

DC Commemorative Works Committee

Meeting Transcript

July 21, 2023

0:0:0.0 --> 0:0:12.520

Shaheen, Chris (OP)

The committee was established as part of the commemorative Works Amendment Act of 2000 to review proposals for commemorative works in public space and to make recommendations to the Mayor and District Council.

0:0:14.0 --> 0:0:22.630

Shaheen, Chris (OP)

We start each meeting with a review of a past commemorative work that has been installed in the district and today's example is not a traditional commemorative work.

0:0:22.640 --> 0:0:29.330

Shaheen, Chris (OP)

It is a mural of Dorothy height, one of the most influential women in the modern civil rights movement.

0:0:29.720 --> 0:0:34.390

Shaheen, Chris (OP)

It is located at 3211 Martin Luther King Avenue SE.

0:0:34.400 --> 0:0:53.510

Shaheen, Chris (OP)

Height was president of the National Council of Negro Women from 1958 to 1990, a key organizer of the 1963 March on Washington for Jobs and Freedom, and sometimes included as one of the Big Six leaders of the civil rights movement in the United States.

0:0:53.760 --> 0:0:56.90

Shaheen, Chris (OP)

She is the only woman included on the list.

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Shaheen, Chris (OP)

She received the Presidential Medal of Freedom from President Bill Clinton in 1994.

0:1:3.240 --> 0:1:10.410

Shaheen, Chris (OP)

Her early career included working in New York City for the Department of Welfare and the Young Women's Christian Association.

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Shaheen, Chris (OP)

She came to DC to be executive director of the Phillis Wheatley YWCA between 1939 and 1944 before returning to the Association's National Office in New York City to work on interracial relations.

0:1:25.910 --> 0:1:35.980

Shaheen, Chris (OP)

Other civil rights work includes developing leadership and ecumenical education programs and becoming an active member of the Delta Sigma Theta sorority.

0:1:36.630 --> 0:1:46.960

Shaheen, Chris (OP)

She was a driving force behind a campaign to erect the statue of Mary McLeod Bethune in Lincoln Park, which is the first statue dedicated to a woman or Black American on federal land.

0:1:47.550 --> 0:1:53.350

Shaheen, Chris (OP)

She lived in DC's Southwest neighborhood from 1983 until her death in 2010.

0:1:54.710 --> 0:2:2.400

Shaheen, Chris (OP)

The Congress Heights mural depicts Height in one of her signature hats and was dedicated in January 2019.

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Shaheen, Chris (OP)

It is the result of a collaboration between Destination Congress Heights Main Street program, the Congress Heights Community Partnership and the Congress Heights Community Training and Development Corporation.

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Shaheen, Chris (OP)

Wendell Quann, who is project director for Destination Congress Heights described the mural as a way to promote a sense of identity, belonging, welcoming and openness which strengthens our community identification.

0:2:28.900 --> 0:2:33.640

Shaheen, Chris (OP)

The mural was designed by Montu Mitchell and painted by muralist Kaliq Crosby.

0:2:35.140 --> 0:2:38.890

Shaheen, Chris (OP)

Today we are joined by committee members Anita Cozart, Dulce Naime, Jay Coleman and Otto Condon.

0:2:43.880 --> 0:2:47.320

Shaheen, Chris (OP)

I have not had a chance to see if Marnique Heath has joined yet.

0:2:51.920 --> 0:2:54.330

Shaheen, Chris (OP)

She has not, but she will be joining us later.

0:3:0.350 --> 0:3:5.320

Shaheen, Chris (OP)

Because we don't have a quorum, I think we're going to jump ahead to other parts of our meeting first.

0:3:5.330 --> 0:3:11.70

Shaheen, Chris (OP)

But before we do that, I will turn the meeting over to the Chair of the Commemorative Works Committee, Anita Cozart.

0:3:12.400 --> 0:3:15.690

Cozart, Anita (OP)

Thank you, Chris, and good afternoon everyone.

0:3:16.340 --> 0:3:17.890

Cozart, Anita (OP)

Thank you for joining.

0:3:18.60 --> 0:3:20.150

Cozart, Anita (OP)

It's been a little bit since we met.

0:3:20.220 --> 0:3:21.940

Cozart, Anita (OP)

I'm excited about the update that Chris is about to give about our Commemorative Works Technical Assistance Program and something that we're really excited about and have been making steady progress on.

0:3:34.980 --> 0:3:44.950

Cozart, Anita (OP)

And Chris just mentioned Main Streets and that's been a really great partnership opportunity for us that we've taken advantage of.

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Cozart, Anita (OP)

And the Main Streets have been wonderful, given wonderful leadership to our work around the technical assistance and really connecting with neighbors and residents and businesses and other stakeholders to really think about what are the people and places that we want to commemorate, particularly in Wards 4, 5, 7 and eight, reminding ourselves that those are the areas in the District which have the fewest number of commemorative works and also the other piece of this is really about making sure that we are commemorating Black Washingtonians like Dorothy Height and others who are underrepresented in our public space.

0:4:32.530 --> 0:4:54.790

Cozart, Anita (OP)

So really very proud about that as Chris is presenting and also just want to take a moment to really thank Chris and Alex, this is the first of its kind for us – the design assistance program - and so they have been giving great thought leadership to the crafting of it and the execution of it. So really appreciate their work on that.

0:4:58.640 --> 0:5:15.430

Cozart, Anita (OP)

As you're listening to the update, if there's something that you think might be a great idea for us to incorporate, do let us know if there's a partnership opportunity or a way that you can support it, please let us know that as well.

0:5:16.0 --> 0:5:20.970

Cozart, Anita (OP)

But thanks again for joining and looking forward to the rest of the meeting today.

0:5:24.940 --> 0:5:26.10

Shaheen, Chris (OP)

Thank you, Anita.

0:5:26.640 --> 0:5:31.950

Shaheen, Chris (OP)

We are going to jump ahead to slide 10 and give updates first.

0:5:31.960 --> 0:5:37.760

Shaheen, Chris (OP)

We will come back to the overview of the application we are reviewing today.

0:5:37.770 --> 0:5:39.610

Shaheen, Chris (OP)

I'm going to turn it over to Alex for that.

0:5:50.40 --> 0:5:50.600

Krefetz, Alex (OP)

Thank you, Chris.

0:5:50.610 --> 0:5:53.210

Krefetz, Alex (OP)

Sorry, I have a couple tabs up and couldn't remember where my screen was.

0:5:54.660 --> 0:5:59.320

Krefetz, Alex (OP)

Thank you, everyone again for joining and yes, I'm happy to share a little bit more about the commemorative works project.

0:6:0.160 --> 0:6:9.690

Krefetz, Alex (OP)

It's been a while since the committee last met and the Office of Planning has been working with our community partners to host community meetings in order to identify potential commemorative subjects.

0:6:10.180 --> 0:6:17.30

Krefetz, Alex (OP)

So far, about 40 residents have attended these public meetings, and more residents have visited the project website as well.

0:6:17.570 --> 0:6:35.250

Krefetz, Alex (OP)

Our primary partners on this project are the Upper Georgia Avenue Main Street, The Parks Main Street and the Ward 7 Partnership have been working to do additional outreach to Advisory Neighborhood Commissions, handing out Flyers and community meetings and festivals happening in neighborhoods, and coordinating mailings to residents.

0:6:35.960 --> 0:6:48.330

Krefetz, Alex (OP)

Today we've received about 40 nominations, an OP staff including Chris and I are in the process of preparing profiles on each nomination and identifying potential locations for these future commemorative works.

0:6:48.900 --> 0:7:9.530

Krefetz, Alex (OP)

Right now we're focusing on the nominations and all nominees that are eligible will be posted on the projects PublicInput web page, where residents will be able to vote on the subjects that they would like to see move forward for the conceptual design phase. The Commission on the Arts and Humanities has four public artists on board who are ready to start working with the design team.

0:7:10.80 --> 0:7:19.640

Krefetz, Alex (OP)

OP is working with the Office of Contracting and Procurement to finalize the procurement for the design team and bring them on board as soon as possible and to integrate with the rest of our partners.

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Krefetz, Alex (OP)

We anticipate that the Committee review of conceptual designs for commemorative works will happen later this fall.

0:7:28.820 --> 0:7:48.250

Krefetz, Alex (OP)

We're currently in discussions with potential community partners to reinstate our work in Ward 8, ideally in early September. And if you're interested in learning more about the initiative, including a story map that showcases the location strategy we previously published, you can learn more on our project page, on PublicInput, and I can share the link to that in the chat shortly.

0:7:52.270 --> 0:7:57.500

Krefetz, Alex (OP)

It has been really inspiring and interesting to hear many of the stories behind each of the nominations.

0:7:58.10 --> 0:8:2.520

Krefetz, Alex (OP)

This page includes a number of them, but is not the total amount that we've received.

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Krefetz, Alex (OP)

The subjects that we've received so far include subjects relating to our country's ongoing fight for civil rights, overcoming racism, embracing diversity and celebration of sports and the arts.

0:8:15.930 --> 0:8:33.570

Krefetz, Alex (OP)

Some of the examples include work of the integrated civic associations that took on the real estate industry to fight blockbusting, or how White and Black civic neighbors and White and Black civic associations worked together to fight against plans to cut highways through DC's neighborhoods and disrupt and displace our residents.

0:8:33.900 --> 0:8:47.270

Krefetz, Alex (OP)

Several nominations highlight the fight for civil rights, such as the Supreme Court case for striking down restrictive covenants in DC or groups like United Blacks Against Discrimination's fight against discriminatory hiring practices at Walter Reed.

0:8:47.760 --> 0:9:11.210

Krefetz, Alex (OP)

Other recommendations we've received are for individuals with notable achievements such as Vanilla Bean, a resident whose iconic hat designs were well known throughout the neighborhood, Sterling Allan Brown, who was DC's first poet Laureate, Shirley Horn for her contributions to jazz, and Marion Barry for his contributions to DC as Mayor and Councilmember.

0:9:11.610 --> 0:9:14.330

Krefetz, Alex (OP)

Even more highlight the culture of our specific neighborhoods.

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Krefetz, Alex (OP)

That the Caribbean Festival on Georgia Avenue, Dance Place in Brookland, and the Berry Farms Community Basketball League. While only one subject in each Ward will move ahead towards the design phase, the process has already brought forward many stories for DC to consider for future commemorative works. And with that I'll hand it back to Chris for our next update and I will post the link to our PublicInput in the chat.

0:9:38.660 --> 0:9:39.550

Shaheen, Chris (OP)

Thanks Alex.

0:9:40.20 --> 0:9:52.550

Shaheen, Chris (OP)

So my update is on Beyond Granite, which is the National Capital Planning Commission's initiative to install more inclusive, equitable and representative commemorative works on the National Mall.

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Shaheen, Chris (OP)

We've been briefed previously on their initiative at meetings earlier this year or late last year.

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Shaheen, Chris (OP)

NCPC has curated the first outdoor commemorative exhibition in the history of the National Mall.

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Shaheen, Chris (OP)

There will be 6 visionary temporary commemorative works that will soon be installed between October 18th and September 18th, which will honor diverse subjects, including Marian Anderson, Immigration, Native Americans, Black queer musicians, and specific to DC, the desegregation of public spaces in our city.

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Shaheen, Chris (OP)

You can take the time to learn more about this initiative on the project website, which is posted on the screen here.

0:10:40.550 --> 0:10:43.130

Shaheen, Chris (OP)

And be sure to plan a visit to the installations.

0:10:43.440 --> 0:10:46.750

Shaheen, Chris (OP)

We can post that link in the chat for this meeting as well.

0:10:49.470 --> 0:10:55.220

Shaheen, Chris (OP)

With that, I think we are now ready to go back in our presentation.

0:10:58.0 --> 0:11:1.710

Shaheen, Chris (OP)

We have a full quorum of the committee today.

0:11:1.720 --> 0:11:2.680

Shaheen, Chris (OP)

We are joined by Anita Cozart, Dolce Naime, Marnique Heath, Jay Coleman, and Otto Condon.

0:11:19.880 --> 0:11:25.270

Shaheen, Chris (OP)

So a quorum of the committee is present. Committee member Lauren Glover is unable to join us today.

0:11:27.110 --> 0:11:35.260

Shaheen, Chris (OP)

So with that, I will start today's review of the commemorative work application for Bernardo de Galvez.

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Shaheen, Chris (OP)

It is the third time that the application is coming back to the committee.

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Shaheen, Chris (OP)

The project is proposed as a statue at 2375 Pennsylvania Ave NW, which is a designated landmark and the Embassy of Spain.

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Shaheen, Chris (OP)

The application was last reviewed by the Committee at the July 15th, 2022 meeting.

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Shaheen, Chris (OP)

Following today's discussion, the Community can request further refinements on the application or make a recommendation on the application to the Mayor and District Council, who will have final approval authority.

0:12:13.250 --> 0:12:19.900

Shaheen, Chris (OP)

The applicant of this proposal is the Spain-USA Foundation, which is a registered 501C3 organization.

0:12:20.370 --> 0:12:46.110

Shaheen, Chris (OP)

The statue location is just west of George Washington Circle and identified as a potential commemorative work location in *Locate* - which is our commemorative work location strategy - because of its wide sidewalks and landscaped "public parking", and because it is near a transfer point of multiple bus lines. It is near the Embassy's 24th Street entrance and the surrounding area is a mix of residential, office and institutional uses.

0:12:51.70 --> 0:13:0.880

Shaheen, Chris (OP)

The application has completed all required reviews and ANC2A most recently completed its review at their June meeting and supports the application.

0:13:1.360 --> 0:13:7.160

Shaheen, Chris (OP)

All public utilities reviewed the application as part of their public space review and raised no objections.

0:13:7.850 --> 0:13:11.140

Shaheen, Chris (OP)

DDOT's Public Space Committee reviewed and supported the application.

0:13:11.850 --> 0:13:24.840

Shaheen, Chris (OP)

The Historic Preservation Office staff has confirmed that the application can be reviewed and approved by staff and the National Capital Memorial Advisory Commission reviewed and determined that their review was not required.

0:13:24.850 --> 0:13:28.250

Shaheen, Chris (OP)

These are all reviews that are required for this commemorative work.

0:13:29.770 --> 0:13:46.510

Shaheen, Chris (OP)

During its last meeting, the Committee reviewed three concepts and asked the applicant to further refine the alternative that located the statue closest to the sidewalk and included a small seating area open to the sidewalk.

0:13:47.100 --> 0:13:54.700

Shaheen, Chris (OP)

The committee asked for further consideration of the location and placement of the interpretive panel.

0:13:57.530 --> 0:14:1.940

Shaheen, Chris (OP)

The overall design of the preferred concept remains intact.

0:14:2.240 --> 0:14:12.280

Shaheen, Chris (OP)

Changes include the design of the seating and statue pedestal, additional landscaping around the base of the pedestal, and location of the interpretive panel.

0:14:12.670 --> 0:14:20.530

Shaheen, Chris (OP)

The interpretive panel is now located behind the fence and near the entrance to the walkway leading to the Embassy's 24th Street entrance.

0:14:25.730 --> 0:14:38.650

Shaheen, Chris (OP)

A new fence that matches the existing fence will be reconfigured to accommodate the seating area and relocated statue, three 18 inch seating elements, and a 29 inch pedestal are made of poured in place concrete with a striated and brushed finish, and will have a unified design and appearance.

0:14:46.290 --> 0:14:56.750

Shaheen, Chris (OP)

Additional refinements include dark paving at the base of the seating that is Portuguese cobblestone, and two small LED lights illuminate the statue from below.

0:15:1.900 --> 0:15:21.280

Shaheen, Chris (OP)

Overall the commemorative work adds a welcoming seating area at the entrance of a public building and near a bus stop, a location where people are expected to gather. The paving materials differentiate the space from the adjacent sidewalk, and the configuration of the fence and seating makes the space easily accessible and welcoming.

0:15:26.980 --> 0:15:42.0

Shaheen, Chris (OP)

The applicant has responded to comments from the Committee and made significant changes to the proposal since it was first reviewed in November of 2021. The Office of Planning is recommending that the Committee support the approval of the commemorative work by the Mayor and District Council.

0:15:44.850 --> 0:15:48.640

Shaheen, Chris (OP)

The floor is now open for a general discussion on the proposal.

0:15:48.910 --> 0:16:6.580

Shaheen, Chris (OP)

Please focus your discussion on minor revisions that fine tune the design and any additional guidance needed for the committee to make a recommendation to Mayor and Council to support the application. The order of the discussion will start with Otto, then go on to Dulce, Jay, Marnique, and end with Anita.

0:16:12.730 --> 0:16:14.480

Shaheen, Chris (OP)

So we'll start with Otto.

0:16:14.490 --> 0:16:17.150

Shaheen, Chris (OP)

Do you have any comments you'd like to share on the application?

0:16:18.100 --> 0:16:20.350

Condon, Otto

Sure, I appreciate that.

0:16:20.360 --> 0:16:23.520

Condon, Otto

You know, they made some, they made refinements based on our previous comments.

0:16:24.900 --> 0:16:28.690

Condon, Otto

This is a sort of my first guttural reaction.

0:16:29.380 --> 0:16:38.80

Condon, Otto

Then I guess the question is with the change in the bench. Was that done as a sort of separate approach to not allow people to sleep on it?

0:16:38.770 --> 0:16:59.20

Condon, Otto

Because when I see this - and the basis of this comment is and I'm not saying it's a deal breaker, but - the three seats which are the same material as the statue pedestal to me seems to be umm, it diminishes the importance of the statue just from a scale of them.

0:16:59.390 --> 0:17:10.880

Condon, Otto

I mean, I've always thought the scale of the statue always seems a little small, but when you make the

pedestals the same and you have people sitting like that, rendering people sitting on the pedestal, they become more important than the statue itself.

0:17:11.130 --> 0:17:13.340

Condon, Otto

So you know, there seems.

0:17:13.590 --> 0:17:18.10

Condon, Otto

So maybe it's a matter of, you know, if you want three seats.

0:17:18.20 --> 0:17:19.370

Condon, Otto

So people can't sleep there.

0:17:19.380 --> 0:17:34.80

Condon, Otto

If that was one of the reasons you know, just a different material or something that's sort of or or pedestal for the statue should be of a maybe higher quality because visually I found it visually confusing.

0:17:36.250 --> 0:17:41.0

Condon, Otto

That's my sort of first gut reaction to this and it's all about the city.

0:17:41.10 --> 0:17:42.990

Condon, Otto

All the rest looks fine, looks good.

0:17:47.870 --> 0:17:49.500

Shaheen, Chris (OP)

Thank you, Otto. Dolce.

0:17:51.950 --> 0:18:5.210

Naime, Dulce (DPR)

I'm very pleased with the, with the improvements to the project because they are providing a new and welcoming seating area, that is, it didn't exist in the area.

0:18:5.350 --> 0:18:6.220

Naime, Dulce (DPR)

I agree with Otto about the comments on the pedestal material.

0:18:10.150 --> 0:18:22.850

Naime, Dulce (DPR)

Maybe it's just that the rest of the things that I think are working, I'm perfectly fine and they are actually responding to previous comments we had during our meetings.

0:18:27.330 --> 0:18:29.90

Shaheen, Chris (OP)

Thank you, Dulce. Jay.

0:18:32.350 --> 0:18:33.770

Jay Coleman

Yes, good afternoon everybody.

0:18:34.620 --> 0:18:35.610

Jay Coleman

Yeah, I do appreciate their attention to our comments and suggestions.

0:18:42.950 --> 0:18:55.300

Jay Coleman

The two former comments about the seating are definitely duly noted and I kinda agree with Otto in terms of the scale, I don't think it's something that I would stop the process over, but from a sculptor's perspective, you know it does somewhat diminish, you know, the prominence of the piece.

0:19:10.980 --> 0:19:19.420

Jay Coleman

But other than that, I really appreciate the fortitude and the steps that they've taken to make sure that every I is dotted and T's crossed on this, so I don't you know, I don't have any objections to it, so I'm impressed.

0:19:34.680 --> 0:19:36.530

Shaheen, Chris (OP)

Thank you, Jay. Marnique.

0:19:37.930 --> 0:19:38.500

Marnique Heath (Guest)

Thank you.

0:19:38.510 --> 0:19:47.690

Marnique Heath (Guest)

I would agree with the comments that have been made so far and I think I'm generally in support of it.

0:19:47.700 --> 0:19:58.650

Marnique Heath (Guest)

I think it I would agree that it would be nice if the base of the statue were felt a little more distinct and something a bit more special.

0:20:2.750 --> 0:20:22.280

Marnique Heath (Guest)

I would be accepting of it as it currently stands, so I don't know if we can just make a recommendation as a part of an approval, but that would be my approach to it rather than asking that or making it a part of an order for them to make a modification.

0:20:27.180 --> 0:20:27.860

Shaheen, Chris (OP)

Alright.

0:20:27.910 --> 0:20:30.210

Shaheen, Chris (OP)

Thank you, Marnique. Anita.

0:20:31.340 --> 0:20:49.420

Cozart, Anita (OP)

I agree with my CWC colleagues and the only thought that I had and especially Marnique's comment about making it, you know, like a more of a recommendation, a strong suggestion rather than a requirement.

0:20:49.920 --> 0:21:1.710

Cozart, Anita (OP)

No need for it to come back, perhaps even exploring if there's a way to use the same kind of material that's at the base of the seating, or the same coloring of the material.

0:21:1.720 --> 0:21:9.690

Cozart, Anita (OP)

That's of the base of the seating to let it like kind of flow into the background a bit more so that the statue really is prominent.

0:21:10.220 --> 0:21:21.460

Cozart, Anita (OP)

But otherwise, and I definitely appreciate the renderings, gives such a sense of how nice and lush and green this corner is going to be.

0:21:21.890 --> 0:21:27.800

Cozart, Anita (OP)

So along with an opportunity to mark an important cultural event.

0:21:32.920 --> 0:21:51.180

Shaheen, Chris (OP)

So if I can summarize it, it seems to me everyone is comfortable with the design for the most part, except recommending a different and possibly higher quality material that is more distinct for the base of the statue.

0:21:51.630 --> 0:21:52.240

Shaheen, Chris (OP)

Yes?

0:21:52.490 --> 0:21:52.670

Shaheen, Chris (OP)

OK.

0:21:53.320 --> 0:21:53.800

Marnique Heath (Guest)

That's right.

0:21:53.380 --> 0:21:58.450

Shaheen, Chris (OP)

We are actually joined today with by the designer Adam Bresnick. And Adam, I don't know if you want to take a moment to say anything about the design?

0:22:2.540 --> 0:22:4.630

Shaheen, Chris (OP)

It overall it seems to be very good feedback.

0:22:6.400 --> 0:22:8.990

Adam Bresnick

Thank you very much and thank you for the opportunity.

0:22:9.0 --> 0:22:15.380

Adam Bresnick

Actually, I would like to have a little mini discussion if possible about the base.

0:22:15.390 --> 0:22:22.170

Adam Bresnick

So my concept was, or my office's concept and our concept was, that it's more democratic.

0:22:22.290 --> 0:22:38.170

Adam Bresnick

So if you're sitting on a pedestal or bench, which is the same as this man who's on a sculpture next to you, it felt more egalitarian and more sort of one amongst equals.

0:22:38.790 --> 0:22:49.940

Adam Bresnick

I do like the idea of that Anita Cozart said of it being part of the ground, because that's also a language which I like because then it's part of the landscape.

0:22:50.130 --> 0:22:56.180

Adam Bresnick

So my question would be, do you really see it?

0:22:56.320 --> 0:23:2.640

Adam Bresnick

Because I think you all have seen more monuments or reviewed them than I have.

0:23:5.420 --> 0:23:7.310

Adam Bresnick

Do you think that aspect?

0:23:7.480 --> 0:23:27.840

Adam Bresnick

Because I mean, as an American living abroad, I kind of feel like, the good thing about America is, you know, it's one amongst equals and there's no hierarchy or there shouldn't be a hierarchy, at least, in the basis of things.

0:23:28.210 --> 0:23:28.910

Adam Bresnick

So which is why we designed it that way.

0:23:32.800 --> 0:23:33.830

Adam Bresnick

That would be my question.

0:23:34.420 --> 0:23:35.700

Adam Bresnick

How important do you think that is?

0:23:37.710 --> 0:23:44.790

Marnique Heath (Guest)

And also if I can start, I would say it's great to hear from you.

0:23:45.40 --> 0:23:52.170

Marnique Heath (Guest)

It's always great to understand the thinking that goes into a piece, and I know a lot does.

0:23:52.970 --> 0:23:57.710

Marnique Heath (Guest)

And so we are certainly offering comments based on just what we've seen.

0:24:14.340 --> 0:24:14.540

Adam Bresnick

Right.

0:23:58.180 --> 0:24:16.960

Marnique Heath (Guest)

I would not have interpreted the base of the statue to have been a part of a democratic set of pieces, simply because it already has some hierarchy amongst the others in its height.

0:24:17.470 --> 0:24:23.520

Marnique Heath (Guest)

So it already stood out as being distinct and the fact that it carries the statue.

0:24:23.830 --> 0:24:42.840

Marnique Heath (Guest)

So while I certainly appreciate the design thinking behind it, to me it doesn't necessarily feel like this is a part of that democratic logic for those reasons.

0:24:42.910 --> 0:24:44.660

Marnique Heath (Guest)

But I'd love to hear from others.

0:24:49.810 --> 0:24:58.110

Condon, Otto

Yeah, I want to second the appreciation for hearing the design intent because that is always helpful then what the impressions are, but I think it . . . where it may not.

0:25:6.860 --> 0:25:10.550

Condon, Otto

It doesn't come through to me, is if it is about if.

0:25:10.560 --> 0:25:24.690

Condon, Otto

If the OK say, if the statue was life size then I would feel it being democratic, but because it's so small I feel like any anybody sitting on the bench is going to feel more prominent than the statue itself.

0:25:27.460 --> 0:25:35.460

Condon, Otto

That's where the democratic sort of impression would I need to see that sort of modification?

0:25:37.230 --> 0:25:39.700

Adam Bresnick

The sculpture is placed so it's at eye level.

0:25:39.710 --> 0:25:43.710

Adam Bresnick

So when you're standing, it's you're seeing him face to face.

0:25:44.300 --> 0:25:52.580

Adam Bresnick

So it is lower than it currently is and also, I mean not to belittle the work of the artist . . .

0:25:53.430 --> 0:25:59.410

Adam Bresnick

I don't find it to be particularly . . . it's strangely scaled.

0:25:59.500 --> 0:26:0.930

Adam Bresnick

I completely agree with that.

0:26:1.230 --> 0:26:1.420

Condon, Otto

No.

0:26:0.820 --> 0:26:2.660

Marnique Heath (Guest)

Yeah, yeah.

0:26:1.40 --> 0:26:6.690

Adam Bresnick

It feels tiny, which is sort of one of the reasons.

0:26:6.700 --> 0:26:23.830

Adam Bresnick

Also, I'm actually . . . I really loved the feedback that we got from you guys because the Embassy obviously selected whatever project they thought was best for our security and for ease of . . . and I much prefer the solution that you all selected.

0:26:31.640 --> 0:26:32.680

Condon, Otto

Yeah.

0:26:23.840 --> 0:26:39.130

Adam Bresnick

So I see it happening better design, but there is a sort of weird scale to the statue that the sculpture . . . which is sort of hard to deal with, which is why we've tried to accentuate all the plantings . . . and the trouble is the Pepco vault underneath.

0:26:39.140 --> 0:26:41.170

Adam Bresnick

So there's a lot of planters.

0:26:41.300 --> 0:26:48.570

Adam Bresnick

And so one thing I want to hype is for the fence to disappear as much as possible with climbing rambling roses.

0:26:48.580 --> 0:26:52.790

Adam Bresnick

And there's a color palette, and so all through the year, there should be different colors.

0:26:52.800 --> 0:27:5.720

Adam Bresnick

And then there's also that big tree behind it, as a way of sort of, making it feel less like a chess piece just plunked down there and more integrated in a small landscape.

0:27:6.710 --> 0:27:8.0

Adam Bresnick

But I think it's hard and we need to be careful with the plantings.

0:27:10.960 --> 0:27:23.540

Adam Bresnick

I think the plantings are going to be really important to correct the scale of the sculpture with the site and that's why also the seating we did, the smaller pieces to make it all feel more of the same scale.

0:27:23.810 --> 0:27:30.190

Adam Bresnick

Whereas one giant bench seemed to make the sculpture to me seem smaller, this small.

0:27:31.130 --> 0:27:36.610

Adam Bresnick

Which I assume is because they shipped it over like in a diplomatic pouch or something.

0:27:37.20 --> 0:27:40.270

Adam Bresnick

Assume it was like I had to fit in the airplane or something.

0:27:40.280 --> 0:27:45.330

Adam Bresnick

It just seems like to me like one of those, like some, you know, civil servant made that decision.

0:27:45.390 --> 0:27:46.130

Adam Bresnick

It's weird to me.

0:27:46.820 --> 0:27:47.410

Adam Bresnick

I agree with that.

0:27:47.670 --> 0:27:48.400

Marnique Heath (Guest)

Yeah.

0:27:47.420 --> 0:27:49.660

Adam Bresnick

I think it's a strange size.

0:27:49.700 --> 0:27:58.700

Adam Bresnick

So to bring it sort of down more and to locate it amongst these also, the idea is that the plantings should try to cover the base of the sculpture.

0:27:58.710 --> 0:28:8.540

Adam Bresnick

So it sort of emerges from the garden and not so I'm not reading it as four pedestals and reading as one pedestal, which is the same material.

0:28:8.550 --> 0:28:31.190

Adam Bresnick

But I want the plants that we selected to go around the pedestal as different than the plants behind the benches, so that it's almost as he's walking amongst, you know, I think they're wild grasses or I don't with different color and I don't know if we have the slide of the presentation with the planting colors or the plants themselves.

0:28:32.260 --> 0:28:41.190

Adam Bresnick

But that idea was that that base would almost just emerge, or he would just sort of emerge from that landscape, that small landscape.

0:28:40.440 --> 0:28:46.330

Shaheen, Chris (OP)

Alex, can you move the presentation back to a couple slides to the . . . there you go. Thanks.

0:28:49.400 --> 0:28:50.370

Adam Bresnick

It's kind of hard to see.

0:28:50.380 --> 0:28:59.880

Adam Bresnick

Actually, I think those are ferns in the in the rendering, but in the planting schedule they really are different.

0:28:59.890 --> 0:29:9.800

Adam Bresnick

So the plants around the sculpture base are taller, they're about the same size as the sculpture base, which of course would take time to grow.

0:29:11.390 --> 0:29:11.760

Marnique Heath (Guest)

Sure.

0:29:9.810 --> 0:29:12.800

Adam Bresnick

So there is that, you know, a garden has to grow and change.

0:29:14.760 --> 0:29:20.350

Condon, Otto

Again, I will say I appreciate the story because that is stronger.

0:29:21.240 --> 0:29:31.160

Condon, Otto

But then I'd also make sure there's maintenance requirements for the Embassy gardener so they don't always cut back the plants, because that's what I would see . . . what happen in the public right away.

0:29:31.170 --> 0:29:33.30

Condon, Otto

Somebody's going to cut it and then you end up with the base.

0:29:33.40 --> 0:29:33.810

Condon, Otto

And I think, sorry.

0:29:33.810 --> 0:29:34.20

Adam Bresnick

No.

0:29:33.820 --> 0:29:35.870

Condon, Otto

Hey I think I cut off, I'll say sorry.

0:29:39.520 --> 0:29:39.990

Naime, Dulce (DPR)

He's OK.

0:29:40.260 --> 0:29:42.40

Naime, Dulce (DPR)

Do you want to finish?

0:29:41.580 --> 0:29:42.690

Condon, Otto

No, no, I'm not that.

0:29:42.700 --> 0:29:43.510

Condon, Otto

That was it, yeah.

0:29:43.170 --> 0:29:44.890

Naime, Dulce (DPR)

Yeah, I think you're right on that.

0:29:47.70 --> 0:29:59.800

Naime, Dulce (DPR)

You know, like the last thing I would have imagined is all this deep consideration, because it is the first thing I appreciated is like, you know, is cohesive across the material selection.

0:29:59.890 --> 0:30:2.410

Naime, Dulce (DPR)

Like I believe that is important.

0:30:2.490 --> 0:30:14.830

Naime, Dulce (DPR)

I think we agree that the problem here is not the selection of the material, because we have seen the same material used for pedestals and benches in other spaces without any problem.

0:30:15.0 --> 0:30:22.770

Naime, Dulce (DPR)

I think it's, it's like this sculpture is more like an indoors sculpture or like a small garden sculpture.

0:30:23.20 --> 0:30:35.820

Naime, Dulce (DPR)

And it's kind of difficult to fit it in the corner of a busy intersection with like . . . with relevance that it should have.

0:30:36.130 --> 0:30:41.360

Naime, Dulce (DPR)

I think that that is what I find is what is bothering a little bit here.

0:30:43.660 --> 0:31:5.890

Naime, Dulce (DPR)

And I think the idea of this sculpture almost emerging from the nature and appearing in the environment, like in the build environment as you are describing, makes like to me is more poetic than the democracy argument, which I wouldn't buy?

0:31:5.900 --> 0:31:6.590

Naime, Dulce (DPR)

I don't know.

0:31:6.600 --> 0:31:14.110

Naime, Dulce (DPR)

I think it's very nice and it's very valid, but, well, like is this a sculpture already?

0:31:16.30 --> 0:31:16.330

Adam Bresnick

Good.

0:31:17.290 --> 0:31:17.420

Marnique Heath (Guest)

You.

0:31:14.120 --> 0:31:18.320

Naime, Dulce (DPR)

So this is highlighted already.

0:31:18.620 --> 0:31:31.620

Naime, Dulce (DPR)

So, I will say that it doesn't need to be different because, I mean, it should have a differentiation, but I'm not really sure how it is the differentiation.

0:31:31.830 --> 0:31:33.960

Naime, Dulce (DPR)

I like the idea that they mentioned.

0:31:34.350 --> 0:31:50.30

Naime, Dulce (DPR)

I think somebody mentioned, Marnique, did you mention the idea of like having a different treatment for the concrete instead of having like a different material that will add more, like, it will add another layer of complication?

0:31:50.30 --> 0:32:6.120

Naime, Dulce (DPR)

to the little corner already, because we have already signage, plants in landscape, concrete pebbles, flag, bricks, so maybe . . . I don't know.

0:32:7.710 --> 0:32:12.440

Naime, Dulce (DPR)

I don't know if it's black and it makes it disappear.

0:32:12.730 --> 0:32:13.160

Naime, Dulce (DPR)

I don't know.

0:32:13.10 --> 0:32:13.210

Marnique Heath (Guest)

Yeah.

0:32:13.170 --> 0:32:17.690

Naime, Dulce (DPR)

Like maybe it's just a different treatment to the concrete, but it's.

0:32:16.250 --> 0:32:23.520

Marnique Heath (Guest)

Yeah, I need a brought up the paving material possibly extending up.

0:32:23.530 --> 0:32:26.690

Marnique Heath (Guest)

And I I was going to agree with that again.

0:32:28.100 --> 0:32:36.560

Marnique Heath (Guest)

As you know, you talked about the desire to have this sculpture appear to emerge from the landscape.

0:32:36.570 --> 0:32:57.40

Marnique Heath (Guest)

I think making it darker will make it less apparent and could support that idea little bit more strongly than the light base and so, you know, you're rendering showing the plants growing taller would also help support that argument, but, certainly a darker base could help with that.

0:33:4.240 --> 0:33:5.530

Adam Bresnick

And the fence is black.

0:33:5.540 --> 0:33:8.0

Adam Bresnick

So yes, that that would help it disappear.

0:33:9.990 --> 0:33:13.0

Naime, Dulce (DPR)

And the Portuguese, you're using Portuguese?

0:33:13.790 --> 0:33:15.130

Naime, Dulce (DPR)

Where are those pebbles? Right.

0:33:17.240 --> 0:33:18.200

Naime, Dulce (DPR)

Yeah, like it's more.

0:33:16.30 --> 0:33:20.660

Adam Bresnick

There are small square called cobblestones, so they're smaller.

0:33:20.670 --> 0:33:22.570

Adam Bresnick

Cobblestone, they're not big cobblestones.

0:33:22.580 --> 0:33:24.930

Adam Bresnick

So, like bluestones, they're much smaller.

0:33:25.230 --> 0:33:26.300

Naime, Dulce (DPR)

But they are not black.

0:33:26.530 --> 0:33:29.140

Naime, Dulce (DPR)

They are blue, OK.

0:33:27.120 --> 0:33:29.680

Adam Bresnick

They're concrete, so I would not . . . excuse me.

0:33:31.670 --> 0:33:31.950

Naime, Dulce (DPR)

OK.

0:33:29.690 --> 0:33:33.170

Adam Bresnick

They're granite, so they could be different colored granites.

0:33:33.260 --> 0:33:35.260

Adam Bresnick

They're white granite, Gray granite, black granite.

0:33:36.580 --> 0:33:38.340

Adam Bresnick

So with that, we need to go through that.

0:33:40.480 --> 0:33:40.720

Naime, Dulce (DPR)

OK.

0:33:38.400 --> 0:33:45.580

Adam Bresnick

We haven't done any bidding yet, so I'm not sure how that will work with them to see actually this is.

0:33:44.480 --> 0:33:48.20

Naime, Dulce (DPR)

Because that much will also be important, right?

0:33:48.330 --> 0:33:49.100

Adam Bresnick

Completely.

0:33:49.190 --> 0:34:0.940

Adam Bresnick

You know, actually, it's amazing this conversation is so much more interesting than any conversation I've had with the embassy because you guys have really, like, studied the project every kind of, like, just solve this problem.

0:34:0.950 --> 0:34:6.860

Adam Bresnick

So it's kind of nice that you guys have taken the time to study it and to think about it.

0:34:6.910 --> 0:34:13.360

Adam Bresnick

And actually, I think you're convincing me with the comments about the base and it already is a sculpture.

0:34:13.370 --> 0:34:20.520

Adam Bresnick

I mean, there is a prominence to that piece, and the black would help it disappear in a way that I hadn't thought about.

0:34:20.530 --> 0:34:21.180

Adam Bresnick

So thank you.

0:34:21.230 --> 0:34:26.110

Adam Bresnick

So I so I would say yes, put that in your recommendations that we should, you know change the base.

0:34:29.50 --> 0:34:34.90

Shaheen, Chris (OP)

And thank you Adam, for sharing your thoughts.

0:34:34.980 --> 0:34:36.520

Shaheen, Chris (OP)

I know, we hadn't planned that.

0:34:36.530 --> 0:34:39.210

Shaheen, Chris (OP)

But I'm glad it worked out this way and thank you everyone for your comments.

0:34:39.400 --> 0:34:43.830

Shaheen, Chris (OP)

Are there any last comments on this before we have a motion?

0:34:47.330 --> 0:34:53.910

Shaheen, Chris (OP)

Hearing none, is there a motion for our next steps for this application?

0:34:55.360 --> 0:34:56.20

Cozart, Anita (OP)

So moved.

0:34:58.310 --> 0:34:58.960

Jay Coleman

I second.

0:35:2.220 --> 0:35:6.360

Shaheen, Chris (OP)

So I'll just restate the motion, the motion is to recommend that the application, that the Committee recommends that the Mayor and Council approve this application with minor modifications to the base of the statue.

0:35:24.670 --> 0:35:24.810

Marnique Heath (Guest)

Yes.

0:35:25.540 --> 0:35:25.880

Shaheen, Chris (OP)

Great.

0:35:26.200 --> 0:35:26.330

Condon, Otto

Yes.

0:35:28.180 --> 0:35:28.300

Naime, Dulce (DPR)

Yes.

0:35:28.140 --> 0:35:28.580

Shaheen, Chris (OP)

Thank you.

0:35:30.550 --> 0:35:30.950

Adam Bresnick

Thank you.

0:35:30.900 --> 0:35:32.840

Shaheen, Chris (OP)

I really enjoyed that discussion.

0:35:33.710 --> 0:35:33.890

Marnique Heath (Guest)

Yeah.

0:35:32.850 --> 0:35:36.170

Shaheen, Chris (OP)

That was a really good discussion, so thank you.

0:35:35.980 --> 0:35:37.600

Marnique Heath (Guest)

Thank you for being open to this.

0:35:37.610 --> 0:35:39.440

Marnique Heath (Guest)

It's great to have you participate.

0:35:40.150 --> 0:35:41.300

Adam Bresnick

No, thank you so very much.

0:35:41.390 --> 0:35:41.900

Adam Bresnick

It's a pleasure.

0:35:43.800 --> 0:35:48.230

Shaheen, Chris (OP)

So that concludes the formal business of the committee for today's meeting.

0:35:48.380 --> 0:35:54.770

Shaheen, Chris (OP)

I will just say that the next committee meeting is scheduled for September 14th, 1:00 to 2:00 PM.

0:35:55.0 --> 0:36:2.390

Shaheen, Chris (OP)

More information on that meeting will be shared prior to that meeting, and I'll turn it back to Anita in case she has any last words.

0:36:3.780 --> 0:36:4.690

Cozart, Anita (OP)

No last words, except to say great discussion today.

0:36:7.880 --> 0:36:13.20

Cozart, Anita (OP)

And thanks everyone for joining and stay as cool as you can.

0:36:16.10 --> 0:36:16.330

Adam Bresnick

Thank you.

0:36:16.180 --> 0:36:17.0

Naime, Dulce (DPR)

Thank you.

0:36:15.740 --> 0:36:19.250

Marnique Heath (Guest)

Alright, thank you. Right.

0:36:14.330 --> 0:36:19.480

Condon, Otto

Thank you, right? Yeah.

0:36:18.80 --> 0:36:19.520

Naime, Dulce (DPR)

Happy weekend. Bye.

0:36:17.850 --> 0:36:20.140

Adam Bresnick

Also have a good weekend.