idea to kind of represent what the potential  
16 opportunities are if we address this issue.

17 So, here you can see on the screen one  
18 of the renderings that was created for this  
19 concept. This is a view that's looking towards  
20 the west and the Potomac River. So, you can see  
21 the Kennedy Center in the distance. Here's the  
22 Lincoln Memorial and the end of the National Mall

1 here in the foreground.

2 Again, the big take-away here is that  
3 by decking over the highway it allows for the  
4 creation of this new interconnected open space so  
5 you can see it being from the Lincoln Memorial to  
6 the Constitution, the end of Constitution Avenue,  
7 Kennedy Center, and then moving further to the  
8 north.

9 You'll also note that this allows for  
10 E Street to be expressed as a grand boulevard  
11 connecting from Presidents' Park to the Kennedy  
12 Center.

13 So, just to break it down, I'll kind of  
14 walk you through some of the main components of  
15 this scheme starting in the north.

16 Here Virginia Avenue and the I-66  
17 entrance are combined into one consolidated  
18 entrance. Galvez Circle is -- I'm sorry, Juarez  
19 Circle is retained. And then a new kind of  
20 gateway or entrance is created at the intersection  
21 of Virginia Avenue and Rock Creek Parkway.

22 As we move further south centered on

1 Kennedy Center, you can see the freeway is  
2 actually below grade here, with the new park space  
3 located right on top. This would allow for  
4 pedestrian and bicycle connections at grade, and  
5 also new connections from the Foggy Bottom  
6 neighborhood across to the Potomac River.

7 As I mentioned before, this also allows  
8 for E Street to be more of a tree-lined boulevard  
9 with the freeway component again diving  
10 underground and connecting beneath the park space  
11 to that road network.

12 And then, finally, just moving to the  
13 south, here is the connection, the connection  
14 between Kennedy Center and the Lincoln Memorial.  
15 I-66 comes in, again, underneath the new park.  
16 And this allows this new kind of open space, a  
17 better terminus to Constitution Avenue. And,  
18 again, the whole idea here is to create this kind  
19 of new and approved gateway, both for the National  
20 Mall but for the District as a whole.

21 I will mention that we did also ask the  
22 consultants to think about environment and

1 sustainability. These are things that are an  
2 undercurrent of everything, a consideration of  
3 everything that we do.

4 So, at a high level they noted that  
5 there could be several important benefits to this  
6 scheme: obviously, increasing the amount of  
7 greenspace, pervious cover, integrating new trees  
8 and plantings which would create a more cooling  
9 and inviting environment. But, then, also things  
10 like stormwater management could be incorporated  
11 as well as renewable energy, particularly in those  
12 areas that are created -- potentially create  
13 opportunities for new development. Those could  
14 allow for new sustainable designs, including solar  
15 panels.

16 So, you know, as part of this effort we  
17 had a kind of design concept, a general vision.  
18 But the question remains how to get it done.

19 One of the main recommendations of the  
20 TAP panel was that this effort really needs a  
21 champion, someone that can keep and uphold the  
22 vision. And their recommendation was that a high

1 level advisory board could be one way to help  
2 bring together the stakeholders and to continue to  
3 advance the initiative.

4 So, here you can see on the screen just  
5 a preliminary list of the potential members that  
6 the TAP identified who could be part of such a  
7 board and help continue the conversation and also  
8 keep the vision moving forward.

9 So, as you can see, there's been a lot  
10 happening over the last year. We're excited about  
11 the work that's completed.

12 In terms of next steps, we continue to  
13 meet with our stakeholders, including the Park  
14 Service, Kennedy Center, and the District Office  
15 of Planning. And we're going to continue to reach  
16 out to other agencies and partners.

17 In particular we're, you know, focused  
18 and interested in finding those champions and  
19 potential conveners. And also working further to,  
20 you know, digest all the recommendations that came  
21 out of the TAP work.

22 I will say that, you know, just given

1 the scale of the infrastructure changes that would  
2 be required here, this really is in the category  
3 of a long-term project. So, there's certainly a  
4 lot more that would have to happen. But I will  
5 say there is really strong interest, also, in  
6 doing something, which is really positive.

7 So, we will certainly keep the  
8 Commission updated as we move forward. And that  
9 concludes my presentation.

10 Happy to answer any questions. Thank  
11 you.

12 CHAIR GOODMAN: Thank you. I just want  
13 to say thank you, Mr. Flis. I believe I  
14 mispronounced your name when I introduced you. I  
15 do really mean that.

16 So, thank you so much for that very  
17 exciting presentation. I find it personally just  
18 very just fraught with possibilities. And I think  
19 it's a good start. Every plan has to start  
20 somewhere. So, thank you so much for introducing  
21 that.

22 Do any commissioners have questions

1 about this proposal right now for Mr. Flis? Any  
2 questions?

3 (No response.)

4 CHAIR GOODMAN: Well, hearing none,  
5 I'll now open it up to the Commission for  
6 discussion.

7 Can everyone please turn on your  
8 cameras?

9 And we will start with Commissioner  
10 Steingasser, please. Any comments you might have,  
11 Commissioner Steingasser?

12 COMMISSIONER WRIGHT: You're on mute,  
13 Jennifer.

14 COMMISSIONER STEINGASSER: Sorry. I was  
15 choking. That presentation was really exciting.  
16 And to see it all put together in that way was,  
17 yeah, the potential and opportunity are really  
18 exciting. But I don't have any more direct  
19 comments. Thank you.

20 CHAIR GOODMAN: Thank you, Commissioner  
21 Steingasser.

22 Commissioner McMahon, please.

1 (No response.)

2 CHAIR GOODMAN: Commissioner McMahon?

3 Perhaps he stepped away.

4 Commissioner Stidham.

5 COMMISSIONER STIDHAM: I would love to  
6 see this happen. I don't know how as it is, it is  
7 not only it would be a long-term project, but many  
8 hands would have to come together in agreement to  
9 make this happen.

10 But the Kennedy Center is always talked  
11 about as an extension of the Mall, any connections  
12 of the Mall to the Kennedy Center into the Potomac  
13 Parkway. And this could actually make that  
14 connection real and provide some newly meaningful,  
15 meaningful space for people where cars have really  
16 taken the space over.

17 So, count us in in any conversation as  
18 it moves forward, if it moves forward, and  
19 hopefully it will. Any discussions about this  
20 project we would be very interested in seeing this  
21 come to fruition at some point.

22 CHAIR GOODMAN: Thank you very much,

1 Commissioner Stidham.

2 Commissioner Argo, please.

3 COMMISSIONER ARGO: Is my mic on? Yes.

4 This, I see this as a study but I also see it as  
5 a vision. And the visionary possibilities are,  
6 you know, those of us who live in the District for  
7 a really long time are so excited. And it could  
8 be intimidating to think about the steps in the  
9 process and the length of time it might take to  
10 have this become a reality. But it's something I  
11 don't think we should let go of and that we should  
12 fold into the work that we continue to do. Thank  
13 you.

14 CHAIR GOODMAN: Thank you, Commissioner  
15 Argo.

16 Vice Chair Hewlett, please.

17 VICE CHAIR HEWLETT: Yeah. I thank you  
18 for the presentation. I think it is exciting.  
19 It's a wonderful opportunity. I hope we go  
20 forward. Thank you.

21 CHAIR GOODMAN: Thank you very much,  
22 Vice Chair Hewlett.

1 Commissioner Green, please.

2 COMMISSIONER GREEN: Thank you. No,  
3 this is really, really wonderful. This is really  
4 important stuff. And I mean, I hope there is a  
5 role for NCPC in helping to find that champion  
6 that is so necessary to make sure that this  
7 happens. It's a terrific, terrific model. Thank  
8 you.

9 CHAIR GOODMAN: Thank you, Commissioner  
10 Green.

11 Commissioner Wright.

12 COMMISSIONER WRIGHT: Well, you know,  
13 you look at a plan like this and you think to  
14 yourself, at least I do, like, what were they  
15 thinking when they put in all these spaghetti  
16 roads? Well, all they were thinking about was  
17 traffic and speed.

18 I have these arguments with my  
19 millennial children all the time who basically say  
20 us Boomers have left them with a mess. And  
21 they're right in lots of ways. But here's the  
22 example I always give, which is, well, okay,

1 Tupperware was the latest greatest thing in the  
2 Fifties and early Sixties, and nobody ever thought  
3 about anything other than the food it would save,  
4 and the efficiency, and the leftovers, and the  
5 food waste that would go away. Nobody thought  
6 about how to get rid of the plastic.

7                   And it's kind of the same thing here.  
8 Nobody really thought about pedestrian  
9 connectivity or how they were making -- I mean,  
10 we've seen cities, whole cities be bifurcated by  
11 these high speed, you know, traffic arteries that  
12 were the, were all the rage.

13                   But it's way past time to undo it. And  
14 so, all the stuff that Mr. Flis described is, I  
15 think this is almost more important than  
16 Pennsylvania Avenue. The other thing that I, that  
17 I, because it solves a lot of potential problems;  
18 right? I mean, I'm glad that Mr. Green brought up  
19 the idea of Beyond Granite also creating some  
20 cachet off the Mall so people won't feel like  
21 second rate citizens if their memorial or their  
22 museum is somewhere else. This can do some of the

1 same things by taking some pressure off the Mall  
2 and creating a promenade and expanding a little  
3 bit, you know, the E Street corridor, could  
4 someday be arrival to the Mall or certainly an  
5 extension that's not considered, you know, third  
6 string.

7 So, and I think that I was briefing up  
8 the other day about the Ecodistrict Plan. And one  
9 of the things that I said about it was that, you  
10 know, it sort of picked up steam with the best of  
11 intentions and became almost too much to ever  
12 implement. And then but I pointed out to -- I  
13 mean, there's still pieces and parts of it that  
14 can be implemented, again piecemeal, which is how  
15 all this stuff has to be done.

16 But then you get to I don't think the  
17 Pennsylvania Avenue Initiative would be what it is  
18 if it weren't for lessons learned during the  
19 Ecodistrict planning, which was governance is  
20 important. Somebody's got to remain in charge.  
21 This stuff never happens, especially in  
22 Washington, because we're always brawling over

1 who's in charge. Everybody has a piece of it but  
2 nobody has the responsibility for it.

3 So, as you move forward with all the  
4 physical planning, my ghost will be nagging you to  
5 remember about governments -- governance, and  
6 remember about how you're going to get this done.  
7 It's beautiful to have these wonderful renderings  
8 and get everybody all inspired but you got to  
9 figure out how to implement and lead. And NCPC is  
10 uniquely positioned to do that.

11 So, I would urge you to keep collecting  
12 the lessons learned from every big plan, because  
13 this is going to be a big one, I mean many  
14 billions of dollars to fix this mistake. This is  
15 Tupperware on steroids.

16 CHAIR GOODMAN: Can we quote you on  
17 that? Thank you very much.

18 COMMISSIONER WRIGHT: No, don't. I  
19 always get in trouble when I get quoted.

20 CHAIR GOODMAN: Okay. Thank you,  
21 Commissioner Wright.

22 Commissioner Dixon.

1 COMMISSIONER DIXON: Yeah, I think it's  
2 very ambitious. I hope to see something like this  
3 happen. But there's a lot of players that have to  
4 be brought. That's pretty obvious. Thank you.

5 CHAIR GOODMAN: Thank you, Commissioner  
6 Dixon.

7 Commissioner Cash.

8 COMMISSIONER CASH: I'm always a fan of  
9 seeing less roads out there. And it is possible,  
10 I mean we were supposed to have an inner beltway,  
11 so a lot of his stuff was really over-designed  
12 back in the Sixties.

13 And I think that any efforts to put a  
14 band-aid on it, in this case by covering it up or  
15 even seeing what can be taken out, which roads can  
16 be taken out is always a good thing. So, I  
17 appreciate the efforts. Thank you.

18 CHAIR GOODMAN: Thank you, Commissioner  
19 Cash.

20 Commissioner Davis.

21 COMMISSIONER DAVIS: No comments from  
22 me, thank you.

1 CHAIR GOODMAN: Thank you, Commissioner  
2 Davis.

3 Commissioner Giachetti.

4 COMMISSIONER GIACHETTI: No comments.  
5 Thank you.

6 CHAIR GOODMAN: Thank you, Commissioner  
7 Giachetti.

8 Commissioner McMahon, are you back or  
9 did he leave?

10 VICE CHAIR HEWLETT: He has left the  
11 meeting.

12 CHAIR GOODMAN: Okay, very good. I  
13 just want to say, first of all, I think it's  
14 incredibly exciting, as everyone has reflected.  
15 I was last week, I was sharing with the staff that  
16 last week I was in San Francisco visiting our son.  
17 And we went to the Presidio, which Diane's very  
18 familiar with, you know.

19 And they were able to reclaim that  
20 former Defense, you know, Department site and  
21 create this beautiful park overlooking Golden Gate  
22 Bridge and the Bay. And there's all kinds of play

1 space and restaurants, and just it's, frankly,  
2 what we're proposing and what we're thinking about  
3 here in terms of conceptual planning is not  
4 precedent.

5 This has been done. And San Francisco  
6 is a great example. And also St. Louis, you know,  
7 they had the same kind of tangle between the Arch  
8 and the Historic Courthouse. And they were able  
9 to spare eight lanes of traffic and create a  
10 beautiful greenspace, open greenspace that enabled  
11 people to walk in that National Park site, the  
12 Arch, up to the Historic Courthouse in St. Louis.

13 And these things are being done. And  
14 I sure like the idea. I just want to say that the  
15 Kennedy Center is a jewel and it sits sort of out  
16 like an orphan or a sore thumb at the end of that  
17 space. And the space seems to be calling us to do  
18 this in my mind.

19 I am learning more and more every day  
20 about the siloing of jurisdictions in D.C. And I  
21 think it's one of the greatest barriers to, you  
22 know, to plan in, frankly. But I understand it's

1 also, you know, it's not insurmountable. So, I  
2 hear everyone's comments on this and appreciate  
3 that. And it's true. But there are, there are  
4 ways forward, I think.

5 So, I just appreciate the collaboration  
6 of the District and the federal partners in the  
7 planning process, as well as the Urban Land  
8 Institute in Washington that contributed to this,  
9 and the AIA DC who brought their insight and  
10 expertise to this project.

11 I just want to say that it's a worthy,  
12 it's a worthy effort to consider. And I hope that  
13 we can continue to try. And as Mina and others  
14 said, use our ability to convene, NCPC's ability  
15 to convene partners to begin more conversations  
16 about this because I do think it addresses more  
17 than one of the challenges we see for the future.

18 So, with that said, I just want to  
19 thank everyone who was part of that presentation  
20 and the work that went into it, and certainly Mr.  
21 Flis.

22 But this concludes our open session

1 agenda. Our next regular meeting will be  
2 Thursday, May 4th, at 1:00 p.m. And the agenda  
3 promises to be longer than today's, so be  
4 prepared.

5 But there is no other business, unless  
6 someone has something they'd like to raise at this  
7 time?

8 (No response.)

9 CHAIR GOODMAN: Hearing none, our  
10 session is now adjourned.

11 Thank you very much. Everyone have a  
12 great weekend.

13 (Whereupon, at 3:30 p.m., the meeting  
14 was adjourned.)

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