

GOVERNMENT OF THE DISTRICT OF COLUMBIA

HISTORIC PRESERVATION REVIEW BOARD

HISTORIC LANDMARK NOMINATION

CASE NUMBER 91-05

Washington, D.C.

Thursday, December 6, 2007

2

1 PARTICIPANTS:

2 Board Members:

3 TERSH BOASBERG, Chairman

ANDREW AURBACH

4 KATHY HENDERSON

GAIL S. LOWE

5 DENISE JOHNSON

ANNE LEWIS

6 ROBERT SONDERMAN

JOHN M. VLACH

7

Staff:

8

9 TIM DENNEE
DAVID MALONEY
10 Witnesses:
11 STYLIANOS CHRISTOFIDES
DAVID ALAN GRIER
12 J. DARROW KIRKPATRICK
RICHARD LONGSTRETH
13 WHAYNE QUIN
MIKE SILVERSTEIN
14 CAROLYN BROWN
AMY MYERS
15 DAVID STERN
GEORGE KEYS

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1 PROCEEDINGS
2 (9:30 a.m.)
3 MR. BOASBERG: At the end, I'm
4 going to summarize and list the letters and
5 other things that we received, because I'm
6 not sure everybody has a copy of what came
7 in.
8 So I will go over that, and the
9 copies and the original file are available at
10 our office for any others who want to cover
11 it.
12 I would ask our speakers to speak
13 loudly. If you can't hear, come on up front.
14 There are other chairs.
15 Professor Longstreth, if you will
16 begin your presentation.

17 Please speak into the silver
18 microphone.
19 Professor Longstreth, if you'll
20 identify yourself, please.
21 MR. LONGSTRETH: Yes, Mr. Chairman,
22 members of the Board, for the record my name

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1 is Richard Longstreth. I'm testifying on
2 behalf of the applicants, the Committee of
3 100 on the Federal City and the D.C.
4 Preservation League. It is a pleasure to be
5 before you again to discuss this very
6 important case.
7 My task as I understand it is to
8 address the issues raised by the property
9 owners and their attorney concerning the
10 historical significance of this property.
11 Without difficulty, I could rebut
12 the materials submitted prior to the
13 1 November hearing, the testimony at that
14 hearing, and the contents of the "Property
15 Owner's Statement" submitted on 30 November.
16 I could do this point-by-point in
17 considerable detail. To do so, however,
18 would consume far more than my allotted time,
19 even 45 minutes.
20 Instead, I would like to get at the
21 heart of the matter with a few key points.
22 First, at the beginning of my

1 November 1 testimony, I said the applicants
2 would not contend any of the points raised by
3 the Third Church and its consultants
4 regarding the associative areas of
5 significance; that is, those related to the
6 congregation and/or the denomination more
7 broadly. We consider doing so would be
8 unseemly and largely beside the point, since
9 these areas were not the primary ones that
10 motivated our nomination or our continuing
11 commitment to this case.

12 We continue to hold that position,
13 even though communications submitted by a
14 member of a church building committee and a
15 prominent historian of Christian Science
16 church buildings suggest that some of our
17 points are at least were not wholly
18 unfounded. Still, nolo contendere.

19 Second, contentions of authorship
20 are not really relevant. Was it all
21 Cossutta? He says so. Did Pei have any
22 input? He thinks so. He said, she said, as

1 it were. Can it be verified one way or the
2 other? Doubtful. Does it make any

3 difference? No. The design is remarkable
4 irrespective of the process by which it was
5 created and who created it, which leads to
6 the third point.

7 The 30 November document for the
8 most part ignored the testimony I gave a
9 month previous. In that presentation, I
10 showed through illustrations as well as in
11 words that the complex compares favorably
12 with other premier examples by the firm from
13 the late 1950s through the early 1970s,
14 irrespective of whether I.M. Pei, Henry Cobb
15 or Araldo Cossutta was the partner in charge.

16 I also showed that Cossutta made a
17 major contribution to the firm's work
18 generally as well as to those buildings under
19 his charge, and that the Third Church complex
20 compares favorably to other examples in the
21 latter category; that is, where Cossutta was
22 the partner in-charge.

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1 This assessment comes with
2 longstanding familiarity with the firm's work
3 all over the U.S., including original
4 research on several projects for forthcoming
5 publications, and site visits to properties
6 in Boston, Cambridge, Ithaca, Syracuse,
7 Fredonia, the City of New York, Princeton,
8 Philadelphia, Wilmington, Baltimore, Columbus
9 (Indiana), Chicago, Dallas, Houston, Denver,
10 Boulder, and Los Angeles, as well as in

11 Montreal over the past 43 years.
12 It also stems from firsthand
13 examination of, and in some cases original
14 research on, nearly every one of innumerable
15 projects that firm has done in the Washington
16 metropolitan area from the mid 1950s to the
17 present.

18 In my capacity as volume editor, I
19 worked directly with the late J. Carter Brown
20 on the essay he prepared on the design of the
21 East Wing for the book *The Mall in*
22 *Washington, 1791-1991*, published by the

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1 National Gallery and recently re-issued by
2 Yale University Press.

3 Fourth, the assertion that this
4 building complex's historical significance
5 somehow hinges on whether it is or is not an
6 example of Brutalism is simply irrelevant.
7 Many historians and critics employ the term,
8 others do not. Cossutta does not like the
9 term, just as Robert Venturi does not like
10 "Postmodernism" applied to his work, or
11 Walter Gropius did not like "International
12 style" applied to his.

13 In my own work, I have generally
14 avoided such terms, unless it focuses on
15 historiographical issues. But irrespective
16 of the terms one does or does not use, the
17 Third Church complex is an outstanding
18 example of modernism from the 1960s and early

19 1970s using exposed concrete, and more
20 broadly, that was developed in a vocabulary
21 of massive, bold, sculptural forms, a number
22 of examples of which I presented last month.

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1 Fifth, the 30 November document
2 maintains that any assessment of the complex
3 as it relates to other post-World War II
4 religious buildings locally cannot be made it
5 without a comprehensive survey. Conducted
6 properly, historic resources surveys bring an
7 abundant array of new material to light, and
8 should be the bedrock of preservation
9 planning. However, to assert that decisions
10 cannot be made on any property unless such
11 work is formally conducted prior to that time
12 presumes that all those involved in the
13 designation process are completely ignorant
14 of the history of their community and its
15 physical resources.

16 Furthermore, during the course of
17 preparing for this case, and under a number
18 of other circumstances as well, I have had
19 the opportunity to visit many houses of
20 worship constructed during the second half of
21 the twentieth century in all quadrants of the
22 District. The survey of modernist churches

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1 in the Southwest was done under my direction.
2 Without inferring anything negative towards
3 any such examples, it is reasonable to say
4 nonetheless that the Third Church complex is
5 clearly in a league of its own as an
6 exceptional work of architecture.

7 Nothing else compares to it.

8 Sixth, the Third Church complex
9 holds its own when compared to an array of
10 stunning modernist designs for houses of
11 worship constructed since World War II across
12 the United States. I have visited scores of
13 examples in Massachusetts, Rhode Island,
14 Connecticut, Vermont, New York, New Jersey,
15 Pennsylvania, Maryland, Indiana, Illinois,
16 Michigan, Wisconsin, Minnesota, North Dakota,
17 Missouri, Florida, Louisiana, Arkansas,
18 Texas, Oklahoma, Colorado, New Mexico,
19 Arizona, California, Oregon, Washington, and
20 Alaska over the past 42 years, and have
21 consulted a vast array of period literature
22 on religious architectures, as well as

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1 historical accounts on the subject, much of
2 it in conjunction with the recent research
3 project.

4 Looking at many major
5 examples -- by Edward Larabee Barnes, Pietro

6 Belluschi, Marcel Breuer, Bruce Goff,
7 Percival Goodman, Philip Johnson, A. Quincy
8 Jones, E. Fay Jones, Louis Kahn, Ludwig Mies
9 van der Rohe, Charles Moore, Paul Rudolph,
10 Eero Saarinen, Harry Weese, Frank Lloyd
11 Wright and Lloyd Wright, for instance -- it
12 is clear with the Third Church complex is a
13 distinctive and original work of great
14 architectural merit.

15 Finally, questions about the
16 appropriateness of designating this building
17 since it is less than 50 years old are
18 without foundation. I am very familiar with
19 National Register criteria relevant to this
20 matter. I have taught the subject at the
21 graduate level since 1978. For the past nine
22 years, I have chaired the Maryland State

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1 Review Board for the National Register. For
2 five years, I served on the National Park
3 Service's National Historic Landmark
4 Consulting Group. I have given keynote
5 addresses at over a dozen national and
6 statewide conferences focusing on preserving
7 work from the recent past.

8 The threshold is "exceptional
9 importance" at the local level, which the
10 property in question meets on several
11 grounds -- as a religious property, as a
12 masterful work of design and as a
13 distinguished example of a work of one the

14 most important U.S. architectural firms of
15 the second half of the twentieth century.
16 Even though D.C. Law 2-144 does not
17 have a specific age provision for
18 designation, you have established an
19 important precedent with the recent
20 designations of the Watergate complex at the
21 Martin Luther King Jr. Memorial Library.
22 But don't take my word for it.

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1 Many distinguished authorities have weighed
2 in on this case.
3 David DeLong, professor emeritus of
4 the School of Architecture at the University
5 of Pennsylvania, and Richard Guy Wilson,
6 Commonwealth Professor of Architectural
7 History at the University of Virginia -- two
8 of the leading scholars of twentieth-century
9 architecture in the U.S.
10 Professor DeLong is author and
11 co-author of monographs on Frank Lloyd
12 Wright, Louis Kahn, Eero Saarinen, Robert
13 Venturi and Denise Scott Brown.
14 Or Paul Ivey of the University of
15 Arizona, author of Prayers in Stone, a
16 distinguished monograph on Christian Science
17 church architecture.
18 Peter Williams, Miami University of
19 Ohio, a historian of religion and author of
20 Houses of God, the one national survey we
21 have of church architecture from all periods.

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1 Professor Emeritus of Art History at the
2 University of Delaware and the winter tour
3 program, former editor-in-chief of the
4 Buildings of the United States series.
5 Henry Million, who has written
6 internationally acclaimed works on
7 Michelangelo and Italian Baroque architecture
8 and, in his former capacity as dean of the
9 Center for Advanced Study in the Visual Arts,
10 participated in the planning of the East
11 Wing.
12 Messrs. Million and Stillman along
13 with myself are all past presidents of the
14 Society of Architectural Historians, the
15 largest and oldest scholarly organization in
16 North America, focused on the historical
17 study of a built environment, and now widely
18 considered internationally to be the leader
19 in the field.
20 Pamela Scott, a specialist in many
21 aspects of Washington architecture, co-author
22 of the Society of Architectural Historians'

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1 Buildings of the District of Columbia, and
2 surveyor of houses of worship for your
3 office.
4 Cynthia Field, former architectural
5 historian for the Smithsonian Institution,
6 and Isabelle Gournay of the University of
7 Maryland, both of whom have contributed much
8 to our knowledge of Washington architecture,
9 and the latter of whom has co-directed a
10 statewide survey of modernist architecture
11 for the Maryland Historical Trust.
12 Sue Kohler, for many years
13 architectural historian for the Commission of
14 Fine Arts, and author of the two Sixteenth
15 Street Architecture volumes, which
16 prominently featured this complex.
17 Architects have spoken out as well.
18 Randall Ott, dean of the School of
19 Architecture at Catholic University, whose
20 pedagogical as well as intellectual concerns
21 encompass houses of worship.
22 Charles Cassell, former chair of

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1 your board and longstanding member. Other
2 distinguished Washington practitioners Kent
3 Cooper and Arthur Cotton Moore.
4 Robert Stern, dean of the School of
5 Art and Architecture at Yale, and a serious
6 scholar of the recent past who has written
7 voluminously on the subject for many years.

8 While this case has received some
9 negative press, the city's two nationally
10 known architecture critics, Benjamin Forgey
11 and Deborah Dietsch have presented detailed
12 arguments, the former in testimony before
13 you, the latter in her recent Washington
14 Times feature.

15 Lest there be any question as to
16 the eligibility of this property according to
17 National Park Service standards, de Teel
18 Patterson Tiller, retired Deputy Associate
19 Director for Cultural Resources of the Park
20 Service, has expressed unequivocal
21 affirmation.

22 The national organization, as well

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1 as the New York and New England chapters of
2 DOCOMOMO, standing for Documentation and
3 Conservation of Buildings, Sites and
4 Neighborhoods of a Modern Movement; an
5 international organization which has taken a
6 leading role in many countries to advance the
7 understanding and rescue of threatened works
8 of distinction, have offered thoughtful
9 comments in support.

10 So has the recent past network,
11 whose membership consists of preservationists
12 nationwide with a special concern in this
13 arena. We could provide you with
14 correspondence from many additional scholars,
15 practitioners and organizations if time

16 permitted. But I don't think that is

17 necessary.

18 In testimony and through supporting
19 comments by others of note, we believe we
20 have provided you with a very solid case on
21 the applicable criteria. The opponents have
22 made no substantive case against the

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1 architectural merits of the complex. And no
2 historian has written independently to
3 bolster their position.

4 On behalf of the applicant
5 organizations, I thank you for this
6 opportunity to address the salient issues at
7 hand.

8 Mr. Chairman, I can also address
9 some of the functional issues, but I don't
10 think that's appropriate at this point given
11 the criteria of that upon which designation
12 is based.

13 MR. BOASBERG: All right, let me
14 just ask you a favor, you're going to have a
15 chance to come back after Mr. Quin.

16 MR. LONGSTRETH: Happy to address
17 some of those issues.

18 MR. BOASBERG: You could ask any
19 questions at that time.

20 Would that be all right?

21 MR. BOASBERG: Mr. Quin?

22 (Pause)

1 MR. QUIN: Good morning,
2 Mr. Chairman and members of the Board. My
3 name is Whyne Quin with Carolyn Brown of
4 Holland & Knight.

5 MR. VLACH: Could you speak a
6 little louder, please?

7 MR. QUIN: We represent the owners
8 of the property here. Also with us today as
9 last time is George Keys, who is counsel to
10 the Third Church.

11 First, I'd like to express all of
12 our appreciation to each of your Board
13 members for having this special hearing and
14 expediting the process. It's very
15 considerate of you, and I think it is such an
16 important case, especially to the church,
17 because this goes to the very heart of their
18 religion and mission.

19 As you know, on behalf of the
20 owners, we filed the detailed statement on
21 November 30th in accordance with the schedule
22 set by the Chairman, and we hope all Board

1 members have read our statement and have
2 looked through the exhibits. If you need an

3 extra copy, we have extra copies to hand you
4 now if you'd like to refer to it. We expect
5 our rebuttal presentation to be fairly brief,
6 especially the part that is going to be
7 handled by the attorneys, which also should
8 be pleasant for you.

9 This is clearly a unique case
10 before the Board, with strong opposition from
11 the church and unlike many buildings that
12 come before you whose uses have changed and
13 can change, this building is a single purpose
14 building, in single ownership; namely a
15 structure built for specific church use by
16 the Third Church of Christ Scientists and
17 only that church, maintained by the church
18 and with a desire and mission to stay on that
19 site.

20 Obviously, to designate this site
21 you must apply, and only you, must make the
22 judgment as to whether the criteria is met.

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1 And it's not a listing of the letters that
2 you have received or the various resources.
3 You will make that decision.

4 Carolyn Brown and I will very
5 briefly summarize why we believe the criteria
6 is not met here. And the Third Church will
7 then appear and make a presentation
8 addressing the staff report and the criteria.
9 And finally, ICG will make a brief closing
10 statement. We think we can do all of that

11 within 30-35 minutes.
12 As you know, our statement deals
13 essentially with five points relating to the
14 criteria. Of the criteria and in your
15 regulations, there are two overriding
16 mandatory constraints for your application of
17 each of the criteria. I will address that
18 first mandatory criteria, the overall
19 overriding one, and Carolyn will address the
20 second one and the criteria itself.
21 Under Section 201.2, when measuring
22 each criteria, the structure or site must

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1 possess "sufficient integrity" to convey
2 values and qualities which are asserted to be
3 significant. You also have in your
4 regulations the definition of integrity as to
5 what it means. And there, I quote again, it
6 means there must be a survival of physical
7 characteristics authentic to the property's
8 historic identity. As pointed out in our
9 submission and detailed in many places
10 through our testimony, we believe that the
11 church lacks that integrity in three specific
12 ways.
13 First, the existing structures and
14 layout do not carry out the architect's
15 design concept, especially with regard to the
16 open space intended to lead from 16th Street
17 over to I Street, where there previously was
18 a parking lot.

19 As you know, due to adverse
20 ownership and the concrete wall and overhang
21 which was required by zoning, that walkway
22 and that open space was blocked and

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1 terminated, so that the intended walkway and
2 the view shed is not there today. In other
3 words, that concept, which was the concept
4 for the design and construction is no longer
5 there.

6 Neither has the structure met the
7 use needs of the church for which it was
8 built. It simply is not functional. And
9 these are defects, in our view, in the
10 intended physical characteristics. That's
11 the first point on integrity.

12 The second point, the context. The
13 context of the design likewise has changed
14 from the original concept context by virtue
15 of the adverse ownership to the west with the
16 construction of that extremely tall looming
17 tower over the limited open space.

18 And importantly, the 200-year old
19 L'Enfant-planned historic avenue of
20 16th Street is now a historic district, which
21 it was not at the time this building was
22 built. And this Board has determined that

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1 this site, including the buildings, does not
2 contribute to that historic district. It's
3 really interesting to me, and I hope to you,
4 to contemplate whether this building, this
5 windowless concrete building that does not
6 subscribe to the grid system of L'Enfant,
7 would be approved today by this Board if it
8 were to be built and sought to be approved
9 today.

10 My personal feeling is not a
11 chance, no matter what architect designed it.
12 And certainly no matter what lawyer argued
13 it.

14 The third point on integrity is
15 that the structure suffers from irreversible
16 concrete deterioration and spalling that
17 cannot be repaired without wholesale
18 reconstruction and aesthetic damage. All of
19 these three points in our view necessarily
20 must apply when you deal with the criteria
21 and we think that prevents this from being
22 designated.

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1 Now I'm going to turn the next
2 overriding requirement for your criteria to
3 Carolyn Brown, which is the passage of time
4 needed to make an appropriate judgment.

5 MS. BROWN: Thank you. As you know
6 in your criteria under Section 201.3, enough
7 time must pass in order to allow a
8 professional judgment of the building. And
9 buildings from the recent past are very
10 difficult to judge for that reason, that the
11 historic context normally has not been
12 developed.

13 And the guidelines from the
14 National Register tell us that the experience
15 and the dispassion of distance ensures that
16 listed properties are truly valuable for the
17 historical associations and appearance.

18 There really has not been the
19 historic context, despite what Professor
20 Longstreth has told us. We know that we have
21 studies of modernism in Southwest under his
22 direction. We certainly have early 20th

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26

1 century modernism covered, even some
2 mid-century and some initial post-World War
3 II buildings. But there's been very little
4 done on the last quarter of this century.

5 So it's not surprising then that
6 there's so much of disagreement among the
7 professionals and the academics whose letters
8 we have received into the record. There is
9 disagreement over whether it's Pei; there's
10 disagreement over whether it's Cossutta,
11 there's disagreement over whether it's
12 brutalism; there's disagreement over whether

13 it's just plain modernism.
14 And it puts it into perspective
15 that the original application was wrong on
16 its history of the church, it was wrong on
17 the architect, it's wrong on the
18 classification. But we're told pay no
19 attention to that, it's just a good example
20 of modernism because we say so. And that is
21 not the criteria here. We have to judge it
22 in the body of work that is available, that

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27

1 we know about, and under one of the
2 classifications, it's supposed to be notable
3 for work of the architect. Well, if it's the
4 work of Pei, it has to be compared to Pei
5 buildings, the East Wing and many of his
6 other outstanding examples.
7 If it's the work of Cossutta, it
8 has to be compared to his work of Christ
9 Scientist Complex in Boston. That is what he
10 is known for, and that is what this needs to
11 be compared to. And there is no comparison.
12 We also have to compare it to other
13 buildings, and Professor Longstreth did a
14 nice travelogue for us about what we have in
15 D.C. along Independence Avenue.
16 So those are the things that we
17 have to compare it to. But there's been no
18 full study of it for us to fully and truly
19 understand it. So without that -- no, I
20 don't think that we have the proper context

21 under Section 201.3 that is required.

22 We have numerous examples of

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28

1 brutalism in town that -- which be compared
2 to if we classified it as that, we have the
3 University of District of Columbia, we have
4 the WMATA building just down the block from
5 here. We have the entire Metro subway
6 system, the FBI Building, the Health and
7 Human Service building, the Forrestal
8 Building, HUD, DDOT -- the list can go on.

9 So we need to evaluate it in those
10 terms, and again, the context just hasn't
11 been fully developed for us. The last point
12 I want to make, which is not part of the
13 criteria but which we presented by virtue of
14 the impact of designation on the church's
15 ability to worship, is the Religious Land Use
16 and Institutionalized Person Act of 2000.

17 This perhaps is best spelled out in
18 the letter from the Beckett Fund for
19 Religious Liberty that was filed yesterday
20 with the Board, and also in testimony that
21 you will hear from the church today. So at
22 this point, we'd like to turn it over to the

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1 church for their presentation.

2 MR. BOASBERG: Thank you.

3 MR. KIRKPATRICK: Can you just put

4 all three of us at the table?

5 MR. BOASBERG: Sure. But I do want

6 to remind whoever's taking to talk into the

7 silver mics.

8 MR. KIRKPATRICK: Yes.

9 MR. BOASBERG: There are two silver

10 mics there, so one can sit at that table and

11 the two at the other table or whatever.

12 MR. GRIER: Good morning. My name

13 is David Alan Grier. I very much appreciate,

14 like the other speakers, the opportunity to

15 appear again before you all. I'm a member of

16 the Third Church of Christ Scientist,

17 Washington, D.C., and you'll see over here,

18 these are our members with you today to

19 witness this proceeding.

20 I'm here because we have a lay

21 church. We don't have a clergy that works in

22 the same way as most other protestant

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1 churches, and so we have a rotating board of

2 trustees or governors. I'm the preceding

3 chair of that board, and because this project

4 has been going on longer term, I was asked to

5 speak.

6 To be honest, I'm a little more

7 comfortable as a Sunday school teacher, but

8 here we are.

9 I would also -- I just think it is
10 appropriate to say that I'm also a professor
11 of international affairs at the George
12 Washington University where Professor Vlach
13 and Professor Longstreth works, and I'm a
14 professional historian.

15 My recent work on the history of
16 technology was published by University Press
17 and received an award for the best book on
18 the Internet and Computer Technology for
19 2006. I say that in part because it's not
20 that relevant. The important thing is how
21 does this building meet the local criteria?
22 And that's what I wish to address today.

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31

1 Our church is a local organization
2 incorporated under the laws of the District
3 of Columbia. We have been a downtown church
4 since our founding in 1918. Our members
5 financed and constructed this building and
6 have owned it and occupied it continuously
7 since its opening. We have been pleased,
8 been a little surprised in the past to be
9 referred to as the current owner.

10 Every dime needed to pay for that
11 building was taken from our collection plates
12 and we have conducted our services in that
13 building, washed its floors, cleaned its
14 plaza, changed its light bulbs and nursed its
15 central heating and air conditioning system.

16 It is, as I understand it, a single-use
17 building in every respect.
18 At the first hearing I focused on
19 the inaccuracies in the application itself,
20 the extensive statement the Third Church and
21 ICG filed last week. In that statement, we
22 have elaborated the shortcomings of the

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32

1 application and its failure to establish that
2 the church building meets the legal standards
3 for landmark designation. And I'd like to
4 point out that's what we have to do -- show
5 that it does not meet; you all have to make
6 the counterargument.

7 We very much appreciate the strong
8 support of others in our work: the ANC, the
9 downtown cluster of congregations, the deputy
10 mayor, the Ward 2 city councilman, and all
11 the local architects and others who have
12 joined us in imposing the designation.

13 What I'd like to now address is the
14 staff report and how it appears to our church
15 membership. We're very grateful for a lot of
16 aspects in the report, that it recognizes the
17 significant deficiencies in the application;
18 in particular, that the church construction
19 was not a project of the Mother Church in
20 Boston, was not part of a national church
21 movement, and was not connected to any
22 celebration of Christian Science. We're also

1 grateful that the staff report further
2 acknowledges the high standard that must be
3 met for designation when the owners of the
4 property as in our case "strongly oppose its
5 designation."

6 The staff report notes that "it is
7 always with reluctance and fairly rarely that
8 we recommend a designation over the owner's
9 objection as we do."

10 We're also grateful that the staff
11 report acknowledges the problems with
12 Mr. Cossutta's design, including the empty
13 and windswept plaza, the hidden door, the
14 blank soulless wall that it presents to the
15 city on I Street.

16 However, the staff report fails to
17 show how the church meets that applicable
18 local criteria of being exceptional
19 importance on a local level, how the building
20 has contributed to the heritage, the
21 development or the appearance of the District
22 of Columbia. We've listened to a lot of fine

1 words. But we have yet to see how the actual

2 aspects of the building make that
3 contribution.
4 It concedes that the building has
5 no worthy history and makes no effort to show
6 how the building has touched the development
7 of the city. Its basic points are made on
8 the last one, on the aesthetics. In its
9 attempt to claim that the building has
10 influential aesthetics, the single remaining
11 criteria is a failure.

12 It does little to analyze the
13 various aspects of the design or its model
14 with a character. Instead, it merely
15 presents a string of quotation, more than 40
16 percent of the report, with minimal
17 connecting narrative. There is no sense of
18 analysis, no sense of trying to weigh one
19 aspect against another. And as such, these
20 quotations cannot possibly be the basis for
21 any conclusion, that the church building
22 deserves a landmark designation.

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35

1 First, at least three of these
2 quotations discuss the interior of the
3 church, which we know by law cannot be used
4 as evidence for landmark designation under
5 the District law, although a great deal of
6 this discussion seems to have involved at
7 that interior. We object very firmly to any
8 consideration of those references to the
9 interior.

10 Next, to support its conclusion,
11 the staff report relies on inaccurate
12 information and assertions. Let me cite a
13 couple. The one that we've already gone
14 down -- and I've got a paragraph I don't need
15 to read entirely is the Cossutta-Pei
16 relationship. The one that I would like to
17 add which is new is that Cossutta himself in
18 a letter to our church board denied any
19 involvement by I.M. Pei.

20 He wrote, "The question of credits
21 was thoroughly discussed and documented in my
22 withdrawal agreement from the firm, and was

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36

1 signed by all partners," including I.M. Pei.
2 That withdrawal agreement states that the
3 design for the Third Church in Washington,
4 D.C. Building was Araldo Cossutta alone.
5 The staff report furthermore
6 acknowledges that the Cossutta design is a
7 dead end and is not reproduced in other
8 structures in Washington or elsewhere. It
9 does not help on the development of the local
10 landscape.

11 Though it attempts to connect the
12 design of Third Church to I.M. Pei's East
13 Wing of the National Gallery, it fails to
14 show how the church design influenced that
15 gallery. The differences between the two
16 buildings are all too obvious.

17 The East Gallery's stone sheathing

18 versus Third Church blank walls, the East
19 Gallery's open-welded interior spaces versus
20 Third Church's dark auditorium, the East
21 Gallery's inviting entrance versus Third
22 Church's back to the street and hard-to-find

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37

1 entrance.
2 The chronology of this also poses a
3 problem. The East Gallery's original
4 sketches were done in September and October
5 of 1968. They are available on the Web. At
6 that point in time, the design of Third
7 Church was a semi-circle presented by Araldo
8 Cossutta. During that time, he was told that
9 the acoustics were not going to work, so he
10 went to redesign it and presented more or
11 less the current design in late fall in
12 December '68 to our board.
13 In every comparison between the two
14 buildings, the Third Church structure is
15 found wanting, as the staff report
16 acknowledges: "The complex at 16th Street is
17 no East Building." Though it attempts to
18 claim the importance of the Cossutta design
19 is obvious, the report does nothing to
20 explain why those aesthetics are good, why
21 they are important, or how they might have
22 contributed to the heritage, to the

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1 development, or to the appearance of the
2 District of Columbia.
3 This failure is really best
4 illustrated by the two-page quotation from
5 the Washington Post that has been cited
6 already here. That quote ends with a "simple
7 test," in their words, for landmark
8 designation, a test that fails to support the
9 legal regulations that you all have to
10 support, without comment, without criticism.
11 That reports quotes, "If the result is that
12 you would really, really miss it," a building
13 is what the it refers to, then "it," the
14 building, "may need your help."
15 That cannot be the criteria you use
16 for a landmark designation here.
17 In looking at this, we respect your
18 ability, your right to make a decision on
19 landmark designation. But there's a sense in
20 which there needs to be a compelling reason
21 for doing so that you need to explain to our
22 members, to their grandparents, all who gave

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1 in support thinking that they were building a
2 church for their mission -- this report
3 simply isn't that explanation. It's a group
4 of quotes slammed together that acknowledges

5 problems, and at the very end says but it's
6 obvious it must be landmarked. That is not
7 an explanation.

8 The report suggests that the church
9 has been influenced by famous structures and
10 famous architects. But such influence is not
11 the same thing as showing that the building
12 has contributed to the heritage, to the
13 development, to the appearance of the
14 District of Columbia, especially in light of
15 the fact that the document acknowledges the
16 external failures of the building and offers
17 little in return.

18 The only conclusion that we can
19 possibly draw from this document is that the
20 church building at 16th and I is something
21 that the authors would "really, really miss."
22 And that's not a valid reason for landmark

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40

1 designation, especially for a report that
2 suggests that the standard is higher when the
3 owners strongly oppose designation.

4 Our two fellow members here who are
5 going to add their own comments, Darrow
6 Kirkpatrick, who is a long-term member of the
7 church -- he came and left and came back
8 again, and Amy Myers, who is a new member of
9 the church.

10 MR. BOASBERG: I hope you were
11 pleased with the result last weekend?

12 MR. KIRKPATRICK: Yes. Yes, sir,

13 we were very pleased.

14 MR. BOASBERG: Thank you very much

15 for taking us around and being as

16 dispassionate as you could be. We

17 appreciated that.

18 MR. KIRKPATRICK: You're quite

19 welcome, sir.

20 Mr. Chairman and members of the

21 Board, I'm Darrow Kirkpatrick. I'm an

22 engineer. I headed the Navy Department's

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41

1 Urban Planning Organization for the national

2 capital region for about two years. And

3 during that time, I represented the Navy

4 before the National Capital Planning

5 Commission and the Commission of Fine Arts.

6 And I also served four years as the principal

7 technical witness for the Navy before the

8 Congress with military construction. But

9 that's all really history.

10 What's important and more relative

11 in today's hearing is that I am a native

12 Washingtonian, that I joined the Third Church

13 Sunday school in 1936. My grandmother, my

14 mother, four of my aunts have been members,

15 and now my wife and I are members.

16 My professional activities have

17 taken me away from Third Church over the

18 years. But I went back as a member the last

19 five years, and I currently serve as a first

20 reader. Now that's the person who conducts

21 the two Wednesday services and the Sunday
22 service. It's from this perspective that I

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42

1 address our church's religious practices as
2 impacted by its architecture.
3 The phrase "form follows function,"
4 attributed to noted architect Louis Sullivan,
5 does not ring true in our church building,
6 where the reverse is true, which
7 substantially burdens the exercise of our
8 religion. Architecture is not sculpture. It
9 is to satisfy the purpose for which it is
10 intended and to be functional and
11 accommodating its original -- and in our case
12 its only owner. Ours does not.
13 In our statement of opposition, we
14 address this travesty, which I will speak to
15 in the context of something Mr. Quin has
16 already mentioned, the criterion 201.2, which
17 states basically buildings shall also possess
18 sufficient integrity to convey, represent, or
19 contain the values and qualities for which
20 they are judged significant.
21 In Section (2)(b) and Exhibit F, we
22 point out architectural deficiencies which

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1 severely impair the integrity of the church
2 structure and burden our religious exercise.

3 From your tour of the building, the
4 interior of which -- as we all know and has
5 been stated is not to be considered in
6 determining landmark status -- despite the
7 plethora of photographs we've seen in the
8 paper and elsewhere.

9 I would like to tick through some
10 of these things very quickly. We see all of
11 these things that I'm about to mention as
12 breaches of the integrity, and most -- not
13 all, but most -- substantially burdening our
14 religious exercise.

15 First, we start with the entrance
16 door, which is hidden from three of the four
17 directions in which one approaches the
18 building. The plaza terminates in a high,
19 grey, plain, vertical, reinforced concrete
20 wall that offers no interest to the passerby,
21 and no apparent exit. The thwarting has been
22 mentioned, but briefly -- the thwarting of

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1 the architect's original vision of a graceful
2 open vista and walkway to cross the plaza
3 from 16th Street to I Street -- this was
4 thwarted by the inability to purchase the
5 additional land, and more recently, further
6 complicated by the towering adjacent building

7 built to the property line.

8 Then there's the deteriorating

9 concrete, also mentioned, from moisture

10 penetration, which will continue over the

11 life of the building, in which even under the

12 best of repair techniques by specialty

13 contractors and methods, will result in a

14 splotchy appearance. These uninsulated walls

15 also greatly increase the chill factor inside

16 the church in winter.

17 The absence of windows that would

18 permit natural light -- there are two

19 ineffective skylights and one narrow window,

20 but that doesn't lessen the requirement that

21 the lights that cover the entire ceiling have

22 to be on during all the services. You will

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45

1 remember, I think, when most of you went up

2 to the fan room -- you will remember the

3 difficulty in accessing that room where the

4 heating and cooling coils and the controls

5 for heating, ventilating and air conditioning

6 our HVAC system are.

7 It's a system that is already

8 beyond its life expectancy, and any

9 replacement thereof, if at all possible, must

10 be solely through the use of a standard

11 personnel elevator and a standard size access

12 door that you saw. That's kind of like the

13 feat of somewhat like disassembling your car

14 in a garage and trying to reassemble it in

15 the attic.
16 Now, a key point to remember, the
17 design fusion of mechanical, electrical
18 services with structure and architecture,
19 which Mr. Cossutta has just mentioned in his
20 letter to the Board, is evidenced in a couple
21 of key points here. One, the monolithic
22 reinforced concrete interdependent exterior

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46

1 walls, they are also the interior walls,
2 thereby preventing the modification of duct
3 and electrical system sorely needed to
4 accommodate the drastic changes required by
5 the energy crisis of the '70s, and which have
6 resulted in virtually no definitive
7 temperature and zoning control.

8 And also, part of that quote, you
9 might say, refers to the boiler and chiller
10 plants being in a separate building, and not
11 under control. These latter two features
12 make heating and cooling of the church
13 structure problematic.

14 Now, to get to the kernel of this
15 HVAC thing. If their church were landmarked,
16 it would stand alone where they are by
17 themselves. It would have to install on and
18 in its premises new independent boiler and
19 chiller plants for its HVAC system. There's
20 no apparent way to house the boiler and
21 chiller plants and cooling towers in the
22 current structure, or on the land that would

1 be available to the church. Hence, the only
2 possible location for such a new mechanical
3 plant would be the roof of the structure.

4 However, from the Silman report,
5 which you have at Exhibit B, it is evident
6 that the roof would require reinforcing to
7 accommodate the added load, which would make
8 the interior unusable and unsightly, since,
9 quoting from Silman, "If reinforcement is
10 considered, the added load would need to be
11 followed down through the various transfer
12 levels," and it would have to terminate in
13 the foundation. Locating the new equipment
14 inside the building would further degrade the
15 building's functionality, if in fact it could
16 be done at all.

17 Boilers are normally located in the
18 basement of the building. But with our
19 basement, already small, and to be made even
20 smaller by the required construction of a new
21 access, it is doubtful that a suitable
22 arrangement could be worked out. Even if it

1 could, it would be at the expense of much

2 needed parking.

3 It appears that even if there were
4 unlimited financial resources, there's no
5 feasible engineering solution, and therefore,
6 more than a substantial burden is placed on
7 the religious exercise of Third Church. It
8 calls into question whether Third Church
9 could exist at all.

10 And -- I'm not a lawyer, but I
11 believe this falls in the category of what
12 would be considered constructive eviction.

13 As discussed in Exhibit F, we
14 believe the foregoing conditions create a
15 substantial burden on our religious exercise
16 as well as a failure to meet the standard of
17 landmarking under Integrity Criterion 201.2.

18 Given that our church building is a
19 monolithic reinforced interdependent,
20 concrete structure with quote from
21 Mr. Cossutta, "Designed fusion of mechanical,
22 electrical services with structure and

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49

1 architecture," you cannot modify one part of
2 the structure without adversely affecting
3 another part.

4 You know, we've long sought
5 solutions, not just middle ground as was
6 suggested to us. We were open to options in
7 1991. None came. Discussions were initiated
8 with the applicant in 2005 and 2006, to no
9 avail. No one comes to the church with ideas

10 that give any consideration to the church's
11 needs. No one has had a solution for the
12 entrance situation, the dead-ended plaza, the
13 lighting, and the HVAC.

14 Most recently, the HPO staff,
15 trying to do the best they can, I'm sure,
16 offered ICG plans of encasing the church
17 and/or the site -- a good portion of it in
18 glass. That solves none of the problems or
19 deficiencies for us.

20 In a meeting requested by the
21 applicant a week before the previous hearing,
22 there was no progress. We were actually

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50

1 hopeful. But upon arrival at the meeting,
2 two days before the hearing, the first words
3 uttered after the introductions were, "You're
4 going to be landmarked. We'll be at the
5 hearing and expect to win." They then asked
6 our plans for the site, which to me was
7 mystifying, as ICG had offered and been
8 refused the opportunity to share future plans
9 on the basis that the issue was all about
10 landmarking, not future plans.

11 You know, we have a real anomaly
12 here. These hearings are about whether the
13 church merits landmarking. Yet after 16
14 years of having the application on the table,
15 there are no solutions as to how we might do
16 so and remain a viable entity if landmarked.
17 That seems a pretty clear indication that

18 there are no solutions and no middle ground.

19 And it makes a substantial burden on the

20 religious exercise of the church.

21 I'd like to close with two brief

22 things: a quote with our mission from our

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51

1 bylaws. The quote, "This church ministers to
2 the world of downtown Washington, D.C. and to
3 those for whom the downtown is important to
4 their lives. It strives to embrace the world
5 of government and business, of hotels and
6 offices, of residents, commuters, visitors
7 and those who make their home on the District
8 streets. This church strives to demonstrate
9 that prayer uplifts the health of all aspects
10 of our community, including the health of
11 city, families, and children, and the health
12 of government."

13 Now, the offer. The bright side;
14 with the architectural firm we would use, one
15 of the most noted ecclesiastical design
16 studios in the country, we'd like to be part
17 of a cooperative effort with the community
18 and its preservationists. With such a
19 partnership, we could create a church
20 building that your board, through its review
21 authority, can ensure is totally compatible
22 with 16th Street district and its embodiment

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1 of the L'Enfant Plan for the Nation's
2 Capital. Such would allow us to build on our
3 89 years of service in the community, all of
4 which has been within six blocks of our
5 current site. We cannot do so if our church
6 is landmarked. We envision the building
7 lasting longer than 36 years in which your
8 and our grandchildren will not have to debate
9 as we have.

10 And now I would like to just turn
11 it over to one of those grandchildren, who
12 has two or three minutes that she'd like to
13 speak.

14 MR. BOASBERG: We'll hear from you.
15 Glad to see you. And give us your name for
16 the record.

17 MS. MYERS: Thank you, Board
18 members. My name is Amy Myers. I live in
19 Ward 4. And I work at a non-profit
20 organization in downtown D.C. that serves
21 low-income domestic violence survivors. And
22 I am also a relatively new --

1 MR. BOASBERG: Speak up as much as
2 you can.

3 MS. MYERS: I am also a relatively

4 new member of Third Church of Christ
5 Scientist. And I'd like to share another
6 perspective on what this application, and
7 your decision, means to us. I aim to provide
8 a fuller understanding of the church's
9 identity and the constraints of this church
10 building.

11 I moved to D.C. about 2-1/2 ago,
12 and D.C. is blessed to have many churches,
13 including five Christian Science churches in
14 D.C. proper. I started attending this
15 particular church because of the community
16 that constitutes this church. I was
17 immediately attracted to this church's
18 sincere commitment to bless others and bring
19 healing. And indeed, Third Church's mission
20 to heal is central to our identity. And I've
21 seen the tangible results of this mission in
22 my own life and for others.

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54

1 This church identifies strongly
2 with its geographic community, downtown D.C.,
3 as you just heard quoted from our mission
4 statement. And true to this mission, we
5 welcome and serve a diverse range of members
6 and others, including senior government
7 officials and individuals experiencing
8 homelessness.

9 The way that this mission has
10 lived, and the wholehearted commitment with
11 which this church serves this purpose through

12 church activities and so many other ways,
13 always with humility and joy, inspires me. I
14 see this devotion to healing expressed in our
15 members who work as substance abuse
16 counselors with veterans, who hold down
17 full-time service jobs during the day and
18 then come burn the midnight oil at church,
19 and those who work as full-time healers.
20 It's really true that church
21 membership is so much more than attendance at
22 church services once or twice a week. The

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55

1 church building never once figured into my
2 consideration of where to attend or where to
3 join. But as a member, it does loom large in
4 several aspects of my church service. In
5 advocating the architectural merits of our
6 building, Mr. Dennee said in his testimony at
7 the last hearing it comes down to the quality
8 of the work.
9 In my capacity as chair of our
10 usher committee, I'd just like to add
11 something about the quality of the work as it
12 relates to the building's utility. Among
13 some of the challenges that the building
14 poses for ushers and for others, are manually
15 setting an HVAC system that requires an
16 inordinate amount of time, lead time, and
17 even so, we can feel the chill through the
18 uninsulated walls that Darrow alluded to.
19 Welcoming guests from our entrance which is

20 hidden away from the streets and deciding
21 whether it is preferable to have the
22 noticeable hum of the fluorescent lights

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56

1 during the church service or to sit in the
2 dark.
3 This building is valuable only so
4 long as it serves its purpose. And
5 unfortunately, it no longer serves us, the
6 church, well. As the community in downtown
7 D.C. evolves, we must be able to evolve as
8 well in order that we might follow our charge
9 to heal the sick and bless the world. The
10 building should serve the church, not the
11 other way around, so that the church can
12 serve the community.
13 As Christian Scientists, we don't
14 place much emphasis on church buildings
15 themselves. The design and the decor of our
16 building should not distract from the
17 spirituality of the service. To this point,
18 the founder of Christian Science, Mary Baker
19 Eddy, wrote: "Our proper reason for church
20 edifices is that in them, Christians may
21 worship God, not church edifices."
22 Supporting the designation of our

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1 church as a historic landmark would be in
2 contradiction of this principle.

3 And as a membership, we haven't
4 come to our opposition of this application
5 lightly. We're a democratic church. We
6 elect our leaders. All of our members have a
7 voice and a vote. Our decision is the result
8 of years of prayer and thoughtful evaluation
9 of the community's needs, and input from all
10 members. And more important than being
11 encapsulated in a unique structure or
12 preserving the building is that our
13 church -- I'm sorry --

14 MR. BOASBERG: Take your time. I
15 mean, we're all sympathetic to you.

16 MS. MYERS: Thank you.

17 MR. BOASBERG: We don't have many
18 grandchildren, as Mr. Kirkpatrick says, who
19 testify.

20 MR. KIRKPATRICK: Thank you, sir.

21 MS. MYERS: What's most important
22 is that our church remain active and able to

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1 fulfill our mission of service and healing in
2 this community.

3 MR. KIRKPATRICK: We thank you,
4 sir.

5 MR. BOASBERG: Thank you.

6 MR. KIRKPATRICK: We would respond

7 to questions and whatever at the appropriate
8 time.

9 MR. BOASBERG: Thank you. We'll
10 get all of the testimony out and then we will
11 see if there are any questions.

12 Mr. Silverstein. Sorry, Mr. --

13 SPEAKER: Two minutes.

14 MR. BOASBERG: Yeah, Christofides.
15 You got to talk into the -- yeah.

16 MR. CHRISTOFIDES: Good morning,
17 Board members. My name again is Stylianos
18 Christofides. I'm with ICG Properties.

19 SPEAKER: Can you talk a little bit
20 louder.

21 MR. CHRISTOFIDES: A little bit
22 louder? Okay. I'll try to project some

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59

1 more.

2 My name is Stylianos Christofides.
3 I'm with ICG Properties. We are the owners
4 of the land, as we explained in our
5 presentation at the first hearing, and
6 landlords to the church, and also co-owners
7 of the entire lot. And we also own the
8 adjacent building, 1600 K.

9 We just wanted to offer some
10 clarification as to a lot of the publicity
11 and a lot of the information that's out in
12 the press. And frankly speaking, there's
13 very little we can add to the excellent
14 testimony of our Third Church. Our

15 presentation at the first hearing on
16 November 1st, also the joint ownership
17 submission for your review earlier last week,
18 and what was presented by our attorneys.

19 Let me just remind you again, we
20 come to you as developers in the city that
21 have been here for 10 years working and
22 founded in this city. We have had a lot of

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60

1 experience with preservation, as you are very
2 well aware -- the Gallup Building, as well as
3 three other historic sites that we have owned
4 and redeveloped. And we really feel that at
5 this point, through the church and us, we
6 have actually constituted a team which is
7 preservation-sensitive and sensitive to the
8 history and to the directives of the city as
9 to how it's going to grow and change.

10 There seems to be a big question as
11 to what happens in the future -- what will
12 happen to the site. And a couple of articles
13 we have read suggest that a hungry developer
14 wants to come here and build to the maximum
15 FAR. So let me just clarify again as we did
16 on November 1st for everybody, the intent is
17 for us to enable Third Church to continue its
18 existence at the corner of 16th and I, but in
19 a newly designed, environmentally friendly
20 structure that satisfies the church's ongoing
21 mission and religious efforts.

22 We also create an office building

1 at 16th and K Street, the design of which
2 however will be complementary to the new
3 church. We also want to retain a form of the
4 open plaza between the church and the office
5 building. And finally, our intent is to
6 consolidate and enhance the streetscape of
7 the entire block in a manner respectful and
8 complementary to the 16th Street historic
9 district in the L'Enfant Plan.

10 We recognize that any future
11 efforts will involve close cooperation with
12 HPO and this Board, and will require the
13 Board's approval. And frankly, we welcome
14 the opportunity to continue working with you
15 in the hope that we can achieve our
16 collective goals.

17 Thank you.

18 MR. BOASBERG: Thank you very much.

19 Now, Mr. Silverstein, the Board has
20 a copy of your letter.

21 MR. SILVERSTEIN: Thank you

22 Mr. Chairman.

1 Mr. Chairman, we are all here on
2 missions of preservation. Some honestly and
3 sincerely wish to preserve a building that
4 they have good reason to believe is
5 beautiful. Others of us are here to preserve
6 a congregation and to preserve what we see as
7 their constitutional and legal rights.

8 Mr. Chairman, Board members, my
9 name is Mike Silverstein. I am an ANC
10 commissioner representing the Dupont Circle
11 ANC. Chairman Ramon Estrada and I met
12 recently with Director David Maloney, who
13 told us that we have not been specific enough
14 in relaying our concerns or objections in
15 matters before HPRB.

16 And I'm certain that this morning,
17 that will not be the case.

18 We officially took up the matter of
19 landmark status for Third Church at our
20 November meeting. We heard from
21 constituents. We spent more than an hour on
22 the issue. Many in our communities see this

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1 as a church-state issue, and our opinions are
2 deeply held. In more than one hour at the
3 meeting, only our good friend Rick Busch of
4 the Dupont Conservancy joined Mr. Maloney and
5 Mr. Hawkins in supporting landmarking. We
6 unanimously sent you a resolution strongly
7 opposing landmarking. You have the text, and
8 it does not convey the emotion that the

9 commission or our constituents have on this
10 issue.

11 There is strong language in that
12 resolution, and because it is so strong, and
13 because there are serious issues here, we owe
14 you an honest explanation of our deeply held
15 feelings.

16 Third Church has been operating for
17 15 years under a landmark application that it
18 opposes. The congregation has limited funds.
19 So rather than fight the nomination, they
20 found themselves cornered into an agreement
21 to keep the nomination on hold.

22 Our commissioner, Bob Meehan, who

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64

1 was a practitioner of Christian Science for
2 15 years, called that a form of blackmail.
3 Whether it was or was not is a matter of
4 earnest debate, but the result was an
5 unseemly stalemate. The church's legal and
6 civil rights were not taken away from them so
7 long as they promised not to use them.

8 When the Third Church sought to
9 exercise those rights, we all discovered that
10 the key premises in the landmark application,
11 that the building had special historic worth,
12 is a series of speculations, suppositions and
13 facts that could not be proven true.
14 References to celebrations and observances
15 that never occurred to a supposed school or
16 style of architecture that may not exist, and

17 comparisons of architecture to expressions of
18 religious doctrine, which church members say
19 are not only not true -- but we add
20 vehemently, as now do the applicants -- are
21 really none of the business of any government
22 agency, period. What goes on in a church is

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65

1 the business of the church and not of the
2 government. And I think we all agree on
3 that.

4 The original applicant explained at
5 last month's hearing that they gathered these
6 supposed facts from "secondary sources."
7 Now, those of us in the neighborhood say that
8 they did that because the original applicants
9 did it all behind the church's back, and the
10 church and our constituents.

11 Mr. Chairman, the original
12 applicants have worked so long and so well,
13 and are such trusted partners of both the
14 staff and the Board, we see them as not
15 unlike expert witnesses in a law case.

16 And for them to assume or
17 "imagineer" a history, to use a term that we
18 used at the Disney Company, and to be wrong,
19 is not unlike having a fingerprint expert or
20 a DNA expert misrepresent honest conjecture
21 for evidence. And we believe that that
22 polluted the process, or perhaps even

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66

1 poisoned it.

2 The staff response to this serious
3 error was to say that we are "fortunate" that
4 Third Church could clear up the matter with
5 its rebuttal. And then they quickly moved on
6 to the other issues. We find this troubling.

7 And this, if I may say so,
8 reinforces a perception among some
9 commissioners in Dupont, some in the public,
10 that this process seems like a four-handed
11 card game with the original applicants, the
12 staff and the Board all working together,
13 because historically, they have -- and
14 historically, they have to.

15 And that means that the church, the
16 Third Church, is the outsider. And if this
17 is a card game, they are the patsy. And the
18 distrust of how this was handled, whether
19 right or wrong, was palpable in our meeting.

20 The objective facts of the case as
21 we see them all seem to favor Third Church.
22 The building is not 50 years old; there's no

67

1 overriding historic reason to landmark the
2 building, and there is no single consensus
3 among architecture critics as to the worth of

4 the structure. Some love it, some don't.
5 What those who are supporting
6 landmarking are left with is the purely
7 subjective argument that there's a certain
8 beauty or merit or style to the building.
9 Now, let's be fair to them. They
10 are serious students of all this. Their
11 opinions must be valued. But in essence,
12 their rationale boils down to, "We are
13 smarter than you are, we know our stuff, we
14 make and interpret both the language and the
15 rules here, and what we say goes because our
16 opinions trump yours."
17 The staff report even references
18 this argument, reduced to its absurdity. If
19 I close my eyes and imagine the building
20 gone, would I really, really miss it? Well,
21 I don't have to close my eyes and imagine
22 civil rights and liberties gone, would I

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68

1 really, really miss them. And for those of
2 us who believe in due process and checks and
3 balances, that closing your eyes argument
4 kind of takes your breath away, because it
5 really says what I say goes.
6 Now, the staff report also mentions
7 the von Eckardt piece praising the natural
8 light on the inside of the building.
9 I certainly wouldn't go so far as
10 to call that imagineering. It's there, but I
11 have here the Washington Post essay. And you

12 can see the picture of the unfinished
13 building. It's evident that von Eckardt, who
14 despised the architecture, was simply saying
15 that it could turn out to be beautiful. And
16 that's why he used the word "perhaps." The
17 staff report states this almost as fact. The
18 building is nowhere near done.

19 Mr. Chairman, you took a tour of
20 that building last month. And no doubt you
21 saw that interior lighting. On my most
22 recent visit, it was a sunny day, but I

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69

1 couldn't read a hymnal without artificial
2 light. Church members tell us that for three
3 months a year, the sunlight comes in at an
4 angle that blinds the church organist. If
5 form is forced to follow function, is this
6 beauty actually also an architectural
7 failing?

8 On your tour, did you touch the
9 walls? If it was a cold day, like it is
10 today, did you notice how the concrete
11 radiates the cold? There is no insulation
12 there at all. When that structure was built,
13 the price of oil on world markets was \$2.55 a
14 barrel. During construction of -- a few
15 months after this article was written on
16 April 2, 1971, five major oil producing
17 nations raised it to \$3.45 cents a barrel.
18 That was the first oil shock.

19 Commissioner Bill Hewitt asked me

20 to mention this to you. He can't be here
21 today because Major Hewitt has just been
22 reactivated. He's on active duty and has

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70

1 orders to report for the Horn of Africa. He
2 believes, and so do we, that the egregious
3 waste of energy is an architectural flaw, and
4 it goes against all public policy.

5 This morning, by the way, oil
6 opened at somewhere over \$87 a barrel.
7 Again, concrete walls, no insulation, and no
8 way to fix it.

9 Among our constituents weighing in
10 on this issue is an international human
11 rights group, the Beckett Fund for Religious
12 Liberty. Their headquarters are within the
13 boundary of the Dupont Circle ANC. They
14 believe as do we that landmarking would
15 violate those rights of the church guaranteed
16 by the First Amendment and by the Religious
17 Land Use and Institutionalized Persons Act Of
18 2000 (RLUIPA) and the Religious Freedom
19 Restoration Act (RFRA).

20 We contacted the Beckett Fund and
21 told them that they really should get this to
22 you sooner, but they had three other court

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1 filings that they had to do in the past week.
2 And I asked Roger Severino, who wrote the
3 letter, which I hope you had a chance to
4 read, what he would say to you about the
5 lateness of it.

6 And he said, "I would tell them
7 that the staff report is asking them to break
8 the law. And there is no deadline on telling
9 someone that they are breaking the law. And
10 that ignorance of the law is no excuse."
11 Then I said, "Why are they breaking the law?
12 And he said, "Because they are placing an
13 undue burden on a religious group, and they
14 are doing so without evidence of a compelling
15 reason based on subjective judgment."

16 The church has listed a number of
17 specific problems with the existing structure
18 which they tell you places this undue burden
19 on them in their efforts to fulfill their
20 religious mission.

21 And these go beyond that \$8,000 to
22 change a light bulb. We find their arguments

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1 compelling. And just as we must respect the
2 views of architects and preservationists who
3 are schooled in architectural appreciation,
4 so must you by federal law respect the
5 arguments of church members as to how

6 architecture helps or hinders their religious
7 mission. And the federal law is clear that
8 their rights are to be given the broadest
9 possible interpretation.

10 When the religious freedom issue
11 was brought up at our ANC meeting, Director
12 Maloney and Mr. Hawkins said this would be
13 considered later in the process.

14 Now is the time.

15 Mr. Chairman, we do not consider
16 religious civil rights to be like a black
17 suit kept in plastic over in the left-hand
18 side of the closet that you take out and wear
19 only to funerals or special occasions, or
20 talk about on the 4th of July or freedom
21 marches. This is a garment that you inherit.
22 It's your birthright as Americans.

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73

1 It's what you wear when you rise up
2 and when you go out in every moment of your
3 life. And Third Church comes before you this
4 morning wearing that garment and requesting
5 that you honor their civil right of land use
6 as an expression of worship. The
7 Constitution and the RLUIPA law speak
8 directly and indirectly to that right.

9 Mr. Chairman, all of us in this
10 room agree that churches have played a
11 central role in the history of our city, and
12 of 16th Street. Some of our churches were
13 stations on the Underground Railroad. Others

14 we all remember as staging areas for civil
15 rights marches --
16 MR. BOASBERG: Mr. Silverstein, I'm
17 going to ask if you would kind of summarize
18 this. We do want to give it great weight.
19 We are not here to discuss the First
20 Amendment. It's certainly something that I
21 will talk about. But what's at issue is
22 whether this meets the landmarking criteria,

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74

1 as I tried to explain. So I don't want to
2 cut you off because we have the long letter
3 from the Beckett Fund. But I don't want to
4 go into --
5 MR. SILVERSTEIN: I'm finishing up.
6 MR. BOASBERG: A great length of
7 First Amendment defense here. Thank you.
8 MR. SILVERSTEIN: I'm finishing up.
9 Mr. Chairman, the churches of our
10 city give life to our neighborhoods. And
11 they add meaning and comfort to the lives of
12 all who live there. Architectural merit and
13 beauty are abstract concepts. Freedom of
14 religion is not.
15 The people of our community, of our
16 neighborhood, are speaking clearly to you and
17 sincerely; hands off landmarking Third
18 Church. Let them do what they must to
19 continue their worship, their ministry, and
20 their service to our community.
21 No matter what your decision this

22 morning, Mr. Chairman, this matter will not

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75

1 end today, because there are other steps that
2 must follow.

3 On one hand, should you choose to
4 landmark the building, the ANC, the people of
5 our community, and the downtown cluster Of
6 congregations, and human rights groups will
7 fight landmarking until it is overturned.
8 And no one can predict the consequences of
9 such a battle on historic preservation
10 efforts.

11 Should you choose not to landmark
12 the battle, we pledge we will work with the
13 church, the developer, the OHP, and the Board
14 to come up with a project that is in harmony
15 with the neighborhood, a project that works
16 with the L'Enfant Plan, that is in compliance
17 with setback and height regulations,
18 something that honors the historic area.

19 The ANC voted to extend the lower
20 16th Street Historic District to include this
21 site, and we share your understanding of the
22 importance that this avenue has as it leads

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76

1 to Lafayette Park and the Executive Mansion.
2 Mr. Chairman, this battle should end and it
3 should end now. It's embarrassment enough to
4 us that a leading human rights group accuses
5 your staff of disregarding religious freedom
6 two blocks from the White House.

7 But consider the irony here in the
8 last statement. From the fight against
9 slavery to civil rights to women's rights to
10 gay rights to voting rights to human rights
11 in places as far away as Darfur, the churches
12 of our city have awakened our conscience and
13 led the way to fight for the rights of
14 others.

15 So for any church anywhere in this
16 city to have to petition a District
17 government agency for restoration of its own
18 civil rights, as Third Church does today,
19 Mr. Chairman, we submit that stands history
20 on its head.

21 Please find for the church. Please
22 correct the mistake of the staff report, and

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77

1 please let us move forward together.

2 MR. BOASBERG: Thank you,
3 Mr. Silverstein. Professor Longstreth, why
4 don't we give you five minutes to --

5 MR. LONGSTRETH: Mr. Chairman, in
6 light of the -- I was under my time
7 initially. And in light of the extensive
8 comments that have been made over the past

9 hour, I'm going to try and keep this very
10 short. But I --

11 MR. BOASBERG: Whatever time we
12 have, we'll give it to Mr. Quin if he wants
13 it. That will summarize, and so --

14 MR. LONGSTRETH: Fine, thank you
15 very much.

16 MR. BOASBERG: Then we want to hear
17 for our staff, and then the Board wants to
18 discuss this and we got to get out of here by
19 noon or we lose the room, so --

20 MR. LONGSTRETH: Thank you very
21 much, Mr. Chairman. I will try to be as much
22 to the point -- as close to the point as

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78

1 possible. I think it's important for the
2 record to clarify the intent here.

3 And I am reminded of a case that
4 Mr. Chairman, you may recall as well, which
5 was The Hospital for Sick Children, with
6 which the Committee of 100 was involved. And
7 the -- some of the discussion in that case
8 was if you're for preserving the original
9 building, you are against poor babies with
10 incurable diseases. That was not the case.
11 And it was not a case of either/or either.
12 That case got resolved, and resolved in a
13 very satisfactory way for all parties
14 concerned.

15 Certainly, on behalf of the
16 applicants, it has never been our intention

17 to do anything that would impair the Third
18 Church as a viable congregation in any way,
19 shape, or form. I do think, to start off,
20 that I, for the record, must say that I'm not
21 going to engage in ad hominem, but the
22 assertion that we, or of the many folks who

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79

1 wrote in support of this case, assumed or
2 imagineered history is bunk. Nor is there
3 any collusion in this.
4 History -- the practice of history,
5 architectural history, urban history, social
6 history, cultural history, military history,
7 whatever, is a matter of interpretation. It
8 is always subjective to a degree. But it is
9 also based on fact and based on a solid
10 corpus of scholarly literature. And we have
11 tried to make our case over this last month
12 accordingly.

13 On the issue, now -- to go back to
14 some of the assertions here, in terms of
15 integrity, the building, by any standard, of
16 a park service, or I think of the District of
17 Columbia or any other state or local
18 jurisdiction, fully passes the test of
19 integrity. The fact that it does not meet
20 the original concept of the architect is not
21 an issue. Concepts are
22 changing -- oftentimes for better or worse.

80

1 It is the building or the property as
2 realized.

3 Likewise, urban contexts often
4 change as well. For the record, I think it's
5 also important to say that this building is
6 not in the historic -- was not included as a
7 contributing part of the 16th Street Historic
8 District; i.e., for time of a period of
9 significance for that district fell short of
10 the construction date of this church.

11 This was a decision made by the
12 applicant -- in this case, the D.C.
13 Preservation League, with full agreement of
14 the Committee of 100. And we did that for
15 the reason that we did not want the case at
16 hand on this property to be involved in the
17 much broader case of expanding the
18 16th Street Historic District.

19 We thought that this case should be
20 heard on its own, and to my recollection,
21 that representatives of the church were
22 perfectly agreeable to that. So I think

81

1 that's a very, very important fact to
2 remember.

3 The fact of the issue of concrete
4 deterioration; this is a problem endemic to a
5 lot of mid-century architecture. Whether
6 it's irreversible or irreversible without
7 being of great cost I think is debatable.
8 That requires a highly specialized kind of
9 investigation.

10 We found, for instance, on the
11 former Sears Building at Wisconsin and
12 Albemarle, where there were also problems of
13 concrete this way, that the solutions, once
14 you got a top-flight firm in to analyze it,
15 the solutions were not nearly as difficult as
16 some feared.

17 In terms of the assertion, once
18 again, that not enough has elapsed, or indeed
19 there hasn't been a systematic survey,
20 probably nothing in the District of Columbia
21 would ever have been landmarked if the
22 arguments advanced by Ms. Brown held forth,

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82

1 because oftentimes we don't have the luxury
2 of having a comprehensive survey on a
3 subject. And it's very curious that so many
4 internationally and nationally known
5 historians of architecture have weighed in
6 unequivocally on this building even from
7 other parts of the country, because it is so
8 well-known.

9 Whether this is a single use
10 building or not I think is a -- it has been

11 and it could continue to be. But it could
12 also serve multiple uses to no disadvantage
13 of the present congregation. That has
14 happened on numerous occasions with houses of
15 worship. And I want to get into that in a
16 little bit more in a couple of minutes.

17 Whether the church has had an
18 impact on urban development is not really a
19 relevant issue on this. Did the Martin
20 Luther King Jr. Memorial Library have an
21 impact on urban development? Probably not.
22 And there are many other cases that way. And

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83

1 likewise, a building does not have to
2 influence other architecture locally to be
3 significant. I don't think we ever claimed
4 that it did.

5 The Pei-Cossutta argument doesn't
6 seem to go away. Again, my basic point is
7 that irrespective of who it was, it was one
8 of them, both of them -- this building stands
9 very favorably in relation to either one of
10 their work or of a partnership more broadly.

11 Much is being made of the "hidden
12 entrance." But I'm also reminded of a
13 building which I revisited recently in Oak
14 Park, Illinois, Unity Temple by Frank Lloyd
15 Wright, which was in part an inspiration for
16 this building, which is a very viable house
17 of worship and a place of visitation for
18 people internationally.

19 Its entrance is considerably more
20 hidden that this, as are many buildings of
21 Frank Lloyd Wright's. That has never been
22 seen as a hindrance for having a meaningful

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84

1 house of worship there or in other cases.
2 And I think it's important to,
3 vis-à-vis, the Third Church, and previously,
4 with the Mother Church, too, that we have
5 discussed things on several occasions since
6 beginning in 1991. But it has never gone
7 down to specifics. We would like it to.

8 We would like to have had a hearing
9 on this case a number of years ago, although
10 the contention the church was coerced into an
11 agreement to keep the nomination on hold has
12 no basis when the church requested that
13 the --

14 MR. BOASBERG: I don't want to get
15 into that. That is not relevant to the
16 landmark issue.

17 MR. LONGSTRETH: All right.

18 MR. BOASBERG: So on either side, I
19 mean, the coercion stuff; we're talking about
20 the qualifications to meet the landmark
21 criteria. So let's try to stick to that.

22 MR. LONGSTRETH: Thank you,

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1 Mr. Chairman.

2 I just wanted to say and I think
3 this is absolutely key to all of this, that
4 in preservation practice, you know, one of
5 the fundamental axioms is 1, determining
6 significance of a property -- step 1, if you
7 will. And then step 2, what do we do with
8 it.

9 The church contends that
10 designation -- by virtue of designation,
11 step 2 is rendered irrelevant because nothing
12 can be done. That, as I see it, lies at the
13 crux, that, and therefore step 1 and step 2
14 must be conflated into one.

15 I don't think that's true, because
16 there have been in many cities across the
17 country many cases that are similar with a
18 dwindling congregation, with an expensive
19 building in a neighborhood or in a downtown
20 with a congregation whose needs are different
21 from those of a congregation when the church
22 was built. And in many cases, from New York

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1 to Seattle, they have been resolved.

2 In the last issue of Preservation
3 magazine, there is such an example, which I
4 call to your staff's attention, about a
5 United Methodist church in Seattle whose

6 issues were remarkably close to those of the
7 Third Church; small congregation, big
8 building, expensive building, what do we do?
9 And working with developers, there was a
10 resolution, as well as with -- as well as in
11 this case, working with the National Trust.
12 We have never gotten to that stage.
13 We've had discussions; they've always been of
14 a preliminary nature. And we would look
15 forward to the ability to do so because I
16 think, very sincerely, that there can be an
17 outcome where a major, major work of
18 architecture for the city can be preserved
19 and the Third Church can have its
20 congregation intact and flourish.
21 We would all like to see that as
22 well.

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87

1 Our interest in all of this is that
2 the outcome be both/and, not either/or.
3 Thank you.
4 MR. BOASBERG: Thanks, Professor
5 Longstreth. Mr. Quin.
6 MR. QUIN: We have two parts of
7 our -- and we'll be very brief.
8 MR. BOASBERG: You have five
9 minutes.
10 MR. QUIN: I don't need five
11 minutes.
12 MR. BOASBERG: Okay, great.
13 MR. QUIN: The captain has one

14 minute and a half, more or less. And I'll
15 take the rest, unless it goes the other way.
16 MR. KIRKPATRICK: Just kind of from
17 a cold start here, a couple of comments.
18 We've heard a lot of reference -- and I'll
19 try to keep this to the criteria issue; I
20 know that's where we want to be. A lot of
21 comments referring to other projects, but
22 does this project influence others? Isn't

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88

1 that more important than -- isn't it more
2 important what this project would influence
3 than what it's like around the world?
4 Point 1.
5 Point 2, I don't think we want to
6 be in a we say and they say mode. Again,
7 we're looking at the criteria. I think it's
8 what does the building say to us and to the
9 world. Those are the two points relating to
10 criteria. I yield to counselor Quin here.
11 MR. QUIN: Mr. Chairman and members
12 of the Board, there's a lot of emotion that
13 you've heard today, yet you all have to make
14 a decision, and you alone have to make the
15 decision on whether it meets or does not meet
16 the criteria.
17 And I would suggest that you just
18 look at your regulations carefully, and
19 relook at the specific reference to
20 requirement for sufficient integrity.
21 I didn't make up the definition of

22 integrity. It's in your regulations. And it

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89

1 says, "Survival of physical characteristics
2 authentic to the property's historic
3 identity." I think on that ground alone, you
4 should deny this application.

5 Now, there are a lot of other
6 points that have been raised, which I'm not
7 going to take the time to re-argue the brief.
8 Hopefully, you've read it, you've looked at
9 the exhibits, you've visited the site, you
10 know the changes that have taken place.

11 But a reference to the Sears
12 Building, for example, on Wisconsin Avenue,
13 is really ridiculous. The Sears Building had
14 an interior structure, and it's bare walls
15 throughout the site. Not this building. It
16 is a monolithic single-purpose building and
17 the interior depends on the exterior. That's
18 what's different about this case.

19 Plus, the single use.

20 If there's a true desire to
21 landmark and protect buildings of whatever
22 one understands to be brutalism or modernist,

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90

1 there are numerous buildings that are much
2 better than this. This building is out of
3 place in the first place. And I truly
4 believe it doesn't fit into the 16th Street
5 Historic District.

6 Notwithstanding what Professor
7 Longstreth says, there is a relevance here.
8 You have determined that this structure does
9 not contribute to the 16th Street Historic
10 District. And I believe that's true, not
11 just because of the period of significance,
12 but because of the way it's designed.

13 But the real issue here, going back
14 to what the chairman is instructing all of us
15 to follow, is the integrity, are the five
16 tests that are set forth in the regulations.

17 And we covered those in our brief.

18 We think we've carried the burden,
19 and there is a burden here to carry. We
20 appreciate your careful consideration. And
21 before you -- and when you deliberate, we
22 hope that you will consider all of those

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1 factors.

2 Thank you.

3 MR. BOASBERG: Thank you, Mr. Quin.
4 Thank you for your timeliness. The integrity
5 of this person is being challenged right now.
6 So I have a five-minute break. So if that
7 can be repaired and any others can join us,

8 we'll be back in five minutes. We'll hear
9 from the staff and then we'll decide.

10 Thank you.

11 (Recess)

12 MR. BOASBERG: Amazing. Not bad
13 for government work; isn't that what they
14 say? Thank you. Okay, great.

15 Okay, first of all, I want to thank
16 all of the participants for the amount of
17 work that has gone there this week. We
18 realize these are very strongly felt
19 issues -- whenever you get into preservation
20 alone and forget religion -- religion and
21 preservation and government, and wow, you've
22 got an explosive issue anyway.

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92

1 What I'd like to do is I would like
2 to go back to our staff report. Tim DennÈe,
3 who has been with us a good number of years,
4 and I'm sure has heard a lot of criticism of
5 his staff reports from others -- we know
6 they're well-meaning, and that the whole
7 object is to be as critical as one can.

8 And so what I'd like you to do,
9 Tim, is kind of summarize anything that you
10 want to talk about, any comments that have
11 been made and so forth. Then we'll ask David
12 Maloney, who I've asked, as the head of the
13 office, to come in and try to place this in a
14 general perspective in his years of service.
15 And then the Board will discuss it.

16 So Mr. DennEe.
17 MR. DENNEE: Thank you,
18 Mr. Chairman. As I usually fail to do, I
19 didn't prepare a statement for today. I
20 usually like to actually listen to and
21 consider and deliberate over the comments and
22 present the testimony as appropriate.

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93

1 I would associate myself frankly
2 with Dr. Longstreth's remarks, his sort of
3 rebuttals to the rebuttal in terms of issues
4 of integrity, significance, and the matter of
5 attribution, for instance. I regret to start
6 this way -- another issue of integrity.
7 I feel like I can't let pass the
8 insinuation or the statement, frankly, that
9 our staff is somehow in collusion with an
10 applicant in this case or any other case,
11 whether we have previously discussed anything
12 with them on any matter in history, whether
13 we've cooperated in surveys, whether they've
14 been before this board before, whether we've
15 attended the same seminars or anything else.
16 I think that the record shows that
17 our staff has always called it as we saw it.
18 And personally I think I have written
19 probably about 50 staff reports on
20 designation matters in the almost seven years
21 that I've been here. And I think that we
22 always have called it as we saw it.

1 MR. BOASBERG: I don't even think
2 this is an issue.

3 MR. DENNEE: I just felt obligated
4 to address, because it goes to the
5 professionalism, credibility, et cetera.

6 But let me begin on what I decided
7 to talk about. I'm going to excerpt another
8 appreciation of the building that was not
9 included or referenced in the staff report.

10 The church plaza and office
11 building were built as a single project in
12 1971. This octagonal edifice is Third
13 Church. The complex was designed by Araldo
14 Cossutta while a partner in the firm of I.M.
15 Pei.

16 This firm, a leader in the use of
17 architectural concrete, also designed
18 L'Enfant Plaza and the East Building of the
19 National Gallery of Art here in Washington,
20 as well as the Christian Science Center in
21 Boston.

22 The strength and simplicity of the

1 concept are evident in the church lobby, its
2 travertine wall complements, the natural

3 concrete textures. Wide stairs on each side
4 lead up to the auditorium. Here, more
5 exposed building materials are softened by
6 green carpeting and the natural woodnotes of
7 the golden oak platform and pews. The
8 stairways are flooded with sun from large
9 skylights. The pleasing proportions of the
10 auditorium are best seen from the balcony.

11 MR. QUIN: Mr. Chairman, I object
12 to getting into the interior in the sense
13 that --

14 MR. BOASBERG: Mr. Quin, let me
15 just say about the interior -- I'll say it
16 very quickly. The interior is not being
17 designated as a part of the landmark.
18 However, the interior is something that the
19 Board knows about, because should there be a
20 demolition; the interior will be lost as
21 well.

22 So while there have been a number

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1 of comments on both sides about the interior,
2 what's working on the interior, light on the
3 interior, and so forth, we'll leave
4 that -- it's perfectly well to have it and
5 discuss it. We understand that the interior
6 is not being landmarked, so thank you.

7 MR. QUIN: But it's more than that,
8 Mr. Chairman.

9 MR. BOASBERG: Excuse me.

10 MR. QUIN: It's the criteria that

11 you cannot judge this building by virtue of
12 the interior --

13 MR. BOASBERG: We're judging the
14 building as a whole. And I'd like the
15 testimony to proceed. And your objection is
16 well-noted.

17 MR. DENNEE: Permit me this aside,
18 then, the criteria do not say you cannot
19 consider the interior as far as the integrity
20 or the significance of this property. They
21 simply do not say that. Mr. Quin is moving
22 backwards from the -- perhaps the later

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97

1 question of interior alteration if this
2 building is not explicitly specifically
3 designated on the interior. He's adding
4 something to the law and regulations that do
5 not exist.

6 Let me continue.

7 The pleasing proportions of the
8 auditorium are best seen from the balcony.
9 The 30-rank, 33-stop, 3-manual organ console
10 to the right of the reader's desk was built
11 by the Austin Organ Company, et cetera, et
12 cetera. Through the east window may be
13 glimpsed the exterior carillon of 20 bronze
14 bells cast in Belgium and installed by the
15 Bergen Bell Foundries of Greenwood, South
16 Carolina.

17 The Sunday school and children's
18 room occupy the top level. Here,

19 floor-to-ceiling sliding glass panels open on
20 to sunny terraces where flowering plants
21 bloom in season, sheltered by the top of the
22 octagonal exterior walls.

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98

1 The church complex was cited for
2 architectural excellence by the Washington
3 Board of Trade, calling it a small jewel-like
4 church and companion office structure. The
5 Capital's Chapter of the American Institute
6 of Architects rated it perhaps the most
7 satisfying new complex in the city shortly
8 after its completion. The concrete and
9 carpentry work also was honored in
10 craftsmanship competition by the Washington
11 Building Congress.

12 This source that I just cited is
13 titled Visitor Guide, Third Church of Christ
14 Scientist, Washington, D.C., and I believe it
15 was handed out to visitors to the church.
16 And obviously, it was -- I don't know when it
17 was completed, it looks like an IBM Selectric
18 or something, but it looks like it was done
19 at least after the Pei Building, the east
20 building of the National Gallery.

21 I think I'd like to talk a little
22 bit about Brutalism and go back to the

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1 source, if you will. I heard -- some people
2 were not clear on whether this is Brutalism
3 and whether it's an important piece of
4 Brutalism -- whether that's a necessary test
5 or not, I won't settle here, I don't think it
6 is, but I think it's ultimately a wonderful
7 example of Brutalism.

8 I'm going to slide principally from
9 a book called The New Brutalism by Reyner
10 Banham, who was an English critic, and he was
11 a proponent of Brutalism. He was writing in
12 1966 looking back on 13 years of history with
13 Brutalism thus far. He was, you might say,
14 there at the beginning and was familiar with
15 the main sort of theorist for the movement,
16 Peter Smithson. Peter and Alison Smithson
17 are sort of acknowledged as among the first
18 two Brutalists.

19 And I'm going to quote various
20 passages from his book, and I'll try to
21 attribute them either to him or to other
22 speakers. One of the things he says is

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1 "behind all aspects of the new Brutalism in
2 Britain and elsewhere lies one undisputed
3 architectural fact, the concrete work of Le
4 Corbusier's Unite d'Habitation at Marseille."

5 And later, he says -- "and if there
6 is one single verbal formula that has made
7 the concept of Brutalism admissible in most
8 of the world's Western languages, it is that
9 Le Corbusier himself described that concrete
10 work is 'beton brut.' Word and building
11 stand together in the psychological history
12 of postwar architecture with an authority
13 granted to few other's concepts."

14 And he goes on to talk about how Le
15 Corbusier sort of united the Mediterranean
16 tradition of masonry work with modern
17 technology. He characterizes Mies van der
18 Rohe's work at the Illinois Institute of
19 Technology as the first to carry the title of
20 "new Brutalist," but of course -- and I can
21 go into the origin of the words. The first
22 use in print, specifically "new Brutalism,"

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101

1 was in 1953 by Peter and Alison Smithson.
2 What Banham is basically saying
3 about the origin of Brutalism was that it
4 grew up sort of among the new generation of
5 architects, and particularly in Britain where
6 there was -- you know, the sort of angry
7 young men and women who sort of wanted to
8 overturn some of the traditions and go back
9 to a purer form of modernism and also draw
10 from classicism.

11 He characterized them as "refusing
12 empiricist compromise or picturesque

13 traditions." Another quote: "what this
14 generation sought was historical
15 justifications for its own attitudes, and it
16 sought them in two main areas of history: the
17 traditions of modern architecture itself and
18 the far larger traditions of classicism."
19 The idea was that by the mid-20th
20 century, there was -- modernism was becoming
21 simply a style, and it was not true to its
22 roots in terms of honesty in the expression

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102

1 of materials, but it was like any other style
2 becoming an issue of picturesqueness in
3 adding -- you know, modern contemporary
4 elements to a building.
5 And there was a fundamental
6 rejection among the part of the Brutalists of
7 doing this sort of decorative contemporary
8 modernism. The approach was really to make
9 the whole building plain and comprehensible.
10 No mystery about it, no sort of romanticism
11 or sentimentalism, no sort of obscuring
12 function and circulation or dramatizing it
13 necessarily.
14 Ultimately, a complete honesty and
15 integrity in materials and methods of
16 construction in terms of -- for instance,
17 fully integrated structure, uniting skin,
18 structure and finish, that they need not be
19 separate, that to do that is fundamentally
20 dishonest from an architectural point of

21 view, that you're adding an unnecessary sort
22 of screen or stage-set on the exterior of a

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103

1 structure.
2 And what he identifies is -- almost
3 as soon as the movement had begun, he
4 identifies sort of a split between two camps,
5 if you will, in Brutalists. And the first
6 would be the more functionalist camp, who say
7 that -- you know, you take all these
8 principles as an ethic. This is not really a
9 style; it doesn't necessarily dictate what
10 materials you will use, but it's an ethic,
11 it's an approach. And ultimately your
12 building, your building shape, your building
13 form, is going to reflect what its use is.
14 And then the other camp was more
15 interested -- they are drawing from sort of
16 more classical theories and models, and they
17 are very particularly interested in issues of
18 precaution, and interested, for instance,
19 in -- you know, reviving the golden section
20 or applying Le Corbusier's modular -- sort of
21 intuiting universal proportions from
22 nature -- you know, if that truly can be

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1 done. Da Vinci had done it -- you know, and
2 Le Corbusier had suggested it could be done
3 as well, in a slightly different way.

4 And so -- but ultimately, you have
5 this sort of split in that you have
6 architects who are practicing what you might
7 well call Brutalism as a style, as an
8 aesthetic, where they're interested largely
9 in the massing, and in the form, and in the
10 proportions. And then you have others who
11 are saying that's of less importance, and
12 that's less true to the very honesty that
13 grows out of -- you know, the space that you
14 are trying to provide, for instance, for the
15 function.

16 And frankly, that's one of the
17 reasons why there's disagreement about what
18 Brutalism is. Is it an ethic, is it an
19 aesthetic? Do those who are sort of -- you
20 know, practicing it as a style and sort of
21 overlaying it over a more conventional
22 building structure, for instance, are they

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1 Brutalists or are they not Brutalists?
2 Now, let me just read a little bit
3 from -- this again from Banham's book, but he
4 is quoting Peter Smithson's manifesto, if you
5 will, that he published in 1955. And he says
6 "In 1954, a new and long overdue explosion
7 took place in architectural theory. For many

8 years since the war, we have continued in our
9 habit of debasing the coinage of Monsieur Le
10 Corbusier, and it created a
11 style -- contemporary, easily recognizable by
12 its misuse of traditional materials and its
13 veneer of modern details, frames, recess
14 plinths, decorative piloti.

15 The reaction appeared at last in
16 the shape of the Hunstanton School by Alison
17 and Peter Smithson," so he's referring to
18 himself writing sort of in the third person,
19 "an illustration of the 'new Brutalism.' The
20 name is new. The method of revelation of
21 those advanced buildings of the '20s and '30s
22 whose lessons, because of a few plaster

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106

1 cracks, have been forgotten. As well as
2 this, there are certain lessons of the formal
3 use of proportion and a respect for the
4 sensuous use of each material."

5 Later on, Banham talks about
6 Brutalism's attempt to be objective about
7 reality, the cultural objectives of society's
8 urges, its techniques and so on. Brutalism
9 tries to face up to a mass production
10 society, and drag rough poetry out of the
11 confused and powerful forces which are at
12 work.

13 And the style is generally
14 characterized as a frank exposure of the
15 materials and the structure. The overall

16 form and massing is affected by the interior
17 use, and they respond to each other. You
18 don't have -- you know, sort of any use
19 concealed within a tidy stage-set box. He
20 cites many examples internationally, although
21 he gives the greatest credit to the British
22 theorists. He cites examples in the United

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107

1 States, in North Africa, in Japan, in
2 Switzerland, in Sweden, Norway, Netherlands,
3 you name it. He even refers to a Swiss
4 school of Brutalists.
5 And then he acknowledges these sort
6 of offshoots -- particularly, the
7 Formalist school, where he's citing some
8 examples where he says around the succession
9 of buildings which belong to the mainstream
10 of Brutalist development, critics have
11 grouped others which for the purposes of
12 argument might be regarded as Brutalists or
13 might not. And acting as a historian of the
14 sort of first -- you know, decade and a half
15 of Brutalism, he is of course incorporating
16 other people's comments about Brutalism.
17 And one of those he cites is Renato
18 Pedio, an Italian architect -- he makes clear
19 that he doesn't -- maybe he doesn't accept
20 100 percent his characterization. But I
21 think it shows how, even if you are the one
22 who coins the term, you don't ultimately

1 control the category. You know, what
2 Brutalism is is largely what people say it is
3 in terms of what the style comprises and what
4 the ethic comprises.

5 But Pedio said that the defining
6 characteristics include the building as a
7 unified visual image, clear and memorable.
8 He says it should show a clear exhibition of
9 its structure and a high valuation of raw,
10 untreated materials.

11 He says, in addition, or
12 alternatively, it's characterized by clean
13 virgin surfaces, heavily corrugated volumes,
14 but of prismatic simplicity. The services
15 are often exposed to view, and there are
16 often zones of violent color. And I think
17 when he was -- he was probably referring to
18 some of Le Corbusier's work when they would
19 take outdoor patios and paint the separating
20 walls in different colors.

21 "Brutalism is thus a taste for
22 self-sufficient architectonic objects

1 aggressively placed in their surroundings.

2 It is an energetic affirmation of the
3 structure, the revenge of mass and plasticity
4 over the aesthetics of matchboxes and
5 cardboard. It aims to profit on the basis of
6 historical study but outside academic
7 categories, from the lessons of modern
8 architecture stripped of all literary
9 excuses.

10 This moral chastity, these rigorous
11 standards of conduct in face of the world,
12 this courage and revolutionary spirit could
13 lead back to the truer sense of the relation
14 between architecture and society currently
15 obscured by nostalgic revivalism."

16 Ultimately, he speaks with regret
17 about this split into this sort of formalist
18 or stylistic on ultimately superficial
19 practitioners, and the true -- the ones with
20 the truest ethic, saying "it looked for a
21 moment as if we might be on the threshold of
22 an utterly uninhibited functionalism, free

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1 even of the machine aesthetic that had
2 trapped the white architecture of the '30s
3 and made it impossible for Gropius to reach
4 through to the Native American machine ethic
5 that might have broken the back of the Beaux
6 Arts tradition that still cripples
7 architectural thinking in America."

8 With that in mind, let me compare a
9 work written by Cossutta for a 1966 -- same

10 year by the way -- article in Progressive
11 Architecture. And Mr. Cossutta sent this to
12 us himself. And in a sense, reading it and
13 relating it back to Banham is kind of a
14 revelation, at least to me. This is almost
15 the Rosetta Stone, because you could say
16 well -- you know, obviously that's a unique
17 and striking structure, and it really does
18 look like a good, great characteristic piece
19 of Brutalism.

20 But Banham really almost challenges
21 us to look deeper, frankly. And as he is not
22 accepting the mere superficial appearance of

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111

1 Brutalism, I'm suggesting that we not do that
2 either. With regard to Cossutta's Denver
3 Hilton project, for -- with Pei, however you
4 want to categorize that -- where he was
5 taking basically a column and slab building,
6 which prior to Cossutta's pushing the firm in
7 the direction of concrete, they had done
8 largely as steel and glass in a very Miesian
9 fashion -- he takes large precast panels and
10 hangs them. But ultimately he is not
11 satisfied with that.

12 He says, "But it was a device. It
13 pointedly revealed the inherent
14 characteristics and dilemmas of precast
15 concrete, be it structural or not. At best,
16 it is a material that must be produced in
17 large components. When spanning large areas,

18 the components become so large that their
19 individuality continues a life of its own at
20 the expense of the architectural whole."
21 And then later, he says, "But the
22 main lesson I learned on the exciting Denver

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112

1 journey was simply this: a skin always
2 remains a skin even when it is made of
3 precast concrete. Whatever its virtues may
4 be, it can never assume the natural primacy
5 of the structure.
6 Structure is obvious, basic and
7 irreducible. It is the perennial source of
8 strength, the spring of clarity. Even when
9 it may seem ugly, it is never false. Are not
10 these fundamental qualities essential to
11 architecture as well? Is there inherently
12 anything a skin can do that a structure could
13 not? Could the structure be shaped to
14 perform also the functions of the skin? From
15 these questions to the concept of a modular
16 cast-in-place concrete bearing wall involved
17 only one step.
18 And so he describes -- this article
19 is a description of his journey, if you will,
20 and the firm's journey from this sort of
21 Miesian rationalism and more conventional
22 slab and column construction with an extra

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1 skin, if you will, to a holistic integrated
2 structure where you cannot separate exterior
3 skin from structure from interior finish or
4 floor structure from wall structure or roof
5 structure.

6 And so this is a progression.
7 "Original architectural form cannot be
8 created without deeply understanding the
9 material it is made of. Matter sustains and
10 nourishes our inspiration. And only by the
11 fusion of the two realms of matter and form
12 into an inseparable unity can the resulting
13 object be imbued with an original life of its
14 own. The material we wanted to understand
15 was cast-in-place concrete, so widely used
16 but still unknown. So humble, yet infinitely
17 versatile and eloquent."

18 And so he -- you know, describes
19 technically how they achieved it, and it's
20 important. And later, he says, "At that
21 stage, we were unable to liberate ourselves
22 from the servitude of interior columns hidden

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1 in closets or surrounded by bathrooms and
2 kitchens. These columns, although
3 structurally necessary, lacked any
4 architectural purpose, and if anything,

5 impeded rather than helped the development of
6 apartment plans. They were there because we
7 were unable to conceive an economical
8 configuration by which these parasitic
9 elements in the sense of an organic approach
10 to architecture would be made superfluous."

11 In regard to the Earth Sciences
12 Building at MIT, he says, "The building is
13 all muscle and no fat. Inside and out,
14 architecture and structure are fully
15 integrated. There is literally nothing that
16 can be taken away or added without damage to
17 either. We even eliminated window frames."

18 And finally, what he calls a return
19 to classical simplicity. "In the great
20 periods of stone building, the Greek, the
21 Romanesque, the Gothic, distinctions between
22 structure, ornament, and architecture simply

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115

1 had no relevance. They were all carved out
2 of the same external-internal continuum of
3 architectural mass and space. The three
4 dimensions not only are a essential domain of
5 the architecture, but as Focillon observes,
6 they also are like gravity and equilibrium in
7 its very nature.

8 The point is that Cossutta,
9 these -- what Cossutta is saying is
10 Brutalism. It's the natural honesty of the
11 materials. He is using the absolute
12 characteristic -- most characteristic

13 material in the most characteristic way, and
14 he is also not doing it in a false way. He
15 is -- by empiricism, he is growing from the
16 sort of Miesian approach and the more
17 conventional approach to constructing a
18 building to a holistic integrated structure,
19 which reveals the form. And that is
20 precisely what Brutalism is.

21 And so it's not merely a
22 superficially, ah, yes, that's a Brutalist

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116

1 building, but it's imbued with the ethic of
2 Brutalism. As a quick comparison, for
3 instance, if you would go to, say, Engine
4 Company Number Two, which is over at 6th and
5 F Streets, you'll see a building that its
6 exterior is formed-in-place, poured-in-place
7 concrete, where the formwork is basically
8 identical to that on this building.

9 What's the difference between the
10 buildings? Well, they obviously -- they have
11 very different forms, because they do have
12 different functions. But that's ultimately a
13 box, and if you look beneath the box, you'll
14 see a conventional slab and column structure.
15 In other words, rather than going for the
16 true -- the integrated, the fully honest and
17 complete vision of what the building needs to
18 be and need not be more of -- need not add
19 to, it's ultimately false; it's ultimately
20 the overlaying of a popular style which we'll

21 call Brutalism by that architect rather than
22 the full understanding and implementation of

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117

1 that ethic.

2 And frankly, that building has
3 false piloti that are there only to carry a
4 load which is created only to be carried by
5 the piloti as a stylistic measure.

6 And so I am simply saying -- you
7 know, it's been said that there are other
8 Brutalist buildings in Washington, and indeed
9 there are, and there are some very different.
10 I don't think there's anything like this one.

11 And I think it's not merely its striking,
12 iconic, bold appearance that says in the
13 midst of government and business, hold a
14 minute, think of God, think of something that
15 supersedes the everyday.

16 It's something that stands up to
17 the box after box after box that Cossutta
18 himself was trying to get away from. And
19 this is actually the culmination of this sort
20 of journey that Cossutta was on to free the
21 building, to contain and to express its
22 function away from the strict rectilinearity

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1 of the column and slab or other conventional
2 construction.

3 MR. BOASBERG: Okay. Well, that
4 was very helpful, and I'm glad you were able
5 to get your whole thesis into the --

6 (Laughter)

7 MR. DENNEE: I heard discussion
8 earlier that people wanted more analysis, so
9 I thought I would --

10 MR. BOASBERG: It is very helpful
11 to us, and you increased our ability to
12 absorb all this. Let me get -- is there
13 anything else, Tim, that you wanted to -- you
14 wanted to add?

15 MR. DENNEE: Well, I can talk a
16 little bit about the criteria specifically,
17 if you wish.

18 MR. BOASBERG: Yeah, let's do that
19 for -- but let's make it brief because I want
20 to get David in.

21 MR. DENNEE: First, as to the
22 integrity issue, frankly, I was astonished to

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1 hear the arguments that were made. They have
2 nothing to do with the integrity. The
3 integrity is the complex as built, and I have
4 never seen -- I don't think I've ever seen a
5 property -- certainly one for possible
6 designation -- that has such high integrity.

7 Amazing. I mean, it's almost as if it
8 were -- you know, built yesterday in terms
9 of -- and it even has -- apparently, as far
10 as we can tell, most of the original carpet
11 for God's sakes.

12 And so they were really not to the
13 point. I mean, the -- you know, integrity is
14 integrity of location, setting materials,
15 design, and it's all there. I mean, very
16 little has changed except I'd point out that
17 the plaza hasn't been maintained as well as
18 it -- you know, exactly as it would have been
19 begun, because remember, they were partly
20 trying to design around three mature trees
21 that were on the site, and those are
22 obviously gone and haven't been replanted,

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120

1 for instance, but with that -- I mean, that
2 certainly makes a big difference in terms of
3 a minimalist modern landscape.

4 Ultimately, let me just start with
5 criterion (d), because I think that that is
6 the absolute clearest and I think the least
7 debatable point. The Board's criterion
8 regarding architecture and urbanism
9 suggesting that a building that would be
10 designated as a landmark must embody the
11 distinguishing characteristics of
12 architectural styles, building types or
13 methods of construction, et cetera.

14 I think without question, as I have

15 related to you right now that it embodies
16 distinguishing characteristics of the
17 Brutalist phase of modernism, and if you
18 don't like the word "Brutalist," you can
19 choose not to use it. I'd say it's
20 nonetheless an iconic, wonderful building.
21 But I think I've made clear that not only its
22 expression, but its very structure and how it

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121

1 is integrated is absolutely not a measure of
2 Brutalism, but the essence of Brutalism.
3 And certainly as a building type,
4 there are many churches. We do have a church
5 survey. I've looked at the church -- we have
6 a church survey. We are also, of course, not
7 unfamiliar with our city. We've seen many
8 churches. There is no church that is like
9 this church and I think probably ultimately
10 nobody disagrees that this is a unique
11 structure. It's just some will like it, some
12 will not. Some might say it's important and
13 some might not, but I'm telling you why it
14 is.
15 Methods of construction. It's a
16 very important piece of -- poured-in-place or
17 cast-in-place concrete work with a waffle
18 slab for an entirely integrated structure,
19 walls, floors, and no columns. It's just
20 pure and it's all connected. You just -- you
21 can't separate the one thing from the other
22 as you would -- you know, knock out a floor

1 joist in a house.
2 And for those reasons, I frankly
3 have never seen while I've been doing this a
4 more obvious or I think more compelling
5 instance of a property embodying
6 distinguishing characteristics of
7 architectural styles and methods of
8 construction. I would point out that that
9 criterion actually seems to set a low bar.
10 It says merely embody. I mean, you can say,
11 well, there's an Italianate house over there.
12 We don't really have to say it if it's the
13 best or if it's good or if it's bad or if
14 it's better than average.
15 But as a practical matter, we have
16 always -- when we interpret this, we have
17 always held the potential landmark to a
18 higher standard, and say, well, sure,
19 anything embodies a use or a building type.
20 Everything has a use, it has a type, it has
21 an expression to it, but we do think that the
22 quality of it, the being better than others,

1 to being unique -- not that uniqueness is

2 always a test -- but it is important to
3 significance above other properties, and we'd
4 say emphatically that this building is. It's
5 an excellent, excellent -- important, iconic.
6 And in fact, I frankly think that
7 last month, without Cossutta's information
8 about his own work and his own empiricism and
9 the direction of that Brutalist ethic to
10 reach a spot where he'd be free to do what he
11 felt is almost a moral imperative, this is
12 the embodiment of that. I think it stands
13 head and shoulders above many, many other
14 modernist buildings.
15 Now, for the same reasons, we
16 believe that it does possess high artistic
17 and aesthetic values. I think that's true in
18 the exterior; I think it's true in the
19 interior, even though the interior is not
20 being asked for designation. As I pointed
21 out, particularly in this sort of
22 construction, interior and exterior are

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124

1 joined. There is no skin versus structure
2 versus finish.
3 The complex, the buildings are to
4 be considered in their totality in terms of
5 significance and in terms of integrity. In
6 fact, even nowadays the National Register
7 doesn't want a nomination without interior
8 photographs, so they can judge their
9 integrity and they can judge this

10 significance.

11 In my staff report, I left it at
12 that. I would frankly, especially, with more
13 information on Cossutta, go farther and say
14 that this has been identified as a notable
15 work of craftsmen and architects. It was
16 certainly noted as high craftsmanship at the
17 time, and I think given our understanding of
18 both the Pei firm and Cossutta, that it's a
19 notable work of notable architects.

20 So I will leave it at that,
21 although I would also say that you can make
22 what under the National Register would be a

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125

1 criterion (a) argument or under our local
2 regulations a criterion (b) argument in terms
3 of overall significance of Christian Science
4 architecture. I think that the church has
5 shown sort of an admirable willingness to
6 dispose of the material. I think that does
7 credit to someone who is thinking about
8 transcendent things, about God and not of the
9 earth.

10 But nonetheless, there's also -- in
11 that light, there's almost a
12 strange -- almost an unexplainable interest
13 in having very high quality architecture for
14 their churches. Dr. Longstreth had cited
15 several last month, but didn't go through the
16 whole list of all the great works by all the
17 great firms over the years.

18 I think I will leave it there.
19 MR. BOASBERG: Thank you very much,
20 and thanks for all the hard work on this.
21 Obviously, it shows a great deal of
22 intellectual challenge. Let me ask

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126

1 Mr. Maloney, I've asked him to kind of sum up
2 the office's position -- not that Tim didn't
3 do it, but a number of questions -- you know,
4 come to mind about where we are in modernism,
5 where we are on buildings less than 50 years
6 old; this question of interior which has come
7 up, the question of the 16th Street Historic
8 District.

9 And maybe you could sort of talk
10 about those and then we will go on.

11 Thanks, Mr. Maloney.

12 MR. MALONEY: Thank you. I'll be
13 glad to. And I will try to be brief, since
14 Tim stole some of my thunder. But it's an
15 indication of how little we actually
16 coordinate our testimony sometimes.
17 Nonetheless, first of all, the question of
18 modernism; the Board has done some
19 designation of modernist landmarks recently.

20 We do have some modern buildings
21 that are listed as District of Columbia
22 landmarks. Those include, as has been

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127

1 mentioned already, Martin Luther King
2 Library, which you just designated recently;
3 the Watergate, also which you designated
4 recently from the same time period as this
5 building, 1964 to '72.
6 Arena Stage has been a D.C.
7 landmark for a long time, built in 1960, with
8 an addition in 1969 and '70. You will likely
9 soon receive from GSA nominations for the
10 HUD, the Department of Housing and Urban
11 Development headquarters from 1968, for the
12 U.S. Tax Court from 1973. We have the Waffle
13 Shop from 1950.
14 Many buildings will be coming along
15 in the future that are modernists, probably
16 the Washington Hilton Hotel -- and this is
17 not a trend just in Washington, it is across
18 the country. So it's not unusual for
19 historic boards to be dealing with this
20 issue.
21 In terms of places of worship, we
22 have 45 designated historic landmarks that

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128

1 are churches. There are 62 contributing to
2 historic districts. For the most part, these
3 buildings have been designated without

4 objection from the congregations, but there
5 have been instances where the congregations
6 have objected. St. Patrick's, for instance,
7 objected to the designation of the Downtown
8 Historic District of which they were a part.

9 Metropolitan Baptist objected to
10 the inclusion of their property in the 14th
11 Street Historic District, and that did go to
12 court and the designation was sustained.

13 This is not an issue of religious liberty.
14 We have no intention of obstructing religious
15 freedoms.

16 That is one of the reasons, that
17 and -- frankly the major reason -- that our
18 policy is not to designate or support
19 designation of interiors of these buildings.
20 It is not appropriate, and also, it's not
21 necessary, frankly. The interiors can take
22 care of themselves. And I think that was a

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129

1 point that the Chairman, frankly, was making
2 earlier on.

3 Now, a couple of comments about the
4 record. There's an extraordinary level of
5 support for this designation. We very rarely
6 receive letters from across the country from
7 this number of distinguished people
8 supporting this designation. Now it's also
9 clear a lot of people do not like this
10 building. It's also clear that it has some
11 significant and some very significant and

12 tough design problems. The deficiencies of
13 the building for the congregation I think
14 have been pointed out very effectively by
15 them.

16 I will just concur also with Tim's
17 point about integrity. It has an extremely
18 high degree of integrity, and I agree with
19 him as well, more than I've seen in any other
20 building probably I have ever considered for
21 landmark designation. I think the record is
22 totally persuasive on the merits, and I

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130

1 found, frankly, that the gathering of all
2 this information was extremely instructive to
3 me. I learned an awful lot.

4 One of the things I thought was
5 impressive was that of the letters that came
6 in, virtually everybody had something
7 different to say, and that is really unusual.
8 It tells you something about the depth and
9 richness of meaning that you can draw from
10 this building. I also found the article that
11 Cossutta sent in to be extremely informative,
12 and frankly, I was going to use the same word
13 that Tim used. It's a revelation.

14 It was a revelation to me. It was
15 a revelation because in my visits to the
16 building, I appreciated the opportunity to
17 walk through the entire building from the
18 basement to the attic to the roof twice. And
19 in walking through, there were a lot of

20 things, frankly, that were confusing or I
21 couldn't quite figure out. They seemed
22 strange, and Cossutta's article explained a

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131

1 lot of that.

2 It also revealed something about
3 the character of Cossutta the man as an
4 architect, and he sort of strikes me as maybe
5 a crusty kind of guy. The article is a
6 little bit of a tough slog, and as Tim has
7 read you some of his language, some of it is
8 a little impenetrable, but the point is,
9 Cossutta was a visionary architect.

10 He was interested in innovation, he
11 was interested in new possibilities. He was
12 interested in the essential nature of
13 architecture -- as he called it, the
14 essentials of space, structure, and
15 proportion. Now, those have been the
16 concerns of architects for hundreds of years,
17 and very few architects, frankly, have
18 something truly new to say about it.

19 Well, Cossutta is one of the
20 architects who did have something truly new
21 to say about it.

22 I'm not going to go through, as

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1 much as I had expected to, about exactly how
2 he walks through his series of work in the
3 article, but he goes through a series of
4 design problems. His first design problem
5 was that he was attempting to explore the use
6 of concrete as a material of architectural
7 expression. He notes that it was thoroughly
8 neglected in this country, and that it was
9 relegated to utilitarian structures as
10 opposed to Europe, where he came from.

11 He traveled around the country,
12 looked for precedents. He -- the Unity
13 Temple, of course, has been pointed out by
14 Frank Lloyd Wright. He also
15 photographed -- there's a photograph in his
16 article of the Baha'i temple in Illinois.
17 Well, that -- yet another concrete building,
18 that is a work of John Joseph Earley, a
19 Washingtonian, and I will get back to him in
20 a minute.

21 He talks about the Denver Hilton as
22 one of the first pieces of the experiments,

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1 and says when it was first completed in 1960,
2 it represented the first fully consistent use
3 of concrete in the U.S., a precast skin
4 enclosing a concrete structure.

5 Well, perhaps you take that with a
6 grain of salt, but it tells you where he was

7 trying to go. He'd learned his main lesson,
8 the quote that Tim said, "A skin always
9 remains a skin," and so on. He was obviously
10 not looking for superficial beauty. He was
11 looking for this merging of structure and
12 architecture.

13 So that was his second design
14 problem: was it possible to develop a modular
15 cast-in-place concrete bearing wall that was
16 both the skin and the structure of the
17 building? And he goes on to talk about a lot
18 of the considerations that went into a
19 technical economic whole list of things and I
20 won't go into those, but they are in his
21 article.

22 Then, his third design problem,

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134

1 having re-engineered the exterior wall, he
2 realized that enclosed the conventional
3 interior floor plan, and decided it was
4 important to try to liberate the plan from
5 the interior columns; and again, the quote
6 about the parasitic elements, the columns
7 being the parasitic elements. Thus, the
8 structure at MIT, the earth sciences
9 building, "The building is all muscle and no
10 fat." Well, when I read that quote, that's
11 exactly what I thought about this building,
12 the Christian Science Church, walking through
13 it. It is all muscle and no fat. It
14 perfectly describes what this building is all

15 about.
16 And also, there are particular
17 elements of the design of this that are
18 directly quotations from his earlier
19 buildings. Certainly, the waffle slabs, the
20 glazing directly into the glass, you can see
21 that in some of the original photographs of
22 the reading room in the office building here,

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135

1 the long spans of the office building with
2 the long ribbon glass.
3 Then Cossutta's fourth design
4 problem: he realized that the coffered slabs
5 offered further possibilities to integrate
6 the lighting, the mechanical, the electrical
7 systems, and so on and so forth. I think he
8 had a fifth design problem which he didn't
9 describe in his article because the article
10 was written, as I take it, before really he
11 was involved in this project to a great
12 degree, and in the Mother Church complex in
13 Boston.
14 I think his fifth problem was how
15 would he continue the exploration of the
16 sculptural possibilities of this kind of
17 concrete expression. These latter two
18 buildings are much more sculptural in their
19 form; it may have been just the kind of
20 commission it was.
21 But the point of all this is that
22 this is the design process of an innovator.

1 He was constantly pushing the envelope.
2 That's the kind of things ordinary architects
3 don't do; extraordinary ones do. And I think
4 that is the point of the idea in the National
5 Register's landmark designation criteria, and
6 in ours, about creative masters who have
7 influenced the evolution of their fields of
8 endeavor. Now, let me go -- because they
9 have pushed the profession generally.

10 Let me talk a little bit about
11 Earley. J.J. Earley was a Washingtonian who
12 has been called "the man who made concrete
13 beautiful." He apprenticed as a stone
14 carver, and then went into concrete and he is
15 best known for his polychrome concrete
16 buildings. He called himself an
17 architectural craftsman.

18 His work is all over Washington.
19 He practiced from about 1906 to the -- about
20 roughly World War II. But when he died,
21 nobody continued building buildings exactly
22 like his. Perhaps the vision was gone,

1 perhaps it was too expensive. For whatever
2 reason, there aren't copies of early
3 buildings that follow him.

4 The same with Cossutta. Nobody
5 builds buildings like this anymore. It's
6 probably too expensive, for one thing; the
7 same thing, frankly, with Frank Lloyd Wright.
8 There are no little Unity Temples around the
9 country, there's no miniature Guggenheims
10 around the country; there's no
11 knockoffs -- well, there are probably
12 knockoffs of Fallingwater but people don't
13 literally copy the style of the pioneers.
14 The point is that Earley and Cossutta and
15 Wright opened up the possibilities of
16 concrete as an architectural material, and
17 other architects carried that into their work
18 in many ways.

19 And if you would look around
20 Washington nowadays, there are hundreds of
21 buildings whose facades are made out of
22 precast concrete, and this is where they came

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1 from. And that's why the work of these
2 innovators is so important, because it tells
3 us how we got to where we are. And it also
4 is what makes these original buildings so
5 important, because they are the landmarks
6 that guide us to where we are.

7 Now, finally in terms of process, I
8 think this series of hearings has been very

9 helpful. But now, after the Board takes its
10 action today, now is the time for us all to
11 step back and remember how the preservation
12 process works.

13 As Richard Longstreth mentioned,
14 this is just the first step in a process.
15 One of the premises of preservation is that
16 you separate an honest evaluation of the
17 cultural value of a property from the
18 question of what may or should be done with
19 it.

20 In this case, I think the record
21 establishes the value of this property. If
22 the Board designates the property as a

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139

1 landmark, our next step is to consider what
2 to do with it and what can be done with it.
3 And like a lot of things in American life,
4 the preservation law establishes a balance
5 between the rights of the individual and the
6 responsibilities of the individual to the
7 community at large. In a way, those are the
8 sides that we have represented here today.

9 But the preservation law also
10 reflects that balance; the purposes of the
11 preservation law are not just to retain and
12 restore historical landmarks, but also to
13 encourage their adaptation for current use.
14 That's obviously something that needs to be
15 done here. The law also provides a process
16 for demolition of landmarks when it's in the

17 public interest.
18 And I want to make clear to both
19 sides that we take this very seriously, the
20 inherent balance in the preservation law and
21 our requirements to recognize the equities on
22 both sides, and they certainly are here in

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140

1 this case.
2 So we encourage both sides to get
3 back to an open and honest dialogue, that
4 they had been having in the past, and we urge
5 both sides to be open to compromise.
6 I would urge the Third Church to
7 reflect on the many letters and other pieces
8 of information that have come into the
9 record, because as I said, I have learned an
10 enormous amount and I am a professional in
11 the field, and I think others would do the
12 same.
13 I would urge the Third Church to
14 consider that it may not be so easy to
15 recreate the things about their current home
16 that they do appreciate. And one of the
17 things that's been pointed to me in
18 particular several times is the Sunday school
19 space, which they apparently are very fond
20 of. It's not going to be easy to replicate
21 that in a new church.
22 I also note that there are letters

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141

1 in the record that indicate that the Church
2 has taken pride in this complex in the past.
3 In terms of the applicants, I would encourage
4 them to reflect on the deficiencies of the
5 property. I appreciate the statement of the
6 Church listing the problems that came in on
7 November 30th. That is very helpful to have.
8 The applicants should read it, and those are
9 severe problems. They are very difficult
10 problems.

11 But the way to address those
12 problems I think is for both sides to get
13 back to the table and start talking to each
14 other again about what we do in the
15 situation. Some of the problems are going to
16 be easier to solve. The question of
17 replacing light bulbs, that would be one I
18 think that would be easy to solve. Others
19 are not going to be so easy to solve.

20 But if you look around town, at
21 historic buildings in Washington and new
22 development in Washington, you'll see what we

142

1 have done repeatedly through this process
2 over the last 30 years.
3 We have taken all kinds of

4 properties, including church properties:
5 St. Patrick's, Calvary, Mt. Vernon,
6 Methodist, Washington Cathedral, and we've
7 made significant alterations to these
8 properties, significant additions, and that
9 is possible in this case. It is possible to
10 alter both the interior and the exterior of
11 the building and the complex, and I would
12 encourage us all to get back to that work.

13 Thank you.

14 MR. BOASBERG: Thanks.

15 That was very, very helpful, David.

16 And then just to summarize this
17 interior thing which has come up, I take it
18 that you agree with Tim that the Board can
19 consider elements of the interior. Obviously
20 we're not landmarking it, but in the total
21 nomination, one can consider elements of the
22 interior.

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143

1 MR. MALONEY: Well, as Tim pointed
2 out, the National Register requires us now to
3 provide interior photographs, because it is
4 part of evaluating the property and its
5 integrity.

6 MR. BOASBERG: Okay. I just wanted
7 to make that clear. What I'd like to do for
8 a minute, first of all, is put this some kind
9 of context. Other cities are wrestling also
10 with mid-century modernism. Our sister
11 agency in Baltimore just designated the same

12 year, practically, 1967 Mechanic Theater by
13 John Johansen and the Charles Center, which
14 is a very modernist building. The Boston
15 Landmarks Commission has voted recently 9 to
16 nothing in favor of pursuing a formal study
17 to grant landmark status for the I.M. Pei and
18 Cossutta Christian Science Mother Church
19 plaza.

20 They've to go to the next step and
21 actually hold the hearing, but they have
22 proceeded through the first step; they have a

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144

1 two-step process.

2 And also, I would say that recently
3 DCPL had a mid-century modern conference, and
4 many of us who were there, it was extremely
5 helpful to take a look at Washington
6 buildings. We didn't quite know this was
7 going to come up quite so soon. But I think
8 it helped all of us put that in perspective.

9 I'm not going to go over the
10 detailed record which I was going to do,
11 except to say that this is as comprehensive a
12 record as we have ever had -- argumentation
13 positions by all of the parties, who are
14 represented, I might add, by distinguished
15 lawyers and distinguished people on each of
16 their sides.

17 We are grateful to have Professor
18 Longstreth, a member of this community, as we
19 are welcoming the Church, and the -- which

20 has always been a sentinel for many of us as
21 we walk downtown.
22 And I want to say that the number

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145

1 of letters that David referred to, it can't
2 be dismissed in a single sentence. Professor
3 Longstreth has gone into it, but we have 20
4 or 30 letters. We also have a few letters
5 from private citizens. But the number of
6 letters from professors, from deans of
7 architecture schools, from practicing
8 architects, from writers, from historians,
9 from professors of art, everyone in favor of
10 the landmarking is indeed a very impressive
11 part.

12 We also have letters in opposition
13 from the D.C. mayor, deputy mayor, that is,
14 Neil Albert for Planning and Economic
15 Development, and of course we have the ANC
16 2B's very eloquent statement and a very
17 passionate statement by them as well, as a
18 few other letters.

19 We have a letter in favor of the
20 designation from Councilmember Jack Evans; we
21 have a letter opposed from Councilmember
22 David Catania. So we have --

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1 MR. DENNEE: Mr. Chairman, could I
2 just point out for clarification before
3 people get upset, that Mr. Evans wrote that
4 letter in 1991, and it's included in the
5 Board's packet for the record because it's in
6 the record. Although he did at the time say
7 that it's a really important property.

8 MR. BOASBERG: Okay.

9 SPEAKER: Mr. Chairman, Mr. Evans
10 has sent you a letter in opposition.

11 MR. BOASBERG: Okay. Right, thank
12 you, we will -- it's not in the file anyway,
13 that's all I have in the file.

14 Let me start with the ANC's letter
15 because they are entitled to a great weight,
16 as they should, and I want to point out a few
17 things about what the case is not about.

18 First, it's not about a violation
19 of the First Amendment or RLUIPA, the
20 Religious Liberties and Institutionalized
21 Persons Act. The courts have been uniform in
22 holding that the act of landmarking, which is

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1 what we are doing today if we do it, that
2 landmarking itself does not interfere with a
3 religious institution's right to practice its
4 religion. There's a very famous case -- it
5 was St. Bartholomew's Church in New York City

6 on Park Avenue, cited by Second Circuit 1990,
7 and there are a host of other cases
8 following, that the act of landmarking itself
9 does not impinge on religious freedom.

10 And I don't know of any case under
11 RLUIPA which have been passed which also has
12 said that the landmarking itself constitutes
13 some kind of breach of the First Amendment.

14 And the reason, as it has been
15 pointed out, is that this is very definitely
16 not the end of the matter. In the first
17 place, landmarks can be torn down in the
18 District for projects of special merit.
19 That's a separate proceeding. It's not in
20 front of us right now. In the second place,
21 there are many churches, as David has
22 mentioned, which have been added on to, and

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148

1 we would hope that there would be some kind
2 of similar process available here. But we
3 are not freezing this in concrete. That's
4 not the issue. It's not a First Amendment
5 case.

6 Secondly, it's not about whether it
7 is 50 years old or not. We have already
8 mentioned that the D.C. statute does not have
9 a 50-year rule, and the question is, has
10 enough time elapsed to judge this property in
11 its historical context? And most cities
12 don't have a rigid rule.

13 Baltimore, for example, Boston, New

14 York city has a 30-year rule. But I don't
15 think there's any question that the number of
16 landmarks which we have made in the last few
17 years, in the 1960s and 1970s, David
18 mentioned three or four of them. I could add
19 the Capitol Park Apartments, now Potomac
20 Place in Southwest is another. And so the
21 question is do we have enough to judge.
22 And we have all the scholarly

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149

1 materials and so forth and all the testimony;
2 and I think the answer is clearly we have
3 enough material to judge on.
4 Third, the question of objecting to
5 the landmarking. We support what the staff
6 says, that it's with reluctance and fairly
7 warily that we recommended designation over
8 an owner's objection. That just makes sense.
9 Owners own the property and they have a right
10 to say, but having said that, it's very clear
11 and it has been decided ever since the 1978
12 Supreme Court decision in the Grand Central
13 Station case, where the Penn Central Railroad
14 objected to the New York City landmarking of
15 Grand Central Station -- it went up to the
16 Supreme Court and in a very much quoted
17 opinion by Justice Brennan, it was clearly
18 decided that landmarking itself -- that
19 landmarking itself over owner objection is
20 perfectly consistent with the Constitution of
21 the United States.

22 So there's no problem, in a legal

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150

1 sense, in that. And I would say that, as
2 David has pointed out, we have 600 landmarks
3 here. We have a lot of owners who have
4 objected to them. We try to work with all
5 the owners. Now there's even a tax
6 incentive -- you know, it doesn't apply here.
7 But we have many churches -- and David
8 pointed out over 100 churches are either
9 individually landmarked or contributing
10 buildings in historic districts.

11 Fourth, the church has claimed, and
12 we understand it to be a financial burden, to
13 maintain the present structure. Now, again,
14 that is -- we are very sensitive to claims of
15 financial hardship. But that is not involved
16 in the landmarking.

17 There is a separate proceeding; if
18 the church chooses to bring a demolition
19 permit, it can claim hardship. Under the
20 act, it's a separate proceeding which will be
21 decided by the mayor's agent. We do not
22 today get into whether or not financial

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151

1 constraints influence the landmarking. That
2 is a separate question.

3 I also want to say there's a lot of
4 distinction between I.M. Pei and Araldo
5 Cossutta. I want to point that in the
6 separation agreement, it not only says
7 Cossutta but it says I.M. Pei. And I'm
8 reading from page 8 of his separation
9 agreement -- credits for the Third Church and
10 First Church, Washington, "I.M. Pei and
11 Partners, Araldo Cossutta, Design Partners."
12 So it's clear that obviously the firm was
13 involved, but this is not being
14 landmarked -- proposed in the criteria under
15 criteria (f), which I -- work of a master.

16 The proposal is that it be
17 landmarked under criteria (d) and (e), not
18 under (f). So that argument is somewhat
19 irrelevant.

20 So now that we know what the case
21 is not about, what is it about? Well, it's
22 only about does this meet criteria (d) or

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1 criteria (e). And we've read out
2 criteria (d); we have a copy of it, and (e),
3 and let me just echo what David has said.

4 This proceeding is not the end of
5 the work. If we decide not to landmark the
6 proceeding, any new complex which will go
7 there will be subject to board review because
8 it will be in the historic district. And if

9 we decide to landmark it, again, that would
10 only be the first step in a process which
11 might involve special merit, which might
12 involve -- and hopefully would involve
13 working, as David suggested, closely with the
14 church and the developer to see if it's
15 possible to do something.

16 And many, many churches have been
17 adapted, I might say.

18 I will shut up and let me just
19 refer this for our discussion, because it's
20 kind of a -- rather architectural merit, and
21 I'm sure there's only person on the Board who
22 fully understood everything that was said and

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153

1 that's Anne Lewis.

2 So I will ask Anne if she might
3 start off by, first of all, grading
4 Mr. Dennee, and then anything else you would
5 like to say.

6 MS. LEWIS: I grade him an A+. Can
7 you all hear? I don't know what microphone
8 we have here. I took the time to write out
9 some comments and it's kind of long, but it's
10 10 or 15 minutes of comments. But since
11 everyone else has had their say, I think it's
12 time for us to talk.

13 And I hope, as David says, you
14 won't find it too tough a slog. Much of us
15 has been dealt with by others, but the
16 Board --

17 MR. BOASBERG: Anne, let me
18 interrupt you. Evidently, Dr. Vlach has to
19 teach a class.
20 MS. LEWIS: Oh, then go.
21 MR. BOASBERG: Well, I'm going to
22 ask him for his comments here first and go

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154

1 back to you.
2 MR. VLACH: I want to put on the
3 record that I support the staff report. I
4 think that this structure should be
5 landmarked for all the reasons stated. I
6 have -- if I would have had time, I have a
7 little argument made about the virtue of
8 history, about how we don't control history;
9 we serve as subject to histories. Things
10 happen, we need to -- you know, account for
11 them. We have the coming of modernism, the
12 coming of a new style is a wave that we are
13 riding on. To say that we don't want to have
14 this on our record, we can't do anything
15 about it; it is part of the record.
16 Clearly, the virtues are debatable
17 and we've had arguments back and forth, but I
18 side with the staff report.
19 MR. BOASBERG: Go ahead.
20 MS. LEWIS: The Board has indeed
21 received numerous submissions from noted
22 authorities supporting the landmarking of

155

1 Third Church complex. Richard Longstreth,
2 Ben Forgey, Robert Stern, Henry Million,
3 Arthur Cotton Moore, Guy Wilson,
4 representatives of DOCOMOMO, David DeLong and
5 many others have thoroughly documented the
6 defining architectural features of this
7 project, and their merit, in terms of
8 criterion (e), "high aesthetic values."

9 So I don't feel the need to repeat
10 their excellent observations. I would like
11 to add a few comments though about the larger
12 context of this architectural period, the
13 mid-'50s to the late '60s, and somewhat into
14 the '70s, and in particular, its grounding in
15 intellectual and social principles, because I
16 think this background will help to establish
17 that the Third Church and the Christian
18 Science Monitor buildings do solidly meet
19 criterion (d) for landmarking.

20 This criterion stipulates that the
21 works embody the distinguishing
22 characteristics of an architectural style or

156

1 are expressions of urban planning, siting, or
2 design significance to the appearance to the

3 District of Columbia. Tim Dennis has more
4 than adequately addressed the appropriateness
5 of the term Brutalism, but whatever term we
6 use for this modernist period, its
7 practitioners in America tended to be closely
8 associated with three East Coast schools of
9 architecture: Harvard, Penn, and Yale.

10 In the '50s and '60s, each
11 institution was led by an architectural
12 luminary with very strong beliefs -- Paul
13 Rudolf at Yale, Louis Kahn at Penn and Josep
14 Lluís Sert at Harvard. And Sert had
15 inherited his post from Walter Gropius and
16 his protégé Marcel Breuer. Their
17 philosophies differed in emphasis, but they
18 shared a common belief in the honest
19 expression of form, function, and materials,
20 and in the responsibility of architects to
21 improve the human condition.

22 There was considerable

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157

1 cross-fertilization of ideas among these
2 universities at that time. Rudolf had in
3 fact gone to Harvard, Kahn had taught at Yale
4 for 10 years before going to Penn, and Sert
5 was a visiting professor at Yale in 1953, a
6 year before becoming dean at Harvard.

7 Since all these architects were
8 practicing as well as teaching, the line
9 between theory and practice was very thin.
10 Rudolf's Yale Art and Architecture building,

11 Kahn's Richards Labs and Sert's Married
12 Student Housing and Holyoke Center were right
13 on campus or at least nearby, so that
14 students and practitioners alike could
15 experience the practical application of
16 academic thought.
17 These deans also recruited others
18 of like mind to teach, and some of their
19 faculty had buildings completed or under
20 construction as well. At Harvard, for
21 example, Gerard Kallman and Michael McKinnell
22 were teaching studios -- architectural

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158

1 studios, while their Boston City Hall was
2 under construction. The City Hall is now
3 being considered for landmark status as well,
4 and like the Third Church, is not without its
5 critics. It may be the Brutalist
6 structure -- Brutalistest structure of them
7 of all.
8 Araldo Cossutta had studied at
9 Harvard, as had Pei himself, as well as Pei's
10 other partner, Harry Cobb. And Pei had
11 taught at Harvard from 1945 to '48. Thus, it
12 would be expected that some of the evolving
13 academic thought at Harvard during this
14 period would be in evidence in the work of
15 Pei's office.
16 Grounded in Gropius' Bauhaus
17 philosophy, the Harvard Graduate School of
18 Design had continued its tradition of

19 interdisciplinary teaching throughout the
20 1960s, and students in the planning, urban
21 design, architecture, and landscape
22 architecture programs were housed in the same

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159

1 building to encourage both social and
2 intellectual interaction.
3 Students were encouraged to take
4 courses in the other disciplines whenever
5 they could, and their reading list contained
6 a number of books written by Harvard faculty
7 in other departments, particularly sociology,
8 economics, psychology, and law.

9 For example, noted psychologist
10 Rudolf Arnheim's Art and Visual Perception,
11 written in 1954, was required reading, and in
12 the late '60s, Arnheim taught at Harvard.

13 His gestalt theories of visual
14 perception confirmed a common human response
15 to primary geometric shapes and patterns.
16 Students were taught that the "parti" or
17 genesis of any architectural project should
18 have a strong formal or geometric
19 organization. Triangular shapes and angles
20 in plan and section were particularly
21 prevalent in the student work of this era,
22 and sculptural geometric volumes that

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1 expressed the building's function were
2 strongly encouraged.
3 Bauhaus theory changed
4 architectural history, too. In fact, Gropius
5 had wanted to abolish the entire course on
6 architectural history at Harvard, but he was
7 unsuccessful.

8 In any case, the old days of Beaux
9 Art teaching, which stress classical forms,
10 graphic ability, and an encyclopedic
11 knowledge of decorative features, had given
12 way to a new approach that considered the
13 building as a product of its social,
14 economic, cultural, and technological
15 environment.

16 Students did study Gothic and
17 Renaissance architecture, but were guided
18 more toward the unadorned forms of some of
19 the more inventive neoclassicists like
20 Claude-Nicholas Ledoux, Sir John Soane, and
21 Benjamin Latrobe.

22 The most influential contemporary

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1 architect for this generation was
2 unquestionably Corbusier, whose sculptural
3 concrete forms and social theories of
4 architecture influenced much of the modernist
5 philosophy and shaped much that was built.

6 Corbu's only American building, the Carpenter
7 Center for the Visual Arts, opened at Harvard
8 in 1963, and became a veritable pilgrimage
9 site for visitors. So much so, I might add,
10 that it was sometimes hard to work there.
11 Significantly, Cossutta had worked for Corbu
12 before coming to Harvard.
13 Sociology was studied as well.
14 Much of the vast amount of sociological
15 research that was going on throughout
16 academia during these decades was focused on
17 urban issues -- public housing, urban
18 renewal, transportation problems, the
19 perceived conformity of corporate America,
20 the monotony of its architecture, and the
21 lure of suburban life.
22 A flood of books came out on these

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162

1 subjects. Louis Mumford's The City in
2 History, Herbert Gans the Urban Villagers and
3 The Lewittowners, William Whyte's The
4 Organization Man, and Jane Jacob's Death and
5 Life of Great American Cities, to name just a
6 few. Numerous studies examined the effects
7 on East Coast cities of population shifts,
8 the interstate highway system, and post-war
9 mortgage policies that redlined cities and
10 encouraged suburban homeownership.
11 In all these East Coast schools,
12 but particularly at Harvard during this
13 period, sociologists, planners, lawyers,

14 economists, and architects rose to the
15 challenge of working to revitalize cities.
16 Again, theory and practice merged.
17 The work was exciting, and architects shared
18 a strong enthusiasm for creating livable
19 spaces, affordable housing, vest pocket
20 parks, lively pedestrian streets, landscaped
21 plazas, and bold new forms in architecture.
22 Much of this was enabled by creative new

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163

1 planning strategies such as transfer of
2 development rights, mixed-use zoning, and
3 public-private partnerships.
4 I might add they were funded -- a
5 lot of this was funded by the HUD and
6 Department of Transportation planning budgets
7 that were enormous in that period. Many
8 students actually took planning jobs in those
9 departments.
10 Looking at the Christian Science
11 complex in this context, it becomes clear
12 that Araldo Cossutta was tasked not only with
13 satisfying the programmatic requirements of
14 his clients, the church and The Christian
15 Science Monitor, but also with addressing the
16 urban planning goals of the time, in this
17 particular setting in Washington, D.C.
18 His bold, geometrically pure
19 modernist building mixed an office and a
20 religious use on one site and included public
21 features such as a landscaped plaza extending

22 on to and aligning with L'Enfant's public

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164

1 green space along 16th Street. This, and the
2 engagingly public exterior carillon, were
3 features he felt would stimulate visual,
4 economic, and social life in downtown
5 Washington.

6 His project was on the list of
7 sites to be seen by emerging graduates of
8 Harvard, Yale, and Penn as a stunning
9 project, and a successful embodiment of
10 modernist principles. And it was one of the
11 few such sites in Washington, probably one of
12 only 10 or 12 at that time. It was also
13 appraised by the AIA.

14 Whether Cossutta did or did not
15 succeed in meeting the larger urban design
16 goals, including the goal of a lively plaza,
17 is not determinative to landmarking. The
18 criterion is that the complex "embodies the
19 distinguishing characteristics of an
20 architectural style."

21 Certainly, the Third Church complex
22 meets that criterion, and regardless of

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165

1 whether it's considered a success or failure,
2 it will continue to provoke deep thought and
3 analysis of the goals of architecture, as it
4 has done during our study.

5 So after considering the project,
6 its context, and all of the comments
7 submitted by the participants in this
8 proceeding, I have concluded that the
9 building should indeed be landmarked. I
10 believe also -- and I know this is not
11 considered one of the criteria, but I think
12 it's important to get this on the record for
13 future modernist works, possibly not this
14 one.

15 But I believe that the Third Church
16 and the Christian Science Monitor buildings
17 also meet criterion (f) for landmarking, that
18 they've been identified as notable works of
19 architects whose works are significant to the
20 development of D.C.

21 And as the chairman noticed, it's
22 pretty clear from Cossutta's agreement with

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166

1 Pei that this church was to be identified as
2 a Pei building, with Araldo Cossutta as the
3 design chairman.

4 The East Wing of the National
5 Gallery has been transformative, and the work
6 of Pei's office in the District of Columbia
7 is distinctive. So the issue of whether

8 Araldo Cossutta's work can be considered
9 effectively to be the work -- the issue
10 becomes whether Araldo Cossutta's work can be
11 considered effectively to be the work of I.M.
12 Pei for the purposes of criterion (f).
13 Again, the answer is based in
14 modernist thinking. Gropius' vision of
15 architectural practice was that it should be
16 collaborative and team-based. The
17 Architects' Collaborative, known as TAC, had
18 been founded in 1945, and so named by some of
19 Gropius' colleagues who agreed with this
20 approach. Gropius himself joined the firm
21 soon thereafter.
22 In 1965 to '70, TAC was going

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167

1 strong designing schools, campuses, and the
2 AIA Headquarters building. The model had
3 obviously succeeded. The fact that when Pei
4 began his firm in 1955 and named it I.M. Pei
5 and Associates does not change the fact that
6 the firm was run on the Gropius model as a
7 collaborative effort of several skilled
8 principals, including Harry Cobb, Araldo
9 Cossutta, Jim Freed, as well as Pei himself.
10 It's now generally accepted in most
11 AIA and other architectural award programs
12 that the firm receives the reward -- award,
13 regardless of who was partner in charge.
14 Thus, I believe criterion (f) should for this
15 period, and especially in this case, be

16 interpreted to include these collaborative
17 firms.

18 I hope these remarks helped place
19 this building in context, and I certainly
20 support the nomination of the Third Church
21 for landmark status.

22 We do, however, have to recognize

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168

1 the economics of the situation. Our mission
2 is not just to identify landmarks, but to
3 encourage adaptive reuse. Retrofitting
4 modernist projects will be a major challenge
5 in the decades to come, but the issues are
6 really no different from retrofitting
7 buildings of other areas, and techniques
8 exist and will continue to be developed to
9 meet modern codes.

10 I am confident that in the pursuit
11 of a functional and economically viable
12 complex, we can respect the integrity of the
13 existing design while adding new space and
14 vitality to this project in a visually
15 appealing way.

16 Enhancing urban life, both social
17 and economic, was, and still is, a goal of
18 this project.

19 Thank you.

20 MR. BOASBERG: Thanks, Ms. Lewis.
21 I know you weren't in attendance in the '40s
22 at Harvard. So I just wanted to clear that

169

1 up for the audience, didn't think that you
2 were talking --
3 MS. LEWIS: The memories lingered
4 on.
5 MR. BOASBERG: Lucy -- Ms. Johnson?
6 MS. JOHNSON: Thank you. And I'm
7 going to try to be brief. I know we've been
8 here a long time. First, I'd like to thank
9 everyone for their testimony. This has been
10 a difficult case, and I think people have
11 provided very thoughtful testimony, quite
12 intellectual testimony, and quite passionate
13 testimony. And so I appreciate that, and
14 I've tried to listen very hard today and
15 tried to understand and appreciate everyone's
16 point of view.
17 I'm a little disappointed that we
18 weren't able to reach any level of compromise
19 before getting here. I also understand that
20 both sides feel very strongly about their
21 positions. So again, I can appreciate that.
22 There are a couple of points I want

170

1 to make. I take notes while I'm listening,
2 but I think today I've taken more notes and

3 crossed out and re-written and tried to
4 organize them, so I'll apologize in advance
5 if they are a little bit disjointed.

6 But there are a couple of points
7 I'd like to make today. Number one,
8 preservation isn't always about whether we
9 like the building or not like the building.
10 I'm not personally -- I'm not necessarily a
11 fan of modern architecture. It's not,
12 necessarily, my favorite. I don't always
13 embrace it, but over time I've learned to
14 develop an appreciation for it. And I can
15 appreciate it for certain kinds of feelings
16 that it can invoke.

17 It's just like saying I really
18 enjoy seeing -- a Frank Lloyd Wright, it has
19 an effect that there are not a bunch of
20 knickknacks all over the place, and I
21 personally would love to live like that, but
22 I know that's not me. I would like to have

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171

1 my things around me, and I could never live
2 in an environment that requires that.

3 I think this building is one of
4 those kinds of buildings that you don't
5 necessarily have to like it, but you can
6 learn enough to have some appreciation for
7 it. And I think that's important here.

8 Secondly, when I think about this
9 particular building and I think about the
10 church, it's a building that I've always

11 found a way to associate with the church.
12 And I might be right or I'm wrong. But when
13 I see that building and I see its lack of
14 ornamentation -- I'm not going to use the
15 word brutal because I think brutal is not
16 necessarily a good human term -- and I'm
17 talking about the people side of this project
18 now.

19 I think about the churches as a
20 religion that is not ornamented, that strips
21 down to the -- some of the most important
22 aspects of religion and spirituality. And

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172

1 one of the things that I appreciate about the
2 architecture of the church is that it doesn't
3 have all of that ornamentation, for example,
4 that Gothic architecture has. It's a
5 different kind of message.

6 When I entered inside of the church
7 and saw the sanctuary, I had the same
8 feeling. Because you go inside and what it
9 does is somewhat cut you off from the rest of
10 the world and it gives you a quiet place to
11 reflect. And I think in terms of my vision
12 about what the church is about, that's one of
13 the really important features of that space.
14 It allows you that retreat.

15 I find the building -- it's kind of
16 one of those buildings -- you know, you go
17 past and you say, "Well, is it welcoming or
18 is it not?" And I think that goes to the

19 Brutalism aspects of it. There are some
20 aspects of it that are not welcoming because
21 it's a very hard facade on the sidewalk.
22 But then the carillon is there and

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173

1 that softens it for me, because that says,
2 well, gee, there's something else going on in
3 there. And it kind of makes me curious about
4 what that is. And again, it evokes that
5 sense of spirituality. So I think that's one
6 of the successful things that the architect
7 did.

8 But secondly, building -- you know,
9 and preservation is not just about the
10 buildings. And I know preservationists get
11 really a bum rap about that. And there are
12 some preservationists that are very, very
13 strict about that. And you really can say
14 they only care about the buildings; they
15 don't care about the people. Well, we
16 wouldn't have the buildings unless the people
17 occupied them or used them in some form or
18 fashion.

19 So I want to say that I am
20 cognizant of that. And I want everyone to
21 remember again -- and I know it's been
22 pointed out; this is just the first step in a

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1 process. And so part of our job up here is
2 to have to evaluate the merits of the
3 project, the first step, without necessarily
4 thinking about the people. We're really
5 being -- looking at the facts here.

6 The second stage of this, though,
7 is thinking about the people. And now
8 that -- if we so choose that it should be a
9 historic landmark, then we have to really
10 roll our sleeves up and say, okay, this is
11 about people and how do we take this landmark
12 and make it work for the people who are
13 occupying it today.

14 I have to assume that the building
15 at some point worked for the church when it
16 was first built, and that it did evoke what
17 the church wanted it to evoke. But
18 congregations change, times change, and I
19 understand that there's a need potentially to
20 adapt the building.

21 I don't think that the Board is
22 going to be difficult about looking at that.

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1 And I think the Board is saying to you, if we
2 get past this first stage, we appreciate
3 everything that you've said and we want to
4 work with both the applicant and the church

5 to see if there's a way to work this out, to
6 find a way to make the building work for the
7 church.

8 No one wants the congregation to
9 leave downtown. No one wants the
10 congregation to feel badly about this. This
11 is only the first step. So again, if we
12 think about adaptive reuse, I think that's
13 important.

14 In terms of the integrity, and
15 whether the building is perfect and whether
16 it has issues, one of the things -- and it's
17 been mentioned a couple of times today, one
18 of the things that struck me when I saw
19 Fallingwater, which is a Frank Lloyd Wright
20 property, beautiful setting, beautiful
21 property, very modern, it had all kinds of
22 structural issues.

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176

1 And in fact, there's one thing that
2 I saw at Fallingwater that your church has,
3 which is the fact that you have windows that
4 butt glass to glass. Boy, what a maintenance
5 issue that is, but very interesting. And
6 it's very, very typical of modern
7 architecture. I think, again, one of the
8 things that's important about the church.

9 Just because Fallingwater had all
10 of the issues that it did, no one said, "We
11 want to go in and tear it down because Frank
12 Lloyd Wright just didn't do a good job

13 designing it. It had a bunch of issues."
14 I think that's something that
15 architects learned from as time moved on,
16 what worked, what didn't. But it also was
17 his expression and his pushing the envelope,
18 which I think is what modern architecture is
19 about. It really pushes envelopes. It makes
20 us kind of look at things in ways that we
21 didn't want to look at before.
22 So what I'd like to say is I'd

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177

1 really like to look at this as the glass
2 being half-full and not half-empty, so the
3 optimist in me. And I know it might not be
4 the answer you want to hear, but I'd like to
5 encourage you to -- if we landmark the
6 building today, do not be discouraged by the
7 first step.
8 I go back to the ANC and I
9 appreciate your concerns that you raised in
10 your testimony. But I think you're too early
11 fighting your fight. I think that's for
12 Phase 2. And let's see in Phase 2 whether we
13 can find a way that the church can adaptively
14 reuse this building and stay in downtown and
15 continue its ministry. And if we can't,
16 sometimes we can't always do that, you do
17 have other options available to you to
18 pursue.
19 So I don't think this is the end of
20 the argument. I don't think this is the end

21 of the conversation. I hope that we can walk
22 away and shake hands at the end of the day

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178

1 and say, well, we might not have agreed, but
2 I think we can all come away saying that we
3 appreciated everybody's commentary today. So
4 with that, I do support the staff report.

5 But again, I want to say this is
6 just the first step. And I hope it's a
7 conversation that we can continue to have
8 going forward.

9 Thank you.

10 MR. BOASBERG: Thanks.

11 Commissioner Sonderman.

12 MR. SONDERMAN: Would that I could
13 be so eloquent, Denise. As a longstanding
14 member of the Board, this case has been very
15 challenging, perhaps maybe the most
16 challenging both philosophically as well as
17 emotionally for me.

18 As a member of a local parish in a
19 historic district which faces many of the
20 same issues that the Third Church does, you
21 all do -- I'm very empathetic and -- to your
22 ecclesiastical and your practical realities.

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1 My membership on this Board has often very
2 painfully put me in direct conflict with my
3 own parish priest and my vestry, as many
4 members of the staff already know. And so
5 this has been very challenging for me.

6 But as a member of the Board, I
7 have to look at the statute. And I believe
8 the staff report has presented has presented
9 a supportable case for landmarking under
10 criterion (d) and (e). And if the Board
11 landmarks the church, I agree with everyone
12 that's spoken thus far, that this Board has
13 to remain very flexible. And I will
14 emphasize "very flexible" in -- when we look
15 at any proposed alteration or development on
16 this property.

17 Thank you.

18 MR. BOASBERG: Ms. Henderson.

19 MS. HENDERSON: Thank you,
20 Mr. Chair. I agree with my colleagues that
21 this is a difficult case.

22 And like Ms. Johnson, I'm really

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1 not a fan of modernism. I'm just really not.
2 But there is value, and I think we need to
3 look at whether or not there's value in this
4 particular application of modernism.

5 And what I'm struck by is that this
6 church is actually a paradox. Again, I'm not
7 a fan of modernism. But going into the

8 church and experiencing the sight of the
9 church, I was struck by the complexity of the
10 entire structure, yet the simplicity and how
11 they were juxtaposed together. And it was
12 the -- your sanctuary -- and to the members
13 that are here today, your sanctuary, it was
14 just truly peaceful. And I heard -- I think
15 it was Mr. Fitzpatrick?

16 MR. KIRKPATRICK: Kirkpatrick.

17 MS. HENDERSON: Kirkpatrick, excuse
18 me. In your testimony -- I believe it was
19 your testimony. You talked about how the sun
20 blinded the organist.

21 MR. KIRKPATRICK: I don't think
22 that was mine.

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181

1 MS. HENDERSON: Well, someone. It
2 was either Ms. -- someone testified earlier
3 that the sun blinded the organist. That was
4 Commissioner Silverstein. And I'm thinking,
5 wow, what a perfect opportunity to wax
6 poetically about the beauty of the Lord and
7 the enormity of truth, and how stark it can
8 be, and to relate that to Brutalism, which
9 was a departure or an elevation of the whole
10 modernist movement.

11 And I think that there's an
12 opportunity to really come together on this
13 issue. And I'm satisfied with all of -- the
14 transcript that I read. I think I was the
15 only person that had to read the transcript.

16 MS. LEWIS: Oh, no.
17 (Laughter)
18 MS. HENDERSON: And all of the
19 documentation and the longstanding issues
20 surrounding this church. And I am willing to
21 conclude and concur with Mr. Maloney that
22 this whole journey really has been a

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182

1 revelation. And I am convinced that
2 Mr. Araldo Cossutta was in fact a visionary,
3 which is why he ultimately had to move on
4 from the Pei firm and do his own thing.
5 But I think that this is an
6 opportunity for us to come together once and
7 for all. I'm satisfied that the
8 burdens -- the criteria has been met. It
9 does have architectural, historical merit.
10 And I'm prepared to vote in favor of that.
11 And I would ask that all of the
12 parties that are opposing this sit down and
13 really start to look at the commonalities.
14 And I think that the fact that the use is a
15 church gives you a wealth of opportunity and
16 a wealth of material to really embrace this.
17 And it can be the subject for many sermons to
18 come in a way that I think underscores the
19 struggle that we all have as human beings and
20 how we relate to transcend our earthly forms
21 and to really actualize something that's
22 bigger and greater than all of us.

1 So you have your teaching material
2 right before you. So I think it's a time to
3 really come together and work something out
4 as we move forward that's going to suit your
5 purposes.

6 So thank you.

7 MR. BOASBERG: Thanks,

8 Ms. Henderson.

9 Mr. Aurbach.

10 MR. AURBACH: Before I make a
11 couple of comments, I just had a mechanical
12 question. Is this the document that's going
13 to be forwarded to the National Register?

14 MR. MALONEY: No, I think there's
15 been so much that's been entered into the
16 record that that certainly needs to be
17 revised. No question about it.

18 MR. AURBACH: Okay. Just as a
19 housekeeping measure, I think it -- quite
20 frankly, when we continued the November
21 meeting to today, I was under the impression
22 that this document was going to be amended in

1 some form or fashion so that when we discuss

2 this, that we're all on the same page. And
3 so quite frankly, I'm very disappointed that
4 this is the document that we're going off of.

5 MR. MALONEY: Well, the Register
6 and the landmark procedures require -- the
7 Register requires that we have a draft of a
8 National Register nomination in front of the
9 Board. And that serves as a draft. That
10 requirement implies that drafts are -- can
11 always change. And I guess we didn't realize
12 that that was an expectation on the Board's
13 part. I think if the Board feels it's
14 appropriate, we could certainly bring back
15 the actual document for the discussion.

16 MR. BOASBERG: Wait. This happens
17 commonly. I mean, things get changed. The
18 landmark document is going to be taken into
19 account of and updated before going to the
20 Register in account of the testimony which
21 has been given and the corrections that have
22 been made and so forth. So this is just --

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185

1 MR. AURBACH: Yeah. I think my
2 point is basically that this document was
3 written in 1991. Is that correct? And we
4 have a lot of scholarship that has
5 happened -- not the least of which I've heard
6 for the first time today from both
7 Mr. Maloney and Mr. DennËe. And -- you know,
8 so I just want to make sure that if this is
9 going to be landmarked, that the scholarship

10 that has been unearthed over the last 16
11 years and particularly shed to light today is
12 included.

13 I guess my main point is that this
14 document, as it stands to me, does not merit
15 consideration. But if there's a different
16 document that incorporates some of the
17 thoughts that we have, that that is what we
18 decide on.

19 That being the case, I'm not a fan
20 of modern architecture. Every time I walk by
21 that space, I shake my head. To me, historic
22 preservation is really, in part, about

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186

1 place-making. And this is not a place that
2 makes it to me.

3 That said, I do think that the
4 arguments brought forth do merit strong
5 support for landmarking under the two areas
6 of designation as suggested. But that said,
7 I do want to just emphasize very strongly
8 Mr. Sonderman's point about being very
9 flexible in working with the church moving
10 forward, and further, that I'm very
11 sympathetic to the way this structure
12 physically stands and the challenges the
13 Third Church has to maintain it. I.

14 Think in a perfect world, there
15 would be better architectural solutions to
16 arrive at a good result. But given what we
17 have in front of us to decide, I will concur

18 with my colleagues.
19 MR. BOASBERG: Dr. Lowe.
20 Thank you.
21 MS. LOWE: Thank you, Mr. Chairman.
22 We've all been here for a long time this

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187

1 morning. We've listened to a lot of
2 testimony and commentary. And we'd had
3 wonderful lessons in modern architecture,
4 which I certainly appreciate because I'm
5 probably the one on the Board who knows the
6 least about a lot of this.

7 But I've been impressed by a couple
8 of things. And just in terms of what we've
9 experienced here today, I've been impressed
10 by the passion and the depth of commitment on
11 both sides. And I really appreciate that.
12 And I think we need to use that energy in a
13 very positive way as we go forward.

14 In terms of the architectural
15 significance and integrity and worthiness of
16 this particular parcel, not just the church,
17 but about the whole section, the octagonal
18 structure, the rectangular structure, and the
19 space in between as a whole, in terms of the
20 significance and the worthiness of that whole
21 parcel for landmarking, I'm struck for myself
22 by a couple of things.

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1 One of those is surprise. I am
2 surprised every time I drive by or walk down
3 that area, near that corner, that in the
4 midst of a streetscape of high-rise, mostly
5 commercial, and office buildings,
6 governmental buildings, that there's
7 something that's so different. It's
8 different in its form. It's different in the
9 way materials have been used. It's different
10 in the way that it expresses and carves out a
11 space on what is sort of a uniformly linear
12 kind of streetscape.

13 And as much as -- you know, and I'm
14 all -- I'm really surprised that I even
15 regard it at all because it's concrete. But
16 there's something about the way the
17 concrete's been used that instead of being
18 offputting to me, draws me in to make me want
19 to investigate more. And I think that's what
20 good architecture ought to do. It ought to
21 surprise you. It ought to make you want to
22 know more about it, even if your first

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1 initial reaction is ugh.
2 There's something about this
3 particular structure and certainly about the
4 church that really -- it wants -- encourages

5 me to want to learn more. And then if I
6 happened to pass the spot at the time that
7 the carillon is sounding, it really puts me
8 in a different -- a whole different -- whole
9 different place. And it makes me think, oh,
10 yes, avenue of churches. And I go from St.
11 John's at one end all the way up through
12 Silver Spring just in my mind.
13 And I think of all the different
14 ways in which congregations have expressed
15 their vision and their purpose and their
16 mission. And I find Third Church of Christ
17 Scientists to be absolutely unique and
18 powerful in the way its mission is expressed.
19 It's human scale. It's quiet. It's
20 contemplative in a way. It's clean. There
21 is a sense of grace. And I never would have
22 expected that in a modernist building. But

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190

1 there's still something ineffable about it.
2 And I think we would absolutely
3 regret not making the effort to preserve this
4 expression to -- there's enormous potential
5 for adaptive reuse. And I think we just have
6 to be as creative in looking for those
7 solutions as Cossutta was in going step by
8 step trying to work out all of his issues
9 with various buildings until he got to this
10 essential reduction of his own vision.
11 So I certainly would support the
12 staff report and would support the

13 landmarking of the Third Church of Christ
14 Scientists.
15 MR. BOASBERG: Thanks, Dr. Lowe. I
16 will not continue at great length because
17 it's pretty obvious where the Board is and I
18 agree with it. I just -- personally, I was
19 overwhelmed by the amount of scholarly
20 material that was submitted, the overwhelming
21 amount of letters from respected figures.
22 I mean, after all, this is how one

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191

1 learns, how one identifies. When we go to
2 law school, we hear quotes from Justice
3 Brandeis and Justice Cardozo and so forth.
4 And similarly, architecture is a profession
5 and a discipline which has its czars and the
6 people who comment on it and hold people to
7 the professional standards.
8 Secondly, I was very, very
9 convinced by the article in the Sixteenth
10 Street Architecture written by our sister
11 agency, Commission of Fine Arts, as the only
12 modernist building on 16th Street that was
13 included in that monumental book. And then
14 we were lucky enough to have a comment from
15 Sue Kohler herself, distinguished
16 architectural historian there, in terms of
17 how this building relates and contributes to
18 Washington.
19 But what really did it to me was
20 when I was down in the Building Museum in

21 their shop trying to buy myself a birthday
22 present -- I know none of you ever do that

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192

1 for yourselves. But my wife has long given
2 up and says, "If you want a birthday present,
3 you get it yourself. Then you always know
4 what it is."

5 And I opened up the 2006 AIA guide
6 to the architecture in Washington, which I
7 confess I didn't have, unlike Mr. Maloney and
8 I'm sure Mr. DennÈe and Ms. Lewis. And I
9 said, well, let's see if it says anything
10 about the Third Church. So I read the
11 introduction. The introduction is by a very
12 well-known Washington architect, Francis
13 Lefbrich (?).

14 It was in that introduction -- and
15 this is what that said. This is one
16 sentence. "If the work of any architect
17 during the 1970s is to be singled out for its
18 contribution to the city, one must note I.M.
19 Pei's Christian Science church at 16th and
20 I Streets, and office building at L'Enfant
21 Plaza. Both stand well above the level of
22 quality of similar buildings of the period in

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1 their maturity of concept and execution."

2 And lastly, I want to quote one
3 sentence from all of the material we
4 received. And this is from Dean Randall Ott,
5 who I've never met, the Catholic University
6 dean of architecture and planning. And as he
7 points out, there are only five architecture
8 schools that are associated with religious
9 universities. He urged us to save the
10 church, to landmark it.

11 And his quote was, "Historic
12 preservation should be about a fastidious
13 defense of the progression of history, about
14 saving for all to see key artifacts and
15 districts that represent the march of a city
16 through time."

17 And an individual doesn't get to do
18 that very often in his or her life. And I'm
19 glad that we can do it today.

20 So I confirm with everyone else
21 about the landmarking. And then I would like
22 to add after we pass a motion to adopt the

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1 staff report, that we also have a consensus
2 motion to urge the staff and that the Board
3 will work closely with the architects and the
4 developer to find an adaptive and economical
5 reuse.

6 So on the motion, we're only

7 dealing with criterias (d) and (e), which is
8 the architecture and urbanism and art
9 history, not the creative master one. That's
10 not proposed in the staff report. And the
11 corresponding quote to the corresponding
12 parts, which you mentioned, to the National
13 Register.

14 And we will then update the
15 National Register nomination and review it by
16 the Board, or go out so the Board will have a
17 chance to review that before any final action
18 there.

19 So is there a motion then to adopt
20 the staff report in that regard?

21 MS. HENDERSON: So moved.

22 MR. BOASBERG: Is there a second?

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195

1 MS. LEWIS: Second.

2 MR. BOASBERG: Any further
3 discussion? All right. All in favor, would
4 you signify by saying aye?

5 SPEAKERS: Aye.

6 MR. BOASBERG: Opposed? Note for
7 the record that there are only seven of us
8 here and Dr. Vlach is not included in that
9 vote taken. And then lastly, may I express
10 the consensus of the Board that we urge the
11 staff and the developer and the Third Church
12 that we will work very, very diligently to
13 try to find an economic and adaptive use
14 solution to this problem.

15 Is that fairly stated?
16 We'll just make that a sense of
17 word resolution. All right.
18 I think there's no more further
19 business before us. So that adjourns it.
20 Thank you again very, very much.
21 (Whereupon, at 12:54 p.m., the
22 PROCEEDINGS were adjourned.)

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