

THE VILLAGE OF ESTERO
DESIGN REVIEW BOARD MEETING
WEDNESDAY, AUGUST 26, 2020, 5:30 P.M.

DISCLAIMER:

THIS FILE REPRESENTS AN UNEDITED VERSION OF REALTIME
CAPTIONING WHICH SHOULD NEITHER BE RELIED UPON FOR COMPLETE
ACCURACY NOR USED AS A VERBATIM TRANSCRIPT.
ANY PERSON WHO NEEDS A VERBATIM TRANSCRIPT OF THE
PROCEEDINGS MAY NEED TO HIRE A COURT REPORTER.

05:33:27 >>Barry Jones: ALL RIGHT.
05:33:28 LET'S GET THIS MEETING STARTED.
05:33:30 CALL TO ORDER.
05:33:31 WE'LL BEGIN WITH THE PLEDGE OF ALLEGIANCE.
05:33:32 I PLEDGE ALLEGIANCE TO THE FLAG, OF THE UNITED STATES OF
05:33:38 AMERICA, AND TO THE REPUBLIC FOR WHICH IT STANDS, ONE NATION
05:33:42 UNDER GOD, INDIVISIBLE, WITH LIBERTY AND JUSTICE FOR ALL.
05:33:46 THANK YOU.
05:33:48 ROLL CALL?
05:33:52 >>Tammy Duran: BOARD MEMBER FREEDMAN?
05:33:57 >>Barry Freedman: HERE.
05:33:59 >>William Glass: HERE.
05:33:59 >>Michael Sheeley: HERE.
05:34:01 >>Tammy Duran: BOARD MEMBER WALLACE IS ABSENT.
05:34:04 CHAIRMAN JONES.
05:34:05 >>Barry Jones: HERE.
05:34:08 >>Tammy Duran: I BELIEVE NANCY STROUD IS ON THE PHONE.

05:34:11 >>Barry Jones: NANCY, ARE YOU WITH US?
05:34:18 >>Nancy Stroud: CAN YOU HEAR ME?
05:34:20 >>Barry Jones: WE CAN HEAR YOU.
05:34:21 WE JUST WANT TO MAKE SURE WE HAVE A CONNECTION.
05:34:23 YOU'RE GOOD.
05:34:24 YOU CAN HIT THE MUTE BUTTON AGAIN.
05:34:25 APPROVAL OF THE AGENDA.
05:34:27 ANY COMMENTS, QUESTIONS?
05:34:32 >> MOTION TO APPROVE.
05:34:32 >> SECOND.
05:34:33 >>Barry Jones: ALL IN FAVOR SAY AYE?
05:34:37 THE AGENDA IS APPROVED.
05:34:38 BUSINESS.
05:34:40 CONSENT AGENDA, THE AUGUST 12th MINUTES.
05:34:47 EVEN CLOSE ENOUGH THAT I CAN REMEMBER.
05:34:49 [LAUGHTER]
05:34:49 >> MOTION TO APPROVE.
05:34:51 >> I'LL SECOND IT.

05:34:52 >>Barry Jones: ALL IN FAVOR SAY AYE.
05:34:55 >> AYE.
05:34:56 >>Barry Jones: THANK YOU.
05:34:58 >>Mary Gibbs: MAY I MAKE A COMMENT.
05:35:00 WAS THAT JIM WALLACE?
05:35:03 >> HEY, JIM.
05:35:05 >>Mary Gibbs: JIM, ARE YOU ON THE LINE?

05:35:07 >>Jim Wallace: I AM ON THE LINE, BUT I WILL HAVE TO,
05:35:10 UNFORTUNATELY, LEAVE PARTWAY THROUGH THE MEETING.
05:35:13 I HAVE SENT IN MY COMMENTS, AND I WOULD ASK THE CLERK TO
05:35:17 READ THEM INTO THE RECORD AT THE APPROPRIATE TIME.
05:35:21 >>Mary Gibbs: IF I CAN MAKE ONE COMMENT ON THE COMMENTS, ONE
05:35:24 OF JIM WALLACE'S COMMENTS IN THE MINUTES IS THEY DIDN'T HAVE
05:35:27 THE DESIGN REVIEW BOARD MEMBERS' COMMENTS AND DISCUSSION.
05:35:32 AND WHAT WE HAVE DONE WITH THE MINUTES IS WE HAVE THE
05:35:35 MINUTES, WE CALL THEM BARE-BONE MINUTES NOW.
05:35:39 IT'S REALLY GOT THE NAMES OF PEOPLE THAT SPEAK AND WHAT THE
05:35:41 MOTIONS ARE BECAUSE WE HAVE ACTUAL -- IS IT TRANSCRIPT,
05:35:45 TAMMY?
05:35:46 WHERE WE HAVE A VERBATIM TRANSCRIPT?
05:35:48 >>Tammy Duran: WE HAVE A FULL TRANSCRIPT NOW OF EVERY
05:35:51 MEETING ONLINE.
05:35:52 IT'S FOR THE ADA, SO WE HAVE THE CLOSED CAPTIONING AND THEN
05:35:55 THE FULL TRANSCRIPT FROM HER THAT SHE GIVES US THE NEXT DAY.
05:35:59 >>Mary Gibbs: THE MINUTES THAT YOU SEE FROM NOW ON ARE
05:36:01 REALLY BASIC.
05:36:02 BUT IF YOU WANT THE FULL FLAVOR AND ALL THE FUN, YOU CAN GO
05:36:05 BACK AND REVISIT THE WHOLE MEETING.
05:36:07 >>Barry Jones: THANK YOU FOR THAT CLARIFICATION, AND GOOD
05:36:12 POINT, JIM.
05:36:14 >>Jim Wallace: YEAH, THAT'S FINE.
05:36:18 >>Barry Jones: TODAY WE HAVE NO QUASI-JURISDICTIONAL

05:36:22 MEETINGS, JUST PUBLIC INFORMATION MINUTES.
05:36:25 NO REASON TO SWEAR ANYBODY IN OR CONFLICT OF INTEREST OR
05:36:30 ANYTHING.
05:36:30 THE FIRST ITEM ON THE AGENDA IS THE ESTERO COUNTRY CLUB.
05:36:35 WOULD YOU LIKE TO GIVE US A QUICK SUMMARY, MARY, AND WE'LL
05:36:41 GET THE SHOW STARTED?
05:36:43 >>Mary Gibbs: I'LL TRY NOT TO TOUCH ANYTHING SO TAMMY
05:36:46 DOESN'T HAVE TO COME UP AND DISINFECT EVERYTHING.
05:36:48 BUT FIRST OF ALL, BEFORE WE START, IF I COULD INTRODUCE, WE
05:36:51 HAVE A NEW STAFF PERSON PART-TIME.
05:36:54 RICHARD ANDERSON.
05:36:57 HE'S LURKING BEHIND ME.
05:36:59 IS IT YOUR SECOND DAY NOW, DICK?
05:37:02 SO I SAID, COME ON, WE KNOW HOW TO PARTY HERE.

05:37:05 YOU NEED TO COME AND OBSERVE THIS MEETING AND THEN YOU CAN
05:37:08 DO IT ALL NEXT MONTH YOURSELF.
05:37:10 HE'S HERE TO KIND OF LEARN HOW WE HANDLE THESE MEETINGS.
05:37:16 SO THE FIRST CASE THAT WE HAVE -- AND THESE ARE INFORMATION
05:37:20 MEETINGS AGAIN, SO THERE WILL BE NO SWEARING.
05:37:22 ESTERO COUNTRY CLUB AT THE VINES, AND I KNOW SOME OF YOU
05:37:27 ALREADY ASKED ME, WHY IS THIS HERE?
05:37:30 BECAUSE THESE INTERNAL PROJECTS, CLUBHOUSE RENOVATIONS, WE
05:37:32 DON'T WANT TO SEE THEM.
05:37:35 AND THE REASON THAT WE SCHEDULED THIS IS BECAUSE THERE IS A
05:37:39 PICKLEBALL COURTS AND THEY ARE ON THE PERIMETER OF THIS

05:37:44 PROJECT ADJACENT TO BELLE LAGO.
05:37:45 IN ADDITION TO THE CLUBHOUSE RENOVATION, THEY WANT TO DO A
05:37:49 LITTLE BIT OF PARKING.
05:37:51 THEY WANT TO DISCUSS A COUPLE OF PICKLEBALL COURTS.
05:37:53 OTHER THAN THAT, IT'S PRETTY SIMPLE.
05:37:55 I'M GOING TO TURN IT OVER TO KRISTINA JOHNSON AND HAVE HER
05:38:01 EXPLAIN.
05:38:25 >>Kristina Johnson: THANK YOU, MARY.
05:38:29 GOOD EVENING.
05:38:38 THANK YOU, MARY.
05:38:39 THANK YOU, BOARD.
05:38:40 KRISTINA JOHNSON, WITH J.R. EVANS ENGINEERING.
05:38:45 I AM THE SITE CIVIL ENGINEER FOR THIS PROJECT.
05:38:48 I'M HERE TONIGHT REPRESENTING THE ESTERO COUNTRY CLUB.
05:38:52 ALONG WITH ME, WE HAVE THE CLUB MANAGER, THE CONTRACTOR AND
05:38:55 ALSO THE ARCHITECT WORKING ON THE PROJECT.
05:38:59 SO MOVING ALONG, THE PROJECT IS LOCATED IN THE ESTERO
05:39:04 COUNTRY CLUB, WHICH IS A PRIVATE GATED COMMUNITY.
05:39:10 THE ENTRANCE IS LOCATED OFF OF 41 JUST NORTH OF THE EXISTING
05:39:14 WALMART, FOR THOSE OF YOU THAT ARE NOT FAMILIAR.
05:39:20 HERE'S A ZOOMED-IN VIEW OF THE EXISTING CONDITIONS.
05:39:25 SO AS YOU CAN SEE, EXISTING CLUB, FIVE EXISTING TENNIS
05:39:28 COURTS.
05:39:29 THERE'S A SUPPORTIVE PARKING.
05:39:32 THERE'S GOLF CART PARKING BEHIND THE BUILDING.

05:39:35 AND THEN ALSO ON THIS SLIDE, YOU'LL SEE THAT WE HAVE SOME
05:39:39 RESIDENCES THAT ARE HIGHLIGHTED IN RED.
05:39:42 THESE ARE RESIDENCES THAT ARE LOCATED OUTSIDE OF THE ESTERO
05:39:46 CLUB COMMUNITY.
05:39:47 THOSE ARE THE BELLE LAGO PROPERTIES.
05:39:50 EACH OF THOSE HOMEOWNERS RECEIVED A MAILER NOTIFICATION,
05:39:55 NOTIFYING THEM OF THE PROPOSED IMPROVEMENTS THAT ARE BEING
05:39:59 -- THAT INCLUDE THE CLUBHOUSE EXPANSION AND ALSO PICKLEBALL
05:40:03 COURTS.
05:40:03 WE DID RECEIVE ONE PHONE CALL FROM ONE OF THOSE RECIPIENTS.

05:40:07 THEY DID JUST ASK FOR SOME CLARIFICATION ON WHAT THOSE
05:40:12 IMPROVEMENTS WERE.
05:40:13 BUT TO DATE, WE HAVE NOT RECEIVED ANY OBJECTIONS FROM ANY OF
05:40:16 THOSE HOMEOWNERS.
05:40:17 AND THEN AGAIN, JUST TO SHOW YOU -- THIS SHOWS THE GENERAL
05:40:24 LOCATION OF WHERE THE IMPROVEMENTS ARE LOCATED.
05:40:27 WITH ALL OF THE CLUBHOUSE EXPANSION IN THE BACK AND AGAIN
05:40:29 THE PICKLEBALL COURTS JUST SOUTH OF THE EXISTING TENNIS
05:40:34 COURTS.
05:40:38 JUST A ZOOMED-IN VERSION HERE, ONE THING I WOULD LIKE TO
05:40:44 POINT OUT IS THAT THE CLUB MEMBERS HAD AN AREA IN THIS
05:40:50 EXISTING PARKING LOT JUST SOUTH OF THE EXISTING TENNIS
05:40:53 COURTS TO THE EAST HERE.
05:40:54 THEY HAVE ACTUALLY BEEN USING THIS PARKING AREA FOR
05:40:56 PICKLEBALL COURTS FOR THE PAST THREE YEARS.

05:40:59 AND NOW THE REQUEST INCLUDES ACTUALLY TWO ADDITIONAL COURTS,
05:41:05 JUST SHIFTED OVER FURTHER TO THE WEST, SO THEY WILL BE -- NO
05:41:09 LONGER HAVE TO PLAY IN THAT PARKING LOT AREA.
05:41:12 AGAIN, CLUBHOUSE EXPANSION.
05:41:14 THERE'S SOME BOCCE BALL COURTS IN THE BACK, A BRICK PAVER
05:41:20 OUTDOOR AREA BEHIND THE CLUB AND THAT IS THE EXTENT OF THE
05:41:23 PROPOSED IMPROVEMENTS TO THE SITE.
05:41:25 AT THIS TIME, IF THERE ARE ANY QUESTIONS OR COMMENTS ON THE
05:41:30 PROPOSED IMPROVEMENTS.
05:41:35 >> I JUST HAVE ONE.
05:41:36 WILL THE EXISTING PICKLEBALL AREA BE RESTRIPE FOR PARKING?
05:41:42 >>Kristina Johnson: IT ACTUALLY IS STRIPED WITH SOME PARKING
05:41:47 SPACES THERE TODAY, AND THEY BASICALLY STRIPE PICKLEBALL IN
05:41:51 LIKE THE DRIVE AISLE AREA.
05:41:54 SO THAT WOULD HAVE TO BE -- THE STRIPING OF THAT EXISTING
05:41:58 PICKLEBALL COURT WOULD HAVE TO BE REMOVED AS PART OF THIS
05:42:00 REQUEST AND RETURNED TO PARKING ONLY.
05:42:04 >>Barry Jones: ARE THE COURTS PLANNED TO BE LIT?
05:42:12 ARE THE PICKLEBALL COURTS PLANNED TO HAVE LIGHTING?
05:42:19 >>Kristina Johnson: NO, NO LIGHTING.
05:42:21 >>Barry Jones: IT WON'T BE OPERATING AT NIGHT THEN.
05:42:23 >>Kristina Johnson: THAT'S CORRECT.
05:42:24 >>Barry Jones: AND HAVE YOU RECEIVED ANY COMPLAINTS FROM ANY
05:42:26 OF THE NEIGHBORS ABOUT SOUND FROM THE EXISTING USE?
05:42:33 >>Kristina Johnson: I'M GOING TO HAVE TO ASK THE CLUB
05:42:36 MANAGER THAT QUESTION.
05:42:37 HE SAID, NO, THEY HAVE NOT RECEIVED ANY NOISE COMPLAINTS.
05:42:43 >>Barry Jones: JIM'S DOG DOESN'T LIKE PICKLEBALL.
05:42:47 >> OR IS THAT NANCY'S DOG?
05:42:49 [LAUGHTER]
05:42:49 >>Barry Jones: MAYBE IT'S NANCY'S DOG.

05:42:51 ANY OTHER QUESTIONS?
05:42:58 >> ARE WE INTO COMMENTS OR QUESTIONS?
05:43:00 >>Barry Jones: THIS IS JUST PUBLIC INFORMATION SO EVERYTHING
05:43:02 IS IN THE FORM OF A QUESTION.
05:43:06 THINK JEOPARDY.
05:43:10 >>Jim Wallace: BARRY, THIS IS JIM WALLACE.
05:43:12 >>Barry Jones: YES, SIR.
05:43:12 GO AHEAD, JIM.
05:43:19 >>Jim Wallace: HAVING LIVED IN BONITA BAY WHERE THEY ALSO
05:43:22 HAVE PICKLEBALL COURTS, I KNOW THEY CAN BE NOISY AND YOU
05:43:25 REFERENCED THAT.
05:43:28 -- [DOG BARKING] --
05:43:32 ANY EFFORT MADE TO BUFFER THAT ZONE?
05:43:39 >>Kristina Johnson: I BELIEVE HE ASKED IF THERE WAS ANYTHING
05:43:42 PROPOSED TO BUFFER THE NOISE?
05:43:44 OKAY.
05:43:45 RIGHT NOW, NOTHING IN ADDITION TO THE EXISTING PERIMETER
05:43:48 BUFFER THAT EXISTS TODAY.
05:43:52 >>Jim Wallace: THAT WOULD BE A LANDSCAPE BUFFER?

05:43:57 >>Kristina Johnson: YES.
05:43:58 >>Barry Jones: IS THAT A WALL OR A FENCE DOWN THROUGH THERE?
05:44:01 DO YOU KNOW?
05:44:04 >>Kristina Johnson: HOLD ON ONE MOMENT.
05:44:06 ADRIAN IS GOING TO COME UP AND ANSWER THAT QUESTION.
05:44:28 >>Adrian Karapici: ADRIAN KARAPICI.
05:44:31 I'M THE ARCHITECT FOR THE PROJECT.
05:44:32 THERE WILL BE A LANDSCAPE BUFFER AROUND THE PERIMETER OF THE
05:44:36 TWO PROPOSED PICKLEBALL.
05:44:39 IN ADDITION TO THAT, THEY USUALLY WILL BE TREATED WITH THE
05:44:44 SAME MESH OR NET THAT THE TENNIS COURTS ARE ALSO TREATED.
05:44:51 SO THE LANDSCAPE BUFFER WILL BE IN ADDITION TO THE --
05:44:57 >>Barry Jones: MY QUESTION WAS AT THE PERIMETER BETWEEN THE
05:44:59 TWO PROJECTS.
05:45:01 IS THAT A WALL OR A FENCE THAT IS PART OF THE BUFFER?
05:45:04 >>Adrian Karapici: IT IS A FENCE.
05:45:05 >>Barry Jones: IT'S A FENCE.
05:45:07 >>Adrian Karapici: YES, SIR.
05:45:10 >> DID YOU STUDY ALTERNATE LOCATIONS FOR THE PICKLEBALL?
05:45:13 IT LOOKS LIKE IT IS THE ONLY ISSUE THAT MAY BE A CONCERN
05:45:17 WITH THIS PROJECT.
05:45:23 >>Kristina Johnson: CAN YOU REPEAT THE QUESTION?
05:45:25 >> DID YOU STUDY ALTERNATIVE LOCATIONS FOR THE PICKLEBALL,
05:45:27 PERHAPS ON THE OTHER SIDE OF THE CLUB BUILDING?
05:45:29 >>Kristina Johnson: YES, WE DID.

05:45:31 >> NOTHING WORKED OVER THERE.
05:45:33 >>Kristina Johnson: NO, IT DID NOT.

05:45:35 >> HAVE YOU RESEARCHED THE NOISE MITIGATION EQUIPMENT THAT
05:45:38 YOU CAN USE FOR PICKLEBALL?
05:45:41 >>Kristina Johnson: I BELIEVE THE CLUB HAS LOOKED INTO IT,
05:45:44 BUT NO DECISION HAS BEEN MADE ON WHAT MATERIAL TO USE AT
05:45:46 THIS POINT.
05:45:47 >>Barry Jones: JUST FYI, NOTED ON OTHER PROJECTS THAT HAVE
05:45:55 HAD PICKLEBALLS, THERE'S CERTAIN EQUIPMENT THAT CAN BE
05:45:59 COMMITTED TO MITIGATE THE SOUND.
05:46:01 THAT'S WHY I WAS QUESTIONING ABOUT HOURS OF OPERATION.
05:46:05 WE WOULD WANT TO KNOW, OKAY, WHAT TIME ARE THESE COURTS
05:46:08 GOING TO OPEN?
05:46:10 WHAT TIME ARE THEY GOING TO CLOSE?
05:46:12 IF YOU'RE IN PROXIMITY TO TENNIS COURTS AND STUFF LIKE THAT,
05:46:16 THERE'S OBVIOUSLY GOING TO BE SOME EXTERNAL NOISES.
05:46:19 THE QUALITY OF LIFE FOR THE PEOPLE THAT ARE SITTING ON THE
05:46:21 LANAI OUT IN THE BACK OF THOSE HOUSES IS ALSO IMPORTANT TO
05:46:25 BE CONSIDERED.
05:46:26 SO WE WOULD ASK THAT YOU MAYBE AT LEAST FAMILIARIZE YOURSELF
05:46:32 WITH WHAT THE OPTIONS ARE AND PRESENT THEM AS TO WHAT YOU'RE
05:46:35 WILLING TO DO TO HELP MITIGATE WHAT IS A LITTLE BIT MORE OF
05:46:43 A RAUCOUS ACTIVITY THAN EVEN TENNIS, IF THAT'S A CORRECT
05:46:49 TERM.
05:46:49 ANY OTHER QUESTIONS?

05:46:53 JIM, DO YOU HAVE ANYTHING ELSE?
05:46:54 >>Jim Wallace: THE ONLY THING IS I WANT TO BE CAREFUL THAT
05:46:59 HAVING EXPERIENCED IT IN ANOTHER COMMUNITY, THAT THE SHARP,
05:47:04 LOUD SOUND OF PICKLEBALL IS THE LANDSCAPING MAY NOT BE --
05:47:08 PROBABLY IS NOT AN APPROPRIATE SOUND BARRIER, AN ABATEMENT
05:47:14 BARRIER AGAINST THE -- AGAINST PICKLEBALL.
05:47:18 I THINK THEY HAVE TO TAKE A LONG LOOK AT DOING SOME KIND OF
05:47:22 HARD SCAPE BUFFER THAT WOULD REFLECT THE SOUND BACK ONTO THE
05:47:27 COURTS AND AWAY FROM THE PEOPLE OF BELLE LAGO.
05:47:31 >>Barry Jones: I'VE SEEN HARDSCAPE USED AND ALTERNATIVE
05:47:35 EQUIPMENT USED.
05:47:35 I THINK IT IS THE BALL AND THE PADDLE THAT CAN BE SPEC'D FOR
05:47:39 THESE TYPE OF SITUATIONS TO MITIGATE THE SOUND.
05:47:42 BUT THAT IS A CONCERN OF THE COMMUNITY, ESPECIALLY WHEN
05:47:45 YOU'RE ON THE PERIMETER LIKE THIS.
05:47:46 IF YOU WERE TO PUT THE PICKLEBALL COURTS BACK WHERE YOU HAD
05:47:50 THE BOCCE BALL AREA, OBVIOUSLY, LESS -- [AUDIO DROPS] --
05:47:56 BECAUSE THE SOUND WOULD BE SHIELDED EITHER FROM DISTANCE BY
05:47:59 THE TENNIS COURTS AND BY THE CLUBHOUSE.
05:48:01 PROBABLY WHY YOU DON'T WANT TO PUT THEM BACK THERE BECAUSE
05:48:04 YOU DON'T WANT PEOPLE PUTTING ON THE GREENS WITH THE
05:48:07 PICKLEBALL PADDLES GOING OFF NEXT TO THEM.
05:48:10 I CAN UNDERSTAND.
05:48:11 FOR THE SAME CONSIDERATION THAT YOU GIVE THE PEOPLE ON THE

05:48:14 PUTTING GREENS, GIVE TO YOUR NEIGHBORS WOULD BE OUR CONCERN.

05:48:17 THANK YOU FOR YOUR TIME.

05:48:18 >>Mary Gibbs: MAY I ADD SOMETHING JUST FOR KRISTINA?

05:48:22 I THINK WHEN WEST BAY CLUB HAD THE PICKLEBALL, THEY ALSO HAD

05:48:26 -- I THINK YOU REFERENCED THAT CERTAIN TYPE OF PADDLES, LIKE

05:48:29 -- I CAN'T REMEMBER IF IT WAS CALLED A CLASS A, OR THERE ARE

05:48:32 SOME PADDLES THAT ARE A LITTLE LESS NOISY THAN THE GOLD OR

05:48:36 SOMETHING.

05:48:38 GREEN.

05:48:38 I THOUGHT IT WAS GOLD.

05:48:39 CERTAIN PADDLES THAT THEY RESTRICTED THEMSELVES TO AS WELL.

05:48:44 >>Barry Jones: I BELIEVE THEY ENHANCED THEIR BUFFER AGAINST

05:48:47 THE NEIGHBORING PROPERTY THERE TO HELP MITIGATE ANY SORT OF

05:48:51 SOUND.

05:48:52 BUT AS JIM SAID, THE BUFFER CAN ONLY DO SO MUCH AGAINST THE

05:48:55 SHARP SOUNDS, SO IT GETS DOWN TO THE EQUIPMENT.

05:49:01 >>Kristina Johnson: WE DEFINITELY APPRECIATE YOUR FEEDBACK.

05:49:08 >>William Glass: A PICKLEBALL COURT, AS I REMEMBER, IS THE

05:49:11 SAME LENGTH THAT A TENNIS COURT IS WIDE.

05:49:14 I GUESS WHERE I'M LOOKING AT THIS, AND LOOKED AT OPTIONAL

05:49:18 LOCATIONS AND YOU SAY THEY DIDN'T WORK, IN MY HUMBLE OPINION

05:49:22 AS A LOWLY ARCHITECT, IT LOOKS LIKE YOU'RE PUTTING THESE ON

05:49:26 THE SITE WITH A SHOEHORN.

05:49:28 IT LOOKS LIKE ONE CORNER IS SPILLING OUT INTO THE PARKING

05:49:31 AREA AND IT'S DESTROYING THE GREENSPACE AND ALL THE WALKWAYS

05:49:37 CONNECTING THE TENNIS COURTS DON'T WORK.

05:49:40 THERE'S GOT TO BE A BETTER PLACE TO PUT THEM.

05:49:44 COULD YOU SACRIFICE THE TENNIS COURT WITH THREE OR FOUR

05:49:47 PICKLEBALL COURTS ON ONE OF THE TENNIS COURTS?

05:49:49 THAT WOULD BE A LITTLE BIT MORE LOGICAL, IN MY HUMBLE

05:49:57 LOOKING AT THIS FOR THE FIRST TIME.

05:49:58 IT LOOKS LIKE SOMEBODY HAS A SHOEHORN TRYING TO FORCE THIS

05:50:02 ON THE SITE.

05:50:03 I WOULD LOVE TO SEE US AS A VILLAGE OF ESTERO ESTABLISH A

05:50:08 CRITERIA FOR PICKLEBALL AND NOT REVISIT THIS EVERY TIME.

05:50:12 BECAUSE IT IS NOISY, AND WE ARE ADJACENT TO ANOTHER

05:50:17 COMMUNITY, AND THOUGH THEY HAVEN'T RESPONDED TO LETTERS,

05:50:20 THEY MAY BE RESPONDING REALLY LOUD AFTER YOU BUILD THIS, AND

05:50:25 THEN WE'VE GOT NO RECOURSE.

05:50:27 >>Mary Gibbs: I'M ACTUALLY GLAD YOU ASKED THAT BECAUSE IN

05:50:30 THE NEW LAND DEVELOPMENT CODE WE'RE WORKING ON, WE HAD A BIG

05:50:33 DISCUSSION WITH THE CONSULTANTS ABOUT PICKLEBALL AND IF

05:50:35 THERE SHOULD BE SOME MINIMUM DISTANCE SEPARATION FROM

05:50:38 RESIDENTIAL, AND ESTABLISHING STANDARDS IS A LITTLE HARD

05:50:42 BECAUSE ONE SIZE DOESN'T ALWAYS FIT ALL, BUT THE WAY WE'RE

05:50:46 LOOKING AT THAT AND WE'RE GOING TO LOOK AT MAKING SURE THAT

05:50:49 ANY PICKLEBALL WILL HAVE A PUBLIC HEARING PROCESS SO THAT --
05:50:52 >>William Glass: I'M JUST TRYING TO PUT MYSELF IN THE OTHER
05:50:56 PERSON'S SHOES.
05:50:57 IF I WAS LIVING IN ONE OF THE SINGLE-FAMILY HOUSES AND
05:51:00 TRYING TO TAKE A NAP ON A SUNDAY AFTERNOON AND PEOPLE WERE

05:51:02 OVER THERE PLAYING PICKLEBALL, I WOULD NOT BE A HAPPY GUY
05:51:06 BECAUSE IT'S VERY CLOSE, AND IT'S VERY DIFFICULT TO STOP
05:51:10 THAT KIND OF A SHARP SOUND.
05:51:11 THE RACKETS AND THE DIFFERENT BALL IS THE BEST WAY TO DO IT,
05:51:16 BUT, YOU KNOW, YOU CAN ALSO PUT SOUND ABSORPTION AROUND THE
05:51:19 COURT AND EVERYTHING ELSE.
05:51:21 I DON'T KNOW HOW EFFECTIVE THAT IS.
05:51:25 >>Barry Jones: THERE'S PADDING THAT YOU CAN HANG ON THE
05:51:27 FENCE FOR SOUND ABSORPTION.
05:51:28 >>William Glass: THERE'S SOUND-ABSORBING STUFF BUT, AGAIN,
05:51:33 I'M STEPPING BACK FIVE SECONDS AND FIVE FEET AND SAYING,
05:51:37 DOES THIS PICKLEBALL -- WE USUALLY DON'T GET INTO THIS ON
05:51:41 PRIVATE CLUBS, BECAUSE, OBVIOUSLY, A LOT OF THOUGHT HAS GONE
05:51:44 INTO THIS, AND THE BOARD HAS GOTTEN INVOLVED AND A LOT OF
05:51:47 PEOPLE LOOK AT THIS AND IT SOUNDS PRESUMPTUOUS FOR US TO
05:51:50 COME IN NOW AND SAY, HMM, I'M SORT OF DOING A "HMMM,"
05:51:55 BECAUSE IT LOOKS LIKE IT DOESN'T BELONG THERE.
05:52:00 >> LET ME TAKE ANOTHER TACT TO THIS, AND I DON'T DISAGREE.
05:52:03 LOOK WHERE THE EXISTING PICKLEBALL COURTS ARE NOW, THEY HAVE
05:52:06 NO SOUND BARRIER AROUND THEM THAT I KNOW OF, AND WE'VE NOT
05:52:11 HAD A COMPLAINT ABOUT NOISE, AND THEY GET PLAYED ON, RIGHT
05:52:15 THERE -- THEY ARE ACTUALLY CLOSER, THE EXISTING COURTS ARE
05:52:18 JUST ABOUT AS CLOSE TO EXISTING HOMES AS THE NEW COURTS ARE.
05:52:24 >>Kristina Johnson: WE'LL CERTAINLY TAKE YOUR FEEDBACK BACK
05:52:26 TO THE CLUB AND SEE IF THERE'S AN ALTERNATE LOCATION THAT

05:52:29 CAN BE AGREED ON.
05:52:32 >>William Glass: IF PICKLEBALL IS BECOMING SUCH IN FASHION
05:52:35 AND TENNIS COURT USE IS DROPPING OFF, MAYBE THAT IS THE
05:52:37 THING TO DO, CONVERT A COURT.
05:52:39 >>Kristina Johnson: I'M NOT A PICKLEBALL OR TENNIS PLAYER,
05:52:42 SO --
05:52:46 >> I WOULD TELL YOU THAT THE TENNIS -- THOSE FIVE TENNIS
05:52:49 COURTS ARE SOME OF THE MOST USED TENNIS COURTS IN ESTERO.
05:52:54 ALL THE TIME.
05:53:00 >>Kristina Johnson: ANY OTHER QUESTIONS?
05:53:02 >>Barry Jones: NO.
05:53:02 THANK YOU FOR YOUR TIME.
05:53:03 >>Kristina Johnson: THANK YOU VERY MUCH.
05:53:08 >>Tammy Duran: WE DON'T HAVE PUBLIC COMMENT FOR THIS ONE.
05:53:11 NO PUBLIC COMMENT FOR THIS ONE.
05:53:13 >>Barry Jones: THANK YOU.

05:53:14 THE NEXT ITEM ON THE AGENDA IS THE LONGITUDE 81 APARTMENTS.
05:54:03 >>Mary Gibbs: ARE WE READY?
05:54:04 >>Barry Jones: WE ARE.
05:54:06 >>Mary Gibbs: LONGITUDE 81 APARTMENTS NORTH OF THE MIROMAR
05:54:10 MALL AND OVER BY THE HERTZ ARENA OFF OF BEN HILL GRIFFIN
05:54:16 PARKWAY.
05:54:16 AND THEY ARE ASKING FOR PAINT PERMIT TO CHANGE THE COLOR OF
05:54:22 THE BUILDINGS FROM WHAT WAS APPROVED -- THE COUNTY APPROVED
05:54:25 THIS PROJECT SOME YEARS AGO.

05:54:27 THERE WAS A PALETTE THAT WAS SHADES OF YELLOWS.
05:54:31 AND THEY ACTUALLY STARTED PAINTING IT GRAY.
05:54:34 AND WHAT HAPPENED IS CODE ENFORCEMENT CITED FOR NOT HAVING A
05:54:39 PAINT PERMIT, WHICH THEY WERE GOING TO EXPLAIN THEY WEREN'T
05:54:42 REALLY AWARE OF.
05:54:43 THEY ARE HERE NOW.
05:54:44 IT IS PARTIALLY PAINTED.
05:54:45 AND CAROLANN SAENZ IS HERE TO EXPLAIN THE WHOLE SITUATION.
05:54:56 DO WE HAVE TO WIPE AGAIN?
05:55:09 >> AS MARY SAID, MY NAME IS CAROLANN.
05:55:12 I AM THE COMMUNITY DIRECTOR AT LONGITUDE 81 APARTMENTS.
05:55:15 FIRST AND FOREMOST, SO SORRY THAT WE'RE EVEN IN THE
05:55:20 SITUATION.
05:55:21 UNFORTUNATELY, I THOUGHT THE PAINTER THAT WE HAD HIRED WAS
05:55:23 AWARE OF THE RULES AND THE REGULATIONS OF THIS AREA.
05:55:26 HE'S NOT FROM HERE.
05:55:27 I SHOULD HAVE CHECKED ON THAT IN ADVANCE AND HELPED AID IN
05:55:31 THAT.
05:55:32 UNFORTUNATELY, BOTH OF US JUST WEREN'T AWARE THAT WE NEEDED
05:55:38 TO GET APPROVAL FIRST.
05:55:39 WITH THE HISTORY OF OUR PROPERTY, AS YOU GUYS MAY KNOW, IT
05:55:42 STARTED OFF AS THE SPRINGS AT ROSE TO.
05:55:45 WE PURCHASED THE PROPERTY IN 2017 AND STARTED REBRANDING IT.
05:55:52 WE OBVIOUSLY CHANGED THE NAME.
05:55:54 IT'S NOW LONGITUDE 81 APARTMENTS.

05:55:56 WE HAVE NEW SIGNAGE.
05:55:57 WE DESIGNED THE INTERIOR CLUBHOUSE, THE POOL, THE FURNITURE,
05:56:00 ALL THAT GOOD STUFF.
05:56:01 AND NOW WE'RE REQUESTING TO UPDATE THE EXTERIOR.
05:56:05 YOU CAN SEE HERE THE BEFORE AND AFTER.
05:56:11 I ALSO CREATED THIS, IF YOU GUYS WOULD LIKE TO SEE MORE OF
05:56:16 AN UP-CLOSE VERSION.
05:56:19 [NOT SPEAKING INTO THE MICROPHONE]
05:56:31 THE COLOR SAMPLES ARE ON THERE AS WELL.
05:56:34 BUT REALLY, OUR GOAL IS TO SET US APART FROM THE SPRINGS
05:56:38 BRAND.
05:56:38 WE ARE NOT AFFILIATED WITH THE SPRINGS.

05:56:39 WE ARE OUR OWN ENTITY.
05:56:41 WE HAVE A SISTER PROPERTY UP IN SARASOTA.
05:56:44 LONGITUDE 82.
05:56:45 THEY ARE ALSO GRAYS AND BLUES.
05:56:48 AND, YOU KNOW, WE REALLY WANT TO PROVIDE A FRESH, CLEAN LOOK
05:56:52 FOR OUR RESIDENTS.
05:56:53 AND MAKE THE NECESSARY REPAIRS THAT ARE NEEDED.
05:56:58 THE PAINT PROPOSAL INCLUDES PRESSURE WASHING THE BUILDINGS,
05:57:01 SEALING THE BUILDINGS FROM SETTLING CRACKS.
05:57:04 THERE'S MINOR GUTTER AND DOWNSPOUT REPAIRS.
05:57:08 IT'S NOT ONLY THE BUILDINGS FOR THE APARTMENTS, BUT LIKE THE
05:57:11 CLUBHOUSE, THE AMENITY AREAS, THE TRASH AREA, THE MAIL
05:57:15 CENTER, ALL OF THOSE AREAS WOULD BE COLORED THE SAME.

05:57:19 SO THE WHOLE ENTIRE PROPERTY WOULD GET AN OVERHAUL WITH THIS
05:57:23 COLOR CHANGE.
05:57:23 I WANTED TO LIFT A FEW PHOTOS HERE SO YOU CAN SEE HOW WE
05:57:34 CHANGED THE COLORS, LIKE FOR THE POOL AND THE INTERIOR OF
05:57:36 THE CLUBHOUSE.
05:57:37 YOU CAN KIND OF SEE THE GRAY AND BLUE TONES.
05:57:40 AS I MENTIONED, WE WANT TO MATCH OUR SISTER PROPERTY IN
05:57:44 SARASOTA.
05:57:45 WE FEEL IT'S STILL SUBTLE, STILL NEUTRAL.
05:57:49 WHO IS TO SAY EARTH TONES ARE ONLY YELLOWS?
05:57:52 AND THEN THE BIG DIFFERENCE, OF COURSE, IS SEPARATING US
05:57:54 FROM THE SPRINGS AT GULF COAST.
05:57:55 YOU CAN SEE THE SIGN THAT WE HAVE WHERE IT SAYS "LONGITUDE
05:57:58 81," IT'S LIKE THAT BROWN TAN.
05:58:01 AND RIGHT NEXT DOOR YOU HAVE THE SPRINGS AT GULF COAST, THE
05:58:03 SAME, BROWN TAN.
05:58:04 IT REALLY LOOKS LIKE WE'RE STILL AFFILIATED.
05:58:07 PEOPLE GO TO THE SPRINGS NEXT DOOR, THEY ARE GOING TO KNOW
05:58:10 THAT WE WERE A PREVIOUS SPRINGS PROPERTY BECAUSE WE'RE BUILT
05:58:14 EXACTLY THE SAME WAY.
05:58:15 AT LEAST GIVING US A LITTLE BIT OF A COLOR CHANGE, PROVIDING
05:58:17 THAT POP WILL REALLY SET US APART.
05:58:19 AND THAT'S REALLY OUR MAIN GOAL.
05:58:21 AND THEN THE SURROUNDING AREA, AS YOU GUYS KNOW, HERTZ
05:58:26 ARENA, THEY ARE GRAY.

05:58:29 BRIGHT YELLOW.
05:58:30 TIDE WATER EVEN HAS A GRAY AND BLUE TONE TO THEM.
05:58:33 MIROMAR OUTLETS HAS THE NEUTRAL.
05:58:36 UNIVERSITY VILLAGE HAS THE GRAY AWNING WITH THE WHITE,
05:58:40 GRANDEZZA, SAME THING.
05:58:42 EVEN THE DENTAL CARE AT GRAND OAKS, THEY ARE LIKE WHITES AND
05:58:46 A LITTLE BIT OF GRAY.
05:58:48 I FEEL LIKE THIS COLOR CHANGE DOESN'T NECESSARILY, YOU KNOW,

05:58:51 GO AGAINST WHAT'S IN THE AREA.
05:58:53 IT'S KIND OF ADDING TO AND IT REALLY DIVERSIFIES US.
05:58:56 I THINK IT'S A POSITIVE CHANGE.
05:58:58 ANY QUESTIONS FOR ME?
05:59:06 >>Michael Sheeley: YOU HAVE GIVEN US THREE COLOR SCHEMES
05:59:07 IN THESE PHOTOGRAPHS.
05:59:09 IS THERE ONE THAT YOU PREFER OR ONE THAT -- OR ARE YOU GOING
05:59:12 TO DO THREE DIFFERENT SCHEMES IN THE COMMUNITY?
05:59:17 >>Carolann Saenz: IN WHICH PHOTOGRAPH?
05:59:22 YES, IT IS SCHEME 3.
05:59:23 YES, SCHEME 3 IS THE ACTUAL.
05:59:24 >>Michael Sheeley: THAT'S WHAT MATCHES THE PHOTOS HERE.
05:59:26 >>Carolann Saenz: YES, SIR.
05:59:34 >>Michael Sheeley: MY OPINION, I WOULD HAVE NO OBJECTION
05:59:36 TO THE CHANGE.
05:59:37 I THINK IT'S REFRESHING AND APPROPRIATE FOR THE MARKET.
05:59:42 >>Carolann Saenz: THANK YOU.

05:59:43 >>Barry Freedman: I HAVE NO OBJECTION EITHER.
05:59:45 >>William Glass: I WOULD SUGGEST WHILE YOU'RE DOING THE
05:59:47 FACE-LIFT, YOU DESPERATELY NEED TO CLEAN THE CLAY TILE ROOF.
05:59:52 IT'S REALLY SAD LOOKING.
05:59:54 THAT'S WHY I'M NOT A REAL FAN OF CONCRETE TILE, BECAUSE
05:59:56 THAT'S WHAT HAPPENS TO IT.
05:59:58 BUT WHEN YOU CLEAN IT, SEAL IT, AND THEN YOU WON'T BE
06:00:01 CHASING THIS EVERY THREE YEARS.
06:00:05 COSTS A LITTLE MONEY TO SEAL A ROOF, BUT YOU'LL BE REAL
06:00:07 HAPPY AFTERWARDS.
06:00:08 AS FAR AS THE COLORS, I DON'T REALLY HAVE ANY OBJECTION TO
06:00:11 WHAT THEY ARE DOING.
06:00:14 IT'S NOT DOWN THE MIDDLE OF THE ROAD ESTERO, BUT IT'S FINE.
06:00:22 >>Barry Jones: AND, YOU KNOW, MY ONLY COMMENT WOULD BE, AND
06:00:29 IT'S THE COLOR-BLIND ENGINEER, TECHNICALLY, THE COLOR MATCH
06:00:38 WITH THE ROOF COLOR.
06:00:39 I KIND OF AGREE, THAT WAS JIM'S COMMENT ON HERE, TOO.
06:00:43 I'LL GIVE HIM CREDIT FOR IT, BUT I WAS THINKING THE SAME
06:00:47 THING.
06:00:47 THE COLORS REALLY DON'T GO VERY WELL WITH THE ROOF COLOR.
06:00:56 >> I DON'T HAVE ANY PROBLEM WITH THAT COMBINATION.
06:00:57 >>Barry Jones: IT'S YOUR PROPERTY.
06:01:01 YOU KIND OF KEPT THE BREAKING UP OF THE DIFFERENT COLORS TO
06:01:04 HELP BREAK UP THE BUILDINGS.
06:01:06 SO THAT WOULD BE OUR BIGGEST CONCERN, I THINK.

06:01:11 >>Mary Gibbs: MAY I MAKE A COMMENT, THOUGH, TO THE BOARD?
06:01:13 >>Barry Jones: CERTAINLY.
06:01:14 >>Mary Gibbs: JUST TO REMIND YOU -- AND I KNOW WE'VE HAD
06:01:18 THIS CONVERSATION BEFORE -- THAT IN THE LAND DEVELOPMENT

06:01:20 CODE, THE COLORS FOR ESTERO IS WARM EARTH TONES AND SUBDUED
06:01:25 PASTELS.
06:01:25 SO THE QUESTION ARISES, YOU KNOW, IS GRAY CONSIDERED A WARM
06:01:29 EARTH TONE OR SUBDUED PASTEL?
06:01:33 I KNOW GRAY IS A POPULAR COLOR THESE DAYS, BUT I THINK THIS
06:01:36 IS SOMETHING WE'LL STRUGGLE WITH AND HAVE A FEW MORE
06:01:38 BUILDINGS COMING IN.
06:01:40 REMEMBER, WE HAD RUSTY'S AND THEY KIND OF PAINTED IT WHITE
06:01:44 AND SAID IT WAS AN EARTH TONE.
06:01:46 DON'T REALLY THINK THE GRAY COMPLIES WITH OUR LAND
06:01:48 DEVELOPMENT CODE.
06:01:49 I JUST WANTED TO SAY THAT.
06:01:51 >> IN MY OPINION, THEY ARE WARM GRAYS.
06:01:52 SO THEY ARE NOT COOL GRAYS, AND THAT'S WHY I THINK THEY ARE
06:01:56 CONSISTENT WITH THE ROOF TILE.
06:01:58 >>Mary Gibbs: MAY BE SEEING SOME COOLER GRAYS IN THE FUTURE.
06:02:01 >> IS THE STAFF MAKING A RECOMMENDATION TO US ONE WAY OR THE
06:02:03 OTHER?
06:02:04 >>Mary Gibbs: I'M JUST TELLING YOU WHAT THE CODE SAYS.
06:02:08 I'M TRYING TO REMIND YOU OF WHAT'S IN THE CODE.
06:02:12 THIS IS AN INFORMATION MEETING.

06:02:16 >> I DO HAVE A QUESTION ABOUT THE ROOF BECAUSE BARRY BROUGHT
06:02:18 IT UP.
06:02:19 DO YOU GENERALLY HAVE A SYSTEM SET UP TO PRESSURE WASH THOSE
06:02:22 ROOFS?
06:02:24 >>Carolann Saenz: IT'S NOT SOMETHING IN OUR BUDGET.
06:02:27 WE HAVE A TEN-YEAR BUDGET RIGHT NOW, AND IT ISN'T SOMETHING
06:02:31 THAT'S BEEN SET.
06:02:32 IT'S SOMETHING THAT I CAN DEFINITELY SUGGEST TO THE
06:02:34 OWNERSHIP GROUP AS NEEDED.
06:02:36 SO WHEN WE DO OUR BUDGETS IN THE FUTURE, WE CAN PLAN FOR
06:02:39 THAT EXPENSE.
06:02:40 BUT TO ANSWER YOUR QUESTION RIGHT NOW, NO, WE DON'T HAVE
06:02:42 THAT.
06:02:43 >> BETTER LOOK INTO IT.
06:02:45 AFTER A WHILE THEY ARE GOING TO LOOK PRETTY GRUNGY.
06:02:48 THEY'LL GET MILDEW AND BREAK.
06:02:52 >> THAT COULD BE SOMETHING WE POTENTIALLY ADD TO THE
06:02:55 PROJECT.
06:02:56 >> WASHING AND SEALING REALLY HELPS A LOT.
06:02:57 WE DID IT AT HOME.
06:02:59 BIG DIFFERENCE.
06:03:03 >>William Glass: PROBABLY WITH LIGHTWEIGHT CONCRETE GETTING
06:03:05 WET AND DRY, WET AND DRY, THE MOLD TAKES HOLD.
06:03:09 ONCE IT STARTS GETTING THIS COLOR, IT WILL BE BLACK IN
06:03:11 ANOTHER YEAR.

06:03:12 IF YOU CLEAN IT, PRESSURE WASH IT AND CLEAN IT, YOU NEED TO
06:03:16 SEAL IT, OR YOU'RE GOING TO BE CHASING IT FOREVER.
06:03:19 I TELL YOU, FROM SOMEBODY WHO LIVED HERE A LONG TIME, WHEN
06:03:22 YOU GO BY A PROJECT AND YOU SEE DIRTY ROOFS, IT IMMEDIATELY
06:03:26 SAYS LACK OF MAINTENANCE.
06:03:27 THEY ARE NOT TAKING CARE OF BUSINESS.
06:03:29 THAT'S WHAT --
06:03:31 >>Carolann Saenz: PERCEPTION.
06:03:32 I UNDERSTAND.
06:03:34 >>William Glass: I'D GET THAT A LITTLE HIGHER ON THE SCREEN.
06:03:38 >>Carolann Saenz: I APPRECIATE THE FEEDBACK.
06:03:39 THANK YOU.
06:03:41 >>Barry Jones: FOR A POINT OF ORDER, MARY, IS IT POSSIBLE
06:03:45 THAT THESE TYPE OF THINGS CAN COME IN FOR JUST ONE
06:03:48 APPLICATION AND WE CAN REVIEW AND APPROVE THEM, OR DO THESE
06:03:52 REQUIRE A PUBLIC INFORMATION MEETING?
06:03:54 >>Mary Gibbs: WE ACTUALLY TALKED ABOUT THAT.
06:03:56 WHAT WE WANT TO DO IN THE NEW CODE, I THINK, IS TO SAY THAT
06:03:59 ON THESE PAINT PERMITS, IF IT'S CLEARLY LIKE THE EARTH TONES
06:04:05 AND IT MATCHES -- IT'S SIMILAR TO THE EXISTING PAINTING,
06:04:08 THEN WE PROPOSE THAT WE WOULD JUST DO THAT ADMINISTRATIVELY
06:04:11 AS STAFF AND NOT EVEN BRING IT TO YOU.
06:04:13 IF WE DON'T FEEL THAT IT COMPLIES WITH THE CODE, THEN WE
06:04:16 WOULD BRING IT TO YOU.
06:04:18 NOW, WE ALSO TALKED ABOUT, DO WE NEED TO HAVE AN INFORMATION

06:04:21 MEETING AND A PUBLIC HEARING?
06:04:22 THIS ONE WE PUT ON AS AN INFORMATION MEETING BECAUSE WE KNOW
06:04:26 WE HAVE A MEETING NEXT WEEK.
06:04:28 SO IF YOU ALL ARE WANTING TO TAKE ACTION, WE CAN JUST COME
06:04:31 BACK NEXT WEEK SO IT WON'T BE A BIG DELAY.
06:04:34 BUT IN THE FUTURE, ONE OF THE THINGS WE COULD DO, IS WE
06:04:37 COULD PUT THEM ON FOR PUBLIC HEARING, AND IF YOU WEREN'T
06:04:42 COMFORTABLE, THEN YOU COULD ALWAYS CONTINUE THAT.
06:04:46 SO WE JUST WENT BACK AND FORTH.
06:04:48 WE DON'T WANT TO BE PRESUMPTUOUS AND PUT IT ON FOR A PUBLIC
06:04:51 HEARING AND HAVE YOU SAY, "OH, WE DON'T LIKE IT.
06:04:55 WHY DID YOU SKIP THE PUBLIC INFORMATION MEETING?"
06:04:58 >>Barry Jones: WE'RE NOT SHY ABOUT CONTINUING MEETINGS.
06:05:00 >>Mary Gibbs: RIGHT, RIGHT.
06:05:02 >>Barry Jones: WE APPRECIATE YOUR CONCERN ABOUT APPROACH,
06:05:04 BUT IF WE CAN HELP MOVE THINGS ALONG, WE'RE NOT OBJECTING TO
06:05:07 THAT EITHER.
06:05:08 >>Carolann Saenz: WE WOULD APPRECIATE THAT AS WELL.
06:05:12 >>Barry Jones: YEAH, WE'RE JUST NOT NOTICED FOR A PUBLIC
06:05:15 HEARING, SO WE CAN'T TAKE AN ACTION ON IT AT THIS TIME.
06:05:19 AS MUCH AS WE MIGHT LIKE TO HELP YOU TODAY, I'M SORRY, WE
06:05:22 CAN'T.

06:05:23 >>Mary Gibbs: WE ACTUALLY HAVE HER ON THE AGENDA FOR NEXT
06:05:26 WEEK, BECAUSE WE HAD TO MOVE YOUR MEETING BECAUSE OF OUR
06:05:30 BUDGET HEARING.

06:05:31 WE HAVE ONE NEXT WEEK AND WE HAVE HER TENTATIVELY PENCILED
06:05:34 ON THE AGENDA FOR THE FIRST CASE FOR NEXT WEEK, AND THEN
06:05:37 WE'LL HAVE A COUPLE OF OTHER PAINT PERMITS THAT YOU MIGHT
06:05:40 NOT LIKE AS WELL.
06:05:41 I DON'T KNOW.
06:05:41 WE'LL SEE.
06:05:45 >>Barry Jones: JIM, ARE YOU STILL WITH US?
06:05:49 >>Jim Wallace: I'M STILL HERE.
06:05:51 MY COMMENTS, I HAD THE SAME COMMENT AS BILL DID.
06:05:57 TO THE APPLICANT, I UNDERSTAND YOU WANT TO DIFFERENTIATE
06:06:02 YOURSELF FROM SPRINGS, THAT MAKES A WHOLE LOT OF SENSE.
06:06:04 BUT THE NEW COLOR PALETTE DOES SEEM INCOMPATIBLE WITH THE
06:06:07 ROOF.
06:06:08 I JUST KEEP ASKING MYSELF WHETHER THERE ARE NOT EARTH TONES
06:06:15 THAT CAN ACHIEVE WHAT YOU'RE TRYING TO GET, DIFFERENTIATING
06:06:18 YOURSELF FROM THE SPRINGS AND GETTING YOU -- HOWEVER YOU DO
06:06:23 THAT.
06:06:23 I'M NOT GOING TO TRY TO DO THAT.
06:06:28 WILL THE GRAY AS YOU'VE SHOWN IT, THE FACT THAT IT'S SO
06:06:32 INCONSISTENT WITH THE ROOF, WILL THAT ADD VALUE OR DECREASE
06:06:36 VALUE?
06:06:36 I THINK THAT'S THE QUESTION YOU HAVE TO ASK.
06:06:39 I PERSONALLY BELIEVE THAT THERE HAVE TO BE EARTH TONES WITH
06:06:44 GRAY DEFINITIONS THAT COULD WORK WITH THIS AND WOULD WORK
06:06:51 BETTER WITH THE ROOF, AND IT MIGHT BE IN YOUR BETTER

06:06:54 INTEREST BEFORE YOU PAINT IT ALL.
06:06:57 >>Carolann Saenz: IF I MAY, I KNOW YOU'RE NOT ABLE TO SEE
06:07:00 THE VISUAL PICTURES HERE WITH US.
06:07:03 ARE YOU ABLE TO SEE THE PowerPoint?
06:07:07 >> HE'S GOT THEM ALL.
06:07:08 >>Carolann Saenz: OKAY.
06:07:09 LIKE, IF YOU LOOK AT OUR BUILDING STRUCTURE ITSELF, I GUESS
06:07:16 THE PICTURE OF THE BUILDING DOESN'T SHOW IT TOO WELL.
06:07:20 BUT THE CLUBHOUSE AND SOME OF THE OTHER AREAS, WE DO HAVE
06:07:23 THAT STONE BUILT INTO THE LOOK.
06:07:25 WHAT YOU SEE FROM THE ROAD, YOU DO SEE SOME OF THAT STONE
06:07:29 THAT CREATES THE EARTHY TONE THAT YOU'RE TALKING ABOUT.
06:07:32 I THINK IT'S OPINION, TOO, WHEN IT COMES TO THE GRAY TONES.
06:07:38 WHO'S TO SAY GRAY ISN'T EARTHY?
06:07:41 SOIL, DIRT, ROCK, IT CAN BE GRAY.
06:07:44 AND IT IS SUBTLE.
06:07:45 HERTZ ARENA RIGHT BEHIND US IS GRAY.
06:07:48 IT HAS DARKER GRAYS THAN WE HAVE.

06:07:50 >>Mary Gibbs: THAT'S NOT A GOOD EXAMPLE, THOUGH.
06:07:53 WE DON'T USE THAT AS OUR EXAMPLE.
06:07:54 [LAUGHTER]
06:07:55 >>Carolann Saenz: WELL, IN ADDITION, THE OTHER THING IS
06:07:58 LONGITUDE 82 IS OUR SISTER PROPERTY.
06:08:00 SO YOU KNOW THE SPRINGS BRAND, THEY KIND OF KEPT THEIR LOOK
06:08:03 THE SAME.

06:08:03 WE ALSO ARE WANTING TO ACHIEVE THAT SAME GOAL WITH OUR
06:08:06 SISTER PROPERTY UP IN SARASOTA.
06:08:08 THEY HAVE THE SAME -- YOU'RE RIGHT.
06:08:11 IT ISN'T SARASOTA.
06:08:13 I AGREE WITH YOU.
06:08:14 BUT AT THE SAME TOKEN, IF POSSIBLE, WE WOULD LIKE TO TRY TO
06:08:17 STAY WITH THE GRAY-BLUE COLOR SCHEME SO WE CAN MATCH OUR
06:08:20 SISTER PROPERTY UP IN SARASOTA.
06:08:23 >>Jim Wallace: BUT THIS IS ESTERO.
06:08:26 >> IF YOU LOOK AT THE PHOTOGRAPHS SHE PRESENTED, THE ON THE
06:08:29 ROCKS COLOR, THE MAIN BODY COLOR IS ALMOST A TAN.
06:08:33 COMES ACROSS THAT WAY, WITH THE RED ROOF, IT'S CONSISTENT
06:08:36 WITH THE PHOTOS.
06:08:37 THE GRAY SHINGLE IS A DARKER COLOR AND ACCENT.
06:08:41 STILL WARM GRAYS AND THEN THE EXTRA WHITE.
06:08:43 IN MY OPINION, IT'S ALL CONSISTENT WITH OUR CODE.
06:08:46 >>Barry Jones: THE GLOSSY PHOTOS ARE DEFINITELY A DIFFERENT
06:08:49 IMAGE THAN WHAT WE'RE SEEING.
06:08:56 >>William Glass: IT'S THE DARK GRAY BOTHERING ME MORE THAN
06:08:59 THE LIGHTER GRAY.
06:09:00 I THINK TWO SHADES OF LIGHTER GRAY WOULD BE BETTER THAN THE
06:09:04 DARK GRAY AGAINST THAT ROOF, IT DOESN'T FIT.
06:09:09 >>Barry Jones: HOW MANY BUILDINGS DO YOU HAVE PAINTED
06:09:11 ALREADY?
06:09:12 >>Carolann Saenz: WE JUST HAVE OUR CLUBHOUSE AND BUILDING 1

06:09:16 AND BUILDING 2 IS REALLY KIND OF AT TRIM WORK.
06:09:19 WE'RE IN THE BEGINNING STAGES OF THE PROJECT.
06:09:22 IF WE DID NEED TO ADJUST THE DARK-GRAY COLOR TO GET APPROVAL
06:09:26 TO MOVE FORWARD, IT'S SOMETHING WE WOULD LOOK INTO.
06:09:30 WE'VE SPENT SOME MONEY ON THE PROJECT ALREADY.
06:09:33 WE PURCHASED PAINT AND EVERYTHING LIKE THAT.
06:09:35 I WOULD SPEAK TO THE OWNERSHIP GROUP AND SEE WHAT WE COULD
06:09:41 DO TO MAKE THE ADJUSTMENTS IF NECESSARY.
06:09:44 IT'S ONLY SECTIONS OF THE BUILDING THAT HAVE THE DARK GRAY.
06:09:47 IT'S NOT LIKE THE ENTIRE BUILDING.
06:09:52 >> IT'S THE DARK GRAY ON THE SECOND FLOOR AGAINST THAT ROOF
06:09:55 THAT IS JUST -- RRRR.
06:09:58 >>Carolann Saenz: DO YOU THINK IF THE DARKER GRAY WAS LOWER
06:10:01 IN THE BUILDING VERSUS --

06:10:03 >>William Glass: IF I HAD BEEN DOING THE PAINT SCHEME, I
06:10:05 WOULD HAVE PUT THE DARKER GRAY ON THE BOTTOM AND THE LIGHTER
06:10:08 GRAY ON THE TOP, IF IT WERE ME.
06:10:09 >>Jim Wallace: EXCELLENT SUGGESTION.
06:10:10 >>William Glass: I'M NOT DRIVING THE BUS.
06:10:13 >>Carolann Saenz: I WOULDN'T BE PROPOSED TO SUGGESTING THAT
06:10:16 EITHER, TO MAKING THAT CHANGE.
06:10:17 I TEND TO AGREE WITH YOU.
06:10:19 IT WILL HELP KEEP IT CLEANER AS WELL.
06:10:21 IT WILL APPEAR CLEAN WE ARE THE DARKER ON THE BOTTOM.
06:10:26 >>Jim Wallace: THIS IS JIM.

06:10:27 I THINK THAT IS AN EXCELLENT SUGGESTION.
06:10:29 THE DARKER GRAY ON THE BOTTOM AND LIGHTER GRAYS ON THE TOP.
06:10:35 >>Barry Jones: EVEN ACROSS THE TOP, YOU HAVE TWO DIFFERENT
06:10:37 COLOR GRAYS, DON'T YOU?
06:10:40 HELP BREAK UP THE -- THAT'S MORE ALONG --
06:10:50 >>William Glass: THE ROOFLINE ON YOUR PROJECT AND NEXT DOOR
06:10:54 ARE SIGNIFICANTLY DIFFERENT.
06:10:55 BECAUSE WHEN THIS WAS BUILT, THEY WERE PROPOSING THE SAME
06:10:59 SCHEME NEXT DOOR.
06:11:01 WE COMMENTED THAT GABLES TEND TO FLY IN FLORIDA IN
06:11:06 HURRICANES.
06:11:06 SO YOU'LL NOTICE THAT THE GABLES WERE MITIGATED A LOT IN
06:11:10 THAT SECOND PROJECT.
06:11:15 >>Barry Jones: IF YOU'RE GOING TO -- GO AHEAD.
06:11:19 >>Jim Wallace: I'M SORRY TO INTERRUPT.
06:11:21 THIS IS JIM.
06:11:22 I HAVE TO LEAVE THE MEETING.
06:11:23 >>Barry Jones: OKAY.
06:11:24 THANK YOU FOR YOUR --
06:11:25 >>Jim Wallace: I WOULD ASK THE CLERK TO GIVE YOU MY COMMENTS
06:11:31 ON THE ESTERO CROSSING.
06:11:34 I'M SORRY I CAN'T ATTEND THE REST OF THE MEETING.
06:11:37 MY APOLOGIES.
06:11:37 >>Barry Jones: NO WORRIES.
06:11:39 TAKE CARE.

06:11:39 SO THE RECOMMENDATION WOULD BE WHEN YOU COME BACK NEXT WEEK,
06:11:43 MAYBE HAVE A VISUAL OF WHAT IT WOULD LOOK LIKE IF IT WAS
06:11:47 INVERTED SO THAT THERE'S SOME -- AT LEAST SOME OPPORTUNITY
06:11:52 FOR IMPROVEMENT.
06:11:53 AND THEN I THINK IN THE MEANTIME, MAYBE SOME OF US OR ALL OF
06:11:57 US WOULD HAVE AN OPPORTUNITY TO SLIDE BY AND LOOK AT IT AND
06:12:00 SEE WHAT IT LOOKS LIKE IN PERSON VERSUS THE IMAGES AND BE
06:12:05 ABLE TO HAVE --
06:12:07 >> YOU MY CONSIDER TONING DOWN THE DARK GRAY, TOO.
06:12:10 WE'RE SEEING A LOT OF BUILDINGS COMING ACROSS THIS BOARD NOW

06:12:13 THAT ARE PAINTED IN THREE DIFFERENT COLORS OF WHITE.
06:12:15 THAT LITTLE BIT OF TONAL DIFFERENCE IS ALL IT TAKES.
06:12:19 YOU DON'T HAVE TO GO LIGHT AND DARK.
06:12:21 IT COULD BE A LITTLE LIGHTER, A LITTLE DARKER.
06:12:25 >>Carolann Saenz: IF I MAY, I HAVE A COUPLE OF OTHER
06:12:27 SWATCHES OF GRAY THAT I MIGHT HAVE YOU TAKE A LOOK AT TO SEE
06:12:30 IF YOU HAVE AN OPINION.
06:12:32 >>Barry Jones: MAYBE THE DOVETAIL.
06:12:36 >> I WOULD SUGGEST BRINGING THEM NEXT WEEK.
06:12:39 >> SEE WHAT IT MIGHT LOOK LIKE.
06:12:41 >>Barry Jones: OKAY.
06:12:42 ANYTHING ELSE?
06:12:45 >>Tammy Duran: I HAVE SEVERAL E-COMMENTS.
06:12:47 THE FIRST ONE IS FROM JANICE CRAWFORD.
06:12:51 CHANGING THE BUILDING COLOR TO PREDOMINANTLY GRAY CAN MEAN

06:12:55 ALMOST ANYTHING.
06:12:56 WILL WE SEE THE GRAY COLOR CHOICES?
06:12:58 IF IT IS A LIGHT PALE SHADE OF GRAY, IT MAY BE FINE FOR
06:13:02 SOUTH FLORIDA AND HAVE MORE LONGEVITY.
06:13:06 DO THEY KNOW THAT GRAY IS NO LONGER THE FASHION COLOR IT WAS
06:13:09 AND HAS BEEN ON ITS WAY OUT?
06:13:12 THE STRUCTURE COULD LOOK DATED BY THE TIME IT IS OCCUPIED.
06:13:16 IF IT ISN'T IN KEEPING WITH THE REST OF THE SURROUNDINGS,
06:13:19 I'M IN HOME FASHION INDUSTRY, AND I HAVE A CONCERN ABOUT
06:13:22 THIS CHANGE.
06:13:23 CRUZ.
06:13:27 AS A RESIDENT, I LIKE THE IMPROVEMENT.
06:13:29 IT MAKES THE PLACE LOOK UPSCALE AND DIFFERENT WHILE STILL
06:13:32 BLENDING WITH THE NEW CONSTRUCTION AT TIDAL WATER.
06:13:35 BRANDON VAN TALL.
06:13:38 AS A FOUR-YEAR RESIDENT OF THIS COMMUNITY, I WOULD LIKE TO
06:13:42 EXPRESS MY SUPPORT FOR THE NEW COLOR SCHEME OF THE COMPLEX.
06:13:45 I BELIEVE THE COOL GRAY WITH THE BLUE ACCENTS UPSTATES THE
06:13:49 LOOK AND FEEL OF OUR NEIGHBORHOOD FROM BEING JUST ANOTHER
06:13:52 COOKIE-CUTTER APARTMENT COMMUNITY AND ALLOWS IT TO BLEND AND
06:13:56 TIE WITH THE COASTAL -- OF OUR NEIGHBORS WHICH IS TIDAL
06:14:01 WATER.
06:14:01 BY UPDATING THE COLOR SCHEME TO THIS PALETTE, THE DESIGN
06:14:04 TEAM AT LONGITUDE 81 HAS DONE A GREAT JOB OF CREATING AN
06:14:08 UPSCALE COASTAL COTTAGES, FLORIDA AND ESTERO LIFESTYLE.

06:14:14 THIS NEW COLOR SEPARATES THE RESIDENTIAL AREA FROM OUR BUSY
06:14:18 NEIGHBORHOOD FROM THE BROWN AND TAN COMMERCIAL AREA JUST
06:14:21 ACROSS THE STREET.
06:14:22 IT MAKES YOU FEEL LIKE YOU'RE AT HOME AND NOT JUST A
06:14:25 CONTINUING OF MIROMAR OUTLET COMPLEX.
06:14:28 CASSANDRA EDLE -- INGLEBERRY.

06:14:37 I LIVE IN ESTERO STONEYBROOK SINCE 1999.
06:14:40 AND NOW LIVE IN MIROMAR LAKES.
06:14:42 THE COLOR PROPOSED IN THIS PRESENTATION ARE MUCH BETTER AND
06:14:45 UPDATED, MORE IN LINE WITH THE CURRENT DESIGN TRENDS OF
06:14:49 ESTERO.
06:14:50 STONEYBROOK HAS USED SIMILAR COLORS IN THEIR NEW SIGNAGE BY
06:14:54 THE ROS AND GATEWAY GATEHOUSE AND IT IS IN LINE WITH THE
06:14:58 OTHER COMMERCIAL BUILDINGS NEARBY.
06:15:00 I SUPPORT THIS PROJECT.
06:15:01 NAOMI LAMBERT.
06:15:05 MY NAME IS NAOMI LAMBERT AND MY HUSBAND CHRISTOPHER AND I
06:15:09 LIVE IN LONGITUDE 81 FOR OVER FOUR YEARS.
06:15:11 WE LOVE THE NEW COLORS OF THE BUILDING AND GARAGES.
06:15:14 THEY ARE A GREAT IMPROVEMENT OVER THE ORIGINAL COLORS.
06:15:17 PLEASE APPROVE THIS PROJECT SO WE CAN CONTINUE.
06:15:20 VINCENT LOPEZ.
06:15:22 I ENJOY THE NEW COLOR, THE NEW PAINT COLORS AND IT IS NICE
06:15:26 AT THE END OF THE DAY TO COME HOME TO BETTER THAN A MUSTARD
06:15:31 YELLOW.

06:15:33 DAVID ANGLO.
06:15:35 I HAVE TO SAY HOW EXCITED I AM FOR THE NEW GRAYS AND BLUE
06:15:40 COLORS.
06:15:40 I JUST MOVED HERE AND I WAS IMPRESSED THAT THEY WEREN'T
06:15:43 GOING WITH THE LIGHT PASTELS.
06:15:45 REMINDS ME OF A RETIREMENT COMMUNITY.
06:15:46 THE COLORS WILL POP AGAINST THE MALL COLORS AND ADD REAL
06:15:50 VOLUME TO THE COMMUNITY.
06:15:51 THANKS.
06:15:52 BE AWESOME, DAVE.
06:15:53 THAT'S IT.
06:15:56 >>Barry Jones: THANK YOU.
06:15:57 ANYTHING ELSE?
06:15:58 NO.
06:16:00 THANK YOU FOR YOUR TIME.
06:16:01 WE LOOK FORWARD TO SEEING YOU NEXT WEEK.
06:16:02 >>Carolann Saenz: THANK YOU.
06:16:07 >>Barry Jones: THE NEXT ITEM ON THE AGENDA, THE ESTERO
06:16:09 CROSSING DEVELOPMENT ORDER.
06:16:49 >> MARY, IF I HAVEN'T THANKED YOU BEFORE FOR BRINGING THESE
06:16:53 IN 11 BY 17, I'M GOING TO DO IT ON THE RECORD.
06:16:56 THANK YOU.
06:16:56 DEALING WITH 24 BY 36 DRAWINGS IS IMPOSSIBLE UP HERE.
06:17:04 >>Mary Gibbs: 8 AND A HALF BY 11 IS REALLY BAD BECAUSE YOU
06:17:07 CAN'T READ THEM AT ALL.

06:17:08 WE'RE TRYING TO FIND THE RIGHT SIZE THAT'S READABLE BUT NOT
06:17:12 TOO BULKY.

06:17:14 WE'RE READY FOR THE LAST CASE TONIGHT, WHICH IS ESTERO
06:17:17 CROSSING.
06:17:18 I JUST WANT TO GIVE YOU A LITTLE BIT OF BACKGROUND ON THIS
06:17:20 PROJECT.
06:17:21 SOME OF YOU MAY NOT BE FAMILIAR WITH THE ZONING.
06:17:24 I'VE BEEN WORKING ON THIS PROJECT SINCE I WAS AT THE COUNTY
06:17:27 FIVE YEARS AGO.
06:17:28 I'LL GIVE YOU THE ABBREVIATED VERSION TONIGHT, OKAY?
06:17:34 I'M NOT GOING TO GIVE YOU THE FIVE-YEAR EXPLANATION.
06:17:36 BUT THIS PROJECT WAS ACTUALLY APPROVED -- THE REZONING WAS
06:17:41 APPROVED BY THE VILLAGE COUNCIL IN JANUARY OF THIS YEAR.
06:17:45 AND THIS PROPERTY IS LOCATED EAST OF THE LOWE'S SHOPPING
06:17:50 CENTER AND WEST OF THE CORKSCREW WOODLANDS BOULEVARD.
06:17:54 IT'S ABOUT A 43-ACRE SITE ON THE SOUTH SIDE OF CORKSCREW
06:17:59 ROAD.
06:17:59 AND WHAT THE COUNCIL APPROVED IT FOR WAS, I THINK, 306
06:18:03 MULTIFAMILY UNITS AND 60,000 SQUARE FEET OF COMMERCIAL.
06:18:07 THE COMMERCIAL IS UP FRONT ON CORKSCREW ROAD, AND THEN IT'S
06:18:12 SEPARATED BY A REVERSE FRONTAGE ROAD, AND THEN THE
06:18:15 RESIDENTIAL IS TO THE SOUTH OF THAT.
06:18:16 WHEN THE COUNCIL APPROVED IT, IT WAS IN THE TRANSITIONAL
06:18:21 MIXED-USE LAND USE CATEGORY SO THE COUNCIL WANTED TO SEE THE
06:18:24 REVERSE FRONTAGE ROAD FUNCTION A LITTLE BIT, ALLOWING

06:18:29 TRAFFIC FLOW, BUT FUNCTIONING AS A LITTLE BIT OF A MAIN
06:18:31 STREET AND IN THE TRANSITIONAL MIXED-USE.
06:18:34 PLACE-MAKING COMPONENTS ARE REALLY IMPORTANT.
06:18:36 SO THEY WANTED TO TIE THIS PROJECT TOGETHER SO IT WOULDN'T
06:18:39 LOOK LIKE TWO SEPARATE PROJECTS.
06:18:41 COMMERCIAL OUTPARCEL PROJECT AND A RESIDENTIAL PROJECT.
06:18:44 THEY WANT IT TO HAVE A COHESIVE LOOK.
06:18:47 SO WE SPENT QUITE A BIT OF TIME AND STOCK SPENT QUITE A BIT
06:18:52 OF TIME TRYING TO MAKE THAT HAPPEN.
06:18:55 WHAT THEY ARE IN FOR NOW, THEY ACTUALLY HAVE COME IN AND
06:18:57 SUBMITTED THE DEVELOPMENT ORDER FOR THE COMMERCIAL PIECE AND
06:19:00 THE INFRASTRUCTURE DEVELOPMENT ORDER.
06:19:05 SO FOR THE ROAD, AND THEN THE REVERSE FRONTAGE ROAD AND THE
06:19:09 LANDSCAPING.
06:19:10 AND SOME OF THE PLACE-MAKING FEATURES, AND THAT WAS THE WAY
06:19:12 THE COUNCIL APPROVED IT, TO BE DONE IN PHASES, BUT MAKE SURE
06:19:16 THE LANDSCAPING AND BUFFERING WAS INSTALLED UP FRONT.
06:19:18 I'M GOING TO TURN IT OVER TO KEITH GELDER WHO IS HERE FROM
06:19:24 STOCK, AND THEY ARE GOING TO EXPLAIN THAT A LITTLE BIT MORE.
06:19:27 I DID WANT TO SAY, THOUGH, AND I KNOW TAMMY HAS SOME
06:19:30 E-COMMENT CARDS.
06:19:31 I RECEIVED ABOUT 24 E-MAILS YESTERDAY AND TODAY ON THIS.
06:19:37 AND ALL THE COMMENTS RELATE TO THE REVERSE FRONTAGE ROAD.
06:19:41 AND I THINK THERE'S A LITTLE BIT OF CONFUSION BECAUSE WHEN

06:19:44 THE ZONING CAME FORWARD, THERE WAS A BIG DISCUSSION ABOUT

06:19:46 THE REVERSE FRONTAGE ROAD AND THE CORKSCREW WOODLANDS PEOPLE
06:19:50 AND THE ISLAND -- PEOPLE ON THE ISLAND DEVELOPMENT -- SORRY.
06:19:57 ISLAND CLUB.
06:19:58 I CAN'T THINK ANYMORE.
06:19:58 WANTED THE REVERSE FRONTAGE ROAD TO BE FOUR LANES, NOT TWO
06:20:03 LANED.
06:20:04 OR THREE LANED OR FOUR-LANED BUT NOT TWO LANED.
06:20:07 SO THERE WAS A LENGTHY DISCUSSION WITH THE COUNCIL.
06:20:10 A LOT OF TRAFFIC ENGINEERING AND REVIEW, AND IT WAS APPROVED
06:20:15 AS THE TWO-LANE ROAD BECAUSE THE ENGINEERS FELT THAT THE
06:20:18 WIDER ROAD WOULD NOT BE AS SAFE AND ALSO BECAUSE OF THE COMP
06:20:22 PLAN TRYING TO MAKE IT BE A COHESIVE PROJECT, NOT BEING
06:20:26 SEPARATED BY A LARGE ROAD.
06:20:28 I KNOW THE COMMENTS THAT WE GOT -- RECEIVED ALL RELATED TO
06:20:32 THE REVERSE FRONTAGE ROAD AND WANTING IT TO BE WIDER.
06:20:36 BUT THAT IS NOT GOING TO HAPPEN BECAUSE THE COUNCIL ALREADY
06:20:39 DECIDED THAT.
06:20:41 BUT WE WILL BE READING THE COMMENTS.
06:20:44 TAMMY WILL READ THE COMMENTS WHEN THAT COMES UP.
06:20:46 BUT I JUST WANTED TO MAKE THAT CLEAR IN CASE ANYBODY IS
06:20:49 LISTENING, BECAUSE IT'S A LITTLE BIT CONFUSING.
06:20:52 >>Barry Jones: MARY, CAN I ASK A COUPLE OF QUESTIONS REAL
06:20:56 QUICK?
06:20:56 THERE'S SOME INTERNAL LEFT-TURN LANES TO THIS PROJECT.
06:21:01 WERE THOSE MANDATED BY TRAFFIC OR WAS THAT A ZONING

06:21:06 DECISION?
06:21:06 >>Mary Gibbs: INTERNAL LEFT TURN?
06:21:08 I'M NOT QUITE SURE --
06:21:09 >>Barry Jones: THE LEFT TURNS GOING INTO THE COMMERCIAL
06:21:11 AREA.
06:21:11 >>Mary Gibbs: THAT WAS DONE BY ENGINEERS WORKING ON THAT.
06:21:17 THE MAIN STREET BEING -- OR THE REVERSE FRONTAGE ROAD BEING
06:21:21 TWO LANED, WE WANTED SOME TURN LANES TO GO INTO THE
06:21:25 COMMERCIAL, SO IT WOULDN'T BACK UP THE TRAFFIC ON THAT
06:21:28 REVERSE FRONTAGE ROAD.
06:21:30 >>Barry Jones: THEY THOUGHT THERE WOULD BE THAT MUCH TRAFFIC
06:21:33 BETWEEN THE TWO?
06:21:33 I'M NOT QUESTIONING WHAT THEY ENDED UP WITH.
06:21:37 WAS IT THE NUMBERS THAT MANDATED THAT OR THE POLITICS?
06:21:40 >>Mary Gibbs: IT WAS REALLY THE NUMBERS AND THE CONCERN
06:21:43 ABOUT MAKING SURE IT WAS SAFE.
06:21:50 EVEN THOUGH THERE'S PLENTY OF CAPACITY ON THE TWO-LANE ROAD
06:21:52 -- I'M NOT AN ENGINEER.
06:21:54 I'M JUST REPEATING WHAT WAS SAID -- THERE WAS ENOUGH
06:21:57 CAPACITY ON THE ROAD, BUT IF YOU'RE GOING TO BE TURNING INTO

06:21:59 THE COMMERCIAL, YOU WANT TO MAKE SURE THAT YOU PROVIDE SOME
06:22:02 WAY FOR PEOPLE TO GET OUT OF THE WAY.
06:22:04 BECAUSE COMING FROM CORKSCREW WOODLANDS, YOU'VE GOT THE
06:22:07 CHEVY DEALERSHIP SO THERE COULD BE TRAFFIC GOING BACK AND
06:22:10 FORTH.

06:22:11 AND YOU'VE GOT THE PEOPLE COMING ACROSS FROM LOWE'S AND SOME
06:22:14 PEOPLE WILL USE IT AS A CUT-THRU, SO YOU WANT TO MAKE SURE
06:22:17 IF YOU HAVE BIG VEHICLES AND STUFF THAT YOU'RE NOT GOING TO
06:22:20 BACK UP -- BACK UP TRAFFIC TOO FAR.

06:22:22 >>Barry Jones: WAS THERE ANY DISCUSSION OF BUILDINGS 2 AND 3
06:22:25 MAYBE FRONTING 41 AND HAVING THE PARKING ON THE SOUTH SIDE
06:22:29 OF IT WHERE THE PARKING WAS ADJACENT TO THE FRONTAGE ROAD?

06:22:32 >>Mary Gibbs: THERE WAS A LOT OF DISCUSSION, YES, AND
06:22:35 INITIALLY, AND I THINK KEITH MIGHT REMEMBER BETTER, BUT
06:22:39 INITIALLY, THERE WERE FOUR COMMERCIAL OUTPARCELS, AND THEN
06:22:43 WE WERE CONCERNED, DIDN'T WANT IT TO LOOK JUST LIKE A STRIP
06:22:49 SHOPPING CENTER.

06:22:49 ALONG THE WAY THAT MORPHED INTO THE TWO LARGER PARCELS AND
06:22:52 THEN BRINGING THE BUILDINGS UP TO THE REVERSE FRONTAGE ROAD,
06:22:55 WHICH IS SUPPOSED TO FUNCTION AS LIKE THE MAIN STREET AREA.
06:22:58 SO IF YOU SET IT BACK THE OTHER WAY, IT DOESN'T REALLY
06:23:01 FUNCTION AS THE MAIN STREET.

06:23:02 SO THEY ARE TRYING TO MAKE IT COMPLY WITH THE TRANSITIONAL
06:23:05 MIXED-USE OF THE COMPREHENSIVE PLAN.

06:23:07 >>Barry Jones: OKAY.

06:23:08 THANK YOU FOR THAT BACKGROUND.

06:23:09 >>Mary Gibbs: OKAY.

06:23:56 >>Keith Gelder: GOOD EVENING.

06:23:57 KEITH GELDER, VICE PRESIDENT WITH STOCK DEVELOPMENT.

06:24:00 THANK YOU FOR HAVING US HERE TONIGHT.

06:24:03 MARY DID SUCH A GREAT SYNOPSIS THAT SHE COVERED MOST OF MY
06:24:06 CONTENT OF WHAT I WANTED TO OPEN WITH.

06:24:10 WITH ME HERE TONIGHT, I HAVE CHRIS JOHNSON ALSO WITH STOCK
06:24:15 DEVELOPMENT.

06:24:16 RAMON ACEVEDO, WITH GMA ARCHITECTS.

06:24:18 HE IS THE ARCHITECT FOR THE RETAIL BUILDINGS.

06:24:20 AND HUNTER BOOTH WITH BOOTH DESIGN GROUP.

06:24:23 HE IS THE LANDSCAPE ARCHITECT FOR THE PROJECT.

06:24:25 ABSENT TONIGHT, UNFORTUNATELY, IS JOHN WOJDAK, WHO IS A
06:24:31 CIVIL ENGINEER WITH DELISI FITZGERALD WHO HAS BEEN VERY
06:24:31 INVOLVED IN THE PROJECT AS WELL.

06:24:32 MARY ALREADY ALLUDED TO THE FACT WE WERE APPROVED IN
06:24:36 JANUARY.

06:24:37 THERE WAS A SIGNIFICANT AMOUNT OF NEIGHBOR FEEDBACK AND
06:24:40 STAFF REVIEW, AND WE WENT TO GREAT LENGTHS TO TRY TO
06:24:44 VISUALLY DEPICT WHAT OUR VISION WAS FOR THE PROPERTY.

06:24:47 SO THIS ZONING APPLICATION AND THIS DESIGN REVIEW PROCESS
06:24:53 HOPEFULLY EXPEDITED BY THE AMOUNT OF IMAGERY WE INCLUDED TO
06:24:56 SHOW THE INTENT OF THE DESIGN.
06:24:58 SO I'M HAPPY TO PRESENT THAT TO YOU TONIGHT.
06:25:02 AS MARY ALLUDED TO, THE ZONING CATEGORY THAT WE ARE APPROVED
06:25:08 UNDER IS CALLED INTEGRATED HORIZONTAL MIXED-USE WITH
06:25:13 PLACE-MAKING.
06:25:15 QUITE A MOUTHFUL.
06:25:16 BUT IF YOU BREAK IT DOWN AND THINK ABOUT ALL THOSE THINGS, I

06:25:22 THINK THAT'S WHAT WE'VE ACHIEVED HERE.
06:25:24 WE'LL GO PIECE BY PIECE AND EXPLAIN EACH ONE OF THOSE
06:25:28 PLACE-MISSING ELEMENTS AND WE CAN TALK ABOUT THEM FURTHER.
06:25:39 HERE'S A QUICK SITE PLAN, JUST TO GIVE YOU SOME CONTEXT.
06:25:42 AS MARY ALLUDED TO, WE HAVE TWO DEVELOPMENT ORDERS RIGHT NOW
06:25:46 THAT ARE IN THE PROCESS.
06:25:48 I SHOULD ALSO POINT OUT THAT THE MULTIFAMILY IS NOT PART OF
06:25:51 THE PROCESS RIGHT NOW.
06:25:52 WE INTEND TO SUBMIT PROBABLY BY THE END OF THIS YEAR.
06:25:54 BUT FOR TODAY'S MEETING, AND WE'RE IN THE PROCESS, WE'RE
06:25:59 ONLY EVALUATING AND REVIEWING THE RETAIL AND THE FRONTAGE
06:26:05 ROAD.
06:26:06 TO GIVE YOU A LARGER CONTEXT, AN AERIAL, AGAIN, WE'RE
06:26:11 ADJACENT TO THE LOWE'S SHOPPING CENTER TO THE WEST, AND
06:26:15 WE'VE GOT THE HAMPTON INN, OFFICE BUILDING, AND ESTERO BAY
06:26:20 CHEVROLET TO THE EAST.
06:26:21 HERE'S JUST A QUICK OVERVIEW OF THE DIFFERENT COMPONENTS OF
06:26:28 THE PROJECT THAT WE'LL BE DISCUSSING TONIGHT.
06:26:31 WE HAVE TRIED TO COLOR CODE THEM FOR EASE OF USE IN
06:26:35 REFERENCE AS WE'RE GOING THROUGH MAKING COMMENTS FOR EACH.
06:26:38 SO WITH THAT, I'D LIKE TO INTRODUCE HUNTER BOOTH WITH BOOTH
06:26:43 DESIGN GROUP AND HE WILL BE GOING OVER THE LANDSCAPE
06:26:46 ARCHITECTURE FOR THE PROJECT.
06:26:58 >>Hunter Booth: THANK YOU, BOARD, THANK YOU, MARY.
06:27:01 AS WAS ALLUDED TO BEFORE, YOU KNOW, WE'VE BEEN ON THIS

06:27:05 PROJECT FOR QUITE A WHILE.
06:27:06 A LOT OF PUSH AND PULL.
06:27:07 A LOT OF REDESIGN.
06:27:09 A LOT OF GIVE AND TAKE.
06:27:11 AND WE'RE HERE TODAY TO SHOW COMPATIBILITY AND CONTINUITY
06:27:14 FROM OUR PATTERN BOOK THAT WE WORKED SO HARD ON TO OUR
06:27:18 DEVELOPMENT ORDER.
06:27:19 WHAT YOU'RE LOOKING AT TODAY IN THE BLUE, WE'RE GOING TO BE
06:27:22 TALKING ABOUT THE COMMERCIAL AREA, AND THEN WE'RE GOING TO
06:27:25 TALK ABOUT THE BUFFERS IN GREEN AROUND THE COMMERCIAL AREA.
06:27:29 AND THEN WE'RE GOING TO HIT ON THE FRONTAGE ROAD, AND THEN
06:27:33 THERE'S A POCKET PARK THAT SHOWS CONTINUITY AND LINKAGE INTO

06:27:37 THE MULTIFAMILY PORTION OF THE PROJECT.
06:27:40 AND WE'RE GOING TO SHOW HOW WE HAVE SOME TRAFFIC-CALMING
06:27:43 MEASURES AND THINGS LIKE THAT THAT HELP CREATE THE
06:27:45 PLACE-MAKING THAT WE'RE ALL TALKING ABOUT.
06:27:47 JUST IN REVIEW, LOOKING AT THE DIFFERENT THINGS THAT WE WERE
06:27:54 COMING UP WITH FOR PLACE-MAKING, THE FIRST THING WE WANTED
06:27:58 TO DO WAS CREATE AN ICON FOR THE VILLAGE.
06:28:02 WE DID THAT BY CREATING A PLAZA ON CORKSCREW ROAD.
06:28:07 THIS HAS SOME SIGNAGE THAT ANNOUNCES THE VILLAGE.
06:28:11 IT ALSO HAS SOME ART COMPONENT TO IT AND SOME STRUCTURE, AND
06:28:14 THEN INSIDE THE COMMERCIAL AREA, WE REALLY WANTED TO FOCUS
06:28:18 ON THE PEDESTRIAN AND NOT JUST MAKE THIS A SEA OF PARKING.
06:28:22 SO WE IMPLEMENTED IDEAS TO CHANGE TEXTURES, CREATE WONDERFUL

06:28:26 WALKWAYS INTO THE RETAIL COMPONENT.
06:28:30 AND ALSO LIGHTING TO MAKE IT SAFE FOR PEDESTRIANS.
06:28:34 ONCE YOU'RE INSIDE THE RETAIL COMPONENT, WE WANTED TO CREATE
06:28:39 SAFE, WELL-LIT SPACES THAT CAN FUNCTION DAY AND NIGHT, COULD
06:28:44 HAVE A MULTITUDE OF USES FOR DIFFERENT RETAIL ASPECTS OF
06:28:51 WHAT'S GOING ON AROUND THE PERIMETER THERE.
06:28:53 AND THEN WE REALLY WANTED TO GET YOU SAFELY ACROSS THE ROAD,
06:28:56 AS MARY ALLUDED TO, INTO THE POCKET PARK ACROSS THE STREET.
06:28:59 SO THESE ARE JUST THE IMAGES THAT WE CAME UP WITH IN THE
06:29:02 PATTERN BOOK.
06:29:03 AS YOU CAN SEE HERE, WE TALKED ABOUT NAMING THE VILLAGE AND
06:29:06 CREATING KIND OF A GATEWAY FROM I-75 GOING WEST.
06:29:11 THIS WOULD HAVE SOME STRUCTURE AROUND IT.
06:29:13 IT WOULD BE WELL LIT.
06:29:14 WELL LANDSCAPED, EVERYTHING THAT STOCK IS KNOWN FOR.
06:29:16 THIS IS A PICTURE OF THE PEDESTRIAN WALKWAYS GETTING YOU
06:29:22 INTO THE RETAIL COMPONENT.
06:29:23 THIS IS LOOKING SOUTH.
06:29:27 WE'RE TALKING ABOUT CHANGING OF TEXTURES, CHANGING OF
06:29:30 PATTERNS TO CREATE AWARENESS FOR PEDESTRIANS, TO CREATE
06:29:34 SAFETY, TO PUT BOLLARDS SO THERE'S TRAFFIC CALMING AND
06:29:38 LIGHTING AND REPLETE WITH WONDERFUL LANDSCAPE.
06:29:42 ONCE YOU'RE INTO THE COMPLEX, WE WANTED TO CREATE SOME
06:29:45 OUTDOOR SEATING AREAS ADJACENT TO THE END CAPS AND CREATE A
06:29:50 PASEO.

06:29:51 THIS WOULD HAVE SPECIALTY PAVING, YOU KNOW, CREATURE
06:29:56 COMFORTS, SITE FURNISHINGS, UMBRELLAS, URNS, PLANTS, THE
06:30:01 WHOLE NINE YARDS THERE.
06:30:02 SO AFTER WE GOT THE PATTERN BOOK, WE WENT TO THE BOARDS AND
06:30:07 DID SOME CONCEPTUAL WORK HERE, AND THERE ARE THINGS THAT WE
06:30:11 HAD TO TAKE INTO ACCOUNT FOR; NAMELY, UTILITIES AND
06:30:15 EASEMENTS AND THINGS OF SUCH.
06:30:18 SO AS YOU CAN SEE IN THE MIDDLE HERE, THERE'S AN EASEMENT

06:30:22 RUNNING DOWN THE CENTER, SO WE HAD TO RESPECT THAT EASEMENT,
06:30:25 BUT WE STILL THINK WE ACCOMPLISHED EVERYTHING THAT WAS SET
06:30:28 FORTH IN THE PATTERN BOOK IN CREATING A WONDERFUL SPACE.
06:30:33 TO THE LEFT IS THE GATEWAY ALONG CORKSCREW.
06:30:38 NORTH IS TO THE LEFT.
06:30:39 THEN YOU SEE THE PAVING CHANGES AS YOU CROSS THE PARKING AND
06:30:45 THEN THIS IS OUR KIND OF MAIN GATHERING SPACE WITH OUTDOOR
06:30:49 SEATING THAT'S ADJACENT TO THE BUILDINGS, AND THEN A PUBLIC
06:30:53 GATHERING SPACE AND THEN IT ALSO GOES ACROSS THE FRONTAGE
06:30:56 ROAD.
06:30:57 FROM THERE, WE TOOK IT INTO OUR D.O. PLANS.
06:31:02 THESE ARE OUR D.O. PLANS.
06:31:03 YOU CAN SEE THAT IT'S REALLY WELL LANDSCAPED.
06:31:07 VERY A LA STOCK.
06:31:09 YOU CAN SEE WE PRETTY MUCH REPLICATED EVERYTHING WE HAD IN
06:31:12 OUR CONCEPT PLANS ON THE AREA.
06:31:16 THE BUFFERS ARE VERY HEAVY.

06:31:18 WE COMMITTED TO ENHANCED BUFFERS WHILE ON CORKSCREW WITH
06:31:23 HIGHER STANDARDS THAT ARE CURRENTLY SET FORTH IN THE
06:31:27 VILLAGE.
06:31:32 THE NEXT SPOT WE WANT TO TAKE A LOOK AT IS OUR POCKET PARK.
06:31:35 THAT'S ACROSS THE FRONTAGE ROAD.
06:31:37 SO THE LITTLE PIECE IN ORANGE YOU SEE IS AN ELEVATED TABLE
06:31:41 THAT WOULD DO SOME TRAFFIC CALMING AND CREATE A SAFE
06:31:45 PEDESTRIAN WAY INTO THE POCKET PARK, THAT WOULD HAVE THE
06:31:48 BLINKING LIGHTS.
06:31:49 WE'RE ALSO EXPLORING AND EMBEDDING LIGHTS INTO THE PAVING TO
06:31:54 EVEN FURTHER PEDESTRIAN SAFETY.
06:31:55 HERE'S A PICTURE OF THE POCKET PARK FROM THE PATTERN BOOK.
06:32:00 WE WANT YOU TO CONSIDER THE DUPLICATE OF SIDEWALKS.
06:32:04 WHAT YOU DON'T SEE ON THIS PICTURE HERE IS WE HAVE SIDEWALKS
06:32:08 THAT COLLECT THE PARALLEL PARKING ON THE SIDES, AND THEN
06:32:12 THERE'S A WALKWAY DOWN THE CENTER.
06:32:14 SO WE THINK IT'S A LITTLE REDUNDANT TO HAVE THE WALKWAY DOWN
06:32:17 THE CENTER.
06:32:17 WE'RE ASKING THAT MAYBE WE TAKE OUT THE THIRD WALKWAY DOWN
06:32:20 THE CENTER AND KEEP THE TWO WALKWAYS ON THE SIDES.
06:32:23 HERE'S ANOTHER PORTION OF THE PATTERN BOOK.
06:32:27 YOU CAN SEE IF YOU HAD SIDEWALK, SIDEWALK, AND SIDEWALK,
06:32:30 THAT WOULD BE REDUNDANT.
06:32:32 WE DO HAVE REALLY NICE RESPITES FROM THE SUN AND AS THESE
06:32:37 SHADE AREAS THAT ARE ADJACENT TO THE WALKWAYS, WE HAVE PALMS

06:32:40 THAT CREATE SHADE, AND THEN WE HAVE SOME WONDERFUL FLOWERING
06:32:44 TREES THAT ARE SPRINKLED INTO THE PARK TO KIND OF GIVE IT
06:32:46 SOME CHARACTER.
06:32:48 HERE IS OUR PLAN, OUR D.O. PLAN PORTION OF THE D.O. PLAN.

06:32:53 AS YOU CAN SEE, IT'S ALMOST AN EXACT REPLICA.
06:32:57 WE'RE PROPOSING, IF WE CAN, TO TAKE OUT THE CENTER WALKWAY
06:33:00 THAT SEEMS A LITTLE REDUNDANT FOR US.
06:33:01 NOW WE WANT TO TALK ABOUT BUFFERS.
06:33:06 AS I MENTIONED, THE BLUE BUFFER ALONG THE FRONT, ALONG
06:33:11 CORKSCREW, WE PAID EXTRA ATTENTION TO THIS.
06:33:15 THIS IS VETTED OUT THROUGH THE PROCESS WITH THE VILLAGE, AND
06:33:19 WE COMMITTED TO AN ENHANCED BUFFER ALONG THERE WITH A
06:33:23 FOUR-FOOT HEDGE INSTEAD OF 24-INCH HEDGE, 36-INCH OVER TIME.
06:33:29 REplete WITH CLUSTERS OF PALMS AND OTHER PLANTINGS TO REALLY
06:33:34 MAKE THAT FRONTAGE ROAD LOOK REALLY NICE.
06:33:37 THE OTHER AREA WE WANTED TO DO IS CREATE AN ENHANCED
06:33:41 STREETScape ALONG THE FRONTAGE ROAD.
06:33:44 WE WANT TO DO THAT FOR TWO REASONS.
06:33:46 WE WANT TO DO THAT TO CONNECT THE RETAIL PORTION TO THE
06:33:51 SINGLE-FAMILY AND WE ALSO WANTED TO MAKE SURE WE HAD
06:33:54 TRAFFIC-CALMING TECHNIQUES.
06:33:56 HERE'S THE BUFFER ALONG CORKSCREW.
06:34:02 YOU CAN SEE HERE'S A SECTION.
06:34:04 HERE'S ALL THE THINGS WE STIPULATED TO.
06:34:08 NOT ONLY DOING BIGGER SIZES, WE'RE DOING MORE INTENSITY OF

06:34:12 LANDSCAPE THERE.
06:34:16 AND HERE'S THE FRONTAGE ROAD.
06:34:19 AS YOU CAN SEE, THE FRONTAGE ROAD HAS SOME MEDIAN ISLANDS.
06:34:22 WE'RE GOING TO PLANT THOSE ALSO WITH LARGE PALMS.
06:34:25 I THINK THEY ARE SLATED FOR BISMARCK PALMS IN THE CENTER AND
06:34:29 ROYAL PALMS ALONG THE OUTSIDE EDGE.
06:34:32 HERE IS A SECTION OF HOW IT MIGHT LOOK.
06:34:34 I'LL LEAVE IT UP FOR QUESTIONS.
06:34:38 AND THEN RAMON WILL TALK ABOUT THE ARCHITECTURE.
06:34:51 >>Michael Sheeley: I REALLY LIKE YOUR ARRANGEMENT THERE.
06:34:54 I THINK THAT DESIGN REALLY WORKS TO GET PEDESTRIAN TRAFFIC
06:34:57 THROUGH THE SITE.
06:34:59 I THINK IT'S VERY INNOVATIVE AND NICE.
06:35:03 REGARDING YOUR CENTER SIDEWALK, MY VIEW IS THAT I KIND OF
06:35:12 LIKE THAT STRICTLY PEDESTRIAN EXPERIENCE NOT ALONGSIDE CARS.
06:35:20 MY PERSPECTIVE IT'S NICE, BUT THAT'S YOUR CALL.
06:35:23 I REALLY LIKE WHAT YOU'RE DOING WITH THE POCKET PARK AND ALL
06:35:26 THE TREATMENTS OF THE SURFACES THERE AND THE TABLE THAT YOU
06:35:30 HAVE OUT THERE FOR TRAFFIC-CALMING.
06:35:33 WELL DONE.
06:35:38 >>Barry Jones: BILL, DO YOU HAVE ANYTHING?
06:35:43 >>William Glass: POCKET PARKS LIKE THIS ARE WONDERFUL IF YOU
06:35:48 HAVE ENOUGH SHADE IN THEM.
06:35:50 >>Hunter Booth: ABSOLUTELY.
06:35:51 >>William Glass: AND I DON'T KNOW WITH THESE PALMS YOU'RE

06:35:53 GOING TO HAVE ENOUGH SHADE TO GET IT USED MUCH WHEN IT'S
06:35:56 HOT.
06:35:58 I'M ALMOST THINKING THAT THAT -- INSTEAD OF TAKING OUT THAT
06:36:02 SIDEWALK IN THE MIDDLE, THAT OUGHT TO BE A TRELIS TO CREATE
06:36:07 SHADE.
06:36:07 >>Hunter Booth: I DON'T KNOW IF YOU SAW ON THE PLANS, WE DID
06:36:09 HAVE TWO TRELIS AREAS, ONE ON EITHER SIDE.
06:36:12 NOT ONLY WITH THE LANDSCAPE, WE DO HAVE HARD SCAPE THAT
06:36:17 GIVES YOU THE PULL OFFS.
06:36:21 >>William Glass: THESE DRAWINGS ARE LIKE ALL OVER THE PLACE.
06:36:28 >>Hunter Booth: THIS ONE TELLS IT A LITTLE BETTER.
06:36:31 THESE PIECES RIGHT HERE ARE SHADE TRELLISES.
06:36:35 AND THEN WE HAVE A COUPLE OF THOSE LOCATED, TWO OF THEM
06:36:40 HERE.
06:36:43 >> WHAT ARE THE TREES NOT THE PALMS?
06:36:46 >>Hunter Booth: THOSE ARE FLOWERING TREES, LIKE HONG KONG
06:36:48 ORCHIDS AND TABEBUIAS AND THINGS LIKE THAT TO GIVE IT A
06:36:51 LITTLE BIT OF -- BREAK UP THAT GRID.
06:36:53 THE ROYAL PALMS ACTUALLY REPLICATE THEMSELVES ACROSS THE
06:36:56 STREET AT THE RETAIL.
06:36:58 IT GIVES YOU THAT VISUAL CONTINUITY ACROSS THE STREET.
06:37:07 >>Michael Sheeley: I LIKE THE CONTINUITY, BUT I AGREE WITH
06:37:09 BILL THAT SOME SHADE TREES WOULD BE A LITTLE BIT MORE --
06:37:11 NO DOUBT STOCK WILL DO IT RIGHT BECAUSE THEY ALWAYS DO AN
06:37:14 EXCEPTIONAL JOB WITH LANDSCAPING.

06:37:15 LOOK MAYBE HARDER AT SHADING.
06:37:19 >>Hunter Booth: I THINK THE GOAL WAS TO USE EVERY TOOL AT
06:37:22 OUR DISPOSAL TO CREATE THAT CONTINUITY FROM ACROSS THE WAY
06:37:26 TO MAKE IT LOOK LIKE ONE COHESIVE PROJECT.
06:37:30 ONE WAY TO DO THAT IS REPLICATE THE PLANT PALETTE ACROSS THE
06:37:34 STREET.
06:37:35 WE CAN DEFINITELY TAKE A LOOK AT MAYBE ADDING A FEW MORE
06:37:38 SHADE TREES IN CERTAIN AREAS.
06:37:40 IF WE DO TAKE OUT THE CENTER WALKWAY, WE WOULD PROBABLY BE
06:37:44 ABLE TO ACCOMPLISH THAT A LITTLE BETTER.
06:37:45 >>Barry Jones: I THINK I'D RATHER TAKE OUT THE WALKWAY
06:37:48 ADJACENT TO THE PARALLEL PARKING THAN THE CENTER WALK AND
06:37:51 ALLOW THE COLLECTORS TO BRING THE PARKING IN.
06:37:55 >> LEAVE THE ONE IN THE MIDDLE.
06:37:56 >>Barry Jones: LEAVE THE ONE IN THE MIDDLE AND TAKE THE ONES
06:37:58 OFF THE PARALLEL PARKING.
06:38:00 IF YOU CAN ON THE SIDES, VILLAGES IN THE SRA IN COLLIER
06:38:05 COUNTY, BUT PUSHING THE SIDEWALKS OUT INTO THE PUEs AND
06:38:09 LEAVING A PLANNING STRIP ADJACENT TO BACK OF CURB SO YOUR
06:38:15 PEDESTRIAN EXPERIENCE ISN'T SO CLOSE TO YOUR TRAFFIC
06:38:18 EXPERIENCE.
06:38:18 >>Hunter Booth: YEAH, UNFORTUNATELY, WITH PARALLEL PARKING,

06:38:20 YOU REALLY NEED A COLLECTOR SIDEWALK TO SAFELY GET YOUR
06:38:24 PEDESTRIANS OUT OF THE CAR SO THEY ARE NOT WALKING IN THE
06:38:28 ROADWAY TO GET TO WHEREVER THEY NEED TO GO AND GET TO THE

06:38:31 CROSSWALKS.

06:38:32 >>Barry Jones: THE CROSSWALKS GOING INTO THE CENTER, NONE OF
06:38:35 THEM ARE MORE THAN ONE CAR.

06:38:36 YOU GET OUT OF YOUR CAR, GO TO THE BACK OF THE CAR AND MAYBE
06:38:41 IT'S ADDING SOME ADDITIONAL CROSSWALKS AND GETTING RID OF
06:38:44 THE VERTICAL AND A CROSSWALK FOR EACH VEHICLE.

06:38:48 I DON'T KNOW.

06:38:48 WHAT I WAS TALKING ABOUT THE SIDEWALKS ON THE EDGES, ON THE
06:38:53 EXTERNAL TO THE ROADWAYS, RIGHT NOW, RIGHT ADJACENT TO BACK
06:38:59 OF CURB, IF YOU TAKE THOSE SIDEWALKS AND MOVE THEM OUT INTO
06:39:02 THE PUE, THE PUE USUALLY HAS YOUR DRY UTILITIES.

06:39:07 IT DOESN'T HAVE A LOT OF BOXES IN THESE AREAS, SO THEY ARE
06:39:10 UNDERGROUND.

06:39:11 IF YOU PUT THE SIDEWALKS OUT IN THE PUEs AND LEAVE THE
06:39:14 GREEN STRIP BACK OF CURB, YOU GET SIX, EIGHT FEET, YOU COULD
06:39:18 PLANT THAT AREA TO SEPARATE THAT PEDESTRIAN WALKING DOWN
06:39:20 THAT SIDEWALK FROM THE TRAFFIC.

06:39:23 >>Hunter Booth: SURE.

06:39:23 WE CAN TAKE A LOOK AT A COUPLE OF SCENARIOS FOR THAT AREA.

06:39:27 >>Barry Jones: ANYTHING I CAN DO TO TRY AND SEPARATE THE
06:39:30 PEDESTRIAN AND THE VEHICULAR EXPERIENCE GENERALLY ENHANCES
06:39:33 THE EXPERIENCE RATHER THAN -- WHETHER IT'S A BIKE LANE OR A
06:39:37 SIDEWALK OR ANYTHING LIKE THAT.

06:39:40 I KNOW THE VILLAGES THAT WE'RE DOING ELSEWHERE, THAT IS A
06:39:45 MANDATE.

06:39:45 WE'RE HAVING TO CREATE THE PLANNING STRIPS IN BETWEEN THE
06:39:48 CURB AND THE WALKS, THE PATHS, TO TRY AND CREATE THAT GAP.
06:39:54 WAS THERE A REASON WHY THESE HAD TO BE 14-FOOT WIDE LANES?
06:39:59 DO WE KNOW?

06:40:03 WAS THAT A PREFERENCE OR WAS THERE A REASON?

06:40:11 MARY, DO YOU KNOW?

06:40:14 >>Mary Gibbs: I DON'T REMEMBER.

06:40:16 THE ENGINEER IS ILL, SO HE COULDN'T BE HERE TONIGHT.

06:40:20 >>Barry Jones: IT'S GOOD THAT HE'S NOT HERE THEN.

06:40:23 TRAFFIC CALMING COMES IN A LOT OF WAYS, AND ONE OF THE WAYS
06:40:26 YOU CALM TRAFFIC IS YOU NARROW THE WIDTH OF THE LANE.

06:40:30 THE MORE ROOM YOU HAVE, GENERALLY THE FASTER SOMEBODY GOES,
06:40:34 AND I'VE DONE THAT DOWNTOWN FORT MYERS.

06:40:36 WE TOOK THEM DOWN TO TEN-FOOT-WIDE LANES, AND IT DOES, IT
06:40:40 PHYSICALLY SLOWS PEOPLE DOWN.

06:40:44 YOU CAN DO DIFFERENTIAL SURFACES, YOU CAN NARROW LANE
06:40:47 WIDTHS.

06:40:49 THERE'S A REASON FOR THE 14-FOOT-WIDE LANES.

06:40:52 I WOULD LIKE TO KNOW WHAT IT WAS.
06:40:54 IF NOT, LESS IMPERVIOUS, THAT GIVES YOU MORE GREENSPACE TO
06:40:59 ENHANCE THE PLANNING STRIP BETWEEN THE BACK OF CURB AND THE
06:41:02 SIDEWALK THAT WE'RE TALKING ABOUT.
06:41:03 I'D RATHER HAVE THE TWO FOOT ADDED TO THAT AND MAYBE THAT'S
06:41:06 WHERE YOU PUT YOUR SHADE TREES IS ALONG THAT PLANNING STRIP
06:41:09 DOWN THROUGH THERE AND YOU CAN STILL CARRY YOUR ROYALS DOWN

06:41:12 THE MIDDLE, BUT YOU USE YOUR SHADE TREES ON THE SIDE TO
06:41:15 SHADE YOUR SIDEWALKS AND TO SHADE THE PAVEMENT.
06:41:17 >>Hunter Booth: THE ONLY THING I CAN THINK OF -- AND WE'LL
06:41:21 BE DOUBLE CHECK THIS -- POSSIBLY A TWO-FOOT CURB AND GUTTER,
06:41:25 SOMETHING LIKE THAT, COUNTED IN THAT.
06:41:27 >>Barry Jones: IT SHOWS IT AS THE LANE WIDTH, NOT THE CURB
06:41:30 AND GUTTER, AT LEAST WHAT I'M LOOKING AT ON THE COVER PAGE.
06:41:36 >>Mary Gibbs: CHRIS, YOU HAVE TO -- YOU CAN'T YELL OUT.
06:41:39 NOBODY CAN HEAR YOU.
06:41:41 >>Barry Jones: I CAN.
06:41:44 >> I BELIEVE 14-FOOT LANE WAS FIRE ACCESS BECAUSE IT IS ONE
06:41:48 WAY.
06:41:48 >>Barry Jones: FIRE DEPARTMENT REQUIREMENT?
06:41:50 DID THEY ALLOW TO YOU COUNT THE GUTTER OR ANYTHING LIKE
06:41:53 THAT?
06:41:53 I KNOW I'VE DONE THAT IN THE PAST.
06:41:55 FOOT AND A HALF OUT OF THE GUTTER PAN.
06:41:57 >> I DON'T KNOW THE DETAILS OFF THE TOP OF MY HEAD, BUT I
06:42:00 BELIEVE IT WAS DRIVEN BY FIRE.
06:42:01 >>Barry Jones: IF THERE IS A JUSTIFICATION FOR IT, THAT'S
06:42:03 ALL I'M ASKING IS WHY.
06:42:04 FOR THE RECORD, I'VE DONE WORK WITH STOCK.
06:42:07 WE DO WORK WITH STOCK, I'LL HAVE TO RECUSE MYSELF FROM THE
06:42:10 VOTE.
06:42:11 MY OPINION DOESN'T MATTER.

06:42:18 >>Mary Gibbs: IT MATTERS TO US.
06:42:19 >>Barry Jones: THERE YOU GO.
06:42:21 THE ELEVATED CENTER THERE, WAS THAT GOING TO BE BRICK PAVERS
06:42:27 OR IS THAT STANDARD PAVEMENT, WHAT IS THAT?
06:42:30 >> IT'S BRICK PAVERS RIGHT NOW.
06:42:32 YOU CAN SEE ON THE SIDES, WE PLAN TO LIGHT THE CROSSWALKS
06:42:35 WITH EMBEDDED LIGHTS.
06:42:37 WE'RE EXPLORING SOME PRODUCTS RIGHT NOW.
06:42:39 >>Barry Jones: MARY DID THEY KILL OUR AC IN HERE?
06:42:42 WHAT DID THEY DO?
06:42:43 >>Mary Gibbs: I LOOKED AT IT, AND IT WAS 82.
06:42:45 I TURNED IT DOWN TO 70, AND I DON'T THINK IT'S DONE A THING.
06:42:48 >>Barry Jones: AM I SWEATING HERE MYSELF?
06:42:52 >>Hunter Booth: IT'S COLD IN THE CORRIDOR.

06:42:53 >>Barry Jones: THE BUFFER OUT FRONT, ARE YOU GOING TO HAVE
06:42:58 VIEW CORRIDORS TO BE ABLE TO SEE THE SIGNAGE ON YOUR
06:43:01 BUILDING?
06:43:02 ONE THING THAT WE'RE AWARE OF AND SEEN OFTEN IS YOU SPEND A
06:43:06 LOT OF MONEY MAKING YOUR BUILDING LOOK RIGHT.
06:43:08 YOU SPEND A LOT OF MONEY PUTTING A SIGN UP THERE AND NOBODY
06:43:11 CAN SEE IT BECAUSE YOU HAVE THE BIG SOLID MASS OF TREES.
06:43:15 SO ONE THING WE'VE TRIED TO DO IS SAY, OKAY, TAKE SOME
06:43:18 OPPORTUNITIES TO CLUSTER THINGS AND OPEN SOME VIEW WINDOWS
06:43:21 FOR PEOPLE TO SEE THROUGH TO YOUR BUILDING AND YOUR SIGNAGE.
06:43:25 SO WHAT I SAW THERE WAS IT SEEMED TO BE A RELATIVELY

06:43:31 CONSISTENT, SOLID LINE OF TREES ALONG THE FRONT.
06:43:35 CABBAGE ROYAL, CABBAGE ROYAL, SO EITHER CLUSTER THEM
06:43:39 TOGETHER WITH THE CABBAGE AND OPEN UP SOME WINDOWS TO GET
06:43:41 SOME -- I DON'T KNOW.

06:43:46 >>Hunter Booth: WE DID MENTION THERE WERE TWO OPPORTUNITIES
06:43:48 FOR SOME SIGNAGE ON THE CORNERS OVER BY THE LOWE'S, AND THEN
06:43:51 OVER ON THE EAST SIDE THAT COULD ANNOUNCE SOME OF THE
06:43:56 TENANTS --

06:43:58 >>Barry Jones: TENANT SIGNS ON THE BUILDINGS.

06:44:00 >>Hunter Booth: AND ALSO TENANT SIGNS ON THE BUILDING.

06:44:03 THERE WAS A PUSH TO MAKE SURE THAT BUFFER WAS BEEFY ENOUGH
06:44:07 SO THEY DIDN'T SEE THE CARS.

06:44:09 WE CAN MAKE SURE THAT THERE IS A HAPPY MEDIUM BETWEEN THE
06:44:13 TWO.

06:44:14 >>Barry Jones: -- PROFILE OF PLANTS AND STILL SPREAD YOUR
06:44:16 TREES OUT OR CLUSTER THEM ENOUGH TO OPEN UP SOME VIEW
06:44:19 WINDOWS TO WHERE, YOU KNOW, IF IT'S MARCO'S PIZZA OR
06:44:22 WHATEVER IT IS, THAT PEOPLE CAN SEE THE SIGNAGE ON THE
06:44:24 BUILDING.

06:44:25 WE'VE HAD PROJECTS COME BACK IN AND SAY, WE'D LIKE TO DO
06:44:29 THAT.

06:44:30 THEY HAD TO PHYSICALLY COME IN AND RELOCATE TREES TO CREATE
06:44:34 SOME VIEW WINDOWS FOR PEOPLE TO SEE, YOUR NEIGHBOR, LOWE'S,
06:44:38 FROM THREE OAKS, YOU COULDN'T SEE THE SIGNS ON ALL THE
06:44:41 BUILDINGS.

06:44:42 THEY ACTUALLY RELOCATED AND CLUSTERED SOME TREES TO WHERE
06:44:44 THEY COULD TAKE ADVANTAGE OF THAT FRONTAGE AND THAT SIGNAGE
06:44:49 TO WHERE IT WAS WAY FINDING THAT PEOPLE COULD SEE WHERE THEY
06:44:53 WERE GOING.

06:44:53 JUST FOR CLARITY, WE'RE JUST ASKING FOR THE FRONTAGE ROAD OR
06:44:57 ARE THERE SIGNS AND BUILDINGS THAT ARE PART OF THIS
06:44:59 APPLICATION?

06:45:00 WHAT ALL IS PART OF THIS APPLICATION?

06:45:02 >>Hunter Booth: THERE'S AN ARCHITECTURAL PRESENTATION RIGHT
06:45:06 AFTER --

06:45:07 >>Barry Jones: BUILDING AND SIGNAGE ARE A PART OF THIS
06:45:10 APPLICATION.
06:45:11 OKAY.
06:45:13 >>Hunter Booth: LIKE YOU SAID, IT'S A BALANCING ACT.
06:45:15 WE'LL TAKE A LOOK AT IT.
06:45:16 WE NEED TO MEET THE MINIMUM CODES AND MAKE SURE WE'RE NOT
06:45:20 BREAKING ANY OF THAT.
06:45:21 >>Barry Jones: UNDERSTAND.
06:45:21 WE ENCOURAGE SOME FLEXIBILITY TO TRY AND OPEN UP THOSE VIEW
06:45:25 WINDOWS SO THAT YOU SPEND ALL THIS MONEY ON ARCHITECTURE AND
06:45:28 STUFF AND IT'S NOT A BAD THING FOR PEOPLE TO SEE IT.
06:45:32 I CAN UNDERSTAND TRYING TO HIDE THE CARS.
06:45:35 WERE YOU GOING TO PLANT THE DRY DETENTION AREAS WITH
06:45:38 ANYTHING?
06:45:38 >>Hunter Booth: WE WERE.

06:45:39 ENCIRCLE THE DRY DETENTION AREAS ALL THE WAY AROUND, AND
06:45:43 THEN PROBABLY LEAVE KIND OF THE BOTTOM OPEN FOR FLOWS.
06:45:47 >>Barry Jones: WHAT WERE YOU GOING TO PLANT THOSE WITH?
06:45:50 >>Hunter Booth: NATIVE GRASSES AND THINGS LIKE THAT.
06:45:52 >>Barry Jones: SOMETHING TO GIVE IT SOME COLOR TO OFFSET IT
06:45:54 A LITTLE BIT.
06:45:55 >>Hunter Booth: YEAH.
06:45:55 >>Barry Jones: OKAY.
06:45:56 GOOD IDEA.
06:45:57 MY LAST COMMENT, I THINK, THE PEDESTRIAN MOTION BETWEEN YOUR
06:46:06 PERIMETER OF YOUR BUILDINGS, ONE AND FOUR, AND YOUR INTERIOR
06:46:10 SEEMS TO BE SORELY LACKING OTHER THAN THE PERIMETER
06:46:15 SIDEWALKS, WHEREAS THE PEOPLE WANTING TO GET FROM BUILDING 2
06:46:19 TO BUILDING 1, YOU'VE GOT TO GO ALL THE WAY OUT TO THE ROAD
06:46:24 AND THEN COME BACK IN.
06:46:25 SO I SEE THAT YOU'RE OVER PARKED.
06:46:29 I DON'T KNOW IF THERE IS A WAY TO GET PEOPLE ACROSS THE
06:46:31 FRONT OF THAT TO THE FRONT OF BUILDING ONE.
06:46:34 YOU MAY HAVE TO BRIDGE YOUR DRY DETENTION AREA OR DO
06:46:37 SOMETHING THERE.
06:46:38 >>Hunter Booth: ARE YOU TALKING ALONG THE FRONT OF THE
06:46:40 BUILDING RIGHT HERE?
06:46:41 >>Barry Jones: CORRECT.
06:46:42 IF YOU'RE AT THE FRONT OF BUILDING ONE AND YOU WANT TO GO
06:46:44 OVER TO -- WELL, THAT'S CALLED BUILDING ONE ON THAT.

06:46:48 AND ON HERE, A DIFFERENT BUILDING IS CALLED BUILDING ONE.
06:46:51 IF YOU WANTED TO GO TO THE BUILDING TO THE WEST, HOW IS THE
06:46:55 PEDESTRIAN GOING TO GET THERE?
06:46:56 IF HE PARKS THERE, HE GOES INTO BUILDING ONE, HE GETS HIS
06:47:00 SHAKE AND THEN HE WANTS TO GO TO THE OTHER BUILDING, HOW IS
06:47:03 HE GOING TO GET THERE?

06:47:04 >>Hunter Booth: I DON'T KNOW IF YOU CAN SEE THIS PICTURE
06:47:05 HERE, BUT THIS IS A COVERED WALKWAY THAT GOES RIGHT ALONG
06:47:08 THE FRONTAGE SO YOU CAN WALK ALONG THAT.
06:47:10 >>Barry Jones: HOW IS HE GOING TO GET IN THE BUILDING ON THE
06:47:13 EMPTY LOT ON THE WESTERN SIDE BY ESTERO TOWN COMMONS PLACE?
06:47:18 >>Hunter Booth: WE CAN TAKE A LOOK AT THAT.
06:47:19 >>Barry Jones: IT'S REFLECTIVE ON BOTH SIDES.
06:47:22 THE PEDESTRIANS NEED TO BE ABLE TO MOVE THROUGH THAT
06:47:24 CORRIDOR WITHOUT HAVING TO GO SOUTH BECAUSE THEY ARE GOING
06:47:27 TO WANT TO WALK ACROSS THAT PARKING LOT ANYWAY IF THEY ARE
06:47:32 GOING BETWEEN BUILDINGS.
06:47:33 AS A NONVOTING MEMBER JUST MAKING A RECOMMENDATION, I'D SAY
06:47:36 THERE NEEDS TO BE SOME PEDESTRIAN CONNECTIVITY THROUGH THE
06:47:40 CENTER OF THE PROJECT, EAST-WEST, AS MUCH AS THE
06:47:42 NORTH-SOUTH, WOULD BE A RECOMMENDATION TO LOOK AT.
06:47:44 OTHER COMMENTS?
06:47:50 BILL, BARRY?
06:47:57 >>William Glass: I JUST BRING BACK THAT TRELIS CONCEPT.
06:47:59 YOU'RE TRYING TO CREATE A SPINE THROUGH THE PROJECT.

06:48:03 THAT HAPPENS BY CONVERGENCE OF PARALLEL LINES ON THE PAVING.
06:48:07 AND THEN WHATEVER IS ABOVE IT, THE BUILDINGS, AND I THINK
06:48:11 SPRINKLING THOSE TRELISES AROUND THERE IS ALMOST SORT OF A
06:48:16 LOST CAUSE.
06:48:17 IF YOU DID SOMETHING MAJOR THROUGH THE MIDDLE, IN THE
06:48:20 MORNING, THE SHADE IS GOING TO BE ON ONE SIDE.
06:48:22 IN THE AFTERNOON, SHADE IS GOING TO BE ON THE OTHER SIDE.
06:48:24 YOU CAN GET SOME JASMINE GROWING UP ON IT AND REALLY HAVE A
06:48:28 REALLY BEAUTIFUL, AND IT WOULD GIVE YOU THE SHADE THAT
06:48:30 EVERYBODY IS LOOKING FOR.
06:48:31 I JUST THINK SPRINKLING TRELIS AREAS DOESN'T CREATE THE
06:48:46 PUBLIC SPACE.
06:48:48 >>Hunter Booth: I THINK OUR THOUGHT WAS, YOU KNOW, THE
06:48:51 NORTHERN PART OF THE SPINE WAS ALL HARD SCAPED PRETTY MUCH,
06:48:55 PREDOMINANTLY AND KIND OF GIVE THAT ON A BREAK ON THE SOUTH
06:48:58 SIDE TO OPEN THAT UP, ALMOST LIKE A CENTRAL PARK ALONG THE
06:49:01 BUILDINGS ALONG THE PERIMETER AND GIVE IT SOME OPEN SPACE,
06:49:03 IF YOU'RE WALKING YOUR DOG, OUT THERE HAVING A COFFEE OR
06:49:06 SOMETHING LIKE THAT, THERE WAS SOME OPEN SPACE, BASICALLY.
06:49:10 >>William Glass: I'LL SECOND WHAT BARRY WAS SAYING ABOUT
06:49:12 THE LANDSCAPING ON CORKSCREW.
06:49:13 YOU REALLY DON'T WANT TO SPRINKLE THE LANDSCAPING OUT ALL
06:49:16 EVEN, BECAUSE THEN YOU'RE CREATING A WALL.
06:49:21 THERE'S NOT GOING TO BE ANY EYE CONTACT FROM THE
06:49:23 AUTOMOBILES.

06:49:24 THEY ARE NOT GOING TO IDENTIFY WITH YOUR SIGNAGE.
06:49:27 IF YOU BUNCH IT AND GROUP IT AND LEAVE SOME OPEN PLACES

06:49:31 BETWEEN, THEN PEOPLE CAN SEE THE BUILDING AND SEE WHAT'S IN
06:49:35 THEM.
06:49:36 I DON'T KNOW ABOUT YOU, BUT I NEVER LOOK AT MONUMENT SIGNS
06:49:39 BECAUSE I CAN'T SEE THEM.
06:49:41 I'M LOOKING FOR THE SIGNAGE ON THE BUILDING.
06:49:43 >>Hunter Booth: THAT'S YOUR RECOMMENDATION, I THINK STOCK
06:49:47 WOULD WELCOME A FEW MORE WINDOWS IN THERE.
06:49:51 >>William Glass: YOU WANT TO HAVE A SUCCESSFUL PROJECT AND
06:49:54 WE DO, TOO.
06:49:55 WE DON'T WANT YOU COMING BACK IN THREE YEARS SAYING, WE NEED
06:49:58 TO RELOCATE ALL THESE TREES BECAUSE NOBODY CAN SEE THE
06:50:01 BUILDING.
06:50:02 BECAUSE THAT'S WHAT'S HAPPENED.
06:50:08 >>Barry Jones: MARY, DID YOU WANT TO READ INTO THE RECORD
06:50:11 JIM'S COMMENTS ON THE LANDSCAPE WHILE WE'RE AT LANDSCAPE?
06:50:14 >>Mary Gibbs: YES.
06:50:16 JIM WALLACE SENT HIS COMMENTS.
06:50:18 I DID SHARE THEM WITH KEITH GELDER BEFORE THE MEETING SO
06:50:21 THEY WOULD KNOW ABOUT THEM SO THEY CAN ADDRESS THEM LATER.
06:50:26 JIM WALLACE'S COMMENT IS THE PUBLIC SPACE, THE P-1 PLAZA
06:50:30 NEEDED MORE PUBLIC SEATING.
06:50:32 MAYBE SOME POTTED TREES, WHICH ARE SHOWN IN THE RENDERINGS
06:50:35 BUT NOT THE DRAWINGS, POSSIBLY PUBLIC ART, BIKE RACKS, TRASH

06:50:38 RECEPTACLES, THE WEST SIDE OF BUILDING ONE NEEDS
06:50:43 SUBSTANTIALLY MORE LANDSCAPING TO SOFTEN THE BUILDING.
06:50:45 AND THEN HE SAID HE UNDERSTANDS THE REASONING FOR THE
06:50:48 SOUTHSIDE ACCESS TO THE REAR OF RETAIL SPACES INSUFFICIENT
06:50:51 FOR RESTAURANTS.
06:50:52 SEEMS REDUNDANT TO HAVE TWO SEPARATE AND PARALLEL WALKWAYS
06:50:55 ON THE SOUTH SIDE OF THE BUILDINGS.
06:50:57 SINCE THE REAR OF THE BUILDINGS ARE THE FACE OF THE FUTURE
06:51:00 FRONTAGE ROAD, THE AREA NEEDS A LOT MORE LANDSCAPING, SO THE
06:51:03 FACE DOESN'T LOOK LIKE THE REAR OF THE STRIP MALL AND THAT
06:51:07 THE RESIDENTIAL ENTRANCE SEEMS LIKE THE OFF-CENTER MONUMENT
06:51:10 SIGN MIGHT DETRACT FROM THE DRAMA AND SYMMETRY OF THE PARK
06:51:14 ENTRY STATEMENT.
06:51:15 SO THERE MIGHT BE A BETTER IDEA FOR THE SIGN.
06:51:17 AND THE MESSAGE AREA OF THE SIGN MIGHT BE REDUCED SLIGHTLY
06:51:20 SO IT'S NOT CROWDED, LESS IS MORE.
06:51:23 AND -- NUMBERS DON'T GIVE YOU ENOUGH ROOM FOR LANDSCAPE
06:51:28 GROWTH, GROWING.
06:51:29 I DID PASS THEM ALONG TO KEITH.
06:51:32 >>Hunter Booth: RAMON MIGHT BE ABLE TO ANSWER SOME OF THE
06:51:40 WALKWAYS AND ACCESS WAYS AND EGRESS TO RIGHT OF WAY AND
06:51:40 EVERYTHING LIKE THAT WHEN HE GETS UP HERE.
06:51:41 I WANT TO REITERATE, WE'VE BEEN HERE QUITE A WHILE TRYING TO
06:51:51 GET THIS PROJECT TWEAK AND PERFECT, AND WE'RE STILL TWEAKING

06:51:56 IT AND LOOK FORWARD TO YOUR COMMENTS AND LOOKING FORWARD TO

06:51:59 WORKING WITH YOU.

06:52:02 >>Barry Jones: THANK YOU.

06:52:03 WE APPRECIATE YOUR EFFORTS.

06:52:34 >> GOOD EVENING.

06:52:35 RAMON ACEVEDO, GMA ARCHITECTS.

06:52:42 THIS HAS BEEN A LONG, LONG ROAD AND HAS INVOLVED A LOT UNTIL

06:52:46 FINALLY WE'VE BEEN ABLE TO BE APPROVED AND YOU CAN SEE WE

06:52:49 HAVE INCORPORATED MANY, MANY OF THE COMMENTS THAT WE HAVE

06:52:52 RECEIVED ALONG THE ROAD.

06:52:54 WHAT WE'VE GOT HERE, WE HAVE CREATED A VOCABULARY, A PATTERN

06:53:01 IN RESPONSE TO MANY OF THE ARCHITECTURAL-STYLE ELEMENTS THAT

06:53:06 THE VILLAGE OF ESTERO WOULD LIKE TO BE IMPLEMENTED IN THE

06:53:09 BUILDING.

06:53:10 WHAT WE HAVE, WE HAVE CREATED IN THIS PHASE ONE, WE ONLY

06:53:21 WILL BE ADDRESSING TWO BUILDINGS.

06:53:23 RIGHT NOW WE'RE REFERRING BUILDING EAST AND WEST, WHICH IS

06:53:26 ACTUALLY BUILDING TWO AND THREE.

06:53:28 AND WE ARE CREATING A SPACE THAT ENCOMPASS A PLAZA IN THE

06:53:36 MIDDLE.

06:53:37 THE WHOLE IDEA IS TO DEVELOP THE TWO BUILDINGS AND BE ABLE

06:53:39 TO ALLOCATE VERY ACTIVE SPACES, COULD BE RESTAURANT SPACES

06:53:45 IN THIS AREA.

06:53:52 ENCLOSE THE ACTIVITY PLAZA THAT WE WERE TALKING ABOUT A

06:53:55 MINUTE AGO.

06:53:56 THE TWO BUILDINGS WILL BE 12,600 SQUARE FEET, WE REFER TO

06:54:01 BUILDING WEST.

06:54:02 11,200 SQUARE FEET, REFERRING AS BUILDING EAST AND IN THE

06:54:07 INFORMATION THAT WE PROVIDED.

06:54:10 WE HAVE INCORPORATED SEVERAL, SEVERAL ELEMENTS.

06:54:13 AS YOU CAN SEE HERE, THIS IS BUILDING EAST, WHICH IS -- WE

06:54:23 HAVE INCORPORATED ELEMENTS LIKE RECOGNIZING THE CORNER WITH

06:54:26 TOWERS.

06:54:27 WE HAVE A COLONNADE.

06:54:29 WE HAVE COVERED WALKWAY.

06:54:31 WE HAVE INCORPORATED ELEMENTS OF MANY DIFFERENT

06:54:33 ARCHITECTURE, LIKE HIP ROOF, TILE.

06:54:39 WE HAVE ALSO TRIED TO BREAK THE PLANE, AS YOU CAN SEE.

06:54:45 WE HAVE SEVERAL PROTRUSION AT THE CORNER WITH SMALLER TOWER.

06:54:49 WE HAVE CREATED A SYMMETRY WITH THE LARGER TOWER AT THE

06:54:53 CENTER.

06:54:53 WE HAVE THE CONNECTOR COLONNADE THAT WILL COVER THE ENTIRE

06:54:56 PEDESTRIAN ROUTE OF ALL THE RETAIL AREA, AND WE COME BACK

06:55:02 AND CREATED A SYMMETRY WITH ANOTHER TOWER AT THE CORNER.

06:55:05 ON THE SITE ELEVATION, WE ALSO, WE BROKE THE LINEAR ASPECT

06:55:12 OF THE BUILDING, AND WE CREATED A CENTRAL ELEMENT,

06:55:16 PROTRUSION TOWARD THE EXTERIOR AND WE ALSO ADDED SOME
06:55:21 PERGOLA AREA WITH THE POTENTIAL TO UTILIZE FOR A POTENTIAL
06:55:29 RESTAURANT OR ANY OTHER SPACE.
06:55:31 AND WE MIMIC THE SAME IDEA IN THE OPPOSITE ELEVATION.
06:55:37 EVEN SO, IT WAS NOT NECESSARY, WE STILL CONSIDERED WE NEEDED

06:55:44 TO BREAK THE LINEAR ASPECT OF THE BUILDING AND WE CREATED
06:55:47 THIS ARCHITECTURAL ELEMENT.
06:55:48 AND WE APPLY COLORS IN A DIFFERENT WAY SO YOU CAN SEE AND
06:55:52 INCREASE THE ILLUSION OF THE PROJECTION OF THE ELEMENTS.
06:55:56 WE HAVE INCORPORATED ALSO SMALL ELEMENTS LIKE TRIMS TO THE
06:56:01 FACADE TO BREAK THE FACADE.
06:56:05 WE HAVE CREATED ALSO, INCORPORATED CORBELS IN THE TOWER
06:56:12 ELEMENT ALL THROUGHOUT.
06:56:13 AND WHEN WE GO TO THE SOUTH FACADE, WHICH ALSO IS WHERE WE
06:56:17 HAVE MORE OF THE UTILITIES THAT ARE SERVING THE BUILDING, WE
06:56:21 COVERED THEM.
06:56:22 WE CREATED THIS PROTRUSION ELEMENT WITH HIP ROOF, STILL OPEN
06:56:27 HERE TO -- IN THOSE AREAS HERE, BUT WE ARE COVERING ALL THE
06:56:32 UTILITIES.
06:56:35 THE METER AND EVERYTHING, NOBODY WILL BE ABLE TO SEE THEM
06:56:37 FROM THE SOUTH STREET.
06:56:38 WE CONSIDER THIS WILL BE ACTUALLY A FAIRLY BUSY AREA RELATED
06:56:44 TO BRINGING GOODS OR ANY MERCHANDISE TO THE MERCANTILE
06:56:49 SPACES.
06:56:51 SO WE UNDERSTAND THAT THIS WILL BE MORE OF A SERVICE KIND OF
06:57:00 SIDE, BRINGING ALL THE MERCHANDISE.
06:57:02 WE STILL CREATE ELEMENTS AND WE COLOR SOME OF THE
06:57:10 FENESTRATION, DOORS, WE DECORATED THAT WITH TRIMS AND WE
06:57:14 COMBINED SEVERAL ELEMENTS THAT YOU'RE GOING TO SEE IN THE
06:57:16 NEXT SLIDE WITHIN THE DESIGN.

06:57:18 THIS IS THE BUILDING WEST.
06:57:22 BUILDING WEST IS A LITTLE BIT LARGER.
06:57:24 THAT GIVES US THE OPPORTUNITY IN THE MAIN FACADE TO
06:57:27 INCORPORATE AN ADDITIONAL ELEMENT.
06:57:29 WE ADDED ADDITIONAL TOWER IN THE MIDDLE.
06:57:33 STILL SYMMETRY.
06:57:34 WE HAVE SEVERAL HEIGHTS.
06:57:36 YOU CAN SEE WE HAVE THE BREAKING OF THE PARAPET WALL WITH
06:57:41 DIFFERENT HEIGHTS.
06:57:43 WE ARE AROUND 26.
06:57:44 WE HAVE 24 FEET HIGH.
06:57:46 SO WE'RE VERY DYNAMIC IN THE VERTICAL ELEMENTS OF THE
06:57:51 BUILDING.
06:57:52 BUT IN THIS ONE, BECAUSE THE BUILDING IS LARGER, WE WERE
06:57:55 ABLE TO INCORPORATE A COUPLE OF ADDITIONAL TOWERS WITH A
06:58:00 SIMULATED BALCONY IN THIS AREA.

06:58:03 WE ALSO TRIED TO MAKE THEM SIMILAR.
06:58:07 SO VOCABULARY COMPATIBILITY BETWEEN THE TWO BUILDINGS.
06:58:12 YOU CAN SEE WE ALSO MAINTAINING THE PROTRUSION ON THE SIDE
06:58:16 FACADE WITH TRIM, WITH CORNICE AT THE TOP.
06:58:22 WE ALSO HAVE THE TRELLISES.
06:58:24 SO WE ARE INCORPORATING MANY, MANY OF THE ELEMENTS
06:58:27 VOCABULARY THAT WE SEE IN THE LAND DEVELOPMENT CODE FOR
06:58:30 ARCHITECTURAL ELEMENT.
06:58:31 ONE OF THEM AT THE BEGINNING, WE HAVE ALL KIND OF A

06:58:41 MONOLITHIC COLOR, BUT WE'RE THINKING OF PROVIDING A
06:58:46 DIFFERENT SHADE OF COLOR IN THE UTILITY COVERED AREA.
06:58:48 ACTUALLY BE MORE DYNAMIC.
06:58:51 AS YOU CAN SEE, WE'RE ALSO BREAKING THE LINE OF THE PARAPET.
06:58:54 WE'RE PROJECTING HIGHER.
06:58:59 AND WE ARE CREATING A KIND OF DYNAMIC BUT -- IT'S KIND OF
06:59:04 SIMPLE VOCABULARY, BUT ELEGANT IS WHERE WE'RE TRYING TO
06:59:08 PORTRAY IN THIS DESIGN.
06:59:09 FINALLY, WE HAVE THE MONUMENT SIGN.
06:59:18 WE INCORPORATED THE TILE.
06:59:21 THAT IS A CONSTANT ELEMENT THROUGHOUT THE DESIGN OF THE
06:59:25 MEDITERRANEAN ARCHITECTURAL VOCABULARY THAT WE HAVE.
06:59:27 STRAIGHTFORWARD, SIMPLE, AND EXPECT TO BE KIND OF ELEGANT,
06:59:34 BUT VERY SIMPLE.
06:59:35 DO YOU HAVE ANY QUESTIONS?
06:59:50 >>Barry Jones: I'LL DEFER ON THE ARCHITECTS HERE.
07:00:01 >>Michael Sheeley: A COUPLE OF QUESTIONS.
07:00:02 CAN YOU DESCRIBE WHAT LANDSCAPING YOU HAVE ALONG THE STREET
07:00:06 SIDE OF THE REAR OF THE BUILDINGS THAT HELP SHIELD THE
07:00:11 ACTIVITY OF THE --
07:00:12 >> WE ACTUALLY HAVE AN ELEVATION LIKE THAT.
07:00:16 >> OH, YOU DO.
07:00:17 IS THAT IN HERE?
07:00:18 >>Mary Gibbs: THEY JUST BROUGHT IT TONIGHT, SO WE LOADED IT
07:00:22 UP BEFORE THE MEETING.

07:00:56 >>Michael Sheeley: YOU'VE GOT SOME HEIGHT BACK THERE.
07:00:58 >> GOT SOME HEIGHT BACK THERE.
07:01:01 WE HAVE A WALKWAY THAT GOES BEHIND THE BUILDING AND THEN A
07:01:03 WALKWAY ON THE FRONTAGE ROAD.
07:01:05 SO OUR SPACE GOT RESTRICTED A LITTLE BIT, SO WE WENT FROM
07:01:08 THE -- [NOT SPEAKING INTO A MICROPHONE]
07:01:30 >>Michael Sheeley: APPRECIATE THE DIFFICULTIES YOU HAVE BY
07:01:32 HAVING THE BUILDINGS PUSHED UP TO THE STREET LIKE THIS.
07:01:34 SO IT'S EXTREMELY DIFFICULT I KNOW FOR THE ARCHITECT TO TRY
07:01:37 TO HANDLE THIS, PARTICULARLY TALKING ABOUT RESTAURANT SPACES
07:01:40 IN THE CENTER, WHICH IS APPROPRIATE, SO THEY CAN BE ON THE
07:01:43 PUBLIC SPACE, TRYING TO SERVICE THOSE THINGS IS REALLY A

07:01:46 PROBLEM.
07:01:48 I THINK ALSO IN REGARDS TO ALL OF THE BACK OF HOUSE
07:01:53 RESTAURANT MESS THAT YOU HAVE WITH EVERY RESTAURANT
07:01:55 BUILDING, YOU DON'T HAVE ANY PLACE FOR IT, AND YOU'RE ALSO
07:02:00 AS REMOTE AS YOU CAN BE FROM THE DUMPSTER AREAS.
07:02:03 I ENCOURAGE YOU TO LOOK FURTHER AT HOW YOU CAN SOLVE SOME OF
07:02:06 THOSE ISSUES.
07:02:07 REGARDING THE BUILDINGS THEMSELVES, YOU'RE NOT PROTECTING
07:02:12 THE REAR DOORS IN ANY WAY, IT DOESN'T LOOK LIKE.
07:02:18 IT COULD BE PROBLEMATIC, MAYBE IN THE FUTURE.
07:02:20 I DO APPRECIATE WHAT YOU'VE DONE ON THE REAR ELEVATIONS TO
07:02:25 BLOCK THE ELECTRICAL EQUIPMENT AND TRYING TO CREATE A REAR
07:02:29 FACADE.

07:02:31 I GUESS MY OVERALL IMPRESSION OF THE BUILDINGS IS WHILE
07:02:34 YOU'VE TRIED TO FOLLOW THE CODE AND GO THROUGH THE
07:02:37 CHECKLIST, LET'S SAY, I THINK THERE MIGHT BE A WAYS TO GO IN
07:02:43 THAT IT HASN'T -- HAVEN'T WORKED IT HARD ENOUGH, FAR ENOUGH.
07:02:50 I SEE WHAT YOU'VE DONE WITH THE REAR ELEVATION, WHICH I
07:02:53 THINK IS GOOD, BUT ADDITIONAL COLOR IN THERE WOULD HELP
07:02:57 ACCENTUATE WHAT YOU'VE DONE WITH THE POP-UP ELEMENTS AND THE
07:03:03 ELEMENTS THAT ARE STICKING OUT TO TRY TO CREATE A FALSE
07:03:06 FACADE ON THE BACK, WHICH I THINK IS VERY IMPORTANT, BECAUSE
07:03:09 THE PUBLIC WAY.
07:03:16 I THINK GIVEN OUR RECENT HISTORY IN ESTERO, YOU MIGHT
07:03:21 CONSIDER YOU HAVE A LITTLE MORE FREEDOM THAN MAYBE YOU
07:03:23 THOUGHT YOU HAD IN THE COLOR ARRANGEMENT.
07:03:28 IT'S A LITTLE BIT BLAND.
07:03:30 I KNOW YOU'RE TRYING TO LOOK FOR SOMETHING THAT'S A LITTLE
07:03:34 MORE UNIQUE OR ELEGANT.
07:03:38 IT'S NOT HARSH AND IT'S NOT OVERLY DONE, I DON'T THINK.
07:03:41 BUT I THINK IT MAY BE TOO SIMPLISTIC AND MAY NOT READ THAT
07:03:45 WELL.
07:03:46 ENCOURAGE YOU TO LOOK AT SOME OF THOSE THINGS AS WELL.
07:03:53 >> RAMON: WE'LL DEFINITELY CONSIDER THAT.
07:03:56 WE HAVE ACTUALLY THREE COLORS, WHEN YOU START TALKING ABOUT
07:03:59 THE ELEMENTS, YOU'RE GOING TO HAVE THE DARK BROWN
07:04:04 STOREFRONT.
07:04:04 YOU'RE GOING TO HAVE THE CORBELS IN A DARKER BROWN.

07:04:09 YOU'LL HAVE THE TRELLISES AND THEN THE ALABASTER FOR THE
07:04:12 TRIM.
07:04:13 ALSO, WE HAVE THE TOWER.
07:04:19 THERE'S GOING TO BE A LITTLE BIT OF VARIETY.
07:04:21 AND WE TRY TO BE IN THE WARM TONE ALL THE TIME.
07:04:24 WE WERE A LITTLE BIT LIGHTER BEFORE, WITH COMMENTS WE
07:04:27 RECEIVED BEFORE, WE EVOLVED INTO THIS COLOR PALETTE TO KEEP
07:04:33 IT MORE WARM.

07:04:34 >>Michael Sheeley: I THINK THE 3Ds SHOW IT A LOT BETTER
07:04:37 THAN THE 2Ds IN TERMS OF WHAT'S GOING ON.
07:04:41 I ALSO ENCOURAGE YOU TO LOOK AT GREEN SCREEN TREATMENT ON
07:04:44 THE BUILDINGS SO WE CAN SOFTEN THAT REAR WALL WITH GREENERY.
07:04:51 >> [INAUDIBLE]
07:04:52 >>Michael Sheeley: IT WOULD BE VERY HELPFUL I THINK.
07:04:55 >> YOUR CONCERN ALSO SEEMS TO BE MORE TOWARD THE SOUTH
07:04:58 FACADE, IF I UNDERSTAND.
07:05:00 IS THAT CORRECT?
07:05:01 >>Michael Sheeley: YEAH, I THINK SO, EVEN THOUGH I THINK
07:05:03 THE NORTH COULD USE SOME ENHANCED COLOR ARRANGEMENTS.
07:05:07 IT'S JUST KIND OF LINEAR.
07:05:09 YOU'RE DOING THE OCCASIONAL POP-UP WITH THE TOWERS, BUT YOU
07:05:14 STILL HAVE A VERY LONG LINEAR BUILDING.
07:05:22 MAYBE YOU COULD DO SOMETHING ELSE IN TERMS OF TRYING TO
07:05:24 BREAK THAT HORIZONTAL LINE.
07:05:27 >>Barry Jones: LOOK AT THE BUILDINGS ACROSS THE STREET FROM

07:05:29 COCONUT POINT AND SEE, THERE'S SOME INS AND OUTS AND COLOR
07:05:35 DIFFERENTIALS AND DIFFERENT TREATMENTS OF GLASS TO WHERE
07:05:39 IT'S NOT ONE LONG STOREFRONT.
07:05:41 MY GENERIC COMMENT FOR THE VILLAGE OF ESTERO IS YOU TRY AND
07:05:44 TAKE A BIG BUILDING AND MAKE IT LOOK LIKE A WHOLE BUNCH OF
07:05:48 SMALL BUILDINGS.
07:05:52 TO ME, IT ALMOST FEELS LIKE WHAT I'VE HEARD REFERRED TO AS
07:05:56 POTATO HEAD ARCHITECTURE.
07:05:57 YOU TAKE SOME OF THIS OFF THE LIST AND YOU PUT IT ON THERE
07:06:00 AND YOU TRY AND GET IT THROUGH.
07:06:02 IT SEEMS LIKE THERE IS A LOT MORE CREATIVITY.
07:06:06 THAT ISN'T MEANT AS AN OFFENSIVE.
07:06:07 IT'S SAYING THAT'S THE PROBLEM WITH SOME OF THE MENU-DRIVEN
07:06:11 ARCHITECTURAL DESIGN STANDARDS IS PEOPLE REVERT TO THEM AND
07:06:18 TRY AND ADD THEM UP AND CREATE SOMETHING THAT GETS THROUGH,
07:06:22 AND THERE'S MORE TO IT THAN THAT.
07:06:24 THERE'S OPPORTUNITY FOR SOME CREATIVITY, FOR SOME INS AND
07:06:28 OUTS OF THE BUILDING, DIFFERENTIAL GLASS TREATMENTS AND
07:06:31 FRONTAGES AND THINGS.
07:06:32 AGAIN, I'M JUST A STUPID ENGINEER, AFTER SITTING UP HERE AND
07:06:36 LISTENING TO THE ARCHITECTS ALL THESE YEARS, I'VE KIND OF
07:06:39 GOTTEN SOME OF THIS THROUGH OSMOSIS.
07:06:41 >> RUBBING OFF?
07:06:42 >>Barry Jones: SLOWLY BUT SURELY.
07:06:43 EVEN SIX FEET AWAY.

07:06:45 [LAUGHTER]
07:06:47 >> RAMON: IF YOU TAKE A LOOK AT THE SITE ELEVATION, YOU'RE
07:06:51 GOING TO SEE SOME -- THERE IS SOME TRADITIONALITY THERE.
07:06:56 WE HAVE THE OTHER TWO ELEMENTS PROJECTING.

07:07:00 THE CENTRAL TOWER EVEN MORE, LARGER PROJECTION.
07:07:05 YOU CAN SEE THAT ON THE SITE ELEVATION, THE WEST AND THE
07:07:08 EAST.
07:07:09 SO WE'RE TRYING TO BREAK DEFINITELY THE --
07:07:12 >>Barry Jones: IT'S DEFINITELY CHANGED FROM WHAT I'M LOOKING
07:07:16 AT HERE.
07:07:16 IT'S PROGRESSED FROM WHAT WE HAVE ON PAPER TO WHAT WE HAVE
07:07:19 ON THE SCREEN.
07:07:20 THERE'S BEEN SOME ADVANCEMENTS, ADDING SOME ELEMENTS.
07:07:24 ARE WE LIMITED WITH HEIGHT HERE?
07:07:27 IS THAT A CONCERN?
07:07:30 GOING SYMMETRICAL ON THE ENDS, I DON'T KNOW, TO ME --
07:07:34 >> WE TRIED TO CREATE A BALANCE.
07:07:36 ALSO, WE DON'T WANT TO GO TOO HIGH THAT ALL OF A SUDDEN IS
07:07:39 LOOKS LIKE THE ELEMENTS ARE OUT OF PROPORTION.
07:07:43 IF YOU TAKE A LOOK, WE TRIED TO CREATE A COLONNADE, WE START
07:07:48 WITH THE TOWER, A LITTLE BIT LOWER.
07:07:50 WE GO VERTICAL AND THEN WE HAVE THE CENTER TOWER HIGHER
07:07:56 ELEMENT.
07:07:56 WE TRIED TO CREATE THE SCALE.
07:07:58 >>Barry Jones: SYMMETRY TENDS TO MAKE A BIG BUILDING LOOK

07:08:01 LIKE A BIG BUILDING THAT'S SPLIT INTO TWO.
07:08:04 WHEREAS IF YOU LOOK AT A TRADITIONAL VILLAGE, IT'S A SERIES
07:08:07 OF BUILDINGS AND THERE'S NOT MUCH SYMMETRY.
07:08:10 SO I DON'T KNOW THAT PERSONALLY THAT I PREFER SYMMETRY.
07:08:14 AGAIN, I'M NOT GOING TO BE VOTING ON THIS, BUT FROM AN
07:08:19 AESTHETIC STANDPOINT, THE SYMMETRY USUALLY DETRACTS FROM
07:08:23 WHAT IS TRYING TO BE ACCOMPLISHED.
07:08:26 AND SOMEBODY CORRECT ME IF I'M WRONG --
07:08:28 >> NOT NECESSARILY.
07:08:29 >>William Glass: IS IT THAT THE EAST BUILDING WAS A PRIOR
07:08:35 CONCEPT AND THE WEST BUILDING IS WHERE YOU DEVELOPED IT TO?
07:08:38 OR ARE THESE BOTH AT THE SAME PLACE?
07:08:41 >> RAMON: THEY WERE DESIGNED SIMULTANEOUSLY.
07:08:44 OBVIOUSLY, WE'VE BEEN THROUGH SEVERAL ROUND OF COMMENTS.
07:08:47 >>William Glass: IF YOU LOOK AT THE RENDERING OF THE WEST
07:08:49 BUILDING, YOU HAVE THAT CLOSE-UP RENDERING, THESE FLAT
07:08:54 ELEVATIONS ARE REALLY NOT DOING YOU JUSTICE, THAT RENDERING.
07:08:57 THAT SHOWS THAT YOU'VE TAKEN THAT LINEAR LINE, AND YOU'VE
07:09:03 GROWN IT FRONT AND BACK, AND BROKEN IT IN THE MIDDLE.
07:09:06 YOU HAVE THE GRADING IN THERE, AND YOU'VE DONE EVERYTHING
07:09:08 THAT WE WOULD SUGGEST YOU DO.
07:09:10 BUT THEN WHEN I LOOK BACK AT THE ELEVATION, I'M NOT SEEING
07:09:13 IT.
07:09:14 AND YOU MAY WANT TO CHANGE THE COLOR OF THESE TOWERS, TOO,
07:09:17 JUST BECAUSE WE SEE IT AS AN ELEVATION ON A PIECE OF PAPER,

07:09:22 WE THINK THAT HAS TO BE THE SAME COLOR AS THIS, IT DOESN'T.
07:09:25 ON THE SOUTH ELEVATION, WANT TO YOU REALLY WORK ON THOSE
07:09:29 LINEAR PARAPETS.
07:09:31 THOSE THINGS ARE DEATH ON A BUILDING.
07:09:34 THEY JUST, WHEN YOU ACCENTUATE THE HORIZONTALS, IT LOOKS
07:09:39 AWFUL.
07:09:40 THERE ARE MANY WAYS TO BREAK THAT BACK OF THE BUILDING UP
07:09:42 AND MAKE IT NOT LOOK LIKE IT IS THE BACK OF THE BUILDING.
07:09:51 THIS RENDERING IS VERY SUCCESSFUL.
07:09:53 WHEN I LOOK AT THIS RENDERING ON THE ELEVATION, I'M NOT
07:09:56 SEEING IT.
07:09:56 THE WEST BUILDING IS SO MUCH BETTER THAN THE EAST BUILDING.
07:09:59 IT'S LIKE YOU DID THE EAST BUILDING LAST WEEK AND THEN YOU
07:10:02 THOUGHT ABOUT IT AGAIN AND THEN THE WEST BUILDING POPPED UP.
07:10:06 >> IT'S A LITTLE BIT LONGER.
07:10:07 WE WERE ABLE TO INCORPORATE THAT MIDDLE ELEMENT YOU SEE
07:10:10 THERE.
07:10:10 WE WILL EVALUATE THAT.
07:10:11 THAT SHOULD BE NO PROBLEM.
07:10:12 >>William Glass: MAYBE YOU DON'T WANT THE EAST BUILDING TO
07:10:15 LOOK LIKE THE WEST BUILDING.
07:10:16 BUT THE EAST BUILDING LOOKS LIKE YOUR UGLY STEPSISTER
07:10:19 COMPARED TO THIS.
07:10:21 >> RAMON: DEFINITELY, I DON'T WANT THEM TO BE IDENTICAL.
07:10:24 BUT I UNDERSTAND YOUR POINT.

07:10:26 THERE'S MORE TO DIMENSIONALITY.
07:10:29 >>William Glass: YOU REALLY MADE AN EFFORT TO BUST UP THAT
07:10:31 ROOF, AND THAT'S WHAT WE'RE LOOKING FOR, ALL AROUND THE
07:10:34 BUILDING.
07:10:34 THE OTHER THING YOU'VE GOT, WHICH IS TOUGH, YOU HAVE A
07:10:37 FOUR-SIDED BUILDING.
07:10:38 PEOPLE ARE GOING ALL THE WAY AROUND IT.
07:10:40 YOU CAN'T JUST HAVE A FACADE AND FORGET ABOUT THE BACK.
07:10:43 THE OTHER THING, ARE YOU GOING TO HAVE LADDER ACCESS TO THE
07:10:46 BUILDING?
07:10:46 BECAUSE THAT'S GOING TO GET CONCEALED.
07:10:49 MECHANICAL ACCESS TO THE ROOF.
07:10:52 >> YES, DEFINITELY.
07:10:53 >>William Glass: TAKE A LOOK AT WHAT WE DID ON THE BUILDING
07:10:56 WE LOOKED AT -- THE DUNKIN' DONUTS AND OIL CHANGE PLACE.
07:11:04 >>Mary Gibbs: VALVOLINE.
07:11:06 >>William Glass: WE WERE ABLE TO CONCEAL THAT LADDER.
07:11:08 YOU'RE GOING TO SEE THIS BUILDING FROM ALL SIDES.
07:11:12 AND SO YOU CAN'T SPLASH IT IN THE FRONT AND THEN LEAVE THE
07:11:18 OTHER SIDES.
07:11:20 DEFINITELY ON THE BACK SIDE, TRY TO BUFF UP THAT PARAPET.
07:11:24 THE LONG HORIZONTAL LINE IS DEATH.

07:11:26 ALSO, MARY, A QUESTION, WHAT DOES OUR ORDINANCE SAY ABOUT
07:11:29 THE SIZE OF A BUILDING?
07:11:30 HOW BIG IS THIS BUILDING?

07:11:32 >> RAMON: 11,200.
07:11:34 >>William Glass: OKAY.
07:11:36 NEVER MIND.
07:11:36 SOMEWHERE I HEARD 4600 FEET.
07:11:40 I DIDN'T KNOW WHERE THAT WAS COMING FROM.
07:11:46 >>Barry Jones: I WOULD AGREE THAT THE WEST BUILDING
07:11:52 SUBSTANTIALLY BETTER.
07:11:56 LONG, FLAT ROOFLINE ACROSS THAT EAST BUILDING.
07:12:01 I DON'T KNOW, UNIFORMITY IT LOOKS LIKE.
07:12:05 I THINK JIM'S COMMENT ABOUT THE STANDARD STRIP MALL.
07:12:10 >>William Glass: YEAH.
07:12:11 THE EAST BUILDING DEFINITELY LOOKS THAT WAY.
07:12:13 THE OTHER THING YOU CAN DO WITH THESE THINGS IS MIX AND
07:12:15 MATCH TO A POINT.
07:12:16 YOU MIGHT BE ABLE TO PULL SOME SPANISH COLONIAL DETAILING ON
07:12:22 THIS AND TRY TO MIX IT IN.
07:12:24 I DON'T KNOW.
07:12:24 I HATE TO TREAT MEDITERRANEAN ARCHITECTURE LIKE IT IS A GRAB
07:12:28 BAG.
07:12:29 I LIKE TO DO --
07:12:32 >> RAMON: I LIKE SIMPLER, DEFINITELY.
07:12:35 I'M NOT ONE THAT WOULD LIKE TO SEE ADDITIONAL TRIM,
07:12:38 MEDALLIONS, THOSE KIND OF ELEMENTS.
07:12:41 I THINK THOSE ARE LIKE -- WE DON'T WANT TO HAVE.
07:12:46 I AGREE.

07:12:51 >>William Glass: I'M GLAD YOU PUT THE SIGNAGE ON THERE, TOO.
07:12:54 IT'S GOING TO BE THERE ONE DAY.
07:12:55 IT MAKES A BUILDING LOOK REAL.
07:12:59 >>Barry Jones: MARY, DID YOU WANT TO READ JIM'S COMMENTS IN?
07:13:02 >>Mary Gibbs: SURE.
07:13:04 I THINK YOU COVERED SOME OF THEM ALREADY.
07:13:06 BUT IT SAYS -- SAID, THE PowerPoint RENDERINGS WERE
07:13:09 ATTRACTIVE APPEARANCE.
07:13:10 THE ARCHITECTURE WAS A LITTLE STRIP MALL LOOKING LITTLE
07:13:13 TYPICAL SO IT NEEDED SOME WORK.
07:13:15 THE LONG STRAIGHT ROOFLINE THAT YOU ALREADY TALKED ABOUT
07:13:19 DOESN'T PROMOTE THE HUMAN SCALE.
07:13:21 THE ARCHITECTURE NEEDS GREATER ARTICULATION, PARTICULARLY
07:13:24 THE ROOFLINE, THE COLONNADE AND PLAZA.
07:13:27 YOU CAN BREAK IT UP EASILY WITH HEIGHT, SHAPE, COLOR
07:13:30 VARIATIONS WITHOUT SPENDING A LOT OF MONEY.
07:13:32 NORTH ELEVATION IS TOO BOXY.
07:13:34 COLONNADE COLUMNS NEED DETAIL.

07:13:37 CENTER TOWER NEEDS SOMETHING DISTINCTIVE TO DEFINE THE
07:13:40 PLACE.
07:13:40 WEST ELEVATION IS OKAY BUT NEEDS MORE LANDSCAPING TO SOFTEN
07:13:43 THE BUILDING.
07:13:44 THE EAST ELEVATION OPENING ON TO THE PLAZA IS A LITTLE
07:13:48 BORING AND LACKS HUMAN SCALE.
07:13:52 WHICH IT LOOKS DIFFERENT IN THE PowerPoint RENDERINGS.

07:13:54 THE SOUTH ELEVATION NEEDS WORK, CREATIVE WORK AND A FEW
07:13:58 DOLLARS ON DETAIL BECAUSE IT'S THE SECOND FRONT OF THE
07:14:00 BUILDING, BUT YOU DON'T WANT IT TO LOOK LIKE THE REAR OF THE
07:14:03 MALL.
07:14:04 SIMILAR TO WHAT YOU'VE ALREADY HEARD.
07:14:06 I HAVE A COPY, IF YOU WANT.
07:14:09 >>William Glass: THE OTHER THING THAT HAPPENS AND WE DON'T
07:14:15 MEAN IT TO HAPPEN.
07:14:15 I'M A GREAT FAN OF YOUR FIRM.
07:14:17 WHEN YOU READ THE LAND DEVELOPMENT CODE AND YOU SAY YOU'VE
07:14:22 GOT TO HAVE THREE OF THESE AND SIX OF THESE AND TWO OF THESE
07:14:24 AND THEN YOU GET A GOLD STAR AND YOU GO SHOW YOUR MOTHER.
07:14:28 WE WANT YOU TO TAKE THE HANDCUFFS OFF THE ARCHITECT.
07:14:31 MAKE THIS BUILDING SING.
07:14:33 BECAUSE I KNOW YOU CAN DO IT.
07:14:35 YOU HAVE GREAT TALENT UP THERE.
07:14:37 >> RAMON: WE BELIEVE WHAT YOU'RE SAYING.
07:14:40 IT'S GOT TO BE IN THE BOOK AND GO BEYOND.
07:14:46 FOR YEARS WE'VE BEEN 100% AGREEMENT WITH YOU.
07:14:50 >>Barry Jones: AND I KNOW YOUR CLIENT LIKES TO DO IT FIRST
07:14:53 CLASS.
07:14:53 SO YOU'RE FORTUNATE THAT YOU DON'T HAVE A CLIENT THAT'S
07:14:57 KILLING YOU FOR NICKELS TO NOT ADD CORBELS OR SOMETHING LIKE
07:15:00 THAT.
07:15:05 YOU'RE FORTUNATE THERE.

07:15:05 DO WE WANT TO TALK ABOUT THE SIGNAGE FOR A MINUTE?
07:15:11 >> YEAH, THE ONLY THING I WOULD SUGGEST ON THE SIGNAGE IS
07:15:14 SOMETHING THAT WE'VE BEEN DOING RECENTLY -- WELL, OVER THE
07:15:20 LAST YEAR, HASN'T BEEN CODIFIED, PUT THE NUMBERS ON THE
07:15:22 BOTTOM OF THE MARQUEE.
07:15:23 THE LANDSCAPING GROWS UP AND COVERS THEM.
07:15:25 WE USUALLY PUT THEM ON THE END.
07:15:28 SO IF SOMEBODY HAS HAD A HEART ATTACK AND THE EMT IS TRYING
07:15:32 TO FIND HOW TO GET IN THE BUILDING, THE NUMBER IS RIGHT ON
07:15:35 THE SIDE OF IT.
07:15:39 >>Barry Jones: THE ORIENTATION OF THE SIGNS, THEY SEEM LIKE
07:15:46 THEY COULD BE ROTATED AT A 30-DEGREE ANGLE OR SO TO MAYBE
07:15:51 FACE THE INTERSECTION A LITTLE BIT BETTER.
07:15:56 THE BASE HE ALREADY REFERRED TO.

07:15:58 IF YOU'RE GOING TO DO ANYTHING ON THAT BASE WITH
07:16:02 ARCHITECTURAL ENHANCEMENT, THAT BOTTOM 24 INCHES TYPICALLY
07:16:06 GETS COVERED UP WITH SHRUBBERY.
07:16:11 SO THE NUMBER SOMEWHERE ELSE BESIDES THERE, DEFINITELY
07:16:15 HIGHLY RECOMMEND IT.
07:16:16 THESE ARE CHANNEL LIT.
07:16:21 THERE'S A DESIGN STANDARD FOR THE SIGNAGE.
07:16:23 IT'S NOT JUST --
07:16:26 >> WE CAN WORK OUT SOMETHING AT THE TOP, THE CENTER, AND
07:16:30 THEN BE ABLE TO SET UP THE NUMBER THERE IN ITS OWN SPACE.
07:16:36 WE CAN WORK AROUND IT.

07:16:40 >>Barry Jones: JIM MENTIONED IT IN HIS COMMENTS, BUT I SAW
07:16:43 THE SAME THING.
07:16:45 A LOT OF YOUR TRAFFIC IS COMING DOWN YOUR REVERSE FRONTAGE
07:16:50 ROAD, OBVIOUSLY.
07:16:52 HAVE YOU CONSIDERED ANY SIGNAGE AT THE CORNERS WITH ESTERO
07:16:57 COMMONS PLACE SO THAT ANYBODY COMING FROM LOWE'S OR THAT
07:17:01 SHOPPING CENTER HAS WAYFINDING OPPORTUNITIES.
07:17:05 I DON'T KNOW WHAT YOUR SIGNAGE LIMITATIONS ARE.
07:17:11 >> I DON'T THINK IT'S A PROBLEM TO EVALUATE THAT.
07:17:13 DEFINITELY WE CAN DO THAT.
07:17:13 >>Barry Jones: WHEN YOU COME BACK IN, OBVIOUSLY, THOSE
07:17:16 THINGS WILL BE CONSIDERED AND THEN IF YOU NEED SOME SORT OF
07:17:22 DEVIATIONS TO GET YOUR GROUND-MOUNTED SIGN FOR YOUR
07:17:27 RESIDENTIAL TO MOVE FORWARD, THAT SIGN IS NOT IN THIS PART
07:17:32 OF THE APPLICATION, IS IT?
07:17:33 IT'S ON THE PLAN.
07:17:35 OH, YES, IT IS.
07:17:36 I'M SORRY.
07:17:36 AND THE SAME COMMENTS WOULD APPLY THERE AS FAR AS THE
07:17:42 LETTERING.
07:17:42 IF YOU'RE NOT GOING TO PUT ANY NUMBERING ON THE BOTTOM IN
07:17:45 THE 24-INCH BASE IS OKAY, IF YOU'RE GOING TO DO ANYTHING
07:17:49 ARCHITECTURALLY ENHANCING THE BASE, 24 INCHES JUST GETS LOST
07:17:53 IN THE SHRUBBERY.
07:17:54 WOULD CERTAINLY WANT TO SEE THAT SIGN BROUGHT FORWARD.

07:18:01 WE WOULD SUPPORT WHATEVER SORT OF DEVIATION WAS NECESSARY TO
07:18:04 BRING IT UP INTO THE PUE.
07:18:06 AGAIN, THOSE ARE UNDERGROUND UTILITIES.
07:18:09 TYPICALLY IN CONDUIT.
07:18:11 SO IT'S NOT LIKE THEY ARE HAVING TO DIG IT UP IF SOMETHING
07:18:14 GOES WRONG.
07:18:14 THEY GO TO THE TWO ENDS AND PULL THE WIRE.
07:18:17 >>Mary Gibbs: THERE WAS A DEVIATION APPROVED IN ZONING FOR
07:18:20 THE RESIDENTIAL SIGN, BECAUSE OTHERWISE THE PROJECT SIGN
07:18:24 WOULD HAVE TO BE LOCATED IN THE BACK BEHIND THE REVERSE

07:18:28 FRONTAGE ROAD.
07:18:28 THEY DID GET A ZONING DEVIATION SO THAT THE SIGN COULD BE UP
07:18:33 AT THE FRONT OF THE PROPERTY SO YOU WOULD SEE IT WHEN YOU'RE
07:18:35 DRIVING.
07:18:35 >>Barry Jones: I DON'T KNOW FOR IT TO BE IN THE PUE?
07:18:39 >>Mary Gibbs: I DON'T THINK IT WAS IN THE PUE.
07:18:41 I THINK THEY WERE LOCATING OUTSIDE.
07:18:43 >>Barry Jones: SEEMS TO BE PUSHED BACK FROM THE REVERSE
07:18:45 FRONTAGE ROAD TO STAY OUTSIDE OF THE PUE.
07:18:50 >> [NOT SPEAKING INTO A MICROPHONE]
07:18:53 >>Barry Jones: OKAY.
07:18:54 THE PLAN I'M LOOKING AT SHOWS AN EXISTING TEN-FOOT PUE THAT
07:18:58 RUNS THROUGH THERE.
07:18:58 NUMBER 5 ON THE -- ESTERO PLANS.
07:19:13 IT WAS THE ENGINEERING PLAN.

07:19:18 >> [NOT SPEAKING INTO A MICROPHONE]
07:19:24 >>Barry Jones: PULLING THAT SIGN FORWARD I THINK SOMEBODY
07:19:27 MENTIONED IT EARLIER, UP CLOSER TO THE FRONTAGE ROAD.
07:19:32 >>Mary Gibbs: WE ALSO NEED TO LOOK AT THE ZONING BECAUSE
07:19:35 THERE WERE SOME ZONING CONDITIONS ON THE SIGNS.
07:19:39 SO WE'LL LOOK AT THAT WITH THE ENGINEERS.
07:19:44 >>Barry Jones: WITH THIS MANY CAVEATS TO IT, IT PROBABLY
07:19:49 WOULD BE HELPFUL FOR US TO HAVE THAT ZONING AVAILABLE FOR
07:19:51 REVIEW.
07:19:53 >>Mary Gibbs: I BROUGHT THE ORDINANCE WITH ME.
07:19:55 IT'S LIKE 65 PAGES.
07:19:57 >>Barry Jones: OKAY.
07:19:58 THEN MAYBE PUT IT ONLINE AND I'LL HAVE TO FIND IT THERE.
07:20:01 AGAIN, I DON'T KNOW WHY I CARE BECAUSE I'LL HAVE TO RECUSE
07:20:06 MYSELF ANYWAY, BUT FOR FEEDBACK.
07:20:07 THE BIG THING TO ME WAS I TRY AND GET RID OF THE PARALLEL
07:20:15 SIDEWALKS THROUGH THE PARKING FROM THE OUTSIDE AND MAYBE
07:20:21 JUST GIVE -- IF YOU HAD TO ADD MORE CROSSWALKS TO GET PEOPLE
07:20:25 TO THE CENTER, THEN ADD SOME MORE CROSSWALKS.
07:20:27 MAYBE NARROW THE WIDTH OF THOSE CROSSWALKS TO WHATEVER THE
07:20:31 CODE MINIMUM IS OR DO ALL CROSSWALKS HAVE TO BE PAVED?
07:20:35 CAN YOU HAVE STEPPING-STONES?
07:20:38 DO THEY ALL HAVE TO BE HANDICAP ACCESSIBLE CROSSWALKS TO GET
07:20:42 TO THAT CENTER GATHERING AREA?
07:20:45 PERHAPS YOU COULD DO SOME, LIKE I SAID, STEPPING-STONE

07:20:48 PATHS.
07:20:50 I'LL DEFER TO THE CREATIVITY ON THAT.
07:20:55 LESS IMPERVIOUS AND MORE GREENSPACE THERE I THINK GIVES YOU
07:20:58 A BETTER PRODUCT FOR THAT CENTRAL PARK.
07:21:01 OTHER COMMENCE ON THE SIGNS?
07:21:09 PROJECT IN GENERAL, ARCHITECTURE?

07:21:11 >> NO.
07:21:13 >>Barry Jones: PUBLIC COMMENT?
07:21:17 >>Mary Gibbs: WELL, CAN WE FIRST ASK IF THERE'S ANYBODY IN
07:21:20 HERE IN THE PUBLIC THAT WANTS TO SPEAK BEFORE YOU START
07:21:23 READING?
07:21:27 >>Tammy Duran: IS THERE ANYBODY THAT WOULD LIKE TO SPEAK?
07:21:31 >>Mary Gibbs: THAT'S A NO.
07:21:34 >>Tammy Duran: JANE NIEHAUS.
07:21:37 GREETINGS, DURING THE MONTHS OF THE SHUTDOWN, I USED THAT
07:21:39 TIME TO PURSUE A NUMBER OF REVERSE FRONTAGE ROADS IN ESTERO
07:21:43 AND LEE COUNTY.
07:21:44 NOT ONE TWO-LANE RSR COMES CLOSE TO SERVING THE NUMBER OF
07:21:50 HOMES, A THOUSAND, APARTMENTS 350, PROPOSED COMMERCIAL
07:21:53 PARCEL 4, LOWE'S, STRIP CENTER IN ADDITION TO AUTO
07:22:00 DEALERSHIP, CHEVY, HOTEL, HAMPTON INN AND OFFICE BUILDING.
07:22:04 THAT SKIMPY ROAD WILL NEED TO ACCOMMODATE THOUSANDS AND
07:22:07 THOUSANDS OF CAR TRIPS.
07:22:08 NOT SURE HOW TO CALCULATE CUT-THRU TRIPS FROM THREE OAKS AND
07:22:12 LOWE'S PLAZA, PLUS CAR CARRIERS, 30 TO 40-FOOT RV PULLING

07:22:18 CARS, DELIVERY OF DOUBLE-WIDE MOBILE HOMES, LANDSCAPE
07:22:21 TRUCKS, GARBAGE TRUCKS, DELIVERY TRUCKS, SCHOOL BUSES,
07:22:24 CONCRETE TRUCKS, DUMPSTER TRUCKS AND MORE.
07:22:27 WHY WOULD YOU REQUIRE A BARE MINIMUM DEVELOPER OF THE
07:22:30 REVERSE FRONTAGE ROAD IN THE EPICENTER OF THE FAILING MAIN
07:22:35 ART REEF ESTERO?
07:22:37 IF THE BARE MINIMUM PROVES TO BE INSIGNIFICANT, WHICH IS
07:22:40 HIGHLY LIKELY, HOW IS IT YOU FIX THE PROBLEM?
07:22:43 THERE IS BARELY ENOUGH ROOM FOR SIDEWALKS AND PARALLEL.
07:22:47 REALLY, PARKING, YOU THINK THAT MAY SLOW TRAFFIC.
07:22:50 WITH 43 ACRES SURELY THERE'S ROOM FOR TWO MORE LANES, 20 TO
07:22:54 24 FOOT.
07:22:55 IF IT IS TOO MUCH TO ASK, WE HOPE FOR THE BEST, BUT PLAN FOR
07:22:58 THE WORST.
07:22:59 ONCE IT IS DONE, IT'S DONE.
07:23:01 NO GOING BACK.
07:23:02 ONE ADDITION TRAFFIC SNARL WILL NOT BE ATTRACTIVE OR
07:23:06 BENEFICIAL OF EXISTING HOMES AND BUSINESSES OR TO NEW
07:23:08 BUSINESSES OR APARTMENTS.
07:23:10 DO YOU WANT TO SPEND AN ADDITIONAL TEN MINUTES OR MORE JUST
07:23:14 GETTING IN AND OUT OF YOUR COMPLEX?
07:23:16 JOAN AND JOHN.
07:23:24 OUR CONCERN REGARDING THE AGENDA ITEM FOR AUGUST 26th IS
07:23:28 THE TWO LANE REVERSE FRONTAGE ROAD.
07:23:30 PLEASE TAKE INTO CONSIDERATION THAT YOU HAVE OVER A THOUSAND

07:23:33 HOMES AND 360 APARTMENTS, FOUR NEW BUSINESS PROPERTIES ALONG
07:23:37 WITH THE HAMPTON INN, ESTERO CHEVY AND OFFICE BUILDING USING

07:23:41 THIS FRONTAGE ROAD.
07:23:43 THIS ROAD MAY HAVE MASSIVE AMOUNT OF TRAFFIC USING IT.
07:23:46 WOULD YOU PLEASE TAKE INTO CONSIDERATION HAVING TWO LANES
07:23:49 WITH A TURN LEFT WILL NOT BE ENOUGH.
07:23:52 PLEASE CONSIDER LOOKING FOR A BETTER PLAN FOR ALL OF US THAT
07:23:55 WILL BE IMPACTED.
07:23:57 CHANGING THIS TO A FOUR LANE WOULD DEFINITELY BE BETTER
07:24:00 SERVICE TO US.
07:24:01 PLEASE CONSIDER PROTECTING COMMUNITIES AND BUSINESSES WITH
07:24:05 -- THAT HAVE BEEN IN EXISTENCE FOR DECADES.
07:24:07 THANK YOU FOR YOUR TIME.
07:24:09 JOANNE AND JOHN.
07:24:13 >>Mary Gibbs: ARE THOSE ALL THE E-COMMENT CARDS YOU GOT?
07:24:16 >>Tammy Duran: YES.
07:24:18 >>Mary Gibbs: I JUST WANTED TO SAY THAT I RECEIVED 24
07:24:21 E-MAILS BETWEEN YESTERDAY AND TODAY.
07:24:23 AND, AGAIN, AS I MENTIONED AT THE BEGINNING, THEY ALL WERE
07:24:27 DEALING WITH REVERSE FRONTAGE ROAD, CORKSCREW -- ISLAND CLUB
07:24:34 CONCERNS THAT CAME UP AT THE ZONING HEARING.
07:24:37 AND THE COUNCIL APPROVED THE TWO LANE REVERSE FRONTAGE ROAD.
07:24:42 IT WILL CONNECT INTO A TRAFFIC LIGHT THAT'S GOING TO BE
07:24:46 INSTALLED AT THE LOWE'S PLAZA AT PUENTE LANE.
07:24:52 THE REVERSE FRONTAGE ROAD WILL CONNECT UP TO A PROPOSED

07:24:55 TRAFFIC LIGHT.
07:24:56 THAT'S PART OF THE REASON THAT I THINK THE COUNCIL APPROVED
07:24:58 THE ZONING, TOO, IS ONCE THAT REVERSE FRONTAGE ROAD GETS
07:25:02 INSTALLED AND THE TRAFFIC LIGHT IS OPERATIONAL, THAT'S GOING
07:25:04 TO HELP A LOT WITH THE TRAFFIC.
07:25:08 F.D.O.T. IS DOING THESE IMPROVEMENTS WITH INTERIM
07:25:12 IMPROVEMENTS AT THE INTERSTATE.
07:25:15 ISSUE AT CORKSCREW WOODLANDS BOULEVARD BECAUSE THEY MAKE THE
07:25:18 LEFT TURNS OUT NOW AND IT'S VERY DANGEROUS.
07:25:21 I THINK THE COUNTY WILL BE CLOSING THAT ACCESS OFF WHEN THE
07:25:23 LIGHT GETS INSTALLED.
07:25:25 THERE ARE A LOT OF THINGS THAT DRB WAS NOT INVOLVED WITH,
07:25:29 BUT WE WERE INVOLVED WITH, COUNCIL AND THE ZONING, AND I'M
07:25:32 NOT GOING TO READ THESE 24 E-MAILS BECAUSE THEY ARE ALL
07:25:36 ESSENTIALLY THE SAME.
07:25:37 THEY ALL SAY WE DON'T LIKE THE TWO-LANE FRONTAGE ROAD AND WE
07:25:40 WANTED IT TO BE THREE OR FOUR LANES.
07:25:42 BUT I JUST WANTED TO EXPLAIN THAT BECAUSE THE PEOPLE ARE
07:25:46 DISAPPOINTED, BUT THE ENGINEERS SAY THAT THIS WILL WORK
07:25:51 BETTER.
07:25:53 >>Barry Jones: I DID WANT TO ASK, WHAT WAS THE GENESIS OF
07:25:55 THE PARALLEL PARKING ON THE REVERSE FRONTAGE ROAD?
07:25:59 IT SEEMS THE PROJECT, IF THE NUMBERS ARE CORRECT, IS
07:26:04 OVER-PARKED ALREADY AND MAYBE THAT'S WITHOUT THE OTHER TWO

07:26:07 BUILDINGS BEING ADDED IN.

07:26:11 >>Mary Gibbs: I THINK THE IDEA WAS, AGAIN, TO CREATE --
07:26:14 KEITH MIGHT WANT TO JUMP IN -- BUT CREATING THAT KIND OF
07:26:18 MAIN STREET SO THAT IT DIDN'T LOOK LIKE, AGAIN, LIKE A FOUR,
07:26:24 SIX-LANE EXPRESSWAY GOING FROM ONE PLACE TO THE OTHER.
07:26:27 THE IDEA WAS TO CONNECT THE RESIDENTIAL AND COMMERCIAL AND
07:26:30 MAKE IT LOOK LIKE ONE PROJECT.
07:26:32 BY PUTTING IN SOME PARALLEL PARKING, IT'S NOT ALL THE WAY
07:26:34 DOWN THE ROAD.
07:26:35 IT'S JUST IN CERTAIN PLACES.
07:26:36 YOU COULD PULL IN AND EITHER GO TO THE POCKET PARK OR YOU
07:26:39 COULD PARK AND WALK TO THE COMMERCIAL AND THEY ARE OFFSET,
07:26:44 SO IT'S NOT BLOCKING THE LANES, BUT THE PARALLEL PARKING IS
07:26:47 OFFSET, SO YOU JUST PULL IN.
07:26:49 >>Barry Jones: GETTING IN AND OUT OF THAT PARALLEL PARKING,
07:26:53 YOU'RE GOING TO BE IMPEDING THE FLOW GOING THROUGH THAT
07:26:57 WE'RE ALREADY LIMITING IT TO TWO LANES, SO THERE'S NOT FOUR
07:27:01 LANE WITH ALL THE TRAFFIC THAT'S GOING THROUGH.
07:27:04 HAVING THAT PARALLEL PARKING THERE IS SPACE THAT ONE COULD
07:27:09 BE UTILIZED FOR GREENSPACE TO HELP BUFFER THE BACK OF THOSE
07:27:13 BUILDINGS.
07:27:16 YOU COULD RESERVE SOME AREAS THERE WITH SOME WHAT I CALL
07:27:21 GREEN PARKING OR GRASS PAVERS FOR DELIVERIES ONLY BECAUSE
07:27:28 THESE BUILDINGS ARE GOING TO BE SERVICED FROM THE REAR.
07:27:34 AND THAT WAY THE SERVICE VEHICLES WOULDN'T HAVE TO SIT AND
07:27:38 WAIT.

07:27:38 YOU COULD HAVE AN UBER DROP-OFF BACK THERE.
07:27:44 SOMETHING LIKE THAT.
07:27:47 TO ME, THAT PARALLEL PARKING ALONG THE FRONTAGE ROAD JUST
07:27:53 REALLY ISN'T BENEFICIAL TO WHAT THEY ARE TRYING TO
07:27:57 ACCOMPLISH HERE THAT'S ALREADY SQUEEZED TO THE BACK.
07:28:01 IF YOU PUT -- IF YOU HAVE PEOPLE PARKING THERE, HOW IS THE
07:28:05 GUY GOING TO MAKE THE DELIVERIES TO THE BACK OF HOUSE THERE?
07:28:08 WHERE IS HE GOING TO GO?
07:28:10 IF YOU HAVE PARALLEL PARKING, PEOPLE ARE SLOWING DOWN TRYING
07:28:13 TO GET IN AND OUT OF THE SPOTS.
07:28:15 >>Mary Gibbs: WE DID HAVE A CONVERSATION -- WE'VE HAD SO
07:28:18 MANY CONVERSATIONS, IT'S HARD TO REMEMBER THEM ALL.
07:28:20 WE DID HAVE A CONVERSATION WITH THE ENGINEER ABOUT THAT WHEN
07:28:23 THEY WERE COMING UP WITH THE PARALLEL PARKING.
07:28:25 AND I THINK THE DELIVERIES ARE GOING TO BE DONE -- PLAN TO
07:28:28 BE DONE LIKE EARLIER IN THE MORNING BEFORE PEOPLE ACTUALLY
07:28:31 GET OUT AND START DRIVING A LOT.
07:28:34 IT'S KIND OF LOOKING AT THE HOURS OF OPERATION AND WHEN THEY
07:28:37 WOULD DO THE DELIVERIES SO THAT THE DELIVERIES DON'T CREATE
07:28:40 A PROBLEM.

07:28:41 I KNOW THE ENGINEERS WERE LOOKING AT THAT.
07:28:43 I KNOW THE COUNCIL LIKES THE PARALLEL PARKING CONCEPT.
07:28:48 I THINK THE NEIGHBORS AGAIN WANTED IT TO BE FOUR-LANED.
07:28:51 SO THEY WEREN'T CRAZY ABOUT THE PARALLEL PARKING, BUT I
07:28:55 BELIEVE IT WAS REALLY DONE TO CREATE THE MIXED-USE THAT THE

07:29:03 COMPREHENSIVE PLAN WAS LOOKING FOR.
07:29:06 LITTLE BIT LIKE OVER AT FASHION DRIVE AT COCONUT POINT ON A
07:29:13 MINI-SCALE.
07:29:18 >>Barry Jones: THAT'S ALL THAT I HAD.
07:29:19 ANYTHING ELSE WITH THIS PROJECT?
07:29:26 WE'LL BE COMING BACK IN.
07:29:32 WE'LL SEE YOU WHEN YOU COME BACK.
07:29:34 WE THANK YOU FOR YOUR TIME AND YOUR CONSIDERATION.
07:29:37 WE LOOK FORWARD TO SEEING THE NEXT VERSION.
07:29:45 YOU HAVE A WRITTEN COPY OF JIM WALLACE'S COMMENTS, I ASSUME.
07:29:48 MARY SAID --
07:29:49 >>Mary Gibbs: I E-MAILED IT.
07:29:51 I ACTUALLY HAVE A FEW EXTRAS IF ANYBODY -- OKAY.
07:29:57 >>Nancy Stroud: THIS IS NANCY.
07:29:59 I'M STILL HERE.
07:30:03 >>Mary Gibbs: HI, NANCY.
07:30:06 >>Nancy Stroud: I JUST WANTED MARY TO ENSURE THAT THE PUBLIC
07:30:12 COMMENT THAT CAME IN THAT YOU DIDN'T READ IS DISTRIBUTED TO
07:30:16 ALL OF THE BOARD MEMBERS.
07:30:18 >>Mary Gibbs: AND I HAVE A COPY FOR THE CLERK AND I CAN JUST
07:30:21 PASS IT AROUND RIGHT NOW.
07:30:23 >>Nancy Stroud: THANK YOU.
07:30:33 >> NANCY, WAS THAT YOUR HOUND OR JIM'S?
07:30:36 >>Nancy Stroud: THAT WAS MINE.
07:30:37 SORRY ABOUT THAT.

07:30:40 >>Mary Gibbs: SHE HAS A BORDER COLLIE, AND THEY ARE VERY
07:30:43 ACTIVE.
07:30:45 >>Barry Jones: THAT'S A GOOD WORD.
07:30:47 ACTIVE.
07:30:47 ANY PUBLIC INPUT?
07:30:53 >>Mary Gibbs: JUST THESE.
07:30:54 >>Barry Jones: THE E-MAILS THAT CAME IN.
07:30:56 BOARD COMMUNICATIONS.
07:30:57 ONE WEEK, WE GET TO DO THIS AGAIN, YAY.
07:31:01 >> I HAVE GOOD NEWS, I THINK.
07:31:02 >>Barry Jones: CONGRATULATIONS.
07:31:04 >>William Glass: FOR US.
07:31:05 I SORT OF GOT UP ON MY HIGH HORSE ABOUT GETTING A LANDSCAPE
07:31:10 ARCHITECT LAST MEETING.
07:31:11 AND GUESS WHAT.
07:31:12 UNFORTUNATELY, KRISTIN LEFT.

07:31:17 SHE HAS A YOUNG DAUGHTER AT HOME.
07:31:18 BUT KRISTIN JEANNIN WITH METIS LANDSCAPE ARCHITECTURE HAS
07:31:23 GRACIOUSLY OFFERED HER CANDIDACY.
07:31:25 AND WE'RE WORKING THROUGH THAT THROUGH THE COUNCIL OR
07:31:28 WHATEVER HAS TO HAPPEN.
07:31:29 WE MAY HAVE A LANDSCAPER ON HERE YET.
07:31:33 >>Barry Jones: OTHER BOARD COMMUNICATIONS.
07:31:36 THERE'S A MEETING TOMORROW THAT I WAS INVITED TO, TO DISCUSS
07:31:40 THE PROPERTY THAT HAS BEEN PURCHASED.

07:31:43 I DON'T KNOW IF EVERYBODY HERE WAS INVITED.
07:31:45 IF YOU'RE NOT GOING TO ATTEND --
07:31:47 >> THANK YOU ALL.
07:31:47 >>Barry Jones: THANK YOU, GENTLEMEN, FOR COMING.
07:31:49 OKAY.
07:31:53 >>Mary Gibbs: I THINK THAT THE PLANNING AND ZONING BOARD --
07:31:56 I JUST FOUND OUT ABOUT IT YESTERDAY MYSELF.
07:31:58 SO I INVITED MYSELF AS WELL.
07:32:00 BUT I THINK IT'S A JOINT PLANNING AND ZONING BOARD AND
07:32:04 DESIGN REVIEW BOARD MEMBERS HAVE BEEN INVITED.
07:32:08 WE HAVE A CONSULTANT FROM ORLANDO, BRIAN CANIN FROM CANIN
07:32:13 ASSOCIATES WHO IS HELPING TO DO SOME FOCUS GROUP MEETINGS.
07:32:18 IT'S HERE, BUT ALSO VIA ZOOM, RIGHT, TAMMY?
07:32:23 ARE MOST PEOPLE GOING TO ZOOM IN?
07:32:26 >>Tammy Duran: YOU GUYS WILL BE SPREAD OUT IN HERE AND
07:32:28 YOU'RE TAKING A SURVEY AS THEY SHOW YOU THE SLIDES.
07:32:31 YOU CAN, BECAUSE IT'S ADVERTISED AS A PUBLIC MEETING, YOU
07:32:34 CAN ASK QUESTIONS.
07:32:35 IT'S JUST NOT A VOTING ASPECT.
07:32:38 THE PUBLIC CAN WATCH ONLINE.
07:32:42 AND WE'RE GOING TO HAVE IT SO YOU GUYS CAN SEE IT LIVE BUT
07:32:45 ALSO VIA ON THE WEBSITE LIVE AS WELL.
07:32:47 >>Mary Gibbs: THEY EITHER CAN COME IN PERSON --
07:32:52 >>Tammy Duran: YES, ZOOM OR COME IN PERSON, WHICHEVER YOU
07:32:55 PREFER.

07:32:57 >>Mary Gibbs: I WILL BE HERE IN PERSON IN CASE THERE ARE ANY
07:33:00 QUESTIONS.
07:33:01 AGAIN, IT'S FOCUS GROUP MEETINGS, JUST TO GET IDEAS.
07:33:04 THEY DID SEND AN E-MAIL TODAY THAT ASKED ABOUT -- I DON'T
07:33:08 KNOW IF THEY WANT A LITTLE DISCUSSION AT THE END, BUT THEY
07:33:10 ARE GOING TO SHOW PICTURES OF DIFFERENT PLACES IN FLORIDA
07:33:15 AND TRY TO GET AN IDEA OF WHAT ESTERO WOULD LIKE FOR THAT
07:33:20 PROPERTY.
07:33:20 IT WAS ABOUT AN HOUR.
07:33:22 THEY SAY IT WAS ABOUT AN HOUR.
07:33:23 WE HAD ONE ECCL.
07:33:27 >>Tammy Duran: IT WILL BE AN HOUR, AND I THINK THERE'S 15 OR

07:33:28 20 MINUTES AT THE END FOR QUESTIONS OR COMMENTS.
07:33:34 >>Barry Jones: ALL RIGHT, THEN.
07:33:35 MOTION FOR ADJOURNMENT?
07:33:38 SECOND?
07:33:40 ALL IN FAVOR SAY AYE.
07:33:43 [SOUNDING GAVEL]
07:33:43 ADJOURNED.

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