

Interviewer: Rebecca Summer [RS] (University of Wisconsin-Madison)

Interviewee: Giorgio Furioso [GF], local developer and promoter of arts in Washington, D.C.

Date: May 8, 2018

Location: Furioso's office/studio in Blagden Alley, located in the Shaw neighborhood. He has owned this property (the main large stable building in Blagden Alley) since 1988. It was artist studios and is now office/firm space for design firms.

Summary: This interview was conducted as part of Rebecca Summer's research for the dissertation "The Urban Alley: A Hidden Landscape of Social Change in Washington, D.C." The interview covers real estate development and real estate trends in Washington, D.C.; the life of Blagden Alley (in the Shaw neighborhood) from the late 1980s to present, including the results of Furioso's efforts to get spot zoning for commercial use in the alley; his involvement with funding art studios and advocating for artist space in the city

Keywords: alleys; architectural history; real estate development; zoning; arts funding; Washington, D.C.

Transcript:

[Before the conversation we walked around the first floor of the building (which is rented out by different design firms) and he showed me details in the building from when it was a horse stable: ring inside on the wall for horses, shaft where old elevator was.

Once inside, before recording, Furioso talks about an alley book with examples from all over the U.S. Discusses Eleanor Roosevelt and her involvement in DC alleys. Talks about how alleys got transformed and their usefulness. Gives some history about DC's big city blocks and how they had large back lots—alleys used as service access. Explains how some large downtown DC office buildings have atriums that are built over where the H and I-shaped alleys were.

Start recording mid-conversation]

GF: When I decided to buy this [building], other than people saying, "I think you're losing your mind," because I could have bought—and I paid \$404,000 in 1988 roughly—and I could've bought a beautiful Georgetown house for that, in 1988. I mean, we were looking at houses at the time, and we ended up moving to Crestwood, and we bought our Crestwood house—I was married then to an artist—our house in Crestwood was \$205,000, and we were looking at some smaller houses in Georgetown for \$250,000. And here I am buying a carriage house—a huge one. That's why I thought it was a deal, because of the square footage. It was about 12,500 square feet. And I knew—I looked at a map and I said, it's inevitable that downtown would come here. We're just not that far away geographically, in any direction you want to say.

This country got developed from east to west. And so when you go to most cities, the east side of town is usually the poorer, and the less developed because it was the first developed. And as the city developed, the west part of town became where the wealthier went and so on. Most cities are like that. The east side is a little bit slummier, or less expensive today, or whatever. And so I realized that that was a wave, and that the wave would then kind of come back. Once you go to California you gotta come back, you know what I mean? So I thought cities would do that. If I was smart at all—I think I was mostly lucky—I knew that as the city got developed going west, at some point it would start being developed back. And it's happened exactly as I predicted. I just wasn't into making millions and millions of dollars, so I didn't buy everything knowing it would be developed that way. But it was logical to me that the wave would eventually come back, because you run out of space if you want to be in the District, whether it be housing, whether it be commercial, whatever. You know, now it's going all the way out to Florida Avenue and development is all the way in Northeast and Southeast and so on. I mean the Waterfront is an example, Southwest. I mean, it's because all of Northwest got pretty much developed. All of Georgetown waterfront got done, and now they're moving back east to get to the waterfront, that's mostly being developed by Monty Hoffman. Anyway.

[6:25]

RS: For you, was it more the property itself or was there something about it being in an alley that was appealing?

GF: Well, I had bought two other alley buildings, so I knew about alley buildings and I liked that, and I had just helped, at that time, pass the zoning law about alleys which said that artists could be in an alley as a matter of right.

RS: So that line that's still in the zoning code.

GF: I wrote that.

RS: OK. That's very cool

GF: The reason is, I knew some folks at Office of Planning and I said, you know, we just bought this alley in Capitol Hill in Southeast and it's zoned R4, and people who have art studios, they don't have the wherewithal to go and get an exemption to the zoning guidelines. They just don't have that. And they probably will bring so much more to the alley than all the other illegal users. Whether they be car sales—I mean, when I came here there were nothing but auto parts, auto repair shops, totally illegal. Running completely without any business licenses.

RS: So it was commercial even though it was zoned residential.

GF: Zoned R4. And it was all illegal, all under the table, no one had a CFO [certificate of occupancy]. I was the first CFO in the alley when I bought it. And I got a warehouse here which I still have. What was ironic about it is when I took this building—you know the environmental

mess was huge. Because there was so much trash in this building that the only way I could get in was by climbing up to the second floor. I couldn't even get in. Because they had dumped. It was an era—I'll give you a story about back laws and how they changed for environment.

So back in the 80s, especially in New Jersey, the mafia would go and buy big warehouses and then start doing environmental cleanup of toxic waste and put them in these buildings, purposely get a small mortgage, because they bought it mostly with cash. But they'd have a small mortgage on the building. They would fill up the buildings with environmental toxic waste, saying they were cleaning up the toxic waste but they would just store it there. They then would default on the loan, and then the bank would take it over, and then the bank would have to clean up the building. It was a really great scheme. It was really brilliant. So they had these *massive* buildings all through New Jersey, filled with what we'd called brownfields. Filled with that because people would default. So now the bank gives you a loan, there's a whole environmental check. And that came about there.

Well this was sort of the same thing in a small scale. They were using this to dump all oil and transmissions and so the whole thing was just junk auto parts. It took *forever* to try to pull all of that out and then try to clean the building. Actually I came across a picture when I'd just finished the whole space up here, today. I should have brought it. If you want I'll take a picture and send it to you. What it looked like once I cleaned it all out.

I can tell you how I know that this was not originally the concrete floor. So I don't know if you know anything about architecture and trusses. But trusses are built as singular things. You can span a truss infinitely if you build it big enough—bridges. If you make a truss big enough, you can span anything. You never have a splice. You see this splice here? And you see this hole here? What they did is they spliced the truss with a post and then they poured the concrete, took out all the wood floors, poured the concrete, then locked up the truss again and got rid of the post, then put a new post in. This was probably done in the 40s or 50s. Because this concrete is about 80 years old, but it wasn't original to the building when it was built as a carriage house. Because it had all dirt floors. And there was another carriage house which I was trying to save and make historic and some folks unfortunately developed it. But it was the same thing as mine. Most carriage houses this size, the way they brought horses to the second floor, was they had a ramp and they would walk the horses up on the ramp. Mine, the horses were just on that side, carriages were on this side, and the stable hands were all up here. Because it was a community stable.

RS: So when you bought the building did people still try to dump here, not knowing that it had a new owner? Was there any conflict?

GF: I bought it and boarded it really fast. They just dumped all around. And the only way I could figure out how to stop that was to clean it up myself. Because it's like graffiti. Graffiti begets graffiti, trash begets trash. It took me almost a year. It was a very big loss financially to go and get a front loader, get a dump truck, and clean it up. And tell the city, I just did what your job was, and then we would find the bodies [murder of transvestite prostitutes in the area. Bodies

were dumped in the trash], we'd have to call the police. But after about a year, it got less and less and less. Actually that photograph [that Fuirioso took of trash in the alley in the late 1980s—can find a copy in article online] was about 6 months into it, when it got less. I never took the early photos.

RS: After you did the clean up, is that when you got the zoning changed?

GF: No, I had gotten the art zoning changed first. But then I realized it wasn't enough. That not everybody wants to do art studios like me. So it took me seven years and we got spot zoning here. We got the zoning to C-2-A. So C-2-A was mixed use. Because even if you left it as R-4 and you did art studios, the alley is only 15 feet wide coming in from the main street, so you can't even put residences. You have to have a 30-foot alley to have residences. That's why Naylor [Court] has some residential buildings in the alley because it's got a 30-foot. The fire truck has to be able to go through with some car being there.

RS: So there's no residential in Blagden now, except for the big apartment buildings on the front street.

GF: But they front from the street, yeah. Because even with C-2-A, you couldn't. So there's all kinds of rules in development. So in zoning, even if you have the proper zoning, you still have to have the set backs, and if it's in an alley you have to have the 30-foot alley.

RS: Was there pushback from the people who had been living around here?

GF: Oh yeah. I mean, when I first started—so I had the map of everybody. It took me seven years to get everybody but four people to sign on to the zoning change.

RS: Were they mostly people who lived [here], residential?

GF: Yes. It was mostly the three blocks. The M, the 10th, and then N. And it took me seven years to get them on board. And I would color them in [on the map] saying, you know, I've got them. Because they were afraid that I was a wolf in sheep's clothing. That I was trying to get commercial as a way of really exploiting the alley. I said, "you have all these illegal users now. You have people living there, slum housing, you have drugs, you have prostitutes, you have all this stuff. The only way that you can actually improve this alley is to be able to have people come and buy and finance it. They're never gonna finance an R-4 building because they can't do housing and that's all R-4 would allow, because of the alley being 15." I had to do this spiel, I would go to the community meetings, and I would do this all. My road show dance. You know, every year I would get 3, 4 more people to sign on.

Because they would see the horrors of—I mean I was able to survive because I did raves. U2 came here one time and we had a concert after their concert when they came to DC. So there was a lot of arts and music going on. We were able to sort of stumble along for about 15 years. But yeah, it took a long time to get the zoning. And it's the only, that I know of, the only case in

DC that's ever spot zoned. Where they went into something and literally changed that spot. Usually they do a comprehensive map and they rezone massive stuff.

RS: So that must have been, what, like '95 or so?

GF: Yeah, around then. So we got C-2-A, and because of that, you have now a baker, you have restaurants, you have a coffee shop. And that was the reason. You could never do that under R-4. And that's what I was trying to explain to them. Actually I had done all these drawings as well because originally I wanted the alley to be pedestrian. And I wanted to glass it all over. I wanted to actually glass it like a Parisian alley. Because there's a lot of alleys in Paris but they actually create malls. But then the residents said, how am I gonna park? And I said, well, we would actually have a clicker, with like a post. We had very little traffic.

So this commercial zoning is gonna kill the golden geese. Because eventually it's going to be gridlocked here. Restaurants are coming, the trucks aren't parking on the street and bringing their goods in. They want to drive right to the door. It's America. They want to drive right to the door. Nobody wants to walk. Anyway. So that'll be a problem in the near future. The success of this alley will actually kill it.

RS: Because you were probably the only commercial in here for a long time.

GF: Right. For a long time. Over 15 years.

RS: What do you think about all the change?

GF: You know, with all change you can try to calculate how much is good and how much is bad. But there's definitely good and bad. I mean, it's *great* to see tons of people walking around. It's terrible to see tons of people walking around with cars almost killing them. And it's frustrating when the trucks come and park and just stop in the 15-foot alley, and right in the middle, and you're sitting there not being able to go anywhere. You get frustrated because it's like 5 minutes, and 10 minutes now, and I finally back up and come in on a different part of the alley. But people do that. And I think it frustrates a lot of people.

I mean there's still a lot of illicit use going on at night. In Blagden, in any alley.

RS: It's interesting because I think Blagden Alley and Naylor Court are the most well-known alleys.

GF: Somebody's trying to rename it by the way.

RS: Blagden? To what?

GF: To some woman's name. That's what I heard. I hope not because it's got a reputation. Do you know what the name Blagden is named after?

RS: Thomas something?

GF: He was the mason, that's why you have Blagden Avenue as well up in Northwest. He was the mason for the Capitol. He was a German mason. It's named after the German mason.

RS: I was curious because it's so well known and there's all this commercial—there's restaurants that are open late, if it's gotten quieter in the alley too. Or just—those illicit uses, if they're not here and now they're in other alleys?

GF: Well I think it's not quieter because there's more people. It's probably quieter in the illicit sense.

RS: Were you involved in getting this to be a historic district? Because that was the early 90s too right?

GF: I was a proponent of it, though I did say that it would make things even more difficult, and it has obviously. Not being able to get changes to the windows, or roof lines, or whatever. But I think it was worth saving. We were just losing all the H's. So there's not—like I said I think Naylor and Blagden might be the only original H's [H-shaped alleys] that are left. There might be some in Capitol Hill.

RS: Well there are still some of the old residential alleys.

GF: In Capitol Hill?

RS: In Capitol Hill and Foggy Bottom. But I'm not sure they have the H's. There's some that are kind of funky shapes. But not full.

GF: But originally, when they actually got designed, they were Hs. You came in from both ends. This end got closed up in my tenure, when I was here. But it was open at one time. Right where La Colombe is? That used to be an exit there. So we still have that exit and we still have that exit, and there was another exit over there, and that got closed before I got here.

RS: And probably a lot of the changes you've seen in the alley are just representative of broader changes in the neighborhood?

GF: Sure. Sure. Though, I think there were definitely pioneers who first came here. Partly, so I always used to say to people, when you live in a city, based on finances, you make a decision. The better the neighborhood the smaller the house. And people who wanted space would go into not so great neighborhoods. And artists for sure had the same. And the biggest problem when I first moved here, was I had lived in Manhattan, in a huge loft in Manhattan. I had a loft almost as big as this floor. We were competing against storage for lawyers. In other words, people were paying more to store their files than to rent to an artist. You can imagine, why

have an artist when I can just store files? Like Naylor Court, the building there that's Archives now? Used to store—and I was trying to get the City to make it into art studios—would actually store trash cans. That's what they stored. Indoors. I'm serious. The green cans that would get distributed, and I kept saying, really? Really? We can't turn this into a community art studio?

My biggest gripe with DC from an arts perspective is that they supported really well—and I applaud them for it, because I was one of the few developers on the board of the theater consortium—that they gave lots of money to Studio [Theater], to Lincoln [Theater], whatever. But they never gave one square foot to the visual arts. They never built one. And the Landsburg used to be all visual artists until they sold it, and Shakespeare [Theater] took the bulk of it, at the time, of the space. It was always galling because you could go to almost any city in American today, any city, small town, and I've actually lectured on studio spaces and how studio spaces change a neighborhood and all that. The city figures it out. We have this old building, let's make it into artist studios, artists are great users, transformers, of communities and places. New York City—it was an amazing program they did in the 70s. I lived in the Garment District, and I lived in an illegal space, I was the only one living there. And the city passed a law called the AIR, Artist in Residence, in which it took 6 years for the artist to bring his loft up to code. They would give him a pass, because it wasn't a residence. To actually build residential—you know, to put bathrooms in or whatever. It wasn't so much there that the city was giving space, but was giving opportunities for commercial space to be transformed into residences.

RS: When you first opened this building as artist studios, were people living and working here?

GF: Yeah. And so it was kind of a really funny tale. The first tenant rented—it's really funny how it started—the first tenant rented the whole building, and hardly ever paid any rent. It was called the Beta Punks. I don't know if you've ever heard of them. Anyway, you should look them up. They did music and films and so on. And then you know, it got to the point where I said, "hey guys, you're not paying rent." It was \$3,500. It wasn't even paying the taxes. You know. So then they moved to upstairs only. We'll give you back the downstairs, and then Signal 66 came in. That was an arts gallery, music venue. And so what happened is first they were all very big pieces of tenants. I hadn't broken everything up into art studios. I first gave it to an arts group, so to speak. Because I didn't have all the money to build individual studios. And then as time went by, I would divide it up more and more. Then somebody—an art gallery—took the right side space, where David Adamson is now, Signal 66 was here, and then I moved up here after they left. But they were all living here and it was like, it was really scary. I'd go, some day I'm gonna get a call from somebody that my building is burned down and five people have died, you know. Because there was tents everywhere. It was definitely like, a scene, if you will.

Then they stopped paying the rent, or hardly ever paid rent, and so after they left, I got two artists who wanted to be—Steve Lewis. He and I and another artist basically built out all the spaces and then we slowly started bringing in bathrooms and so on. From time to time, Iona Brown, who did one of the garage doors [several garage doors in Blagden Alley are painted with

murals, part of “DC Alley Museum”), this was her studio for a while. So. It was all art studios for about almost fifteen years. And then that started transforming itself in about 2007, 2008. When all of a sudden the market crashed the banks. The transformation was just starting to be where all artists really can’t afford it. Slowly, like I said, I only have one art studio left. That’s a painter who’s strictly using it as a painting studio.

RS: And that’s around the time that Shaw just blew up [with real estate development] too.

GF: Yeah.

RS: Are you involved with the DC Alley Museum, is that some of the artists who are here?

GF: I help sponsor some of it. And Bill Warrell, who started it, was my partner. I probably continue to launch and pay for some of those garage doors. Right Patrick? [his assistant, sitting nearby]. And so when the city doesn’t give enough money to an artist or something, sometimes I just chip in. But we were the first building that graffiti art started happening on. And then it expanded to other garage doors.

RS: A friend from growing up did one of those—Rose Jaffe. We grew up together.

GF: Oh yeah. Really? That’s cool.

[brief side conversation about how I went to the same schools as his children]

RS: I wanted to ask you about your thoughts on alleys in general. I was interested in alleys, just as spaces where all sorts of kind of hidden stuff happens. And people are really intrigued by them. I feel like when I say alleys, really different things come to mind. People either say, “Oh, I used to play in the alley as a kid.” Or they say, “Oh I was told never to go in the alley.” From talking to people in DC and in other cities too, they’re definitely having kind of a revival. They’re very cool.

GF: A resurgence. Well alleys, you know, were back yards, in which people were able to be out of traffic, if you will. So it was a place to be in a public space that wasn’t dangerous when you didn’t have a park, let’s say. There was that for sure. And people did sort of have a community of conservation, it’s sort of like, you know, hanging out on the front porch, then you went to the back porch. And a lot of relationships with people and things and animals and all kinds of stuff, did happen in alleys. From an architectural, or how should I say, city planning perspective, they did give many opportunities to have things happen. Though, you know, I think as a mirror of society, sometimes the best of something and worst of something happens in places like alleys.

And Europe kind of figured out alleys as being kind of charming. You go to Paris, and like I said, there are beautiful alleys that have been glassed over and it’s all cafes. But there’s no cars.

RS: Since you've been in the alley for so long and kind of seen the changes, does that seem strange at all to you that people, all of a sudden, within the last five years, there's so much hype about alleys?

GF: I think it's kind of cool. I think, you know, Georgetown did that alley, Cady's Alley, in which they spend a lot of money and have pretty high-end shops and so on. And even though nobody's allowed to park there, you still see cars. It's a function of the fact that it's a one-way kind of thing. People can pass and so there's never any cars parked so much there.

I think it's kind of neat to maybe be away from the traffic of the street. If you've been to Barcelona or some other European city where they have these cafes that are really big, but they have so much frontage that they're not hearing all the car noise. Our sidewalks are right up against our streetscape. So I think you come to alley, partly because you think you've discovered something more secretive and something more—I don't want to say illicit necessarily—I think it's kind of sort of a special place, if you will. Rather than driving up to a building that everyone can see. I find it curious how when people come here, they ask me where is this restaurant, where's that bar, where's the coffee shop. Because there's almost no signage. It's sort of like, you have to go in the alley, take a left.

RS: You have to be in the know.

GF: Yeah. So there is an element of that, that probably helps it. I'd like to see it be pedestrian, I'd like to see lots of tables and chairs and stuff outside, instead of cars. But no one seems to want to give up their car to come into the alley.

RS: It is interesting with the alleys, because there aren't sidewalks, and because you can park, they're kind of this public and private space. They're city infrastructure, but also your front yard.

GF: Yeah, exactly.

RS: Are there tensions with either police or code enforcement?

[34:28]

GF: The police have actually left us alone. People seem to have gotten very possessive about where they park, and they seem to only park around my building! I don't know if you've noticed that. And I don't quite understand.

RS: [laughs]. Those aren't designated spots?

GF: No. They don't belong to us. They belong to the city. Now, you can rent them, I tell my tenants that. I actually put signs up, that say "only for tenants." But I have no right. This is not

my space. But you could rent from the city, like people do cafes. But nobody wants to pay that amount because of the value of property tax.

I think that's probably the thing that's killing the alley now. They're judging us, or taxing us, or assessing us—not judging—as if we're on the street. We can't get the rents that street people get. So it's a little bit weird to be assessed now just like the street properties are. Alleys were always discounted about a third from what the street value was. Because you can't get—we're not street facing. We can't get the same rents. Maybe someday we might get more rents because we're cooler, that day hasn't gotten here yet.

RS: When did they start doing that? Once it became commercial?

GF: No. The city, as a general rule, starting getting very clever with its property tax policy. When I first started in real estate development, the general rule was that land was taxed about a quarter versus the building that was on it. So people would then protest their tax. They'd say look at that beautiful house, it got renovated. You can't be taxing me as much as I am. I've not fixed my house. My house is broken down. Stop taxing me like that house that just got built and turned into condos. Gentrification essentially. Gentrification happens mostly out of a tax policy, it's not people moving in and pushing people out. It's actually tax policy that creates gentrification. No one talks about that. But that's really the major culprit. Anyway.

Over time, the city started to create a different percentage of tax. They would start saying the land is worth more and then more and then more. Now, the land value, they say, is like—they don't have to do a lot of calculation. They say the land is 50%, no matter what your structure is on it. So, my land per square foot is the same as over there per square foot. They don't have to make any adjustments. There's so little to fight about because the other 50% is the building. So when the land gets taxed equally, they could do the whole square, one blanket value per square foot. They don't have to look at the buildings too much and see if their building's a better building than the building next to it. And then people have a harder time fighting it because now the land is being assessed at X. And you can't say "my land isn't worth as much as your land."

RS: So theoretically if tons of alleys in DC had commercial and residential, maybe there'd be more people saying the right policy, but since it's just these little pockets, you don't have enough.

GF: We have no pull at all. No lobbying arm [laughs]. I mean, I fight it all the time, saying you're crazy to tax me like that. I mean, it's just crazy. Now the commercial people are essentially paying for the taxes because we have commercial leases, so taxes are always passed down to the tenant. Now my taxes and triple net is almost as much as my rent. I kept the rents here low up until about two years ago. Well almost three years now. And I told all the tenants, look, I can't keep this up. So we created all new leases, but I eased them into it. I said, in case you need to leave, I said, you know, in the next three years we're going to have to get to 80% of where everybody else is. Not 100%. I'm not gonna get there. So that's why I never lose a

tenant, just about. Because people never leave. Because I don't raise the rent a lot. But I had to in the last 3 years, get them closer to parity. And get them to understand I can't carry their tax burden anymore.

RS: Now there's Douglas Development doing a lot over there right? [on 9th street]

GF: The worst developer in the world [says straight into the recorder].

RS: [laugh]. I met with someone working with Douglas, and she was talking about their properties. But they're pretty new here. Have they interacted much with the longer tenants?

GF: Well he [Douglas Jemal] bought—I tried to buy these three warehouses so many times—and he bought them at foreclosure, and it was kind of sleazy purchase, I don't wanna... I mean, any time Jemal's name is mentioned to me, the whole deal always feels a little rotten. So. That's my relationship with him. I'm not a big fan. We went after a lot of properties downtown, and he said he was going to do x, y, and z. No one ever came in. He built and developed, like right in Chinatown, historic buildings that he was supposed to save up to 50-70-% inside the building. He never did it. Never did it. Nobody ever came around to check. I remember talking to PADC, Pennsylvania Avenue Development Corporation, about a project, and I said I only do one project at a time. I'm very passionate about it. I was going to do art studios. Across from me is the National Gallery of Art there, the Portrait Gallery. And I said, I'm gonna do art galleries and housing and so on, and I'm very passionate about it. They had the gall to say, "Well, Douglas is very passionate too." I said, "30% of his buildings at the time—we did a count—they're empty. They're retail space. Empty until he gets a retailer he wants." You know, he's got what's called patience money.

RS: Whether them or otherwise, do you think—as you were saying the tax is so high—we're going to start seeing a lot of bigger development corporations doing this?

GF: Yeah, and I think this is even a general rule for the city. Small developers like me have no chance to compete anymore. I mean, such big money now has almost trickled down to the smallest of projects even. When I started out, even in 2000, I built Solo Piazza, 136,000, and JBJ built the building across the street from me. Today if I went after that, I'd never get a chance at it. I did the Roosevelt, the Roosevelt's a massive one-block building. I was just small little player. Those opportunities aren't there anymore.

Which will be really bad for alleys. I mean, La Colombe, as much as it brought lots of people, I thought it was probably the wrong coffee shop to come here, you know.

RS: Well that's been interesting too, just seeing the kinds of businesses in the alleys. They're very, kind of gentrified-esque aesthetic.

GF: Yeah. Yeah.

RS: Those are questions I'm interested in. Who are the alley spaces for and how that's changing.

GF: It's probably the last vestige of grit and real people going against, whatever, the man, the corporate lifestyle. Probably the last place for it in a way. Because banks are still leery about lending money to an alley, you have to understand. There's a real bias.

RS: A financial bias or cultural?

GF: Financial. I mean there used to be redlining right? Well nobody wanted to give me money because I had a building in an alley. They said, are you kidding? You don't have a street address?

RS: I don't want to keep you—I'm not sure how long we've been talking. So, anyways, I know with the new zoning code that they're allowing more residential. I was talking to one of the ANC commissioners in Capitol Hill, and he was saying they're now having to name a lot of their alleys, because they need to get building permits, and so that's kind of starting this, kind of identifying alleys on the map, but also kind of changing the character, which is interesting.

GF: You can do some follow up if you want.

RS: Thank you so much for chatting with me and taking the time.

GF: My pleasure Rebecca