

VILLAGE OF ESTERO
DESIGN REVIEW BOARD MEETING
WEDNESDAY, SEPTEMBER 16, 2020
5:30 P.M.

DISCLAIMER:

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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.

05:30:14 [SOUNDING GAVEL]
05:31:38 >>Barry Jones: WE'LL CALL THIS MEETING TO ORDER.
05:31:40 WE WANT TO CONFIRM NANCY, JIM.
05:31:48 WE'VE GOT YOU BOTH.
05:31:50 ARE YOU BOTH ON THE LINE?
05:31:51 JIM, CAN YOU HEAR US?
05:31:56 WE'VE GOT TO HAVE JIM TO GET THE QUORUM.
05:32:11 >>Mary Gibbs: WE HAVE A NEW AUDIOVISUAL STAFF PERSON FILLING
05:32:15 IN TONIGHT.
05:32:16 >>Barry Jones: HAPPY TO HAVE THE HELP.
05:32:19 >>Mary Gibbs: THE REAL ONE HAD A CONFLICT.
05:32:23 >>Barry Jones: NO, I AM NOT QUALIFIED.
05:32:28 >>Nancy Stroud: I'M TRYING TO WATCH ONLINE, BUT I'M NOT ABLE
05:32:31 TO CONNECT.
05:32:32 I GUESS I'LL DO IT BY TELEPHONE.
05:32:52 >> PLEASE ENTER THE CONFERENCE PIN NUMBER.
05:32:54 THAT PIN IS INVALID.

05:33:06 PLEASE ENTER THE CONFERENCE PIN NUMBER.
05:33:09 THAT PIN IS INVALID FOR THIS CONFERENCE.
05:33:14 PLEASE ENTER THE CONFERENCE PIN NUMBER.
05:33:33 >>Barry Jones: JIM, CAN YOU HEAR US NOW?
05:34:17 WE NEED JIM FOR THE ROLL CALL, RIGHT?
05:34:36 >>Tammy Duran: NANCY, CAN YOU HEAR US?
05:34:41 >>Barry Jones: NANCY, ARE YOU THERE?
05:35:44 >>Nancy Stroud: CAN YOU HEAR ME?
05:35:47 THIS IS NANCY.
05:35:49 >> YES.
05:35:49 >>Nancy Stroud: THANKS.
05:35:50 >>Barry Jones: WE HAVE NANCY.
05:35:51 DO WE HAVE JIM?
05:36:03 >> THE FIRST ONE TO BE WEARING A GOLF SHIRT WITH THE LOGO IS
05:36:32 FORMER MAYOR JIM BOESCH.
05:36:32 HE'S GOT A FRIEND IN THE BUSINESS OUT IN THE MIDWEST
05:36:35 SOMEWHERE.

05:36:40 >> IT'S GOOD.
05:36:40 I LIKE IT.
05:36:41 THE WATER, GREEN.
05:37:01 >>Tammy Duran: JIM WALLACE, ARE YOU ON THE PHONE?
05:37:11 >> BARRY, DOES THE COUNCIL HAVE FINAL APPROVAL OVER OUR
05:37:14 WORK?
05:37:15 I GOT A CALL.
05:37:23 YEAH, McLAIN.

05:37:27 >> JIM WALLACE?
05:37:40 >>Barry Jones: JIM, ARE YOU OUT THERE?
05:37:43 >>Jim Wallace: I AM NOW.
05:37:44 >>Barry Jones: HALLELUJAH.
05:37:47 WE CAN PROCEED.
05:37:48 THANK YOU.
05:37:48 WE'LL DO THE PLEDGE OF ALLEGIANCE NOW.
05:37:49 I PLEDGE ALLEGIANCE TO THE FLAG OF THE UNITED STATES OF
05:37:55 AMERICA, AND TO THE REPUBLIC, FOR WHICH IT STANDS, ONE
05:37:58 NATION UNDER GOD, INDIVISIBLE, WITH LIBERTY AND JUSTICE FOR
05:38:05 ALL.
05:38:06 THANK YOU.
05:38:07 ROLL CALL, PLEASE.
05:38:10 >> BOARD MEMBER FREEDMAN?
05:38:11 >>Barry Freedman: HERE.
05:38:14 >>Tammy Duran: BOARD MEMBER GLASS IS ABSENT.
05:38:17 >>Michael Sheeley: HERE.
05:38:18 >>Jim Wallace: HERE.
05:38:20 >>Barry Jones: HERE.
05:38:24 APPROVAL OF PREVIOUS AGENDAS.
05:38:26 WE HAVE AGENDAS FROM AUGUST 26.
05:38:34 APPROVAL OF TODAY'S AGENDA.
05:38:35 SORRY.
05:38:35 >>Michael Sheeley: I MOVE TO APPROVE TODAY'S AGENDA.
05:38:38 >>Barry Jones: ALL IN FAVOR SAY AYE.

05:38:44 NOW, THE CONSENT AGENDA, WHICH INCLUDES THE PREVIOUS MINUTES
05:38:46 THAT I WAS JUST REFERRING TO.
05:38:48 DID ANYBODY HAVE ANY COMMENTS?
05:38:51 >>Michael Sheeley: MOVE TO APPROVE.
05:38:52 >>Barry Freedman: SECOND.
05:38:52 >>Barry Jones: ALL IN FAVOR SAY AYE.
05:38:55 OUR FIRST ORDER OF BUSINESS TONIGHT WAS A PUBLIC HEARING ON
05:39:05 LONGITUDE APARTMENTS.
05:39:06 WE HAVE TO BE SWORN IN FIRST.
05:39:11 >>Mary Gibbs: I BELIEVE SO.
05:39:13 NANCY, DO YOU WANT TO SWEAR --
05:39:15 >>Nancy Stroud: YES.
05:39:16 ALSO, IF THERE ARE ANY EX PARTE COMMUNICATIONS, THEY NEED TO

05:39:19 BE DISCLOSED.
05:39:21 >>Barry Jones: OR CONFLICTS, YES.
05:39:23 ON EX PARTE COMMUNICATIONS I RECEIVED A CALL FROM COUNCILMAN
05:39:32 McLAIN EXPRESSING CONCERN ABOUT THE COLOR OF GRAYS.
05:39:37 THAT'S THE ONLY THING I HAD.
05:39:39 >>Michael Sheeley: I RECEIVED A VOICE MAIL ALSO FROM
05:39:41 COUNCILMAN McLAIN.
05:39:43 >>Barry Freedman: I HAD A PHONE CALL FROM HIM.
05:39:53 >>Barry Jones: SWEARING IN.
05:39:58 >>Nancy Stroud: IF ALL THE DISCLOSURES HAVE BEEN MADE, THEN
05:40:00 I WOULD ASK ANYONE WHO IS GOING TO BE GIVING TESTIMONY AT
05:40:03 THE PUBLIC HEARING TONIGHT TO STAND AND RAISE THEIR RIGHT

05:40:07 HAND.
05:40:08 DO YOU SWEAR OR AFFIRM THAT THE TESTIMONY YOU'RE ABOUT TO
05:40:12 GIVE WILL BE THE TRUTH, THE WHOLE TRUTH AND NOTHING BUT THE
05:40:17 TRUTH?
05:40:17 I ASSUME EVERYONE SAID YES.
05:40:21 THANK YOU.
05:40:21 >>Mary Gibbs: NANCY, CAN I CLARIFY.
05:40:25 SOMEBODY STOOD UP, BUT THAT WAS FOR THE WORKSHOP, AND YOU
05:40:28 DON'T HAVE TO BE SWORN IN FOR A WORKSHOP SO WE HAD THEM SIT
05:40:33 DOWN, CORRECT?
05:40:37 >>Nancy Stroud: FINE.
05:40:38 >>Barry Jones: JIM, DID YOU HAVE A COMMENT ABOUT EX PARTE OR
05:40:41 ANYTHING?
05:40:41 >>Jim Wallace: I HAD A VOICE MAIL I RECEIVED FROM COUNCILMAN
05:40:46 McLAIN.
05:40:47 ON LONGITUDE COLOR SCHEME.
05:40:56 >>Barry Jones: I DON'T KNOW THAT WE NEED AN INTRODUCTION
05:40:58 FROM STAFF ON THIS ONE AGAIN BECAUSE WE'VE SEEN IT MULTIPLE
05:41:01 TIMES NOW.
05:41:05 WOULD THE APPLICANT LIKE TO MAKE THEIR PRESENTATION?
05:41:31 >> WE'VE ALREADY GONE THROUGH THE HISTORY.
05:41:32 >>Mary Gibbs: CAROLANN, CAN YOU STATE YOUR NAME FOR THE
05:41:36 RECORD?
05:41:36 >>Carolann Saenz: YES, I AM CAROLANN.
05:41:38 I AM THE COMMUNITY DIRECTOR AT LONGITUDE 81 APARTMENTS.

05:41:42 WE HAVE CHANGED THE SCHEME OF THE DARK GRAY TONE THAT WAS
05:41:46 THE CONCERN PREVIOUSLY.
05:41:48 I'M HOPING THAT WITH THE NEW OPTIONS WE HAVE WE CAN COME UP
05:41:53 WITH A COMMON AGREEMENT ON WHAT CAN BE APPROVED AND HOW WE
05:41:56 CAN MOVE FORWARD.
05:41:57 YOU GUYS ARE AWARE OF THE HISTORY ALREADY.
05:41:59 AND THIS IS THE ORIGINAL COLOR SCHEME THAT IS ON THE
05:42:03 BUILDINGS CURRENTLY, AND THIS IS WHAT WE'RE HOPING TO
05:42:08 ACHIEVE HERE.

05:42:09 WHAT I DID IN THIS PowerPoint PRESENTATION, WHICH IS LIST
05:42:14 SOME NEW OPTIONS, I HAD E-MAILED IN THE PDF RENDERINGS OF
05:42:19 EACH OF THESE, BUT I BASICALLY DUPLICATED IT ON THIS
05:42:23 PowerPoint.
05:42:25 FOR OPTION ONE, THERE IS AN OPTION ONE AND AN OPTION 1-B.
05:42:30 THEY ARE VERY SIMILAR IN COLOR.
05:42:31 WHAT YOU'LL NOTICE IS THE ACCENT COLOR ON THE TOP PART OF
05:42:34 THE BUILDING, IT IS MORE OF A NEUTRAL, WARM GRAY TONE.
05:42:39 WE TOOK AWAY THE DARK GRAY THAT WAS PREVIOUSLY PRESENTED,
05:42:43 AND WE USED ON THE LEFT SIDE, IT'S MORE OF A TAN WITH A
05:42:48 SLIGHT TINGE OF RED IN IT.
05:42:50 AND ON THE RIGHT IS THE, YOU KNOW, TANNISH GRAY.
05:42:54 AGAIN, TO MATCH THE ROOF, TO KIND OF TIE IN THE ROOF A
05:42:57 LITTLE BIT MORE.
05:42:59 THE NEXT OPTION WE HAD WAS WITH THE KRYPTON BLUE.
05:43:05 WE THOUGHT OF THIS OPTION AS MORE OF THE PASTELY COLOR TO GO

05:43:10 IN WITH THE DOORS.
05:43:11 DOWN HERE WAS THE GRAY COLOR SCHEME.
05:43:17 WE JUST WENT WITH A LIGHTER TONE.
05:43:20 WE ALSO WANTED TO PRESENT AND LET YOU GUYS SEE THE SIGNAGE
05:43:26 THAT WOULD MATCH THE DOORS.
05:43:27 THERE WOULD BE ONE SIGN ON EACH BUILDING THAT WOULD KIND OF
05:43:30 TIE THE DOOR INTO THE BUILDING AS WELL, WHICH IS WHY WE
05:43:33 LIKED HAVING THAT BACKGROUND COLOR OF THE TAUPIE GRAY, THE
05:43:39 BROWNISH GRAY COLOR TO GO IN WITH THE ROOF.
05:43:42 SO THIS IS OUR GOAL.
05:43:43 WE'RE HAPPY WITH ANY OF THESE OPTIONS PRESENTED THIS
05:43:47 EVENING.
05:43:48 YOU KNOW, WHATEVER YOU FEEL IS BEST FOR THE COMMUNITY, WE
05:43:52 ARE WILLING AND READY TO MOVE FORWARD WITH APPROVAL.
05:44:03 >> CAN YOU GO BACK TO THE FIRST SLIDE WITH THE 1A AND 1B,
05:44:07 PLEASE?
05:44:08 1A IS ON THE LEFT AND 1B IS ON THE RIGHT?
05:44:17 >>Carolann Saenz: YES, SIR.
05:44:19 >>Michael Sheeley: MY OPINION AFTER REVIEWING THESE AND
05:44:21 LOOKING AT ALL THE DIFFERENT COLORS THAT YOU PROPOSED IS
05:44:24 THAT THIS 1B, WHICH IS WHAT WAS IN THE PACKET, WAS THE
05:44:31 CLOSEST TO WARM EARTH TONES AND MORE CONSISTENT WITH THE
05:44:36 ROOF COLOR.
05:44:36 I LIKE EVEN BETTER WHAT YOU HAVE DONE WITH 1A WHERE THE
05:44:40 UPPER BODY COLOR IS MORE OF A TAUPE OR ALMOST A TAN, WHICH I

05:44:47 THINK IS MORE CONSISTENT.
05:44:48 I FIRST OBJECTED TO THE COLOR OF THE DOORS, BUT THEN I SAW
05:44:52 IT IN YOUR SIGNAGE, IT LOOKS GOOD.
05:44:55 WHEN YOU PRESENTED THESE CARDS, IT'S QUITE A BIT DIFFERENT
05:44:58 BLUE HERE THAN IS PRESENTED IN THE PHOTOGRAPH, BECAUSE THE

05:45:02 WAY THE PHOTOGRAPHS COME OUT FROM SHERWIN WILLIAMS, IT'S
05:45:07 REALLY NOT THAT BLUE.
05:45:08 IT'S A DIFFERENT, MORE MUTED BLUE.
05:45:10 SO I'M OKAY WITH THAT.
05:45:12 IN TERMS OF MY OPINION, OPTION 1A IS THE WARMEST, SO LITTLE
05:45:17 ACCENT COLOR WITH THE BLUE THAT WOULD THEN BE PICKED UP BY
05:45:21 YOUR SIGNAGE.
05:45:23 MY OPINION IS 1A IS THE BEST-LOOKING SCHEME, AND I DON'T
05:45:28 ARGUE WITH THE FACT THAT WE'RE NOT IN AN EARTH-TONE FAMILY
05:45:32 WITH THOSE COLORS.
05:45:33 >>Carolann Saenz: THANK YOU.
05:45:35 >>Barry Jones: HOW DO YOU -- YOU KNOW, THE OTHER GRAY
05:45:41 BUILDINGS THAT WE APPROVED THAT HAVE HAD THESE ROOF COLORS
05:45:44 ON THEM HAVE DONE SOMETHING WITH AWNINGS AND THINGS TO PULL
05:45:50 THE ROOF COLOR DOWN.
05:45:52 I REALLY WISH YOU WOULD HAVE STAYED AND LOOKED AT THE ONE
05:45:54 THAT FOLLOWED YOU LAST WEEK BECAUSE THEY INCORPORATED
05:45:57 AWNINGS OVER THE WINDOWS TO HELP MATCH THE ROOF COLORS AND
05:46:00 PULL THEM INTO THE BUILDING.
05:46:01 DOES ANYBODY ELSE HAVE ANY CONCERN ABOUT THE LACK OF ELEMENT

05:46:09 TYING THE ROOF OR DO YOU THINK THE 1A HAS ENOUGH TINT TO IT
05:46:13 TO TIE THE ROOF TOGETHER?
05:46:19 >>Jim Wallace: THIS IS JIM WALLACE.
05:46:22 I HAVE THE SAME CONCERNS THAT YOU HAVE.
05:46:23 I THOUGHT WE HAD DISCUSSED PERHAPS BRINGING THAT TILE ROOF
05:46:29 DETAIL, TAKING THE TILE ROOF ITSELF AND PUTTING IT ON THE
05:46:33 SHED ROOFS BY THE DOORS OR ADDING SOME AWNINGS, AND I DON'T
05:46:37 SEE EITHER OF THOSE.
05:46:39 ALTHOUGH THIS IS A SLIGHT IMPROVEMENT, I DON'T THINK IT'S
05:46:43 SIGNIFICANT ENOUGH.
05:46:49 I GUESS I'M LOOKING AT IT ON A COMPUTER SCREEN.
05:46:51 I'M NOT LOOKING AT THE COLORS LIVE.
05:46:54 BUT TO ME, IT STILL CRIES OUT FOR SOMETHING THAT TIES THE
05:47:00 ROOF IN.
05:47:01 I THOUGHT THE APPLICANT WAS GOING TO LOOK AT BRINGING THAT
05:47:05 TILE ROOF ON TOP -- ON THE SHED ROOF OVER THE DOORS, WHICH
05:47:09 WOULD BE AN ACCENT AND TIE THE BASE OF THE BUILDING INTO THE
05:47:13 ROOF OR TO ADD AWNINGS OF A DARK TERRA-COTTA COLOR SOMEWHERE
05:47:21 ON THE BUILDING.
05:47:22 I DON'T SEE EITHER OF THOSE.
05:47:23 IT'S A MINOR CHANGE, BUT I DON'T THINK IT'S MUCH OF A
05:47:26 CHANGE.
05:47:27 >>Carolann Saenz: I DON'T RECALL THAT AT ALL.
05:47:29 I RECALL US DISCUSSING THE GRAY ROOFS THAT LOOKS LIKE THE
05:47:33 AWNING NOW, THAT THAT TIED IN THE GRAY COLOR OF THE

05:47:36 BUILDING.

05:47:36 I DON'T RECALL AT ALL DISCUSSING ADDING THE TERRA-COTTA
05:47:40 COLOR TO THOSE TOPS THERE.
05:47:43 AND I DON'T KNOW IF YOU RECALL, IN THIS PICTURE, IT DOESN'T
05:47:47 SHOW IT, BUT EACH BUILDING HAS BRICK ATTACHED TO THE
05:47:51 BUILDING.
05:47:51 THE BRICK ON THE BUILDING THAT YOU DON'T SEE IN THIS PHOTO,
05:47:53 WE SHOWED THAT IN PREVIOUS WEEKS.
05:47:55 AS YOU CAN SEE ON THE CLUBHOUSE, THAT'S WHAT TIES IN THE
05:47:59 ROOF AND THEN WE CHANGED THE PAINT COLOR TO ADD THAT
05:48:02 BROWNISH REDDISH TINGE TO IT TO TIE IN THE ROOF.
05:48:11 >>Jim Wallace: [INAUDIBLE]
05:48:14 >>Michael Sheeley: PART OF YOUR PROPOSAL TO PAINT THOSE
05:48:16 METAL ROOFS?
05:48:17 >>Carolann Saenz: IT WAS NOT, SIR.
05:48:20 >>Michael Sheeley: THAT IS AN EXISTING COLOR ON THE BUILDING
05:48:22 NOW?
05:48:24 >>Carolann Saenz: IT'S METAL ROOF.
05:48:26 METAL AWNING ON TOP OF THE SAFETY RISER ROOMS.
05:48:29 >>Michael Sheeley: YOU'RE SAYING IT'S NOT A PAINTED METAL.
05:48:31 >>Carolann Saenz: NO, SIR.
05:48:33 >>Michael Sheeley: JUST ANODIZED GALVALUME OR SOMETHING LIKE
05:48:35 THAT, SILVER COLOR?
05:48:41 >>Carolann Saenz: THAT'S CORRECT.
05:48:43 >>Michael Sheeley: IT WOULD BE COSTLY TO ASK THE APPLICANT

05:48:45 TO TILE THOSE ROOFS AND TAKE THE METAL OFF.
05:48:48 BUT AN IDEA MIGHT BE TO PAINT THOSE ROOFS A SIMILAR COLOR AS
05:48:52 THE ROOFTOP.
05:48:54 >>Jim Wallace: TALKING ABOUT THE SHED ROOF ON THE ENTRY
05:48:57 DOORS?
05:48:59 >>Michael Sheeley: YES, JIM.
05:49:01 >>Jim Wallace: EVEN IF THEY LEFT THE SHED AS IT WAS AND
05:49:04 TILED IT, IT WOULD BE VERY INEXPENSIVE TO DO, AND IT WOULD
05:49:09 JUST BE A LITTLE BIT OF ACCENT THAT WOULD TIE IN THE ROOF,
05:49:15 AND I THINK IT WOULD BE ENOUGH.
05:49:16 I THINK IT WOULD BE ENOUGH AND IT WOULDN'T BE A LOT OF
05:49:19 MONEY.
05:49:20 >>Barry Jones: I THINK THE CONCERN WOULD BE THAT SOME OF
05:49:23 THOSE AWNINGS MAY NOT BE STRUCTURALLY SUFFICIENT TO HANDLE
05:49:26 THE WEIGHT OF A TILE ROOF, JIM.
05:49:29 YOU MIGHT GET INTO SOMETHING MORE THAN JUST DOING ROOFING.
05:49:32 >>Jim Wallace: I'M NOT TALKING AWNINGS.
05:49:35 I'M TALKING ABOUT THE ROOF, THE SHED ROOF THAT'S OVER THE
05:49:38 FRONT DOORS.
05:49:40 I'M ONLY LOOKING AT THE PHOTOS, BUT IT LOOKS TO ME LIKE A
05:49:44 TYPICAL SHED ROOF OVER A DOOR.
05:49:46 I DON'T KNOW WHY THAT COULDN'T HANDLE THE STRUCTURAL FOR THE
05:49:53 ROOF TILE.

05:49:54 >> ISN'T ONE JUST AN AWNING?
05:49:56 >>Barry Jones: SEE THE SHED ROOF OVER THE DOUBLE DOORS, TOO,

05:49:58 DO YOU NOT?
05:50:02 >> THAT'S JUST A CANTILEVER ROOF.
05:50:04 >>Barry Jones: AND THOSE ARE PROBABLY MORE PREDOMINANT IN
05:50:06 THE FIRE ROOM SHED, IF YOU WILL.
05:50:09 I'M ASSUMING THAT'S PROBABLY A FIRE ROOM.
05:50:12 >> I'M OKAY WITH 1A.
05:50:14 >>Carolann Saenz: THOSE AWNINGS THERE OVER THE DOUBLE DOORS,
05:50:17 THAT'S ONLY FOR MY STUDIO APARTMENTS.
05:50:19 THERE'S GOING TO BE TWO OF THOSE PER BUILDING PLUS THE RISER
05:50:22 ROOM DOOR.
05:50:26 >>Barry Jones: THE CHALLENGE THAT WE'RE HAVING IS WORKING
05:50:29 THE ROOF INTO THE GRAY COLORS.
05:50:34 >>Carolann Saenz: YOU DON'T FEEL LIKE THE TWILIGHT GRAY,
05:50:37 WHICH IS THE OPTION 1A ESSENTIALLY TIES IT IN?
05:50:42 >> I THINK IT LOOKS GOOD WITH THE TILE.
05:50:44 >>Barry Jones: IT'S MUCH BETTER THAN IT WAS.
05:50:49 BUT THERE WAS AN EXPRESSED CONCERN TO TRY AND DO SOMETHING
05:50:53 WITH THE AWNING OR THE EXISTING ROOFS TO BRING THE ROOF
05:51:00 COLOR DOWN TO THE GROUND AND TIE IT INTO THE BUILDING.
05:51:02 >>Carolann Saenz: THAT'S WHERE THE BRICK COMES IN.
05:51:05 BEHIND THAT SHRUB RIGHT THERE WHERE THE PALM TREE IS, IT'S
05:51:09 VERY HARD FOR YOU TO MAYBE SEE, BUT YOU CAN SEE IT POKING
05:51:13 OUT, THAT'S THE BRICK PAVERS WE HAVE AT EACH ENTRANCE TO THE
05:51:17 SIDE OF EACH BUILDING.
05:51:19 AND THAT MATCHES THE PAVERS THAT ARE ON THE CLUBHOUSE.

05:51:26 >>Barry Jones: IS THAT ANODIZED ALUMINUM SOMETHING THAT CAN
05:51:29 BE PAINTED AND HAVE IT STICK?
05:51:31 SPINNING YOU HAD A.
05:51:34 >>Barry Jones: JIM, THOSE ANODIZED ALUMINUM ROOFS WERE
05:51:37 BROUGHT INTO A COLOR THAT WAS COMPLEMENTARY TO THE ROOF,
05:51:44 WOULD THAT HELP YOU?
05:51:45 JIM, ARE YOU WITH US?
05:51:57 >>Jim Wallace: I DIDN'T HEAR WHAT YOU WERE SAYING.
05:52:00 >>Barry Jones: I SAID, IF WE WERE TO PAINT THOSE ANODIZED
05:52:03 ALUMINUM ROOFS A TERRA-COTTA COLOR, WOULD THAT --
05:52:11 >>Jim Wallace: ARE YOU TALKING ABOUT THE SHED ROOFS THAT ARE
05:52:14 OVER THE ENTRY DOORS, THE BLUE ENTRY DOORS, CORRECT?
05:52:18 >>Barry Jones: THERE IS A SHED ROOF AND THEN THERE IS A
05:52:20 CANOPY.
05:52:21 THE SHED ROOF IS OVER THE FIRE ROOMS OR THE RISER ROOM, AND
05:52:25 THEN THE CANOPY IS OVER THE TWO DOUBLE DOORS.
05:52:30 >>Jim Wallace: OKAY.
05:52:31 >>Barry Jones: IF THOSE WERE TO BE PAINTED SOMETHING CLOSE
05:52:35 TO THE TERRA-COTTA, DOES THAT HELP YOU GET THERE?

05:52:42 >>Jim Wallace: IT MAY LOOK HALF PREGNANT.
05:52:45 THAT'S THE ONLY PROBLEM.
05:52:47 >>Carolann Saenz: I DIDN'T HEAR.
05:52:49 >>Barry Jones: COULD YOU REPEAT THAT?
05:52:51 >>Jim Wallace: IT MAY LOOK HALF PREGNANT.
05:52:54 >>Barry Jones: HALF PREGNANT.

05:52:56 OKAY.
05:52:56 >>Jim Wallace: IF YOU'RE TRYING TO PAINT IT LIKE THE ROOF,
05:53:02 INSTEAD OF A HUNDRED DOLLARS' WORTH OF PAINT, YOU COULD HAVE
05:53:06 SPENT \$400 ON TILE AND DONE IT SO IT WAS REAL.
05:53:12 I DON'T BELIEVE IN DOING HALF THINGS.
05:53:14 I JUST DON'T.
05:53:15 IF YOU'RE ASKING ME WHAT I WOULD DO AS THE DEVELOPER IF I
05:53:20 OWNED THE PROPERTY, I WOULD PUT TILE ROOF ON THOSE ENTRANCES
05:53:24 -- ON THAT SHED ROOF AND CANOPY.
05:53:27 NOT A WHOLE LOT OF MONEY.
05:53:28 VERY, VERY LITTLE MONEY.
05:53:29 AND I THINK IT WOULD MAKE ALL THE DIFFERENCE IN THE WORLD.
05:53:33 IT'S NOT MY DEVELOPMENT.
05:53:34 >>Carolann Saenz: I HAVE BEEN TOLD IN PREVIOUS REPAIRS ON
05:53:38 THE PROPERTY THAT WE'VE HAD TO DO FOR THE ROOF THAT THEY NO
05:53:41 LONGER HAVE THIS COLOR ROOF.
05:53:43 SO IT'S VERY DIFFICULT FOR US TO BE ABLE TO MATCH THE ROOF
05:53:46 TONE.
05:53:47 MAY I SUGGEST THAT ABOVE THE DOUBLE DOORS THERE'S WOOD, LIKE
05:53:51 TWO BY FOURS, THAT'S WHAT IS HOLDING UP THE AWNING, WE COULD
05:53:56 EASILY PAINT THAT AND LEAVE THE GRAY ROOF STRUCTURE THERE
05:53:59 AND NOT MESS WITH THAT AT ALL, BUT GO AHEAD AND ADD THAT
05:54:02 TONE UNDERNEATH FOR THE BASE OF IT, IF THAT WOULD BE A
05:54:06 REQUIREMENT.
05:54:13 >>Jim Wallace: SINCE THE ROOF, THE UPPER ROOF AND THE SHED

05:54:16 ROOF ARE APPROXIMATELY 12, 15 FEET APART.
05:54:20 IT'S NOT LIKE YOU'RE TRYING TO REPLACE ROOF TILES ON AN
05:54:23 EXISTING ROOF.
05:54:25 DIFFERENT COLOR PALETTE MIGHT BE NOTICEABLE.
05:54:27 WHEN YOU'RE TALKING ABOUT SOMETHING THAT'S 10, 12, 15 FEET
05:54:30 AWAY, NOBODY IS GOING TO NOTICE THE SHADING DIFFERENCE, EVEN
05:54:34 THOUGH SOME LIGHTING AND ANGLE, WHEN YOU'RE LOOKING AT IT,
05:54:38 THEY WILL NEVER LOOK THE SAME EVEN IF THEY WERE THE SAME
05:54:41 TILE.
05:54:41 I DON'T THINK THAT'S AN ISSUE.
05:54:43 YOU COULD GET VERY, VERY CLOSE.
05:54:47 I DON'T THINK A PERFECT MATCH, THE TILE LOT IS NOT REALLY
05:54:51 THE ISSUE.
05:54:51 THE ISSUE SEEMS LIKE YOU DON'T WANT TO DO IT.
05:54:55 I JUST THINK IT'S A GRAY BUILDING WITH A TERRA-COTTA ROOF

05:55:03 UNLESS YOU FIND A WAY TO TIE IT IN.
05:55:07 I DON'T THINK A TINY ACCENT IN THE CORNER IS THE ANSWER.
05:55:09 IT'S HALF COOKED.
05:55:12 >>Barry Jones: HOW ABOUT IF YOU KEPT THE DOORS THE
05:55:14 TERRA-COTTA COLOR AS PREVIOUSLY SHOWN ON THE LAST SLIDE?
05:55:19 THE SAME COLORS THAT THEY CURRENTLY ARE.
05:55:22 I DON'T KNOW HOW THAT WOULD LOOK AGAINST THE REST OF THE
05:55:25 GRAY, IF IT WOULD HELP BRING THE COLORS DOWN.
05:55:30 >>Jim Wallace: YOU'RE SAYING PAINT THE DOORS A DARK
05:55:33 TERRA-COTTA COLOR.

05:55:35 >>Barry Jones: THE SAME COLOR THEY ARE CURRENTLY SHOWN ON
05:55:38 THE YELLOW BUILDING.
05:55:39 CAN YOU SEE THE CURRENT SLIDE?
05:55:43 >>Jim Wallace: YES, GOT IT.
05:55:44 YEAH.
05:55:49 IT WOULD HAVE TO BE MAYBE -- SO THE DOOR DOESN'T LOOK GOOFY,
05:55:54 IT MIGHT HAVE TO BE A SHADE DARKER THAN THE ROOF, BUT THAT'S
05:55:57 OKAY.
05:55:58 DARKER IS BETTER THAN LIGHTER.
05:56:00 >>Barry Jones: HOW WOULD THAT LOOK AGAINST THE LIGHT GRAY
05:56:03 SINCE WE DON'T HAVE A VISUAL HERE?
05:56:06 >>Carolann Saenz: IF ALLOWED, I CAN GRAB MY LAPTOP AND MAKE
05:56:11 THAT CREATION FOR YOU THIS EVENING IF YOU WANTED TO GO TO
05:56:14 THE NEXT DISCUSSION FOR THE EVENING, AND THEN I COULD MAYBE
05:56:20 RE-PRESENT AT THE END OF THE EVENING, I COULD SHOW YOU WHAT
05:56:23 THAT WOULD LOOK LIKE.
05:56:24 >>Barry Jones: WE WOULD HAVE TO VOTE ON A CONTINUANCE OF
05:56:27 THIS AND THEN HAVE THE PUBLIC INFORMATION WORKSHOP, AND THEN
05:56:31 OPEN UP THE PUBLIC HEARING AGAIN, IS THAT CORRECT?
05:56:35 >>Nancy Stroud: YES, THAT WOULD BE PROPER.
05:56:37 >>Carolann Saenz: WE'RE JUST REALLY LOOKING TO GET INTO
05:56:45 COMPLIANCE WITH WHAT YOUR REQUIREMENTS ARE AND WHAT YOU GUYS
05:56:48 WILL APPROVE.
05:56:49 >>Barry Jones: WE'RE TRYING TO HELP YOU GET THERE.
05:56:52 >>Carolann Saenz: WHATEVER I CAN DO TO HELP THAT, PLEASE LET

05:56:55 ME KNOW.
05:56:56 >>Barry Jones: IF YOU WANT TO REQUEST A CONTINUANCE, WE'LL
05:57:01 TAKE A VOTE ON CONTINUANCE FOR LATER THIS EVENING AND CLOSE
05:57:04 THIS PUBLIC HEARING AND THEN HAVE THE WORKSHOP AND THEN
05:57:08 HOPEFULLY BY THEN YOU CAN HAVE SOMETHING THAT CAN BE
05:57:11 UPLOADED THAT MR. WALLACE CAN SEE.
05:57:15 >>Carolann Saenz: YES, SIR.
05:57:16 MAY I REQUEST THAT CONTINUANCE?
05:57:18 >>Barry Jones: ONE MOMENT.
05:57:19 MARY, ARE WE GOOD?
05:57:21 >>Mary Gibbs: YES, I BELIEVE SO.

05:57:22 >>Barry Jones: NANCY, ARE WE GOOD WITH THAT?
05:57:25 >>Nancy Stroud: YES, YOU JUST NEED TO VOTE.
05:57:28 >> MOVE FOR CONTINUANCE.
05:57:30 >>Barry Jones: THE APPLICANT REQUESTED A CONTINUANCE.
05:57:32 WE HAVE A MOTION.
05:57:33 DO WE HAVE A SECOND?
05:57:34 >> SECOND.
05:57:35 >>Barry Jones: ALL IN FAVOR SAY AYE.
05:57:36 AYE.
05:57:37 THANK YOU.
05:57:39 >>Carolann Saenz: THANK YOU.
05:57:40 AND THE NEXT ORDER OF BUSINESS IS A PUBLIC INFORMATION
05:57:53 WORKSHOP.
05:57:54 THIS IS BEING PUT ON BY THE COMPANY I WORK FOR.

05:57:58 WHEN THIS COMES UP FOR A VOTE, I WILL OBVIOUSLY HAVE TO
05:58:01 RECUSE MYSELF.
05:58:03 BUT AS A PUBLIC INFORMATION MEETING, I THINK I'M ALLOWED TO
05:58:06 SIT UP HERE AND OFFER MY TWO CENTS' WORTH.
05:58:09 SO, MARY, WOULD YOU LIKE TO --
05:58:14 >>Mary Gibbs: SURE.
05:58:15 COULD I ASK?
05:58:16 I KNOW WE CHECKED BEFORE TO SEE WHO WAS ON THE LINE.
05:58:18 I KNOW THAT SHAWN BOYSKO, REPRESENTING THE APPLICANT, IS
05:58:23 SUPPOSED TO BE CALLING IN.
05:58:26 SHAWN, ARE YOU ON THE LINE?
05:58:29 >> YES, SHAWN BOYSKO IS HERE.
05:58:33 AND ALSO ON THE LINE IS BRUCE HEISLER WITH EQUITY.
05:58:41 >>Mary Gibbs: THIS IS A WORKSHOP FOR HILTON GARDEN INN.
05:58:43 I WANT TO GIVE YOU A LITTLE BACKGROUND ON THIS BECAUSE IT'S
05:58:46 BEEN, I THINK, A YEAR SINCE YOU'VE SEEN IT.
05:58:50 EVEN THOUGH I KNOW YOU ALL HAVE A MIND LIKE A STEEL TRAP,
05:58:55 YOU MIGHT NEED A LITTLE REFRESHING.
05:58:57 THIS HOTEL IS PART OF COCONUT POINT AND LOCATED OVER BY
05:59:01 RAPALLO OFF OF U.S. 41 AND IT'S WRIT NEXT TO THE FIRE
05:59:05 STATION.
05:59:05 IT IS A TWO-ACRE SITE AND IT WAS APPROVED BY THE COUNCIL FOR
05:59:09 ZONING FOR A HOTEL FIVE STORIES, 115 UNITS.
05:59:13 WE CAME TO A PUBLIC INFORMATION MEETING HERE, AND WE SHOULD
05:59:18 REMEMBER THIS DATE, RIGHT, 9/11 LAST YEAR.

05:59:21 THE ZONING WAS APPROVED BY THE COUNCIL IN JUNE 2018.
05:59:26 THEY SUBMITTED THE DEVELOPMENT ORDER EARLY THIS YEAR, AND
05:59:30 IT'S BEEN GOING THROUGH THE PROCESS AND THE DIFFERENT REVIEW
05:59:34 STAGES.
05:59:34 WE'RE WORKING THROUGH THE ISSUES, AND THEY WERE ORIGINALLY
05:59:40 GOING TO COME FORWARD FOR APPROVAL OF DEVELOPMENT ORDER, BUT
05:59:43 THERE ARE STILL A FEW ISSUES THAT NEED TO BE WORKED OUT.

05:59:46 WE HAVE NOT RECEIVED OAKBROOK'S APPROVAL OF THE DESIGN.
05:59:48 BUT I KNOW THEY ARE WORKING ON THAT TO OBTAIN THE APPROVAL.
05:59:51 AND THEN WHEN THIS CAME UP AT COUNCIL, THERE WERE SOME
05:59:55 NEIGHBORS FROM RAPALLO THAT WERE CONCERNED ABOUT STORMWATER
05:59:58 AND THE FLOODING FROM THE RECENT STORMS, AND THE STORMWATER,
06:00:03 THERE WAS A CONDITION PUT IN THE ZONING THAT THE STORMWATER
06:00:05 NEEDED TO BE ANALYZED AT THE TIME OF THE DEVELOPMENT ORDER.
06:00:08 I KNOW THE NEIGHBORS ARE INTERESTED IN THAT.
06:00:10 AND WE ALSO WE HAVEN'T HAD OAKBROOK APPROVAL.
06:00:18 WE DID NOTICE AS REVIEWING THE DEVELOPMENT ORDER RECENTLY,
06:00:21 THEY ALSO SUBMITTED FOR BUILDING PERMIT.
06:00:23 WHILE WE WERE REVIEWING THAT, WE NOTICED THAT THERE WERE A
06:00:26 FEW, IT LOOKED LIKE A LITTLE INCONSISTENCIES BETWEEN THE
06:00:30 PATTERN BOOK THAT WAS APPROVED WITH THE ZONING AND THE
06:00:32 ACTUAL BUILDING PLANS, WHICH HAD TO DO WITH SOME TOWERS THAT
06:00:37 LOOKED LIKE FULL TOWERS ON THE PATTERN BOOK THAT NOW LOOK
06:00:41 LIKE THEY ARE HALF TOWERS.
06:00:43 AND THERE WERE A FEW LANDSCAPING ON THE PATTERN BOOK THAT

06:00:46 LOOKED LIKE WE HAD LANDSCAPING, BUT ON THE DEVELOPMENT ORDER
06:00:49 PLANS, LOOK LIKE BLANK WALLS.
06:00:51 SO WE KIND OF CAME TO THE AGREEMENT THAT A WORKSHOP MIGHT BE
06:00:55 HELPFUL SO THAT THEY COULD GET SOME INPUT FROM DESIGN REVIEW
06:00:59 BOARD MEMBERS ON SOME OF THESE TOPICS.
06:01:01 WITHOUT FURTHER ADO, UNLESS YOU HAVE ANY QUESTIONS, I'D LIKE
06:01:08 TO TURN IT OVER TO THE APPLICANT.
06:01:12 I THINK RICK BRYLANSKI FROM HOLE MONTES WILL START OFF.
06:01:18 >>Barry Jones: DO WE HAVE ACCESS TO THE PATTERN BOOK THAT WE
06:01:21 CAN REFERENCE?
06:01:22 >>Mary Gibbs: YES, THE PATTERN BOOK -- NO, THAT DOCUMENT IS
06:01:26 THE PowerPoint -- YES.
06:01:27 THE DOCUMENT THAT'S GOT THE NICE SPIRAL BOUNDER THE
06:01:31 APPLICANT PROVIDED.
06:01:33 THE CHEAP ONE FROM STAPLES IS THE VILLAGE ONE.
06:01:37 >>Barry Jones: THIS IS THE PACKET BOOK APPROVE AS PART OF
06:01:39 THE ZONING.
06:01:40 >>Mary Gibbs: THAT WAS THE ZONING PATTERN BOOK, YES.
06:01:42 THE OTHER ONE, THE BOUND ONE TIES IN WITH THE PowerPoint
06:01:45 PRESENTATION.
06:01:46 NOW WE HAVE TO CLEAN THE MICROPHONE FOR A MINUTE.
06:02:02 >>Rick Brylanski: FOR THE RECORD, RICK BRYLANSKI, HOLE
06:02:05 MONTES.
06:02:06 I SWEAR THAT'S MY NAME EVEN THOUGH I DIDN'T HAVE TO SWEAR
06:02:10 IN.

06:02:11 I'LL GO THROUGH THESE REAL QUICK.
06:02:26 THIS IS REALLY OUR DESIGN REVIEW FINAL PRESENTATION.
06:02:30 I PROBABLY WON'T GO THROUGH TOO MUCH DETAIL ON THIS, BUT I

06:02:33 DO WANT TO GO THROUGH SOME OF THESE EXHIBITS.
06:02:36 THEY ARE NICE TO REORIENTATE YOU TO THE PROJECT.
06:02:40 >>Mary Gibbs: RICK, CAN I MAKE SURE THAT EVERYBODY GETS
06:02:43 CLOSE TO THE MICROPHONE BECAUSE IT'S HARD TO PICK UP FOR THE
06:02:46 PEOPLE WHO ARE NOT HERE?
06:02:49 >>Rick Brylanski: YES, I WILL.
06:02:50 ALSO, I JUST WANT TO LET SHAWN KNOW, WHO IS ON THE LINE,
06:02:53 FROM WHAT I UNDERSTAND, THERE MIGHT BE A LITTLE BIT OF LAG
06:02:55 IN YOUR VIDEO TO OUR PRESENTATION HERE IN THE BOARDROOM.
06:03:00 SO HOPEFULLY YOU CAN BEAR WITH US, BECAUSE SHAWN WILL BE
06:03:03 PRESENTING SOME OF THESE ITEMS.
06:03:06 SO THIS IS A LITTLE BIT OF THE PROJECT TEAM.
06:03:10 THE CIVIL ENGINEER IS HOLE MONTES.
06:03:12 I'M RICK BRYLANSKI.
06:03:14 WITH ME TODAY IS JOHN BAKER.
06:03:15 JOHN BAKER EARNED HIS REGISTRATION SEVERAL MONTHS AGO.
06:03:19 HE WAS THE LEAD DESIGNER ON THE PROJECT, AND HE TURNED INTO
06:03:22 THE PROJECT ENGINEER VERY QUICKLY.
06:03:25 AND THEN THE DESIGN-BUILD CONTRACTOR IS EQUITY CONSTRUCTION,
06:03:29 WHO SHAWN BOYSKO IS ON THE LINE, AND BRUCE HEISLER IS ALSO
06:03:34 ON THE LINE.
06:03:35 HE'S WITH THE INVESTMENT PARTNERS, COCONUT ESTERO INVESTMENT

06:03:39 PARTNERS.
06:03:41 BILL PRYSI IS OUR LANDSCAPE ARCHITECT.
06:03:43 HE'S NOT HERE.
06:03:44 HE WORKS FOR HOLE MONTES NOW.
06:03:47 AND THEN THAT'S THE REST OF THE TEAM.
06:03:49 THE ARCHITECT IS DAVID L. WALLACE.
06:03:57 THE DESIGN GROUP IS THE BUILDING ENGINEER.
06:03:57 I'M GOING TO GO THROUGH THIS REAL QUICK, BUT THIS IS THE
06:03:58 PROJECT SITE.
06:03:58 WE'RE RIGHT OVER HERE, KIND OF EAST-WEST ROADWAYS,
06:04:03 SWEETWATER RANCH ROAD.
06:04:05 WE'RE RIGHT NEXT DOOR TO THE FIRE STATION, AND THEN THE
06:04:09 NORTH-SOUTHERLY ROAD IS VIA RAPALLO, TO THE REAR OR THE
06:04:14 SOUTHERN EXPOSURE IS A LARGE FLOW WAY.
06:04:17 IT'S SEVERAL HUNDRED FEET WIDE.
06:04:19 IT'S PRESERVED FLOW WAY TO HALFWAY CREEK THROUGH COCONUT
06:04:23 POINT.
06:04:24 THAT'S A LITTLE BIT OF AN ENLARGEMENT OF THE AREA.
06:04:30 AGAIN, THIS IS OUR PROJECT SITE.
06:04:32 ACROSS THE STREET FROM SWEETWATER RANCH, WE HAVE A PARKING
06:04:35 EASEMENT.
06:04:36 THAT WILL BE -- WHEN THAT ACROSS THE STREET DEVELOPS WE'LL
06:04:41 HAVE PERMANENT PARKING SPACES.
06:04:43 RIGHT NOW, IT IS A TEMPORARY PARKING LOT.
06:04:45 ONCE THIS PARCEL TO THE NORTH IS DEVELOPED, THEY'LL

06:04:48 INTEGRATE THOSE PARKING SPACES INTO THEIR OVERALL SCHEME.
06:04:52 AS I SAID, TO OUR WEST IS THE ESTERO FIRE STATION.
06:04:57 AND WE ACTUALLY SHARE AN ACCESS DRIVE WITH THEM.
06:05:02 AGAIN, THAT'S A LITTLE BIT OF PERSPECTIVE.
06:05:04 THAT'S OUR PROJECT SITE.
06:05:06 IT'S A VACANT PARCEL.
06:05:07 IT'S BEEN DISTURBED.
06:05:09 IT WAS CLEARED, PARTIALLY FILLED DURING THE CONSTRUCTION OF
06:05:12 COCONUT POINT ROADWAYS.
06:05:15 AGAIN, A LITTLE BIT OVER TWO ACRES, 2.16 ACRES.
06:05:20 WE DO HAVE A SMALL PARKING EASEMENT ON THE OPPOSING SIDE OF
06:05:24 SWEETWATER RANCH THAT'S NOT SHOWN.
06:05:26 THAT'S ALSO UNDEVELOPED SITE PREVIOUSLY DISTURBED.
06:05:29 I WON'T GO THROUGH THIS QUITE A FEW INFORMATION ON THE
06:05:37 REZONING AND THE PATTERN BOOK.
06:05:38 I CAN GO THROUGH THESE IN DETAIL, BUT I THINK MARY HIT THE
06:05:42 HIGH POINTS ON THE 55-FOOT MAXIMUM BUILDING HEIGHT AND THE
06:05:45 NUMBER OF STORIES AND NUMBER OF UNITS WE HAVE PROPOSED.
06:05:48 115-UNIT HOTEL.
06:05:50 SO THAT'S OUR PROJECT SITE.
06:05:54 DURING OUR -- LET ME GO THROUGH THIS.
06:05:56 SWEETWATER RANCH ROAD IS -- BISECTS THE PROPERTY OR THE
06:06:02 DEVELOPMENT WITH THE PARKING EASEMENT ACROSS THE STREET, AND
06:06:05 THEN OUR PRINCIPAL PARKING ADJACENT TO THE HOTEL.
06:06:09 THE HOTEL BORDERS THE CONSERVATION AREA, FLOW WAY, WHICH IS

06:06:14 TO OUR SOUTH.
06:06:15 AND WE HAVE ACCESS ON VIA RAPALLO AS WELL.
06:06:21 AGAIN, THIS IS OUR SHARED ACCESS WITH THE ADJACENT ESTERO
06:06:24 FIRE STATION.
06:06:27 ONE OF THE COMMENTS DURING OUR DESIGN REVIEW MEETINGS WAS TO
06:06:31 TRY TO ADD A LITTLE BIT MORE LANDSCAPE ISLANDS TO BREAK UP
06:06:35 THE PARKING ON THE PRINCIPAL SITE, SO WE DID.
06:06:40 WE ADDED SEVERAL ISLANDS.
06:06:42 I BELIEVE ALTOGETHER THERE WERE FOUR PARKING SPACES
06:06:46 DISPLACED WITH ISLANDS.
06:06:48 AND IN TURN, WE INCREASED THE PARKING SPACES ACROSS THE
06:06:51 STREET.
06:06:52 THE PARKING SPACES ACROSS THE STREET ARE PRIMARILY USED FOR
06:06:55 VENDORS, EMPLOYEES, AND CAN BE USED FOR VALET PARKING OR
06:06:59 SUCH EVENTS DONE BY THE HOTEL.
06:07:02 BUT IT'S BASICALLY OVERFLOW PARKING OR THAT FOR STAFF,
06:07:07 EMPLOYEES, VENDORS.
06:07:08 THE PRINCIPAL PARKING AREA WOULD BE MAJORITY FOR THE HOTEL
06:07:12 GUESTS.
06:07:18 AGAIN, REALLY, THOSE WERE THE ONLY COMMENTS WE GOT FROM THE
06:07:21 LAST DESIGN REVIEW BOARD MEETING WAS JUST TO TRY TO ADD A

06:07:25 LITTLE BIT MORE INTERNAL LANDSCAPING TO THE PARKING.
06:07:27 ALL THE OTHER REVIEWS WERE VERY POSITIVE ON THE SITE,
06:07:31 LAYOUT.
06:07:32 AND WE WENT THROUGH AN EXHAUSTIVE AMOUNT OF REITERATIONS

06:07:36 DURING THE ZONING AND DESIGN REVIEW THAT WE FINALLY GOT TO
06:07:39 THE CONCEPT OR THE SITE PLAN FOR DEVELOPMENT ORDER.
06:07:44 AS MARY MENTIONED, ONE OF THE PASSIONATE ITEMS ABOUT
06:07:52 EXPERIENCES OF IRMA WAS FLOODING.
06:07:54 SO WE DID QUITE A FEW IMPROVEMENTS FOR THIS PORTION.
06:07:58 THIS IS KNOWN AS COCONUT POINT BASIN 5A.
06:08:02 IT'S INTEGRATED LAKE SYSTEM.
06:08:04 EVERYTHING IS EQUALIZED WITH A CONTROL STRUCTURE THAT GOES
06:08:07 OUT FROM THE VIA RAPALLO LAKE, AND IT GOES OUT TO THE FLOW
06:08:12 WAY.
06:08:12 WHAT WE FOUND OUT WAS THAT THE LAKE SYSTEM FOR THE VIA
06:08:19 RAPALLO IS BASICALLY A DOUGHNUT HOLE, AND AROUND THE
06:08:24 DOUGHNUT IS THE LAND, THE HOMES AND EVERYTHING.
06:08:26 IT REALLY DIDN'T HAVE A VERY GOOD ESCAPE ROUTE.
06:08:29 WHEN YOU GOT TO AN EVENT THAT WAS ABOVE AN EXTREME EVENT OR
06:08:33 WAS AN EXTREME EVENT ABOVE AND A DESIGN EVENT, THEN THIS
06:08:36 WATER HAD NOWHERE TO GO, WHICH IS BUILT UP, BUILT UP, BUILT
06:08:39 UP.
06:08:40 WHAT WE DID IS WE PROVIDED SEVERAL MORE OPPORTUNITIES THAT
06:08:44 IT STILL DID THE INTENT FOR STORMWATER MANAGEMENT.
06:08:48 STILL ATTENUATE THE STORM, STILL PROVIDE THE WATER QUALITY,
06:08:51 BUT WHEN IT GOT UP TO EXTREME EVENTS, WE DEvised WAYS OF THE
06:08:55 WATER TO GET OUT WITHOUT GOING THROUGH SIDE YARDS OR THROUGH
06:08:58 DRIVEWAYS OR BUILDING UP TO FLOOD PEOPLE'S GARAGES OR
06:09:02 HOMESITES, EVEN WORSE, THE HOMESITES.

06:09:05 SO THERE WERE QUITE A FEW REAR YARD INLETS IN THE VIA
06:09:10 RAPALLO SUBDIVISION THAT WE CREATED THEN AS POP-OFFS FOR
06:09:14 ABOVE THE DESIGN EVENT.
06:09:16 AND THEN THERE'S TWO THAT WE INTEGRATED WITH THE HOTEL SITE.
06:09:19 AND WE INTERCONNECTED THE STORM SEWER SYSTEM WITHIN THE
06:09:23 ROADWAYS TO OUR WATER MANAGEMENT SYSTEM AND GAVE THESE --
06:09:27 GAVE TWO MORE WAYS OF POPPING OFF INTO THE FLOW WAY.
06:09:32 AGAIN, WHEN THE WATER INCREASES, THAT IT'S ABOVE THE DESIGN
06:09:37 OF THAT.
06:09:37 ON OUR SITE, THE TWO AREAS SHADED IN YELLOW ARE ON-SITE
06:09:44 WATER MANAGEMENT AREAS.
06:09:45 AND WE HAVE TWO OVERFLOW AREAS.
06:09:47 ONE IS ALONG VIA RAPALLO WHERE WE'VE TAKEN THIS INLET AND
06:09:52 WE'VE CREATED IT AS A BUBBLE-UP STRUCTURE, SO WHEN THE WATER
06:09:56 STARTS GETTING UP, IT COMES OUT OF THE STRUCTURE AND
06:09:58 OVERFLOWS INTO THE FLOW WAY ADJACENT TO --
06:10:12 [SOUND FEEDBACK]

06:10:17 THE OTHER POP-OFF STRUCTURE, THE WATER MANAGEMENT AREA
06:10:21 THAT'S COMMON TO US AND THE FIRE STATION, AND WE PUT IN A
06:10:25 LITTLE OVERFLOW STRUCTURE OVER HERE AS WELL WHERE THIS WILL
06:10:29 OVERFLOW INTO THE FLOW WAY.
06:10:31 THERE ARE TWO MORE AREAS, BESIDES WHAT WE DID FOR THE VIA
06:10:34 RAPALLO, THE REAR YARDS, WE ALSO DID TWO MORE AREAS WITHIN
06:10:38 THE HOTEL SITE AND THE ESTERO FIRE STATION SITE THAT ALSO
06:10:41 PROVIDE THESE POPOFFS.

06:10:43 SO A BIG IMPROVEMENT AS FAR AS GIVING THEM THE ABILITY TO
06:10:47 HAVE SOME EMERGENCY OVERFLOWS, LET'S CALL THEM.
06:10:50 ANOTHER COMMENT WE RECEIVED DURING THE DEVELOPMENT ORDER
06:10:56 REVIEW WAS THIS TEMPORARY PARKING EASEMENT THAT WAS ACROSS
06:11:01 THE STREET, WE RELIED IN THE ZONING THAT IT WOULD USE THE
06:11:05 CROSSWALK AT SWEETWATER RANCH ROAD AND VIA RAPALLO.
06:11:10 AND WHAT WE DID IS WE ACTUALLY ADDED ANOTHER MID BLOCK
06:11:13 CROSSING, AND THAT WOULD BE RIGHT AT THE COMMON ACCESS TO
06:11:16 THE ESTERO FIRE STATION AND OUR HOTEL SITE, AND IT WOULD
06:11:21 CONNECT THE OVERFLOW PARKING DIRECTLY INTO THE COMMON
06:11:24 PARKING AREA OR SIDEWALK TO LEAD TO A COMMON PARKING AREA
06:11:27 AND THEN EVENTUALLY THE HOTEL.
06:11:29 I WENT THROUGH A LITTLE BIT ON THE DRAINAGE.
06:11:36 UTILITIES ARE PRETTY STRAIGHTFORWARD.
06:11:38 WE ACTUALLY ALREADY HAVE THE REVIEW COMPLETED WITH BONITA
06:11:42 SPRINGS UTILITIES, SO WE'VE COME QUITE A WAYS.
06:11:45 AGAIN, WE WERE SEEKING TO HAVE THE FINAL DEVELOPMENT ORDER
06:11:47 IN DESIGN REVIEW WITH YOU FOLKS, BUT THERE ARE A COUPLE OF
06:11:50 ISSUES THAT I THINK WE STILL NEED TO IRON OUT AS FAR AS THE
06:11:54 WEST ELEVATION OF THE BUILDING.
06:11:56 THE LANDSCAPE ARCHITECT IS NOT HERE, BUT THE LANDSCAPE PLAN
06:12:04 CLOSELY FOLLOWS WHAT WE PRESENTED AT THE ZONING CONCEPT,
06:12:12 BUFFERING ALONG THE ROADWAYS THAT ALSO INCLUDES THE PARKWAY
06:12:16 TREES AND LANDSCAPING THAT'S ALREADY THERE ON VIA RAPALLO
06:12:20 AND SWEETWATER RANCH ROAD, AND THEN TAKING ACCOUNT FOR THE

06:12:27 PRESERVATION VEGETATION, HAVING SOME PLANTINGS ALONG THAT
06:12:31 FLOW WAY AS WELL.
06:12:32 AND THEN THE COMMON INTERNAL LANDSCAPING FOR THE PROJECT.
06:12:35 EVERYTHING MEETS CODE.
06:12:41 THAT'S A LITTLE PICTORIAL.
06:12:43 THE LANDSCAPE BUFFERS, AGAIN, OUR INTENT WAS TO INTEGRATE
06:12:46 THE LANDSCAPING THAT'S ALREADY THERE ALONG THE PARKWAY OF
06:12:50 SWEETWATER RANCH ROAD AND VIA RAPALLO AND THEN INTEGRATING
06:12:54 OR SUPPLEMENTING WITH A BUFFER ON THE SITE.
06:12:56 AND THEN AGAIN, DOING LANDSCAPE TREATMENT ALONG THE FLOW WAY
06:13:01 AS WELL, THE PRESERVE FLOW WAY.
06:13:02 SITE LIGHTING.
06:13:11 LUMINAIRE.

06:13:12 VERY MODERN LED.
06:13:14 NOW I'M GOING TO LET SHAWN, WE'RE AT THE NORTHEAST
06:13:24 PERSPECTIVE RIGHT NOW, SHAWN.
06:13:26 SO I'M GOING TO LET YOU TAKE OVER THE CONVERSATION, IF YOU
06:13:29 DON'T MIND.
06:13:32 >>Shawn Boysko: SURE, GREAT.
06:13:33 THIS IS SHAWN BOYSKO WITH EQUITY CONSTRUCTION SOLUTIONS.
06:13:37 I'M HERE TO TALK A LITTLE BIT ABOUT THE BUILDING DESIGN.
06:13:39 I KNOW THERE'S A LOT TO GO THERE.
06:13:42 THERE'S A LOT MORE SLIDES TO GET THROUGH.
06:13:44 I DON'T KNOW IF WE WANT TO DISCUSS OR TALK ABOUT ANY
06:13:49 SITE-RELATED ISSUES THAT RICK JUST PRESENTED.

06:13:56 IF NOT, I CAN GO ON TO THE BUILDING DESIGN.
06:13:58 I THINK THAT WILL BE THE BULK OF THE CONVERSATION.
06:14:00 >>Barry Jones: I JUST HAD A COUPLE OF QUESTIONS ABOUT THE
06:14:04 SITE.
06:14:04 THE STORMWATER POP-OUTS, THEY GO TO THE LAKE THAT'S SOUTH OF
06:14:10 THE EXISTING DEVELOPMENT, IS THAT CORRECT?
06:14:12 COULD YOU GO BACK TO THAT?
06:14:14 TRYING TO MAKE SURE THE PUBLIC UNDERSTANDS WHAT IT IS YOU'RE
06:14:18 DOING AND WHY AND HOW IT'S GOING TO WORK.
06:14:24 THE LAKE SOUTH OF THE EXISTING DEVELOPMENT THAT ABUTS THE
06:14:27 FLOW WAY, IS THE BERM BEHIND THAT AT A HUNDRED YEAR STORM
06:14:33 THAT'S STOPPING THE LAKE FROM OVERFLOWING.
06:14:35 WHAT IS THE PERIMETER AROUND THAT FLOW WAY?
06:14:38 >>Rick Brylanski: THE LAKE SHOWN IN PURPLE, THAT IS THE MAIN
06:14:43 LAKE STORAGE.
06:14:45 THE FLOW WAY THAT BARRY IS REFERRING TO IS ACTUALLY WEST --
06:14:49 I'M SORRY, SOUTH OF OUR PROJECT, AND THAT RIGHT THERE IS
06:14:52 REALLY JUST A FLOW WAY.
06:14:53 IT IS A DISSIPATER.
06:14:55 A SPREADER.
06:14:55 >>Barry Jones: THE LAKE IS PART OF THE FLOW WAY ITSELF?
06:14:59 >>Rick Brylanski: THIS IS NOT PART OF BASIN 5A.
06:15:02 IT'S ACTUALLY SEPARATED FROM THE BASIN 5A.
06:15:04 SO THE CONTROL STRUCTURE IS ACTUALLY IN HERE IN THE LAKE AND
06:15:08 ACTUALLY OUTFALLS INTO THE FLOW WAY.

06:15:13 SO THIS FLOW WAY RIGHT HERE IS ACTUALLY JUST A SPREADER
06:15:19 SYSTEM.
06:15:20 IT'S CONVEYANCE ONLY.
06:15:21 IT'S NOT STORMWATER MANAGEMENT.
06:15:24 >>Barry Jones: THE POP-OFFS WOULD GO INTO THAT BODY OF WATER
06:15:27 THAT'S SOUTH OF YOUR PROJECT, AND THEN THAT IS CONNECTED --
06:15:32 >> DIRECTLY CONNECTED TO HALFWAY CREEK SO IT EXHIBITS THE
06:15:36 SAME STAGES.
06:15:37 YES.

06:15:37 >>Barry Jones: AND THEN THE OTHER POP-OFFS THAT YOU HAVE,
06:15:44 THEY ARE SECURED OR THEY ARE ENCLOSED BY THE 25-YEAR BERM
06:15:46 THAT'S REQUIRED FOR THE BASIN, BUT ONCE IT GETS ABOVE THE
06:15:50 25-YEAR STORM EVENT, IT OVERFLOWS AND --
06:15:57 >> THIS IS A GOOD GRAPHIC TO GO OVER THAT.
06:15:58 THIS SHOWS IN YELLOW THE STORMWATER MANAGEMENT AREAS.
06:16:02 THESE ARE DRY TREATMENT AREAS, THESE TWO RIGHT HERE.
06:16:04 AND THEN THESE RIGHT HERE ARE JUST INTERCONNECTIONS OF STORM
06:16:08 SEWER PIPE TO THE ROADWAY DRAINAGE IN BOTH VIA RAPALLO AND
06:16:12 SWEETWATER RANCH ROAD.
06:16:15 AND THEN BORDERING TO THE SOUTH OF OUR ENTIRE DEVELOPMENT,
06:16:20 THE FIRE STATION AS WELL AS ALONG THE HOTEL SITE WOULD BE
06:16:24 OUR 25-YEAR BERM CONTAINMENT.
06:16:27 SO EVERYTHING ON THIS SIDE OF THE BERM IS PART OF BASIN 5A,
06:16:32 AND THEN WE OVERFLOW THAT BERM INTO THE FLOW WAY.
06:16:37 SO THERE'S -- I THINK THAT ANSWERS YOUR QUESTION.

06:16:40 >>Barry Jones: THE BERM IS SPECIFICALLY GRADED TO A 25-YEAR
06:16:44 STORM EVENT.
06:16:45 >> 25 YEAR OR HIGHER.
06:16:47 >>Barry Jones: -- IT OVERFLOWS AND THAT WILL TAKE THE
06:16:50 PRESSURE OFF OF.
06:16:51 HAS ANY OF THIS BEEN PRESENTED TO THE WATER MANAGEMENT
06:16:54 DISTRICT?
06:16:55 >> I WAS JUST ABOUT TO SAY, WE HAVE ALREADY GOT THE PERMIT
06:16:58 FROM THE WATER MANAGEMENT DISTRICT FOR NOT ONLY OUR
06:17:00 IMPROVEMENTS BUT WE DID BASIN 5A IMPROVEMENTS FOR VIA
06:17:04 RAPALLO, WE DID THAT A WHILE BACK AND THOSE HAVE ACTUALLY
06:17:07 BEEN DONE AND CONSTRUCTED.
06:17:08 THESE ARE THE LAST TWO ITEMS THAT WOULD FILL ALL THE
06:17:11 IMPROVEMENTS THAT WE WANTED TO DO FOR BASIN 5A HERE.
06:17:15 >>Barry Jones: AS PART OF THE APPLICATION, DID YOU HAVE TOO
06:17:20 ANY MODELING FOR 5A --
06:17:23 >> WE HAD TO DO QUITE A BIT OF MODELING NOT ONLY FOR THE
06:17:25 WATER MANAGEMENT DISTRICT BUT FOR THE ESTERO PUBLIC WORKS
06:17:28 DIRECTOR AS WELL.
06:17:28 >>Barry Jones: AND THEY WERE ALL SATISFIED THAT THE
06:17:31 IMPROVEMENTS THAT YOU PROPOSED ALLEVIATED SOME OF THE
06:17:34 EXISTING CONDITIONS WITHIN BASIN 5A?
06:17:38 >> YES.
06:17:38 AS A MATTER OF FACT, WE DID QUITE A FEW SCENARIOS.
06:17:42 I DON'T WANT TO GET IN TOO MUCH DETAIL, BUT WE DID SCENARIOS

06:17:46 BASED ON A SNAPSHOT OF TODAY.
06:17:49 EVERYTHING IS UNDEVELOPED.
06:17:50 TOOK THAT INTO CONSIDERATION.
06:17:52 WHAT STORAGE MIGHT BE ON THE SITES DUE TO THE UNDEVELOPED
06:17:55 NATURE.

06:17:55 WE MODELED THAT.
06:17:56 WE MODELED IT AT BUILD-OUT, ASSUMING THE PARCELS UNDEVELOPED
06:18:01 NOW WOULD BE DEVELOPED TO THEIR FULL EXTENT, WHICH IS
06:18:04 ALLOWED BY THE PERMIT.
06:18:06 AND THEN WE TOOK THAT IN RELATION TO WHAT WE PERCEIVED AS
06:18:12 FAR AS ELEVATIONS FROM IRMA AND EVERYTHING LIKE THAT TO KIND
06:18:14 OF CALIBRATE THE MODEL.
06:18:16 WE DID QUITE A FEW REITERATIONS AND SCENARIOS TO FINALLY GET
06:18:19 TO BENEFICIAL IMPROVEMENTS LIKE WE'RE TALKING ABOUT.
06:18:24 >>Barry Jones: THANK YOU.
06:18:25 I WANTED TO GET THAT ON THE RECORD TO MAKE SURE PEOPLE
06:18:28 UNDERSTAND THE IMPROVEMENTS GIVEN --
06:18:31 >> MARY IS GIVING THE FINGER.
06:18:33 >>Barry Jones: MARY IS GIVING THE FINGER.
06:18:35 GO AHEAD.
06:18:35 >>Mary Gibbs: IT WAS THE GOOD FINGER, THOUGH.
06:18:38 MAY I ASK A QUESTION.
06:18:43 AND FOR THOSE OF US THAT ARE IN THE ENGINEERS LISTENING TO
06:18:47 THE DISCUSSION BACK AND FORTH, AND I THINK WHEN THE COUNCIL
06:18:51 APPROVED THE ZONING, AS I RECALL, THEY SAID OKAY, WE'LL

06:18:55 APPROVE THE ZONING FOR THE HILTON GARDEN INN BUT WE WANT TO
06:18:58 MAKE SURE WHEN IT COMES BACK FOR THE DEVELOPMENT ORDER THAT
06:19:01 IT'S LOOKED AT SO IT DOES NOT EXACERBATE FLOODING.
06:19:04 IT'S NOT GOING TO MAKE FLOODING WORSE.
06:19:05 THAT'S WHY WE WANTED ALL THAT MODELING THAT WE HAD OUR
06:19:08 PUBLIC WORKS DIRECTOR OBTAIN.
06:19:10 I JUST WANT TO KNOW, AND IF YOU CAN EXPLAIN IT IN PLAIN,
06:19:14 NONENGINEERING LANGUAGE, IF WE HAD ANOTHER STORM EVENT LIKE
06:19:18 IRMA OR THIS WEEKEND OR SOMETHING, THEN THE MODELING THAT
06:19:22 YOU'VE DONE HERE, THE HILTON GARDEN INN IS NOT GOING TO
06:19:26 EXACERBATE THE FLOODING IN RAPALLO?
06:19:30 >> YES.
06:19:30 >>Mary Gibbs: YES, IT'S NOT.
06:19:32 IS THAT WHAT YOU'RE SAYING?
06:19:33 >> YES, IT'S NOT GOING TO EXACERBATE THE FLOODING.
06:19:37 AS I SAID, IF WE GET AN EXTREME EVENT SUCH AS IRMA, IT WILL
06:19:43 BEHALF MUCH BETTER.
06:19:44 IT WILL HAVE WAYS OF BLEEDING OFF THIS WATER INSTEAD OF,
06:19:48 AGAIN, THIS DOUGHNUT WHERE THE ONLY WAY THIS WATER WOULD BE
06:19:52 ABLE TO GET OUT IS WHEN IT BUILT UP TO SUCH A HEIGHT THAT IT
06:19:56 THREATENED GARAGES, IT THREATENS HOMESITES.
06:19:59 YOU WOULDN'T HAVE THAT NOW.
06:20:00 WE BLEED OFF WATER BEFORE IT GOT TO THAT VERY HIGH FLOODING
06:20:05 IN THE ROADS AND POTENTIALLY DAMAGING GARAGES OR FLOORS.
06:20:09 >>Mary Gibbs: BASICALLY, THERE ARE PEOPLE FROM THE PUBLIC

06:20:11 THAT MAY HAVE A QUESTION, BUT I'M TRYING TO ASK FOR MYSELF.

06:20:15 BASICALLY, WHAT YOU'RE DOING, THE IMPROVEMENTS THAT YOU DID,
06:20:19 YOU WOULD HOPE TO NOT HAVE THAT SITUATION WHERE THE WATER
06:20:22 CAME UP, COMES UP IN THE ROADS AND COMES UP INTO PEOPLE'S
06:20:27 DRIVEWAYS.
06:20:27 >>Rick Brylanski: CORRECT.
06:20:28 IT DID NOT HAVE THESE EMERGENCY SPILLWAY FEATURES BEFORE.
06:20:32 AND NOW IT HAS A TOTAL OF FIVE EMERGENCY SPILLWAY FEATURES,
06:20:39 WHICH IS TREMENDOUSLY HELPFUL FOR THEIR SITUATION FROM WHAT
06:20:42 THEY HAD TO EXPERIENCE DURING -- OR AFTER IRMA.
06:20:46 >>Mary Gibbs: I'M TRYING TO TRANSLATE IT INTO PLAIN ENGLISH.
06:20:49 ALSO, SINCE A CERTAIN DESIGN REVIEW BOARD MEMBER ALWAYS ASKS
06:20:54 ABOUT HALFWAY CREEK, SO WHAT YOU'RE SAYING THEN, THIS HILTON
06:20:57 GARDEN INN IS NOT GOING TO FLOW INTO HALFWAY CREEK OR IT'S
06:21:02 NOT GOING TO EXACERBATE IT.
06:21:04 I'M NOT QUITE SURE WHAT YOU WERE SAYING.
06:21:07 >>Rick Brylanski: LET ME SPEAK A LITTLE BIT TO THAT.
06:21:09 WHAT WE FOUND OUT DURING THE REVIEWS OF ACTUAL ELEVATIONS
06:21:13 DURING -- OR AFTER IRMA, EXCUSE ME, WAS THAT THE FLOODING
06:21:19 STAGES IN BASIN 5A WERE MUCH HIGHER IN RELATIONSHIP TO
06:21:23 DOWNSTREAM HALFWAY CREEK.
06:21:25 SO THAT WATER DID HAVE A PLACE TO GO.
06:21:28 UNFORTUNATELY, IT HAD TO BUILD UP SO HIGH BEFORE AND IT HAD
06:21:33 NOWHERE TO GO, SO IT STAYED ON-SITE WHEN IT COULD HAVE BEEN
06:21:37 RELIEVED AND GET TO THE DOWNSTREAM AREA.

06:21:40 THAT'S WHAT WE'RE DOING.
06:21:41 INSTEAD OF IT BUILDING UP, BUILDING UP, CONSISTENTLY
06:21:43 BUILDING UP, IT'S GOING TO BUILD UP AND THEN WHEN IT GETS TO
06:21:47 A POINT, THESE POPOFFS START WORKING, AND IT DOESN'T KEEP ON
06:21:52 RISING.
06:21:52 THAT'S THE WHOLE INTENT OF THE EMERGENCY SPILLWAYS.
06:21:56 >>Barry Jones: MARY, YOU SAID SOMETHING ABOUT THE ROADS
06:21:58 WOULDN'T FLOOD ANYMORE.
06:21:59 I THINK IT'S VERY IMPORTANT TO PEOPLE TO UNDERSTAND THAT AS
06:22:02 PART OF A STORMWATER DESIGN SYSTEM, HISTORICALLY BEFORE
06:22:06 ESTERO CHANGED THEIR CODE TO GO TO THE 25-YEAR REQUIREMENT
06:22:11 AND FOR THOSE THAT AREN'T ENGINEERS, EACH EVENT STAGE THE
06:22:17 WATER WILL GO UP.
06:22:18 ONE YEAR WON'T STAGE AS HIGH AS A FIVE-YEAR.
06:22:21 A FIVE-YEAR WON'T STAGE AS HIGH AS TEN, 25, ET CETERA.
06:22:26 BUT IN THE DESIGN OF THE EXISTING SUBDIVISION IN BASIN 5A,
06:22:31 I'M SURE THAT THE ROADWAYS PROVIDE A VOLUME OF STORAGE.
06:22:36 ONCE YOU EXCEED THE 10-YEAR STORM EVENT.
06:22:40 SO THAT WAS THE CODE I BELIEVE.
06:22:42 WAS ESTERO FIVE OR TEN YEARS?
06:22:45 >> FIVE-YEAR.
06:22:45 >>Barry Jones: FIVE-YEAR EVENT.
06:22:47 ESTERO CHANGED THE CODE TO GO TO A 25-YEAR EVENT.

06:22:50 THOSE ROADS WILL STILL PROBABLY EXPERIENCE STORMWATER
06:22:53 FLOODING DURING THE 25-YEAR EVENT, BUT I THINK WHAT I'M

06:22:57 HEARING AND WHAT I'VE SEEN, ONCE IT GETS TO THE 25-YEAR
06:23:00 EVENT, PREVIOUSLY IT HAD NOWHERE TO GO BETWEEN THE 25 AND
06:23:04 THE 100-YEAR EVENT WHICH IS ABOUT, I DON'T KNOW, USUALLY
06:23:08 PROBABLY 8 INCHES TO A FOOT ON A NORMAL SITE.
06:23:11 I DON'T KNOW WHAT IT WAS HERE THAT THE SITE HAD A
06:23:13 HUNDRED-YEAR STORM ELEVATION BERM AROUND IT AND THEY
06:23:20 ESSENTIALLY BREACHED THAT BERM TO ALLOW THAT STORM TO BE
06:23:24 ABLE TO ALLEVIATE ITSELF ONCE IT GOT TO THE 25-YEAR EVENT,
06:23:28 WHICH IS WHAT THEY ARE REQUIRED TO HOLD FOR SOUTH FLORIDA.
06:23:33 DID I HELP OR DID I CONFUSE, DID I SAY ANYTHING WRONG THERE?
06:23:38 >>Rick Brylanski: PUT IT IN PERSPECTIVE, INSTEAD OF IT BEING
06:23:40 A BOWL, IT WILL BE MORE LIKE A PLATE WHERE THE WATER HAS A
06:23:44 WAY TO GO INSTEAD OF KEEP ON BUILDING UP HIGHER.
06:23:47 >>Barry Jones: BUT THE ROADS WILL STILL EXPERIENCE FLOODING.
06:23:49 I DON'T WANT TO REPRESENT TO ANYBODY THAT THIS IS -- I
06:23:52 WOULDN'T REPRESENT TO ANYBODY THAT THIS IS GOING TO
06:23:54 ALLEVIATE ALL FLOODING EVENTS IN THE ROAD.
06:23:57 WHEN YOU HAVE SOMETHING BEYOND THE TEN-YEAR STAGE, THE ROADS
06:24:00 ARE DESIGNED TO HOLD WATER, AND THEY ARE NOT DESIGNED TO
06:24:04 HOLD A LOT OF WATER, BUT THEY ARE DESIGNED TO PROVIDE SOME
06:24:09 VOLUMETRIC STORAGE FOR WHAT THE CODE WAS WRITTEN AT THAT
06:24:13 TIME.
06:24:13 SINCE THEN -- OR BEYOND THE FIVE-YEAR.
06:24:16 SORRY, I MISSPOKE.
06:24:17 SINCE THEN, ESTERO HAS CHANGED THEIR CODE TO GO TO THE

06:24:20 25-YEAR EVENT WHICH EMULATES COLLIER COUNTY.
06:24:23 SO THESE ROADS WILL STILL SEE SOME FLOODING AFTER THE
06:24:26 FIVE-YEAR EVENT STAGE IS REACHED.
06:24:29 WE DON'T WANT TO PROMISE MORE THAN WHAT'S BEING DELIVERED.
06:24:37 >>Mary Gibbs: IT WASN'T A TRICK QUESTION, BUT THANK YOU.
06:24:39 >>Barry Jones: I UNDERSTAND.
06:24:40 I'M JUST TRYING TO MAKE SURE THAT THE AUDIENCE AND THE
06:24:42 PEOPLE UNDERSTAND THAT THEY SAID THAT WE WOULDN'T FLOOD IF
06:24:46 -- ROADS WOULDN'T FLOOD ANYMORE AND WE'RE NOT SAYING THAT.
06:24:49 AND I DON'T THINK THE APPLICANT IS SAYING THAT.
06:24:51 >>Rick Brylanski: THAT'S CORRECT, THANK YOU.
06:24:52 >>Barry Jones: I WOULDN'T SUPPORT THAT IF HE DID SAY THAT
06:24:54 BECAUSE THAT'S NOT THE DESIGN CRITERIA FOR THAT SUBDIVISION.
06:24:58 RICK, THE CROSSWALK, IS THAT GOING TO BE LIT?
06:25:06 I DIDN'T SEE ANY PHOTOMETRICS ON THAT.
06:25:08 >>Rick Brylanski: THE SWEETWATER RANCH ROAD AND VIA RAPALLO,
06:25:12 THEY ALREADY HAVE STREET LIGHTING.
06:25:15 >>Barry Jones: I UNDERSTAND, THERE IS A DIFFERENT
06:25:18 STREETLIGHT OR DIFFERENT FOOT-CANDLE REQUIREMENT FOR A MID

06:25:21 BLOCK PEDESTRIAN CROSSING THAN THERE IS A VEHICULAR.
06:25:24 SO I WOULD BE CONCERNED THAT THAT WAS ADEQUATELY LIT VERSUS
06:25:31 FOR PEDESTRIAN CROSSINGS VERSUS NORMAL VEHICULAR TRAFFIC.
06:25:35 >>Rick Brylanski: NO.
06:25:36 IT'S GOING TO HAVE THE SAME ROADWAY LIGHTING THAT EXISTS
06:25:40 RIGHT NOW.

06:25:42 >>Barry Jones: IS THERE -- PROBABLY ASK YOU TO LOOK AT IT.
06:25:46 IS THERE A DIFFERENT LIGHTING REQUIREMENT FOR MID BLOCK
06:25:49 PEDESTRIAN CROSSINGS?
06:25:50 >>Rick Brylanski: THERE'S ACTUALLY NO REQUIREMENT FOR
06:25:53 ROADWAY LIGHTING ON STATE ROADS.
06:25:54 YOU DON'T HAVE TO DO IT.
06:25:56 I'M NOT EXACTLY SURE ABOUT ESTERO'S CODE FOR PRIVATE
06:26:02 RIGHTS-OF-WAY, BUT I BELIEVE PRIVATE RIGHTS-OF-WAY DON'T
06:26:06 REQUIRE STREET LIGHTING AS WELL.
06:26:09 AND THIS IS A PRIVATELY MAINTAINED STREET -- SWEETWATER AS
06:26:13 WELL AS VIA RAPALLO.
06:26:18 >>Barry Jones: DOES ANYBODY ELSE HAVE COMMENTS OR QUESTIONS?
06:26:21 JIM, DID YOU HAVE ANYTHING YOU WANT TO TALK ABOUT THE SITE?
06:26:25 >>Jim Wallace: THIS IS JIM WALLACE.
06:26:27 I AM NOT AN ENGINEER.
06:26:30 I DON'T PRETEND TO BE, BUT I HAVE SOME EXPERIENCE WITH THE
06:26:36 STORMWATER MANAGEMENT FOR OBVIOUSLY RAPALLO BUT ALSO FOR
06:26:42 HALFWAY CREEK.
06:26:43 AND I WANT TO BE SURE THAT THE PROFESSIONALS WHO ARE
06:26:47 DESIGNING THIS ARE AWARE OF TWO VERY, VERY CRITICAL THINGS.
06:26:52 ONE IS THE FPL EASEMENT WHICH IS DOWNSTREAM JUST BEFORE
06:26:57 ESTERO BAY.
06:26:58 THE FPL EASEMENT THAT IS ON THE WEST SIDE OF FOUNTAIN LAKES,
06:27:05 I BELIEVE IT'S SUPPOSED TO BE FOUR FEET DEEP.
06:27:08 AND WHEN WE HAD FLOODING IN RAPALLO, WHEN WE MEASURED IT, IT

06:27:12 WAS ABOUT SIX INCHES DEEP.
06:27:14 IT IS NOT PROPERLY MAINTAINED.
06:27:17 AND WHEN WE CLEANED IT OUT, THE WATER DROPPED EIGHT INCHES
06:27:21 OVERNIGHT AS IT FLOWED OUT OF HALFWAY CREEK.
06:27:26 WHEN WE WENT TO SOUTH FLORIDA WATER MANAGEMENT TO PUT IN THE
06:27:30 BOARDWALK JOINING THE ENCLAVE AT RAPALLO, THEY REQUIRED TO
06:27:37 US REMODEL IT.
06:27:38 THAT WAS IN 2006.
06:27:40 I BELIEVE THE ORIGINAL MODEL FOR COCONUT POINT WAS DONE BACK
06:27:43 IN -- CORRECT ME IF I'M WRONG -- '85 OR '90, SOMETHING LIKE
06:27:48 THAT.
06:27:50 AND I HAD THAT DISCUSSION AT THAT TIME WITH THE ENGINEER
06:27:57 THAT DID THE MODELING, AND THEY REQUIRED US TO GO BACK AND
06:28:01 REMODEL ALL THE WAY FROM EAST OF I-75 THROUGH THE BROOKS,
06:28:05 AND ROGER COPP, I BELIEVE THAT WAS HIS NAME, DID THE WORK

06:28:14 FOR WilsonMiller.
06:28:16 THE CONCLUSION WAS THAT IN A STORM EVENT OF SIGNIFICANCE,
06:28:19 THE WATER IN HALFWAY CREEK WOULD BE 8 INCHES HIGHER THAN
06:28:23 ORIGINALLY ANTICIPATED IN THE ORIGINAL STORMWATER MANAGEMENT
06:28:27 PLAN.
06:28:27 I WANT TO BE SURE THAT EVERYBODY IS AWARE OF THAT.
06:28:32 AND SO THE OBJECTIVE THEN OR HAS TO BE THAT IT'S GOING TO BE
06:28:36 8 INCHES HIGHER DUE TO DEVELOPMENTS OF COCONUT POINT,
06:28:40 RAPALLO AND ALL OF THE BROOKS, THEN WE HAVE TO BE SURE THAT
06:28:45 THE EASEMENT ON THE WEST SIDE OF FOUNTAIN LAKES IS PROPERLY

06:28:50 MAINTAINED.
06:28:51 BECAUSE IF WE HAVE THE -- IF WE HAVE THE STOPPER IN THE
06:28:54 BATHTUB AND THE WATER KEEPS FLOWING IN AND IT CAN'T GO WEST
06:28:58 TO ESTERO BAY, IT DOESN'T MATTER REALLY WHAT WE DO.
06:29:03 THE WATER IS GOING TO BACK UP.
06:29:05 YOU MAY ALREADY BE AWARE OF THAT INFORMATION.
06:29:08 I JUST WANTED TO SHARE IT TO BE SURE THAT, WHEN WE TALK
06:29:12 ABOUT MODELING, ARE WE MODELING BASED ON THE ORIGINAL DESIGN
06:29:15 FOR COCONUT POINT, WHICH NED DEWHIRST, ET CETERA, I BELIEVE
06:29:22 ORIGINALLY WORKED ON.
06:29:23 DOES IT ALSO TAKE INTO CONSIDERATION THE COMPLETE MODELING
06:29:26 THAT WAS DONE BY ROGER COPP IN 2006?
06:29:35 >>Rick Brylanski: WELL, I THINK THERE IS A QUESTION IN
06:29:37 THERE.
06:29:37 ACTUALLY, AT HOLE MONTES, I WAS ACTUALLY THE ENGINEER.
06:29:40 I DID THE LEE COUNTY SURFACE WATER MANAGEMENT MASTER PLAN
06:29:44 ANALYSIS FOR ESTERO AND HALFWAY CREEK BACK IN '89.
06:29:48 A LOT OF THAT INFORMATION THAT WE DID BACK IN '89 WAS PART
06:29:53 OF THE DRAINAGE ANALYSIS THAT COCONUT POINT USED WHEN THEY
06:29:58 DID THEIR MASTER PERMIT.
06:30:00 WHEN WE RECENTLY REEVALUATED THESE CHANGES WITH COCONUT
06:30:07 POINT BASIN 5A, WE DID TAKE INTO ACCOUNT NOT ONLY THE
06:30:12 THEORETICAL STAGES FOR HALFWAY CREEK, BUT WE TOOK INTO
06:30:17 ACCOUNT THE ACTUAL RECORDED STAGES THAT WERE DOCUMENTED BACK
06:30:20 IN 2017.

06:30:22 NOW, I DO KNOW OF ROGER STUDY BACK IN 2006, CALLED THE SOUTH
06:30:28 LEE COUNTY STUDY, AND ACTUALLY, I UNDERSTAND ROGER MENTIONED
06:30:33 TO YOU THAT THE STAGES WERE A LITTLE BIT HIGHER.
06:30:37 I DON'T KNOW IF THAT WAS A PART OF THE REASON -- I MEAN,
06:30:41 THAT WAS BECAUSE OF THE REASON THAT THERE WAS SILTATION IN
06:30:45 THAT CROSSING, FPL CROSSING AT HALFWAY CREEK.
06:30:49 ACTUALLY, WE DID THAT CROSSING TO DROP THE FORCE MAIN TO
06:30:53 WIDEN THAT OUT FOR LEE COUNTY NATURAL RESOURCES BACK IN
06:31:00 2010, MAYBE, 2008.
06:31:03 >>Barry Jones: THAT CROSSING WAS EXCAVATED.
06:31:08 USED TO BE ABLE TO WALK ACROSS THERE.

06:31:11 >>Rick Brylanski: RIGHT.
06:31:12 WE WIDEN IT OUT, I WANT TO SAY 40 FEET AND NOW WE HAVE IT
06:31:16 DOUBLE THAT AT LEAST.
06:31:17 I'M NOT SURE EXACTLY THE SEQUENTIAL DISCUSSION WITH ROGER,
06:31:21 BUT I WILL SAY I'M VERY INTIMATELY AWARE OF EVERYTHING WITH
06:31:26 HALFWAY CREEK FROM MY PREVIOUS WORK WITH LEE COUNTY BACK IN
06:31:29 '89 AND RECENTLY IMPROVING THAT CROSSING AT FPL.
06:31:37 >>Jim Wallace: I JUST KNOW WE WERE ALL SURPRISED WHEN THE
06:31:42 MODELING SHOWED -- IT WAS WHEN WE WERE PUTTING IN THE NATURE
06:31:46 BOARDWALK CONNECTING THE TWO -- THE WALKWAY.
06:31:53 STORMWATER MANAGEMENT REQUESTED US THAT WE RAISE IT HIGHER
06:31:55 BECAUSE THE MODELING SHOWED -- AND 8 INCHES IS NOT HALF AN
06:32:01 INCH IT'S A LOT OF WATER.
06:32:04 I BELIEVE IT WAS 8 INCHES.

06:32:05 MAYBE I'M WRONG BECAUSE I'M 74 AND MY BRAIN DOESN'T REMEMBER
06:32:09 AS WELL AS IT USED TO.
06:32:10 OTHER CRITICAL, CRITICAL ISSUE WITH SOUTH FLORIDA WATER
06:32:13 MANAGEMENT DIDN'T SEEM TO CARE ABOUT BECAUSE IT WAS TOO
06:32:17 WORRIED ABOUT OKEECHOBEE OR OTHER THINGS IS THE MAINTENANCE
06:32:24 OF THE OUTFALL ON THE NORTH-SOUTH EASEMENT OF THE FPL LINE
06:32:30 THAT GETS SILTED AT THE WEST END OF HALFWAY CREEK.
06:32:35 IF THAT'S THE PLUG IN THE BATHTUB, THE WATER ISN'T GOING
06:32:40 ANYWHERE.
06:32:41 >>Rick Brylanski: WELL, I DON'T DISAGREE THAT LEE COUNTY HAS
06:32:45 GOT TO TAKE SOME MORE ACTIVE ROLE MAYBE FOR MAINTAINING
06:32:51 THESE NATURAL FLOW WAYS, BECAUSE THEY DO GET THATCHED UP
06:32:56 OVER TIME.
06:32:58 AND THAT'S ALWAYS BEEN AN ISSUE WITH THEIR MAINTENANCE
06:33:02 PROGRAM OR WHAT THEY CAN DO WITH THE JURISDICTIONS WHO
06:33:05 MONITOR REMOVAL OF WETLAND PLANTS AND EVERYTHING.
06:33:08 SO THEY ARE IN A TOUGH POSITION.
06:33:11 AGAIN THAT CROSSING, WE DID DO AN IMPROVEMENT.
06:33:15 I'M NOT SURE IF THAT WAS AFTER MAYBE YOUR DISCUSSION WITH
06:33:18 ROGER, BUT LEE COUNTY DID WIDEN THAT CROSSING, AND I KNOW
06:33:23 BARRY KNOWS ABOUT IT FROM HIS BEING OUT THERE AS WELL,
06:33:27 FOUNTAIN LAKES.
06:33:28 >>Jim Wallace: HOPEFULLY THE ISSUE, WHICH WAS VERY
06:33:32 SIGNIFICANT.
06:33:32 I THINK IT'S ABOUT A 60- OR 70-FOOT WIDE OPENING IN THE

06:33:37 EASEMENTS.
06:33:38 AND I BELIEVE IT'S EITHER FOUR OR SEVEN FEET DEEP, SUPPOSED
06:33:41 TO BE, AND IT WAS COMPLETELY GROWN IN WITH WEEDS AND HARDLY
06:33:46 ANY WATER MOVEMENT.
06:33:48 SO WHEN WE DUG IT OUT, NOBODY WANTED TO DO IT BECAUSE THERE
06:33:53 WAS AN ILLEGAL FORCE MAIN, I UNDERSTAND, IN THERE.
06:33:58 THAT'S BEEN RESOLVED.

06:33:59 CLEANED IT OUT AND THE WATER JUST FLEW OUT OF HALFWAY CREEK
06:34:04 AND OUT OF RAPALLO.
06:34:08 IT'S THE OLD STORY WHAT'S HAPPENING DOWN THE STREET IS
06:34:11 CRITICAL.
06:34:12 I JUST WANT TO BE SURE THAT WE'RE NOT KIDDING OURSELVES THAT
06:34:15 THE THINGS THAT WE'RE DOING ARE NOT GOING TO MAKE A
06:34:18 SIGNIFICANT DIFFERENCE.
06:34:19 I THINK IT'S WONDERFUL THAT YOU'RE WORKING TO MAKE THAT
06:34:22 HAPPEN, BUT LET'S BE SURE THAT IN THE REAL WORLD, THAT ALSO
06:34:25 DOES HAPPEN.
06:34:29 >>Rick Brylanski: I UNDERSTAND.
06:34:32 >>Jim Wallace: GREAT.
06:34:33 >>Barry Jones: JIM, I'LL JUST SAY BASED ON -- I LIVE IN
06:34:36 FOUNTAIN LAKES SO I KIND OF WATCH THIS CLOSELY.
06:34:40 I THINK THE PLUG IN THE TUB, IF YOU WILL, IS EVEN FURTHER
06:34:44 WEST THAN THE FPL EASEMENT, THAT THERE IS A BIG WETLAND
06:34:50 THERE THAT ABSORBS QUITE A BIT.
06:34:52 TO GET FROM THERE UP TO WHERE IT HAS A CLEAN OUTFALL NORTH

06:34:57 OF WILLIAMS, THERE IS A CHALLENGE, AND I THINK THAT
06:34:59 CHALLENGE IS FOR THE VILLAGE.
06:35:00 IT'S NOT LEE COUNTY ANYMORE.
06:35:02 I BELIEVE IT'S THE VILLAGE.
06:35:05 AND I'M REMISED THAT I HAVEN'T DUG INTO THE DRAINAGE STUDY
06:35:09 FOR THAT ENOUGH, BUT THAT'S WHERE THAT WHOLE CHALLENGE FOR
06:35:12 HALFWAY CREEK IS, ONCE IT TURNS AND GOES NORTH TOWARDS
06:35:15 WILLIAMS ROAD.
06:35:18 AND THAT'S SOMETHING FOR I GUESS THE VILLAGE ENGINEER TO
06:35:22 LOOK INTO, BUT THAT'S INDEPENDENT OF THIS APPLICANT.
06:35:27 >>Jim Wallace: GET IT TO HAPPEN.
06:35:28 A LOT OF RESIDENTS IN FOUNTAIN LAKES, MARSH LANDING AND
06:35:33 RAPALLO AND THE ENCLAVES WHO ARE DEPENDENT UPON SOMETHING
06:35:38 BEING DONE.
06:35:39 >>Barry Jones: MARY, WE'RE LOOKING AT YOU.
06:35:41 NO.
06:35:41 >>Mary Gibbs: WELL, I WAS GOING TO SAY I KNOW WHEN THE
06:35:45 VILLAGE DID THE STORMWATER MASTER PLAN, WE LOOKED AT SOME OF
06:35:48 THOSE AREAS, AND THEN WE KNOW -- I KNOW THAT DAVID WILLEMS
06:35:52 LOOKED AT THE AREAS WHERE THINGS HAVE NOT BEEN MAINTAINED
06:35:55 PROPERLY AND TRYING TO GET PARTNERSHIP WITH THE OTHER
06:35:57 AGENCIES.
06:35:57 AND EVEN PUTTING THINGS INTO OUR CAPITAL IMPROVEMENTS PLAN
06:36:01 BECAUSE IF YOU DON'T CLEAN THEM OUT, THAT WAS A BIG PROBLEM
06:36:04 WITH A LOT OF PLACES IN ESTERO.

06:36:06 SO THERE WAS A FOCUS ON THAT.
06:36:08 >>Rick Brylanski: COUNTYWIDE, A LOT OF ISSUES.
06:36:12 AND I THINK LEE COUNTY, I KNOW WE WERE ONE OF THE

06:36:15 CONSULTANTS ON THAT TEAM AFTER POST-IRMA, WENT OUT AND
06:36:19 CHECKED EVERY ONE OF THE CONVEYANCES FOR CERTAIN
06:36:22 GEOGRAPHICAL AREAS.
06:36:23 THE COUNTY WAS PRETTY PROACTIVE AND GOT A LOT OF CONSULTANTS
06:36:27 OUT THERE IN DIFFERENT REGIONS TO GO AND REVIEW ALL THEIR
06:36:32 INFRASTRUCTURE AND SEE WHAT NEEDED TO BE MAINTAINED AND THEY
06:36:34 DID A PLAN BASED ON THAT.
06:36:36 OF COURSE, IT WAS AFTER 2017 STORM EVENT AND NOT BEFORE, BUT
06:36:41 WE'VE NOTICED THAT THEY ARE GOING OUT THERE AND IMPLEMENTING
06:36:43 A LOT OF THESE MAINTENANCE IMPROVEMENTS, IF YOU WANT TO CALL
06:36:47 THEM THAT.
06:36:51 >>Barry Jones: ANY OTHER COMMENTS OR QUESTIONS ON THE SITE?
06:36:54 THANK YOU.
06:36:56 WE WILL HAVE A PUBLIC COMMENT PERIOD.
06:37:04 AS SOON AS WE GET THROUGH THIS APPLICANT PRESENTATION, WE'LL
06:37:06 OPEN IT UP FOR PUBLIC COMMENT.
06:37:09 ARCHITECT OR WHOEVER WOULD LIKE --
06:37:12 >>Rick Brylanski: YES.
06:37:14 SHAWN BOYSKO, ALL YOURS.
06:37:15 >>Shawn Boysko: THANKS, RICK.
06:37:18 THIS IS SHAWN BOYSKO WITH ECS.
06:37:21 BEFORE I GET INTO THE -- I WANT TO BACK UP A SECOND AND TALK

06:37:26 A LITTLE BIT ABOUT THE PROCESS AND WHERE WE'VE BEEN.
06:37:28 WHAT WE'VE DONE TO DATE.
06:37:30 THIS HAS BEEN A PROJECT THAT WE'VE BEEN INVOLVED IN SINCE I
06:37:33 THINK GOING BACK TO 2016 WHEN WE STARTED THE REZONING
06:37:36 PROCESS.
06:37:38 YOU'VE GOT THE PATTERN BOOK IN FRONT OF YOU.
06:37:41 THAT'S PART OF WHAT WAS APPROVED I THINK IN JUNE OF 2018.
06:37:45 SINCE THEN, WE SPENT OVER A YEAR WORKING ON THE DEVELOPMENT
06:37:48 OF THE SITE AND THE BUILDING.
06:37:50 RICK AND JOHN AND HOLE MONTES HAS DONE A FABULOUS JOB
06:37:56 ADDRESSING THE OFF-SITE ISSUES, STORMWATER ISSUES AND
06:37:57 WORKING WITH BONITA SPRINGS AND SOUTH FLORIDA WATER
06:38:00 MANAGEMENT DISTRICT TO ADDRESS A LOT OF THESE CONCERNS.
06:38:05 ON THE BUILDING SIDE, WE'VE BEEN WORKING ON THIS AS WELL FOR
06:38:09 OVER A YEAR NOW.
06:38:10 WE STARTED THE REVIEW PROCESS WITH THE CITY, I THINK.
06:38:14 WE MADE OUR FIRST SUBMISSION TO THE VILLAGE OF ESTERO IN
06:38:20 FEBRUARY.
06:38:20 SINCE THEN, WE'VE MADE, I THINK, FOUR ROUNDS -- FOUR ROUNDS
06:38:25 OF REVIEWS AND COMMENTS AND RESUBMITTALS SINCE THEN.
06:38:30 I BELIEVE WE'VE COME A LONG WAY IN THE DEVELOPMENT OF NOT
06:38:34 ONLY THE SITE BUT ALSO THE BUILDING.
06:38:37 IT'S BEEN OUR INTENT TO TRY TO MATCH AS CLOSELY AS POSSIBLE
06:38:41 TO THE ORIGINAL PATTERN BOOK AND WHAT WAS APPROVED IN 2018.
06:38:47 SO WITH THAT, LET ME KIND OF WALK THROUGH THE BUILDING

06:38:53 DESIGN.
06:38:54 I CAN ADDRESS THE PROPOSED BUILDING DESIGN AND WE CAN GET
06:38:57 INTO SOME OF THE CHALLENGES THAT MARY GIBBS HAD MENTIONED AT
06:39:00 THE BEGINNING OF THE MEETING.
06:39:02 SO IF WE'RE ON SLIDE 16, THE NORTHEAST PERSPECTIVE.
06:39:10 THIS IS THE MAIN VIEW THAT YOU GET AS YOU APPROACH THE SITE
06:39:13 FROM THE NORTH HEADING SOUTHBOUND ON VIA VILLAGIO.
06:39:17 THIS IS SORT OF THE FRONT VIEW OF THE MAIN FACADE OF THE
06:39:22 BUILDING.
06:39:23 SLIDE 17, SO, THIS IS, AGAIN, A FIVE-STORY FULL SERVICE
06:39:31 HILTON GARDEN INN HOTEL.
06:39:32 THE FIRST FLOOR COMPRISES A LOT OF THE MAIN PUBLIC AREAS.
06:39:36 SOME OF THE AMENITIES ARE ALL SHADED IN TAN, LIGHT TAN.
06:39:41 SO COMING FROM THE BOTTOM PORTE-COCHERE, WHICH IS AT THE
06:39:45 BOTTOM OF THE PAGE, THROUGH THE MAIN VESTIBULE, DOUBLE
06:39:51 LOBBY.
06:39:52 YOU HAVE A BAR, CASUAL DINING TO THE RIGHT.
06:39:56 FURTHER TO THE RIGHT MEETING ROOMS AND FURTHEST TO THE LEFT
06:39:59 OF THE PAGE IS THE FITNESS AREA, AND THEN WE'VE GOT THREE
06:40:03 GUEST ROOMS ON THE FAR UPPER LEFT CORNER OF THE BUILDING.
06:40:09 ALL THE GRAY AREA IS ALL THE BACK OF HOUSE AREAS.
06:40:13 I WILL ALSO POINT OUT ON THE SITE, SO THE TOP LEFT CORNER,
06:40:17 THE GRAY-SHADED AREA, THAT IS THE GENERATOR AND GENERATOR
06:40:21 ENCLOSURE, AND TOP RIGHT GRAY SHADED AREA, THAT IS THE
06:40:25 DUMPSTER ENCLOSURE.

06:40:27 AGAIN, IT'S A FIVE-STORY HOTEL.
06:40:30 THE UPPER FOUR FLOORS ARE ALL THE GUEST ROOMS.
06:40:33 IT'S A LITTLE OVER 13,800 SQUARE FEET PER FLOOR ON THE TOWER
06:40:38 LEVELS FOR TOTAL OF 115 GUEST ROOMS.
06:40:41 SLIDE 18.
06:40:47 THIS STARTS TO ADDRESS THE BUILDING DESIGN AND OUR INTENT TO
06:40:53 TRY TO MATCH AS CLOSELY AS POSSIBLE TO THE ORIGINAL PATTERN
06:40:56 BOOK.
06:40:57 THIS SHOWS REALLY THE TWO MAIN DEVIATIONS THAT WERE APPROVED
06:41:03 IN 2018, WHICH IS THE ALLOWANCE FOR FIVE STORIES AT A TOTAL
06:41:09 BUILDING HEIGHT OF 55 FEET.
06:41:11 AND THEN ALLOWS FOR SOME ARCHITECTURAL ELEMENTS, TOWER
06:41:15 ELEMENTS TO EXCEED THAT 55 FEET FOR ADDITIONAL 22 FEET UP TO
06:41:19 A MAXIMUM HEIGHT OF 77 FEET.
06:41:21 THIS IS A PART OF THE FRONT ELEVATION THAT WE DID RERENDER
06:41:30 AND RESUBMIT.
06:41:31 THIS DOES SHOW DARKER TONES TO THE COLOR SCHEME.
06:41:37 AGAIN, THE INTENT WAS TO MATCH THE PATTERN BOOK.
06:41:45 IT WAS REALLY THE SAME BUILDING HEIGHTS.
06:41:47 THE SAME NUMBER OF STORIES, SAME TOWER HEIGHTS.
06:41:50 THE SAME SCALE, MASSING AS THE ORIGINAL APPROVED DESIGN.

06:41:55 SAME MATERIALS AND SAME COLOR SCHEME.
06:41:58 SO I WOULD SAY WITH REGARD TO THE COLOR SCHEME, WE'VE GOT
06:42:04 STONE VENEER BASE AROUND MOST OF THE BOTTOM FIRST FLOOR OF
06:42:09 THE BUILDING.

06:42:11 THE TOWER ELEMENTS THAT WE'VE GOT SEVEN TOWER ELEMENTS.
06:42:14 THEY'VE GOT A VERY SHALLOW ROOF PITCH, ANYWHERE FROM I THINK
06:42:18 A 4/12 TO A 5/12 ROOF PITCH WITH A COMPOSITE TILE ROOF.
06:42:26 AND THEN THE UPPER FLOORS, 2 THROUGH 5, HAVE THREE DIFFERENT
06:42:35 -- ACTUALLY, SHOULD BE FOUR DIFFERENT COLOR VARIANCES.
06:42:37 WE'VE GOT REALLY THREE YELLOW MEDIUM, YELLOW TONES.
06:42:43 CLASSIC YELLOW, VENETIAN YELLOW AND WHAT'S MISSING HERE THAT
06:42:48 WE'LL CORRECT FOR THE FINAL SUBMITTAL IS A VERY LIGHT
06:42:51 YELLOW, ALMOST AN OFF-WHITE.

06:42:53 THE FIFTH COLOR IS A PURE WHITE WHICH WILL UTILIZE KEY
06:42:59 ELEMENTS, SUCH AS THE CORNICE ELEMENTS, THE HEADERS AND
06:43:03 SILLS TO REALLY MAKE SOME OF THOSE ARCHITECTURAL ELEMENTS
06:43:05 POP.

06:43:06 THE NEXT SLIDE, SLIDE 19.

06:43:11 WE DID UPDATE THE SIGHT LINE STUDY.

06:43:16 WE DID UPDATE IT WITH CURRENT ELEVATIONS.

06:43:19 WE REALLY HAVE TWO VIEWS.

06:43:22 TWO VIEWS FROM RAPALLO.

06:43:24 VIEW NUMBER ONE AT THE TOP, THE SOUTHWEST VIEW, IS PROBABLY
06:43:27 THE CLOSEST VIEW OF ANY OF THE RESIDENTS TO THE SITE.

06:43:33 THERE IS A SECOND ONE, SIGHT LINE VIEW TWO THAT IS MORE OF A
06:43:37 SOUTHERN VIEW LOOKING DIRECTLY TO THE SOUTH TO THE FRONT OF
06:43:40 THE BUILDING.

06:43:41 IT SHOWS THE RELATIONSHIP OF THE TWO-STORY RAPALLO UNITS TO
06:43:45 THE FIVE-STORY BUILDING.

06:43:49 SO THESE TWO VIEWS I THINK WE'LL COME BACK TO AND TALK ABOUT
06:43:54 THEM A LITTLE LATER.

06:43:55 THESE TWO VIEWS REALLY HELP US BETTER PUT IN PERSPECTIVE THE
06:43:59 FIVE-STORY BUILDING RELATIVE TO THE TWO-STORY BUILDINGS
06:44:02 ACROSS THE STREET AND FURTHER DOWN THE ROAD.

06:44:04 AND THE VIEWS THAT YOU GET, WHETHER IT'S THE FIRST FLOOR OR
06:44:07 SECOND FLOOR OF RAPALLO TOWARD THE BUILDING.

06:44:11 THE NEXT SLIDE, 20.

06:44:17 20 SHOWS REALLY THE FOUR PRIMARY PERSPECTIVES THAT WE'RE
06:44:25 GOING TO SHOW A LITTLE LATER ON.

06:44:26 VIEWS ONE AND TWO TO THE LEFT SHOWS VIEWS NORTHBOUND AND
06:44:31 SOUTHBOUND ON VIA VILLAGIO.

06:44:34 I WANT TO POINT OUT THOSE TWO VIEWS.

06:44:36 THOSE ARE GOOGLE IMAGES OF WHAT YOU SEE TODAY, AND I JUST
06:44:40 WANT TO MAKE NOTE OF THE STREETSCAPING ALONG BOTH SIDES OF
06:44:45 VIA VILLAGIO.

06:44:49 THE TWO VIEWS, NUMBERS THREE AND FOUR ON THE RIGHT SIDE,

06:44:52 THOSE ARE VIEWS ON SWEETWATER RANCH BOULEVARD FROM STATE
06:44:56 ROUTE 41 AS YOU APPROACH THE BUILDING.
06:45:01 VIEW NUMBER 3 IN THE TOP RIGHT CORNER IS THE VIEW CLOSEST TO
06:45:05 TAMIAMI TRAIL, AND THAT'S SORT OF A PERSPECTIVE THAT YOU'LL
06:45:09 SEE LOOKING OVER, THROUGH THE TREES, OVER THE FIRE STATION
06:45:13 TOWARD THE BUILDING.
06:45:14 AND THEN VIEW FOUR IS AS YOU GET CLOSER TO THE APPROACH AND
06:45:18 THE ENTRANCE OF THE SITE.

06:45:20 NEXT SLIDE, SLIDE NUMBER 21, IS THE NORTHEAST PERSPECTIVE.
06:45:26 THAT'S VIEW ONE.
06:45:27 SO THE VIEW THAT YOU HAVE IS LOOKING SOUTHBOUND ON VIA
06:45:33 VILLAGIO.
06:45:33 VIA VILLAGIO IS TO THE LEFT AND SWEETWATER RANCH COMES OFF
06:45:38 TO THE RIGHT.
06:45:39 THAT'S REALLY THE VIEW THAT YOU'LL SEE AS YOU'RE AT THE
06:45:42 INTERSECTION.
06:45:43 WHAT WE HAD TO DO SO YOU CAN SEE THE BUILDING, RENDER THE
06:45:46 BUILDING, WE ELIMINATED ALL OF THE STREET LANDSCAPING, ALL
06:45:50 THE BUFFERS THAT'S IN PLACE, SO YOU CAN SEE THE BUILDING.
06:45:53 IF WE DID RENDER IT, YOU REALLY WOULDN'T SEE MUCH OF
06:45:57 ANYTHING OF THE BUILDING.
06:45:58 WE STRIPPED OUT ALL THE LANDSCAPING SO YOU COULD GET A GOOD
06:46:01 VIEW, GOOD PERSPECTIVE OF THAT FRONT ELEVATION.
06:46:04 THE NEXT SLIDE, SLIDE NUMBER 22.
06:46:10 AGAIN, THIS IS ON VIA VILLAGIO, THIS IS APPROACHING
06:46:13 NORTHBOUND ON VIA VILLAGIO.
06:46:14 VIA VILLAGIO IS TO THE RIGHT.
06:46:17 YOU'RE LOOKING ON SORT OF THE BACK SIDE OR THE REAR OF THE
06:46:20 BUILDING.
06:46:21 AGAIN, WE STRIP OUT ALL OF THE STREETScape, THE LANDSCAPING
06:46:24 ALONG EACH SIDE OF VIA VILLAGIO.
06:46:29 YOU'LL GET A BETTER SENSE OF WHAT YOU SEE AS YOU APPROACH
06:46:32 THE BACK SIDE OF THE BUILDING.

06:46:34 WHAT IS CRITICAL HERE IS TO SEE THE VISIBILITY OF THE SIGN
06:46:37 ON THE UPPER RIGHT-HAND CORNER OF THE BUILDING.
06:46:40 THAT WAS THE KEY ELEMENT THAT WE WANTED TO MAKE SURE WE
06:46:42 COULD CAPTURE, THAT THERE'S VISIBILITY OF THIS.
06:46:45 BECAUSE THIS PROPERTY, THIS BUILDING IS SORT OF TUCKED AWAY
06:46:48 OFF OF U.S. 41.
06:46:50 SO THERE IS A STRONG NEED TO MAKE SURE THAT THE SIGNAGE WAS
06:46:55 AS PROMINENT AS WE CAN GET IT, BUT ALSO RESPECTFUL WITH THE
06:47:01 ARCHITECTURE.
06:47:02 THE NEXT SLIDE, SLIDE NUMBER 23, THIS IS EASTBOUND ON
06:47:09 SWEETWATER RANCH BOULEVARD.
06:47:11 AGAIN, THIS IS AS YOU JUST PASS THE INTERSECTION OF TAMIAMI
06:47:14 TRAIL AND APPROACH THE SITE.

06:47:18 THE BIG GRAY BUILDING IS SORT OF A MASSING MIDDLE OF THE
06:47:22 FIRE STATION.
06:47:23 WE WANTED TO DEMONSTRATE HERE THE VISIBILITY OF THE BUILDING
06:47:26 OVER THE FIRE STATION.
06:47:28 AGAIN, WHAT WE ELIMINATED HERE IN THE RENDERING WAS ANY OF
06:47:31 THE LANDSCAPING ALONG THE STREET, SO YOU COULD HAVE SOME
06:47:35 VISIBILITY OF THE BUILDING.
06:47:36 SLIDE 24, THE NORTHWEST PERSPECTIVE.
06:47:44 AGAIN, AS YOU'RE APPROACHING ON SWEETWATER RANCH BOULEVARD,
06:47:47 YOU'RE GETTING CLOSER TO THE SITE AND GETTING READY TO TURN
06:47:50 INTO THE SHARED ACCESS DRIVE WITH THE FIRE STATION.
06:47:53 THIS IS THE VIEW THAT YOU'LL SEE AS YOU APPROACH INTO THE

06:47:55 SITE.
06:47:56 SO THIS IS SORT OF A VIEW OF THE WEST AND THE NORTHWEST
06:48:01 CORNER OF THE BUILDING.
06:48:02 THE NEXT ARE SOME ELEVATIONS OF THE BUILDING, AND, AGAIN,
06:48:14 ONE OF THE THINGS THAT WE'RE GOING TO LOOK TO, TO CORRECT IN
06:48:16 THE NEXT ROUND IS MAYBE A BETTER REPRESENTATION OF THE
06:48:18 COLORING OF THE BUILDING.
06:48:19 AND THE RENDERING, THE QUALITY OF THE RENDERINGS.
06:48:23 IF YOU COMPARE THESE ELEVATIONS WITH WHAT'S IN THE PATTERN
06:48:27 BOOK, YOU'LL NOTICE A SUBTLE DIFFERENCE, THAT THESE COLORS
06:48:31 LOOK A BIT WASHED OUT COMPARED TO THE ORIGINAL PATTERN BOOK.
06:48:35 REALLY, THAT COMES DOWN TO REALLY TWO THINGS.
06:48:38 ONE IS THE QUALITY OF THE RENDERING, AND TWO IS HOW IT'S
06:48:43 RENDERED.
06:48:43 THE WAY WE RENDER THESE DAYS, WE HAVE A 3D MODEL THAT WE
06:48:47 DEVELOP AND PLUG IT INTO THE COMPUTER AND THE COMPUTER
06:48:50 ACTUALLY MODELS THE ANGLE OF THE SUN, THE SUN SHOULD SHADOW
06:48:55 THE TIME OF DAY AND CAPTURES EVERYTHING.
06:48:57 IT'S NOT LIKE THE OLD DAYS WHERE YOU CAN TAKE A MARKER, PEN
06:49:02 AND PENCIL AND HAVE CREATIVE LICENSE IN HERE.
06:49:06 YOU DON'T HAVE MUCH ABILITY TO TAKE ANY CREATIVE LICENSING.
06:49:09 THE POINT I'M TRYING TO MAKE ON THE RENDERINGS IS THEY ARE
06:49:13 RENDERED AS ACCURATELY AS POSSIBLE.
06:49:15 SOMETIMES YOU ALMOST HAVE TO TRICK THE COMPUTER.
06:49:17 SO THAT'S WHY THESE COLORS TEND TO LOOK LIKE THEY ARE A BIT

06:49:20 WASHED OUT.
06:49:22 SO WE'LL CORRECT THESE ON THE RENDERINGS.
06:49:25 WE'LL MAKE MINOR ADJUSTMENTS TO THE COLOR SCHEME.
06:49:27 WE'LL PROVIDE MATERIAL SAMPLES AT THE NEXT MEETING SO YOU
06:49:31 CAN TOUCH AND FEEL AND SEE WHAT THE REAL COLORS LOOK LIKE,
06:49:34 THE REAL MATERIALS LOOK LIKE TO GET A BETTER SENSE OF THE
06:49:38 COLOR SCHEME.
06:49:39 IF WE WERE TO FLIP BACK TO SLIDE 18, I THINK THAT'S GOING TO
06:49:44 BE A BETTER COLOR REPRESENTATION OF WHAT WE WANT THE COLORS

06:49:48 TO BE.
06:49:49 AGAIN, MUCH MORE DEEPER, DARKER, YELLOW TONES TO THE
06:49:53 BUILDING.
06:49:53 NEXT SLIDE, AGAIN, SLIDE NUMBER 26 IS THE SOUTH ELEVATION.
06:50:01 THAT'S THE REAR OF THE BUILDING.
06:50:07 SLIDE 27 IS THE EAST SIDE.
06:50:11 THAT'S THE SIDE THAT'S GOING TO BE MOST VISIBLE TO THE
06:50:14 RESIDENTS OF RAPALLO.
06:50:16 THAT SHOWS THE PORTE-COCHERE ON THE RIGHT AND THE TOWER SORT
06:50:21 OF IN THE MIDDLE.
06:50:23 VIA VILLAGIO.
06:50:26 SLIDE 28, THE WEST ELEVATION, THAT'S THE SLIDE -- THAT'S THE
06:50:32 ELEVATION THAT REALLY FACES MORE TOWARD TAMIAMI TRAIL.
06:50:40 SO THAT'S THE WEST ELEVATION.
06:50:43 AND IF YOU HAVE THE PATTERN BOOK, I'VE GOT THE PATTERN BOOK
06:50:46 HERE.

06:50:47 BUT IF YOU FLIP TO -- AT LEAST ON MY SHEET, PAGE NUMBER 9 OF
06:50:51 THE PATTERN BOOK, WHICH SHOWS THE EAST AND WEST ELEVATIONS.
06:50:57 AND, AGAIN, FROM MY SLIDE, IT'S PAGE NUMBER 9.
06:51:02 I'M NOT SURE WHAT IT IS ON YOURS.
06:51:05 PAGE 9 TO THE SLIDES ON 28, YOU'LL SEE THAT THE SIZE, THE
06:51:12 SCALE, THE MASSING, THE COLORS MATCH THE ORIGINAL PATTERN
06:51:19 BOOK.
06:51:20 THE DIFFERENCE IS, IN THE PATTERN BOOK, THERE'S SOME SORT OF
06:51:24 ARTISTIC LICENSE THAT WAS USED WITH SOME OF THE LANDSCAPING
06:51:28 THAT WAS DROPPED IN FRONT OF THAT WEST ELEVATION TO BREAK UP
06:51:32 THE SIZE AND SCALE.
06:51:35 OTHER THAN THE YELLOW COLOR TONES AND THE HUES THAT WE
06:51:39 TALKED ABOUT, REALLY THE SIZE, SCALE, MASSING OF THE WEST
06:51:43 ELEVATION MATCHES THE ORIGINAL.
06:51:45 AND WE'LL COME BACK TO SOME OF THE CONCERNS ABOUT THE WEST
06:51:49 ELEVATION.
06:51:49 LET ME GET THROUGH THE WHOLE SLIDE SHOW PRESENTATION AND WE
06:51:52 CAN COME BACK AND ADDRESS OPTIONS ON HOW WE CAN ADDRESS THE
06:51:57 WEST ELEVATION.
06:51:58 IF I GO BACK TO THE SLIDE SHOW, GO TO SLIDE 29.
06:52:07 THESE ARE SOME OF THE ACCESSORY STRUCTURES.
06:52:10 WE TALKED ABOUT WE HAVE A DUMPSTER ENCLOSURE AND GENERATOR
06:52:12 ENCLOSURE, BOTH ARE GOING TO UTILIZE THE SAME MATERIALS,
06:52:16 SAME COLORS AS THE ORIGINAL MAIN PART OF THE BUILDING.
06:52:19 SO WE'VE GOT, I THINK ABOUT AN EIGHT-FOOT TALL MASONRY WALL,

06:52:28 SAME YELLOW COLOR TONES THAT WILL MATCH THE BUILDING.
06:52:31 THE SAME EIFS CORNICE ELEMENTS THAT WILL CAP BOTH OF THOSE
06:52:36 ENCLOSURES.
06:52:36 AND I THINK WE HAVE A WHITE GATE THAT WILL FADE INTO THE
06:52:44 BACKGROUND.

06:52:45 THOSE ARE THE TWO ACCESSORY STRUCTURES.
06:52:47 THE LAST THREE PAGES REALLY TALK ABOUT THE BUILDING SIGNAGE
06:52:50 AND THE MONUMENT SIGNAGE.
06:52:51 WE'VE GOT THREE WALL SIGNS.
06:52:53 THE FIRST IS THE MOST PROMINENT ALONG THE NORTH ELEVATION
06:52:58 OVER THE PORTE-COCHERE.
06:53:00 AND THESE ARE ALL HILTON GARDEN APPROVED INTERIOR
06:53:05 ILLUMINATED CHANNEL LETTER SIGNS.
06:53:11 I THINK THE FRONT SIGN IS ABOUT THE HILTON LOGO.
06:53:18 TWO FOOT EIGHT INCH BY TWO FOOT EIGHT INCH SQUARE, AND THE
06:53:22 CORRESPONDING LETTERS ARE ALL CHANNEL LETTER SIGNS.
06:53:25 SIGN NUMBER TWO AND THREE ARE ON THE WEST AND SOUTH
06:53:30 ELEVATION, LIKE WE TALKED ABOUT.
06:53:32 THESE ARE CRITICAL TO GIVE US AS MUCH VISIBILITY AS
06:53:37 POSSIBLE.
06:53:39 SIDE TWO ON THE WEST ELEVATION HOPEFULLY GIVES US SOME
06:53:43 VISIBILITY AS YOU APPROACH THE BUILDING FROM TAMiami TRAIL.
06:53:45 AND SIGN NUMBER THREE IS ON THE SOUTH ELEVATION.
06:53:49 HOPEFULLY IT GIVES US SOME GREAT VISIBILITY AS YOU APPROACH
06:53:52 NORTHBOUND ON VIA VILLAGIO.

06:53:55 AND THEN THE LAST PAGE IS THE MONUMENT SIGN.
06:54:02 SO THE MONUMENT SIGN IS AT THE ENTRANCE ALONG VIA VILLAGIO.
06:54:07 IT'S GOT THE SAME STONE VENEER BASE THAT WE'RE UTILIZING ON
06:54:11 THE BUILDING WITH A METAL CAP, PROTOTYPICAL HILTON GARDEN
06:54:16 INN CABINET SIGN.
06:54:22 IT'S A METAL CABINET SIGN WITH ROUTED OUT LETTERS.
06:54:23 ONLY THE LETTERS THEMSELVES ARE ILLUMINATED.
06:54:25 THE BLUE METAL BACKGROUND IS NOT.
06:54:28 VERY HIGH QUALITY SIGN.
06:54:32 SO THAT IS THE BUILDING DESIGN.
06:54:36 DO YOU WANT TO OPEN IT UP FOR ANY QUESTIONS OR DO WE WANT TO
06:54:42 TALK ABOUT SOME OF THE THINGS WE'D LIKE TO ADDRESS?
06:54:47 >>Michael Sheeley: THIS IS MIKE SHEELEY.
06:54:48 DID YOU WANT TO TALK ABOUT THE WEST ELEVATION FURTHER?
06:54:54 >>Shawn Boysko: ABSOLUTELY.
06:54:58 JOHN BAKER IS HERE.
06:55:00 WE TOOK THE LIBERTY TO MOCK UP TWO ALTERNATES FOR THE WEST
06:55:02 ELEVATION.
06:55:03 THERE ARE A NUMBER OF THINGS THAT WE TALKED ABOUT.
06:55:05 WE HAD A GOOD CONVERSATION WITH NED DEWHIRST AT OAK BROOK
06:55:09 PROPERTIES ABOUT THE WEST ELEVATION.
06:55:11 THERE ARE SOME THINGS THAT WE DID INVESTIGATE.
06:55:16 IF I CAN NAVIGATE BACK TO THE WEST ELEVATION.
06:55:20 MAYBE SLIDE 24 WOULD SHOW IT BEST.
06:55:28 >>Rick Brylanski: I'M SORRY, SHAWN.

06:55:30 I WENT TO THE TWO PDFs YOU SENT OVER TO JOHN AND I.

06:55:35 YOU DON'T WANT TO --
06:55:37 >>Shawn Boysko: IF YOU'VE GOT THAT, THAT'S GREAT.
06:55:40 >>Rick Brylanski: LET ME GET BACK TO THAT.
06:55:44 >>Shawn Boysko: WE UNDERSTAND.
06:55:47 AS YOU'RE GETTING THOSE ELEVATIONS UP, TALK A LITTLE BIT
06:55:50 ABOUT THE WEST ELEVATION.
06:55:51 I UNDERSTAND THAT THE WEST ELEVATION, WHEN YOU LOOK AT THE
06:55:54 WEST ELEVATION OR NORTHWEST PERSPECTIVE ON SLIDE 24, AS YOU
06:55:58 APPROACH THE BUILDING, YOU START TO SEE THIS LARGE WALL.
06:56:02 IT'S REALLY NOT BROKEN UP BY ANY LANDSCAPING.
06:56:05 THE CHALLENGE WE HAVE WITH TRYING TO DROP IN SOME
06:56:08 LANDSCAPING BETWEEN THE BUILDING AND THE PARKING IS, IT'S
06:56:11 VERY TIGHT.
06:56:12 THERE REALLY IS NOT ENOUGH ROOM, ADEQUATE ROOM TO PUT IN THE
06:56:16 TYPE OF LANDSCAPING THAT'S REALLY NECESSARY TO START TO
06:56:19 BREAK UP THAT FACADE.
06:56:20 WHAT WE REALLY NEED AFTER TALKING TO BILL PRYSI AND
06:56:25 LANDSCAPE ARCHITECT, WE REALLY NEED TEN FEET OF A PLANTING
06:56:28 BED BETWEEN THE BUILDING AND THE SIDEWALK TO REALLY DO THAT
06:56:31 AREA JUSTICE AND BE ABLE TO DROP IN SOME LARGER LANDSCAPING
06:56:36 TO GET THE VERTICAL HEIGHT THAT WE REALLY NEED.
06:56:39 AND THERE JUST ISN'T ROOM ON THE SITE TO DO THAT.
06:56:42 WE'VE GOT LITERALLY INCHES RIGHT NOW, AND MAYBE WE COULD
06:56:45 CARVE OUT A FEW MORE INCHES TO A FOOT IF WE REDUCE THE

06:56:49 SIDEWALK.
06:56:49 IT'S NOT GOING TO BE ENOUGH TO ADDRESS WHAT I THINK THE
06:56:54 CITY'S CONCERN IS.
06:56:55 WHAT WE PROPOSED IS SOME MODIFICATIONS TO THE BUILDING
06:56:59 DESIGN.
06:56:59 MODIFICATIONS TO THE MATERIALS.
06:57:01 AGAIN, IF YOU LOOK AT WHAT WE PROPOSED, WE HAVE TWO OPTIONS.
06:57:06 ONE IS TAKING THE STONE VENEER BASE RIGHT NOW ON THE WEST
06:57:11 SIDE, WE HAVE A SORT OF FOUR-FOOT TALL WAINSCOTTING OF THE
06:57:17 STONE VENEER.
06:57:19 WE'RE PROPOSING TO EXTEND THAT STONE VENEER UP TO THE LOWEST
06:57:23 CORNICE ELEMENT, WHICH I THINK IS ABOUT 14 FEET, AND JUST
06:57:27 HELP FRAME IN THAT TOWER ELEMENT.
06:57:30 SO THAT'S ONE OPTION TO HELP BREAK UP THE SIZE AND SCALE OF
06:57:35 THE FACADE.
06:57:36 OPTION TWO, IF YOU FLIP TO THE NEXT ONE, IT'S SIMILAR.
06:57:40 IT'S ESSENTIALLY TAKING THAT SAME STONE BASE AND EXTENDING
06:57:43 IT UP TO THE NEXT LEVEL TO REALLY THE NEXT CORNICE LEVEL OR
06:57:48 THE SECOND FLOOR LEVEL.
06:57:50 SO THERE ARE REALLY TWO OPTIONS THAT WE'D LIKE TO PROPOSE.
06:57:54 ALONG WITH BOTH OF THOSE OPTIONS TO HELP BREAK DOWN THE SIZE
06:57:57 AND SCALE OF THE WEST FACADE, ALSO TO REDUCE THE HEIGHT OF
06:58:00 THE TOWER.

06:58:01 THE CHALLENGE WE HAVE IS THE WIDTH OF THE ELEVATION, IT'S
06:58:06 NOT VERY WIDE, AND IT'S EXTREMELY TALL.

06:58:09 IT'S CREATING SOME SCALE CHALLENGES.
06:58:12 SO WHAT WE WOULD LIKE TO CONSIDER IS, AGAIN, RAISING THE
06:58:16 STONE BASE UP.
06:58:17 AGAIN, EITHER ONE OF THE TWO OPTIONS THAT ARE THERE, UP TO
06:58:22 14 FEET OR I THINK 22 FEET OR SO.
06:58:24 AND ALSO REDUCING THE HEIGHT OF THE TOWER TO HELP BRING DOWN
06:58:27 THE SCALE OF IT.
06:58:28 SO THOSE ARE THE TWO OPTIONS WE'D LIKE TO PUT IN FRONT OF
06:58:32 THE BOARD TO CONSIDER.
06:58:35 AGAIN, WE WANT TO COME WITH SOME OPTIONS AND HAVE OPEN
06:58:39 DIALOGUE ON WHAT WE THINK WILL HELP.
06:58:41 AGAIN, THE OTHER CHALLENGE WE HAVE HERE IS, REMEMBER THAT
06:58:44 THESE COLORS ARE A BIT WASHED OUT WITH THE WAY THAT THEY ARE
06:58:48 RENDERING.
06:58:49 WHEN WE RERENDER IT WITH A DIFFERENT LIGHT SOURCE AND
06:58:53 DIFFERENT PERSPECTIVE OR DIFFERENT ANGLE OF THE SUN -- SUN
06:58:58 AND SHADOW, IT WILL HAVE DEEPER, DARKER YELLOW TONES TO IT.
06:59:03 SO IT WON'T LOOK AS WASHED OUT AS WHAT WE'RE GETTING HERE.
06:59:10 >>Michael Sheeley: THIS IS MIKE SHEELEY AGAIN.
06:59:11 I APPRECIATE YOUR COMMENTS THERE.
06:59:15 PERSONALLY, THE TOWER HEIGHT DOESN'T BOTHER ME ON THE WEST
06:59:18 ELEVATION.
06:59:19 WHAT BOTHERS ME IS ALL THE BLANK WALL AREA.
06:59:23 I LIKE WHAT YOU'RE PROPOSING FOR THE STONE COMING UP TO THE
06:59:27 SECOND LEVEL ON THAT SIDE, BUT WE STILL HAVE THOSE OTHER

06:59:32 WALL AREAS THAT I THINK NEED SOME ARTICULATION AT THE FIRST
06:59:35 FLOOR, AND YOU DON'T HAVE ROOM FOR PLANTINGS, I THINK
06:59:39 PROBABLY AN IDEAL PLACE TO PUT MAYBE SOME GREEN SCREEN, SOME
06:59:44 PLANTED SCREENS ON THE WALL.
06:59:47 MAYBE MIMIC THE ARCHES AS AN IDEA, SOMETHING LIKE THAT.
06:59:51 SOME OTHER ARTICULATION JUST ON THE SURFACE OF THE WALL
06:59:54 WOULD HELP A LOT.
06:59:55 AND THEN UP ABOVE, WHERE YOU HAVE THE THREE WINDOWS ON ONE
06:59:58 SIDE AND NOTHING BELOW IS WHETHER YOU CONSIDER MAYBE PUTTING
07:00:04 SOME BAHAMA SHUTTERS OR SOMETHING, JUST SOMETHING TO FILL UP
07:00:07 THEIR VOID IS ANOTHER THOUGHT I HAD.
07:00:10 THE OTHER CONCERN I HAVE -- I LIKE THE BUILDING.
07:00:13 I LIKE THE MASSING OF THE BUILDING.
07:00:15 I THINK THE DETAILS -- I THINK OVERALL THE MASSING AND
07:00:19 HEIGHTS ARE GOOD.
07:00:20 THE ARTICULATION, THE WAY THINGS ARE BROUGHT TO THE GROUND I
07:00:22 THINK IS GOOD.
07:00:23 I AGREE WITH YOU ON THE COLORS.
07:00:25 THAT KIND OF REAL LIGHT PALE YELLOW IN SOME OF THE LATER

07:00:30 DRAWINGS IS ATTRACTIVE, AND THE RICHER COLORS FROM THE
07:00:32 EARLIER RENDERINGS LOOK MUCH BETTER.
07:00:35 THE AWNINGS ON THE RIGHT-HAND PORTION OF THE FRONT ELEVATION
07:00:41 IS THE ONLY PLACE THEY EXIST ON THE BUILDING.
07:00:44 IT SEEMS A LITTLE AWKWARD TO ME.
07:00:46 I'M NOT CRAZY ABOUT THE BLUE IN THERE PERSONALLY NOR THE

07:00:49 FRILLY EDGE AT THE BOTTOM THAT I THINK COULD BE A DIFFERENT
07:00:53 DESIGN.
07:00:54 MIGHT BE MORE CONSISTENT WITH THE ARCHITECTURE, AND MAYBE
07:00:58 WHETHER THOSE ARE EXTENDED ELSEWHERE OR BROUGHT AROUND THE
07:01:01 BUILDING OR MAYBE A DIFFERENT COLOR, I WOULD SUGGEST MAYBE
07:01:05 LOOK A LITTLE BIT AT THAT.
07:01:07 MY LAST QUESTION IS THE RED SIGNS FOR THE HILTON, IS THAT
07:01:11 THE ONLY APPROVED COLOR THAT HILTON HAS FOR THEIR SIGNAGE
07:01:16 PACKAGE?
07:01:21 >>Shawn Boysko: GOOD QUESTION.
07:01:22 I BELIEVE THREE COLORS.
07:01:23 RED, WHITE, AND A SILVER.
07:01:24 THE WHITE AND SILVER JUST DIDN'T GIVE US ENOUGH CONTRAST.
07:01:31 >>Michael Sheeley: BRIGHT FIRE ENGINE RED OR WHATEVER IS
07:01:33 SHOWN THERE IS NOT VERY CONSISTENT WITH THE BUILDING.
07:01:40 >>Shawn Boysko: YEAH, I AGREE.
07:01:42 UNFORTUNATELY, WE DON'T HAVE MUCH ABILITY TO CHANGE THE
07:01:44 BRANDING.
07:01:45 THAT'S KIND OF ONE OF THE SACRED COWS.
07:01:49 WE'VE GOT A LOT OF VARIANTS, ABILITY TO CHANGE THE SIZE AND
07:01:53 MAYBE EVEN THE LAYOUT, BUT I COULD ASK THE QUESTION.
07:01:57 HAPPY TO ASK THE QUESTION, BUT I'M PRETTY SURE THE RESPONSE
07:02:00 IS, WE'VE GOT SOME STANDARD COLORS, STANDARD -- THAT THEY
07:02:05 WANT TO MAINTAIN.
07:02:06 >>Michael Sheeley: PERHAPS IF YOU HAD THE WHITE, YOU COULD

07:02:09 PUT A DARK BACKGROUND PANEL BEHIND IT AS AN IDEA.
07:02:12 I JUST THINK THE RED IS NOT VERY ATTRACTIVE OF THE OVERALL
07:02:18 DESIGN.
07:02:18 I THINK THE BUILDING IS A HANDSOME BUILDING.
07:02:21 >>Shawn Boysko: THANK YOU. ACTUALLY, IF YOU WANTED TO
07:02:24 NAVIGATE TO THE LAST SLIDE, THERE IS A BLOWUP OF THE -- IT'S
07:02:30 ACTUALLY MORE OF A DARKER MAROON COLOR.
07:02:34 WE'LL WORK ON THE RENDERINGS TO BETTER CORRECT THE
07:02:37 RENDERINGS, A MORE MUTED MAROON COLOR.
07:02:44 >>Michael Sheeley: I SEE THE SIGNAGE ON THOSE IS A MUCH
07:02:47 DIFFERENT COLOR THAN IN THE RENDERINGS.
07:02:50 >>Shawn Boysko: AGAIN, BACK IN THE DAY, WE COULD MAKE IT
07:02:53 WORK, BUT THE COMPUTER RENDERINGS, IT'S HARD TO TRICK A
07:02:59 COMPUTER TO MAKE IT LOOK LIKE IT'S SUPPOSED TO.
07:03:01 WE'LL DO A MUCH BETTER JOB TO GET BETTER COLOR

07:03:05 REPRESENTATION.
07:03:06 MR. SHEELEY, WITH REGARD TO THE AWNINGS, MIGHT BE ABLE TO
07:03:15 PROPOSE AN ALTERNATE BLUE AWNING, BUT, AGAIN, WE TRY TO
07:03:18 MATCH AS CLOSELY AS POSSIBLE TO THE ORIGINAL PATTERN BOOK
07:03:21 AND TRY TO AVOID DEVIATIONS TO THAT.
07:03:26 I'M OPEN TO SUGGESTIONS FROM THE BOARD.
07:03:29 WE'RE OPEN TO SUGGESTIONS AS LONG AS THAT DOESN'T CREATE
07:03:33 ADDITIONAL LEVELS AND LAYERS OF REREVIEWS AND REAPPROVALS
07:03:39 THROUGH ZONING.
07:03:42 >>Michael Sheeley: I WOULD ENCOURAGE YOU TO LOOK AT

07:03:46 ALTERNATE COLORS.
07:03:47 I SEE THE ORIGINAL RENDERING HAD YELLOW AWNINGS WHERE THE
07:03:51 BUILDING WAS MORE OF A MUTED COLOR.
07:03:53 AND THEN IT WAS CHANGED TO BLUE.
07:03:57 BLUE IS NOT VERY CONSISTENT WITH THE BUILDING.
07:04:00 >>Shawn Boysko: YES, I AGREE.
07:04:02 IF I HAD MY CHOICE, I'D RATHER MAKE IT MORE OF A RED TONE,
07:04:06 DEEPER MAROON TONE, MAYBE PICK UP ON SOME OF THE CLAY TILE
07:04:12 ROOF PALETTES.
07:04:14 YEAH, I'LL LOOK TO THE BOARD AND TO MARY FOR GUIDANCE IF
07:04:17 WE'VE GOT SOME ABILITY TO MAKE SOME COLOR CHANGES, AGAIN,
07:04:21 WITHOUT HAVING TO GO BACK THROUGH CITY COUNCIL AND BACK TO
07:04:25 REZONING FOR WHAT I THINK WOULD BE A SIMPLE COLOR CHANGE.
07:04:29 >>Mary Gibbs: MAY I ASK?
07:04:31 ARE YOU TALKING ABOUT THE BLUE AWNINGS?
07:04:33 BECAUSE I DON'T LIKE THE BLUE AWNINGS EITHER.
07:04:36 SO I THINK A COLOR CHANGE WOULD BE SOMETHING THAT COULD BE
07:04:39 CONSIDERED AND NOT HAVE TO GO BACK TO COUNCIL.
07:04:45 >>Barry Jones: THE AWNINGS ARE SHOWN IN THE PATTERN BOOK AS
07:04:49 YELLOW AND BLUE IN THE OTHER.
07:04:52 I DO LIKE THE IDEA OF DOING SOMETHING CLOSER TO THE
07:04:55 TERRA-COTTA COLOR OF THE ROOF.
07:04:59 >> MATCH THE PURPLE.
07:05:08 >>Barry Jones: MIGHT BE A LITTLE STRONG.
07:05:11 >>Shawn Boysko: WITH REGARD TO THE PATTERN BOOK, THERE WAS A

07:05:14 SORT OF WASHED OUT WHITE ELEVATION THAT WAS PROPOSED BUT WAS
07:05:19 REJECTED.
07:05:20 AND MARY, YOU CAN CORRECT ME IF I'M WRONG, I DON'T BELIEVE
07:05:23 -- THAT WAS ONE OF THE OPTIONS THAT WAS NOT APPROVED.
07:05:26 >>Mary Gibbs: RIGHT.
07:05:27 THAT WAS AN OPTION THAT WAS BROUGHT TO THE COUNCIL, BUT THEY
07:05:30 SAID, NO, WE DON'T LIKE THAT ONE.
07:05:32 WE LIKED THE YELLOW ONE BETTER.
07:05:34 BUT THEY DIDN'T REALLY LOOK AT THE DETAIL OF AWNINGS OR
07:05:37 ANYTHING, AS I RECALL.
07:05:45 >>Shawn Boysko: ONE COMMENT ABOUT THE WEST ELEVATION AND THE

07:05:49 STONE.
07:05:49 YEAH, I LOVE TO BE ABLE TO CONSIDER OTHER OPTIONS FOR THE
07:05:54 WEST FACADE.
07:05:55 I'M HESITANT TO INTRODUCE A DIFFERENT MATERIAL, DIFFERENT
07:05:58 COLOR THAT'S DIFFERENT FROM THE OTHER THREE ELEVATIONS.
07:06:02 SO I'M TRYING TO BUILD SOME CONSISTENCY.
07:06:06 THE STONE WAS TO ALLOW THE TOWER ELEMENT TO POP OR PROJECT
07:06:09 MORE THAN WHAT IT IS NOW.
07:06:12 >>Michael Sheeley: IT CERTAINLY HELPS.
07:06:13 BUT SOME GREEN ON THE WALL, LACKING OTHER LANDSCAPING WITH
07:06:16 SOME LIVE GREEN SCREEN WOULD BE A NICE FEATURE.
07:06:21 THAT'S YOUR ENTRY ELEVATION.
07:06:22 IT'S AN IMPORTANT PART OF THE BUILDING.
07:06:26 >>Shawn Boysko: YES, UNDERSTOOD.

07:06:30 >>Barry Jones: ARE WE IN AGREEMENT, STONE UP TO THE SECOND
07:06:35 FLOOR AND SOME GREEN SCREEN ON EACH SIDE ON THE GROUND FLOOR
07:06:39 AND THEN SOMETHING ON THE SECOND FLOOR, EACH SIDE OF THE
07:06:42 TOWER TO HELP BREAK IT UP?
07:06:44 I BELIEVE YOU RECOMMENDED SOME BAHAMA SHUTTERS --
07:06:49 >>Michael Sheeley: OR SOME OTHER FENESTRATION IN THE STUCCO,
07:06:53 SOMETHING TO ELIMINATE THE WHITE WALL AREA, IN MY VIEW.
07:07:00 >>Shawn Boysko: OKAY.
07:07:01 WE'LL LOOK AT THAT.
07:07:02 THE SHUTTER OPTION WAS A COMMENT THAT WAS MADE LAST YEAR
07:07:07 WHEN WE CAME BEFORE THE COMMITTEE.
07:07:09 WE DID LOOK AT THAT OPTION IN THE STUDY, AND IT REALLY
07:07:13 CHANGED THE CHARACTER OF THE BUILDING WHEN YOU ADD SHUTTERS
07:07:18 TO THE ENTIRE BUILDING, THAT WOULD BE MY ONLY CONCERN WITH
07:07:21 ADDING SHUTTERS EITHER TO THE ENTIRE BUILDING OR THE FACADE,
07:07:25 INTRODUCING A NEW ELEMENT.
07:07:28 WE DO HAVE --
07:07:30 >>Michael Sheeley: I WOULDN'T DO IT JUST THERE WHEN IT'S
07:07:32 LACKING ELSEWHERE ON THE BUILDING.
07:07:34 AND YOU WOULDN'T WANT TO GET CARRIED AWAY WITH IT EITHER.
07:07:36 I AGREE WITH WHAT YOU'RE SAYING.
07:07:38 >>Barry Jones: FOR THE SOUTHERN HALF OF THAT ELEVATION,
07:07:42 LOOKING AT THE SITE PLAN, YOU DO HAVE, I DON'T KNOW, JUST
07:07:46 VISUALIZING, SEVEN OR EIGHT FEET OF GREENSPACE BECAUSE THE
07:07:50 BUILDING SETS BACK A LITTLE BIT IN THERE.

07:07:52 IT SEEMS LIKE AN AREA WHERE YOU COULD GET SOME PALM TREES
07:07:56 THAT DON'T REQUIRE A TEN-FOOT CLEAR, RIGHT SIDE OF THE DOORS
07:08:03 AS YOU'RE LOOKING AT THE ELEVATION, AS I'M LOOKING AT THE
07:08:05 SITE PLAN, YOU HAVE SOME OPPORTUNITY THERE TO TREAT THAT
07:08:10 SIDE WITH SOME VEGETATIVE TREES.
07:08:18 >>Shawn Boysko: YES, AGREED.
07:08:22 >>Barry Jones: GREENSPACE IN THERE TO PUT SOME TREES BACK

07:08:25 THERE BY THE STAIRWELL WHERE I WAS REFERRING TO RIGHT THERE
07:08:27 ON EACH SIDE.
07:08:29 THERE IS SOME GREENSPACE THERE WHERE YOU COULD PUT SOME
07:08:33 TREES.
07:08:34 MAYBE THE OTHER SIDE -- LOOKS MORE LIKE SHRUBS.
07:08:52 MAYBE STREET THE OTHER SIDE WITH GREEN SCREEN IF YOU WANTED
07:08:55 SOME TYPE OF --
07:09:02 >>Shawn Boysko: ALL RIGHT.
07:09:03 UNDERSTOOD.
07:09:03 >>Barry Jones: I DID HAVE A QUESTION ABOUT THE COLORS, AND
07:09:06 THERE ARE A FEW DIFFERENT VERSIONS, AND I'LL OPEN IT UP TO
07:09:09 PEOPLE.
07:09:10 LOOKING AT I GUESS THE SOUTH ELEVATION AS YOU'RE LOOKING AT
07:09:15 THE BUILDING, THE CENTRAL TOWER, THE ROOMS ON EACH SIDE OF
07:09:20 IT, IN SOME OF THE ELEVATIONS, I GUESS THE NORTH ELEVATION,
07:09:31 I'M SORRY, LOOKING SOUTH.
07:09:49 >> IS THAT OKAY?
07:09:51 >>Barry Jones: THE ROOMS, OR THE UNITS ON EACH SIDE OF THAT

07:09:54 CENTRAL TOWER, IN SOME ELEVATIONS I SEE, AND I'M LOOKING AT
07:09:58 THE PATTERN BOOK SPECIFICALLY, PAGE 11 OR PAGE 7 IN THE
07:10:05 PATTERN BOOK, IT SHOWS THOSE HAVING THAT WHITE COLOR THERE.
07:10:14 TO MY UNTRAINED EYE, THAT HELPS THE BUILDING.
07:10:24 I JUST OPEN IT UP AND ASK, IS ANYBODY ELSE -- DOES ANYBODY
07:10:27 ELSE HAVE A PREFERENCE IN LOOKING AT THE PATTERN BOOK, YOU
07:10:30 CAN SEE IT.
07:10:32 PAGE 7 OR 11.
07:10:34 HELP TO BREAK THAT MASS OF YELLOW ACROSS THERE.
07:10:46 >>Michael Sheeley: I ACTUALLY PREFER THE WAY THEY PRESENTED
07:10:48 IT WITH THE YELLOW, BECAUSE THAT WHOLE THING ACTS AS ONE
07:10:52 ELEMENT VISUALLY VERSUS THE BODY OF THE BUILDING THAT GOES
07:10:55 BACK TO THE -- I DON'T OBJECT TO THAT.
07:11:05 >>Shawn Boysko: SORRY TO INTERRUPT, BUT SOME OF THE COMMENTS
07:11:08 WE GOT FROM NED DEWHIRST WAS TO CLOSELY ARTICULATE THE
07:11:12 BUILDING TO BETTER MATCH THE PATTERN BOOK.
07:11:14 AGAIN, ONE OF THE THINGS THAT ISN'T RENDERED VERY CLEARLY
07:11:17 HERE IS WE'VE GOT TWO YELLOW TONES AND A WHITE.
07:11:20 IT REALLY SHOULD BE THREE YELLOW TONES.
07:11:23 THE LIGHTEST YELLOW TONE IS ALMOST AN OFF WHITE AND WE HAD
07:11:28 TO RENDER IT AS JUST WHITE.
07:11:30 WHAT THAT DOES, THE BRILLIANT WHITE GETS DILUTED AND WASHED
07:11:37 OUT AND YOU DON'T SEE THE CORNICE OR ARCH OPENINGS VERY WELL
07:11:41 LIKE IN THE PATTERN BOOK.
07:11:43 WE'LL DO A BETTER JOB OF RENDERING THAT AND PICK UP THAT

07:11:46 THIRD OFF-WHITE, YELLOW TONE, AND THAT WILL HOPEFULLY BETTER
07:11:50 ABLE ARTICULATE AND HAVE SOME OF THOSE ELEMENTS THAT ARE
07:11:53 THERE PROJECT OR POP OUT BETTER.

07:11:59 >>Barry Jones: WE'RE CURRENTLY LOOKING AT THE SOUTH
07:12:01 ELEVATION.
07:12:02 YOU HAVE THE SAME CHALLENGE THERE WHERE YOU HAVE A LARGE
07:12:05 BLANK WALL.
07:12:07 SHOULD WE BE TALKING ABOUT THAT ALSO?
07:12:11 >> THE BACK CORNER?
07:12:12 >>Barry Jones: UM-HUM.
07:12:13 >>Michael Sheeley: THAT IS A PLACE I THOUGHT ALSO SHOULD
07:12:19 HAVE SOME ATTENTION.
07:12:22 OPPOSITE CORNER OF THE BUILDING.
07:12:27 >>Shawn Boysko: SURE.
07:12:28 UNDERSTOOD.
07:12:28 AGAIN, OUR CHALLENGE, OUR DRIVE WAS TO MATCH THE ORIGINAL
07:12:33 PATTERN BOOK.
07:12:34 SO THAT'S WHAT THE ORIGINAL PATTERN BOOK HAD WAS THE SAME
07:12:37 LEVEL OF FENESTRATION, ARTICULATION REALLY IN ALL THE
07:12:41 FACADES.
07:12:43 THAT'S THE SAME THING WE DID ON THE WEST ELEVATION IS TO
07:12:46 MATCH THAT.
07:12:47 I THINK THE REASON WE'RE HAVING THE DISCUSSION ABOUT THE
07:12:49 WEST ELEVATION IS THE LACK OF LANDSCAPING ALONG THAT WEST
07:12:54 ELEVATION.

07:12:57 AGAIN, WHAT YOU'RE GOING TO SEE IN REALITY ON THE SOUTH
07:13:00 ELEVATION IS A VERY DENSE LANDSCAPE BUFFER ON THE SOUTH
07:13:03 FACADE, IN ADDITION TO THE EXISTING LANDSCAPING ALONG VIA
07:13:11 VILLAGIO.
07:13:12 DRIVE OR WALK VIA VILLAGIO, IT'S GOING TO BE A FAIRLY
07:13:18 OBSCURED ELEVATION, EXCEPT FOR MAYBE THE TOP TWO STORIES.
07:13:25 >>Michael Sheeley: I THINK YOU DID A DISSERVICE TO YOURSELF
07:13:27 WITH THE RENDERINGS BY ELIMINATING OTHER BUILDINGS AND
07:13:30 LANDSCAPING IN STREET TO REALLY HELP SHOW WHAT THE BUILDING
07:13:36 WOULD LOOK LIKE.
07:13:42 >>Shawn Boysko: IS THAT MR. SHEELEY TALKING?
07:13:44 >>Michael Sheeley: YES.
07:13:45 >>Shawn Boysko: YOU KNOW, YOU BRING UP A GOOD POINT.
07:13:48 I'VE DONE THIS IN THE PAST.
07:13:50 WE'VE DONE TWO RENDERINGS.
07:13:52 WHEN YOU TAKE A LOOK AT THE ELEVATION, ONE IS KIND OF JUST
07:13:55 THE BUILDING, SO YOU CAN SEE THE COLOR, SCALE, MATERIALS OF
07:13:57 THE BUILDING, AND THEN WE HAVE A SECOND ONE WHERE WE OVERLAY
07:14:01 ALL THE LANDSCAPING, AND YOU START TO SEE HOW MUCH THE
07:14:04 BUILDING IS OBSCURED BY THE LANDSCAPING.
07:14:08 IS THAT SOMETHING -- IF THAT'S SOMETHING YOU'D LIKE TO SEE,
07:14:13 WE'D BE HAPPY TO DO THAT.
07:14:14 >>Michael Sheeley: I THINK THAT WOULD BE HELPFUL.
07:14:18 >>Barry Jones: THAT SOUTHEAST PERSPECTIVE, THAT WALL
07:14:20 UNDERNEATH THE HILTON GARDEN INN SIGN, SHEET 22 OF THE

07:14:26 PRESENTATION LOOKING AT, HOW IS THAT TO BE ADDRESSED?
07:14:37 >>Shawn Boysko: WITH REGARD TO THE LANDSCAPING?
07:14:40 >>Barry Jones: WITH REGARDS TO THAT LARGE BLANK EMPTY WALL,
07:14:45 THE TWO, THIRD, FOUR FLOOR, RIGHT UNDERNEATH THE SIGN.
07:14:49 >>Shawn Boysko: YEAH, AGAIN, I THINK ONCE WE START TO
07:14:54 CAPTURE MORE OF THE SITE AND EXTEND THE ROAD, THE VIA
07:14:58 VILLAGIO FURTHER ON THIS RENDERING AND DROP IN THE TREES AND
07:15:03 THE LANDSCAPE BUFFER, YOU'RE GOING TO FIND THAT THERE IS A
07:15:05 GOOD PORTION OF THE LOWER WALL THAT'S GOING TO BE OBSCURED.
07:15:08 BUT, AGAIN, MATCH THE PATTERN BOOK.
07:15:13 IF THAT WAS THE DIRECTION AND THE DESIGN CRITERIA TO FOLLOW,
07:15:18 IF YOU GO BACK TO THE PATTERN BOOK, THAT'S EXACTLY WHAT THE
07:15:21 PATTERN BOOK HAS.
07:15:24 >>Barry Jones: -- ALSO ENVISION SOME PALM TREES THERE,
07:15:27 HELPING TO FILL THAT WALL.
07:15:30 >>Shawn Boysko: EXACTLY, YES.
07:15:32 ABSOLUTELY RIGHT.
07:15:34 >>Barry Jones: THERE IS A SIDEWALK THAT RUNS AROUND THAT
07:15:36 SOUTHEAST CORNER BACK TO THE GENERATOR.
07:15:39 YOU COULD GO BACK TO THAT -- IS THAT SIDEWALK THROUGH THAT
07:15:45 AREA NECESSARY AROUND THE EAST END OF THE BUILDING, OR IS
07:15:50 THERE AN OPPORTUNITY TO PUSH THAT SIDEWALK AWAY AND FIT SOME
07:15:54 TALL PALMS AGAINST THE -- THE BLANK WALL IS REALLY ABOVE THE
07:16:01 GENERATOR, ISN'T IT?
07:16:04 >>Shawn Boysko: IT IS.

07:16:05 THAT IS NECESSARY.
07:16:06 IT IS A MEANS OF EGRESS FROM THE STAIR TOWER OUT TO THE
07:16:09 RIGHT-OF-WAY.
07:16:10 BUT THERE IS, LIKE I SAID, IF YOU LOOK AT THE LANDSCAPING
07:16:12 PLANS, THERE IS A LANDSCAPING BUFFER ALONG THE SOUTH AND
07:16:17 WEST FACADE.
07:16:25 >>Barry Jones: PART OF THE BUFFER PLANTING THERE WOULD HAVE
07:16:27 SOME TREES.
07:16:28 ARE WE TALKING ABOUT HAVING TREES WITH HEIGHT THERE OR ARE
07:16:33 WE JUST TALKING CANOPY TREES?
07:16:40 WHAT ARE THOSE?
07:16:41 PATTERN BOOK, COCONUT PALMS IN THAT AREA.
07:16:55 >>Shawn Boysko: YES, BETWEEN THE SOUTHERN PROPERTY LINE AND
07:16:57 GENERATOR ENCLOSURE, THERE IS A MORE DENSE VERTICAL
07:17:00 LANDSCAPING BUFFER BETWEEN THE TWO PROPERTIES.
07:17:06 IF YOU ZOOM IN THERE, YOU START TO SEE SOME OF THAT.
07:17:14 >>Rick Brylanski: RICK AGAIN.
07:17:15 THOSE FOUR LARGE CIRCLES, THOSE ARE GREEN BUTTONWOODS.
07:17:18 YOU'RE GOING TO GET MASS THERE.
07:17:19 >>Barry Jones: THAT WON'T GIVE YOU MUCH VERTICALITY.
07:17:23 >>Rick Brylanski: BUTTONWOODS.

07:17:25 >>Barry Jones: THEY ARE 15 FEET MAYBE.
07:17:27 AT MATURITY.
07:17:32 >>Michael Sheeley: JUST LOOK AT THAT CORNER AND SEE WHAT YOU
07:17:35 COME UP WITH.

07:17:36 >>Shawn Boysko: SURE.
07:17:41 >>Rick Brylanski: THOSE ARE ALL ROYALS IN THE PARKWAY.
07:17:43 OBVIOUSLY, WE'VE GOT THE PRESERVE AREA JUST TO THE
07:17:48 IMMEDIATE, BORDERING THAT.
07:18:00 >>Barry Jones: JIM, HAVE YOU GOT ANYTHING YOU'D LIKE TO
07:18:02 CONTRIBUTE HERE?
07:18:05 >>Jim Wallace: I JUST HAD TWO COMMENTS.
07:18:07 ON THE WEST ELEVATION, PAGE 28, SLIDE 28 IN THE
07:18:12 PowerPoint, I DON'T HAVE A PROBLEM WITH THE TOWER, AND I
07:18:20 DON'T HAVE A PROBLEM WITH THE WINDOWS, AND I THINK SHUTTERS
07:18:23 WOULD BE A MISTAKE.
07:18:27 IN MY MIND, A BUILDING ON THE CORNER OF SWEETWATER AND U.S.
07:18:34 41, AND THEN THE FIRE STATION, AND THEN THE HILTON GARDEN
07:18:38 INN, AND I DON'T THINK A LOT OF THAT WALL IS GOING TO BE
07:18:45 SEEN FROM U.S. 41.
07:18:49 IT WOULD HELP, I THINK, IF YOU CONTINUE THE STONE VENEER UP
07:18:54 TO THE FIRST -- I DON'T KNOW WHETHER THAT IS A PARAPET OR
07:18:58 FLAT ROOF OR WHATEVER IT IS, ON EITHER SIDE OF THE TOWER, I
07:19:03 THINK CONTINUE, I THINK WE PROPOSE TO CONTINUE THE STONE
07:19:07 VENEER UP ON EITHER SIDE OF THE TOWER.
07:19:10 I GUESS IT WOULD BE TO ABOUT TEN FEET, SOMETHING LIKE THAT.
07:19:13 I THINK THAT WOULD HELP TO GROUND IT AND ACTUALLY GIVE THE
07:19:17 TOWER A LITTLE MORE -- LET IT BE A TOWER.
07:19:21 NOTHING WRONG WITH TALL TOWERS.
07:19:23 THAT'S MY COMMENT ON THAT.

07:19:24 I DO HAVE A QUESTION ON THE LINE OF SIGHT STUDY.
07:19:30 I MAY JUST BE BEING PICKY HERE, I THINK IT IS IMPORTANT --
07:19:36 SLIDE NUMBER 19, IS IT?
07:19:41 >> YES, SIR.
07:19:46 >>Jim Wallace: IF I LOOK AT -- AND I'M JUST GUESSING HERE --
07:19:49 IF I'M LOOKING AT THE PALM TREES THAT ARE SHOWN ALONG VIA
07:19:53 VILLAGIO, ON EITHER SIDE OF VIA VILLAGIO, AND ON THE
07:19:59 COMMUNITY SIDE OF THE BERM AROUND RAPALLO, IT SHOWS ABOUT
07:20:08 35-FOOT PALM TREES.
07:20:10 AND I DON'T REMEMBER THERE BEING ANY 35-FOOT PALM TREES
07:20:17 THERE.
07:20:17 CERTAINLY, YOUR VISUALS DON'T SHOW ANY MORE THAN ABOUT 12
07:20:21 FEET, MAYBE 14, 15, AND I DON'T SEE ANYTHING IN BILL PRYSI'S
07:20:27 LANDSCAPE PLANS.
07:20:28 MAYBE I MISSED IT, THAT HAS ANYTHING THAT'S GOING TO BE
07:20:31 ANYWHERE NEAR 30 OR 35-FOOT PALM TREES.
07:20:35 ON THE LINE OF SITE STUDY, SHOWS THE PALM TREES BLOCKING THE

07:20:39 VIEWS FROM SOMEONE'S FRONT LANAI ALONG -- IN RAPALLO.
07:20:46 THE GOOD NEWS IS THAT THE MAIN LANAI, BEDROOM TO THE LIVING
07:20:51 ROOMS ARE ON THE OTHER SIDE OF THE BUILDING, THE EAST SIDE
07:20:54 OF THE RAPALLO BUILDING.
07:20:55 RESIDENTS AREN'T GOING TO BE SPENDING THEIR EVENINGS LOOKING
07:21:00 AT THE HOTEL.
07:21:01 THAT'S A POSITIVE THING.
07:21:03 BUT I THINK THE LINE OF SIGHT, UNLESS MISREADING BILL

07:21:09 PRYSI'S DRAWINGS, THE SIGN OF SIGHT STUDY, SLIGHTLY
07:21:14 MISREPRESENTS THE LANDSCAPE BUFFER THAT WAS GOING TO BE SEEN
07:21:17 FROM A SECOND FLOOR RAPALLO.
07:21:21 SHOW ME WHERE IT IS.
07:21:24 I'M HAPPY TO BE WRONG.
07:21:29 >>Barry Jones: THERE ARE ROYAL PALMS DOWN THROUGH THERE AND
07:21:32 THEY WERE PROBABLY PROJECTING THOSE AT MATURITY.
07:21:37 >>Jim Wallace: SOMEBODY PUTTING WILD PALMS DOWN -- ROYAL
07:21:41 WALLS DOWN THERE NOW.
07:21:44 >>Tammy Duran: CAN YOU MAKE SURE YOU ARE TALKING INTO THE
07:21:46 MIKE?
07:21:47 WE CAN'T HEAR YOU FROM THE PODIUM.
07:21:53 >> TALKING TO ME?
07:21:54 >>Mary Gibbs: NO, NOT YOU.
07:21:55 WE CAN HEAR YOU.
07:22:00 >>Jim Wallace: SLIDE 20, THOSE ARE NOT ROYAL PALMS.
07:22:03 THEY ARE ALEXANDER OR SYLVESTER, WHATEVER THEY ARE.
07:22:06 I FORGET.
07:22:07 I DON'T SEE ROYAL PALMS.
07:22:12 THERE'S A ROW OF ROYAL PALMS, I'D TOTALLY UNDERSTAND.
07:22:20 >>Barry Jones: I THINK THE IMAGE WE'RE LOOKING FOR IS SOUTH
07:22:22 OF THIS.
07:22:23 YEAH, THAT'S THE IMAGE.
07:22:32 UP ON THE LEFT IS WHERE THE TREES WOULD BE LOCATED.
07:22:35 I DON'T KNOW THAT YOU HAVE THE EXACT IMAGE TO CAPTURE THAT

07:22:40 LOCATION.
07:22:45 >> THERE'S NO 35-FOOT PALM TREES ON THE RAPALLO SIDE.
07:22:50 THERE ARE BLACK OLIVES AND VARIETY OF OTHER TREES, BUT I
07:22:57 DON'T SEE IN BILL PRYSI'S PLANS ANYTHING THAT WOULD BE A
07:23:01 35-FOOT PALM EITHER.
07:23:03 I WANT TO BE SURE THAT WE'RE GIVING THE RAPALLO PEOPLE THE
07:23:07 CONFIDENCE THAT THEY NEED TO ENDORSE THE COMMUNITY.
07:23:12 FORTUNATELY, FOR THE HOTEL, ALMOST ALL THE VIEWS FROM
07:23:17 RAPALLO ARE TOWARD THE LAKE, EAST, AWAY FROM THE HOTEL.
07:23:27 >>Barry Jones: GOOGLE EARTH, SYLVESTERS AND ONE THAT'S
07:23:31 PROBABLY GOT THE TOP OF THE PALM FRONDS AT THAT ELEVATION
07:23:36 AND THE OTHERS ARE CONSIDERABLY SHORTER.
07:23:38 DOING A STREET VIEW ON GOOGLE EARTH RIGHT NOW.

07:23:46 >>Jim Wallace: ARE THEY PLANNING TO ADD ANYTHING THAT WILL
07:23:48 GIVE THEM THAT HEIGHT?
07:23:50 THAT'S MY QUESTION.
07:23:50 I DON'T SEE IT IN BILL'S PLANS.
07:23:56 >>Shawn Boysko: THIS IS SHAWN BOYSKO.
07:23:58 YOU ARE CORRECT.
07:23:58 WE'LL MAKE SURE THAT HAVE THE SIGHT LINE STUDY GETS
07:24:01 CORRECTED WITH THE CORRECT SIZE AND SCALE OF THE TREES, BUT
07:24:05 IT'S NOT OUR INTENT TO DO ADDITIONAL PLANTING OFF-SITE.
07:24:11 >>Jim Wallace: YOU'RE SAYING THEY WON'T BE THAT HEIGHT.
07:24:14 THEY MAY GET TO 20 FEET OR 18 FEET, NOT 35 FEET.
07:24:18 BUT -- I'M JUST CONFIRMING THIS, YOU'RE SAYING YOU ARE NOT

07:24:22 PLANNING ON PUTTING IN 30 OR 35-FOOT PALM TREES.
07:24:29 >>Barry Jones: JIM, THERE IS A CLUSTER OF THREE ROYALS
07:24:31 THAT'S JUST SOUTH OF SWEETWATER.
07:24:32 ON THAT SIDE OF THE ROAD THAT WOULD BE AT THAT ELEVATION.
07:24:39 BUT THEN YOU GET FURTHER SOUTH, GO INTO THE SYLVESTERS.
07:24:44 >>Jim Wallace: I DON'T HAVE THE VISUAL OF THAT, SO I DON'T
07:24:54 KNOW.
07:24:54 THOSE ARE MY ONLY TWO COMMENTS.
07:25:01 OTHERWISE, I THINK IT'S A NICE HOTEL.
07:25:05 >>Shawn Boysko: GREAT.
07:25:05 THANK YOU.
07:25:06 ARE THERE ANY OTHER COMMENTS OR DISCUSSIONS YOU'D LIKE TO
07:25:22 HAVE ABOUT THE BUILDING?
07:25:24 >>Michael Sheeley: NONE FOR ME.
07:25:25 I'M DONE.
07:25:26 >>Mary Gibbs: I HAVE A QUESTION.
07:25:27 ARE THE TOWERS STILL GOING TO BE FULL TOWERS?
07:25:36 >>Shawn Boysko: GOOD QUESTION, MARY.
07:25:37 YES.
07:25:38 SO WE'VE BEEN -- SO PART OF THE CHALLENGE THAT WE HAVE, WE
07:25:43 RECEIVED YOUR COMMENTS ABOUT TWO WEEKS AGO, AND WE WERE NOT
07:25:47 ABLE TO ADDRESS ALL YOUR COMMENTS IN TIME FOR THE MEETING.
07:25:50 PART OF THE REASON WHY WE WANTED THIS --
07:25:54 >>Computer Voice: 7276986535.
07:25:57 AT THE TONE, PLEASE RECORD YOUR VOICE MESSAGE.

07:26:02 WHEN YOU ARE FINISHED RECORDING, YOU MAY HANG UP OR PRESS --
07:26:08 >>Shawn Boysko: HELLO?
07:26:09 OKAY, GREAT.
07:26:11 SORRY, I'M NOT SURE WHO THAT WAS.
07:26:13 SO, YES, MARY, TO ADDRESS YOUR QUESTION, WE WERE NOT ABLE TO
07:26:18 ADDRESS A LOT OF YOUR CONCERNS.
07:26:20 WE DID TALK THROUGH SOME OF YOURS CONCERNS WITH NED
07:26:24 DEWHIRST.
07:26:24 YOU POINTED OUT SOME INCONSISTENCIES BETWEEN OUR DRB

07:26:32 SUBMITTAL AND THE PERMIT DRAWINGS, AND YOU'RE ACTUALLY
07:26:35 CORRECT.
07:26:36 WITH REGARD TO THE TOWERS, ONE OF THE ACCOMMODATIONS WE DID
07:26:41 MAKE WAS RIGHT NOW WE'VE GOT SEVEN TOWERS.
07:26:44 SEVEN TOWERS AT THREE DIFFERENT HEIGHTS ACROSS -- ABOVE THE
07:26:48 LOWEST CORNICE LINE AND THE HEIGHTS VARY ABOUT THREE AND A
07:26:53 HALF FEET.
07:26:54 THERE ARE THREE DIFFERENT HEIGHTS AS THEY STEP UP.
07:26:56 OUT OF THE SEVEN TOWERS, WE'VE GOT THREE OF THE SEVEN
07:27:00 TOWERS, TWO OF WHICH ARE THE TALLEST, MOST SLENDER TOWERS,
07:27:04 MOST VISIBLE, THOSE ARE FULL FOUR-SIDED TOWERS.
07:27:08 THE THIRD TOWER ON THE EAST ELEVATION IS ALSO A FOUR-SIDED
07:27:11 TOWER.
07:27:12 THE OTHER TOWERS ARE WHAT I WOULD CALL THREE-SIDED TOWERS,
07:27:18 AND PROBABLY THE BEST PLACE TO SEE THAT IS ON THE LANDSCAPE
07:27:23 PLAN, SLIDE 13.

07:27:26 PROBABLY BEST SHOWS THE ROOF PLAN AND THE TOWERS AND THE
07:27:30 RELATIONSHIPS OF THE TOWERS TO THE SITE.
07:27:38 >>Mary Gibbs: SO THE REASON I BROUGHT THIS UP IS BECAUSE THE
07:27:43 BUILDING PLANS THAT CAME IN DIDN'T SHOW THE FULL TOWERS, BUT
07:27:47 IF YOU LOOK AT THE PATTERN BOOK THAT THE COUNCIL APPROVED,
07:27:50 TO ME, THAT LOOKED LIKE THEY WERE SHOWN AS FULL TOWERS.
07:27:54 SO TO ME, THAT'S AN ISSUE THAT I THINK THE COUNCIL IS
07:27:58 EXPECTING FULL TOWERS.
07:28:00 IT IS A FIVE-STORY BUILDING, AND IT'S CLOSE TO 41.
07:28:04 IF YOU LOOK AT THE HYATT AT COCONUT POINT, YOU'LL SEE THAT
07:28:09 HAS FULL TOWERS.
07:28:10 I THINK IN THE VILLAGE, WE'RE EXPECTING FULL TOWERS.
07:28:14 >>Shawn Boysko: GOOD POINT.
07:28:17 VERY VALID.
07:28:18 AGAIN, WE HAVE SEVEN TOWERS AT DIFFERENT HEIGHTS.
07:28:20 THREE OF THE SEVEN ARE FULL FOUR-SIDED TOWERS.
07:28:24 THE OTHER ONES ARE THREE-QUARTER TOWERS, MEANING THEY ARE
07:28:27 BUILT OUT ON THE FRONT AND THEY RETURN BACK A SIGNIFICANT
07:28:30 DISTANCE.
07:28:31 MARY I DON'T KNOW IF YOU COULD ZOOM IN ON THE BUILDING A
07:28:34 LITTLE BIT TO GET A BETTER VIEW OF THE TOWERS.
07:28:41 THE TWO TALLEST TOWERS ARE THE ONE ON THE NORTH AND THE
07:28:44 SOUTH ELEVATION.
07:28:45 THOSE ARE THE TALLEST, THOSE ARE THE MOST VISIBLE BECAUSE
07:28:48 THEY ARE THE HIGHEST ABOVE THE 55-FOOT HIGH PARAPET.

07:28:52 THE OTHER ONES ARE MUCH LOWER TO THE PARAPET, AND YES, THEY
07:28:57 ARE VISIBLE FROM THE STREET, AND THEY ARE VISIBLE FROM EACH
07:29:00 ELEVATION, BUT THEY DON'T HAVE VISIBILITY AT ALL FROM THE
07:29:03 BACK SIDE OF THE BUILDING.
07:29:11 YOU SEE THAT BETTER ON SOME OF THE PERSPECTIVES, WHEN YOU

07:29:14 LOOK AT THE FOUR OR FIVE PERSPECTIVES THAT WERE FULLY
07:29:16 RENDERED, YOU GET A BETTER SENSE OF THE VISIBILITY OF THE
07:29:20 TOWERS THAT ARE VISIBLE AND THE ONES THAT ARE NOT.
07:29:22 AND YOU DO SEE THOSE TOWERS RETURN BACK.
07:29:25 FOR INSTANCE, THE FRONT TOWER OVER THE ENTRANCE ON THE NORTH
07:29:29 ELEVATION, THAT'S OVER 30 FEET WIDE THAT RETURNS BACK 15
07:29:34 FEET.
07:29:35 AFTER A CERTAIN POINT ON THE SITE, YOU JUST DON'T SEE THE
07:29:38 DEPTH OF THAT TOWER BECAUSE OF THE RELATIONSHIP OF THE TOWER
07:29:41 TO THE CORNICE ELEMENT.
07:29:45 >>Michael Sheeley: IF YOU LOOK AT SLIDE 24 AND 23, YOU CAN
07:29:48 SEE THOSE TRUNCATED TOWERS.
07:29:52 I'M GLAD MARY BROUGHT IT UP BECAUSE I DIDN'T PICK IT UP
07:29:55 BEFORE.
07:29:56 YEAH, TO ME, THAT IS ARCHITECTURALLY -- WHAT IS THE RIGHT
07:30:05 WORD?
07:30:05 CHEATING.
07:30:11 MAYBE THAT IS A GOOD WORD.
07:30:13 I DON'T DO IT, AND I DON'T LIKE BUILDINGS WHERE YOU CUT A
07:30:18 TOWER IN HALF AND CALL IT TRUNCATED WHICH IS MORE OF A

07:30:22 VERTICAL -- I THINK IT LOOKS CHEAP.
07:30:24 YOU'RE GOING TO SEE IT CERTAINLY FROM A DISTANCE.
07:30:26 YOU'RE NOT GOING TO SEE IT UP CLOSE TO THE BUILDING,
07:30:29 OBVIOUSLY.
07:30:29 SO I WOULD ENCOURAGE YOU TO REVISIT THAT.
07:30:35 >>Shawn Boysko: GOOD POINT.
07:30:36 I THINK IF YOU ZOOM IN ON EITHER SLIDES 23, 24, THOSE DO
07:30:43 SHOW THE FULL TOWERS ALL FOUR SIDES.
07:30:46 THAT'S PROBABLY A GOOD VIEW TO PICK.
07:30:50 SO THAT SHOWS ALL THE TOWERS AND THE FULL DEPTH OF THOSE
07:30:55 TOWERS.
07:30:56 WHAT YOU DON'T SEE IS -- IT'S HARD TO DESCRIBE.
07:31:01 THERE IS THE WESTERN TOWER THAT IS REALLY BUILT OUT ON
07:31:05 ALMOST ALL FOUR SIDES.
07:31:06 THE TOWER RIGHT NEXT TO IT, YOU DON'T SEE IT BECAUSE IT IS
07:31:10 LOWER TOWER AND OBSCURED BY THE HIGHER TOWER.
07:31:14 WHAT'S DECEIVING IS WHEN YOU LOOK AT THE ELEVATIONS, YOU SEE
07:31:21 TRUNCATED TOWERS, AND THEN, MR. SHEELEY, YOU UNDERSTAND
07:31:26 THIS.
07:31:27 NOBODY SEES ANYTHING IN ELEVATIONS.
07:31:29 YOU ONLY SEE IT IN PERSPECTIVES.
07:31:30 THE ELEVATIONS ARE MISLEADING.
07:31:32 YOU LOOK AT ELEVATIONS YOU SEE THEM SOMEWHAT TRUNCATED.
07:31:36 WE DID DO A SIGHT LINE STUDY, AND IN THE DRAWINGS THAT JOHN
07:31:43 BAKER PRESENTED, THERE IS A SIGHT LINE VISIBILITY STUDY THAT

07:31:46 STARTS TO PAN OUT FROM THE SITE, START TO SHOW THE VIEW

07:31:51 CORRIDORS AND WHAT KIND OF VIEW CORRIDORS YOU DO HAVE FROM
07:31:53 THE SURROUNDING SITE AND WHAT KIND OF VISIBILITY YOU HAVE OF
07:31:56 THOSE TOWERS.
07:31:58 AND BETTER STARTS TO ILLUSTRATE THE VIEW CORRIDORS AND THE
07:32:02 VISIBILITY YOU HAVE OF THOSE TOWERS.
07:32:04 THE CHALLENGE WE HAVE WITH MAKING THE TOWERS FOUR FULL SIDED
07:32:11 IS WE'RE RUNNING OUT OF SPACE ON THE ROOF.
07:32:13 WE HAVE A LOT OF ROOFTOP EQUIPMENT.
07:32:14 FOUR ROOFTOP UNITS, WE HAVE A NUMBER OF EXHAUST FANS.
07:32:18 WE HAVE VENTS, EXHAUST FANS.
07:32:21 WE'RE LITERALLY RUNNING OUT OF SPACE ONCE YOU START TO BUILD
07:32:24 OUT THE TOWERS.
07:32:25 IN ADDITION TO THAT, WE'VE ALSO GOT AN ELEVATOR TOWER THAT
07:32:29 IS GOING TO PROTRUDE OUT BEYOND THAT FULL TOWER.
07:32:35 SO IT CREATES A VERY AWKWARD LOOKING, IF YOU WERE ABLE TO
07:32:38 VIEW IT, AGAIN, THE ONLY WAY YOU'LL BE ABLE TO SEE ANY OF
07:32:42 THE TOWERS IS IF YOU -- YES, THAT'S THE VIEW.
07:32:46 THANK YOU.
07:32:46 THE ONLY WAYS YOU'LL SEE ANY OF THE TOWERS IS IF YOU'RE
07:32:50 STANDING ON THE ROOF.
07:32:51 >>Michael Sheeley: IF YOU LOOK AT YOUR APPROACH ELEVATION ON
07:32:55 SLIDE 24, YOU CAN CLEARLY SEE THE CENTER TOWER IS TRUNCATED.
07:32:59 I DISAGREE WITH YOU THAT YOU'RE NOT GOING TO SEE IT EXCEPT
07:33:05 FROM THE ROOF OR WHATEVER YOU SAID THERE.

07:33:07 I DO THINK THERE ARE WAYS THAT YOU CAN MANIPULATE THAT BY
07:33:12 MAKING THEM NOT THE FULL TOWER DEPTH BUT STILL HAVING A
07:33:16 RETURN RIDGE THAT YOU CAN GIVE THE IMPRESSION VISUALLY THAT
07:33:21 IT'S A FULL TOWER WITHOUT ACTUALLY HAVING TO DO IT.
07:33:25 >>Barry Jones: INCREASE THE PITCH --
07:33:29 >>Michael Sheeley: NO, YOU DON'T HAVE TO HAVE A 45 BRIDGE ON
07:33:32 THE BACK SIDE.
07:33:33 YOU CAN DO A SHORTER BACK SIDE TO IT THAT WOULD KIND OF
07:33:37 DISAPPEAR IN THE PERSPECTIVE.
07:33:39 SO I WOULD ENCOURAGE YOU TO LOOK AT THAT.
07:33:42 ESPECIALLY WHEN YOU'RE LOOKING AT THE APPROACH ELEVATION
07:33:46 WITH THE FRONT TOWER AND THE WEST TOWER.
07:33:54 >> MARY, WERE YOU ABLE TO OPEN UP THE SIGHT LINE STUDY?
07:33:59 >>Mary Gibbs: IT'S A DOOZIE.
07:34:01 >> IS IT A BIG FILE?
07:34:03 OKAY.
07:34:04 >>Mary Gibbs: BUT IF I COULD JUST ADD SOMETHING, I THINK
07:34:09 THAT AS LONG AS WE'VE BEEN DOING THESE WITH THE COUNCIL, I
07:34:13 CAN'T REMEMBER ANY THAT HAVE BEEN APPROVED THAT DON'T HAVE
07:34:15 THE FULL TOWERS.
07:34:17 AGAIN, IF YOU LOOK AT THE HYATT AS COCONUT POINT, IT'S GOT
07:34:20 THE FULL TOWERS.
07:34:22 THAT TO ME WAS A CONCERN I WANTED TO BRING UP.

07:34:25 I FEEL LIKE IF THE COUNCIL SAW LIKE A HALF TOWER, THEY WOULD
07:34:29 FEEL THEY GOT A LITTLE BIT OF A BAIT AND SWITCH FROM THE

07:34:32 PATTERN BOOK.
07:34:33 THAT'S WHY I BRING IT UP TONIGHT.
07:34:37 >>Shawn Boysko: UNDERSTOOD.
07:34:38 AGAIN, JUST REALIZE WE'VE GOT SOME LIMITATIONS WITH THE FULL
07:34:42 TOWERS.
07:34:48 WHAT WE DID CONSIDER IS MAKING AS MANY OF THE TOWERS FULL
07:34:51 THAT WE COULD THAT DIDN'T IMPACT THE MECHANICAL SYSTEMS AND
07:34:56 THE SPACE WE HAVE TO WORK WITH.
07:35:00 WHAT THAT SITE PLAN STARTS TO ILLUSTRATE, AND IF YOU'RE ABLE
07:35:07 TO VISUALIZE THIS, IS THE VIEW CORRIDORS THAT DOES HAVE SOME
07:35:12 VISIBILITY OR COULD HAVE SOME VISIBILITY TO THE BACK SIDE OF
07:35:15 THE TOWERS COMES FROM THE SOUTH.
07:35:18 AND THAT I THINK THAT IS A NATURE PRESERVE TO THE SOUTH OF
07:35:21 US, UNLESS THAT BUILD OUT AND DEVELOPS WITH ANOTHER
07:35:24 FIVE-STORY BUILDING, IT IS NEVER GOING TO BE VISIBLE.
07:35:28 NOT FROM THE SOUTH AND, AGAIN, IF I COULD BETTER SHOW THIS,
07:35:34 THE SITE PLAN, YOU COULD SEE, BETTER ILLUSTRATE THE LIMITED
07:35:41 VIEW CORRIDORS YOU HAVE AND THE DISTANCE.
07:35:45 SOME OF THE VIEW CORRIDORS, YOU'RE OVER 800 FEET AWAY FROM
07:35:48 THE BUILDING TO HAVE SOME VISIBILITY IF YOU WERE, AGAIN,
07:35:53 FIVE STORIES ABOVE GRADE.
07:35:55 WHEN YOU START TO LOOK AT THIS FROM A GROUND LEVEL
07:35:59 PERSPECTIVE, 8 TO 10 FEET ABOVE GRADE, WE COULD DEMONSTRATE
07:36:02 THAT THERE IS ABSOLUTELY NO VISIBILITY FOR THE BACK SIDE OF
07:36:06 THE TOWERS.

07:36:16 >>Barry Jones: THIS IS A STUPID ENGINEER QUESTION.
07:36:18 IS THERE A REASON YOU CAN'T CHANGE THE TRUSS DESIGN AND KEEP
07:36:21 THE FOOTPRINT OF THE ELEMENT THE SAME?
07:36:23 TO PROVIDE SLOPES ON ALL FOUR SIDES OF THE ROOF.
07:36:33 >>Shawn Boysko: I'M NOT SURE I UNDERSTAND THE QUESTION.
07:36:36 >>Barry Jones: RIGHT NOW YOU'VE GOT ON THE HALF TOWERS, IF
07:36:41 YOU MOVE THE CENTER OF THE ROOF FORWARD AND PUT IT IN THE
07:36:44 CENTER OF THE STRUCTURE, THEN YOU WOULD HAVE SHINGLES ON ALL
07:36:49 FOUR SIDES GIVING IT THE APPEARANCE OF A FULL TOWER.
07:36:54 IS THERE A REASON IT'S NOT JUST AN ELEMENT OF CHANGING THE
07:36:58 TRUSS DESIGN?
07:36:59 >>Shawn Boysko: OH, I SEE.
07:37:01 I UNDERSTAND WHAT YOU'RE SAYING.
07:37:02 WE CAN LOOK AT THAT.
07:37:03 THAT WOULD CHANGE THE SLOPE OF THE ROOF.
07:37:06 WHEN YOU SAY TO CHANGE THE CENTER POINT OF THE TOWER.
07:37:10 SO, LIKE, MARY, I'M SORRY, IF YOU COULD GO BACK TO SLIDE 13
07:37:14 IN THE LANDSCAPE PLAN, BETTER SHOW THE ROOF PLAN AND THE
07:37:18 PARCEL TOWERS THAT WE'RE TALKING ABOUT.

07:37:22 IF I UNDERSTAND WHAT YOU'RE SUGGESTING IS TO CHANGE THE ROOF
07:37:27 STRUCTURE SO IT IS SLOPED ON ALL FOUR SIDES INSTEAD OF
07:37:32 THREE.
07:37:33 YEAH, I THINK WE CAN LOOK AT THAT TO SEE WHAT -- SO THAT
07:37:38 WOULD SOLVE BOTH YOUR CONCERNS AND OURS.
07:37:41 IT WOULDN'T TAKE UP MORE OF A FOOTPRINT, BUT IT WOULD SHOW A

07:37:45 ROOF STRUCTURE THAT IS SLOPED ON ALL FOUR SIDES.
07:37:49 THE CHALLENGE WHEN YOU START TO CHANGE THE LOCATION OF THAT
07:37:52 CENTER POINT OF THAT HIP ROOF, CHANGES THE SLOPE.
07:37:59 >>Michael Sheeley: DOESN'T HAVE TO CHANGE THE SLOPE, THOUGH.
07:38:01 YOU JUST DON'T HAVE 45 -- MAY NOT COME TO A POINT.
07:38:06 HORIZONTAL RIDGE AT THE TOP.
07:38:08 OR YOU COULD DO WITH A NON-45 RIDGE IS ANOTHER WAY TO DO IT.
07:38:13 IT MIGHT LOOK A LITTLE AWKWARD.
07:38:18 YOU MIGHT MODEL IT AND LOOK AT IT.
07:38:20 MIGHT LOOK A LITTLE WEIRD OR MIGHT LOOK FINE.
07:38:24 >>Shawn Boysko: GOOD POINT.
07:38:25 IT'S A GREAT IDEA.
07:38:27 MARY, I DON'T KNOW IF YOU'RE ABLE TO ZOOM IN ON THAT.
07:38:30 SO, YES, THE FRONT TOWER, WE COULD TAKE A LOOK AT.
07:38:35 THE REAR TOWER BEHIND IT, THE CHALLENGE WE HAVE IS THE
07:38:37 PENTHOUSE OF THE ELEVATOR IS GOING TO STICK UP ABOVE THE
07:38:42 ROOFLINE IF WE WERE TO MAKE THAT ALL FOUR SIDES.
07:38:44 AGAIN, WHEN YOU START TO LOOK AT THE VISIBILITY OF THE BACK
07:38:48 SIDE OF THAT TOWER TO THE SOUTH, YOU DON'T HAVE VIEW
07:38:57 CORRIDORS BETWEEN THE TOWER ELEMENTS TO SEE THE BACK SIDE OF
07:39:00 THAT.
07:39:01 AGAIN, THE ONLY WAY TO SEE THAT IS TO BE FIVE STORIES UP,
07:39:04 EVEN FROM THE GROUND, YOU'RE LOOKING AT IT BETWEEN OTHER
07:39:06 TOWER ELEMENTS, SO, AGAIN, THERE ARE SOME PHYSICAL
07:39:12 LIMITATIONS.

07:39:13 I UNDERSTAND THAT THE PATTERN BOOK AND WHAT WAS AGREED UPON
07:39:15 IN THE PATTERN BOOK, BUT THAT IS VERY MUCH THE DESIGN
07:39:20 INTENT, AND THE RESPONSE I HAVE TO THAT IS, WE'VE DONE OUR
07:39:24 BEST TO CAPTURE THE DESIGN, THE SIZE, SCALE, COLOR,
07:39:29 MATERIALS, MASSING OF THE BUILDING, BUT WE HAVE TO MAKE SOME
07:39:32 ACCOMMODATIONS FOR SOME REAL CONDITIONS WHICH IS MECHANICAL
07:39:37 EQUIPMENT THAT'S GOT TO BE SCREENED.
07:39:39 IF WE CAN ELIMINATE THE SCREENING REQUIREMENTS FOR THE
07:39:41 MECHANICAL UNITS, I THINK THERE'S MORE FLEXIBILITY WE WOULD
07:39:43 HAVE.
07:39:44 BUT I DON'T THINK YOU WANT TO SEE THE ROOFTOP EQUIPMENT
07:39:49 EITHER.
07:39:49 SO WE'VE GOT SOME --
07:39:53 >>Barry Jones: CAN'T SEE THE BACK SIDE OF THAT ELEMENT.
07:39:55 I'M NOT GOING TO SEE SOMETHING THAT'S TEN FEET.

07:40:00 I DON'T UNDERSTAND HOW IT WOULDN'T BE SCREENED JUST FROM THE
07:40:04 LOCATION AND THE HEIGHT OF IT, WHEN YOU'RE TALKING ABOUT THE
07:40:07 ROOF EQUIPMENT.
07:40:09 >>Shawn Boysko: WE'D HAVE TO CHANGE THE LOCATION OF THE
07:40:11 ROOFTOP EQUIPMENT.
07:40:13 BUILD OUT THE OTHER FOUR TOWERS, WE HAVE LESS OF A FOOTPRINT
07:40:16 TO WORK WITH.
07:40:17 WE UNDERSTAND WE HAVE SOME LIMITATIONS ON LOCATIONS AND
07:40:22 RELATIONSHIPS BETWEEN FRESH AIR, EXHAUST AIR, AND DISTANCES
07:40:26 WE NEED TO MAINTAIN BETWEEN THE ROOFTOP UNITS, THE EXHAUST

07:40:29 FANS, THE EXHAUST DUCTWORK.
07:40:32 THERE IS A LOT OF EQUIPMENT UP ON THAT ROOF, AND IT STARTS
07:40:35 TO GET VERY CONGESTED.
07:40:36 ALSO SOME ENGINEERING LIMITATIONS WITH SHIFTING EQUIPMENT,
07:40:41 INSTEAD OF TAKING THE FRESH AIR AND DUCTWORK STRAIGHT UP
07:40:44 THROUGH THE ROOF, SHIFTING THAT ON THE ROOF.
07:40:47 SO THERE ARE SOME OTHER ENGINEERING LIMITATIONS.
07:40:51 BELIEVE ME, THIS WASN'T JUST A HAPHAZARD RESPONSE TO SAVE
07:40:57 MONEY.
07:40:58 THIS IS BALANCING THE AESTHETICS WITH THE ENGINEERING OF THE
07:41:03 BUILDING AND THE OTHER CHALLENGES WE HAVE.
07:41:12 >>Barry Jones: -- LOOK AT PAGE 9 ON THE PATTERN BOOK.
07:41:15 AND IT GIVES THAT ELEVATION, AND IT SHOWS THE TOWERS, THE
07:41:19 SPACE IN BETWEEN, AND TO ME THAT IS BEST VISUAL I'VE SEEN OF
07:41:27 ALL OF THEM THAT REALLY DEMONSTRATES WHAT IT WAS GOING TO
07:41:31 APPEAR TO LOOK LIKE.
07:41:35 >>Shawn Boysko: YOU ARE ABSOLUTELY RIGHT.
07:41:36 THOSE TWO ELEVATIONS, YOU WILL SEE THE SAME THING IN OUR
07:41:39 DESIGN.
07:41:40 YOU SEE THE TWO TALL -- ON THE EAST ELEVATION, AND THE
07:41:45 DISTANCE BEYOND, YOU SEE THE TWO TALLEST TOWERS, YOU WILL
07:41:49 SEE THE SAME THING IN OUR DESIGN IS THE TWO TALLEST TOWERS
07:41:52 ARE FOUR SIDED AND WILL LOOK JUST LIKE THAT.
07:41:55 ON THE WEST ELEVATION, YOU'LL SEE THE SAME THING, TALL TOWER
07:42:02 ON THE RIGHT, YOU'LL SEE THAT FOUR SIDED.

07:42:04 YOU WON'T SEE THE TOWER BETWEEN -- THE TOWER IN THE DISTANCE
07:42:11 BEYOND THAT.
07:42:12 THAT'S THE TOWER, THAT IS THE BACKSIDE OF THE EAST ELEVATION
07:42:16 TOWER.
07:42:16 YOU'RE NOT GOING TO SEE THAT.
07:42:18 >>Barry Jones: SLIDE 28 REAL QUICK.
07:42:22 PowerPoint.
07:42:28 WHEN I LOOK AT THIS, I SEE SLOPED ROOFS ALL THE WAY AROUND
07:42:36 EVEN FOR THE TOWERS IN THE BACKGROUND.
07:42:40 >>Shawn Boysko: YES, YOU'RE CORRECT.
07:42:44 >>Rick Brylanski: THOSE ARE THE TALL TOWERS.

07:42:45 >>Barry Jones: EVEN THE SHORTER ONE JUST TO THE RIGHT OF THE
07:42:48 CENTER ELEMENT, THAT ONE, SLOPE --
07:42:57 >>Shawn Boysko: WHEN WE RENDER THIS, WE WILL NOT GHOST IN
07:43:00 THE TOWERS BEYOND, SO YOU'LL SEE THE TOWERS BEYOND AND
07:43:06 YOU'LL SEE WHAT THOSE LOOK LIKE BEYOND.
07:43:09 AGAIN, IT CAN BE HARD TO READ THE ELEVATIONS BECAUSE THERE'S
07:43:15 A LOT GOING ON WHEN YOU START TO RENDER EVERYTHING FROM THE
07:43:18 VERY FRONT ELEVATION TO WHAT'S 20 FEET BEYOND IT, BEHIND IT.
07:43:23 WE'LL DO A BETTER JOB RENDERING THAT.
07:43:26 WE'LL DO A BETTER JOB SHOWING THE FOUR-SIDED TOWERS, WHERE
07:43:30 THEY ARE AT.
07:43:31 AND WHAT YOU CAN'T SEE.
07:43:39 >>Barry Jones: DO WE HAVE ANY OTHER QUESTIONS, COMMENTS OR
07:43:42 CAN WE OPEN THIS UP TO PUBLIC COMMENT?

07:43:44 >>Mary Gibbs: MAY I JUST ASK IF YOU HAVE ANY COMMENTS ON THE
07:43:49 MONUMENT SIGN WHILE THEY ARE HERE.
07:43:52 MAYBE, RICK, YOU CAN GO BACK TO THE MONUMENT SIGN.
07:43:56 IT LOOKED A LITTLE PLAIN, BUT I DON'T KNOW.
07:44:01 >>Michael Sheeley: I HAVE NO PROBLEM WITH THEM.
07:44:09 >>Barry Jones: ONLY THING I SEE IS THE LETTERING, NUMBERS
07:44:12 MAY NEED TO GO VERTICAL BECAUSE I DON'T THINK THEY'LL HAVE
07:44:16 ENOUGH WIDTH TO GET THEM ACROSS THERE, BUT I DON'T KNOW.
07:44:18 THESE SIGNS, I JUST SAY THEY'VE GOT TO MATCH THE CODE FOR
07:44:28 THE SIGNAGE WITH RESPECT TO THE LETTERING BEING THE ONLY
07:44:32 PART THAT'S LIT.
07:44:33 >>Mary Gibbs: WE WERE LOOKING AT THAT.
07:44:35 I KNOW THERE IS A 25% ARCHITECTURAL REQUIREMENT, AND I KNOW
07:44:38 IN THE PAST, THE DRBs, YOU DON'T REALLY COUNT THE BASE OF
07:44:42 THE SIGN AS PART OF THE ARCHITECTURAL.
07:44:45 SO I'M JUST BRINGING THAT UP -- I THINK I BROUGHT THAT UP TO
07:44:50 MAKE SURE YOU GUYS LOOK AT THAT.
07:44:57 >> WAS THAT DIRECTED TO ME, MARY?
07:45:00 >> WAS THAT ADDRESSED TO HIM.
07:45:01 >>Mary Gibbs: I DON'T KNOW.
07:45:03 JUST WHOEVER IS LOOK AT ME.
07:45:04 I THINK IT WAS ADDRESSED TO RICK, BUT HE WAS LOOKING THE
07:45:07 OTHER WAY.
07:45:11 >>Shawn Boysko: MARY, THIS IS SHAWN.
07:45:12 WE DID TAKE A LOOK AT THE SIGN ORDINANCE AND SIGN

07:45:15 REQUIREMENTS.
07:45:15 WE THOUGHT WE DID ARTICULATE THE 25% RULE, INCLUDING THE
07:45:19 BASE.
07:45:19 BUT IF WE MISINTERPRETED THAT REQUIREMENT, LET ME KNOW.
07:45:22 ANYTHING ABOVE THAT BASE, AGAIN, THAT'S -- THAT SACRED COW
07:45:29 BY HILTON.
07:45:30 THE BLUE COLOR CABINET SIGN.

07:45:33 WHITE LETTERS, RED LOGO, I DON'T REALLY HAVE MUCH ABILITY TO
07:45:37 MAKE ANY CHANGES TO THAT.
07:45:39 ALL I CAN DO IS MAKE CHANGES TO THE SIZE OF THAT CABINET.
07:45:44 >>Barry Jones: I THINK THE OBSERVATION WAS THE BASE IS
07:45:46 GENERALLY NOT COUNTED AS AN ARCHITECTURAL ELEMENT.
07:45:49 SO THERE NEEDS TO BE SOMETHING BROUGHT TO THE SIGN TO ADD AN
07:45:53 ARCHITECTURAL ELEMENT OTHER THAN THE STONE BASE.
07:45:56 THAT SEEMS TO BE LACKING.
07:45:59 I DON'T KNOW HOW YOU WANT TO ADDRESS THAT.
07:46:01 I'LL DEFER TO YOUR EXPERTISE.
07:46:03 THE STONE BASE IN AND OF ITSELF IS NOT GOING TO MEET THE
07:46:08 REQUIREMENT FOR THE ARCHITECTURAL ELEMENT.
07:46:14 >>Shawn Boysko: IF THE BASE ISN'T COUNTED, THEN WHAT IS?
07:46:17 WHAT IS COUNTED FOR THE 25%?
07:46:20 >>Mary Gibbs: THE SIDES, TOP.
07:46:23 NOT SURE WHAT YOU'VE GOT ON THE SIDE THERE.
07:46:25 AND SOMETIMES, IF YOU'VE GOT PLANTINGS AT THE BASE, YOU
07:46:29 MIGHT NOT WANT TO DO ALL THE STONE ALL THE WAY TO THE BASE

07:46:32 BECAUSE THE PLANTINGS COME UP, YOU DON'T SEE IT ANYWAY.
07:46:38 >>Barry Jones: BASE DOESN'T COUNT TOWARD THE ARCHITECTURAL
07:46:41 BECAUSE YOU PLANT AROUND THE BASE AND IT GETS LOST IN THE
07:46:44 PLANTS.
07:46:45 THERE IS USUALLY A ROOF OR THE ELEMENT ON THE TERMINAL ENDS
07:46:48 BRINGING ARCHITECTURAL LAYER TO THE SIGN.
07:46:53 MARY WAS CORRECT TO BRING THAT UP.
07:47:00 YOU PROBABLY NEED TO FIGURE SOMETHING OUT.
07:47:02 I DON'T KNOW WHAT THE SOLUTION IS FOR YOU.
07:47:04 I DON'T KNOW WHAT YOUR CLIENT WILL ALLOW YOU TO DO, BUT WE
07:47:08 ARE GOING TO HAVE TO HAVE SOME SORT OF ARCHITECTURAL
07:47:11 ENHANCEMENT OF THE SIGN BEYOND JUST THE STONE BASE.
07:47:16 >>Shawn Boysko: OKAY.
07:47:17 I WILL TAKE THAT BACK TO HILTON AND SEE IF THEY CAN HELP
07:47:20 GUIDE ME IN WHAT WE CAN DO.
07:47:30 >>Rick Brylanski: JUST A QUESTION, DOES ANY OF THE BASE
07:47:35 COUNT IF IT'S OVER A CERTAIN HEIGHT?
07:47:38 LET'S SAY THE BASE -- DO YOU DISCOUNT 24 INCHES IF THE BASE
07:47:44 IS 30 INCHES TALL AND COUNT SOME OF IT?
07:47:47 >>Mary Gibbs: I THINK WE CAN PROBABLY DO THAT.
07:47:50 >>Rick Brylanski: GET AN INTERPRETATION OF THAT.
07:47:52 I KNOW THEY ARE -- THAT BASE IS HIGHER THAN THE GENERAL
07:47:56 PLANTINGS WE'VE GOT AROUND THERE.
07:47:59 YOU WILL SEE IT.
07:48:05 >>Barry Jones: WE'LL DEFER TO STAFF AND FIGURE OUT HOW TO --

07:48:13 ANY OTHER QUESTIONS OR COMMENTS BEFORE I OPEN IT UP TO
07:48:16 PUBLIC COMMENT?
07:48:18 THEY HAVE BEEN VERY PATIENT.

07:48:19 SEEING NONE, DO WE HAVE SPEAKER CARDS?
07:48:25 >>Barry Jones: THANK YOU.
07:48:27 >>Tammy Duran: JACK MEEKER WILL BE FIRST.
07:48:47 >> THANK YOU, MR. CHAIRMAN, MEMBERS OF THE BOARD.
07:48:50 I'M JACK MEEKER.
07:48:52 I LIVE IN COPPERLEAF IN THE BROOKS.
07:48:55 I THANK YOU AND THE BOARD MEMBERS FOR YOUR TIME AND YOUR
07:49:02 EFFORTS TO MAKE THIS A WONDERFUL PLACE.
07:49:04 I THANK ESPECIALLY MARY GIBBS AND HER COMPETENT STAFF FOR
07:49:11 ALL THEY DO.
07:49:12 I HAVE THIS MESSAGE FOR HILTON.
07:49:16 ONE, IT'S WELCOME.
07:49:18 NUMBER TWO, I WANT TO THANK NED DEWHIRST FOR BRINGING THEM
07:49:23 TO OUR WONDERFUL VILLAGE.
07:49:25 I'D LIKE TO EXPRESS AN OPINION THAT I HAVE.
07:49:34 ESTERO IS A DIFFERENT PLACE.
07:49:36 AND I THINK HILTON SHOULD RECOGNIZE IT'S MORE THAN JUST AN
07:49:45 OVERNIGHT STAY IN THIS HOTEL.
07:49:47 I THINK YOUR GUESTS CAN FIND THIS A DESTINATION, AND I THINK
07:49:52 SOME OF THEM MIGHT EVEN CHOOSE TO MOVE HERE.
07:49:54 I THINK EVEN THOUGH WE'RE RESIDENTS OF MANY GATED
07:50:04 COMMUNITIES WHERE WE ALL LIVE, MOST OF US, I THINK ESTERO IS

07:50:10 TRYING TO BREAK OUT A LITTLE BIT.
07:50:13 WHAT I SENSE IS A NEED FOR SENSE OF COMMUNITY, AND I SEE
07:50:19 THAT IN THE PLANNING OF OUR NEW VILLAGE CENTER.
07:50:24 AND I WOULD HAVE -- I WOULD BE VERY HAPPY TO SEE HILTON
07:50:32 ENCOURAGE THEIR GUESTS TO USE THIS.
07:50:36 IT WILL BE JUST A SHORT BIKE RIDE DOWN VIA COCONUT TO THE
07:50:40 NEW VILLAGE CENTER.
07:50:41 I THINK IT SHOULD BE MORE OF A DESTINATION THAN JUST AN
07:50:51 OVERNIGHT SLEEPING PLACE.
07:50:53 I THINK THIS PROJECT COULD USE A LITTLE EMPHASIS ON WALKING.
07:51:00 BIKING, WALKING ARE ALL PART OF THIS OVERALL VIEW OF ESTERO,
07:51:09 WE COULD USE SOME REST AREAS.
07:51:12 I THINK THIS PROJECT COULD USE A COUPLE OF REST AREAS TO
07:51:17 ACCOMMODATE WALKERS AND BIKERS.
07:51:19 I THINK YOU COULD USE A LITTLE RECREATION CENTER AREA FOR
07:51:26 FAMILIES WITH KIDS, BIKE RIDE OR CAR RIDE, KIDS NEED A
07:51:35 LITTLE SPACE TO RUN AROUND, BLOW OFF STEAM A LITTLE BIT.
07:51:39 SO I'M SUGGESTING THAT TO BE CONSIDERED.
07:51:42 I'M ALSO CONCERNED ABOUT THE GENERATOR CAPACITY, HOW MUCH IT
07:51:50 WILL DO FOR THE HOTEL.
07:51:56 TO BE PERFECTLY HONEST, I'M LOOKING FOR A PLACE TO BAIL OUT
07:52:00 ONCE THOSE BIG STORMS START TO COME AROUND.
07:52:06 MY INVESTIGATIONS, ONE CLOSEST TO ME TELLS ME THEY CAN'T
07:52:13 ACCOMMODATE US BECAUSE THEIR GENERATOR DOESN'T HAVE THE
07:52:16 POWER TO POWER THE WHOLE HOTEL.

07:52:18 I THINK IT MAY BE TO THE FIRST FLOOR, BUT THEY CAN'T DO THE
07:52:26 ELEVATOR, SO WHAT GOOD IS IT.
07:52:29 WHY RENT A ROOM ON AN UPPER FLOOR IF YOU CAN'T GET TO IT OR
07:52:33 CAN'T GET DOWN.
07:52:35 THOSE ARE A COUPLE OF THINGS MAYBE WE COULD CONSIDER.
07:52:39 ALSO, THE LOT ADJACENT FOR PARKING, THIS IS NOT DIRECTLY ON
07:52:51 PREMISE.
07:52:52 I WONDER ABOUT THAT.
07:52:54 AND I WONDER ABOUT EMPLOYEE PARKING, ESPECIALLY AT NIGHT.
07:53:00 IS THERE GOING TO BE LIGHTING?
07:53:03 I'M CONCERNED ABOUT THE SAFETY OF THE EMPLOYEES COMING AND
07:53:06 GOING THOSE ARE A COUPLE OF LITTLE THINGS.
07:53:13 I THINK HILTON SHOULD RECOGNIZE THAT THIS IS THE CENTER OF
07:53:18 LEE AND COLLIER COUNTIES.
07:53:20 IT'S ALL SHIFTING INTO OUR DIRECTION.
07:53:24 AND HOW MANY MUNICIPALITIES HAVE THE HOME OF A FORD DEAL, A
07:53:30 CHEVY DEALER, AND A HONDA DEALER.
07:53:34 THAT'S WHAT WE HAVE HERE IN ESTERO.
07:53:36 AND THERE IS A REASON FOR THAT.
07:53:41 I THINK WE ALL UNDERSTAND WHAT THE REASON, AND HE WANT TO
07:53:44 KEEP IT THIS WAY.
07:53:46 SO I THANK YOU FOR YOUR WORK AND I LOOK FORWARD TO SEEING
07:53:52 THIS HILTON.
07:53:53 THANK YOU.
07:54:00 >>Barry Jones: THANK YOU.

07:54:01 >>Tammy Duran: FRANK MOSER.
07:54:12 >> MY NAME IS FRANK MOSER. WE LIVE IN RAPALLO, THE MOST
07:54:20 IMMEDIATE NEIGHBORS TO THE NEW HILTON GARDEN INN.
07:54:24 I DO WANT TO THANK YOU FOR ADDRESSING THE FLOODING ISSUE,
07:54:27 WHICH I BROUGHT FORWARD HERE A NUMBER OF OCCASIONS.
07:54:31 I WAS REALLY PLEASED ON SLIDE 12 TO SEE THE EMERGENCY
07:54:37 OVERFLOW DRAINAGE EASEMENT AND ITS POSITION AND BETTER
07:54:42 UNDERSTAND HOW IT WORKS.
07:54:43 THE THING THAT I DON'T SEE IN THE DRAWING, THOUGH IS A LEVEL
07:54:47 -- AN ELEVATION.
07:54:49 IT'S GOING TO BE MOUNTED AT WHAT ELEVATION ABOVE SEA LEVEL,
07:54:54 AT LEAST IF IT'S IN THAT DRAWING, I CAN'T SEE IT.
07:55:00 >>Barry Jones: UNDERSTOOD.
07:55:02 I THINK WHAT THE APPLICANT ALLUDED TO WAS THE OVERFLOW
07:55:04 ELEVATION WOULD BE AT THE ELEVATION OF THE 25-YEAR STORM
07:55:10 EVENT WHICH IS WHAT THEY ARE REQUIRED TO WITHHOLD ON THEIR
07:55:14 SITE.
07:55:14 SO WHEN THEY DO COME IN FOR THE ENGINEER FINAL DRAWINGS,
07:55:18 THEY WOULD HAVE TO SHOW SOME CROSS-SECTIONS OF THAT.
07:55:22 I'M SURE THEY HAVE ALREADY DONE THOSE CROSS SECTIONS AND
07:55:25 PROVIDED THEM TO THE WATER MANAGEMENT DISTRICT AS PART OF

07:55:28 THAT APPLICATION.
07:55:29 SO WHAT THEY HAVE INDICATED WAS IT WAS AT THE 25-YEAR EVENT.
07:55:34 ONCE IT GOT ABOVE THE ELEVATION, THEN IT WOULD FLOW OFF
07:55:39 INTO --

07:55:40 >> WE ARE TOLD THAT THE WATER MANAGEMENT DISTRICT DICTATES
07:55:42 THAT WE HAVE GOT TO HOLD WATER UNTIL IT'S 15.2 FEET.
07:55:50 BEYOND 15.2 FEET WE CAN OVERFLOW, SO TO SPEAK, OR SPILL IT
07:55:55 INTO HALFWAY CREEK.
07:55:58 I'M JUST HOPING IT'S AT THAT LEVEL THAT THEY WOULD MOUNT IT.
07:56:03 >>Barry Jones: I SEE THE APPLICANT BACK THERE SHAKING HIS
07:56:06 HEAD YES.
07:56:07 I'M SURE THAT'S THE 25-YEAR STAGE IS THE 15.2 FEET.
07:56:12 ONCE IT GETS TO THAT ELEVATION, THEN IT OVERFLOWS.
07:56:18 >>Mary Gibbs: I ALSO THINK THE APPLICANT MAY WANT TO CATCH
07:56:21 HIM LATER AND SHOW THE PLANS.
07:56:25 >>Barry Jones: DID YOU SAY YOU HAD SOME COMMENTS TO BE READ
07:56:27 IN OR IS THAT ON THE OTHER CASE?
07:56:29 OKAY.
07:56:32 I WOULD JUST BRING UP THAT THE SPEAKER DID MENTION SOMETHING
07:56:36 THAT WE FAILED TO MENTION, THAT WE NORMALLY LOOK FOR ON ANY
07:56:40 OF THESE TYPE PROJECTS IS PUBLIC OUTDOOR GATHERING SPACE OF
07:56:45 SOME SORT.
07:56:45 SO THERE ARE A COUPLE OF OPPORTUNITIES, IT SEEMS LIKE, ALONG
07:56:50 THE SWEETWATER ROAD THAT POSSIBLY OR VIA VILLAGIO ON THE
07:56:56 CORNER, THAT AND SWEETWATER RANCH THAT YOU COULD DO SOME
07:57:01 OUTDOOR SEATING AREAS OR SOMETHING.
07:57:03 THAT'S TYPICAL OF MOST PROJECTS THAT COME IN THAT ARE ALONG
07:57:06 A PEDESTRIAN CORRIDOR LIKE THIS, THEY OFFER SOMETHING OF
07:57:09 THAT NATURE.

07:57:10 SO WHEN YOU DO COME BACK IN, PLEASE KEEP THAT IN MIND.
07:57:14 ANYTHING ELSE ON THIS ONE?
07:57:22 >>Mary Gibbs: SINCE IT'S A WORKSHOP, WE DON'T HAVE ANY VOTE.
07:57:25 BUT I THINK YOU GAVE SOME REALLY GOOD COMMENTS.
07:57:28 >>Barry Jones: AND I DON'T THINK THERE'S BEEN ANY OTHER
07:57:32 ITEMS ON THE OTHER AGENDA.
07:57:33 DO WE NEED TO DO ANYTHING TO OPEN THE PUBLIC HEARING BACK
07:57:36 UP?
07:57:39 >>Mary Gibbs: I DON'T THINK SO.
07:57:40 NANCY, ARE YOU STILL THERE?
07:57:41 >>Nancy Stroud: I AM.
07:57:45 >>Mary Gibbs: DO THEY JUST OPEN BACK UP THE CONTINUED PUBLIC
07:57:48 HEARING FROM THE --
07:57:49 >>Barry Jones: LONGITUDE?
07:57:51 >>Nancy Stroud: SURE.
07:57:52 >>Barry Jones: WITH THAT, WE'RE GOING TO OPEN UP THE PUBLIC
07:57:56 HEARING FOR THE LONGITUDE AND ASK THE APPLICANT IF THEY'VE

07:57:59 GOT SOME RENDERINGS THAT DEMONSTRATE WHAT THE DOORS ON THE
07:58:03 -- WHAT THE SITE MIGHT LOOK LIKE WITH THE DOORS CLOSER TO
07:58:06 THE ROOF COLOR.
07:58:07 >>Carolann Saenz: YES, I MADE SOME ADJUSTMENTS HERE.
07:58:10 I WANTED TO POINT OUT A FEW THINGS AS WELL, IF I CAN GET TO
07:58:13 THE RIGHT SLIDE.
07:58:15 I FOUND SOME PHOTOS THAT REALLY SHOWED BETTER THE BRICK THAT
07:58:22 I WAS REFERRING TO.

07:58:23 I DO HAVE SOME OTHER OPTIONS TO SHOW YOU, BUT I WANTED TO
07:58:26 POINT THIS OUT FIRST.
07:58:27 THIS IS WHAT I WAS REFERRING TO AS FAR AS TYING IN THE ROOF
07:58:30 TO THE BRICK.
07:58:31 THIS IS AROUND EACH BUILDING THAT YOU CAN SEE, IT'S ON THE
07:58:34 SIDE OF THE BUILDING, FRONT OF THE BUILDING, AND THAT REALLY
07:58:37 DOES TIE IN THE COLOR THERE.
07:58:39 WE PREFER TO KEEP THE BLUE DOORS IF AT ALL POSSIBLE BECAUSE
07:58:43 THAT'S REALLY PART OF OUR BRAND AND REALLY PROVIDES THAT POP
07:58:47 FOR US.
07:58:47 ANOTHER SUGGESTION IS INSTEAD OF HAVING ALL OF THE BLUE
07:58:52 SIGNS, WE COULD HAVE SOME OF THE ORIGINAL SIGNAGE, WHICH IS
07:58:55 THIS BROWNISH TONE.
07:58:57 CAN'T SEE IT TOO WELL IN THIS PHOTO HERE, BUT YOU HAVE THESE
07:59:00 LITTLE ACCENTS HERE.
07:59:03 WE COULD DO THE DOOR NUMBERS THE SAME AS THE BROWN, IF THAT
07:59:07 WOULD HELP TIE IN THE COLOR.
07:59:09 HERE IS WHAT IT WOULD LOOK LIKE IF WE KEPT THE ORANGEY COLOR
07:59:18 DOORS TO MATCH THE ROOF.
07:59:20 THIS WHAT IS WE HAVE NOW IN THE CLUBHOUSE WITH THE DARKER
07:59:29 GRAY ON TOP.
07:59:30 OF COURSE, WE CAN CHANGE THAT TO THE LIGHTER OPTION.
07:59:33 BUT LOOKING AT THIS, YOU CAN SEE HOW IT KIND OF MATCHES IN
07:59:35 WITH THAT GRAY.
07:59:38 >>Barry Jones: A LOT MORE ON --

07:59:42 >> I'M SORRY?
07:59:43 >>Barry Jones: YOU HAVE A LOT MORE STONE ON YOUR CLUBHOUSE
07:59:45 THAN YOU DO ON THE OTHER STRUCTURE, SO, YES, THE STONE
07:59:48 CERTAINLY HELPS.
07:59:50 I THINK THAT THE CHALLENGE BECOMES THE AMOUNT OF STONE
07:59:53 THAT'S OUT THERE IS JUST SOME MINOR WRAPPING AROUND COLUMNS.
07:59:59 IF YOU HAD THAT STONE AROUND THE BASE OF THE BUILDING LIKE
08:00:02 YOU DID THE CLUBHOUSE, THEN IT WOULD LOOK MUCH BETTER, I
08:00:07 THINK.
08:00:08 AND I'LL OPEN IT UP FOR CONVERSATION.
08:00:13 JIM, ARE YOU STILL WITH US?
08:00:22 I HOPE YOU'RE STILL WITH US BECAUSE WE NEED YOU TO HAVE A
08:00:30 VOTE.

08:00:34 >>Carolann Saenz: BETWEEN THE DOORS AND THE SIGNAGE, THOSE
08:00:37 WOULD BE THE TWO CHANGES THAT WE COULD MAKE TO POP THAT, TO
08:00:40 BRING IN THE ROOF COLOR.
08:00:42 KEEP IN MIND AS WELL, WITH THE ROOFS AND THESE PICTURES,
08:00:44 THEY ARE DEPICTED A LOT DARKER THAN THEY'LL BE ONCE THEY ARE
08:00:48 CLEANED.
08:00:48 YOU CAN SEE THE LIGHTER COLOR THERE.
08:00:51 >>Barry Jones: HOW WOULD YOU FEEL ABOUT ADDING STONE ACCENTS
08:00:54 UNDERNEATH THE WINDOWS?
08:00:56 THAT WOULD HELP ACCENTUATE THE STONE TO BRING IT OUT AND
08:01:00 THEN GET THE BLUE DOORS LIKE UNDERNEATH YOUR WINDOWS.
08:01:05 THE GROUND FLOOR WINDOWS.

08:01:07 BUT ON THE GROUND FLOOR AREAS, YOU COULD ADD SOME STONE
08:01:11 UNDERNEATH THOSE WINDOWS.
08:01:13 >>Carolann Saenz: I COULD DEFINITELY BRING THAT BACK.
08:01:16 >>Barry Jones: I DON'T KNOW.
08:01:18 JUST OPENING IT UP FOR DISCUSSIONS.
08:01:22 DOES JIM HAVE A PHONE NUMBER WE CAN CALL?
08:01:26 WE'VE GOT TO HAVE JIM TO HAVE A VOTE.
08:01:33 THE CLUBHOUSE LOOKS FINE BECAUSE THERE'S SO MUCH STONE THERE
08:01:42 IT HELPS TIE IT TOGETHER.
08:01:43 THE REST OF THE BUILDINGS YOU'VE JUST GOT STONE AROUND SOME
08:01:45 ENTRY COLUMNS IN VERY LIMITED AREAS.
08:01:48 >>Carolann Saenz: WE HAVE THESE ENTRY COLUMNS IN TWO PARTS
08:01:50 OF EACH SIDE OF THE BUILDING AND THEN ON THE SIDES.
08:01:54 >>Barry Freedman: I KIND OF LIKE THE ORANGEY COLOR THAT
08:01:54 SHE'S ADDED TO THE DOORS.
08:01:57 >>Michael Sheeley: I THINK THE DOORS AND THE ORANGE COLOR
08:02:00 LOOK BETTER THAN THE BLUE.
08:02:01 >>Barry Freedman: LOOK MUCH BETTER.
08:02:02 YOU SAY YOU COULDN'T DO IT WITH THE GARAGE DOORS.
08:02:05 WHY NOT?
08:02:06 >>Barry Jones: SHE'S SAYING THEY WANT TO KEEP THE BLUE
08:02:08 BECAUSE IT'S PART OF THEIR BRANDING.
08:02:10 WE HAVE THAT CHALLENGE REPEATEDLY IN ESTERO.
08:02:13 BRANDING IS NOT WHAT'S GOING TO DRIVE WHAT'S PERMISSIBLE.
08:02:18 I UNDERSTAND YOU'RE REPRESENTING YOUR COMPANY AND ALL THAT,

08:02:20 AND EVERYBODY DOES.
08:02:22 BRANDING, I DON'T THINK ANYBODY IS GOING TO NOT COME TO YOUR
08:02:29 THING BECAUSE YOU'VE GOT DOORS THAT AREN'T BLUE.
08:02:30 >>Carolann Saenz: IF WE HAVE THESE DOORS, WOULD IT STILL BE
08:02:35 APPROVED FOR US TO KEEP THE BLUE SIGNAGE?
08:02:38 >>Michael Sheeley: I THINK THE BLUE SIGNAGE WOULD BE OKAY.
08:02:39 >>Barry Jones: I WOULDN'T HAVE OBJECTION ON THAT.
08:02:41 >>Barry Freedman: I WOULDN'T HAVE ANY OBJECTION TO THAT
08:02:41 EITHER.

08:02:41 >>Barry Jones: AND IT DOESN'T NECESSARILY HAVE TO BE THAT
08:02:44 EXACT COLOR.
08:02:46 ANYTHING THAT WAS SOFT ON THE RED, EARTHEN TONE, WHAT YOU'VE
08:02:54 GOT THERE SEEMS TO BE FINE TO ME.
08:02:56 AND IT HELPS TIE THE ROOF TOGETHER AND BRING THE BUILDING
08:02:59 TOGETHER.
08:03:07 >>Mary Gibbs: MAY I ASK?
08:03:08 I THINK YOU SAID YOU WERE GOING TO -- WERE YOU GOING TO
08:03:08 PRESSURE WASH?
08:03:09 I THINK THAT CAME UP AT ONE OF THE PRIOR MEETINGS ABOUT
08:03:11 CLEANING THE ROOF?
08:03:15 >>Carolann Saenz: YES.
08:03:15 THAT'S WHY I WAS POINTING OUT HERE THAT IT WILL BE -- SEE
08:03:17 THIS COLOR HERE IS MORE OF THE BRIGHTER COLOR, THAT'S THE
08:03:21 CLEAN SECTION.
08:03:22 WE WILL BE DOING THE PRESSURE WASHING PER YOUR REQUIREMENT

08:03:26 AT OUR LAST MEETING.
08:03:28 >>Barry Freedman: IF WE'RE GOING TO VOTE ON THIS, IS IT 1A
08:03:33 THAT YOU SHOWED US EARLIER PLUS THIS BURNT ORANGE DOOR,
08:03:38 WHATEVER COLOR THAT IS, THAT YOU'RE GOING TO ASK US TO
08:03:43 APPROVE?
08:03:44 >>Carolann Saenz: THIS IS 1A WITH THE DOOR CHANGE.
08:03:47 >>Barry Jones: YEAH, AND I THINK THAT WORKS.
08:03:48 >>Barry Freedman: I THINK IT WORKS.
08:03:51 >>Michael Sheeley: I THINK IT WORKS.
08:03:52 >>Tammy Duran: JIM WALLACE WILL BE RIGHT BACK ON THE PHONE.
08:03:57 >>Barry Jones: WELL, I NEVER SEE THIS ONE GOING UNTIL 8:00.
08:04:10 >>Mary Gibbs: HE HAS TO DEPOSIT ANOTHER QUARTER, I THINK,
08:04:12 INTO THE MACHINE.
08:04:13 [LAUGHTER]
08:04:23 >> WILL JIM BE ABLE TO SEE THIS PICTURE WHEN HE GETS BACK
08:04:26 ON?
08:04:55 >>Carolann Saenz: THIS IS JUST A QUESTION.
08:04:57 IF WE DO THE DOORS TO MATCH THE ROOF, WOULD THE COLORS OF
08:05:04 THE BUILDING HAVE TO BE THESE TWO TONES THAT WE'RE SHOWING
08:05:11 HERE, OR COULD WE DO THE GRAY?
08:05:18 >>Barry Jones: GAVE THREE DIFFERENT OPTIONS.
08:05:29 >> [INAUDIBLE]
08:05:29 [NOT SPEAKING INTO A MICROPHONE]
08:05:29 >>Carolann Saenz: WHAT WAS THE LAST PART YOU SAID?
08:05:29 >> [NOT SPEAKING INTO A MICROPHONE]

08:05:47 >>Tammy Duran: HE SAID GIVE HIM A MINUTE.
08:05:49 I PHYSICALLY TALKED TO HIM ON THE PHONE.
08:05:51 HE GOT DISCONNECTED, AND THEN HE SAID HE'S HAVING AN ISSUE.
08:06:22 >> [NOT SPEAKING INTO A MICROPHONE]
08:06:25 >> RIGHT.

08:06:33 >>Barry Jones: MARY, COULD WE CALL JIM?
08:06:52 >>Mary Gibbs: I THINK TAMMY IS GOING TO TRY THAT NOW.
08:06:58 >>Barry Jones: GIVE ME HIS NUMBER, AND I'LL CALL HIM AND PUT
08:07:01 HIM ON SPEAKER.
08:07:32 >>Carolann Saenz: THE SIGN.
08:07:33 I DON'T KNOW THAT THE BLUE SIGN WILL REALLY GO WITH A
08:07:35 BUILDING LIKE THAT.
08:07:36 BUT THAT'S OKAY.
08:07:36 WE CAN --
08:07:36 >>Barry Jones: THE SIGNS GO ON THE DOOR, NOT ON THE
08:07:40 BUILDING.
08:07:41 >>Carolann Saenz: NO, NO, THERE ARE ADDRESSES FOR EACH
08:07:44 BUILDING.
08:07:47 >>Mary Gibbs: DO I HEAR JIM WALLACE?
08:07:52 I HEARD A BEEP.
08:07:53 >>Carolann Saenz: AND THIS COLOR SIGN HERE COULD ESSENTIALLY
08:07:58 GO ON THE BUILDING WITH THE BLUE DOORS TO TIE IN THE ROOF,
08:08:03 BUT THAT'S NOT ENOUGH OF AN ACCENT, IS MY UNDERSTANDING.
08:08:11 >>Barry Jones: I THINK YOUR OPTIONS WOULD BE TO GO WITH THE
08:08:13 RED DOORS OR TO ADD ENOUGH STONE TO THE BASE OF THE BUILDING

08:08:17 TO HELP PULL IT DOWN LIKE THE CLUBHOUSE HAS.
08:08:26 >> [NOT SPEAKING INTO THE MICROPHONE]
08:08:35 >>Barry Jones: CORRECT, AND I CAN TEXT HIM A PICTURE OF IT.
08:08:37 >>Tammy Duran: HE CAN'T CONNECT.
08:08:39 >>Barry Jones: IF YOU GIVE ME HIS PHONE NUMBER, I WILL TEXT
08:08:41 HIM A PICTURE.
08:08:43 ROCKWOOD TERRA-COTTA.
08:09:12 >> [NOT SPEAKING INTO A MICROPHONE]
08:09:21 >>Carolann Saenz: THAT'S PART OF IT.
08:09:23 SO IF WE GET APPROVAL FOR THE DOORS, CAN THERE BE, LIKE, AN
08:09:30 EXCLUSION THAT IF OWNERSHIP AGREES TO THE STONE AT THE
08:09:33 BOTTOM OF THE BUILDING, THAT THAT COULD BE IN EXCHANGE FOR
08:09:36 THE BLUE DOORS OR IT HAS TO BE PRESENTED AGAIN?
08:09:39 >> [NOT SPEAKING INTO A MICROPHONE]
08:09:45 >>Barry Jones: WHAT DO YOU THINK?
08:09:49 >>Michael Sheeley: I DON'T THINK THERE IS EITHER.
08:09:51 >>Carolann Saenz: I THINK FINANCIALLY IT WOULDN'T MAKE SENSE
08:09:53 EITHER.
08:09:55 >>Barry Jones: I WAS TALKING ABOUT ALL THE GROUND FLOOR
08:09:57 WINDOWS WOULD HAVE STONE UNDERNEATH THEM TO PROVIDE ENOUGH
08:10:02 STONE TO HELP TIE IT TO THE ROOF.
08:10:03 I CAN TEXT HIM A PICTURE.
08:10:13 JUST GIVE ME A NUMBER.
08:10:14 >>Tammy Duran: YEAH, MAYBE --
08:10:16 >>Carolann Saenz: OR E-MAIL HIM.

08:10:17 I CAN E-MAIL HIM THE LINK.

08:10:19 >>Tammy Duran: I E-MAILED IT TO HIM.
08:10:22 CHAIRMAN JONES SAID HE CAN TEXT HIM THE PICTURE.
08:10:40 >>Barry Jones: MARY, IF YOU WRITE DOWN HIS NUMBER, I CAN
08:10:42 TEXT HIM A PICTURE OF WHAT IT LOOKS LIKE.
08:10:51 >> CANADIAN GOVERNMENT SHUT DOWN THE NETWORK AT 8:00 OR
08:10:55 SOMETHING?
08:11:48 >>Barry Jones: FOR THE RECORD, I TEXTED JIM WALLACE A COPY
08:12:00 OF THE IMAGE THAT'S ON THE SCREEN NOW WITH THE RED DOORS.
08:12:13 >>Nancy Stroud: FOR THE RECORD, IS IT CLEAR THAT JIM IS ON
08:12:16 THE PHONE WITH THE CHAIR?
08:12:21 >>Barry Jones: JIM, CAN YOU HEAR US?
08:12:25 >>Jim Wallace: I GUESS I CAN HEAR YOU.
08:12:29 I'M NOT SURE HOW.
08:12:32 I'M OKAY WITH IT.
08:12:38 >>Barry Jones: OKAY.
08:12:39 SO WHAT WE'RE GOING TO DO IS SOMEBODY NEEDS TO MAKE A
08:12:40 MOTION.
08:12:42 >>Barry Freedman: APPROVE 1A WITH THIS -- WHATEVER THE
08:12:44 NAME OF THE COLOR IS.
08:12:45 >>Barry Jones: WITH THE ROCKWOOD TERRA-COTTA DOORS.
08:12:48 >>Barry Freedman: 1A PLUS THE ROCKWOOD TERRA-COTTA FOR THE
08:12:51 DOORS.
08:12:51 >>Barry Jones: DO WE HAVE A SECOND?
08:12:53 >>Michael Sheeley: I'LL SECOND.

08:12:54 >>Barry Jones: ALL IN FAVOR SAY AYE.
08:12:55 >> AYE.
08:12:55 >> AYE.
08:12:55 >> AYE.
08:12:55 >>Jim Wallace: AYE.
08:12:55 >> FOUR AYES.
08:12:55 >> THERE WE GO.
08:12:59 >>Mary Gibbs: I NEED TO MAKE A COMMENT, THOUGH.
08:13:01 I JUST NEED TO MAKE A COMMENT THAT THE PAINT PERMIT CANNOT
08:13:05 BE ISSUED FOR 30 DAYS BECAUSE THERE IS A 30-DAY PERIOD WHERE
08:13:09 THE COUNCIL CAN TAKE JURISDICTION OF THE DESIGN REVIEW BOARD
08:13:13 DECISION.
08:13:14 SO I JUST WANT TO BRING THAT UP, THAT THERE WILL BE A 30-DAY
08:13:17 PERIOD.
08:13:18 SO YOU WON'T BE ABLE TO PAINT ANYTHING FOR 30 DAYS.
08:13:21 >>Barry Jones: CAN THE COUNCIL BE QUERIED TO SEE IF THEY
08:13:24 HAVE ANY DESIRE TO BRING IT UP TO SHORTEN THAT PERIOD?
08:13:27 >>Mary Gibbs: I BELIEVE THEY CAN, YES.
08:13:30 SOMEBODY WILL TRY TO DO THAT.
08:13:32 >>Barry Jones: SOMEBODY COULD QUERY, AND IF THEY DID NOT
08:13:36 WANT TO CHALLENGE IT, THEN THAT 30-DAY PERIOD COULD BE
08:13:39 SHORTENED.
08:13:40 >>Mary Gibbs: YES.

08:13:40 BUT I JUST WANT TO BRING THAT UP BECAUSE WE WON'T BE ISSUING
08:13:43 A PAINT PERMIT TOMORROW MORNING.

08:13:47 >>Barry Freedman: WHEN YOU ISSUE THE QUERY, CAN YOU
08:13:49 SOMEHOW GET A COPY OF 1A PLUS THIS BURNT ORANGE IN THE
08:13:53 QUERY?
08:13:53 BECAUSE I KNOW THAT ONE COUNCILMAN IS GOING TO WANT TO SEE
08:13:57 THAT.
08:13:58 >>Mary Gibbs: DON'T WE HAVE THIS PowerPoint RIGHT HERE?
08:14:01 >>Tammy Duran: I DO HAVE IT NOW.
08:14:02 I'M GOING TO UPLOAD IT ONLINE.
08:14:06 >>Barry Freedman: THE ONE WITH THE BURNT ORANGE.
08:14:09 OKAY.
08:14:11 >>Carolann Saenz: IF YOU NEED ME TO ADD THE PAINT COLOR LIKE
08:14:15 THE OTHER -- AT THE BOTTOM, I CAN ADD THAT AND SIMPLY E-MAIL
08:14:20 IT OVER TO YOU.
08:14:22 >>Barry Jones: WE HAVE A MOTION AND SECOND TO ADJOURN.
08:14:23 ALL IN FAVOR SAY AYE.
08:14:25 AYE.
08:14:25 [SOUNDING GAVEL]
08:14:25 WITH ENTHUSIASM.

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