

Call to Order (Attendance, Agenda, Ethics)
Review and Approval of Minutes – November 2, 2020
Buxton Center for Bainbridge Performing Arts ([PLN51828 DRB-DB](#))
New/Old Business
Adjourn

Call to Order (Attendance, Agenda, Ethics)

Chair Joseph Dunstan called the meeting to order at 2:03 PM. Design Review Board members in attendance were Michael Loverich, Todd Theil, Bob Russell, and Vicki Clayton. Laurel Wilson and Shawn Parks were absent and excused. Planning Commissioner John Quitslund was present. City Council member Leslie Schneider was present. City Staff present were Planning Manager David Greetham, Senior Planner Kelly Tayara, and Administrative Specialist Marlene Schubert who monitored recording and prepared minutes.

The agenda was reviewed. No conflicts were disclosed.

Review and Approval of Minutes – November 2, 2020

Motion: I move to approve November 2nd meeting minutes
Clayton/Theil: Passed Unanimously

Buxton Center for Bainbridge Performing Arts ([PLN51828 DRB-DB](#))

#2 Design Guidance Review Meeting

Discussion Only

New/Old Business

- Reviewed proposed changes to streamline the flow of steps in the review process which will provide a much earlier professional interface by the applicant with the City of Bainbridge Island staff.

Discussion Only

Adjourn

The meeting was adjourned at 4:34 PM.

Approved by:



Joseph Dunstan, Chair



Marlene Schubert, Administrative Specialist

Attendee Report

Report Generated:

11/17/2020 6:40

Topic	Webinar ID	Actual Start Time	Actual Duration (minutes)	# Registered	# Cancelled
Design Review Board - Special Meeting	963 2703 3129		11/16/2020 13:50	165	9
				Unique Viewers	Total Users
					9

25

Host Details

User Name (Original Name)	Email	Join Time	Leave Time	Time in Session (minutes)
Marlene Schubert	mschubert@bainbridgewa.gov		11/16/2020 13:50	11/16/2020 16:34
				165

Panelist Details

User Name (Original Name)	Email	Join Time	Leave Time	Time in Session (minutes)
Joseph Dunstan	joseph.dunstan@cobicommittee		11/16/2020 13:50	11/16/2020 16:35
				165
David Greetham	dgreetham@bainbridgewa.gov		11/16/2020 13:57	11/16/2020 16:34
				158
Mark Tumiski	mtumiski@lmnarchitects.com		11/16/2020 14:12	11/16/2020 15:36
				85
Michael Loverich	michael.loverich@cobicommittee		11/16/2020 14:00	11/16/2020 16:34
				155
wendy pautz	wpautz@lmnarchitects.com		11/16/2020 14:12	11/16/2020 15:36
				85
Leslie Schneider	lschneider@bainbridgewa.gov		11/16/2020 13:59	11/16/2020 16:34
				156
Jon Quitslund	jonquitslund@att.net		11/16/2020 15:36	11/16/2020 16:34
				58
Chris Jones	chris@groundswell.studio		11/16/2020 14:12	11/16/2020 15:36
				85
Vicki Clayton	vicki.clayton@cobicommittee.er		11/16/2020 13:52	11/16/2020 16:35
				163
Dean Clark	dclark@lmnarchitects.com		11/16/2020 14:12	11/16/2020 15:36
				85
Kelly Tayara	ktayara@bainbridgewa.gov		11/16/2020 13:58	11/16/2020 15:38
				100
Todd Thiel	todd.thiel@cobicommittee.emai		11/16/2020 14:01	11/16/2020 16:34
				154
Bob Russell	bobrussell169@gmail.com		11/16/2020 14:05	11/16/2020 16:34
				150

Attendee Details

User Name (Original Name)	Email	Join Time	Leave Time	Time in Session (minutes)
Mark Tumiski	mtumiski@lmnarchitects.com		11/16/2020 14:03	11/16/2020 14:12
				10
ralphspillinger	ralphspil@aol.com		11/16/2020 14:02	11/16/2020 15:38
				96
wendy pautz	wpautz@lmnarchitects.com		11/16/2020 14:02	11/16/2020 14:12
				10
Erik Perka	eperka@lmnarchitects.com		11/16/2020 14:04	11/16/2020 14:04
				1
Erik Perka	eperka@lmnarchitects.com		11/16/2020 14:11	11/16/2020 15:36
				86
Judy Tingley	drtingley@comcast.net		11/16/2020 14:02	11/16/2020 16:34
				152
Jon Quitslund	jonquitslund@att.net		11/16/2020 14:02	11/16/2020 15:36
				95
Chris Jones	chris@groundswell.studio		11/16/2020 14:09	11/16/2020 14:12
				4
Dean Clark	dclark@lmnarchitects.com		11/16/2020 14:02	11/16/2020 14:12
				10
Bob Russell	bobrussell169@gmail.com		11/16/2020 14:02	11/16/2020 14:05
				3

Other Attended

User Name	Join Time	Leave Time	Time in Session (minutes)
12066697771	11/16/2020 14:11		11/16/2020 15:36
			86

WEBVTT

1

00:00:00.000 --> 00:00:00.450

Joseph Dunstan: You

2

00:00:02.610 --> 00:00:05.130

Joseph Dunstan: Okay, are we ready to go.

3

00:00:07.440 --> 00:00:07.919

Joseph Dunstan: Okay.

4

00:00:09.030 --> 00:00:18.240

Joseph Dunstan: Good afternoon, everybody. My name is Joe Dunston I'm the chair of the Design Review Board for this year. And I'm happy to call the

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00:00:19.560 --> 00:00:35.640

Joseph Dunstan: Meeting of November, the 16th together, open up and I would like to start by saying that our agenda today, we're going to have a little discussion about how to use the zoom tools for better

6

00:00:36.600 --> 00:00:47.370

Joseph Dunstan: better communication. We're going to have a design guidance review meeting for the Center for Performing Arts and then we have the new and old business.

7

00:00:48.180 --> 00:01:04.410

Joseph Dunstan: On the old business. I'm going to read every review a spreadsheet on the proposed new steps for the review process that the planning commission in theory has been putting together last week or so.

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00:01:04.920 --> 00:01:23.370

Joseph Dunstan: So, given those items there. I'd like to first start by saying, does anybody from the Dr. B. Have any conflicts of interest that they'd like to to make note of. If I don't hear anything. We'll just move ahead. We're here. Anybody want to say anything.

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00:01:24.900 --> 00:01:33.750

Joseph Dunstan: And if not, why don't we just jump ahead. Okay. We have meeting notes summaries from November 2

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00:01:35.250 --> 00:01:49.530

Joseph Dunstan: Any questions about that or any discussion about the November 2 meeting that anybody wants to chat about or do I hear anybody prefer MOTION TO APPROVE THE NOVEMBER 2 meeting notes.

11

00:01:52.080 --> 00:01:55.080

Vicki Clayton: Move to approve November 2 meeting minutes

12

00:01:55.890 --> 00:01:58.500

Joseph Dunstan: Do hair second from anybody out there.

13

00:02:00.660 --> 00:02:12.480

Joseph Dunstan: Okay, great. Thank you, Todd. I'M OKAY. ALL IN FAVOR FOR ALL THE need any negatives, and he knows. Okay. The military has been approved.

14

00:02:13.500 --> 00:02:17.580

Joseph Dunstan: Okay, great. Um, so we're a couple minutes ahead.

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00:02:18.960 --> 00:02:22.740

Joseph Dunstan: Michael, are you there somewhere out there in the ether.

16

00:02:24.120 --> 00:02:24.870

Michael Loverich: I am

17

00:02:25.530 --> 00:02:26.790

Joseph Dunstan: But I was having

18

00:02:27.240 --> 00:02:34.080

Michael Loverich: Internet problems. So I ran up to my parents house and it's not much better up there so

19

00:02:34.560 --> 00:02:35.760

Michael Loverich: If you lose me

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00:02:35.940 --> 00:02:38.010

Michael Loverich: It's just, I'm yeah

21

00:02:38.730 --> 00:02:41.880

Joseph Dunstan: So your parents are also in the ether.

22

00:02:42.930 --> 00:02:43.440

Joseph Dunstan: Exactly.

23

00:02:45.750 --> 00:02:46.020

Joseph Dunstan: Okay.

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00:02:46.740 --> 00:02:47.910

Marlene Schubert: Go ahead and start. Oh.

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00:02:47.940 --> 00:02:48.720

Joseph Dunstan: Why am I not on the

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00:02:49.080 --> 00:02:49.320

Joseph Dunstan: Okay.

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00:02:49.350 --> 00:02:49.890

Joseph Dunstan: Hold on let's

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00:02:50.610 --> 00:03:00.480

Marlene Schubert: See what we've got here, Mr. Russell, he must not have used his link. I'm going to pro. Okay, Bob is here. He was just on the other on the attendee list.

29

00:03:01.680 --> 00:03:05.700

Marlene Schubert: Okay, so I don't know if you all remember realize last meeting we had

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00:03:06.930 --> 00:03:09.060

Marlene Schubert: What I think was a meeting with Buxton actually

31

00:03:10.230 --> 00:03:16.770

Marlene Schubert: They were actually able to draw on the site plan and things that we were sharing with some annotation tools.

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00:03:17.160 --> 00:03:24.810

Marlene Schubert: And Michael had reached out to me and said, Hey, you know, do we have that option on our end and actually last meeting Michael actually used it during the meeting.

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00:03:25.380 --> 00:03:33.330

Marlene Schubert: Because I wasn't sure if it was turned on or off for our account. So it is so I'm sharing with you some notes. I took out of zoom support.

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00:03:34.500 --> 00:03:39.030

Marlene Schubert: This first one is just a screenshot of how to find the tools.

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00:03:39.780 --> 00:03:41.280

Marlene Schubert: So I'll go ahead and walk you through

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00:03:41.280 --> 00:03:53.370

Marlene Schubert: That to make sure everybody knows where they can find the annotation tools and then Michael is actually going to demonstrate how to use some of the tools for us and we'll let you guys try to if you want so that you can get practice.

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00:03:53.850 --> 00:03:59.670

Marlene Schubert: So if you go up at the top, you should see something that says you are viewing Marlene Schubert screen or something along those lines.

38

00:04:00.720 --> 00:04:09.690

Marlene Schubert: There should be a View Options. Next to that. If you click on that, down arrow, there's the word annotate and that is how you get to the annotation tools.

39

00:04:11.370 --> 00:04:12.570

Joseph Dunstan: Hmm. Cool.

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00:04:12.960 --> 00:04:19.980

Marlene Schubert: So according to this little document, you should see what you see here. I guess I should be using them. Haha. Hold on a minute. Let's see here.

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00:04:21.420 --> 00:04:25.260

Marlene Schubert: All right. So according to that you should be seeing these tools right here.

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00:04:26.430 --> 00:04:29.190

Marlene Schubert: Hopefully you'll see something similar to that on your screen.

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00:04:29.760 --> 00:04:34.590

Marlene Schubert: Yes, there are some that are not available to you because

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00:04:35.700 --> 00:04:52.110

Marlene Schubert: You're not sharing the screen. I am or it has not been something that the account has allowed us to use. So there's a few I have crossed out because they're not available to you to use. But other than that, there's ways to draw lines, there's ways to put

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00:04:53.490 --> 00:05:05.040

Marlene Schubert: boxes around things and that sort of thing. So I don't know, Michael. If you want to draw on what I'm sharing and kind of show them how that works. And then we'll let other folks try if they have a desire.

46

00:05:07.710 --> 00:05:11.550

Marlene Schubert: Sort of appears that Michael's name goes next to Bob is drawing and purple.

47

00:05:11.730 --> 00:05:27.270

Marlene Schubert: Michael is green. So it looks like you guys do have access to it. So while they're talking. If you want to say, hey, are you talking about this part of the site plan or whatever you can maybe point to it or circle it or some of the things that you've seen other folks do in past meetings.

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00:05:29.940 --> 00:05:37.980

Joseph Dunstan: So third question while it's being shared. Anybody from the deer be can make can do this.

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00:05:38.130 --> 00:05:42.870

Joseph Dunstan: Yes. Okay, but it has to be shared by everybody. Okay. Yeah. Yep.

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00:05:44.190 --> 00:05:46.470

Joseph Dunstan: So there's an arrow. The arrow.

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00:05:50.400 --> 00:05:50.940

Joseph Dunstan: The arrow.

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00:05:52.080 --> 00:05:54.330

Marlene Schubert: Exactly. So you can point to what you're talking about.

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00:05:54.360 --> 00:05:54.840

Or

54

00:05:56.580 --> 00:06:01.080

Marlene Schubert: So we're hoping this is useful to you guys. Thanks, Michael. For for bringing this up but

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00:06:02.430 --> 00:06:02.790

Marlene Schubert: I'm kind of

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00:06:03.870 --> 00:06:06.960

Joseph Dunstan: Smart cool something hit draw and just

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00:06:07.680 --> 00:06:08.610

Marlene Schubert: Yeah, I think it's a free

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00:06:08.940 --> 00:06:10.590

Marlene Schubert: Possibly, yeah. Yeah.

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00:06:11.220 --> 00:06:11.970

Joseph Dunstan: So you just go like

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00:06:15.060 --> 00:06:18.060

Kelly Tayara: This is Kelly. I'm just wondering how you get those marks off.

61

00:06:18.510 --> 00:06:19.920

Marlene Schubert: I think there's a clear button.

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00:06:20.010 --> 00:06:25.800

Marlene Schubert: On that same if you see right here there's a clear button. So I think, I don't know if I can hit

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00:06:25.800 --> 00:06:28.230

Joseph Dunstan: It with that only clues mine. So I guess.

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00:06:28.680 --> 00:06:30.660

Marlene Schubert: I have the option of clearing everyone's

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00:06:33.210 --> 00:06:35.130

Marlene Schubert: And maybe that's because I'm the share

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00:06:35.160 --> 00:06:37.170

Marlene Schubert: Or I'm the host. I'm not quite sure why.

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00:06:37.680 --> 00:06:38.790

Joseph Dunstan: So you're in charge.

68

00:06:38.880 --> 00:06:42.120

Marlene Schubert: I can't, I can't, clear. So let me go ahead and clear everybody's and see what happens.

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00:06:43.590 --> 00:06:44.160

Marlene Schubert: There you go.

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00:06:46.080 --> 00:06:46.680

Joseph Dunstan: All right.

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00:06:47.160 --> 00:06:49.440

Joseph Dunstan: Everybody's a different color.

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00:06:49.560 --> 00:06:52.440

Marlene Schubert: Oh yeah, I guess I'm not really even sure how that gets set up if it

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00:06:54.000 --> 00:06:54.660

Joseph Dunstan: Looks like

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00:06:55.770 --> 00:06:56.490

Marlene Schubert: That's kind of cool.

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00:06:56.940 --> 00:07:05.550

Joseph Dunstan: Because I just picked up. I do this and you seen do the arrow. There's the white arrow know if I did the draw men should be read.

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00:07:10.050 --> 00:07:12.000

Joseph Dunstan: Minds read okay so

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00:07:12.030 --> 00:07:16.530

Marlene Schubert: Yeah, and I see up in format. You can choose the color and then you can also choose your line width.

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00:07:16.830 --> 00:07:24.300

Marlene Schubert: Road and font size and all sorts of good stuff. So it looks like you can customize this to what you think looks best for yourself.

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00:07:25.320 --> 00:07:29.790

Joseph Dunstan: So actually the arrows probably pretty valuable.

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00:07:34.050 --> 00:07:34.230

Yeah.

81

00:07:35.760 --> 00:07:36.750

Joseph Dunstan: That's really helpful.

82

00:07:37.470 --> 00:07:44.370

Marlene Schubert: Now here's the cool thing where you can box things. I don't know if I'm able to do it or not. Let's see what happens.

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00:07:45.690 --> 00:07:49.320

Marlene Schubert: And it was supposed to kind of hash it. I'm not sure it's doing that. But anyways,

84

00:07:51.150 --> 00:07:57.360

Marlene Schubert: So feel free to play with that during the call. If it's something that you know is useful for you.

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00:07:57.360 --> 00:08:03.090

Joseph Dunstan: To make your point one thing me. What does that say, does that save to that file.

86

00:08:03.150 --> 00:08:05.460

Marlene Schubert: Or yeah, that's not turned on, we

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00:08:05.790 --> 00:08:08.280

Marlene Schubert: We really, you know, again, it's probably just one another, where

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00:08:08.400 --> 00:08:15.360

Marlene Schubert: You know, public record or something. So the safe part isn't turned on. It's just to be used during, during the sharing session.

89

00:08:17.160 --> 00:08:19.620

Marlene Schubert: Anything you want to add, I know you've used this prior to

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00:08:19.620 --> 00:08:21.000

Marlene Schubert: This everything. Okay.

91

00:08:21.090 --> 00:08:21.450

Marlene Schubert: No.

92

00:08:22.110 --> 00:08:23.790

Michael Loverich: As much as I've used it so

93

00:08:24.000 --> 00:08:27.510

Michael Loverich: Okay, if there's other things that people know about. Let us know help it.

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00:08:29.040 --> 00:08:29.850

Michael Loverich: Yeah.

95

00:08:31.830 --> 00:08:43.470

Marlene Schubert: Alright, so if you guys want I can send out these notes, I can take an action to send it out to the group afterwards, in case you care about all the different choices. And I suppose you could just play with them yourself. And so

96

00:08:45.690 --> 00:08:50.130

Marlene Schubert: Okay. Sounds good. Well, that's the end of that. Let me stop sharing that

97

00:08:53.130 --> 00:08:53.850

Michael Loverich: Thank you Marlene.

98

00:08:53.940 --> 00:08:55.860

Marlene Schubert: Yeah, thanks Michael for your help. Oh.

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00:08:56.160 --> 00:08:56.820

Joseph Dunstan: Stop here.

100

00:08:58.050 --> 00:08:59.880

Joseph Dunstan: For a good so

101

00:09:01.980 --> 00:09:02.310

All right.

102

00:09:03.390 --> 00:09:07.620

Joseph Dunstan: Okay so we are back. Oh boy. So we are

103

00:09:07.680 --> 00:09:08.520

Joseph Dunstan: Really here.

104

00:09:10.620 --> 00:09:19.380

Joseph Dunstan: The time is to 12 or buddy minutes really do the Buxton center people here early by chance.

105

00:09:19.530 --> 00:09:21.630

Marlene Schubert: Let me take a look, we've got somebody raising their

106

00:09:21.630 --> 00:09:22.140

Hand

107

00:09:23.280 --> 00:09:25.800

Marlene Schubert: So it looks like. Yeah. So I'll go ahead and bring Wendy

108

00:09:27.720 --> 00:09:35.670

Marlene Schubert: Forward as a panelist. I'm assuming Chris mark and Dean as well. I see all their hands up. So thank you for that for the helping me

109

00:09:41.460 --> 00:09:42.270

One more.

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00:09:50.250 --> 00:09:55.020

Marlene Schubert: All right, is there anyone else in the audience that would like to be brought forward as a panelist to discuss this project.

111

00:09:59.340 --> 00:10:01.260

Marlene Schubert: Raise your hand if you would like to be brought forward.

112

00:10:05.070 --> 00:10:08.160

Marlene Schubert: I don't see any hands race. So hopefully we have everyone we need

113

00:10:09.060 --> 00:10:09.360

So,

114

00:10:12.180 --> 00:10:12.450

Joseph Dunstan: Yeah.

115

00:10:13.980 --> 00:10:20.460

Joseph Dunstan: Okay, that's fine. All right, we're good. So welcome, Wendy and friends.

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00:10:22.020 --> 00:10:28.200

Joseph Dunstan: We appreciate you coming this I just since you haven't done this before with us.

117

00:10:29.280 --> 00:10:32.220

Joseph Dunstan: I think the way we normally do. This is

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00:10:33.510 --> 00:10:43.170

Joseph Dunstan: You, you can give us a presentation of some of your drawings, the highlights and some of the things you'd like to talk about for maybe 10 minutes or something.

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00:10:43.230 --> 00:10:55.560

Joseph Dunstan: Like that. And then what we'd like to do is actually start with with the checklist and go through it item, item and ask you, or one of your friends, your cohorts to actually

120

00:10:57.150 --> 00:11:09.360

Joseph Dunstan: You know, explain why you think that project meets that guideline or how you feel. It's working. And then we have an area where we would add comments from

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00:11:10.650 --> 00:11:24.600

Joseph Dunstan: The from the Dr. B. So say as one. I think most of us have probably read your comments, but normally them and then we'll add in will say yes, we agree or, you know, we have these additions or whatever.

122

00:11:25.020 --> 00:11:32.160

Joseph Dunstan: And we just moved to the checklist and and doing it. We've talked about the entire project at any time. Does that sound.

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00:11:33.030 --> 00:11:34.560

wendy pautz: That sounds like a plan.

124

00:11:35.070 --> 00:11:36.060

Joseph Dunstan: Okay, great.

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00:11:36.780 --> 00:11:39.780

wendy pautz: We'll get started if we're not doing it right, you let us know.

126

00:11:41.190 --> 00:11:41.610

Joseph Dunstan: Okay.

127

00:11:43.020 --> 00:12:00.450

wendy pautz: Great, so maybe just to remind everyone, I'm Wendy paths with a partner at element architects and my friends today are mark to Misty, who is a designer at element architects and Chris Jones, who is principal landscape architects from ground swell.

128

00:12:01.680 --> 00:12:15.420

wendy pautz: And we're delighted to be back for this design, give us guidance review and I think I'm even more excited about the fact that we might be the first project that gets to experience annotation and drawing with you. So let's do it.

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00:12:17.430 --> 00:12:27.930

wendy pautz: Um, so I just wanted to start off with a recap of the guidance that you gave us in the last meeting and the high points of the guidance and

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00:12:28.440 --> 00:12:46.050

wendy pautz: One that we thought was really important you asked us, or, you know, recognizing that the BPA site is a relatively small site within this overall larger civic and cultural cannabis. You asked us to think about it. Such that our design feels like it is part of the whole

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00:12:47.490 --> 00:13:01.740

wendy pautz: Which we totally embrace and are excited to show you today along our development in that particular way. And then you also test us, given that that first task testers to think about activation

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00:13:02.280 --> 00:13:13.380

wendy pautz: Performances and other uses that could be part of connecting and meeting this whole campus together. And then as you just said, Joe, you explained

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00:13:14.130 --> 00:13:26.340

wendy pautz: The checklist design for Bainbridge and test us to make the case for our project, which we will do here today. So Marlene. If you'd like to start on slide.

134

00:13:26.820 --> 00:13:32.130

wendy pautz: We can just quickly go through one thing we talked about her statement of intent last time.

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00:13:32.790 --> 00:13:45.600

wendy pautz: Who. All right. So anyway, just stop here on Slide three again we showed you this. I just want to quickly remind everybody that the project is and I'm just going to go ahead and do it because the annotations so much fun.

136

00:13:46.440 --> 00:14:06.120

wendy pautz: The project is a new addition on the west side of the building that's composed of three primary program spaces multipurpose studio a brand new lobby that provides entrance into the auditorium, both at the first level and the second level, which is an all new thing for BPA

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00:14:07.230 --> 00:14:18.510

wendy pautz: And then office space and that totals about 5000 gross square feet. And as we described in our last meeting. It really does take up most of the viable available site.

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00:14:19.110 --> 00:14:39.120

wendy pautz: On our constraints site and then if we jump to slide for, you know, we also talked about, you know, what is our site we gave you a sense of the site boundaries and I think maybe I wouldn't say for clarification, although we are capturing the existing building within

139

00:14:40.260 --> 00:14:47.010

wendy pautz: This site work that the work within the existing building is completely within the auditorium.

140

00:14:48.390 --> 00:14:56.310

wendy pautz: So just, just a point of clarification. So let's jump to the next slide, think that should be Slide five

141

00:14:58.350 --> 00:15:06.720

wendy pautz: We have continued to develop this diagram that we shared with you last time really around this idea of understanding

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00:15:07.380 --> 00:15:20.550

wendy pautz: The new edition BPA in this overall civic and cultural campus and understanding very clearly that it's important for this building to have a strong relationship to town square

143

00:15:21.630 --> 00:15:38.310

wendy pautz: And that it's really important to connect that town square activity and design into the space culminating and a new front entry that's right on that axial women completely sort of rethink how you move through the building.

144

00:15:39.990 --> 00:15:50.280

wendy pautz: So that's one really key issue. We also talked about pedestrian movement around the site and we understand really clearly what that is, from City Hall.

145

00:15:50.850 --> 00:16:01.620

wendy pautz: You asked the question about what does that look like from Eric soon. So we added that pathway to really wonderful little hedge defined pathway that moves from Erickson.

146

00:16:02.490 --> 00:16:13.680

wendy pautz: Via stripe crosswalk under our site. So we're really understanding our project and kind of two primary frontage is the West facade. The most primary

147

00:16:14.040 --> 00:16:20.370

wendy pautz: But we understand that the work that we're doing South frontage of the edition is an important part

148

00:16:20.880 --> 00:16:33.870

wendy pautz: Of the pedestrian movement that's coming from Erickson, and although it's not in our project scope BPA does have an ongoing maintenance plan to paint the existing building

149

00:16:34.350 --> 00:16:40.410

wendy pautz: To provide enhancement to that pedestrian pathway. The other thing that you probably note.

150

00:16:41.010 --> 00:16:50.490

wendy pautz: In this view is were beginning to talk and show a little bit about the form the building and Mark will get into this in much more detail, but

151

00:16:51.000 --> 00:17:02.190

wendy pautz: We talked about this last time, we, we believe that the importance of this project as a cultural amenity within Bainbridge should be represented in its architecture.

152

00:17:03.420 --> 00:17:05.790

wendy pautz: And then lastly Slide six

153

00:17:07.410 --> 00:17:13.530

wendy pautz: This is just to illustrate two issues. One, we've got is owning envelope or working within that setting envelope.

154

00:17:13.980 --> 00:17:21.750

wendy pautz: The new edition in marigold at the bottom section is clearly smaller in scale and the existing building

155

00:17:22.140 --> 00:17:30.900

wendy pautz: And I think it's also really interesting to look at this in terms of typography and the typography and particularly in the south direction that's part of how we're thinking about the project.

156

00:17:31.950 --> 00:17:42.000

wendy pautz: So with that, I'm going to hand this off to Chris Jones, who will talk to us about the site design and then Mark will follow him and talk about the building, building design and then we'll jump into the checklist.

157

00:17:43.230 --> 00:17:51.120

Chris Jones: Excellent. Thank you, Wendy, assuming everybody can hear me okay over zoom. We wanted to start the site discussion with a couple

158

00:17:51.690 --> 00:17:57.930

Chris Jones: Existing site photos I know we're all very intimately familiar with the site but wanted to use these existing photos.

159

00:17:58.410 --> 00:18:06.780

Chris Jones: really exemplify what Wendy was referencing as far as kind of this really strong east west axis that's established by town square

160

00:18:07.530 --> 00:18:22.620

Chris Jones: And also the image on the right, also illustrates, and in that current disconnect that we have with the front door. Currently, which doesn't align with that east west axis along town square Marlene. Next slide please.

161

00:18:24.420 --> 00:18:34.110

Chris Jones: So this was an early concept sketch that kind of illustrates the idea of moving the main entry, the front door of the BP building further to the south.

162

00:18:34.530 --> 00:18:48.570

Chris Jones: And align it with the strong axial alignment of town square this initial sketch also shows that this gesture also really provides a more porous and VISUAL CONNECTION BETWEEN THE BUILDING AND THE SITE.

163

00:18:49.920 --> 00:18:50.520

Chris Jones: Next slide.

164

00:18:52.260 --> 00:19:05.580

Chris Jones: So as we get into the preferred site design. We're illustrating a couple things. One of. In addition to that strong axial relationship to town square which is illustrated here is a 12 foot walkway.

165

00:19:06.330 --> 00:19:12.930

Chris Jones: It also set up a couple of really interesting things relative to the public realm. So we're illustrating to

166

00:19:13.770 --> 00:19:21.060

Chris Jones: furnish furnishing zones on the north and the south side of the main pedestrian walkway. And we think this is a really great opportunity.

167

00:19:21.780 --> 00:19:33.780

Chris Jones: To really create a place where people can celebrate civic life of Bainbridge, and where people can gather and enjoy the town square the market and what's happening at the BP building

168

00:19:35.190 --> 00:19:43.200

Chris Jones: This concept also illustrates in the dash red line, the concept of relocating accessible route. So the accessible route.

169

00:19:43.620 --> 00:19:52.830

Chris Jones: Is currently routed to the north, I can get my annotation working or walkway is currently kind of in this configuration.

170

00:19:53.430 --> 00:20:11.370

Chris Jones: The dashed red line here illustrates a an accessible route that comes along that main pedestrian way and then uses a ramp, just to the south of that and we're really excited about this because it creates a really a much more equitable experience coming to the building.

171

00:20:12.540 --> 00:20:23.220

Chris Jones: We talked last time. And I've been talking at length with BPA about the importance of flexibility and programming. We are big supporters of actively programming.

172

00:20:23.610 --> 00:20:36.900

Chris Jones: And activating civic open space, we think that is one of the most successful means to really great civic spaces and we have developed to initial concepts for creating

173

00:20:37.620 --> 00:20:52.110

Chris Jones: Flexibility, whether it be an outdoor performance or music event, the current configuration would put a 10 by 10 just on the west side of the stairs there and the remaining plaza space just to the west of that.

174

00:20:53.400 --> 00:20:58.530

Chris Jones: accommodates approximately 60 guests for an outdoor performance.

175

00:20:59.490 --> 00:21:17.580

Chris Jones: The other potential configuration would locate a stage or performance space within the extended lawn area and that would be oriented north, which would accommodate approximately 120 people. So we're starting to think about not only site design, but how we could actively

176

00:21:18.810 --> 00:21:25.440

Chris Jones: Engage the site and the people and create a flexible space that the BPA could use into the future.

177

00:21:26.670 --> 00:21:43.710

Chris Jones: Other attributes of the existing site plan here the existing rain garden here is being retained our significant tree is being retained and we're also retaining and integrating the existing sculpture that is in front of the be building into one of these furnishings zones.

178

00:21:45.390 --> 00:21:55.770

Chris Jones: Our conceptual site plan, as we've been discussing as a team has really three distinctive spaces. We have the plaza space which is directly east of the town square

179

00:21:56.640 --> 00:22:04.380

Chris Jones: We have the port, space, space, which is directly west of the building. And then we have a studio fill out space that's in the northwest corner.

180

00:22:05.040 --> 00:22:15.810

Chris Jones: And Marlene. If you go to the next slide we have some precedent images that begin kind of speaking to the character of each of these spaces. So the plaza space has shown in the images and the

181

00:22:16.380 --> 00:22:33.990

Chris Jones: Top of the slide show the idea of some flexible seating and cafe tables and chairs. The idea of, you know, maybe these outdoor seating areas have it has a different rug and a different texture beneath them that starts defining these people zones from the pedestrian circulation zone.

182

00:22:35.550 --> 00:22:50.940

Chris Jones: The port space directly west of the building is a plant or a podium, if you will, that may have some really nice seating that both engages the town square and the open non space, but also engages kind of that rich woodland character to the west of the building.

183

00:22:52.050 --> 00:23:08.760

Chris Jones: And last but not least is the studio spill out space which is in that northwest corner and this is intended to kind of be knit and that woodland landscape and really create a unique sense of place for accommodating about 10 to 12 or 15 people in a casual environment.

184

00:23:09.840 --> 00:23:10.230

Chris Jones: Mark

185

00:23:11.100 --> 00:23:13.980

Mark Tumiski: Thanks, Chris. Marlene, if I can go the next slide please.

186

00:23:17.220 --> 00:23:24.300

Mark Tumiski: So I won't dwell on the plan drawings that too long, but I want to orient everyone to the project is when you mentioned we have those three primary

187

00:23:24.690 --> 00:23:34.680

Mark Tumiski: Programs basis the studio. The new lobby and then the offices. This plan is really great to show a couple things that there's a new revised studio theatre.

188

00:23:35.010 --> 00:23:41.520

Mark Tumiski: auditorium both eating goals. So that has entries at level one here and level two up here so

189

00:23:42.120 --> 00:23:51.090

Mark Tumiski: Patrons entering the lobby through the vestibule will have the option to go immediately onto this middle across it, or up the stairs or the elevator to level two.

190

00:23:51.510 --> 00:24:00.690

Mark Tumiski: That's a big change. And that does provide a diversity of entry options and accessibility for patrons have different abilities and it doesn't improve the patient experience again with

191

00:24:02.130 --> 00:24:04.380

Mark Tumiski: Less people walking in front of you and the existing condition.

192

00:24:05.100 --> 00:24:18.630

Mark Tumiski: You have to walk in front of the first row of the audience and the sidelines, as you can see with the curve. Sitting Bull, or much improved. So again, the primary focus of our work is this western portion and we're doing some renovations to the existing interior space. Next slide.

193

00:24:24.750 --> 00:24:31.860

Mark Tumiski: Again, this showing the before and after of the auditorium innovation.

So that second level entry being kind of the major difference here.

194

00:24:32.280 --> 00:24:43.440

Mark Tumiski: And that does dictate a lot of how we're changing the plan. So those two points are kind of where we started and then that starts to dictate how the lobbyists laid out and how the studio can lobby as well. Next slide please.

195

00:24:47.520 --> 00:24:57.720

Mark Tumiski: So as mentioned last time we did do some context analysis and we wanted to bring that back to start to think about what design cues. We want to bring into our thinking about our project.

196

00:24:59.160 --> 00:25:06.420

Mark Tumiski: The main thing we're looking at at City Hall is that it's a composition of the various volumes of reforms and that those are

197

00:25:07.260 --> 00:25:16.980

Mark Tumiski: Essentially calling back different aspects of Bainbridge islands heritage, including kind of farmhouse language. This taller Gable that's a little bit more opaque with the vertical citing texture.

198

00:25:17.640 --> 00:25:27.210

Mark Tumiski: And then the sort of more public facing pieces. The building our last year, a little bit lower and scale with the deeper overhang and expressed with structure and the transparency of the glazing.

199

00:25:28.560 --> 00:25:29.520

Mark Tumiski: Next slide please.

200

00:25:33.930 --> 00:25:47.580

Mark Tumiski: As Wendy mentioned, we did take a look at the color understand proposal and it looks like they are attempting to create this kind of central more glass. The lobby space in the middle, connecting the morphic or Gable roof volumes.

201

00:25:48.480 --> 00:26:03.210

Mark Tumiski: There's also this pedestrian path indicated here which does orient pedestrians to the southwest of our projects. So we are thinking about those south and west besides is the primary first experience for people arriving by foot. Next slide please.

202

00:26:06.780 --> 00:26:13.980

Mark Tumiski: So again starting any project. We like to kind of think about all the possibilities. And so we've done quite a few different massing studies.

203

00:26:14.460 --> 00:26:22.470

Mark Tumiski: And the big takeaways here are that you know we're. How do we stitch together all these various program pieces that have different height and volumetric requirements.

204

00:26:23.580 --> 00:26:28.680

Mark Tumiski: And we decided we prefer a more unified gesture. So, as opposed to a lot of discrete pieces.

205

00:26:29.010 --> 00:26:41.160

Mark Tumiski: Again, we found that that starts to get a little too busy and so trying to figure out how do we meet those different differing requirements with a more unified gesture. And that started to land us on to these folded roof concepts. Next slide please.

206

00:26:45.840 --> 00:26:53.070

Mark Tumiski: So as you see here the highlighted blue volumes are some of our program requirements. So we have at the left and the section here.

207

00:26:53.700 --> 00:27:04.080

Mark Tumiski: The studio multipurpose to you has a height requirement about 16 to 18 feet clear next to that is the elevator and stairs to level two. So those kind of set the high point

208

00:27:04.830 --> 00:27:10.170

Mark Tumiski: Again that's tying into the existing Gable roof and allowing our patrons to enter the back of the auditorium.

209

00:27:11.100 --> 00:27:20.790

Mark Tumiski: To the right or the south of our projects is where we're looking the administrative offices and those are a bit more flexible. We have different height requirement there. And we also wanted to make sure

210

00:27:21.240 --> 00:27:32.790

Mark Tumiski: That we could provide daylight to those spaces. So we're getting them kind of on the south for daylight and also providing some texture and a lower scale and volume as veterans are riding along that sidewalk.

211

00:27:35.370 --> 00:27:45.930

Mark Tumiski: The volume of the studio and the offices, as you'll see on the next slide as well are essentially proud of the lobby, which is sort of an inset classy.

212

00:27:46.410 --> 00:27:57.780

Mark Tumiski: Volume, that's the very, very transparent articulated with structure bookended by these slightly more solid punched opening volumes of the studio and offices and it's like this.

213

00:28:01.320 --> 00:28:16.200

Mark Tumiski: So again, here's this folded roof gesture, which is a wave like form of continuous would structure. So we're showing glue and beams would car decking attacking group system and that will be open, stealing, and both the lobby in the studio and the four parts of the offices.

214

00:28:17.580 --> 00:28:34.560

Mark Tumiski: This large full height, placing the lobby is connected to with landscape and large for tree outpacing Time Square, and then at the two volumes book ending that are against sort of punched openings more human scaled potential wood siding texture and more and

215

00:28:39.390 --> 00:28:46.650

Mark Tumiski: And again, a clear unifying gesture of this reform to pull those different volumes together into one cohesive idea. Next slide please.

216

00:28:51.240 --> 00:28:57.300

Mark Tumiski: Again, this diagram shows you what we're trying to do to again simplify and make more coherent, the overall composition

217

00:28:57.870 --> 00:29:06.750

Mark Tumiski: The dash 10 lines or an existing flat roof mechanical space which we are using to set the low point that that roof Valley, as indicated here.

218

00:29:07.050 --> 00:29:13.710

Mark Tumiski: And then the high point is dictated by that second level connections to the auditorium. So those are kind of the two dots that we're starting to connect and that

219

00:29:14.280 --> 00:29:21.270

Mark Tumiski: Allows us to find the entire form the geometry is is largely dictated by those two parameters. But again, looking at the

220

00:29:21.900 --> 00:29:34.590

Mark Tumiski: massing of the residential zone to the north, trying to bring the verse down as it goes to the north and then giving it a little bit of a tilt up at the south where it's sort of a welcoming. And again, that's what pedestrians are primarily riding on the south and the west.

221

00:29:36.300 --> 00:29:43.950

wendy pautz: Next, Mark, do you might mention, please. Some early exploration about possibility of using that slow

222

00:29:45.120 --> 00:29:48.450

wendy pautz: To harvest daylight sunshine.

223

00:29:48.510 --> 00:29:53.520

Mark Tumiski: Sunshine. Yes, exactly. Yes, thank you, Wendy. I think we may have alluded to this in our notes but forgot to mention

224

00:29:54.240 --> 00:30:09.660

Mark Tumiski: That, yes, this large south facing section of the roof is a great opportunity for solar photovoltaic panels. So that is something we're actively looking at with the client and attempting to incorporate at the very least TV ready systems into our technical design.

225

00:30:13.800 --> 00:30:20.850

Mark Tumiski: So again, this last perspective you against is a very early sketch. So we have still some work to do, but wanted to show you our current thinking where we're at today.

226

00:30:21.660 --> 00:30:28.590

Mark Tumiski: So again, this very porous kind of transparent lobby tasting with the landscape which is out here, the large bird tree.

227

00:30:29.550 --> 00:30:40.710

Mark Tumiski: Creates kind of a lantern at night, very welcoming from town square the wood ceiling would be visible beyond as well as the glue lamb would columns and beams supporting the roof.

228

00:30:41.490 --> 00:30:51.660

Mark Tumiski: And then, again, this idea of deciding texture of these boxes would come inside so that we would typically have a continuous read of those long he was coming into the building and that you'd experience that within the lobby.

229

00:30:53.310 --> 00:31:08.160

Mark Tumiski: Again, that the idea of a punch opening language at the volumes and then again this kind of glassy gasket connector is are two types of glazing systems is our current thinking. And again, the front door being essentially Alliance on that path but Chris described

230

00:31:10.440 --> 00:31:16.590

Mark Tumiski: And then that's all I have. And happy to discuss any of these meds or jump to the design guidelines checklist.

231

00:31:19.080 --> 00:31:24.570

Joseph Dunstan: I'm great. Thank you. Um, does anybody from the, do we have any questions.

232

00:31:26.460 --> 00:31:30.360

Michael Loverich: I did just that quick one about that how you envision the porch.

233

00:31:32.100 --> 00:31:43.290

Michael Loverich: Is that wall actually going to open up completely and lobby space really extend out or is it just it's extending out just through because of the glazing.

234

00:31:45.630 --> 00:31:46.230

Michael Loverich: Just the visual

235

00:31:46.890 --> 00:31:52.410

Mark Tumiski: Yeah, we're imagining there's these two doors that open directly from the lobby out onto that porch.

236

00:31:53.490 --> 00:32:03.870

Mark Tumiski: For energy good reasons we need the vestibule for our primary entry, but we believe we can do these two doors and the curtain wall system is again an opportunity. When the weather's nice to open it up and have people come and go directly from the lobby.

237

00:32:06.870 --> 00:32:10.680

Michael Loverich: Is one of the nice things about the city hall is that the

238

00:32:11.850 --> 00:32:23.640

Michael Loverich: I guess what, there's a huge wall and the main chamber that kind of opens up so people can spill out into that space with reviews that big meetings before it's kind of nice. I could see this being a really nice.

239

00:32:24.690 --> 00:32:25.890

Michael Loverich: Space to kind of spell out

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00:32:28.200 --> 00:32:30.450

Michael Loverich: If there was doors are up for bigger

241

00:32:33.300 --> 00:32:43.620

Joseph Dunstan: Well, well, actually, if you don't mind. Michael would like to take into that, um, I mean, City Hall being City Hall, a lot of discussion happens on the stairs.

242

00:32:44.010 --> 00:32:55.590

Joseph Dunstan: On the steps. People spell out and they stand there and they continue conversations that occurred, you know, inside. And I do think that's interesting. I'm getting being a member of the BPA

243

00:32:56.670 --> 00:33:09.690

Joseph Dunstan: It's the way it has been you walk outside and then you have to leave because there's no place to mingle in the better weather. There's no place to hang out. And I think that's a pretty interesting point.

244

00:33:11.550 --> 00:33:34.170

Joseph Dunstan: Along with that is, is that the stairs seem to be so integrated into the entry somehow as a way to de emphasize the stairs somehow by bringing them forward more and allowing for an outside space like like Michael talked about you guys look at that at all or

245

00:33:36.150 --> 00:33:46.560

Chris Jones: Yeah, just Chris if we could go back to the site plan. We could talk a little bit about the thinking that's gone into the exterior spaces, a little bit.

246

00:33:48.540 --> 00:33:56.670

Chris Jones: We have been discussing with the BPA and LM and the idea that there would be a some sort of seating element.

247

00:33:58.020 --> 00:34:07.860

Chris Jones: That's out in the porch that hasn't been developed in a lot of detail.

But the idea is that I'm kind of sketching right where that porch call out is that there would be a

248

00:34:08.340 --> 00:34:14.760

Chris Jones: seating opportunity out there that would engage with kind of that woodland landscape and that would be one location where

249

00:34:15.390 --> 00:34:20.610

Chris Jones: You know, after a performance people could spill out and mingle for whatever duration.

250

00:34:21.240 --> 00:34:31.290

Chris Jones: We also see that the the town square is a great opportunity for that as well. So are we feel like the plaza is a great opportunity for people to fill out and really engaging

251

00:34:31.650 --> 00:34:37.890

Chris Jones: In town square and having some of that energy that comes from the building actually going out into town square and not

252

00:34:38.310 --> 00:34:48.750

Chris Jones: Residing exclusively at the front of the building, to your point. So we see that kind of this plaza and furnishings own space as accommodating some of that activity and energy that's filling

253

00:34:49.230 --> 00:34:53.490

Chris Jones: Out from the building out there would be a lot of opportunity for furnishings and seating.

254

00:34:54.060 --> 00:35:08.130

Chris Jones: And a place for people to mingle, but we liked the idea of pulling people out of the building engaging with kind of that civic use of the town square, but also supporting some some seating up on the porch as well.

255

00:35:09.120 --> 00:35:31.050

wendy pautz: Yeah, highlighting Chris is that we're trying to create a diversity of scale spaces on the exterior. So the porch is actually a bit more of an intimate space and then the town square extension is much, much bigger larger some civic space associated with the stairs.

256

00:35:32.370 --> 00:35:41.550

wendy pautz: And one thing we're really interested in is, is very different from the experience today is that

257

00:35:42.810 --> 00:35:48.060

wendy pautz: MVP, is that there's so much hard scape between the lobby and the woodland

258

00:35:49.560 --> 00:35:59.790

wendy pautz: Landscape and what we'd really like to have is the sense of the woodland landscape like coming all the way up to the building and that nothing inside, outside relationship.

259

00:36:00.150 --> 00:36:11.520

wendy pautz: Is really lobby to natural environment. And then we've got the town square extension which is the more hard scape and civic scale space.

260

00:36:12.150 --> 00:36:26.130

wendy pautz: And then Chris talked a little bit about that studio spill out space, it's even more intimate space. We've got sort of three levels of scale of outside outdoor space. In addition to the different skills within the building form itself.

261

00:36:27.690 --> 00:36:28.950

Marlene Schubert: We have three hands raised.

262

00:36:30.390 --> 00:36:31.620

Chris Jones: I have one more.

263

00:36:32.070 --> 00:36:47.370

Chris Jones: Common. I think that's important to note, I think Joe You had mentioned about if we looked at the stairs. Moving to the west, and we have and we felt that at the stairs move further to the west that the space and the furnishings zones that are afforded by

264

00:36:47.640 --> 00:36:59.850

Chris Jones: Right that become too small, given the scale of town square. So there's a fine line between any you're getting out of you. You recognize where those stairs fall having them integrated with that ramp.

265

00:37:00.360 --> 00:37:05.820

Chris Jones: We think is important and that that ramp takes up a lot of that slope that exists there so it

266

00:37:06.150 --> 00:37:19.080

Chris Jones: Kind of is graded in there very seamlessly and that furnishing zone. We believe in the east west direction is about as small as it should be for for that kind of faith.

267

00:37:21.120 --> 00:37:21.450

Joseph Dunstan: Okay.

268

00:37:22.620 --> 00:37:23.100

Todd Thiel: Yeah, it

269

00:37:23.580 --> 00:37:24.000

Joseph Dunstan: Was it

270

00:37:25.290 --> 00:37:27.060

Marlene Schubert: Was first then Todd then Vicki.

271

00:37:27.900 --> 00:37:28.890

Joseph Dunstan: Okay, well,

272

00:37:30.480 --> 00:37:34.530

Bob Russell: Yeah, I really like that the woodland landscaping that you're promoting their

273

00:37:36.450 --> 00:37:50.970

Bob Russell: One question on that that pathway from Eric's and is that is that being done by the historical society or is that something you folks are doing. I noticed that was a Cutler's layout. I didn't quite understand that pathway.

274

00:37:51.000 --> 00:37:52.830

Bob Russell: You pointed to it. And I didn't know if that was

275

00:37:53.070 --> 00:37:59.400

Bob Russell: Part of this project, or it's just something that Cutler's going to be putting in there at the history museum.

276

00:38:00.150 --> 00:38:16.230

wendy pautz: Where the pathway in bliss highlighted in blue on this slide is an

existing pathway. Um, and there's actually a crosswalk that's striped right here that connects that sidewalk to this sidewalk.

277

00:38:16.620 --> 00:38:18.300

Bob Russell: Oh, it's just more an FYI, then

278

00:38:19.710 --> 00:38:20.460

wendy pautz: Yeah, well,

279

00:38:20.850 --> 00:38:29.790

wendy pautz: I'm and to say that, you know, that's where the past. That's where the pedestrian circulation is. And so as a result, we're thinking really carefully about

280

00:38:30.960 --> 00:38:41.010

wendy pautz: The South frontage of our building in that regard, because that pedestrian movement will go past the South frontage of the addition and then Mark was describing

281

00:38:43.530 --> 00:38:49.920

wendy pautz: What we're understanding for the future plan, which is some idea, Mark, you might even be able to sketch it

282

00:38:51.180 --> 00:39:11.880

wendy pautz: Better than I. But I think it's some some sort of gasket element through here and and it's a little hard to tell how that might develop or where you know where it comes out on the west side I think certainly that's something to watch as that project develops.

283

00:39:12.810 --> 00:39:27.630

wendy pautz: Okay, and we feel like you know that gasket again probably needs to be addressed here in the parking lot, but it has a much more linear relationship to the existing pathway. So in that way. Look, as a cohesive master plan. It's actually really

284

00:39:27.660 --> 00:39:28.590

Todd Thiel: Quite nice

285

00:39:29.370 --> 00:39:36.660

Bob Russell: Yeah, I like I like the the folded roof there on the addition. Is that, is that going to be a standing same roof material.

286

00:39:38.910 --> 00:39:39.570

Mark Tumiski: Currently,

287

00:39:39.840 --> 00:39:40.920

Mark Tumiski: We're looking at that, but

288

00:39:41.250 --> 00:39:47.550

Mark Tumiski: It may be competition shingle to better integrate to the existing shingle roof. That is something we are looking at

289

00:39:49.110 --> 00:39:56.370

Bob Russell: I just had one last, last question. Slightly off beat here but I gather that you've got enough storm drainage.

290

00:39:58.350 --> 00:40:11.100

Bob Russell: To be able to take care of all the, the rest of the water that's coming off the impervious edition. I know I read in there that you there was a problem with a obviously penetrating the the soil and

291

00:40:13.200 --> 00:40:13.680

Bob Russell: What's

292

00:40:13.710 --> 00:40:13.980

Yeah.

293

00:40:15.000 --> 00:40:24.390

Chris Jones: Yeah, but the current thinking is that we will retain the existing rain garden. There may be some slight improvements needed to it.

294

00:40:24.900 --> 00:40:33.750

Chris Jones: We don't think we need to enlarge it and then some additional stormwater will likely just be redirected directly to the storm system, so there wouldn't be a second

295

00:40:34.260 --> 00:40:36.780

Chris Jones: swale I think we discussed last time. The idea of

296

00:40:36.840 --> 00:40:44.340

Chris Jones: Having multiple rain garden throughout the site that's not likely that

we'll have to WE'LL LIKELY maintain the existing on the south side.

297

00:40:45.540 --> 00:40:46.800

Bob Russell: Okay, thank you. That's all I had.

298

00:40:48.570 --> 00:40:50.490

Joseph Dunstan: Okay, Todd. Yeah, yeah, of course.

299

00:40:51.150 --> 00:41:00.870

Todd Thiel: Yeah. Can you go back to page nine. I guess first, you know, thank you for the level of detail and discussion and presentation. It allows us to, you know, have a more in depth discussion.

300

00:41:02.040 --> 00:41:05.490

Todd Thiel: It's great to see and a couple of questions I had

301

00:41:06.780 --> 00:41:12.360

Todd Thiel: And it's probably clearly seen here and to further discussion about the staircase.

302

00:41:14.100 --> 00:41:14.730

Todd Thiel: Just because

303

00:41:15.900 --> 00:41:17.940

Todd Thiel: I see a little bit of us.

304

00:41:19.020 --> 00:41:26.310

Todd Thiel: A scale adjustment. Maybe instead of moving the staircase, East and West. I was thinking maybe if it were broader

305

00:41:26.910 --> 00:41:32.430

Todd Thiel: Um, and, and one thing I was, I don't know. I don't like I'll try drawing here.

306

00:41:34.770 --> 00:41:48.330

Todd Thiel: I just had a question about the size of or the alignment of the studio wall and then the entrance volume and then it plays out really clearly in the plan how it's just kind of staggers down

307

00:41:50.550 --> 00:41:55.980

Todd Thiel: So that's one thing you could ask for. But my suggestion I think would just be to just continue that.

308

00:41:56.970 --> 00:42:06.000

Todd Thiel: Maybe the stairs, a little wider to just gather on not necessarily walk on because I like the alignment and all that. But all of a sudden it just gets into a Peashooter to that door.

309

00:42:06.540 --> 00:42:19.290

Todd Thiel: As opposed to something more generous and kind of in scale with you know this, you know, because that's really your lobby as your said, you know, to bring that exterior space in and

310

00:42:20.280 --> 00:42:29.280

Todd Thiel: I think it's while this isn't a huge space. It does get more hard service under the under a drip edge of the roof, which is really critical on a day like today.

311

00:42:30.300 --> 00:42:30.720

Todd Thiel: Someone

312

00:42:30.870 --> 00:42:32.880

Todd Thiel: Just accommodate more people mingling

313

00:42:33.600 --> 00:42:35.400

Todd Thiel: Out there, but

314

00:42:36.840 --> 00:42:41.430

Todd Thiel: That is, that's most of my comments. I had one other comment. I know it's really early.

315

00:42:42.510 --> 00:42:47.460

Todd Thiel: But just the signage over the door like that I'd encourage you, maybe look for a different place because that

316

00:42:48.060 --> 00:43:03.540

Todd Thiel: You know, as you know, all of the forces of your roof and the glass and the volumes coming together right there. It just killed some, you know, some space. We really want to have just a surface to, kind of, you know, except all those forces and really from a distance.

317

00:43:04.620 --> 00:43:06.150

Joseph Dunstan: Highlight that that door.

318

00:43:07.320 --> 00:43:13.020

Joseph Dunstan: Can we go to that view that that elevation with that second

319

00:43:15.390 --> 00:43:16.980

Joseph Dunstan: To that way. Now, let's see.

320

00:43:18.630 --> 00:43:23.610

Mark Tumiski: Yeah, it's funny you should mention that we, I think had been looking at it both there and on the

321

00:43:25.140 --> 00:43:27.660

Mark Tumiski: volume to the south of it as well, sort of more

322

00:43:29.670 --> 00:43:31.920

Mark Tumiski: The last slide down to the last one.

323

00:43:33.420 --> 00:43:33.720

Todd Thiel: Yeah.

324

00:43:34.620 --> 00:43:40.770

Todd Thiel: Yeah yeah like even something over there or or even in the landscape or something. But just to

325

00:43:42.030 --> 00:43:43.260

Todd Thiel: Let that surface be

326

00:43:45.180 --> 00:43:45.630

Joseph Dunstan: You know what

327

00:43:47.280 --> 00:43:50.220

wendy pautz: It's moved around. It's been in that location. So

328

00:43:51.990 --> 00:44:07.380

Joseph Dunstan: You know what it reminds me of in some ways is a university door

above every university door. There's, there's the building. It's just the kind of what interests me about this and I'll just try to use the arrow here to show this.

329

00:44:08.430 --> 00:44:18.060

Joseph Dunstan: That where am I here and see right there. Um, when that that line right there comes down there and it creates tension.

330

00:44:18.660 --> 00:44:34.050

Joseph Dunstan: Which is interesting because you didn't line that up in the middle. And it's off to the side and I agree with pulling these are the these are farther in that out for the reviews what Todd said there. But if the name was to move over to here or something.

331

00:44:37.320 --> 00:44:44.910

Joseph Dunstan: I think I one thing I think is once people are walking up there, they already know it's the Buxton center. Performing Arts Center.

332

00:44:46.110 --> 00:44:47.250

Joseph Dunstan: I mean, they already know that.

333

00:44:48.300 --> 00:45:05.640

Joseph Dunstan: Nobody is driving by, to try to say, Where's the bills. You know what I mean. So, so it's not a directional funding and I do have this maybe I'm just me being around universities, a lot that I do think that those those names of the door is always seems like you know University.

334

00:45:07.260 --> 00:45:13.620

Joseph Dunstan: You know buildings or something, right. Just a thought. Yeah. But I agree with Todd's thing about

335

00:45:14.100 --> 00:45:24.900

Joseph Dunstan: widening the base a little bit. The only thing. The question I have is, I assume you can do some plantings along the ramp, so they wouldn't be so obvious that way your playbook plantings along there. Yeah.

336

00:45:25.770 --> 00:45:35.730

Joseph Dunstan: Yeah, yeah. I will say, at first when I first saw this, I didn't like the the fold in the rough right there on the

337

00:45:36.210 --> 00:45:40.710

Joseph Dunstan: On the south side of the door there, but I'm starting to like it a

lot more

338

00:45:41.280 --> 00:45:52.020

Joseph Dunstan: Because it was a look at. It's very at first it was just maybe too much tension for me or something, I don't know, but I'm starting to like it a lot more excellent because I look at it I just, I'll just point that out.

339

00:45:53.970 --> 00:45:56.160

Joseph Dunstan: Any other. Anybody else have questions.

340

00:45:56.280 --> 00:45:57.810

Marlene Schubert: Nikki and then Michael

341

00:45:58.260 --> 00:45:58.590

Vicki.

342

00:46:03.720 --> 00:46:11.970

Vicki Clayton: I too have been filling in my mind with the stairs for different reasons. So let's look at this one for a swim. I look at this

343

00:46:15.150 --> 00:46:20.370

Vicki Clayton: The window to the right to me distracts from a sense of entry.

344

00:46:21.720 --> 00:46:22.230

Vicki Clayton: And

345

00:46:23.850 --> 00:46:27.240

Vicki Clayton: And the door. The entry doors those double doors, they seem

346

00:46:28.440 --> 00:46:33.000

Vicki Clayton: Insignificant but if the window was gone. I think you'd be more

347

00:46:33.000 --> 00:46:41.130

Vicki Clayton: pointed towards this is the entry and if the signage was to move. And if that I don't know what material you're going to use on that section but

348

00:46:41.580 --> 00:46:52.140

Vicki Clayton: I think that's going to be a kind of a critical decision. I don't know if it boils down to color or whatever the material is going to be. But to me,

the entry to the scale of the building seems

349

00:46:53.310 --> 00:46:54.930

Small. Okay.

350

00:46:56.310 --> 00:47:15.180

Vicki Clayton: I also think I like the equitable aspect of drawing the the entry, together with the ADA ramp. If we were looking at this rendering with the railings on the ADA ramp, it would feel very dominant on the right hand side. So however you treat that railing.

351

00:47:15.870 --> 00:47:35.520

Vicki Clayton: With the whatever the materials are and with like Joe was suggesting plantings, et cetera. Again, I'm trying to draw the eye to the entry versus everybody's focused on all of a sudden, there's all this railing that's necessary. So then, Marlene, could we go back to the very

352

00:47:36.600 --> 00:47:38.850

Vicki Clayton: Let's see. Number nine. The slide number nine.

353

00:47:40.590 --> 00:47:46.170

Vicki Clayton: I'm looking at those stairs as a former risk manager and there's two sets. Let's see.

354

00:47:46.680 --> 00:47:58.590

Vicki Clayton: Number nine. Yep, there's two sets of stairs here that for me or problem when you as a patron go to BPA, you've probably ordered your tickets online and you're now in a long will call line.

355

00:47:59.370 --> 00:48:10.230

Vicki Clayton: And the section between the door entry and the top of those stairs. Like, I can't tell if it's eight feet or however big it is. But people are talking and

356

00:48:10.890 --> 00:48:23.100

Vicki Clayton: On the stairs. They're really not paying attention to their footing and then that little platform before the dare before the stairs seems quite small. So, I too was trying to pull the stairs.

357

00:48:23.850 --> 00:48:36.990

Vicki Clayton: Away and broaden them like everybody else is talking about. So that's

that I think is an issue. I don't know how your new you want to deal with it. But for me it's an issue, and then

358

00:48:38.430 --> 00:48:44.940

Vicki Clayton: There's a rendering a little further up that shows the front of the lobby.

359

00:48:46.710 --> 00:48:58.260

Vicki Clayton: Yeah, this one, you know, the front of the lobby and then you've got the two single man doors and I know how the site is sloping off to the side to the south.

360

00:48:59.580 --> 00:49:10.830

Vicki Clayton: It looked on the drawing like in front of that right hand man door. There's a series of those kind of, how would you describe it. They're like diminishing stairs were

361

00:49:11.640 --> 00:49:25.770

Vicki Clayton: On the on the left hand man door. It's level with the plaza outside, but the right hand one appeared to be higher, so that you have that those steps that are real really real big

362

00:49:27.240 --> 00:49:34.470

Vicki Clayton: trip and fall hazards, which I think distracts from the ability to use that Plaza, as well as the fact that

363

00:49:36.360 --> 00:49:47.400

Vicki Clayton: I think exterior lighting is going to be critical, because people, people are going to want to exit the lobby from those stores and on that right hand one

364

00:49:48.300 --> 00:50:04.530

Vicki Clayton: I mean, maybe you embed those little lights in the steps or something, but it's going to be critical. From a safety standpoint, how that's addressed. So for me the stairs I think needs some rethinking and then and I'm trying to draw the eye.

365

00:50:05.850 --> 00:50:11.940

Vicki Clayton: More specifically to that double door entry. It just looks like a double door store entry right now to me so

366

00:50:13.200 --> 00:50:23.880

Vicki Clayton: How, how that can happen. And so I like focus on the window on the right. I'm not a designer. So while the window on the right is distracting from the door and maybe that is wrong.

367

00:50:24.180 --> 00:50:27.390

Vicki Clayton: And maybe that could be me being wrong but um

368

00:50:29.220 --> 00:50:33.030

Vicki Clayton: And then the, the focus on the railings.

369

00:50:33.150 --> 00:50:46.620

Vicki Clayton: I mean your treatment your treatment of the railings on the ADA, as well as going up those stairs, I think, is, you know, would top cap. I mean, however you do it. I think it's going to be really critical to the whole thing.

370

00:50:48.150 --> 00:50:59.130

Chris Jones: That's a good point. You know, we've been working that ramp is currently under 5% and there is going to be planting on either side of that, so there won't there won't be railing. Fortunately for

371

00:51:00.270 --> 00:51:00.960

Chris Jones: Just made

372

00:51:01.470 --> 00:51:09.420

Chris Jones: And Joe, to your point, there will be integrated planting we've we've begun advancing kind of where the planting is integrated within the ramp to mitigate

373

00:51:10.200 --> 00:51:19.920

Chris Jones: You know, the need for curbs or railings or anything like that. The idea is that that's going to be really nicely graded into that slope mitigates the amount of railings.

374

00:51:19.950 --> 00:51:21.090

Vicki Clayton: For the almost more like

375

00:51:22.170 --> 00:51:25.200

Chris Jones: It's a pathway. Yeah, it's a path.

376

00:51:26.730 --> 00:51:33.270

Chris Jones: I think you know we have as a team looked at the stairs. I think we've looked at the stairs for over a month and a half.

377

00:51:33.300 --> 00:51:34.920

Chris Jones: And the scale relative to

378

00:51:35.580 --> 00:51:50.790

Chris Jones: Town Square in the building. And so you guys bring up a really good point. If we could go to the flight plan the drawing before you know we've explored a couple things relative sorry that. There we go. That's a good one.

379

00:51:50.820 --> 00:51:51.360

Sorry.

380

00:51:58.470 --> 00:51:59.730

Marlene Schubert: This is going crazy.

381

00:51:59.970 --> 00:52:02.310

Marlene Schubert: What is going on. There we go. Stop.

382

00:52:03.510 --> 00:52:03.810

Marlene Schubert: Okay.

383

00:52:04.380 --> 00:52:15.030

Chris Jones: Perfect. So this is a great conversation to have. And there, there's a couple things that are driving the stairs, and one of them is Wendy mentioned the importance of

384

00:52:15.450 --> 00:52:24.510

Chris Jones: Kind of the lobby's connection with the natural landscape. So we've been trying to maximize that natural landscape and that kind of bring that woodland

385

00:52:25.020 --> 00:52:36.480

Chris Jones: Landscape, just to the east of this furnishing zone felt like a much stronger moves and extending the stairs into the existing furnishing zone that we have

386

00:52:37.140 --> 00:52:42.810

Chris Jones: there right now. So I think if if these stairs and we've studied this, if they were to extend

387

00:52:43.380 --> 00:52:58.950

Chris Jones: As you're all suggesting that we would kind of what we would lose the woodland landscape connection to the lobby, but we'd also create I think kind of a, an awkward condition where you have a furnishings zone, that's a budding a stair and a means of entry and

388

00:52:58.980 --> 00:53:00.390

Chris Jones: egress from the building.

389

00:53:01.020 --> 00:53:10.230

Chris Jones: If we were to push it to the south and the north may be equally, you know, we start the ramp starts pushing into the rain garden. Number one,

390

00:53:10.860 --> 00:53:22.770

Chris Jones: And we felt like the scale of the stairs were actually nice relative to the scale of kind of these these outdoor spaces. It is 12 feet wide. It is pretty gracious

391

00:53:24.240 --> 00:53:28.620

Chris Jones: You know, we've looked at terrace walls out there to kind of get Joe, to your point about

392

00:53:29.070 --> 00:53:45.120

Chris Jones: People mingling and we feel like there's already plenty of hard scape out here and feeding opportunities for people to to mingle and creating a larger concrete stairwell for that to occur. It wasn't necessarily the best use of the small civic space that we have

393

00:53:46.830 --> 00:53:55.830

Mark Tumiski: In real quick. Vicki. I was just trying to understand your comment about the other stairs. I don't believe so. I think you're thinking there's something north south here.

394

00:53:56.430 --> 00:53:57.270

Mark Tumiski: Is our furniture.

395

00:53:57.930 --> 00:54:03.840

Vicki Clayton: Right, I could be that I'm looking at the plans and I'm thinking that. So the porch.

396

00:54:05.100 --> 00:54:16.740

Vicki Clayton: From the the edge of where it starts at the studio spill out space to where it comes clear over to the line of the entry so that porch level is completely flat and both of those, man.

397

00:54:16.740 --> 00:54:23.850

Vicki Clayton: Doors exit onto a completely flat area. There's no great foundation of little stairs there.

398

00:54:24.450 --> 00:54:27.750

Mark Tumiski: No, no, sorry. Those lines are just scoring and the

399

00:54:28.920 --> 00:54:38.700

Vicki Clayton: Sorry about that. And then, could you take your drawing tool and and do a vertical, top, bottom line and kind of show us where you think that roof overhang.

400

00:54:39.810 --> 00:54:50.820

Vicki Clayton: Because that's another thing. Okay, so this spaces really kind of Southwest. So it's going to take a lot of water and people lined up. Okay, so that's that's very informative. So

401

00:54:52.140 --> 00:54:59.490

Vicki Clayton: That's going to be helpful from a weather standpoint, the way the overhang reaches almost out to the edge of that poor and the edge of the

402

00:54:59.490 --> 00:55:01.170

wendy pautz: Stairs. Okay.

403

00:55:02.340 --> 00:55:10.920

wendy pautz: Mark. I wonder if it would be good for us to go to the plan. And you could talk a little bit about the reconfigured box office and

404

00:55:11.460 --> 00:55:12.240

wendy pautz: We'll call

405

00:55:13.230 --> 00:55:25.680

wendy pautz: Because we are aware, Vicki, that there are pretty significant lines. So we've thought hard about it. And we've, you know, provided a different configuration.

406

00:55:26.430 --> 00:55:28.530

wendy pautz: To help all of that.

407

00:55:30.210 --> 00:55:37.920

wendy pautz: It's probably suggest that, yeah, there still are some lines at times but and resin new idea of how that all goes together.

408

00:55:38.490 --> 00:55:43.770

Mark Tumiski: Yeah, so just if we could maybe zoom in a little bit on the left side here that's possible.

409

00:55:48.210 --> 00:55:56.970

Mark Tumiski: Yep, that's good. So, so you're seeing right here. These are two ticket windows one inside the vestibule and one inside the lobby. So the idea is that

410

00:55:57.240 --> 00:55:58.500

Mark Tumiski: The vestibule could be kept.

411

00:55:58.530 --> 00:56:08.700

Mark Tumiski: Open after hours or and other times for ticket sales at this main window, but then they will call would be done inside the lobby on the night of the show, so that there could be two separate

412

00:56:09.360 --> 00:56:17.250

Mark Tumiski: Lines happening in the space and then people could bypass the line to come get their tickets. If they've already done walk us though.

413

00:56:18.780 --> 00:56:24.990

Mark Tumiski: But we're working closely with the PA to understand how they use it and how they imagine people queuing and and where they want to stop it.

414

00:56:26.160 --> 00:56:30.330

Joseph Dunstan: Um, can I ask a question actually stolen.

415

00:56:31.770 --> 00:56:37.230

Joseph Dunstan: You are not increasing the number of seats that correct inside

416

00:56:37.380 --> 00:56:51.660

Mark Tumiski: We are in fact slightly decreasing. It's a more comfortable seating layout. So the existing states are tighter together and the sight lines are a lot worse. So we're focusing on the experience and increasing or bettering sightlines and bettering audience comfort.

417

00:56:52.380 --> 00:57:03.180

Joseph Dunstan: So then the second question is the lobby square foot proposed versus the lobby existing are they about the same for

418

00:57:03.240 --> 00:57:05.250

Mark Tumiski: It's increased lobby square footage

419

00:57:05.280 --> 00:57:07.980

Mark Tumiski: So it is more square footage per person.

420

00:57:08.310 --> 00:57:17.130

Joseph Dunstan: Okay, because I would say that the logging is always very constraining existing. It is very small, like that, um, the

421

00:57:17.280 --> 00:57:19.710

Dean Clark: Other thing. Another thing to point out in that regards

422

00:57:20.520 --> 00:57:25.740

Dean Clark: The multi purpose studios intended to be used as lobby spillover space.

423

00:57:26.130 --> 00:57:26.730

Ah,

424

00:57:27.780 --> 00:57:28.110

Joseph Dunstan: OK.

425

00:57:30.180 --> 00:57:35.310

Joseph Dunstan: Or could that be where they sell wine or they sell goodies, which they do sometimes.

426

00:57:37.980 --> 00:57:39.420

Mark Tumiski: Currently we're imagining, there's a

427

00:57:39.570 --> 00:57:43.140

Mark Tumiski: Dedicated concession space right here. So sort of a central heart.

428

00:57:43.200 --> 00:57:46.200

Joseph Dunstan: gathering space. Okay, that's fine. Okay.

429

00:57:47.250 --> 00:57:49.290

Mark Tumiski: But yeah, as Dean was saying the studio.

430

00:57:49.620 --> 00:58:02.520

Mark Tumiski: Our current thinking is that there are some barn doors are so operable small Apple partitions here that allows that space to be completely open when it's being used to thought the overflow, but then also completely closed off on a need for acoustic kind of like

431

00:58:03.630 --> 00:58:11.010

Joseph Dunstan: So I'm comparing looking at this drawing down and remembering that there is a

432

00:58:13.380 --> 00:58:19.260

Joseph Dunstan: Dorm idea there. Can we go back to the previous slide, but the porch. The exteriors porch Marlene.

433

00:58:20.700 --> 00:58:20.910

Mark Tumiski: Alright.

434

00:58:22.950 --> 00:58:33.840

Joseph Dunstan: Let's see here. That's fine. Yeah, the question that I have is, I'm trying to understand why. Why would someone go along here.

435

00:58:36.240 --> 00:58:43.920

Joseph Dunstan: Why would suck what what draws people to the porch, and I guess what you're saying is that people would come and hit the people would

436

00:58:45.090 --> 00:59:04.920

Joseph Dunstan: See would come in here and they come out and they could circle around and they could make a little movement that way. So this door here is open at the beginning of performance prior but then at the intermission, or at the end, the separate door here could also be a way to get out.

437

00:59:06.000 --> 00:59:09.270

Joseph Dunstan: That the formats and then people could walk alone you

438

00:59:09.780 --> 00:59:11.130

Joseph Dunstan: could walk along here and could

439

00:59:11.610 --> 00:59:20.760

Joseph Dunstan: Is that Richard I'm trying to understand how you perceive people using that porch. Here I'm just curious how you perceive that

440

00:59:21.870 --> 00:59:30.900

Mark Tumiski: That's a great question and I'll let Chris. I've been to. But that's something we've been actively talking about amongst ourselves. And again, how much of a destination is it versus a kind of a small intimate

441

00:59:31.410 --> 00:59:42.480

Mark Tumiski: A hangout space. I think we're leaning more towards again that it's an intimate opportunity to get away from the larger space of a lobby, if you will have a smaller conversation and good whether we're hoping that those two man doors could just be held open and people

442

00:59:42.480 --> 00:59:44.580

Mark Tumiski: Can come and go. And there's mission.

443

00:59:45.180 --> 00:59:52.860

Mark Tumiski: Yeah, it's not a primary entry this to spill out is also sort of its own, bit of a destination and that there's a little bit more center of gravity there.

444

00:59:53.700 --> 01:00:07.830

Mark Tumiski: So, people might covers the two spaces, but it is it is a circulation zone, it's, it's kind of a connector. We're trying to, again, maximize that landscape connection. So there is that balance of how big, how, how gracious to make it versus to wait the landscape.

445

01:00:08.640 --> 01:00:27.420

Chris Jones: You know the other. The other thing I would note two is that there is an emergency grabs from the studios to fill out the face here. So, in lieu of creating a secondary or tertiary access route to a public way we're using the part of the means for emergency crafts as well.

446

01:00:28.710 --> 01:00:39.690

Joseph Dunstan: So, so that brings up the other question I had, which was early on, you talked about the ADA obviously being RIGHT HERE IN THE LAST ONE ABOUT RIGHT TO HEAR YOU HAD A you had a

447

01:00:41.970 --> 01:00:45.750

Joseph Dunstan: Path coming up there was that also add that possible or

448

01:00:46.440 --> 01:00:48.630

Chris Jones: Burn one Joe. Are you referring to

449

01:00:48.960 --> 01:00:55.530

Joseph Dunstan: This one here. There was was did I misunderstand that that you also had an idea that was going to come this way.

450

01:00:55.980 --> 01:00:58.800

Chris Jones: Know this, this is the existing accessible route.

451

01:00:58.830 --> 01:01:01.590

Joseph Dunstan: So to speak. Okay. Yeah. Okay, I get it.

452

01:01:01.620 --> 01:01:09.180

Chris Jones: There's a walkway that kind of aligned with this rockery right here. And so the festival route is doing something similar to this.

453

01:01:10.290 --> 01:01:15.300

Chris Jones: Right. And we're abandoning that and landscaping it

454

01:01:15.690 --> 01:01:20.640

Chris Jones: With the idea that we create a more equitable festival route for the front door.

455

01:01:20.820 --> 01:01:24.270

Joseph Dunstan: I completely agree with that. I agree with that. Okay. Yeah. Thank you.

456

01:01:25.980 --> 01:01:29.910

Joseph Dunstan: Um, any, any other questions before we go to the checklist. Is anybody

457

01:01:30.390 --> 01:01:32.940

Marlene Schubert: Michael's been waiting and Vicki has another question as well.

458

01:01:33.210 --> 01:01:34.590

Joseph Dunstan: Oh, sorry, Michael.

459

01:01:36.990 --> 01:01:40.440

Michael Loverich: Just quick question about the, I guess the roof at the entryway

460

01:01:41.670 --> 01:01:42.240

Michael Loverich: Are you guys

461

01:01:43.170 --> 01:01:55.350

Michael Loverich: Have you thought about how to handle the water there. I guess I'm just wondering if you're planning on draining the water from the roof internally or if you're actually timing on turning that into a feature of that entry way.

462

01:01:56.490 --> 01:02:00.660

Mark Tumiski: Good question. Thank you, Michael. Yeah. Currently we are imagining it's eternally drained.

463

01:02:00.900 --> 01:02:11.490

Mark Tumiski: That there is some visible overflow for maintenance reasons. Again, if there's a cloud, we would want to see it in a prominent location. So you can fix it. But right now, we're not imagining. It's a big scupper or anything.

464

01:02:12.450 --> 01:02:17.580

Mark Tumiski: too dramatic, given the proximity of circulation and the tightness of this whole area.

465

01:02:23.370 --> 01:02:24.180

Joseph Dunstan: Vicki granted.

466

01:02:25.410 --> 01:02:34.920

Vicki Clayton: Just one. If we could go back. Marlene to the slide that shows the the lobby and the studios spill out space again a practical question.

467

01:02:36.150 --> 01:02:38.130

Marlene Schubert: Going the wrong way, again, you know, the

468

01:02:38.190 --> 01:02:44.790

Vicki Clayton: Studio studios like that have a tendency to fill up with all kinds of things like acting blocks, etc, etc.

469

01:02:45.240 --> 01:02:58.950

Vicki Clayton: So is this supposed to be a closet at the rear of that intended. I mean I thinking about supporting the lobby and you're going to want to have the studio space empty of all of the miscellaneous stuff. So that's the closet. Okay.

470

01:03:00.210 --> 01:03:00.570

Vicki Clayton: Okay.

471

01:03:03.120 --> 01:03:03.930

Vicki Clayton: Great, thank you.

472

01:03:06.720 --> 01:03:13.770

Joseph Dunstan: So just to add two more quick questions and then go back to the previous plan. The, the elevation, you just showed.

473

01:03:16.080 --> 01:03:18.930

Joseph Dunstan: That way I keep going, yeah, one more.

474

01:03:20.850 --> 01:03:21.330

Joseph Dunstan: Right there.

475

01:03:22.440 --> 01:03:23.550

Joseph Dunstan: Actually, one more. Sorry.

476

01:03:25.020 --> 01:03:30.000

Joseph Dunstan: There's one more. I want to look at the windows in the building now.

477

01:03:33.360 --> 01:03:33.870

Joseph Dunstan: Right there.

478

01:03:35.340 --> 01:03:43.620

Joseph Dunstan: I don't know why. And maybe it's just me. So I'll say that. But I don't know why I want to extend the windows.

479

01:03:45.630 --> 01:03:48.630

Joseph Dunstan: And extend this line somehow to that point.

480

01:03:50.190 --> 01:04:06.630

Joseph Dunstan: I don't know why I want to do that, I want to get rid of that name is Vicki talked about deal with that window. It seemed to be a lot of scale, but then carry that glassell even though it's a little bump right there. I did you ever think of that, or is it might just off rockers.

481

01:04:08.220 --> 01:04:09.330

Mark Tumiski: Know, we certainly have been

482

01:04:09.330 --> 01:04:11.550

Mark Tumiski: Studying that and we actually kind of

483

01:04:11.550 --> 01:04:12.690

Mark Tumiski: Started where you are.

484

01:04:14.160 --> 01:04:19.890

Mark Tumiski: Before coming to this current thinking and part of that was, again, the nature of the space beyond and the nature of expressing

485

01:04:20.370 --> 01:04:27.210

Mark Tumiski: The roof and the ceiling and that the lobby volume was kind of clear and open, we start getting into the vestibule on the box office and these other things that are

486

01:04:27.390 --> 01:04:28.710

Joseph Dunstan: Denying yeah

487

01:04:28.740 --> 01:04:31.320

Mark Tumiski: Yeah, so just just disconnect there. And when you

488

01:04:31.320 --> 01:04:31.650

Joseph Dunstan: Learn

489

01:04:31.980 --> 01:04:34.740

Mark Tumiski: Last, you see that that's a strange disconnect. Yeah.

490

01:04:34.980 --> 01:04:37.410

Joseph Dunstan: Well, the way you did it is probably more honest.

491

01:04:39.330 --> 01:04:48.510

wendy pautz: And I, and I think, you know, there's a lot of people use the word tension when you know everything's not lined up.

492

01:04:48.660 --> 01:05:02.610

wendy pautz: Right, and I think that's good tension and when we kind of look at it, where everything's you know matchy, matchy and lined up. It is the kind of lost is lost that attention and kind of lost the interest

493

01:05:03.240 --> 01:05:07.890

Joseph Dunstan: Well, you know, sometimes a famous is another form of sensory deprivation.

494

01:05:09.000 --> 01:05:14.640

Joseph Dunstan: I think sometimes tension is obviously helpful. So yeah, absolutely. Um,

495

01:05:15.960 --> 01:05:16.320

Marlene Schubert: As well.

496

01:05:16.710 --> 01:05:17.490

Joseph Dunstan: Who does Bob

497

01:05:17.550 --> 01:05:17.940

Yeah.

498

01:05:20.280 --> 01:05:34.080

Todd Thiel: No, I just had one. If I had a wish list is to get rid of that transom over the doors and have you know full height doors. I know that's a budget concern, but it would make it so much leakier

499

01:05:39.870 --> 01:05:49.710

Joseph Dunstan: Okay. Um, I have one of the courses but site plan if and lesson but it says, Any other questions about the building and landscaping.

500

01:05:51.240 --> 01:05:56.040

Joseph Dunstan: This is more for the city overall if we could go back to the right there, that when their lips.

501

01:05:57.390 --> 01:05:57.780

Marlene Schubert: This

502

01:05:58.110 --> 01:06:00.600

Joseph Dunstan: Know the photograph.

503

01:06:01.680 --> 01:06:03.000

Joseph Dunstan: The girl photo.

504

01:06:03.960 --> 01:06:05.340

Marlene Schubert: Okay, hold on, let me go down.

505

01:06:05.520 --> 01:06:06.450

Joseph Dunstan: Tell me when to stop.

506

01:06:07.080 --> 01:06:09.630

Joseph Dunstan: One more, one more right there.

507

01:06:09.990 --> 01:06:23.970

Joseph Dunstan: Okay, this is, I don't know if Leslie's here or not on the people from the city of the planning staff or whatever. Um, I know why we have this

508

01:06:25.260 --> 01:06:33.000

Joseph Dunstan: The URL here this area right here. I know why that is there so that we can have access through to Eric's

509

01:06:34.110 --> 01:06:45.780

Joseph Dunstan: But the reality is, is outside your scope. So I'm talking to the city here. Sorry. And then, rather than men, but it seems like if this area was closed off right there.

510

01:06:47.070 --> 01:06:48.330

Joseph Dunstan: And so then we had

511

01:06:50.010 --> 01:07:01.950

Joseph Dunstan: Cars would come this way and would come this way and come back, that

if that area was green in green space, you'd have a hell of a connection between the museum and the BPA

512

01:07:03.840 --> 01:07:12.330

Joseph Dunstan: Turn this into a dead end parking lot square that up, you know, a wonderful little walking pathway right through town.

513

01:07:14.760 --> 01:07:22.920

Joseph Dunstan: I know that's not in your scope of work, you know. And there are reasons to keep that partnership that alley that driveway.

514

01:07:23.310 --> 01:07:36.240

Joseph Dunstan: Because I use often myself, you know, but it just seemed like from an urban design point of view and a walkability point of view, that would really make a much better connection between the historical museum BPA and city hall.

515

01:07:37.290 --> 01:07:44.160

Joseph Dunstan: I'm just throwing that out there for the planners and whoever else might be interested. So

516

01:07:46.110 --> 01:07:46.620

Joseph Dunstan: Okay.

517

01:07:47.940 --> 01:07:55.500

Joseph Dunstan: Any, any other comments from anybody who can go on to the spreadsheet or to the, excuse me, to the checklist.

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01:07:56.700 --> 01:07:57.780

Leslie Schneider: Jill I

519

01:07:58.560 --> 01:08:14.580

Leslie Schneider: I just wanted to say that I don't have any inside knowledge about any intentions for that back area there I was sort of curious about whether the town hall space out in front, since we have discussed budget for

520

01:08:15.900 --> 01:08:30.390

Leslie Schneider: redoing that. And we don't have it in the current budget, but I know that it's something that we've all maintained a lot of interest in a sort of curious long term what the collaboration opportunities are or what your thought what the

521

01:08:31.710 --> 01:08:44.490

Leslie Schneider: bps thoughts are on adding to what you know your organization might want from that space, but that's kind of a long term conversation as well.

522

01:08:47.790 --> 01:08:56.700

Kelly Tayara: And I'll just add that I've looked, I have a call out to the survey, Program Manager for the city to try to find out the that

523

01:08:57.390 --> 01:09:13.350

Kelly Tayara: Area between Erickson and Madison is a conglomerate of access easements and public right of way. So I'm just trying to figure out what's what there and I will talk to him about the idea of

524

01:09:15.060 --> 01:09:24.600

Kelly Tayara: Making it more pedestrian friendly perhaps closing it off. You know what, what that would look like, especially in concert with the

525

01:09:26.670 --> 01:09:31.410

Kelly Tayara: The History Museum and what and what they're proposing to do there.

526

01:09:32.160 --> 01:09:41.640

Joseph Dunstan: We may or may not like that. Right. I don't know. Yeah. But I think what Leslie, I think mostly to your points really well taken. And I think that's something the city.

527

01:09:41.700 --> 01:09:43.320

Joseph Dunstan: Should take a longer term look at

528

01:09:43.440 --> 01:09:48.600

Joseph Dunstan: Yeah, all those things just to see if we can improve walkability. Yeah, it's good.

529

01:09:49.740 --> 01:09:53.640

Joseph Dunstan: Okay. Any other comments to we go to the checklist than

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01:09:56.010 --> 01:09:58.380

Joseph Dunstan: I think, Okay, I think we have about

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01:09:59.910 --> 01:10:04.560

Joseph Dunstan: 20 minutes till 330 right Marlon on the agenda.

532

01:10:05.400 --> 01:10:06.030

Oh,

533

01:10:09.180 --> 01:10:11.310

Joseph Dunstan: Yeah. And yeah and so

534

01:10:12.450 --> 01:10:18.750

Joseph Dunstan: What we'd like to do is go over some of these questions and have a conversation with you guys.

535

01:10:19.800 --> 01:10:32.100

Joseph Dunstan: As Wendy and friends and and see if we can pull out any more things we can talk about about the building, but we've given a quite a bit of feedback already that he should go pretty quickly. So

536

01:10:33.030 --> 01:10:40.890

Joseph Dunstan: Would somebody like somebody from your organization want to kind of present as one through six here, we can just

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01:10:41.370 --> 01:10:43.440

Chris Jones: Yeah, I'm good. I'm happy to

538

01:10:43.740 --> 01:10:44.460

Joseph Dunstan: Okay, great.

539

01:10:45.030 --> 01:10:45.540

Chris Jones: Um, yeah.

540

01:10:45.900 --> 01:10:52.770

Chris Jones: Yeah, given our time, I could just get kind of a high level overview overview of kind of site development relative to

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01:10:53.700 --> 01:11:02.880

Chris Jones: Images, the site design standards, you know, our goal is to preserve as much of the native landscape that exists and we feel like one of the strongest amenities of

542

01:11:03.540 --> 01:11:17.760

Chris Jones: The site is the large for tree, the pine tree direct directly west of the BP building also the birch trees. And there's a couple maples, kind of in that southwest corner that we think really create a unique sense of space.

543

01:11:18.780 --> 01:11:28.560

Chris Jones: You know, from a planting strategy. We're going to be supplementing, a lot of those planting with native and climate adaptive plants that will really create a kind of a really unique.

544

01:11:29.010 --> 01:11:36.720

Chris Jones: Habitat and ecosystem that somewhat are already exists and kind of some of the patchy areas directly west of the building.

545

01:11:38.520 --> 01:11:45.390

Chris Jones: Let's see. So yeah, I think. Any other questions, relative to planting and vegetation. I'm happy to field.

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01:11:46.650 --> 01:11:53.160

Chris Jones: You know, we're trying to create as much habitats through a really kind of rich and diverse native plant palette, as we can.

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01:11:53.670 --> 01:12:02.700

Chris Jones: And we're advocates for, you know, having a really nice layered plant palette, where we have a nice rich ground cover that reduces maintenance.

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01:12:03.660 --> 01:12:13.380

Chris Jones: From the BPA and the city's perspective and then having a really nice kind of mid layer of plantings, and then kind of that canopy that exists today and maintaining that

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01:12:15.420 --> 01:12:20.010

Chris Jones: I think as we've kind of alluded to, you know, the building is a very civic

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01:12:21.060 --> 01:12:27.060

Chris Jones: Oriented building and the use is very civic and our, our site design is really trying to support that.

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01:12:27.480 --> 01:12:37.500

Chris Jones: And activate it. And we're taking cues from town square to really make

a cohesive site design that ties in with with town square without necessarily replicating

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01:12:38.010 --> 01:12:51.900

Chris Jones: What's happening at Town Square currently with the market mass and the pedestals, you know we we didn't think it was the right move of replicating that but you could see in the site design that we're taking cues from town square to really create a cohesive site plan.

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01:12:57.210 --> 01:13:10.590

Joseph Dunstan: Okay. So as I look at the field and have met every one of these standards, particularly guest spots. I feel like I wonder, so one

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01:13:13.260 --> 01:13:29.310

Joseph Dunstan: Is any plantings, you can always just go look at plants that have more, you know, diversity for wildlife and things like that. And that's just a small contribution to the wildlife habitat. But I think it's always a good one to do

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01:13:29.670 --> 01:13:30.450

Chris Jones: That always

556

01:13:30.990 --> 01:13:35.640

Joseph Dunstan: brings back the natural systems and keeping the rain garden is a really good thing. He decided to do

557

01:13:36.150 --> 01:13:37.740

Joseph Dunstan: You minimizing a lot of

558

01:13:37.890 --> 01:13:42.840

Joseph Dunstan: Disturbance that you could have done. I think that's all really good um

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01:13:44.070 --> 01:13:45.840

Joseph Dunstan: I think that building is a nice

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01:13:47.070 --> 01:13:55.290

Joseph Dunstan: And I would like anybody on Dr be to go ahead and sign in there for speak up under s three

561

01:13:56.460 --> 01:13:57.570

Joseph Dunstan: So under as to

562

01:13:58.590 --> 01:13:59.130

Joseph Dunstan: Why don't you

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01:14:00.150 --> 01:14:08.640

Joseph Dunstan: Modeling could do to say their landscape using native plants if if needed. I mean, something like that would be

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01:14:10.620 --> 01:14:13.620

Joseph Dunstan: And I think they met the being tempted have one

565

01:14:15.240 --> 01:14:18.210

Joseph Dunstan: Person in anybody on BRB that wants to

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01:14:19.350 --> 01:14:30.300

Joseph Dunstan: Wants to rent up or constrain point of view or say anything, please speak up if they don't agree. Um, I feel like that they really met the guidelines into one, two, and three.

567

01:14:31.680 --> 01:14:36.030

Joseph Dunstan: I think three. They did a pretty good job. I think it cost me flex. Some of the City Hall.

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01:14:37.170 --> 01:14:37.890

Joseph Dunstan: Pretty well.

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01:14:39.810 --> 01:14:46.170

Joseph Dunstan: I personally liked the folded Russ. I'm not normally a fan of photographs but I kind of liked it. Excellent. I'm

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01:14:48.210 --> 01:15:01.470

Joseph Dunstan: Under for compliment and contribute to the built environment local identity. I think they definitely did that. I think that's a success. The guidelines have been met and under five

571

01:15:03.000 --> 01:15:14.580

Joseph Dunstan: Fit the project in the systems of access and movement practice and pedestrians bicycles, they've certainly done that in the front in the front side of the building. The, the West Side certainly done that and

572

01:15:17.790 --> 01:15:23.490

Joseph Dunstan: I think that's I think they've met that guideline as well. And then on F6

573

01:15:24.900 --> 01:15:34.350

Joseph Dunstan: Sporting to rebuttal violent public realm. I think that's been a major, major goal of theirs, and in the way they integrated the

574

01:15:36.810 --> 01:15:43.530

Joseph Dunstan: The outdoor area in front of the building and I personally like the little adventures. You had built in the to

575

01:15:44.430 --> 01:15:59.100

Joseph Dunstan: sort of pull out where people can sit and on the side of the walkway coming into the building I I personally like that. Does anybody have any comments, I'd like to add from the Dr. B or any comments, they don't agree with on this.

576

01:15:59.640 --> 01:16:01.560

Vicki Clayton: Joe, I have one question.

577

01:16:02.280 --> 01:16:04.530

Vicki Clayton: There's, there's a couple of those big leaf maples.

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01:16:05.430 --> 01:16:17.550

Vicki Clayton: And I know this is probably anathema however big leaf Maples get really, really, really big. And so looking at them in the environment with those birches

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01:16:20.370 --> 01:16:25.470

Vicki Clayton: Should they should those big leaf Maples really be there.

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01:16:27.180 --> 01:16:42.990

Vicki Clayton: Just kind of looking ahead 20 years from now, what size are they going to be and how is that affecting the purchase and you know purchase or kind of unusual for around here. So it's just, it's just, I'm just wondering

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01:16:44.250 --> 01:16:44.940

Vicki Clayton: Food for thought.

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01:16:48.990 --> 01:16:57.720

Joseph Dunstan: Well, I think that would cause along the debt Vicki is is and then the small landscape prayer like this, it's difficult to do. But the succession plan.

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01:16:58.620 --> 01:17:15.120

Joseph Dunstan: What happens when they die of natural causes or whatever or after taken up. Do we then come in and plant a two inch maple and birch. I mean, how do you get something to come in and take it over. I think that's a very difficult thing to do.

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01:17:16.500 --> 01:17:19.470

Joseph Dunstan: I think it's a good point. I don't know what the answer is the

585

01:17:21.540 --> 01:17:24.990

Joseph Dunstan: Wendy in France have any comments about that or the cloud.

586

01:17:25.980 --> 01:17:36.960

Chris Jones: Yeah, I said, you know, the big leaf maple. That's by far the largest tree on our project site. And I think it contributes to the sense of place significantly

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01:17:38.160 --> 01:17:45.360

Chris Jones: I think if you we have an engaged in our breath to assess that tree from my perspective, it looks healthy

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01:17:46.230 --> 01:17:53.880

Chris Jones: It is at a low point and the site and it's almost sitting in the bottom of a swell and seems to be thriving pretty well.

589

01:17:54.600 --> 01:18:01.710

Chris Jones: You know, I think that tree had been there before the fire lane went in, because it's so close to the fire lane, but the Fairlane really hasn't

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01:18:02.280 --> 01:18:19.560

Chris Jones: impacted the health of the tree, from my perspective, I haven't seen any fungus or anything at the base of the tree and it seems to be thriving. I don't particularly think it needs to be. I think it probably has another 20 years of life than that tree unless we were significantly change.

591

01:18:21.210 --> 01:18:32.940

Chris Jones: Kind of the way we route water, which we're not planning on. So I think those trees have come to kind of an equilibrium on the site and are thriving and i i wouldn't disturb them is for a transition plan.

592

01:18:34.380 --> 01:18:50.700

Joseph Dunstan: Is something maybe do we have a arborist on staff at the city, you know, and maybe he could look at it at some point in the future. Just look at the health of the trees and make sure that they're in good shape and could live 20 years. Yeah.

593

01:18:53.490 --> 01:19:01.350

Joseph Dunstan: So, so, in my opinion, and I like any comments on the Dr. B. I think they've met this one through six.

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01:19:03.660 --> 01:19:05.370

Joseph Dunstan: Lines. Anybody have any

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01:19:06.870 --> 01:19:08.160

Joseph Dunstan: Other comments to that.

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01:19:08.370 --> 01:19:13.290

Bob Russell: You, Sarah. I didn't know. Is there a bike rack. You got a bike rack on the plan there.

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01:19:13.380 --> 01:19:14.070

Joseph Dunstan: They did.

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01:19:15.240 --> 01:19:16.350

Joseph Dunstan: This area.

599

01:19:17.430 --> 01:19:17.760

Bob Russell: Okay.

600

01:19:18.210 --> 01:19:23.970

Chris Jones: We have for covered in for uncovered by cracks, kind of on the southwest corner of the building.

601

01:19:24.420 --> 01:19:24.780

Okay.

602

01:19:27.810 --> 01:19:29.190

Joseph Dunstan: We're okay with that, Bob.

603

01:19:30.120 --> 01:19:40.620

Bob Russell: Ya know, I think the design the site layout. They're really promotes good good movement and good areas of both inside and out, I realized the outside in the winter time isn't you know that great but

604

01:19:41.670 --> 01:19:46.980

Bob Russell: I think it was for just people to be able to meet in Congress. Congress eight with each other.

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01:19:47.550 --> 01:19:48.240

Joseph Dunstan: Let's go to

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01:19:49.350 --> 01:19:56.070

Joseph Dunstan: Go beat the public realm area because the next section copy crown. So

607

01:19:58.740 --> 01:20:10.860

Joseph Dunstan: If someone wants to, but I think this is your strongest section personal opinion, but if you'd like to make any comments about your answers there anything you want to add or

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01:20:12.240 --> 01:20:16.860

Chris Jones: Want to highlight. I think I went, yeah. I think we've discussed as a team, the

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01:20:16.950 --> 01:20:24.270

Chris Jones: And with the client and yourself, the importance of the public realm in this project is one of the major contributing

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01:20:24.960 --> 01:20:31.890

Chris Jones: Benefits to kind of the experience of downtown Winslow and have put a lot of time and energy and really creating an active

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01:20:32.430 --> 01:20:41.370

Chris Jones: Open space on the west side of the BPA building and an extension of town square, I think, to the some of the more specific questions were maintaining

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01:20:41.760 --> 01:20:52.170

Chris Jones: You know all the pedestrian ways and vehicular ways we're enhancing the pedestrian connection to the building and as we've talked about kind of strengthening that east west axis.

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01:20:53.190 --> 01:20:59.550

Chris Jones: I think we're creating a much richer public realm with those furnishing zones that we've talked about. And we've kind of

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01:21:00.240 --> 01:21:03.450

Chris Jones: Kind of taken further cues from town square of pulling

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01:21:03.900 --> 01:21:18.420

Chris Jones: That one area to the east as well. So I think that the design concept really takes cues from the town square without replicating it and really supports the public realm with some really new, interesting spaces that are unique to the BP site.

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01:21:22.650 --> 01:21:25.650

Joseph Dunstan: Get any, any comments on any of these

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01:21:27.030 --> 01:21:32.280

Joseph Dunstan: Whole six standards, any concerns on the part of the IRB members.

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01:21:33.780 --> 01:21:34.170

Joseph Dunstan: At all.

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01:21:38.250 --> 01:21:38.730

Joseph Dunstan: I think

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01:21:40.380 --> 01:21:55.170

Joseph Dunstan: I think number two is is it's a very difficult site because there's parking everywhere around it. I mean, you know, it's like, how do you avoid that and and within the, within the site itself. I think it's done a good job of doing that. I think

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01:21:56.220 --> 01:21:58.950

Joseph Dunstan: If we were to close off the access through to

622

01:22:00.000 --> 01:22:00.360

Joseph Dunstan: To the

623

01:22:01.530 --> 01:22:08.790

Joseph Dunstan: Historical Museum in the future, not have cars driving through there. As I said would even contribute more to that but

624

01:22:10.170 --> 01:22:22.470

Joseph Dunstan: I think P3 very legible hurricane public spaces. I think that's part of your main, main deal and the public space connections are really strengthened and I like to block pregnant.

625

01:22:24.330 --> 01:22:40.530

Joseph Dunstan: P six um I so we would have to excuse us, this is a new document for us in the last year. So we're still trying to work out the bugs under p six Kelly and David I'm

626

01:22:41.580 --> 01:22:46.800

Joseph Dunstan: I'm not sure if we if we say does not apply or if we just do a departure.

627

01:22:48.300 --> 01:22:59.760

Joseph Dunstan: They're not asking for departure, but they're not they're not contributing interest or anything along comes to treat schools. There are no commercial streets. So I feel like it does not apply. There's my opinion.

628

01:23:01.020 --> 01:23:01.320

Joseph Dunstan: And

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01:23:01.890 --> 01:23:09.720

Kelly Tayara: Yes, early on when you first started using this if we decided it shouldn't need a departure waiver, you could just say it was not applicable.

630

01:23:10.290 --> 01:23:19.800

Joseph Dunstan: So let's unless anybody else on the Dr. B is concerned with that I would say that on six does not apply.

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01:23:20.820 --> 01:23:21.480

Kelly Tayara: Yeah, I am.

632

01:23:21.960 --> 01:23:32.010

Kelly Tayara: As I said, I'm I'm checking to make sure that that what the status of that roadway is whether it's rate of way or an access easement so

633

01:23:33.270 --> 01:23:37.620

Kelly Tayara: But I'll, I'll explain that in the staff report if need be.

634

01:23:38.160 --> 01:23:46.110

Joseph Dunstan: So, just so I understand that the difference would mean what did they have different effects.

635

01:23:48.000 --> 01:23:49.410

Kelly Tayara: I thought you said it was

636

01:23:52.020 --> 01:23:55.260

Joseph Dunstan: Open or close to me is that we're talking about, or

637

01:23:55.830 --> 01:24:00.480

Kelly Tayara: No, I thought, whether the status was public right of way or accesses MIT.

638

01:24:01.260 --> 01:24:04.200

Kelly Tayara: There's a definition of street in our code so

639

01:24:04.230 --> 01:24:05.220

Joseph Dunstan: OK. OK.

640

01:24:06.480 --> 01:24:07.350

Joseph Dunstan: OK, that's fine.

641

01:24:07.620 --> 01:24:07.740

But

642

01:24:08.820 --> 01:24:15.180

Joseph Dunstan: Even if it was the street. I don't think it's a column, would it be considered a commercial street. I don't know, we would

643

01:24:16.320 --> 01:24:18.840

Joseph Dunstan: It still be a does not apply. I think

644

01:24:19.560 --> 01:24:20.760

Bob Russell: Okay, yo.

645

01:24:21.030 --> 01:24:21.660

Joseph Dunstan: Yes.

646

01:24:22.140 --> 01:24:40.830

Bob Russell: Hey, I wonder if you know, is there any kind of a sign on that path that leads from Erickson over to the on the side of the historical museum that points to the famous Performing Arts Center on Eric's and I mean that kind of ties in, in a way, I guess you could say.

647

01:24:43.080 --> 01:24:44.310

Bob Russell: Some kind of a guidepost

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01:24:44.640 --> 01:24:47.250

Joseph Dunstan: If there was a monument sign or some kind of

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01:24:48.030 --> 01:24:49.500

Bob Russell: I don't know about a monument. So

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01:24:50.430 --> 01:24:57.240

Bob Russell: Yeah, some kind of a guidepost or a signings that indicates the when, when people are walking around. I mean it.

651

01:24:59.130 --> 01:25:05.130

Bob Russell: They can see the historical museum for sure, but if you want to promote the pedestrian

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01:25:07.080 --> 01:25:11.940

Bob Russell: That would be a good to have a sign, they're pointing to the Bainbridge performing arts. If people have an interest.

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01:25:13.980 --> 01:25:17.700

wendy pautz: Some reason my memory is that there is a little sign

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01:25:19.260 --> 01:25:30.870

wendy pautz: On Historical Museum property right and you get on to that little path

and I can't remember if it's pointed at BP or not, but I definitely remember pointing to City Hall Kelly. Do you remember

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01:25:32.040 --> 01:25:37.980

Kelly Tayara: There is a little way way fair sign. I don't know if it says BPA on it.

656

01:25:38.820 --> 01:25:46.140

Mark Tumiski: Does yeah looking at it now on the Google Earth. There's three line items. So it does say the Historical Society. They were performing arts and city hall.

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01:25:49.020 --> 01:25:52.920

Bob Russell: Master my tie ins enjoy that I can see that, you know, if you want to look for something and

658

01:25:56.040 --> 01:25:56.430

Joseph Dunstan: Yeah.

659

01:25:57.570 --> 01:26:05.460

Joseph Dunstan: I think that sounds good. Okay. So Marlene unless anybody has a problem, I would say that P one, P.

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01:26:06.630 --> 01:26:09.570

Joseph Dunstan: Five, six, right. So they are

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01:26:10.050 --> 01:26:12.870

Joseph Dunstan: they've met all those. And the last one was a

662

01:26:13.110 --> 01:26:16.650

Joseph Dunstan: Does not apply because there's no commercial Street.

663

01:26:17.400 --> 01:26:27.210

Michael Loverich: Yeah, I mean, I understand that. But I thought. Their response was actually pretty good on pieces just because it is visible from Madison.

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01:26:28.590 --> 01:26:30.150

Michael Loverich: And they are taking to that.

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01:26:30.300 --> 01:26:32.430

Michael Loverich: That into the town, even though it's not directly on

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01:26:32.700 --> 01:26:34.560

Joseph Dunstan: On it. Okay. Yeah.

667

01:26:34.620 --> 01:26:34.950

Michael Loverich: I mean,

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01:26:36.060 --> 01:26:44.370

Michael Loverich: I do agree it's not applicable just because they aren't directly on the street, but I did think that that response was actually a good way of handling.

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01:26:46.800 --> 01:26:48.960

Joseph Dunstan: Good point. And I would like to say

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01:26:50.010 --> 01:26:52.410

Joseph Dunstan: To all to Wendy in front

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01:26:53.550 --> 01:27:07.080

Joseph Dunstan: It really, really appreciative when when the applicant takes time to truly answer the questions in the checklist, I mean we really appreciate that you took them seriously to say

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01:27:07.200 --> 01:27:08.130

wendy pautz: Hey, that's really

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01:27:08.550 --> 01:27:10.530

Bob Russell: Good. I asked a question along that line.

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01:27:10.860 --> 01:27:11.430

Joseph Dunstan: Yeah, well,

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01:27:12.210 --> 01:27:12.900

Bob Russell: You know,

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01:27:13.950 --> 01:27:30.240

Bob Russell: Wendy does that I'm just curious to the questions that we have on the

Design Review Board, you know, in the manual today as an architect, do you look at them as a way of getting some cues for a design or not.

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01:27:31.890 --> 01:27:45.180

wendy pautz: Oh we we look through and study all of the information that you have posted, both in the booklet long course in the checklist thinking about that. Um, I think.

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01:27:46.470 --> 01:27:53.730

wendy pautz: That the the design standards and then the design guidelines, I think, are nice to have there.

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01:27:55.050 --> 01:28:08.190

wendy pautz: To help sort of provide a suggestion for the way that new might solve or address each of the bullet points. I think for this and I think they were helpful in this project.

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01:28:09.600 --> 01:28:21.090

wendy pautz: This project is a, you know, it's kind of an unusual project because it's sort of a significant cultural and civic project that's as everyone is pointed out is not on

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01:28:22.020 --> 01:28:34.170

wendy pautz: You know, mixed use pedestrian street so it has kind of its unique characteristics and and needs. But I thought, thought all the information was helpful.

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01:28:34.680 --> 01:28:49.050

wendy pautz: For us to review. I think it is very, very helpful in the very beginning where you give a little bit of narrative about design for Bainbridge, what you see as the important and relevant

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01:28:49.680 --> 01:28:59.160

wendy pautz: Elements. And I think, as I said in our first meeting, I started to read it and because of the nature of this project, you know, obviously, public realm, thinking about

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01:28:59.610 --> 01:29:08.820

wendy pautz: Community and activation. We're in a high on the list of goals. So it all kind of knitted together pretty seamlessly Ross Does that help you

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01:29:09.240 --> 01:29:23.460

Bob Russell: Okay, yeah. No, it does because sometimes we get people that don't fill it out, and in my my own mind, I'm thinking, well, hold it. How did you even get to the design. If you didn't get an idea what we're looking at is, you know, as far as criteria, know that answers it. Thank you very much.

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01:29:23.460 --> 01:29:36.420

wendy pautz: Oh yeah, well, we always start a project kind of understanding what the goals and the principles are for the project and go from there. So it's very much aligned with our process.

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01:29:36.780 --> 01:29:41.760

Joseph Dunstan: Sometimes every project and 12 years in private practices, as I mentioned,

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01:29:43.140 --> 01:29:50.250

Joseph Dunstan: Before we're National Park Service and I always thought that there was the whole joke about the secret checklist.

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01:29:51.180 --> 01:29:57.510

Joseph Dunstan: Yes, yes, no, yes, yes, no, yes, yes. No, I don't think anybody really takes the secret checklist sometimes seriously.

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01:29:57.900 --> 01:30:08.190

Joseph Dunstan: And we really wanted this and it was discussed when the book was put together by our consultant. We want to foster the kind of conversations that we're having. So I think it's really great.

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01:30:08.580 --> 01:30:10.410

wendy pautz: Yeah, and I, I, you know,

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01:30:12.030 --> 01:30:24.750

wendy pautz: Both Chris and mark and we've all been solved in a variety of review processes and some of them don't really foster dialogue and discussion.

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01:30:25.770 --> 01:30:30.780

wendy pautz: So we're really appreciative that that's an important part to you because

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01:30:31.890 --> 01:30:41.340

wendy pautz: You know, we can present something. But the real meat of the

conversation occurs when we actually get to talk to each other about it. So we're super appreciative of that.

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01:30:42.630 --> 01:30:44.250

Marlene Schubert: So Joe did you want any

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01:30:44.370 --> 01:30:50.430

Marlene Schubert: Notes added to the p one through p five other than it's been Matt I i'm sorry wasn't keeping up with

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01:30:50.490 --> 01:30:52.320

Joseph Dunstan: What you were saying. I think that's fine.

698

01:30:54.270 --> 01:30:54.450

Joseph Dunstan: Yeah.

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01:30:54.480 --> 01:31:00.690

Joseph Dunstan: Okay, so it is 330. So I think it's a good time to break into the next meeting.

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01:31:01.680 --> 01:31:10.470

Joseph Dunstan: I would like to say that I think under be one's looking ahead, b one B to B three or four we've discussed quite a bit and pretty good.

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01:31:11.370 --> 01:31:17.520

Joseph Dunstan: Before and the five was more about sustainability and materials and things like details.

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01:31:18.090 --> 01:31:23.100

Joseph Dunstan: You know you're not quite there yet you're used to working on it. I realize you've got a pre meeting and stuff.

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01:31:23.550 --> 01:31:29.430

Joseph Dunstan: And we'll the next meeting. Hopefully we can address some of those issues in detail. Yes, and

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01:31:29.940 --> 01:31:35.730

Joseph Dunstan: On and that would be probably when you're about ready to head Bobby thought about those aspects of it.

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01:31:36.270 --> 01:31:46.530

Joseph Dunstan: So why don't we break now and you can go, you can have scheduled Kelly your pre up eating and then we'll have a final

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01:31:47.130 --> 01:32:03.900

Joseph Dunstan: Meeting in which we would finish this checklists and go over any changes that you may have made as a result of new information that you find out or something else things and then we will make a final site plan review approval decision.

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01:32:04.920 --> 01:32:06.720

Joseph Dunstan: At the next meeting. How's that sound.

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01:32:07.410 --> 01:32:08.580

wendy pautz: That sounds terrific.

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01:32:09.060 --> 01:32:13.860

Kelly Tayara: Okay, you're asking them to come back for another design guidance meaning before I

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01:32:14.940 --> 01:32:26.190

Joseph Dunstan: Think we can go right to the last meeting. I didn't mean to imply that I think the next up, am I correct Kelly is the pre up right and then the final

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01:32:27.540 --> 01:32:31.350

Joseph Dunstan: One, I was to get the name of the final site plan and the final meeting.

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01:32:31.740 --> 01:32:32.490

Kelly Tayara: Right, okay.

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01:32:32.820 --> 01:32:35.790

Marlene Schubert: And then the IRB Dr be reviewing recommendation meeting.

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01:32:36.180 --> 01:32:46.350

Joseph Dunstan: Right now, we can finish up the checklist, starting in me to be list and finish the rest of them. And in, then we can then vote on

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01:32:47.490 --> 01:32:50.970

Joseph Dunstan: On the whole project moving forward to the planning commission

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01:32:51.300 --> 01:32:52.080

Kelly Tayara: Right, okay.

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01:32:52.590 --> 01:32:53.130

Kelly Tayara: Thank you.

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01:32:54.810 --> 01:32:55.050

Joseph Dunstan: Yes.

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01:32:56.100 --> 01:33:03.360

Bob Russell: So the preamp me analysis between the city and I guess I mean Kelly here. Okay. We don't have all the color palettes and all that, but

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01:33:03.720 --> 01:33:18.630

Bob Russell: You're okay with that for the preamp I assume that's the pre op here. We're not talking about design review board meeting. What we're really talking about the city in the applicant meeting with each other. And if one of us can we could, I guess, but is that what you're inferring Joe

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01:33:19.380 --> 01:33:20.430

Joseph Dunstan: Yes, yeah.

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01:33:20.490 --> 01:33:21.330

Bob Russell: Okay. All right.

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01:33:22.680 --> 01:33:32.430

Joseph Dunstan: So I think we're I think we're good to go. I think the projects on schedule. And one more meeting up to the pre up, I guess, is also, of course, the public participation meeting, of course.

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01:33:33.960 --> 01:33:42.090

Joseph Dunstan: Right. We look forward to being there for that too. So thank you very much for zooming in and we really appreciate it.

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01:33:43.260 --> 01:33:43.590

Chris Jones: Thank you.

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01:33:43.800 --> 01:33:45.570

wendy pautz: We look forward to seeing you in the future.

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01:33:45.870 --> 01:33:47.550

Joseph Dunstan: No problem. Thank you very much.

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01:33:47.580 --> 01:33:48.630

wendy pautz: Thanks for your input.

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01:33:48.810 --> 01:33:49.530

Mark Tumiski: On either one.

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01:33:52.260 --> 01:33:52.710

Joseph Dunstan: Okay.

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01:33:56.430 --> 01:34:01.500

Joseph Dunstan: Out of curiosity, Marlene Dino FOR JOHN quit phone isn't the

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01:34:02.520 --> 01:34:04.320

Joseph Dunstan: Sure, I didn't look on the list.

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01:34:05.460 --> 01:34:07.110

Marlene Schubert: Yes, yes I can bring them forward.

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01:34:08.160 --> 01:34:10.740

Joseph Dunstan: Forward for the next part. Yeah.

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01:34:11.640 --> 01:34:12.840

Bob Russell: Hey, Joe.

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01:34:12.900 --> 01:34:18.480

Bob Russell: Yes, it is. The, the public meetings, not before the pre up

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01:34:22.410 --> 01:34:24.030

Bob Russell: I'm just asking. In general, I

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01:34:24.030 --> 01:34:25.440

Joseph Dunstan: Mean I forget, I forget.

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01:34:26.910 --> 01:34:30.000

Vicki Clayton: The new process. Bob has

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01:34:31.140 --> 01:34:35.310

Vicki Clayton: The public meeting before the pre AP the current process, it's reversed.

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01:34:35.490 --> 01:34:36.540

Bob Russell: Yeah, that's what I thought.

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01:34:36.540 --> 01:34:36.900

Because

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01:34:37.950 --> 01:34:41.760

Bob Russell: It seemed like more sense to have the public before the rehab so that

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01:34:41.970 --> 01:34:42.150

They

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01:34:43.710 --> 01:34:55.410

Joseph Dunstan: Can I back up for one second. I apologize if some of the people from Solomon are still here. I didn't ask anybody in the audience that they had any questions for this project, whether any questions.

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01:34:56.370 --> 01:35:01.380

Marlene Schubert: There were no hands raised throughout the discussion and it looks like LM l m and has already

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01:35:01.500 --> 01:35:16.260

Joseph Dunstan: Departed the meeting, report it. Okay. Yeah, yeah. Alright, well, we'll go to the next round, then yes. Okay. I should have asked for that. Okay, well let's let's move ahead then and let's move on to take a break. Is everybody okay with moving ahead.

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01:35:16.500 --> 01:35:17.700

Marlene Schubert: I wouldn't mind to break

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01:35:18.570 --> 01:35:20.370

Joseph Dunstan: Out about a 32nd break. Okay.

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01:35:20.460 --> 01:35:20.730

Okay.

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01:35:23.220 --> 01:35:24.630

Joseph Dunstan: One minute break.

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01:35:25.680 --> 01:35:28.620

Joseph Dunstan: I got a new gin and tonic or something here. I don't know.

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01:36:59.670 --> 01:37:08.010

Jon Quitslund: Now, I was on a phone call when he called me in. We rambled through a lot of different things to talk about. So I just come back to my screen.

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01:37:08.940 --> 01:37:11.700

Joseph Dunstan: Okay. Well, we haven't started yet.

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01:37:12.000 --> 01:37:13.200

Joseph Dunstan: Oh, okay.

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01:37:13.980 --> 01:37:15.750

Joseph Dunstan: We're just starting now. Yes.

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01:37:16.830 --> 01:37:18.600

Joseph Dunstan: As soon as Marlene gets back

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01:37:20.220 --> 01:37:27.690

Joseph Dunstan: And it was clear. I might just mention from from Michael and for Todd's

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01:37:29.250 --> 01:37:36.840

Joseph Dunstan: Knowledge that bill Chester and john quick sullen from the planning commission

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01:37:37.740 --> 01:37:49.770

Joseph Dunstan: And Bob Russell and Vicki Clayton from the Derby met in zoom meeting to go over to chart that you've seen before there was our draft of the

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01:37:50.280 --> 01:38:06.180

Joseph Dunstan: Revising of some of the steps in this design review board process trying to the goal was to maintain an early look by the planning commission and early look by the Design Review Board, but also trying to get

762

01:38:07.350 --> 01:38:20.790

Joseph Dunstan: Information from the city to the applicant and to the deer. Be a little earlier, so that we weren't so much in the dark. The beginning meetings and from that meeting came this revised.

763

01:38:22.050 --> 01:38:28.680

Joseph Dunstan: Chart or Excel spreadsheet and soon as Marlene comes back, we can go over and

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01:38:29.820 --> 01:38:36.150

Joseph Dunstan: I guess something else either Bob or Vicki. Vicki. Do you want to take. It's kind of

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01:38:37.200 --> 01:38:39.450

Joseph Dunstan: Start going over some of these steps.

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01:38:39.870 --> 01:38:40.950

Marlene Schubert: I Joe on back.

767

01:38:41.010 --> 01:38:42.510

Marlene Schubert: And john has to say untraced

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01:38:43.020 --> 01:38:43.710

Joseph Dunstan: John yeah

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01:38:45.300 --> 01:38:47.010

Jon Quitslund: I could lower my hand now.

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01:38:47.370 --> 01:38:47.670

Okay.

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01:38:48.870 --> 01:38:51.750

Jon Quitslund: To call attention to myself, coming back to the screen.

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01:38:53.040 --> 01:39:01.290

Jon Quitslund: And I'm sure blossom had had this spreadsheet sent to all the planning Commissioners.

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01:39:01.740 --> 01:39:02.130

Okay.

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01:39:03.330 --> 01:39:03.720

Jon Quitslund: Maybe

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01:39:04.740 --> 01:39:08.730

Jon Quitslund: touch upon in our meeting on Thursday.

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01:39:09.300 --> 01:39:10.530

Joseph Dunstan: this coming Thursday.

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01:39:11.040 --> 01:39:19.620

Joseph Dunstan: Yeah, okay. Well, I'll be at that meeting. Okay. Sarah is not here today. Right. No, I don't believe

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01:39:20.160 --> 01:39:21.690

Marlene Schubert: She's not in the attendees list. No.

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01:39:22.080 --> 01:39:27.330

Joseph Dunstan: Okay, thank you. Okay. So Vicki. Do you want to go over the loop.

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01:39:28.050 --> 01:39:31.080

Vicki Clayton: Sure. Um, maybe a little bit of history.

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01:39:31.470 --> 01:39:44.460

Vicki Clayton: Yeah, we have this big 11 by 17 thing and are designed for Bainbridge thing and it's entitled major site plan land use review process.

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01:39:45.690 --> 01:39:49.680

Vicki Clayton: And it formed kind of the backbone of what you're looking at now.

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01:39:51.330 --> 01:39:51.810

Vicki Clayton: And

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01:39:53.160 --> 01:39:55.560

Vicki Clayton: We set out gold back in July.

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01:39:56.790 --> 01:40:05.340

Vicki Clayton: Which we wanted to clarify the city's the Colby staffs responsibilities, what the planning commission does and what the Dr. Be roles are

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01:40:06.120 --> 01:40:17.100

Vicki Clayton: We wanted to streamline the flow of steps in the process, we wanted to provide an much earlier professional interface by the applicant with the Coby staff.

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01:40:18.450 --> 01:40:38.100

Vicki Clayton: We wanted to have an earlier touched by the planning commission, since they are the keeper of the comp plan and versus Dr be explaining the comp plan to the applicant. It's best if the planning commission does that and we wanted to be respectful of the

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01:40:39.300 --> 01:40:45.180

Vicki Clayton: In the current process, the very large amount of design work with the accompanying costs.

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01:40:46.500 --> 01:40:57.840

Vicki Clayton: That the applicant in incurs before they get to what currently is called a pre AP meeting where they have the opportunity

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01:40:58.980 --> 01:41:14.160

Vicki Clayton: With the staff, having done a deep dive into the history of the site what the codes are hearing examiner reports, etc. We wanted to be more respectful of their time and money and and let them.

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01:41:15.300 --> 01:41:28.830

Vicki Clayton: Have greater knowledge of everything, specific to their site before they start drawing plans and some of the drivers behind this were a band fortunate experience we had with messenger house.

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01:41:29.310 --> 01:41:37.860

Vicki Clayton: Where all of those hearing examiner reports surfaced and then ultimately, the need for a conditional use permit. So we want to be really careful.

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01:41:39.030 --> 01:41:48.840

Vicki Clayton: About how we treat applicants and so the old thing had nine steps. This one has eight. And when we met.

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01:41:50.400 --> 01:41:51.810

Vicki Clayton: I guess it was last week.

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01:41:53.670 --> 01:42:07.110

Vicki Clayton: We John and Bill and Bob and I we talked thoroughly about which step goes where. And we went back and forth, back and forth. And we settled on the way you see them in front of us and it seemed to make sense.

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01:42:07.620 --> 01:42:18.000

Vicki Clayton: So the first step is what we're calling a pre application consultation meeting and Sarah blossom coined the word, which I think is really good. This is a pre AP light.

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01:42:19.500 --> 01:42:34.800

Vicki Clayton: So the applicant comes to this meeting, they can have literally a google google earth map growing saying here's my site. This is what I want to build. It's located here.

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01:42:35.370 --> 01:42:49.860

Vicki Clayton: I think I can do these things and I have all of these questions and that information is sent to the to the city in advance, and then they sit down at this pre AP consultation meeting.

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01:42:50.460 --> 01:43:01.140

Vicki Clayton: And before anybody starts drawing any really detailed drawings to get all the facts for everything that they need to need to have done this is a process that

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01:43:01.650 --> 01:43:11.160

Vicki Clayton: The city of Seattle offers. It's what Gig Harbor does many small municipalities, deal with it this way. And right now Bainbridge is

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01:43:12.390 --> 01:43:24.090

Vicki Clayton: Is kind of an outlier. Then it goes to what we're familiar with the Dr. Be conceptual proposal review meeting and the single change that's made there.

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01:43:24.930 --> 01:43:35.850

Vicki Clayton: From the current process is that depending upon the complexity or the size of the project up to three planning commission members would be attending

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01:43:36.510 --> 01:43:41.970

Vicki Clayton: And at that, you know, right now the way it stated the concept meeting is that

804

01:43:42.780 --> 01:43:52.830

Vicki Clayton: The responsibility for explaining the comp plan is is really kind of left in the hands of the Dr. B or the Colby staff. This way the

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01:43:53.460 --> 01:44:14.700

Vicki Clayton: Planning Commission really owns the comp plan explains it to the applicant and also it gives them an much earlier. Look at a complex projects such as say messenger house or wintergreen which ultimately ends up in their lap and this gives them an earlier. Look at that. So then step three.

806

01:44:14.940 --> 01:44:17.160

Joseph Dunstan: From him before we go do

807

01:44:18.870 --> 01:44:22.440

Joseph Dunstan: We want to class. So going from step one to to

808

01:44:23.460 --> 01:44:34.500

Joseph Dunstan: The information from step one get transferred or communicated to the DMV. Is it three or four is it planner, the staff planet comes in.

809

01:44:35.070 --> 01:44:54.900

Vicki Clayton: So basically, and this is similar to what other places do the applicant under meeting outcome on the right hand side, the applicant will prepare meeting minutes and then send them to the assigned planner and say, are there any misunderstandings in my minutes

810

01:44:56.220 --> 01:45:00.930

Vicki Clayton: And those minutes signed off by on by the city planner.

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01:45:02.490 --> 01:45:05.940

Vicki Clayton: Are to be given to the planning commission and the Dr. B.

812

01:45:07.800 --> 01:45:21.450

Vicki Clayton: So that's, that's how we know that here, you know, here are all the hurdles that this applicant is facing here's all the rules and here's all the requirements and it's all in writing.

813

01:45:22.440 --> 01:45:23.370

Vicki Clayton: So that's

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01:45:23.730 --> 01:45:25.680

Joseph Dunstan: Going to be done on the portal probably

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01:45:27.240 --> 01:45:29.550

Vicki Clayton: I will. I'm assuming that the applicant is going to

816

01:45:29.550 --> 01:45:34.980

Vicki Clayton: Prepare these minutes and then they're going to show up on the portal. I think

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01:45:35.190 --> 01:45:35.460

Joseph Dunstan: Yeah.

818

01:45:35.610 --> 01:45:38.430

Vicki Clayton: That's part of the record their part of the record, you know,

819

01:45:40.050 --> 01:45:40.890

Vicki Clayton: Photo them.

820

01:45:41.550 --> 01:45:56.400

Vicki Clayton: Yeah, so the single change and number two was having substantive Planning Commission attendance and then number number three is what we kind of just did today a design guidance meeting and

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01:45:57.660 --> 01:46:03.930

Vicki Clayton: There is not much change in that process. But then number four and five.

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01:46:05.760 --> 01:46:21.180

Vicki Clayton: Basically on our new process. Those have been reversed. We felt meeting with Bill and John that there's a lot of information that comes out at a public participation meeting that may affect

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01:46:22.560 --> 01:46:30.180

Vicki Clayton: The how the project looks, you know, from one extreme sending it all the way back to the drawing board to know the public loves your project.

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01:46:30.630 --> 01:46:43.890

Vicki Clayton: But the public participation meeting is a is a planning commission scheduled public meeting. And so that was the reason we put it there because we felt that could affect

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01:46:44.880 --> 01:46:57.690

Vicki Clayton: Ultimately, perhaps the drawings that they then take to their application intake appointment and so number five is very much like what step number

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01:46:58.770 --> 01:47:06.270

Vicki Clayton: Six is on the old chart when they go to that one. They have expended considerable bought a time and effort and money.

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01:47:07.380 --> 01:47:07.860

Vicki Clayton: And

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01:47:08.880 --> 01:47:22.950

Vicki Clayton: And there is a list in the in the admin manual that requires them to bring you know all of this stuff to that application meeting. Okay. And then number six.

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01:47:24.180 --> 01:47:35.190

Vicki Clayton: Is the Design Review final recommendation meeting, very similar to what we already do. And then number seven is number seven, and number eight are very much

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01:47:35.730 --> 01:47:57.210

Vicki Clayton: What we already do. So the big changes are this new step number one, which is the pre application consultation meeting and number two. Planning Commission attending that second meeting and owning the comp plan and then the flipping the participation meeting in the intake appointment.

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01:47:58.260 --> 01:48:02.520

Vicki Clayton: So that's kind of Bob, did I john did I get

832

01:48:02.730 --> 01:48:03.450

Vicki Clayton: My lights.

833

01:48:03.570 --> 01:48:04.950

Bob Russell: Yeah, the only thing that we

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01:48:05.100 --> 01:48:13.230

Bob Russell: That we added as as Charlie when slow in the current architect to be reviewed today as we had to remove some of the

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01:48:13.950 --> 01:48:17.850

Bob Russell: Design elements like the concept meeting. They've got to have

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01:48:18.600 --> 01:48:33.240

Bob Russell: You know, we know they got to have the building society, but we also want to like Charlie did on that last project. We want to have a perspective done in the building and the science. We have some idea what we're looking at other than sitting in an airplane at 30,000 feet look

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01:48:33.240 --> 01:48:51.780

Bob Russell: Exactly. Same thing with design review, we want to have, you know, some elevations and and color palettes, etc. Because prior to that it was in the pre out meeting which didn't make sense at all. So we really want to push the design along, plus we have a better idea what they're proposing.

838

01:48:52.860 --> 01:49:00.210

Vicki Clayton: So I'm on a process standpoint, we've asked Dave

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01:49:02.190 --> 01:49:16.020

Vicki Clayton: That we've said that that columns labeled applicant responsibilities materials required Colby responsibilities and meeting outcomes, those really need to be gone over with a fine tooth comb by the

840

01:49:16.650 --> 01:49:27.720

Vicki Clayton: The city staff with Heather so that so because we could be Miss stating something because we don't know the nuances of it. So we want to be sure that happens.

841

01:49:28.170 --> 01:49:37.260

Vicki Clayton: And then as john said the Planning Commission would like to look at this again they discussed it you guys discussed it last week. And unfortunately,

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01:49:38.430 --> 01:49:58.020

Vicki Clayton: The Planning Commission didn't have this spreadsheet in front of them and the single question that arose from Sarah and from Kimberly is they wanted to be sure on number one, that it's really, really important that the applicant comes out of that meeting.

843

01:49:59.250 --> 01:50:07.950

Vicki Clayton: With all of their questions answered regarding codes regarding regarding zoning.

844

01:50:09.000 --> 01:50:10.740

Vicki Clayton: The history on the property.

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01:50:12.810 --> 01:50:13.530

Vicki Clayton: You know, like

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01:50:15.030 --> 01:50:23.010

Vicki Clayton: Like, like for instance going to wintergreen the issue from the hearing examiner about setbacks from three or five

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01:50:23.610 --> 01:50:39.810

Vicki Clayton: You know the applicant really needs to know that up front before they start down a path that perhaps isn't feasible. So, this is this is a number one is a complete feasibility Analysis Working with the professional city staff.

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01:50:40.770 --> 01:50:40.980

So,

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01:50:42.270 --> 01:50:45.600

Jon Quitslund: Feasibility analysis is a really good. That's a good one.

850

01:50:48.150 --> 01:50:48.780

Jon Quitslund: Maybe

851

01:50:51.120 --> 01:50:51.840

I made it out.

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01:50:53.310 --> 01:50:53.730

Jon Quitslund: And

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01:50:55.050 --> 01:51:00.450

Jon Quitslund: It's not just answering questions but questioning some assumptions that that

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01:51:01.980 --> 01:51:03.870

Jon Quitslund: Applicants may bring to the table.

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01:51:05.550 --> 01:51:06.930

Jon Quitslund: Telling them, for example.

856

01:51:08.820 --> 01:51:11.370

Jon Quitslund: Was when wintergreen project.

857

01:51:12.390 --> 01:51:14.970

Jon Quitslund: It was a surprise to Kelly.

858

01:51:15.720 --> 01:51:17.580

Jon Quitslund: In the first meeting with you guys.

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01:51:19.740 --> 01:51:20.370

Jon Quitslund: That

860

01:51:21.540 --> 01:51:24.360

Jon Quitslund: Mr. Smith was thinking in terms of a subdivision.

861

01:51:24.780 --> 01:51:25.410

Exactly.

862

01:51:30.390 --> 01:51:39.510

Jon Quitslund: If he if he didn't paying attention and one of these in this first meeting if if he if there were a first meeting with with city staff.

863

01:51:41.040 --> 01:51:42.360

Jon Quitslund: He would have to tell them

864

01:51:44.160 --> 01:51:48.180

Jon Quitslund: That was his plan and they would have to tell him. Well, there may be problems with that.

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01:51:48.990 --> 01:51:58.560

Vicki Clayton: Or like on messenger house if the city could have seen the three story building and the hearing examiners reports.

866

01:51:59.610 --> 01:52:02.580

Vicki Clayton: They could have said, well, there's no certainty at all.

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01:52:04.440 --> 01:52:11.430

Vicki Clayton: That you can have a three story building here before we go down that path. There's all of these questions that have to be answered.

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01:52:12.600 --> 01:52:18.030

Joseph Dunstan: In that they're hearing the examiner was 1995 so long time ago.

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01:52:18.300 --> 01:52:18.780

Joseph Dunstan: And the one

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01:52:18.930 --> 01:52:19.650

Vicki Clayton: For one story.

871

01:52:20.040 --> 01:52:27.000

Joseph Dunstan: For one story in the city knows those things. I mean have there's very aware and does research and says there's a there's an existing

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01:52:27.120 --> 01:52:32.760

Joseph Dunstan: You know decision and and it was a new site plan review or whatever. This is what's

873

01:52:33.840 --> 01:52:35.460

Joseph Dunstan: Right, very good.

874

01:52:35.790 --> 01:52:36.990

Marlene Schubert: David has a sandwich race.

875

01:52:39.060 --> 01:52:47.520

David Greetham: I and Vicki, and Bob and and John every thanks again for this really

clear presentation and for the great sermon, you gave it Planning Commission Thursday.

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01:52:48.270 --> 01:52:52.440

David Greetham: I agree. I think when this it just so everybody that didn't hear Planning Commission is aware

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01:52:52.860 --> 01:53:00.660

David Greetham: Bill Chester is going to schedule a second meeting with Heather and PC ed and include some of you guys to really fine tune. Some of the things that Vicki's talking about

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01:53:01.050 --> 01:53:05.010

David Greetham: And I and Vicki. I agree 100%. Step number one is or we can do a little bit of fine tuning.

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01:53:05.550 --> 01:53:14.430

David Greetham: But really, it's essentially like you said, move the preamp up front. I think we're going to have to decide how much you want to call it a preamp light versus a full preamp

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01:53:14.880 --> 01:53:21.870

David Greetham: But we can work on that detail but but I, I just want to emphasize a full preamp to get all these questions answered. Make it

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01:53:21.870 --> 01:53:23.070

David Greetham: A little more work up front.

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01:53:23.940 --> 01:53:28.080

Vicki Clayton: We, we don't want to call it, we want to be careful here.

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01:53:28.200 --> 01:53:35.460

Vicki Clayton: Because the principle behind this is we don't want the applicant to be spending a ton of money.

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01:53:37.050 --> 01:53:46.080

Vicki Clayton: We want them. The they're going to pay for this meeting. And the way it's constructed is the applicant needs to develop a meeting agenda.

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01:53:46.860 --> 01:53:52.680

Vicki Clayton: And come prepared to explain the project and help identify requirements and hurdles.

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01:53:53.370 --> 01:54:10.980

Vicki Clayton: And the plan that the applicant needs to overcome so they need to. They need to give the city enough of a description in advance and you can see materials required I put down submit to sign planner, question mark, question mark.

887

01:54:10.980 --> 01:54:14.040

Vicki Clayton: How many days in advance, two weeks, three weeks.

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01:54:15.870 --> 01:54:22.530

Vicki Clayton: And the working with the with the applicant. I mean, that agenda has to be pretty thorough

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01:54:22.740 --> 01:54:30.660

Vicki Clayton: Mm hmm pretty thorough, but we don't want them to be drawing a ton of drawings thats Sarah blossoms hot button.

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01:54:32.820 --> 01:54:33.960

Joseph Dunstan: It's true. Yeah.

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01:54:33.990 --> 01:54:34.530

Marlene Schubert: Yeah.

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01:54:34.890 --> 01:54:35.670

I'd have to Sandra.

893

01:54:36.750 --> 01:54:37.440

Todd Thiel: Let it is

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01:54:37.470 --> 01:54:44.550

Todd Thiel: But at the same time you're putting more drawings on them by asking for elevations and other things. I wouldn't not

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01:54:44.730 --> 01:54:47.310

Vicki Clayton: Not for the first meeting, Todd. So the first meeting.

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01:54:47.340 --> 01:54:52.620

Todd Thiel: No, no, I know that not for the first meeting, but for the second meeting. So you can have different rules for different meetings.

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01:54:54.090 --> 01:55:01.500

Todd Thiel: I wouldn't change the requirements of that first one but I put more stress on the massing and site approach.

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01:55:03.270 --> 01:55:05.400

Todd Thiel: Into their into

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01:55:05.610 --> 01:55:08.190

Todd Thiel: Yeah, and for number one.

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01:55:10.410 --> 01:55:19.950

Todd Thiel: I think i think it's it's implied, but maybe some of the language needs to be more explicit that the city is also doing due diligence on this.

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01:55:20.100 --> 01:55:21.420

Todd Thiel: Property. So you've got the

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01:55:21.750 --> 01:55:33.870

Todd Thiel: Applicant bringing questions you've got the city doing the research. So it's everyone's coming together on that. So we, we, you know, disturb the surface and we get to find out all the stuff that's going on.

903

01:55:35.370 --> 01:55:36.030

Todd Thiel: On the property.

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01:55:36.330 --> 01:55:45.150

Joseph Dunstan: So it is one way to do this to do to to say elevation and number two elevations to show massive

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01:55:47.340 --> 01:55:48.330

Joseph Dunstan: Massive building

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01:55:48.780 --> 01:55:49.590

Todd Thiel: I would just say,

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01:55:50.250 --> 01:55:54.150

Todd Thiel: massing if you just had if you just had a two dimensional drawing

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01:55:54.660 --> 01:55:57.420

Todd Thiel: Of the massing, it would look horrible.

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01:55:57.720 --> 01:56:01.110

Todd Thiel: But I think there are ways to do it in simple modeling.

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01:56:01.830 --> 01:56:04.920

Todd Thiel: Like Color. Color did a couple weeks ago.

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01:56:05.040 --> 01:56:18.480

Todd Thiel: Yeah, I'm just very simple. And what that allows is perhaps and we can ask for different different options. Why did you do it that way. Watch this way. Similar today with all those roofline studies that we saw.

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01:56:18.930 --> 01:56:25.800

Todd Thiel: Those are super quick to do these days but elevations are a different level of detail and effort.

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01:56:26.250 --> 01:56:27.210

Todd Thiel: And work.

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01:56:27.270 --> 01:56:30.480

Todd Thiel: By a by a staff or an architect to make them look convincing.

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01:56:31.500 --> 01:56:32.550

Vicki Clayton: So, so

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01:56:35.520 --> 01:56:49.590

Vicki Clayton: What the one that that this this great big sheet right here says concept design alternatives massing inciting option. So that's the current instructions. Does that sound correct Todd.

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01:56:50.880 --> 01:56:52.530

Vicki Clayton: That that's currently what

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01:56:52.680 --> 01:56:54.150

Joseph Dunstan: This thing says so, from the

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01:56:54.150 --> 01:56:56.850

Joseph Dunstan: Right meeting, number one. Number two step for

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01:56:56.850 --> 01:56:59.130

Vicki Clayton: Number two, so that should be okay.

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01:56:59.520 --> 01:56:59.880

Vicki Clayton: All right.

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01:57:01.980 --> 01:57:02.580

Todd Thiel: Had to

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01:57:02.730 --> 01:57:11.400

Todd Thiel: General comments about them about this one where we say, provide. I think we have to push present, it has to be a presentation.

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01:57:11.940 --> 01:57:19.320

Todd Thiel: It has to be, you know, similar to what LM men did because we want to know how the designers are thinking about this.

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01:57:19.740 --> 01:57:31.980

Todd Thiel: If they just submit their documents and leave you know all of us to draw your own conclusion that on why something looks the way it does will miss something. So we want to lean on them to present it to us.

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01:57:32.130 --> 01:57:33.660

Joseph Dunstan: That's that's very important.

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01:57:35.760 --> 01:57:42.210

Todd Thiel: And then just the second one is we keep saying we don't want to use it, call it a checklist. But then we call it a checklist.

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01:57:42.510 --> 01:57:46.200

Todd Thiel: So let's call it a worksheet or come up with a letter to me.

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01:57:47.310 --> 01:57:52.020

Marlene Schubert: Yeah, and that's actually called the worksheet. The word document you saw me filling out earlier.

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01:57:52.200 --> 01:57:53.430

Marlene Schubert: The title is worksheet.

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01:57:53.760 --> 01:57:59.250

Marlene Schubert: Designed for Bainbridge worksheet, because we went back and forth between guidelines and worksheet, what made sense. And what dinette

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01:58:01.290 --> 01:58:02.490

Joseph Dunstan: Guidelines and

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01:58:02.490 --> 01:58:03.450

Standards

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01:58:07.200 --> 01:58:08.670

Joseph Dunstan: That to too many words.

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01:58:09.360 --> 01:58:13.290

Todd Thiel: Discussion. It's a written document. So I think worksheet is

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01:58:13.710 --> 01:58:13.920

Marlene Schubert: Now,

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01:58:14.790 --> 01:58:17.100

Marlene Schubert: Back and forth to it goes between us and

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01:58:17.340 --> 01:58:19.500

Marlene Schubert: The applicant back and forth. It seems so

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01:58:20.040 --> 01:58:20.220

She

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01:58:21.960 --> 01:58:23.220

Marlene Schubert: Has his hands raised by the way.

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01:58:23.370 --> 01:58:25.140

Todd Thiel: And there. Oh, sorry. I have one more.

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01:58:25.590 --> 01:58:39.480

Todd Thiel: There might be just and I think we're going to craft the words later. But in the final box and Section two. It just said how the project will fit in with the for be and I think that instead of fit into probably should be respond

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01:58:40.740 --> 01:58:48.210

Todd Thiel: Okay, because there will be arguments that strong arguments that say they shouldn't fit in and and this is why. Okay.

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01:58:49.230 --> 01:58:49.830

Vicki Clayton: Thank you.

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01:58:50.400 --> 01:58:50.850

Todd Thiel: Thank you.

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01:58:51.870 --> 01:58:52.740

This is awesome. By the way,

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01:58:57.450 --> 01:59:01.080

Todd Thiel: This is really good. It's really awesome to see it in spreadsheet for

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01:59:03.990 --> 01:59:05.430

Joseph Dunstan: Okay, Bob, did you have a comment.

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01:59:05.910 --> 01:59:13.860

Bob Russell: Yeah, yeah. Just a couple of them. Yeah. Again, Todd. This isn't, this isn't this hasn't been wordsmith or anything so

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01:59:14.460 --> 01:59:23.190

Bob Russell: You know, the first thing I wanted to hear once Vicki did her thing is I really wanted. I am most anxious to hear from everybody on the Design Review Board, what

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01:59:23.640 --> 01:59:31.410

Bob Russell: What they think some of this stuff is specific to architects, you have your own language and your own verbiage. And so that's really important.

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01:59:31.710 --> 01:59:41.100

Bob Russell: I think one of the things to that that brought this up is, I couldn't

you know and I'll say in defense of the city. I don't see anything in the code or in the

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01:59:41.460 --> 01:59:51.660

Bob Russell: Guidelines that talks about what the expectation is of the planner to bring any project onto the design board agenda. I really don't.

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01:59:52.620 --> 02:00:01.530

Bob Russell: And you know, I think, I think, unless someone can pointed out to me that's been missed by everybody. We've all got a piece of the of the challenge that we've had in the past.

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02:00:02.280 --> 02:00:05.370

Vicki Clayton: So Dave, how did they know they have to go to design review board.

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02:00:06.360 --> 02:00:15.780

David Greetham: So when we first hear her project like an article will reach out to myself or intake people I'll assign a planner and their responsibility is to get the materials get the

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02:00:16.410 --> 02:00:28.590

David Greetham: Applicant the materials that they'll be working with in the future. This this worksheet. We've been working on and then let them know. We will schedule the meeting, working with Marlene and then get the materials uploaded and as as

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02:00:29.700 --> 02:00:35.970

David Greetham: Kelly point out previously since we don't have any fees at that point, the planner really doesn't have the the the

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02:00:36.450 --> 02:00:48.090

David Greetham: Assignment to go any deeper yet because that really comes at what was formerly going to be the preamp later. But now will be rectified by this proposal, so it's really about getting materials uploaded working with Marlene and on the agenda.

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02:00:48.900 --> 02:00:51.900

Vicki Clayton: Well, and we intend for the fee on number one.

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02:00:53.490 --> 02:00:54.270

Vicki Clayton: To be

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02:00:55.440 --> 02:00:56.700

Vicki Clayton: Flexible fee.

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02:00:56.790 --> 02:00:56.940

Vicki Clayton: A

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02:00:57.360 --> 02:01:05.820

Vicki Clayton: Minimum of this, but if they asked for the fire marshal become and the arborist to come and the whatever to come the fee is going to go up.

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02:01:06.060 --> 02:01:07.080

Vicki Clayton: Because to pay

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02:01:07.680 --> 02:01:08.730

Vicki Clayton: The pay the staff.

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02:01:09.900 --> 02:01:14.760

Vicki Clayton: A fee to to do the research necessary to have a really good meeting.

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02:01:15.480 --> 02:01:17.400

Vicki Clayton: And 10 and to attend that meeting.

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02:01:17.940 --> 02:01:29.730

David Greetham: And Vicki, the current fee is a stage, but in a different way. It's, it's got a basic fee of 500 then it goes up, if it requires design review. Then it goes up. If requires a hearing examiner decision. So that's how it's currently staged. But we can always look at that.

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02:01:31.710 --> 02:01:46.620

Vicki Clayton: Stuff. Step number one, like the city of Seattle. If you say I need. I have all kinds of questions about fire access and my hydrants, and I, whatever. And then you're going to get assigned a fee for the having a fire marshal come to that meeting.

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02:01:48.510 --> 02:01:49.080

Vicki Clayton: So,

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02:01:49.680 --> 02:01:52.680

Todd Thiel: But what. But what if they don't know at that stage.

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02:01:54.000 --> 02:01:55.650

Vicki Clayton: Well, if they don't know

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02:01:57.870 --> 02:02:03.420

Vicki Clayton: Then they're going to end up finding that out at number five.

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02:02:04.770 --> 02:02:05.550

Vicki Clayton: And so

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02:02:06.480 --> 02:02:08.820

Todd Thiel: Yeah, no, definitely come out in the wash.

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02:02:09.150 --> 02:02:11.730

Vicki Clayton: So like on like on messenger house.

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02:02:12.060 --> 02:02:22.890

Vicki Clayton: They really would like to have gotten rid of that fire lane. So they found out at their pre app, they need that fire lane and that fire lane affected their site plan.

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02:02:23.280 --> 02:02:25.230

Joseph Dunstan: Right, right. So,

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02:02:25.770 --> 02:02:29.550

Bob Russell: The first steps, not going to take care of everything, but it's going to probably take care of

981

02:02:29.580 --> 02:02:31.560

Vicki Clayton: 80% better

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02:02:33.210 --> 02:02:33.570

Vicki Clayton: Better

983

02:02:35.310 --> 02:02:49.590

Bob Russell: The second thing I had was, you know, I guess that the concern that I had is, I don't want to have to sit through the first concept meeting that we have with Dave Anderson and not really have much of an idea.

984

02:02:51.600 --> 02:02:57.660

Bob Russell: On the mass. And I think we need a little bit more adult we Todd, could you kind of explain Todd what you're talking about, because

985

02:02:59.190 --> 02:03:13.440

Bob Russell: We're not looking for elevations or anything, we're just looking for. Hey, give us a give us a perspective of what you think is going to look like. Just like Charlie did on that last one. He had it wasn't anything complicated he might change it, you know, that's fine.

986

02:03:15.540 --> 02:03:16.350

Todd Thiel: You

987

02:03:16.560 --> 02:03:18.750

Vicki Clayton: Know, we're Wyatt Madison project.

988

02:03:20.880 --> 02:03:24.030

Bob Russell: There was a horrible meeting we had a concept meeting was horrible.

989

02:03:25.680 --> 02:03:26.490

Oh, yeah, yeah.

990

02:03:28.440 --> 02:03:29.100

Vicki Clayton: David Smith.

991

02:03:29.130 --> 02:03:31.890

Todd Thiel: Okay, well, he actually had all of that.

992

02:03:32.040 --> 02:03:35.160

Bob Russell: No, no, duration. I'm talking about why in Madison.

993

02:03:35.490 --> 02:03:36.930

David Greetham: I think he met Bruce Henderson, Bob.

994

02:03:36.960 --> 02:03:37.380

Bob Russell: Dave and

995

02:03:37.410 --> 02:03:37.650

Bob Russell: Dave

996

02:03:38.100 --> 02:03:39.660

Bob Russell: Bruce Anderson. I'm sorry. Bruce and

997

02:03:40.620 --> 02:03:43.260

Bob Russell: I mean, Tata. Can you elaborate a little bit on that.

998

02:03:43.980 --> 02:03:46.020

Todd Thiel: That was he thought that was a horrible meeting.

999

02:03:46.200 --> 02:03:59.280

Bob Russell: Well, I thought, as far as getting some kind of, you know, Charlie's all he's got, you know, a pretty good perspective. These guys from that we just reviewed on the Bainbridge arts. I thought they had a really good perspective on their first meeting.

1000

02:04:00.120 --> 02:04:01.440

Todd Thiel: That wasn't that first meeting. Oh.

1001

02:04:03.150 --> 02:04:04.650

Todd Thiel: You mean back in the day when they met

1002

02:04:04.770 --> 02:04:08.220

Bob Russell: No, no, the concept meeting. We have our last design.

1003

02:04:08.280 --> 02:04:08.820

Lesson.

1004

02:04:10.230 --> 02:04:16.560

Bob Russell: Through it the first time, and they had quite a bit of information, which was least for me, it was extremely helpful as I compare

1005

02:04:17.610 --> 02:04:27.120

Bob Russell: Like Bruce Anderson when he did the first one on and I'm not picking on Bruce at all, but just just a is a difference. It was definitely a difference in quality. I thought

1006

02:04:27.630 --> 02:04:30.000

Todd Thiel: Well, no. I mean, you could you can generate

1007

02:04:31.740 --> 02:04:32.190

Todd Thiel: You know,

1008

02:04:33.780 --> 02:04:39.570

Todd Thiel: jelly, jelly perspectives or or massing perspectives that don't have any detail on them.

1009

02:04:40.770 --> 02:04:43.050

Todd Thiel: You know, just that kind of the outline of the buildings.

1010

02:04:44.940 --> 02:04:48.870

Todd Thiel: But those aren't two dimensional drawings, because it will look horrible and, you know,

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02:04:50.430 --> 02:05:00.600

Todd Thiel: In in 2D stuff, but just the massing. I mean, I think the stuff that Cutler Andersen had was very convincing and it got the point across without a huge

1012

02:05:01.770 --> 02:05:03.960

Todd Thiel: investment of time in that

1013

02:05:05.970 --> 02:05:12.780

Todd Thiel: So I think that's, you know, drawing elevations and doing all that stuff. It's a much more detailed and and thoughtful process.

1014

02:05:13.620 --> 02:05:17.700

Bob Russell: That would be part of the design guidance anyway yeah we do that.

1015

02:05:18.630 --> 02:05:19.320

Todd Thiel: But I think

1016

02:05:20.610 --> 02:05:22.860

Todd Thiel: You know what, just to

1017

02:05:27.000 --> 02:05:36.360

Todd Thiel: You know massing options or or just to build building exterior makes it sound like you want to know what the details are what the materials are what all

that stuff is

1018

02:05:36.630 --> 02:05:38.280

Todd Thiel: As opposed to just amassing

1019

02:05:38.670 --> 02:05:40.410

Todd Thiel: And you know site distribution.

1020

02:05:40.860 --> 02:05:45.420

Bob Russell: Well, that's where you look for your expertise as an architect. Those are just words that we put on

1021

02:05:46.080 --> 02:06:00.300

Todd Thiel: Huh, yeah. No, I think that's that, because I think that was on that early meeting, you know, we want to end, we kind of want a little insight into what they're thinking about the site, have they exhausted different options and

1022

02:06:00.810 --> 02:06:09.120

Todd Thiel: And you know, when we've been able to have those conversations where will suggest something you know the best ones are well what if we move, you know, what if we move the trash over here.

1023

02:06:09.630 --> 02:06:19.410

Todd Thiel: And they get a response. Well, we can't do that because of A, B and C. That's much more productive than just saying, Oh, well, we'll look at it and and kind of just being dismissive about it.

1024

02:06:23.100 --> 02:06:34.500

Joseph Dunstan: So, um, I have a question, if I can go back to Dave here on this back to this first meeting, I want to flush this out a little bit. Dave, um,

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02:06:36.180 --> 02:06:49.500

Joseph Dunstan: When the project is assigned to a planner in in step one there, the planner leads to know what information that the applicant is going to bring in

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02:06:50.670 --> 02:07:08.970

Joseph Dunstan: When they go to. They're going to have different information and drawings mappings and when they come to number three that hey, even more detail. Where does the planner, go to get that information do they go to the administrative manual or do they go to this check this spreadsheet here.

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02:07:10.140 --> 02:07:17.940

David Greetham: Yeah, that's a great question. It's we probably should because this spreadsheet reflects what you as a Dr. B will see as most efficient.

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02:07:18.360 --> 02:07:24.270

David Greetham: What we should plan on doing is then following that up with an update to the admin manual to make sure they're in lockstep alignment.

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02:07:24.630 --> 02:07:26.160

Joseph Dunstan: Me based on this.

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02:07:26.280 --> 02:07:27.120

David Greetham: Yes, yeah.

1031

02:07:27.780 --> 02:07:36.570

Joseph Dunstan: So that would be okay, great. That sounds good. Okay. Okay. I'm Joe, Michael. Any comments.

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02:07:37.620 --> 02:07:38.430

Joseph Dunstan: Any thoughts.

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02:07:40.380 --> 02:07:44.880

Michael Loverich: Now, I mean, I thought the requirements are meeting number to work in

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02:07:45.690 --> 02:07:46.080

Okay.

1035

02:07:47.280 --> 02:07:54.660

Joseph Dunstan: All right. So, all right, well then that's what this this meeting was about was to let you guys know what is going on.

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02:07:54.900 --> 02:07:55.800

Marlene Schubert: I have a question.

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02:07:56.190 --> 02:07:58.020

Marlene Schubert: Oh my god, ask. Sorry.

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02:07:58.290 --> 02:08:13.770

Marlene Schubert: I have not read through this guy's but it jumped out at me in this box right here. It's saying that the applicant will fill in a partial worksheet not checklist. But worksheet and for conceptual they really don't have anything to fill out.

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02:08:14.790 --> 02:08:16.350

Marlene Schubert: It's the upper section.

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02:08:16.890 --> 02:08:20.940

Marlene Schubert: And we fill in, yes or no, and if it's no, why did you

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02:08:21.000 --> 02:08:35.880

Marlene Schubert: Not feel it. So I don't think they have anything to fill in what I was seeing and maybe I'm wrong, what I was seeing is that I would actually initiate that worksheet in next sexual meeting, like we did last time where I started out and I fill in the whole heading area.

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02:08:36.300 --> 02:08:40.260

Marlene Schubert: And I was like, good as you guys's yes or no and any details for if it's a no.

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02:08:40.830 --> 02:08:43.680

Marlene Schubert: So I'm not sure that they would be the one initiating that

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02:08:44.730 --> 02:08:45.450

Marlene Schubert: Maybe I'm wrong.

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02:08:45.510 --> 02:08:46.650

Marlene Schubert: I just want to throw that out there.

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02:08:46.950 --> 02:08:48.150

Vicki Clayton: What. So does that

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02:08:48.240 --> 02:08:53.790

Vicki Clayton: Like like today LM man had filled in the sheet. Does that really belong

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02:08:54.840 --> 02:08:57.390

Vicki Clayton: That applicant responses on number three.

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02:08:57.930 --> 02:08:59.700

Joseph Dunstan: Number three, or number two.

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02:09:00.030 --> 02:09:01.350

Joseph Dunstan: And the lungs on number three.

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02:09:01.710 --> 02:09:18.780

Joseph Dunstan: Yes. Yeah, true. I totally uh personally totally agree with what Marlene just said that the number two. I think what we want to get to them is that under the sea under context 123 and four. There's nothing for them to fill out.

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02:09:19.830 --> 02:09:29.460

Joseph Dunstan: Narrative wise, unless they want to do it narrative wise, we're looking for photos were looking for diagrams of any way that they want to spell that out.

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02:09:29.880 --> 02:09:38.610

Joseph Dunstan: But they don't have to go in and have a paragraph under natural systems or a paragraph and to see to like they do under s one through six.

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02:09:39.000 --> 02:09:57.000

Joseph Dunstan: Right, so they don't fill those out. And the way it's set up right now. It kind of, I can see where an applicant would think I have to fill that out. And it's not that they can choose any method or any technology. They want to show that they can do a drone drone airplane overflow.

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02:09:58.440 --> 02:10:09.810

Vicki Clayton: So, so a number three. Do we want to say that they need to fill in the applicant responses to design for Bainbridge context analysis see one to see six and

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02:10:11.100 --> 02:10:13.710

Vicki Clayton: S Can you go back to that Marlene.

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02:10:14.520 --> 02:10:21.720

Vicki Clayton: And and s 126 right. Is that what you're asking for number three. No.

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02:10:21.990 --> 02:10:25.050

Marlene Schubert: No. So let me see if I can jump in. This is what I filled out for

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02:10:25.050 --> 02:10:29.700

Marlene Schubert: Buxton last time they met. Not today, but the last time I filled in this top section.

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02:10:29.760 --> 02:10:40.380

Marlene Schubert: Okay, everything else is blank. And this is where you guys gave your. Yes. No. And if it was, no, I would want you guys to give some additional information on why you thought that they did not meet the context analysis.

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02:10:41.100 --> 02:10:47.820

Marlene Schubert: Then what happened is I actually turned around and sent this to them after our last meeting and said, Okay, guys, your turn. Tag, you're it.

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02:10:48.360 --> 02:10:59.520

Marlene Schubert: You fill in your applicant responses. Get it to Kelly, she'll get it to me, and we will then take it like we did today and fill in your responses. So it's back and forth between

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02:11:00.270 --> 02:11:10.980

Marlene Schubert: The city staff and the applicant and then the Dr. B fills in the blanks. So that's kind of how it has been working beings that I wasn't sure how this process should work. So I just started winging it myself and

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02:11:11.580 --> 02:11:17.370

Marlene Schubert: You know, thinking that I would, we would be the ones to initiate it but then we would hand it back and forth throughout the course.

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02:11:18.210 --> 02:11:30.000

Joseph Dunstan: But so I think it needs to be clear, though, I, I totally agree with Marlene just said, I think it seems to see sex should be clearly stated as being needed in step two.

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02:11:31.410 --> 02:11:31.770

Vicki Clayton: Okay.

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02:11:32.790 --> 02:11:33.210

Joseph Dunstan: Right.

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02:11:33.780 --> 02:11:35.790

Joseph Dunstan: Starting with Minton. Number three.

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02:11:36.270 --> 02:11:47.310

Joseph Dunstan: They can go as far as they want to starting with S one through six, but they can go to, they could go them to the p one p six they could go as far as they want to go.

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02:11:48.840 --> 02:11:50.370

Joseph Dunstan: In the draft form.

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02:11:51.630 --> 02:11:52.050

Joseph Dunstan: You know,

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02:11:52.830 --> 02:11:53.700

Vicki Clayton: You want their

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02:11:54.300 --> 02:12:00.060

Vicki Clayton: You want their responses in step number two to see one to see six

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02:12:00.900 --> 02:12:01.590

Marlene Schubert: Other formats.

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02:12:01.980 --> 02:12:04.500

Marlene Schubert: Currently set up for them to put responses for those

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02:12:04.500 --> 02:12:06.000

Joseph Dunstan: Just to let you know we have to change.

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02:12:07.860 --> 02:12:22.260

Joseph Dunstan: So when we don't want their response. We just want to know that somehow they covered natural systems, whether they do that through and a photograph or through a diagram or through

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02:12:22.920 --> 02:12:33.960

Joseph Dunstan: Any, any method Google Map anything. They do not have to fill out any narrative in any of those unless they thought narrative would be good for them.

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02:12:35.220 --> 02:12:38.580

Joseph Dunstan: But we're not going to respond to their narratives

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02:12:39.690 --> 02:12:55.380

Joseph Dunstan: All we do is say, did they cover context analysis and we say, yes, they did or. No, they didn't. If they didn't, didn't type under SEE FOR YOU DIDN'T YOU DIDN'T DO SEE FOR please add this this and this.

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02:12:56.310 --> 02:13:05.880

Joseph Dunstan: But then when they get the S one, that's the real worksheet. That's one is the beginning of the worksheet, where we then start the discussion.

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02:13:06.960 --> 02:13:15.960

Joseph Dunstan: Of categories and that would happen at the beginning of meeting number of step number three which is our design guidance.

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02:13:19.380 --> 02:13:23.190

Bob Russell: Joe, I have a different, I have a different approach on that.

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02:13:23.220 --> 02:13:24.270

Bob Russell: The reason I asked that.

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02:13:24.330 --> 02:13:32.460

Bob Russell: Question today at that meeting, today's meeting about where the, you know, was the design manual helpful.

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02:13:32.640 --> 02:13:35.010

Bob Russell: The worksheet, or what have you, is because

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02:13:35.310 --> 02:13:42.540

Bob Russell: I would think if I'm an architect and I come to conceptual meeting. Number two, just like what Charlie. Does he fills out some of his

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02:13:42.900 --> 02:13:49.110

Bob Russell: If I'm going to do some building massing I better have some idea what my site works going what my site's going to look like.

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02:13:49.380 --> 02:14:00.930

Bob Russell: I totally disagree that we need to wait till number three I want someone that's got an idea of what the heck we're looking for to to address some of that I just say partially. I don't care what word you use

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02:14:01.500 --> 02:14:09.270

Bob Russell: But they should, they should know what the heck they're presenting to us based on some of the guidelines and the criteria that we've given them.

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02:14:09.660 --> 02:14:17.610

Bob Russell: We're not saying you got to fill out the whole darn thing that definitely mass and you got to have some you got to know about the site what you're trying to accomplish.

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02:14:19.500 --> 02:14:24.210

Joseph Dunstan: Okay, I just don't think, I don't think we should require it, leave it up to them.

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02:14:25.980 --> 02:14:31.470

Bob Russell: Well, if that's what the design review board wants to do. That's fine. I mean, if it's optional but

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02:14:31.680 --> 02:14:40.770

Bob Russell: I think it's very helpful because it gets some ownership. I want to see some ownership. I don't want to see a David Smith come along without any ownership.

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02:14:41.910 --> 02:14:42.270

Joseph Dunstan: Okay.

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02:14:42.450 --> 02:14:43.530

Bob Russell: Okay, we want

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02:14:44.070 --> 02:14:48.090

Joseph Dunstan: Okay. All right. I'm disagree, what other people think.

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02:14:49.860 --> 02:14:50.490

Joseph Dunstan: About that.

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02:14:53.130 --> 02:14:53.490

Todd Thiel: Why

1100

02:14:54.750 --> 02:14:55.050

Michael Loverich: Good.

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02:15:03.000 --> 02:15:03.390

Michael Loverich: Well,

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02:15:04.650 --> 02:15:08.820

Michael Loverich: I guess I'm a little bit confused about what the question is about

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02:15:09.900 --> 02:15:21.660

Michael Loverich: Because I think they're there, the worksheet for contextual analysis does not need to be filled out, but I think they do need to have a presentation.

1104

02:15:22.440 --> 02:15:34.170

Michael Loverich: Of all of the contacts so there'll be seeing all of that, we will see all of that contextual information will see all of the maps will see all the ways that they're kind of approaching access and stuff like that.

1105

02:15:36.060 --> 02:15:37.230

Michael Loverich: And I do agree.

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02:15:37.860 --> 02:15:43.530

Michael Loverich: That we do need to start to see some idea of what they're thinking about for the project. So

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02:15:45.210 --> 02:15:45.600

Michael Loverich: And

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02:15:47.430 --> 02:16:06.570

Michael Loverich: So I'll be on the list right now. Yeah, so that clear context analysis site analysis, the statement of intent preliminary concept site and building perspective, partially filled in the for be to me all of that makes sense for that meeting. Number two, but

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02:16:09.060 --> 02:16:13.020

Michael Loverich: Yeah, I guess so they don't need to fill out the contextual or

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02:16:13.620 --> 02:16:13.920

Joseph Dunstan: See

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02:16:14.010 --> 02:16:16.140

Michael Loverich: Or donation start filling out

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02:16:18.120 --> 02:16:20.490

Michael Loverich: Is it free ones. The first one

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02:16:21.180 --> 02:16:21.660

So,

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02:16:22.740 --> 02:16:23.400

Michael Loverich: That's one.

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02:16:23.790 --> 02:16:35.430

Joseph Dunstan: Yeah, so can we wouldn't be more obvious if we changed this to the worksheet starts at site design standards as one

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02:16:37.140 --> 02:16:46.500

Joseph Dunstan: The context analysis is not a worksheet context analysis is what's required for the second

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02:16:48.150 --> 02:16:58.050

Joseph Dunstan: Step number two and then beginning to fill out the worksheet, which starts at site design standards is also required

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02:16:59.130 --> 02:16:59.640

Joseph Dunstan: But that's

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02:17:01.020 --> 02:17:05.640

Joseph Dunstan: That's the problem that we've got the context analysis in the worksheet and that's what's confusing.

1120

02:17:06.390 --> 02:17:07.050

Vicki Clayton: Think so.

1121

02:17:07.500 --> 02:17:07.830

Yeah.

1122

02:17:10.410 --> 02:17:12.930

Joseph Dunstan: I mean, is there a way to break that out a little bit somehow

1123

02:17:14.040 --> 02:17:18.240

Marlene Schubert: I can do whatever you need me to do. I mean, you know, this form is ours to

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02:17:18.810 --> 02:17:21.600

Marlene Schubert: Change and fix and make better so

1125

02:17:22.230 --> 02:17:40.350

Joseph Dunstan: So I think at the top of site design standards we shouldn't put in 14 part type or something worksheet project worksheet or something you know that that's where that starts the project worksheet. How's that, and then the other stuff.

1126

02:17:41.490 --> 02:17:53.550

Joseph Dunstan: Is a prison context analysis presentation. Maybe we should change when it says context analysis. Maybe we should say context analysis presentation.

1127

02:17:55.980 --> 02:17:56.190

Yeah.

1128

02:17:57.240 --> 02:17:58.050

Joseph Dunstan: About that.

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02:17:59.820 --> 02:18:03.150

Joseph Dunstan: And then that way they present to us those topics.

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02:18:07.290 --> 02:18:12.390

Joseph Dunstan: On the worksheet, which is discussion oriented actually starts

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02:18:15.030 --> 02:18:18.630

Joseph Dunstan: Like design SPEND. HOW DOES THAT SOUND everybody

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02:18:21.780 --> 02:18:23.040

Joseph Dunstan: Space between Saturn.

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02:18:23.040 --> 02:18:24.930

Marlene Schubert: Yeah I don't know what's going on here.

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02:18:24.990 --> 02:18:25.800

Marlene Schubert: Oh, there we go. Okay.

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02:18:27.480 --> 02:18:29.760

Joseph Dunstan: Does that Michael. Does that help

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02:18:32.490 --> 02:18:42.240

Michael Loverich: I think it does. I mean, cuz then it's everyone that hopefully understands that there's a slightly different approach to work state versus con

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02:18:44.370 --> 02:18:50.700

Marlene Schubert: I wonder if I put something above here, like Dr. Be findings right above this because it's for you guys to fill in, not them.

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02:18:53.160 --> 02:18:54.420

Marlene Schubert: We can work on it offline.

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02:18:54.600 --> 02:18:57.240

Joseph Dunstan: But dear be findings.

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02:18:57.360 --> 02:19:02.580

Marlene Schubert: Yeah right above this so that they know that this is for them, not for them to touch for you guys to fill in.

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02:19:04.050 --> 02:19:08.430

Marlene Schubert: So yeah, we can sit down and work on whatever changes we need to make to make this better.

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02:19:08.940 --> 02:19:11.040

Marlene Schubert: It looks like Mr. Switzerland has his hand raised.

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02:19:13.980 --> 02:19:14.460

Jon Quitslund: About

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02:19:15.600 --> 02:19:20.370

Jon Quitslund: Things that could be made more explicit in the description of. Step one.

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02:19:22.740 --> 02:19:24.600

Jon Quitslund: One thing is that

1146

02:19:26.310 --> 02:19:36.990

Jon Quitslund: The design for Bainbridge manual needs to be introduced and talked about emphatically in the first meeting.

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02:19:37.890 --> 02:19:38.880

Joseph Dunstan: Excellent for

1148

02:19:38.970 --> 02:19:42.060

Jon Quitslund: People who aren't already familiar with it, you know, you make a judgment but

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02:19:45.150 --> 02:19:53.850

Jon Quitslund: And and making clear and another thing that might be made explicit in in Kobe responsibilities is

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02:19:55.020 --> 02:19:57.210

Jon Quitslund: It's an opportunity for for

1151

02:19:58.290 --> 02:20:07.740

Jon Quitslund: Colby staff to describe what they see in in the physical context for the property.

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02:20:09.210 --> 02:20:12.240

Jon Quitslund: Talking about issues of of

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02:20:14.460 --> 02:20:15.360

Jon Quitslund: Access

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02:20:16.380 --> 02:20:31.410

Jon Quitslund: And the road types and all those considerations that that some, some people will know very well, others will be ignorant or not clear about and it's an it's a board to have a dialogue as to, you know,

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02:20:33.930 --> 02:20:44.700

Jon Quitslund: Fire, fire lane and that sort of thing. And and traffic existing traffic and anticipated traffic comes on.

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02:20:46.830 --> 02:20:48.690

Jon Quitslund: So, and then, let's see, there was

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02:20:50.310 --> 02:20:54.390

Jon Quitslund: A little bit more. Oh, yes. Another thing.

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02:20:55.710 --> 02:21:02.040

Jon Quitslund: Vicki has mentioned how planning Commissioners have a responsibility for the

1159

02:21:03.780 --> 02:21:05.100

Jon Quitslund: Comprehensive Plan.

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02:21:07.440 --> 02:21:11.700

Jon Quitslund: as it applies to projects and and feasibility of this and that.

1161

02:21:14.280 --> 02:21:24.090

Jon Quitslund: I want it to be understood and made clear, as people that city staff planners planners have just as much responsibility for

1162

02:21:24.570 --> 02:21:38.280

Jon Quitslund: Articulating consistency with the comprehensive plan and we kind of check each other's work. I think in in process. I'm always impressed with a good staff report when it addresses.

1163

02:21:40.500 --> 02:21:46.920

Jon Quitslund: The relationship to comprehensive plan findings or goals and policies.

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02:21:48.450 --> 02:22:01.650

Jon Quitslund: And then we can simply verify that, in response to the staff report but early on if there's a if there are questions to be asked about, well, how does this respond to the comprehensive plan.

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02:22:03.780 --> 02:22:04.890

Jon Quitslund: How is it consistent

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02:22:05.250 --> 02:22:06.000

Jon Quitslund: Or how am I

1167

02:22:06.090 --> 02:22:07.920

Jon Quitslund: What What questions might be raised.

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02:22:10.980 --> 02:22:26.160

Jon Quitslund: And there are other. There are other instruments, the, the wisdom of master plan for example is is a component of the comprehensive plan and so on the same level of authority and guidance for

1169

02:22:27.990 --> 02:22:29.310

Jon Quitslund: For a project so

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02:22:33.540 --> 02:22:35.040

Jon Quitslund: I, you know,

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02:22:36.480 --> 02:22:44.280

Jon Quitslund: I have the benefit of so many years of going back and forth with with projects and comprehensive plan language, but

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02:22:45.510 --> 02:22:51.750

Jon Quitslund: That's not true for all members of the of the of the planning commission, but it is true that

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02:22:54.330 --> 02:23:01.530

Jon Quitslund: Planning staff really get they understand the CO operative plan, as well as anybody. I think

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02:23:05.250 --> 02:23:06.300

Marlene Schubert: I'll pass this Andres.

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02:23:08.700 --> 02:23:09.330

Joseph Dunstan: Yeah, but

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02:23:09.510 --> 02:23:10.170

Bob Russell: Yeah, I

1177

02:23:13.980 --> 02:23:23.160

Bob Russell: Know, I certainly concur with it. You said john I have, I have a lot of red marks because every time I read it, I see something different. I, I just didn't want to waste time tonight going over all the

1178

02:23:23.400 --> 02:23:32.400

Bob Russell: Comments. I had, I've got quite a number of them, but that was one of them. But it's really important that the city has to explain to the applicant.

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02:23:32.880 --> 02:23:49.620

Bob Russell: Typically if they're somewhat new about the design guidelines and how important it is to follow it about the comp plan that we'd like them to select some criterion in the comp plan that they're, they're going to follow. I mean, we have a process that that needs to be followed on that.

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02:23:51.090 --> 02:23:54.540

Bob Russell: There was something. Let me piggyback on what Michael said earlier.

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02:23:56.220 --> 02:24:07.320

Bob Russell: You asked him about context. I think Michael made the comment that the context, it kind of varies and it does what Charlie Winslow, I noticed tends to do

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02:24:07.800 --> 02:24:13.680

Bob Russell: On his contacts instead of looking at the context in chapter three. The five or six line items.

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02:24:14.550 --> 02:24:21.000

Bob Russell: That Marlene had Charlie will go through the values and the principles line by line, there's

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02:24:21.480 --> 02:24:32.730

Bob Russell: Six of them. He did that on this last project. And I've caught him doing on other ones you know design for health equity inclusion designed to foster culture and social well being. That's what Charlie does

1185

02:24:33.060 --> 02:24:39.930

Bob Russell: I kind of like that, quite frankly, I to me that makes more sense to me than it does the the five or six contextual

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02:24:41.010 --> 02:24:46.920

Bob Russell: line items that are on the chapter three there in the Design Review Board manual but

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02:24:47.400 --> 02:24:49.650

Bob Russell: I have to agree with Michael I think there's there tense.

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02:24:50.220 --> 02:24:57.120

Bob Russell: You know tends to be a variation on the context and I do like the principles and values in the context myself.

1189

02:24:58.440 --> 02:24:58.830

Okay.

1190

02:25:00.630 --> 02:25:01.860

Joseph Dunstan: Okay, well, so

1191

02:25:03.120 --> 02:25:11.880

Joseph Dunstan: It's 430 so what I think we should do is figure out how to move this forward to another review level to the back to the planning commission

1192

02:25:13.560 --> 02:25:18.840

Vicki Clayton: Joe AND JOHN AND JOHN, did you say you guys, we're going to talk about this again Thursday night.

1193

02:25:19.380 --> 02:25:23.040

Jon Quitslund: I'm pretty sure that will be the case, y'all. Because that's why sure I wanted

1194

02:25:23.190 --> 02:25:24.150

Jon Quitslund: All of us to have

1195

02:25:24.720 --> 02:25:27.690

Jon Quitslund: A solid in my my inbox this morning.

1196

02:25:29.010 --> 02:25:32.700

Vicki Clayton: What kind of, what I'd like to do is is

1197

02:25:33.720 --> 02:25:35.430

Vicki Clayton: Put a new date at the top of it.

1198

02:25:37.620 --> 02:25:40.140

Vicki Clayton: And go in here and

1199

02:25:41.580 --> 02:26:04.620

Vicki Clayton: I mean, like, like, like the DR be working with Dave, we have to fix the four columns to the right. Those are really Dr. Be things, but the the planning Commission's focuses on the steps and what the meeting purposes are and who goes who attends those meetings.

1200

02:26:04.920 --> 02:26:06.120

Vicki Clayton: So if I if I

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02:26:06.120 --> 02:26:17.220

Vicki Clayton: Fix this and put a new date on it and redistribute it so that you're working from the most current one. And you can say to the PC that

1202

02:26:18.120 --> 02:26:31.560

Vicki Clayton: You know the DR B's work this over, they're going to continue to work with the city on the far right columns that we have. And then, and then we're going to go forward and and talk with Heather and Dave in person.

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02:26:32.370 --> 02:26:32.670

Vicki Clayton: Yeah.

1204

02:26:32.940 --> 02:26:33.360

Jon Quitslund: I think

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02:26:34.170 --> 02:26:37.890

Jon Quitslund: I think Vicki. If you send whatever whatever

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02:26:39.060 --> 02:26:43.050

Jon Quitslund: General comments you want to include and the reveal revised.

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02:26:44.160 --> 02:26:51.690

Jon Quitslund: Draft send out to Jane res Lee and with the instruction that she should send it to the full Planning Commission.

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02:26:51.960 --> 02:26:56.040

Jon Quitslund: Okay, that would be worthwhile. I think that's excellent and

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02:26:56.580 --> 02:26:57.540

Jon Quitslund: Just as you said.

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02:26:57.810 --> 02:27:00.960

Jon Quitslund: What, what you want to see the planning commission focus upon

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02:27:03.300 --> 02:27:10.440

Jon Quitslund: We may not. We may stray be outside the lines, but we have your guidance as to what would be most helpful. That's great.

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02:27:10.800 --> 02:27:14.400

Joseph Dunstan: And I think john several of us will be will be zooming in.

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02:27:14.460 --> 02:27:15.210

Jon Quitslund: That'll be good.

1214

02:27:15.270 --> 02:27:17.820

Jon Quitslund: That'll be good and yo yo you can participate with us.

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02:27:18.030 --> 02:27:19.500

Joseph Dunstan: Yeah, okay, good.

1216

02:27:20.580 --> 02:27:22.260

Joseph Dunstan: Okay. Okay, so

1217

02:27:22.350 --> 02:27:23.730

Joseph Dunstan: No. Yes.

1218

02:27:23.820 --> 02:27:29.070

David Greetham: Just let you know, Vicki had me check with legal on a general question which I can address in 30 seconds.

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02:27:29.250 --> 02:27:29.790

Joseph Dunstan: Go ahead.

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02:27:29.940 --> 02:27:33.570

David Greetham: Please. Okay, Vicki asked about personal liability.

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02:27:34.020 --> 02:27:36.570

David Greetham: Oh dear. Dr. Be members.

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02:27:37.680 --> 02:27:38.040

David Greetham: And

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02:27:39.360 --> 02:27:48.870

David Greetham: Basically, the answer from legal is that when you're acting within the capacity of the DMV know there's not personal liability and the capacity is described in

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02:27:49.170 --> 02:27:58.440

David Greetham: Our code at section 2.14. It's what you're doing now, you're at you're conducting your meetings. So the short answer is know if you're acting within your capacity. There's not personal liability.

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02:27:59.520 --> 02:27:59.700

Vicki Clayton: Well,

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02:27:59.970 --> 02:28:05.280

Vicki Clayton: I was, I was asking, are we covered under the city's blanket Arizona missions policy.

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02:28:06.930 --> 02:28:15.540

Vicki Clayton: Because just just because we don't have responsibility and it says that in the code doesn't mean that somebody with a mean spirit isn't going to sue everybody they can possibly so

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02:28:16.470 --> 02:28:16.770

Yeah.

1229

02:28:18.120 --> 02:28:18.570

Vicki Clayton: You know,

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02:28:19.380 --> 02:28:32.910

David Greetham: And and here's the quote from legal if a derby members acting lawfully and within the scope of their work for the Derby, that person is not subject to personal liability for their work on behalf of the Dr. B. That's the short answer, and hopefully that helps Vicki.

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02:28:33.420 --> 02:28:35.040

Vicki Clayton: Okay. All right.

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02:28:35.520 --> 02:28:36.870

David Greetham: Okay. Thank you, guys.

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02:28:37.860 --> 02:28:40.350

Joseph Dunstan: All right. Okay, so, um,

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02:28:42.360 --> 02:28:53.310

Joseph Dunstan: So Todd and Michael. If you have additional word smithing you wanted to send in some time on this, then we can fix those four columns to the right.

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02:28:53.910 --> 02:28:54.420

Vicki Clayton: Right.

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02:28:54.750 --> 02:29:01.260

Joseph Dunstan: In the next few days or next week or so, but it doesn't affect Thursday night's meeting. How does that sound.

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02:29:03.300 --> 02:29:04.770

Joseph Dunstan: That seem reasonable. Okay.

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02:29:05.910 --> 02:29:11.010

Joseph Dunstan: So, all right. Well, thank you for to Bob and to Vicki.

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02:29:12.240 --> 02:29:15.690

Joseph Dunstan: Make that music and thanks john for doing that and

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02:29:16.710 --> 02:29:27.270

Joseph Dunstan: We'll zoom in on Thursday. Also, I would like to say if anybody's interested that there is a meeting tomorrow night with the city council where they will be discussing

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02:29:28.980 --> 02:29:34.290

Joseph Dunstan: The possible further guidance from the Council on

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02:29:35.760 --> 02:29:39.990

Joseph Dunstan: foldable housing and you know design guidance.

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02:29:42.180 --> 02:29:45.900

Joseph Dunstan: So I don't know what time, that part is on the agenda, but it looks

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02:29:46.830 --> 02:29:49.380

Jon Quitslund: Like it's late in the late in the schedule.

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02:29:49.740 --> 02:29:51.330

Joseph Dunstan: I think it's the end of the meeting.

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02:29:51.510 --> 02:29:53.550

Joseph Dunstan: Yes. No. Yeah, so

1247

02:29:54.300 --> 02:29:58.140

Bob Russell: Why not sure that the Council's all in sync on that I've been in

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02:29:58.980 --> 02:30:05.280

Bob Russell: Console people. I certainly don't get the impression that, that there's a huge momentum to want to

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02:30:05.970 --> 02:30:19.650

Joseph Dunstan: downgrade before. Well, yeah. And I think Sean sent a letter in and I send a letter for the DMV and with our purview. So they have that information and we'll see what happens.

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02:30:19.950 --> 02:30:21.150

Marlene Schubert: Leslie has her hand raised.

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02:30:21.570 --> 02:30:22.950

Joseph Dunstan: Roughly, yes.

1252

02:30:23.100 --> 02:30:33.600

Leslie Schneider: Hey, so, Joe, I think you saw that I see you on some material that I'm sending out to that I has now been sent out to counsel.

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02:30:33.930 --> 02:30:35.130

Leslie Schneider: It contains a

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02:30:38.280 --> 02:30:40.620

Leslie Schneider: A possible motion that we might make

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02:30:40.950 --> 02:30:44.550

Leslie Schneider: But I just want to say that I'm fine, having you send it out.

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02:30:44.550 --> 02:30:47.640

Leslie Schneider: To, you know, members of the DMV, if you want to. It just

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02:30:47.640 --> 02:30:51.360

Leslie Schneider: provides some guidance and whatnot. Did you get that

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02:30:51.420 --> 02:31:01.020

Joseph Dunstan: I did get that and I seen did you put it out there for the Council so they would have a place to start your discussion postings what you were trying to train. Right. Okay.

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02:31:01.110 --> 02:31:04.650

Leslie Schneider: Can you just also lays out my intent, you know, in my goals.

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02:31:04.860 --> 02:31:07.890

Joseph Dunstan: Sure, yeah. And yeah, those are good goals.

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02:31:08.880 --> 02:31:11.130

Vicki Clayton: So Joe, can you send that to us.

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02:31:12.420 --> 02:31:13.530

Vicki Clayton: The drafting motion.

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02:31:14.220 --> 02:31:16.950

Joseph Dunstan: Yeah, tonight and yeah

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02:31:17.730 --> 02:31:19.770

Jon Quitslund: I'd like you to include me, if you would.

1265

02:31:20.940 --> 02:31:22.410

Joseph Dunstan: I can do that. JOHN. Yeah, sure.

1266

02:31:23.550 --> 02:31:23.700

Joseph Dunstan: Yeah.

1267

02:31:24.840 --> 02:31:28.980

Joseph Dunstan: Absolutely. Okay. Thank you. Thank you, Leslie for putting that out there.

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02:31:29.250 --> 02:31:32.610

Leslie Schneider: Is that I'm sorry it's in the in the agenda.

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02:31:33.660 --> 02:31:38.130

Joseph Dunstan: It was very helpful to understand what you're saying, you know, so it was great. It was good.

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02:31:39.690 --> 02:31:40.110

Joseph Dunstan: Thank you.

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02:31:40.740 --> 02:31:41.310

Leslie Schneider: Thank you.

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02:31:41.550 --> 02:31:50.430

Joseph Dunstan: Yeah, okay. Um. Anything else for the good of the order today appreciate everybody being indoors on a rainy day.

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02:31:51.810 --> 02:31:53.250

Joseph Dunstan: Could have an upside, I guess.

1274

02:31:55.080 --> 02:31:55.410

Vicki Clayton: Okay.

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02:31:56.010 --> 02:32:05.460

Joseph Dunstan: I will call this meeting adjourned and thank everybody who participated and everybody in the audience who might be there to nobody has her hands raised right

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02:32:05.760 --> 02:32:11.130

Joseph Dunstan: No. No. Okay. All right. I think we are done. Thank you Marlene for all your hard work.

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02:32:11.490 --> 02:32:12.870

Marlene Schubert: Thanks you guys talk to you soon.

1278

02:32:13.350 --> 02:32:14.970

Joseph Dunstan: Okay bye everybody.