

VILLAGE OF ESTERO PLANNING, ZONING, AND DESIGN BOARD MEETING
TUESDAY, JUNE 8, 2021, 4:30 P.M.

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PROCEEDINGS MAY NEED TO HIRE A COURT REPORTER.

16:36:32 >> WE HAD NO POWER.

16:36:34 WE LOST POWER.

16:38:41 SORRY..

16:38:44 >>SCOTTY WOOD: ARE WE READY?

16:38:50 WE LOST MARY.

16:38:53 THERE SHE IS.

16:38:56 MARY?

16:38:58 OKAY.

16:39:02 I WOULD LIKE TO WELCOME EVERYONE TO THE JUNE 8 MEETING

16:39:07 OF THE PLANNING AND ZONING DESIGN BOARD FOR THE

16:39:08 VILLAGE.

16:39:13 WE OPEN THE MEETING WITH THE PLEDGE OF ALLEGIANCE.

16:39:18 PLEASE RISE.

16:39:30 [PLEDGE OF ALLEGIANCE]

16:39:33 >>SCOTTY WOOD: THANK YOU.

16:39:37 TAMMY, WHEREVER YOU ARE, PLEASE CALL THE ROLL.

16:39:39 >>ANTHONY GARGANO: HERE.

16:39:41 >>KRISTIN JEANNIN: HERE.

16:39:42 >>BARRY JONES: HERE.

16:39:43 >MARLENE NARATIL: HERE.

16:39:44 >>MICHAEL SHEELEY: HERE.

16:39:46 >>JAMES TATOOLES: HERE.

16:39:49 >>JIM WALLACE: HERE.

16:39:51 >>HOWARD LEVITAN: HERE.

16:39:54 >>SCOTTY WOOD: HERE.

16:40:02 SET MY PHONE DOWN.

16:40:05 BEFORE I ASK FOR THE APPROVAL OF THE AGENDA, I WANT TO

16:40:07 JUST GIVE THE AUDIENCE A LITTLE BIT OF INFORMATION.

16:40:11 TONIGHT WE HAVE FIVE ITEMS ON THE AGENDA OVER AND ABOVE

16:40:12 APPROVING THE MINUTES.

16:40:16 ONE IS A PUBLIC INFORMATION MEETING WHERE NO VOTE IS

16:40:17 TAKEN.

16:40:20 AND ANOTHER IS A WORKSHOP.

16:40:22 NO VOTE IS TAKEN AND THREE PUBLIC HEARINGS.

16:40:27 AND THE PUBLIC HEARINGS DO INVOLVE ACTION ON BEHALF

16:40:28 THIS BOARD.

16:40:32 IF ANYONE INTENDS TO SPEAK, MAKE SURE YOU FILL OUT A

16:40:36 PUBLIC SPEAKER CARD AND GIVE IT TO EITHER MARY OR TO

16:40:37 TAMMY.

16:40:40 ON THAT NOTE, I WILL ASK FOR A MOTION TO APPROVE THE

16:40:42 AGENDA.

16:40:44 >>HOWARD LEVITAN: CHAIRMAN WOOD.

16:40:45 >>SCOTTY WOOD: YES.

16:40:47 >>HOWARD LEVITAN: COULD I HAVE THE FLOOR, PLEASE?

16:40:48 >>SCOTTY WOOD: YOU MAY.

16:40:50 >>HOWARD LEVITAN: I WOULD LIKE TO MAKE A SESSION.

16:40:53 FOR THOSE OF HOW UNDERSTOOD WHAT WE DID AT THE LAST

16:40:59 MEETING WITH RESPECT TO THE SCHEDULING, THE AGENDA WAS

16:41:02 A DAY LATE THIS TIME.

16:41:05 AND THE REASON IT WAS A DAY LATE BECAUSE WE -- WE GOT

16:41:09 MATERIALS LATE FROM -- I THINK AT LEAST TWO OF THE

16:41:13 PARTICIPANTS, BUT ONE WAS ALMOST A COMPLETE

16:41:16 PRESENTATION, AT LEAST FROM WHAT I AM AWARE FROM MARY.

16:41:21 AND IT WAS ONLY BECAUSE SHE WAS TRYING TO BE GOOD THAT

16:41:26 SHE SENT THE AGENDA OUT THE NEXT -- THE FOLLOWING DAY.

16:41:32 I WOULD LIKE TO SUGGEST THAT FOR TWO REASONS THAT THE

16:41:38 -- THAT THE PARTICIPANT -- THE APPLICANT WHO GOT HIS

16:41:44 MATERIALS IN LATE, THAT APPLICANT RATHER THAN BE DENIED

16:41:48 THE ABILITY TO HAVE A HEARING SHOULD BE SHIFTED TO A

16:41:50 WORKSHOP.

16:41:54 IN ADDITION, I UNDERSTAND THAT THAT APPLICANT HAS

16:41:57 ALREADY SUBMITTED NEW MATERIALS AS OF TODAY THAT HE

16:42:00 WOULD LIKE TO SHOW, AND I THINK THAT CAN ONLY HAPPEN IN

16:42:01 A WORKSHOP.

16:42:08 SO I WOULD LIKE TO MOVE THAT WE CHANGE THE AGENDA TO

16:42:20 MOVE THE LAST ITEM WHICH IS THE ITEM 83 TO 72 UNDER THE

16:42:22 WORKSHOP COLUMN.

16:42:24 >>SCOTTY WOOD: A SECOND?

16:42:25 >> I WILL SECOND THAT.

16:42:28 >>SCOTTY WOOD: ANY DISCUSSION?

16:42:31 >> CAN WE HEAR FROM THE APPLICANT?

16:42:35 >>SCOTTY WOOD: ON WHAT HAS BEEN REQUESTED?

16:42:37 >>MARY GIBBS: NOT SURE THE APPLICANT IS HERE YET

16:42:39 BECAUSE I TOLD THEM THEY WOULD BE LAST ON THE AGENDA

16:42:44 BECAUSE THE OTHER PEOPLE THAT HAVE BEEN HERE HAVE

16:42:48 SUBMITTED THEIR INFORMATION QUITE SOME TIME AGO AND

16:42:52 DIDN'T SEEM FAIR TO PUSH THEM TO THE BEGINNING OF THE

16:42:55 AGENDA AND MAKE OTHERS WAIT BECAUSE NEIGHBORS WANTED TO

16:42:56 SPEAK ON OTHER CASES.

16:43:01 SO I DON'T SEE -- I DON'T SEE JOHN CONWAY HERE FOR THE

16:43:04 LAST CASE.

16:43:09 AND I KNOW HE IS EXPECTING NOT TO BE MOVED FORWARD.

16:43:13 >>SCOTTY WOOD: SO WE -- WE CAN ASSUME THAT THIS IS

16:43:15 WHAT THE APPLICANT IS REQUESTING?

16:43:17 >>MARY GIBBS: NO, WE CAN NOT ASSUME THAT.

16:43:22 I DID HAVE A CONVERSATION WITH HIM THAT THERE WAS SOME

16:43:26 ISSUES WITH THE LATE ARRIVALS OF THE MATERIALS.

16:43:29 THE SIGN WAS POSTED ON THE WRONG PROPERTY.

16:43:31 THERE WERE A COUPLE OF OTHER ISSUES, AND IT SEEMED IT

16:43:36 WOULD BE GOOD TO HAVE A WORKSHOP ON THE ARCHITECTURE

16:43:41 AND GET INPUT FROM ALL OF YOU ON THE ARCHITECTURE AND

16:43:44 THEN COME BACK TO THE NEXT MEETING FOR APPROVAL OF THE

16:43:45 DEVELOPMENT ORDER.

16:43:47 I DON'T KNOW IF HE AGREED.

16:43:50 I THINK -- HE SENT IN A NEW POWERPOINT THIS MORNING,

16:43:53 AND WE TOLD HIM WE CANNOT ACCEPT THAT THE DAY OF THE

16:43:54 MEETING.

16:43:58 BUT I KNOW THE NEW POWER POINT THERE WAS SOME CHANGES

16:44:00 TO THE ARCHITECTURE.

16:44:05 SEEMS LIKE RATHER THEN HAVING THE PUBLIC HEARING IT

16:44:10 WOULD MAKE SENSE TO MORPH THAT INTO A WORKSHOP AND GIVE

16:44:11 THEM SOME ADVICE.

16:44:14 >>SCOTTY WOOD: DID WE SEE THIS PROJECT BEFORE?

16:44:16 >>MARY GIBBS: YOU SAW IT ON THE INFORMATION MEETING A

16:44:19 COUPLE OF MONTHS AGO AND MADE COMMENTS ON THE

16:44:20 ARCHITECTURE.

16:44:23 >>SCOTTY WOOD: WE HAVE NOT HAD A WORKSHOP ON THAT?

16:44:25 >>MARY GIBBS: NO, YOU HAVE NOT.

16:44:27 >>SCOTTY WOOD: FURTHERMORE, THE TIMING OF THE

16:44:30 SUBMISSION OF THIS DATA TODAY IS NOT CONSISTENT WITH

16:44:32 OUR RULES OF PROCEDURE.

16:44:34 EVERYONE NEEDS TO UNDERSTAND THAT.

16:44:37 >>MARY GIBBS: THE LAST TWO CASES WE HAD -- THE FIRST

16:44:44 TWO CASES GOT EVERY ONE IN TIME.

16:44:49 THE STORAGE UNIT ONE CAME IN -- DIDN'T REALLY SUBMIT

16:44:50 ANYTHING.

16:44:51 IT WAS LATE.

16:44:55 WE PROVIDED THE PRIOR PRESENTATION.

16:44:58 AND THEN THE LEAD HEALTH ONE WAS VERY LATE.

16:45:00 SO WE HAVE A FEW GLITCHES.

16:45:04 NOW WHAT I WOULD SUGGEST IS RATHER THAN MORNING IT

16:45:07 FORWARD AS A WORKSHOP AND WE LEAVE IT UNTIL THE

16:45:11 APPLICANT GETS HERE AT THE END AND THEN CONDUCT IT AS A

16:45:14 WORKSHOP INSTEAD OF A PUBLIC HEARING.

16:45:17 >>SCOTTY WOOD: SO WE WILL TABLE THE MOTION AT THE

16:45:17 MOMENT.

16:45:20 >> OR AMEND THE MOTION JUST TO LEAVE IT IN ITS CURRENT

16:45:26 PLACE BUT GO OUT OF BODY AND DO THE PUBLIC WORKSHOP

16:45:27 AFTERWARDS.

16:45:29 >>SCOTTY WOOD: ARE YOU OKAY IF WE AMEND THE MOTION IN

16:45:30 THAT FASHION?

16:45:31 >>HOWARD LEVITAN: ABSOLUTELY.

16:45:34 I THINK IT IS NOT READY FOR PRIMETIME YET, AND WE OUGHT

16:45:38 TO DO IT AS A WORKSHOP TO TRY HELP IT ALONG.

16:45:41 >> PROBABLY POSTED AS SUBJECT --

16:45:44 >>MARY GIBBS: RIGHT, IT WASN'T -- IT GOT POSTED ON THE

16:45:45 WRONG PROPERTY.

16:45:47 SO IT REALLY TECHNICALLY DOESN'T MEET THE REQUIREMENTS

16:45:49 FOR THE PUBLIC HEARING.

16:45:53 >> SHOULD IT BE CONTINUED INSTEAD?

16:45:56 WE ALREADY HAVE A HEAVY AGENDA TONIGHT.

16:45:59 >>MARY GIBBS: I THINK THE APPLICANT IS COMING.

16:46:03 HE HAS AN ISSUE IN PHOENIX AND HE IS TO CATCH A PLANE

16:46:09 AND PLANNING TO BE HERE TODAY, AND HE WOULD LIKE TO

16:46:10 WHEN HE GETS HERE.

16:46:13 >> MAKE IT CLEAR WHEN PEOPLE SUBMIT THINGS LATE, IT IS

16:46:15 AT THE PLEASURE OF THE BOARD.

16:46:17 >>MARY GIBBS: WHEN THEY SUBMIT -- IF THEY DO NOT

16:46:22 COMMIT WITHIN THE DEADLINES OF OUR RULES, TEN DAYS

16:46:23 AHEAD OF TIME.

16:46:26 IF WE DON'T GET THE INFORMATION WITHIN TEN DAYS, THEY

16:46:29 JUST WON'T BE ON THE AGENDA SO WE WON'T HAVE TO WORRY

16:46:29 ABOUT THAT.

16:46:31 I WAS TRYING BE TOO LITTLE BIT TOO NICE.

16:46:34 >>SCOTTY WOOD: WE ARE ALL HERE, AND LET'S BE

16:46:36 CONSTRUCTIVE AND COLLABORATIVE.

16:46:40 IF WE HAVE COMMENTS ON THEIR NEW SUBMISSION, LET'S GIVE

16:46:43 IT TO THEM TODAY SO THE NEXT TIME THEY COME BACK IT IS

16:46:46 FINAL AND HOPEFULLY WE CAN APPROVE IT.

16:46:48 >>HOWARD LEVITAN: WAS MY SUGGESTION AS WELL.

16:46:50 >>SCOTTY WOOD: OKAY.

16:46:54 I WOULD LIKE TO CALL FOR A VOTE ON THE AMENDED AGENDA.

16:46:59 AMENDED MOTION, RATHER.

16:47:02 ALL IN FAVOR, SAY AYE.

16:47:03 ANY OPPOSED?

16:47:10 OKAY.

16:47:17 NOW I WOULD LIKE TO ASK FOR A MOTION TO APPROVE THE

16:47:20 APRIL 20 MINUTES.

16:47:22 >> SO MOVED.

16:47:24 >>SCOTTY WOOD: SECOND?

16:47:25 >> SECOND.

16:47:27 >>SCOTTY WOOD: ANY DISCUSSION?

16:47:29 ALL IN FAVOR.

16:47:30 AYE.

16:47:34 ANY OPPOSED?

16:47:38 THE NEXT ITEM IS A PUBLIC INFORMATION MEETING RECORDING

16:47:44 THE ESTERO CROSSING DISTRICT 5, OAK & STONE RESTAURANT.

16:47:47 AND MARY OR WHOEVER IS GOING TO KICK IT OFF AND THEN

16:47:49 TAKE IT FROM THERE, PLEASE.

16:47:53 >>MARY GIBBS: JUST TO GIVE YOU A QUICK OVERVIEW.

16:47:57 ESTERO CROSSING IS THE 43-ACRE PROJECT THAT IS LOCATED

16:48:01 EAST OF LOWE'S PLAZA ON CORKSCREW ON THE SOUTH SIDE.

16:48:07 IT WAS APPROVED FOR MULTIFAMILY APARTMENTS IN THE BACK

16:48:11 AND COMMERCIAL PROPERTIES FROM THE FRONT ON FRONTAGE

16:48:12 ROAD.

16:48:16 AND THE DEVELOPMENT ORDER WAS APPROVED FOR SITE WORK ON

16:48:18 THE INFRASTRUCTURE, AND IT WAS CLEARED AND UNDER

16:48:21 CONSTRUCTION NOW, SO IF YOU DRIVE BY, YOU WILL SEE THAT

16:48:24 THE PROPERTY HAS BEEN CLEARED AND THEY ARE WORKING ON

16:48:26 THAT.

16:48:29 THE -- THE COMMERCIAL INFRASTRUCTURE WAS APPROVED, BUT

16:48:32 THIS IS THE FIRST COMMERCIAL BUILDING DEVELOPMENT

16:48:33 ORDER.

16:48:35 THIS IS ON THE FAR EAST SIDE OF THE SITE.

16:48:40 AND IT IS A -- OAK & STONE RESTAURANT.

16:48:43 AND I AM GOING TO LET THE APPLICANT EXPLAIN A LITTLE

16:48:51 BIT ABOUT THAT AND I WILL TURN IT OVER TO JOHN VORDACK

16:49:29 FROM FITZGERALD.

16:49:30 >> GOOD AFTERNOON.

16:49:36 FOR THE RECORD, JOHN VORDACK WITH DELISI FITZGERALD.

16:49:39 WE ARE THE ENGINEERING ON THE ESTERO CROSSING PROJECT

16:49:41 BEING DEVELOPED BY STOCK DEVELOPMENT.

16:49:46 WITH ME TONIGHT FOR THIS WORKSHOP IS HUNTER BOOTH WITH

16:49:54 BOOTH DESIGN GROUP WHO IS A OUR LANDSCAPE ARCHITECT AND

16:50:01 RAMON ACEVEDO.

16:50:03 SOMEONE FAMILIAR WITH THE ESTERO CROSSING PROJECT AFTER

16:50:07 FIVE YEARS OF COMING TO THIS MEETING ROOM.

16:50:10 JUST TO CLARIFY WHAT MARY SAID, WE HAVE A DEVELOPMENT

16:50:12 ORDER APPROVED FOR THE OVERALL INFRASTRUCTURE THAT

16:50:16 INCLUDES THE REVERSE FRONTAGE ROAD, AND WE ALSO HAVE A

16:50:19 DEVELOPMENT ORDER FOR THE COMMERCE SITE THAT INCLUDES

16:50:22 THE TWO CENTER BUILDINGS AND THE MAJORITY OF THE

16:50:26 PARKING LOT, WHICH IS ALSO UNDER CONSTRUCTION.

16:50:30 THIS WILL BE THE THIRD BUILDING ON THE EAST END OF THE

16:50:35 SITE, WHICH IS OAK & STONE RESTAURANT.

16:50:38 I HAVE NOT BEEN TO ONE PERSONALLY.

16:50:40 THERE IS ONE DOWN IN NAPLES.

16:50:44 SO THIS IS KIND OF AN OVERVIEW OF THE -- BASICALLY THIS

16:50:48 IS A PICTURE OF WHAT IS APPROVED IN TERMS OF OUR

16:50:52 INFRASTRUCTURE AND THE COMMERCIAL PIECE, THAT THE

16:50:57 COMMERCIAL DEVELOPMENT ORDER INCLUDES ENTRY ROAD TO THE

16:50:59 RESIDENTIAL THAT, IF YOU RECALL, FROM THE ZONING

16:51:02 INCLUDED POCKET PARK IN THE MIDDLE OF THAT DIVIDED

16:51:04 ROADWAY.

16:51:07 THE BLUE AREA THAT IS SHADED IS WHERE THE OAK & STONE

16:51:09 RESTAURANT WOULD BE.

16:51:14 ON THE FAR EAST SIDE OF THE COMMERCIAL PIECE.

16:51:18 IT'S KIND OF -- KIND OF THE ENGINEERING SITE PLAN

16:51:21 SHOWING THE BUILDING.

16:51:23 THIS VIEW IS ROTATED NORTH.

16:51:28 IT'S UP SO THE BUILDING FACES WEST TO THE PARKING LOT.

16:51:31 THERE WILL BE A NEW ROW OF SPACES, HIDDEN PARKING

16:51:34 DIRECTLY IN FRONT OF THE BUILDING.

16:51:39 THE OUTDOOR PATIO IS ON THE SOUTH SIDE OF THE BUILDING,

16:51:44 KIND OF TOWARD THE REVERSE FRONTAGE ROAD, AND -- AND IN

16:51:49 TERMS OF SITE PLAN NOT -- NOT A WHOLE LOT GOING ON.

16:51:53 MINOR MODIFICATION TO THE DRY PRETREATMENT AREA THAT

16:51:58 WAS AT THE END TO ACCOMMODATE THE BUILDING FOOTPRINT,

16:52:00 BUT BASICALLY IN BUILDING IS WHERE WE HAD THE BUILDING

16:52:03 SHOWN ON THE MASTER CONCEPT PLAN.

16:52:06 ANY QUESTIONS ON THE SITE PLAN?

16:52:08 AT ALL?

16:52:11 >> THE ONLY QUESTION I HAD IS -- AND I UNDERSTAND

16:52:15 SHARED PARKING AND EVERYTHING ELSE, A RESTAURANT, 5300

16:52:19 SQUARE FEET AND YET WE ARE SHOWING TEN PARKING SPACES.

16:52:23 >> JIM, WITH THE -- WITH THE COMMERCIAL -- WITH THE

16:52:27 FIRST TWO BUILDINGS, THAT PARKING WAS IN EXCESS THAT

16:52:28 WAS NEEDED FOR THOSE TWO BUILDINGS.

16:52:31 WE WANTED TO BUILD THE BULK OF THE PARKING IN ALL ONE

16:52:32 SHOT.

16:52:39 SO THIS BUILDING PAD IS JUST THE ADDITIONAL PARKING

16:52:41 AHEAD DIRECTLY IN FRONT OF THE BUILDING BUT THERE IS

16:52:44 EXCESS PARKING IN THE PARKING LOT THAT ACCOMMODATES

16:52:47 THIS USE.

16:52:51 >> PARKING COUNTS FOR RESTAURANTS DO IT BASED ON SQUARE

16:52:54 FOOTAGE AND BASED ON TABLE SEAT.

16:52:58 ONE MORE THAN THE OTHER DID YOU LOOK AT THAT?

16:53:06 >> THE WAY THE LDC READS IS PER SQUARE FOOT OF GROSS

16:53:11 FLOOR AREA INCLUDING OUTDOOR PATIO.

16:53:14 SO -- AND THE BUILDING IS OBVIOUSLY A STAND-ALONE USE

16:53:17 SO WILL HAVE TO CALCULATE IT THAT WAY.

16:53:21 >> SO IS THERE A RUNNING TABLE GOING AS TO WHO IS

16:53:24 CONSUMING HOW MUCH PARKING AND WHETHER THERE IS A LOT

16:53:25 FOR THE LAST GUY --

16:53:30 >> IN OUR INITIAL D.O., WE HAD -- THE TWO BUILDINGS

16:53:33 WHICH WERE, YOU KNOW, IN ROUND NUMBERS 20,000 SQUARE

16:53:34 FEET TOTAL.

16:53:36 HERE IS THE PARKING REQUIRED FOR THAT.

16:53:38 HERE IS HOW MUCH WE ARE BUILDING.

16:53:43 SO HERE IS THE KIND OF AMOUNT TO BE UTILIZED FOR FUTURE

16:53:44 DEVELOPMENT.

16:53:48 AND WE WILL BASICALLY CONTINUE THAT TABULATION WITH IN

16:53:49 D.O.

16:53:52 >>SCOTTY WOOD: HAVE YOU THOUGHT OF PARKING FOR GOLF

16:53:53 CARTS?

16:53:57 >> I KNOW THAT HAS COME UP.

16:54:00 WE UNDERSTAND THERE IS A NEIGHBORING COMMUNITY THAT

16:54:03 DOES HAVE GOLF CARTS.

16:54:05 >>SCOTTY WOOD: 600 OF THEM.

16:54:09 >> I DON'T KNOW IF THERE ARE 600 GOLF CARTS BUT 600

16:54:10 HOMES.

16:54:13 THE -- YOU KNOW, THE LDC DOESN'T REALLY PROVIDE FOR

16:54:18 THAT, NOR DO WE WANT TO PROMOTE GOLF CARTS THAT AREN'T

16:54:21 STREET LEGAL TO BE DRIVING AROUND ROADS, YOU KNOW,

16:54:25 INTENDED TO BE UTILIZED BY, YOU KNOW, LICENSED

16:54:26 VEHICLES.

16:54:31 WE ALSO BUILT THIS ROAD, YOU KNOW -- THERE IS A LOT OF

16:54:35 INPUT FROM THAT SAME COMMUNITY OF USING THIS ROADWAY

16:54:38 FOR CROSS-ACCESS TO GET TO OTHER PLACES.

16:54:40 SO WE DON'T WANT TO PROMOTE THAT.

16:54:44 OBVIOUSLY IF THEY SHOW UP ON A GOT OF CART, THERE ARE

16:54:46 PARKING SPACES AVAILABLE.

16:54:50 YOU KNOW, I AM SURE THAT WILL NOT BE POLICED, BUT I

16:54:53 DON'T WANT TO PROMOTE THAT NOR KIND OF REDUCE MY

16:54:57 VEHICLE PARKING TO ACCOMMODATE THAT.

16:55:00 >> A GOLF CART ON THE PUBLIC READ THEY HAVE TO BE

16:55:03 STREET LEGALS AND LIGHTS AND HORNS AND ALL THAT KIND OF

16:55:06 STUFF.

16:55:10 >> SO IF THAT WERE THE CASE, THEN THEY WOULD PARK IN A

16:55:11 CAR PARKING SPACE.

16:55:16 OBVIOUSLY IT IS A LITTLE BIGGER THAN NECESSARY, BUT

16:55:20 THERE WASN'T AN INTENTION TO PROVIDE GOLF CART SPECIFIC

16:55:22 PARKING SPACES.

16:55:24 >>MARLENE NARATIL: WHAT ARE THE HOURS OF OPERATION FOR

16:55:26 THE RESTAURANT?

16:55:28 >> I HONESTLY DON'T KNOW THE ANSWER TO THAT.

16:55:31 >>MARLENE NARATIL: DO YOU KNOW THEY ARE SERVING DINNER

16:55:34 -- OR LUNCH AND DINNER?

16:55:36 >> LUNCH AND DINNER?

16:55:38 YES, LUNCH AND DINNER.

16:55:42 >>MARLENE NARATIL: DO THEY ANTICIPATE LIKE 11 P.M. --

16:55:45 >> EXCUSE ME, CAN YOU GUYS MAKE SURE YOU ARE TALKING

16:55:48 THE MICROPHONE.

16:55:49 WE ARE HAVING PEOPLE NOT HEARING.

16:55:52 >>MARLENE NARATIL: I WAS CURIOUS OF THE HOURS.

16:55:54 WHAT IS THE CLOSING TIME.

16:55:57 DO THEY PROPOSE HAVING A LATER CLOSING LIKE A COCKTAIL,

16:56:00 A LATE COCKTAIL HOUR?

16:56:03 >> I DON'T KNOW THE ANSWER TO THAT AND I WILL TRY FIND

16:56:07 THE ANSWER OUT.

16:56:08 OKAY.

16:56:13 THEIR WEB SITE SAYS 11 DURING THE WEEK AND 12:00 ON

16:56:14 FRIDAY AND SATURDAY.

16:56:17 AND OBVIOUSLY IF OUR -- YOU KNOW, WE HAVE -- I BELIEVE

16:56:20 WE HAVE THE HOURS OF OPERATION RESTRICTIONS IN THE

16:56:24 ZONING WHICH WOULD PREVAIL OVER THEIR WEB SITE,

16:56:26 OBVIOUSLY.

16:56:30 >>MARY GIBBS: MAY I ALSO ADD THEIR WEB SITE SAID THEY

16:56:32 HAVE 40 DIFFERENT KIND OF BEERS.

16:56:34 JUST --

16:56:36 >>SCOTTY WOOD: I AM NOT GOING TO TOUCH THAT.

16:56:38 [LAUGHTER]

16:56:39 >>MARY GIBBS: YES.

16:56:42 >>SCOTTY WOOD: RATIONING GOING ON.

16:56:45 >> IS THERE A LOADING ZONE SET UP FOR THIS RESTAURANT?

16:56:50 OR JUST PARK IN THE PARKING LOT AND UNLOAD?

16:56:52 >> SO WITH THE INITIAL DEVELOPMENT ORDER, WE

16:56:55 ESTABLISHED TWO LOADING ZONES THAT ARE INTENDED TO BE

16:56:58 USED FOR THE COMMERCIAL DEVELOPMENT AS A WHOLE.

16:57:03 AND THEN WE HAVE --

16:57:06 >> WHERE ARE THEY IN RELATION TO THE BUILDING.

16:57:09 >> THE PROXIMITY TO THIS BUILDING?

16:57:10 >> NOT DIRECTLY.

16:57:14 BUT IF YOU SEE, WE HAVE THE DUMPSTER SET BACK A LITTLE

16:57:14 BIT.

16:57:20 AND WE HAVE A SIDEWALK THERE IN THAT -- YOU CAN SEE --

16:57:22 >> THAT'S WHERE I WAS GOING.

16:57:26 SLIDE THAT DUMPSTER BACK AND RECONFIGURE THAT -- TO

16:57:30 GIVE THAT SPOT -- AN ACTIVE LOADING ZONE?

16:57:34 >> I WOULD BE SHORT ON DETENTION AREA IF I CUT THAT ALL

16:57:36 THE WAY BACK IN THERE.

16:57:38 >> YOU CAN'T PICK UP ANY IN THE TOP UP THERE?

16:57:43 >> NOT -- NO, WE HAVE -- THERE IS SOME OTHER -- THERE

16:57:45 IS A TRANSFORMER AND OTHER FACILITIES THERE.

16:57:48 GIVEN THE SIZE OF THE BUILDING, THE CODE DOES NOT

16:57:51 REQUIRE IF HAVE ITS OWN DEDICATED, YOU KNOW, SEMI
16:57:53 TRAILER PARKING SPACE.
16:57:58 YOU CAN UTILIZE THE PARKING LOT, TYPICALLY OFF HOURS.
16:58:01 THIS IS OBVIOUSLY THE -- YOU KNOW, THE FARTHER EXTEND
16:58:04 OF THE PARKING LOT RELATIVE TO THE OTHER BUILDINGS.
16:58:13 IT IS KIND OF OUT AT THE FAR CORNER.
16:58:15 >>SCOTTY WOOD: MARY'S QUESTION OF STUFF GOING OUT.
16:58:19 MY QUESTION IS STUFF GOING IN, DELIVERIES.
16:58:21 >> THAT'S WHAT I WAS TALKING ABOUT.
16:58:24 >> YOUR DELIVERIES WILL BE MORNING HOURS, 8 TO 10:00
16:58:26 TYPE STUFF?
16:58:27 >> RIGHT.
16:58:30 >> A CONCERN FOR ALL OF US INVOLVED IN RESTAURANT
16:58:34 BUILDINGS, THE SERVICE IN AND OUT OF THAT KITCHEN, FOOD
16:58:39 DELIVERY, GARBAGE AND ETC. IS ONLY HANDLED BY THAT ONE
16:58:39 SIDEWALK.
16:58:43 AND I DON'T KNOW IF THIS IS JUST A SHELL BUILDING OR
16:58:48 THE RESTAURANT PERMITTING BUT FOR BACK-OF-HOUSE AREA
16:58:52 FOR GARBAGE, ETC, IT IS ALWAYS AT THE BACK DOOR OF THE
16:58:55 RESTAURANT AND I DON'T SEE ANY AREA THAT IS RECESSED OR
16:59:00 ANYTHING FOR SOME KIND OF INTERNAL SPACE TO SHIELD THAT
16:59:00 FROM CORKSCREW.
16:59:03 THAT IS A CONCERN.
16:59:06 >> THE DUMPSTER AREA HERE WOULD BE OBVIOUSLY FULLY

16:59:08 SHIELDED.

16:59:12 >> UNDERSTOOD, BUT BACK-OF-HOUSE RESTAURANTS ARE

16:59:16 WASHING OUT CANS, EQUIPMENT.

16:59:16 >> WE CAN --

16:59:19 >> NEEDS TO BE PUT INTO THAT.

16:59:21 >> WE CAN LOOK AT THAT CORNER IF THERE NEEDS --

16:59:23 >> SERVICE AND DELIVERY.

16:59:25 ALWAYS MESS.

16:59:28 >> THERE IS AN OPPORTUNITY WRAP THE SHIELD ALL AROUND

16:59:31 THE BACK OF THE SIDEWALK IF YOU TURN IT TO THE WEST AND

16:59:34 CREATE A VISUAL BARRIER THERE.

16:59:37 AND THEN ONE LAST THING THAT I AM NOT SEEING ON

16:59:38 HERE.

16:59:41 WHERE IS THE GREASE TRAP FOR THIS RESTAURANT?

16:59:44 >> IT WILL BE -- KIND OF WHERE THE NEW PARKING SPACES

16:59:45 ARE.

16:59:49 >> SO IT WILL BE OUT FRONT IN THE NEW PARKING AREAS?

16:59:55 THOSE ALWAYS BECOME ODOROUS AND CAN BE.

16:59:58 THE LOCATION IS ALWAYS A CONCERN TO ME WHEN I LOOK AT

17:00:04 RESTAURANTS.

17:00:06 >> THANKS TEA ON THE SITE PLAN.

17:00:11 I WILL TURN IT OVER TO HUNTER BOOTH TO TALK ABOUT THE

17:00:11 --

17:00:23 >> JUST A COMMENT TO -- BEFORE -- YOU DO HAVE A NORMAL

17:00:25 TREATMENT FOR TRASH AND RECYCLING.

17:00:29 I FOUND THAT TRADITIONAL DUMPSTERS ARE NO LONGER BIG

17:00:31 ENOUGH UNLESS YOU HAVE SIDE OR REAR ACCESS TO THE

17:00:32 DUMPSTER.

17:00:36 YOU ARE NOT PROVIDING THE STAFF THE OPPORTUNITY TO GET

17:00:40 IN AND DO THINGS LIKE CLEAN IT OUT WITHOUT OPENING THE

17:00:43 BIG DOORS IN THE FRONT WHICH MAKE -- LET'S BE HONEST,

17:00:46 DUMPSTERS ARE NOT ATTRACTIVE AND THE DEVELOPER AND THE

17:00:49 RESTAURANT OWNER WANTED TO SHIELD FROM THAT AND YOU

17:00:52 DON'T WANT THIS ASSOCIATED WITH ANYTHING ELSE AND

17:00:52 PREPARATION.

17:00:55 SO I WOULD SUGGEST THAT MAYBE CONSIDER MAKING THE

17:00:58 DUMPSTER A LITTLE BIT BIGGER AND HAVE SOME ACCESS TO

17:01:02 THE SIDE AND REAR OF THE ACTUAL PHYSICAL DUMPSTERS SO

17:01:06 THE STAFF CAN GO DO THINGS REQUIRED WITHIN THE DUMPSTER

17:01:13 ENCLOSURE THAT AREN'T VISIBLE FROM THE PUBLIC AND HAS

17:01:17 WORKED VERY WELL AND THE DIRTINESS OF THE DUMPSTERS

17:01:18 DISAPPEAR.

17:01:21 >> JIM, WE HAD THE SIDEWALK -- THE SIDEWALK OVERLAPS

17:01:24 THE SIDE OF THE DUMPSTERS.

17:01:28 BUT WE COULD WRAP IT.

17:01:30 >> TO THE SIDE OF THE ACTUAL PHYSICAL DUMPSTER.

17:01:33 HOW DO YOU GET IN BEHIND IT?

17:01:36 >> BEHIND THE POST FOR THE FRONT GATE.

17:01:39 WE HAVE DONE IT BEFORE WHERE YOU KIND OF GO TO THE BACK

17:01:43 AND THE BACK WALL COMES OUT AND COMES FORWARD A LITTLE

17:01:56 BIT AND THIS ACCESS.

17:01:57 >> GOOD AFTERNOON.

17:02:01 FOR THE RECORD, HUNTER BOOTH, LANDSCAPE ARCHITECT

17:02:03 DESIGN GROUP.

17:02:07 WE ARE HERE TODAY TO SHOW YOU BASICALLY WHAT WE ARE

17:02:10 DOING AROUND THE BUILDING, THE BUILDING FOUNDATION

17:02:11 PLANTING.

17:02:14 THE DASHED LINE YOU SEE AROUND THE OAK & STONE

17:02:18 RETENTION PONDS LIMITS OF CONSTRUCTION.

17:02:23 WE CAME BEFORE YOU BEFORE TO SHOW YOU THE BUFFERS AND

17:02:27 DOING ON CORKSCREW TO THE SOUTH AND THE MAVEN ROAD

17:02:28 CORKSCREW.

17:02:32 SO THOSE BUFFERS WILL BE FULLY MAINTAINED AND

17:02:34 ESTABLISHED.

17:02:36 AT THIS TIME, THE BUILDING PRETTY MUCH HAS A LOT OF

17:02:40 WINDOW TREATMENTS AND STOREFRONTS, SO WE ARE REALLY

17:02:45 DOING LOW TYPE SHRUB AROUND THE BUILDING AND DISPLAYING

17:02:49 THE BUILDING AND WALLS THAT ARE PREVALENT.

17:02:53 AND ALONG THE OUTSIDE OF THE PARKING, WE ARE GOING TO

17:02:58 CONTINUE THE SHADED PLANTINGS OF THE SHADY LADY BLACK

17:03:01 OLIVES ON THE END OF THE PARKING LOTS.

17:03:08 AND THEN AROUND THE AREA THAT WE HAVE THE OUTDOOR

17:03:09 PAVILION.

17:03:12 DOING LOW PLANTINGS AROUND THAT ALSO.

17:03:16 SO PRETTY MUCH STUCK TO KIND OF THE SEVEN FEET AROUND

17:03:24 THE BUILDING AND DOING BUILDING FOUNDATION PLANTING.

17:03:30 IF YOU HAVE ANY QUESTIONS.

17:03:36 >>KRISTIN JEANNIN: ON SHEET, TR LABELED.

17:03:37 >> THAT MUCH PALMS.

17:03:41 JUST LIKE USING IN THE MEDIANS.

17:03:43 >>KRISTIN JEANNIN: AND THEN THE ONLY THING THAT I

17:03:48 WONDER IF YOU WOULD CONSIDER MAYBE -- I HAVE JUST SEEN

17:03:55 SOME TROUBLE WITH CHILEAN THRIPS ON INDIAN HAWTHORNE.

17:03:57 >> WE CAN TAKE LOOK AT IT AND RAMON WILL BE UP HERE TO

17:04:00 SHOW YOU THE ELEVATIONS AND SHOW THE LOW WINDOWS AND

17:04:04 HOW TO KEEP THINGS AWAY FROM THE WINDOWS AND SO FORTH

17:04:08 TO KEEP IT ON THE LOW SCALE SO YOU CAN SEE THE

17:04:09 BUILDING.

17:04:12 >> THE EAST SIDE OF THE BUILDING LOOKS EXTREMELY LIGHT.

17:04:19 I WORRY OF THE WOODLANDS -- CORKSCREW WOODLANDS.

17:04:24 MAIN ARTERIAL AND A LOT OF TRAFFIC WITH ON THAT ROAD.

17:04:28 AND YOU ARE NOT DOING ANYTHING -- OR DOESN'T APPEAR.

17:04:30 >> AT ONE POINT A SIDEWALK THAT CAME OUT.

17:04:36 AND WILL PROBABLY FILLING THAT IN BEFORE YOU.

17:04:43 >> YOU WILL BE ADDING LANDSCAPING INTO THE EAST SIDE OF

17:04:45 THE BUILDING.

17:04:48 >> COMMERCIAL BUFFER IS RIGHT THERE.

17:04:53 A COMMERCIAL BUFFER ALONG THE ROADWAY.

17:04:56 >> YOU ARE NOT GOING TO SEE THE BACK OF THE BUILDING?

17:04:58 >> YOU WON'T SEE THE BACK OF THE BUILDING.

17:05:00 >> ARE YOU HOPING OR ARE YOU TELLING ME YOU ARE NOT

17:05:02 GOING TO SEE THE BACK OF THE BUILDING.

17:05:05 >> I AM NOT TELLING YOU THAT YOU ARE NOT GOING TO SEE

17:05:08 IT, BUT THERE IS SOMETHING ELSE BETWEEN THE BUILDING.

17:05:14 >> WE HAVE A HEAVY BUFFER ON THE SIDEWALK.

17:05:19 IN EXCESS OF THE CODE BUFFER.

17:05:23 >> THE LANDSCAPE PLAN WITH RESPECT TO SIDEWALK AND REAR

17:05:24 ACCESS TO THE BUILDING.

17:05:29 WHICH ONE IS CORRECT.

17:05:30 >> THE PLAN CORRECT.

17:05:34 >> ROOM ON THE BACK SIDE TO SEE ADDITIONAL ON THE BACK?

17:05:35 >> YES.

17:06:39 >> THANK YOU.

17:06:43 >> THANK YOU.

17:06:46 >>MARY GIBBS: RAMON, IS THAT SOMETHING NEW -- PEOPLE

17:06:48 ON ZOOM CAN'T SEE THAT.

17:06:49 WHAT DID YOU JUST HAND OUT?

17:06:52 >> BASICALLY WHAT I HANDED OUT --

17:06:54 >>MARY GIBBS: CAN YOU SPEAK -- PEOPLE ON ZOOM ARE

17:06:56 GOING TO ASK IN A MINUTE.

17:07:03 >> RAMON ACEVEDO AND WHAT I WAS HANDING OUT WAS THE

17:07:06 REAL SAMPLE THAT WE ARE MAINTAINING THROUGH THE ENTIRE

17:07:09 DEVELOPMENT.

17:07:12 >> YOU ARE GOING TO SHOW THE COLOR CHIP SO THE PEOPLE

17:07:15 ON ZOOM CAN SEE THEM?

17:07:17 >>SCOTTY WOOD: THERE IS A PRESENTATION, MARY.

17:07:19 >>MARY GIBBS: I WANT TO MAKE SURE IT IS NOT SOMETHING

17:07:28 NEW.

17:07:31 >> SO THERE WERE A FEW QUESTIONS THAT I MENTIONED

17:07:31 BEFORE.

17:07:35 OUR INTENT TO DELIVER A SHELL BUILDING THAT STILL HAS

17:07:43 TO BE RESPONDING TO THE NEEDS OF OAK & STONE AND

17:07:44 PROVIDE SOME GUIDELINES.

17:07:46 WHAT THEY ARE ACTUALLY DEVELOP SOMETHING A SHELL

17:07:47 BUILDING.

17:07:51 WE DON'T HAVE A NOTICE OF THE INTERIOR AND TRYING TO

17:07:54 RESPOND TO THEIR NEEDS AND RIGHT NOW COMMUNICATING WITH

17:07:56 THEM.

17:07:58 BUT AT THIS POINT, YOU SEE A SHELL BUILDING.

17:08:04 WE TRY MAINTAIN IN THE ARCHITECTURAL ELEMENT THAT WE

17:08:07 ALREADY ESTABLISHED THROUGH THE COMPLEX TO THE

17:08:07 BUILDING.

17:08:09 WE HAVE BEEN HERE BEFORE.

17:08:13 IF EVERYBODY HAS SEEN THEM.

17:08:19 WE WENT THROUGH SEVERAL PRESENTATION, WORKSHOP THROUGH

17:08:24 THE ENTIRE PROCESS UNTIL WE RESPOND TO ALL THE COMMENTS

17:08:26 AND SUGGESTIONS.

17:08:27 FINALLY WE WERE APPROVED.

17:08:32 SO WE ARE TRYING TO MAINTAIN -- YOU SEE IN THE MAIN

17:08:35 FACADE, WE ARE INCORPORATING THE HIP ROOF.

17:08:36 WE ARE BRINGING THE TILES.

17:08:40 WE ARE RECOGNIZING THE CORNER.

17:08:42 OUTDOOR SPACE.

17:08:49 WE ARE MAINTAINING THE SAME COLOR PALETTE OF THE OTHER

17:08:50 BUILDINGS.

17:08:52 WHAT YOU SEE HERE IS THE FOOTPRINT.

17:09:00 BASICALLY WE HAVE 5300-SQUARE-FOOT FOOTPRINT WITH 1700

17:09:02 OUTDOOR SPACE OF THE SOUTH FACADE.

17:09:07 IT IS ALL COVERED AND IT GOES WITH KIND OF PLATFORM

17:09:11 THAT OAK & STONE WANTS.

17:09:15 AT THEIR REQUEST, THEY PREFER THE OUTDOOR DINING AREA

17:09:21 AT THE SOUTH PART OF THE PARCEL.

17:09:24 WHAT YOU SEE HERE IS THE MAIN ELEVATION BEING THAT WE

17:09:28 ARE BRINGING FROM PREVIOUS EXPERIENCE AND INFORMATION

17:09:31 WE HAVE BEFORE FOR THE OTHER BUILDINGS IS THE DYNAMIC

17:09:34 OF THE ROOF LINE.

17:09:38 WE ARE BREAKING THE ROOF LINE IN PARTS OF THE BUILDING

17:09:42 AND RECOGNIZE THE CORNER AND WE HAVE THE MAIN TOWER.

17:09:45 SYMMETRY AND CENTER OF THE BUILDING.

17:09:51 AND WE TRY TO MIMIC THE SAME CONCEPT IN THE OTHER

17:09:57 SECONDARY FACADE WHERE YOU HAVE THE OUTDOOR AND

17:09:58 RECOGNIZE IN THE CORNER.

17:10:07 WE ALSO GO WITH THE THEME OF OAK & STONE AND OAK --

17:10:09 STONE ALMOST THROUGH -- THROUGH THE COLUMNS AND

17:10:14 ACTUALLY WE HAVE DIFFERENT KIND OF STONE ALSO WHERE THE

17:10:18 MAIN IS EXPECTED TO BE IN THE MAIN FACADE.

17:10:20 SO THERE ARE A LOT OF DYNAMIC ELEMENTS HAPPENING IN THE

17:10:25 CORNERS, THE STONE, THE REVEALS, THE OUTDOOR SPACE.

17:10:29 AND THAT IS WHAT YOU CAN SEE IN THE PREVIOUS RENDERING

17:10:32 HOW DYNAMIC THE BUILDING IS.

17:10:35 ONE OF THE CHALLENGES AND I HEARD THAT BEFORE IS THE

17:10:39 BACK OF THE -- OF THE HOUSE HOW THEY CALL IT, THE EAST

17:10:42 FACADE IS BASICALLY THE BACK OF THE BUILDING.

17:10:46 RIGHT NOW THEY -- WE DO NEED SOLID WALLS.

17:10:49 YOU KNOW THE KITCHEN IS GOING TO BE IN AN AREA.

17:10:53 I HEAR THE SUGGESTION AND I THINK WE NEED TO HAVE SOME

17:10:55 KIND OF SCREEN.

17:11:02 AREA ESPECIALLY AS WE GO OUTSIDE FOR THE DUMPSTER AND

17:11:04 MAYBE INCORPORATE --

17:11:07 I THINK WE NEED TO WORK THAT OUT AS WE GO TO THAT

17:11:12 SECONDARY EXIT AND THE ENTRY AREA FOR DELIVERIES, SO

17:11:14 THAT IS SOMETHING THAT I TOOK NOTE.

17:11:17 AND I WILL INCORPORATE IN THE FUTURE, BUT YOU CAN SEE

17:11:21 THAT IS BASICALLY THE -- FAIRLY SOLID BUT WE ARE

17:11:24 BRINGING TRELLISES AND WILL WORK WITH THE LANDSCAPE

17:11:32 ARCHITECT TO INCORPORATE SOME REHABILITATION TO ENRICH

17:11:33 THAT FACADE.

17:11:37 THE OTHER FACADE THE NORTH AND SOUTH FACING CORKSCREW,

17:11:44 AND, AGAIN, WE ARE INCORPORATING THE TOWER HIP ROOF,

17:11:49 STONE ELEMENTS AND SOME TRENDS AND THERE IS A LOT OF

17:11:51 ALSO GLAZING NORTH AND SOUTH.

17:11:56 SO WE ARE TRYING TO CREATE WITHIN THE PARAMETER AND

17:12:05 FURTHER DYNAMIC BUILDING.

17:12:07 >>SCOTTY WOOD: ARE YOU READY FOR QUESTIONS?

17:12:09 >> I HAVE A QUESTION ON THE EAST ELEVATION RIGHT NOW,

17:12:12 YOU ARE SHOWING OBVIOUSLY, I THINK, ONE OF THE REASONS

17:12:15 IT LOOKS ATTRACTIVE BECAUSE WE ARE SEEING THE THREE

17:12:18 HIPS THAT ARE -- THAT ARE NOT ON THE EAST SIDE OF THE

17:12:19 BUILDING.

17:12:20 SEEING THEM IN RED.

17:12:23 THAT WORKS WELL IN ONE-DIMENSIONAL, BUT IF I AM WORKING

17:12:27 ALONG AND LIKE AT THAT BUILDING, AM I JUST GOING TO SEE

17:12:34 THIS SORT OF PARAPET ROOF WITH DEVIATIONS.

17:12:36 AM I GOING TO SEE THAT IN PERSPECTIVE?

17:12:41 AND WILL I SEE THOSE HIP ROOFS OR JUST ONE.

17:12:44 >> THE HIP ROOFS ACTUALLY KIND OF HAPPEN IN ALL THREE

17:12:48 FACADES -- OF THE EAST FACADES AND SEE THEM FROM THE

17:12:49 EAST SIDE.

17:12:53 >> WE SEE ONE-DIMENSIONAL DRAWINGS AND FROM WHAT

17:12:55 PERSPECTIVE AM I GOING TO SEE THE HIP ROOF?

17:13:01 >> I SUSPECT THAT DO YOU BECAUSE THE HE WILL VISION.

17:13:05 TALKING MORE THAN FOUR PETE AND TRY TO MENTION THE

17:13:08 REACH OF THE HIP ROOF.

17:13:12 >> ARE THOSE CENTERED EAST-WEST IN THE BUILDING?

17:13:12 >> YES.

17:13:14 >> MAYBE ON YOUR PLAN YOU CAN DASH IN WHERE THEY ARE

17:13:16 LOCATED IN THE PLAN.

17:13:19 >> SEE IF I CAN GO BACK -- MAYBE THE RENDERING TO TRY

17:13:21 TO GO BACK HERE.

17:13:24 >> ON THE RENDERING, IT APPEARS THE CENTER OF THE

17:13:25 BUILDING.

17:13:29 SO YOU ARE REALLY NOT CATCHING THE BASE OF IT.

17:13:35 I DON'T KNOW HOW FAR BACK THOSE RENDERINGS.

17:13:37 THE PERSPECTIVE IS FROM --

17:13:43 >> THEY ARE BASICALLY IN THE -- CLOSE TO THE MIDDLE OF

17:13:43 THE BUILDINGS.

17:13:47 LITTLE BIT MORE TOWARD THE WEST IN BOTH OF THEM, BUT

17:13:50 DEFINITELY YOU CAN SEE IT.

17:13:53 A DIFFERENCE OF MORE THAN FOUR FEET.

17:13:56 AND IF YOU GO -- IF YOU WERE MORE CLOSE TO SEVEN A

17:13:58 FEET.

17:14:04 SO THERE IS SOME RESPECTABLE HEIGHT DIFFERENCE IN THE

17:14:07 HIP ROOF AND THE PARAPET.

17:14:09 >> FOUR FEET FROM THE ROOF, BUT YOUR PAR ARE PET HAS

17:14:13 TWO AND A HALF FEET OR SO ALREADY.

17:14:17 >> WELL, FROM THIS ONE IT IS AROUND 20.

17:14:27 22 ACTUALLY, CLIMB TO 23.4 AND MULTIPLES AS THEY GO UP

17:14:30 GOING UP.

17:14:33 >>MARLENE NARATIL: IS THE OUTDOOR DINING AREA SCREENED

17:14:38 IN?

17:14:41 >> THEY HAVE APPROVAL SCREEN AND THIS TIME, I HAVE NOT

17:14:44 BEEN INFORMED THEY INTEND TO DO THAT AND IT IS VERY

17:14:50 COMMON TO DO THAT AND SHADE ALSO BECAUSE THEY CAN'T

17:14:55 CONTROL THE GRID AND ACTUALLY PROVIDE SHADE.

17:14:57 THEY WILL COME BACK AND REQUEST THAT.

17:15:00 AT THIS TIME THEY HAVEN'T MENTIONED THAT.

17:15:01 >>MARLENE NARATIL: THAT WOULD BE A VERY ATTRACTIVE

17:15:04 FEATURE OF THE BUILDING BECAUSE I HAVE SEEN A LOT OF

17:15:07 THEM WHERE THEY HAVE THE CANVAS CURTAINS AND EVERYTHING

17:15:10 AND THEY ARE ATTRACTIVE AND THEY ARE HEAVY SO THE WIND

17:15:14 WON'T AFFECT IT.

17:15:17 >>HOWARD LEVITAN: CAN I JUMP IN.

17:15:20 >>MARY GIBBS: BOARD MEMBER LEVITAN WANTS TO SPEAK.

17:15:21 >>SCOTTY WOOD: GO AHEAD.

17:15:24 >>HOWARD LEVITAN: THANKS, SCOTTY.

17:15:26 I GUESS I HAVE A MORE BASIC QUESTION.

17:15:29 IF YOU LOOK AT THE FIRST PAGE OF THE PRESENTATION, YOU

17:15:34 WILL SEE A PICTURE OF THE PATTERN BOOK.

17:15:38 THESE THREE PICTURES COME OUT OF THE PATTERN BOOK.

17:15:40 YEAH, RIGHT THERE.

17:15:44 AND I AM LOOKING AT THE COLORS OF THE RESIDENTIAL

17:15:48 BUILDING AND THE FEATURES AND THE COLORS AND

17:15:51 EMBELLISHMENTS ON THE COMMERCIAL BUILDING AND THERE ARE

17:15:55 MANY MORE OF THOSE IN THE PATTERN BOOK.

17:16:03 THIS BUILDING OTHER THAN THE -- THE ROOF LINES DOESN'T

17:16:06 MATCH OR EVEN COME CLOSE TO THE PATTERN BOOKS.

17:16:09 THERE ARE NO STONE FEATURES IN THE PATTERN BOOK AT ALL.

17:16:14 AND I AM SORT OF WONDERING HOW WE GOT HERE.

17:16:19 AND HOW FAR WE HAVE MOVED FROM THE PATTERN THAT WAS

17:16:22 APPROVED IN THE -- THE PATTERN BOOK THAT WAS APPROVED

17:16:24 IN THE ZONING RESOLUTION.

17:16:32 AND MAYBE EITHER MARY OR YOU COULD EXPLAIN THAT TO ME.

17:16:39 >> OF THE ENTIRE PARCEL OF THE DESIGN, WE EVOLVED TO

17:16:44 HAVE THE FOUR COLORS THAT YOU CAN SEE.

17:16:45 I DISTRIBUTED THOSE.

17:16:50 SO WE HAVE -- WE HAVE PURE WHITE AS THE TRIM AND THEN

17:16:51 WE HAVE --

17:16:53 >>HOWARD LEVITAN: HAVE ANY OF THOSE COME BEFORE THE

17:16:53 BOARD?

17:16:54 >> YES.

17:16:55 OH, YES.

17:17:01 ACTUALLY WE WENT TWO ROUNDS OF CHANGE IN COLORS TO BE

17:17:04 ABLE TO BE APPROVED.

17:17:05 SO --

17:17:08 >>HOWARD LEVITAN: THIS WAS OKAY WITH THE DESIGN REVIEW

17:17:10 BOARD?

17:17:13 >>MARY GIBBS: MAY I -- MAY I SAY SOMETHING?

17:17:16 AND I THINK -- I THINK THE ENGINEER MAY WANT TO ALSO

17:17:18 ADDRESS THIS BECAUSE I BROUGHT THIS UP TO HIM AND I

17:17:21 SAID THERE WILL BE A QUESTION ABOUT THE PATTERN NOT

17:17:23 MATCHING.

17:17:26 THE PATTERN BOOK THAT THE COUNCIL APPROVED WAS MORE OF

17:17:28 A SALMON COLOR.

17:17:31 LOOKED A LITTLE MORE MEDITERRANEAN FLAVOR.

17:17:35 IT DIDN'T HAVE SPECIFIC COLOR NUMBERS IN IT.

17:17:40 SO WHAT WE HAVE LEARNED IS WE HAVE EVOLVED THROUGH THE

17:17:42 PATTERN BOOKS WE HAVE TO HAVE SPECIFICS ABOUT THE

17:17:44 COLORS BECAUSE SOMETIMES THEY CHANGE, AND SOMETIMES

17:17:47 THEY LOOK DIFFERENT EVEN IN THE RENDERINGS AND THE

17:17:49 ELEVATIONS.

17:17:52 THE COLORS ALL LOOK DIFFERENT AND WE ARE LEARNING AS GO

17:17:53 ALONG.

17:17:58 WHEN THIS CAME TO THE OLD REVIEW DESIGN BOARD, THEY HAD
17:18:01 A COUPLE OF RENDITION THAT HAD A LOT OF GRAY AND COLORS
17:18:05 THAT WERE ABSOLUTELY NOT CONTRIBUTE AT ALL WITH THE
17:18:06 PATTERN BOOK.
17:18:12 WENT BACK AND FORTH AND WENT NO, GO LOOK AT THAT.
17:18:15 >>HOWARD LEVITAN: HAS DEVELOPMENT ORDER BEEN FOR THE
17:18:16 OTHER BUILDINGS?
17:18:19 >>MARY GIBBS: FOR THE INFRASTRUCTURE.
17:18:22 >> NOTHING FOR THE COMMERCIAL BUILDINGS.
17:18:29 >> THIS IS JOHN WITH DELISI FITZGERALD.
17:18:32 THE CENTER TWO BUILDINGS WERE APPROVED WITH THE
17:18:37 COMMERCIAL DEVELOPMENT ORDER AND THOSE DID GO THROUGH
17:18:42 THE OLDER VERSION OF THE DESIGN REVIEW BOARD.
17:18:45 THERE WAS OBVIOUSLY A LOT OF DISCUSSION ON COLOR.
17:18:52 OUR INITIAL COLOR PALETTE, THE WHITE, THE LIGHTER COLOR
17:18:53 WAS MORE A GRAY.
17:18:56 THE DESIGN REVIEW BOARD DIDN'T LIKE THAT.
17:19:02 WENT A CREAMY COLOR TO BE MORE CONSISTENT WITH THE
17:19:05 PATTERN BOOK.
17:19:12 AND THEY -- THIS IS SUBJECTIVE OBVIOUSLY.
17:19:15 >>HOWARD LEVITAN: I AM NOT SURE IT IS SUBJECTIVE.
17:19:18 WE DO THE PATTERN BOOKS AND REQUIRE PATTERN BOOKS FOR A
17:19:19 REASON.
17:19:23 AND SO I AM -- I CAN UNDERSTAND WHERE WE ARE.

17:19:26 MINE IF YOU SAY COMMERCIAL BUILDINGS WILL HAVE A

17:19:29 DEVELOPMENT ORDER FROM THE DESIGN REVIEW BOARD, THAT'S

17:19:32 FINE.

17:19:34 MY NEXT QUESTION THEN WOULD BE, IS THERE STONE IN ANY

17:19:38 OF THOSE DESIGNS?

17:19:41 >>SCOTTY WOOD: WAS THERE STONE, JOHN, IN -- WHAT

17:19:46 HOWARD IS TALKING ABOUT, AND I AGREE WITH HIM, STONE ON

17:19:48 THE OTHER COMMERCIAL BUILDINGS THAT WILL MAKE THIS NEW

17:19:53 BUILDING -- WHICH I THINK IS A VERY ATTRACTIVE BUILDING

17:19:56 SIGHT WISE, BUT IS IT CONSISTENT WITH THE OTHER

17:19:57 COMMERCIAL BUILDINGS?

17:20:02 >> THE OTHER TWO BUILDINGS DO NOT HAVE STONE ON THEM.

17:20:04 >>HOWARD LEVITAN: I THINK THAT SAN ISSUE AND I THINK

17:20:05 YOU NEED TO ADDRESS IT.

17:20:09 AND I ALSO WOULD LIKE FOR YOU TO ADDRESS SOME OF THE

17:20:13 DESIGN EMBELLISHMENTS, FOR EXAMPLE, ON THE BUILDINGS

17:20:16 THAT ARE SHOWN IN THE PATTERN BOOK THAT COULD EASILY BE

17:20:18 UTILIZED AS WELL.

17:20:21 I WENT BACK AND LOOKED AT THE -- BY THE WAY, I AM ALL

17:20:23 IN FAVOR OF OAK & STONE RESTAURANT.

17:20:26 PING THEM -- FROM WHAT I CAN TELL THEY DO A REALLY

17:20:30 GREAT JOB AND A REAL IMPROVEMENT FOR ESTERO, AND

17:20:33 PARTICULARLY IN THIS LOCATION, BUT I AM REALLY HUNG UP

17:20:35 ON PATTERN BOOKS.

17:20:39 AND -- BECAUSE WE FOUGHT FOR YEARS OF PATTERN BOOKS AND

17:20:43 ABOUT BEAUTY BOOKS WHICH WE NOW CALL PATTERN BOOKS.

17:20:46 AND, YOU KNOW, I WENT BACK AND LOOKED AT THE OTHER

17:20:53 DESIGNS THROUGHOUT FLORIDA, THIS IS A NEW CHAIN.

17:20:57 AND THEY HAVE NO CONSISTENCY WHATSOEVER.

17:20:58 SOME ARE JUST A NAME.

17:20:59 SOME HAVE IT.

17:21:02 SOME DON'T, DEFENDING ON -- A LOT OF THEM ARE IN

17:21:04 SHOPPING CENTERS.

17:21:07 SO, I MEAN, IT IS NOT LIKE WE HAVE WALMART THAT COMES

17:21:10 IN AND SAYS IT HAS GOT TO BE THIS WAY AND THEY HAVE THE

17:21:13 COMMUNITY FIGHTING FOR IT FOR YEARS.

17:21:18 THERE HAS GOT TO BE A WAY TO WORK BOTH -- MAYBE IT CAN

17:21:19 LOOK MORE LIKE THE PATTERN BOOK.

17:21:22 MAYBE THE STONE DOESN'T HAVE TO BE MORE PRONOUNCED IN

17:21:25 TERMS OF THE HEIGHT OF THE STONE, MAYBE IT COULD BE --

17:21:28 I AM NOT THE ARCHITECT, BUT I AM SAYING YOU HAVE TO

17:21:33 MAKE -- YOU HAVE TO GO BACK AND LOOK AT THE PATTERN

17:21:33 BOOK.

17:21:36 WE DID THAT FOR A REASON.

17:21:41 YOU KNOW I -- I WAS LOOKING AT SOME OF THE OLD

17:21:46 MATERIALS FROM THE EDRC BACK IN 2007 FOR ANOTHER ONE OF

17:21:48 THE CASES TONIGHT.

17:21:54 AND I SAW SOME COMMENTS BY OUR FRIEND JIM WALLACE AT

17:21:57 THAT POINT IN TIME SAYING, YOU KNOW, WE ARE NOT GETTING
17:22:00 IN THE DEVELOPMENT ORDERS THE SAME STUFF THEY SHOWED US
17:22:03 AT THE BEGINNING WHEN WE -- WHEN WE WERE INVOLVED.
17:22:04 AND THAT IS NOT GOOD.
17:22:09 AND WE HAVE GOT TO ACTUALLY -- THE EDRC STARTED KEEPING
17:22:13 BETTER RECORDS OF THE PLANS THEY WERE GIVEN AND I THINK
17:22:15 THAT IS THE RIGHT COMMENT TO MAKE HERE AS WELL.
17:22:19 I THINK IT IS REALLY IMPORTANT THAT WE NOT JUST APPROVE
17:22:24 THE ZONING WITH A PATTERN BOOK AND FORGET ABOUT IT.
17:22:28 SO THAT WOULD BE MY COMMENT WITH RESPECT TO THAT --
17:22:29 THAT ISSUE.
17:22:33 >> SO WE CAN OBVIOUSLY TAKE A LOOK AT THAT.
17:22:34 >>HOWARD LEVITAN: I DON'T THINK THAT IS GOING TO GO
17:22:36 AWAY, JOHN, SO YOU MIGHT --
17:22:39 >> I AM NOT DISMISSING IT, HOWARD.
17:22:40 I HEAR YOUR COMMENT.
17:22:46 OBVIOUSLY I CAN'T PRODUCE A NEW DRAWING RIGHT NOW.
17:22:49 >>HOWARD LEVITAN: THAT'S WHY THEY CALL IT A PUBLIC
17:22:52 INFORMATION MEETING AND THIS IS THE FIRST STEP.
17:22:54 >> TYPICALLY WHAT WE LIKE TO DO IS TAKE THIS AND BEFORE
17:22:56 WE COME BACK THINKING WE ARE GOING TO GET APPROVED,
17:23:00 COME BACK WITH A WORKSHOP AND INCORPORATE THESE
17:23:04 COMMENTS AND COMMENTS FROM THE -- FROM STAFF ON THE
17:23:08 DEVELOPMENT ORDER, AND, YOU KNOW, COME BACK WITH --

17:23:10 WITH ANOTHER GO AT IT.

17:23:13 >> AND THE COMMENTS ABOUT THE BACK OF THE HOUSE, JOHN,

17:23:15 I THINK ARE REALLY IMPORTANT.

17:23:20 THERE IS A LOT OF TRAFFIC AS JIM WALLACE SAID ON

17:23:22 CORKSCREW WOODLANDS.

17:23:25 AS YOU RECALL WHAT WE DID WITH THE SPROUTS BUILDING.

17:23:29 WE PUT FAKE WINDOWS -- WE ASKED FOR FAKE WINDOWS ON

17:23:32 SOME OF THE OTHER FACADES, ESPECIALLY THE LOADING DOCK

17:23:39 FACADE, BECAUSE THAT WAS GOING TO BE SEEN FROM ALL THE

17:23:42 SOUTHBOUND CARS COMING DOWN 41.

17:23:47 SO, I MEAN, OUR REQUIREMENT IN THE LAND DEVELOPMENT

17:23:50 BOARD THAT ALL FOUR FACADES LOOK NICE.

17:23:54 AND I THINK YOU GOT TO THINK ABOUT THAT ON THIS ONE.

17:24:02 MAYBE BRING IN SOME MORE DESIGN FEATURES.

17:24:05 >> IT IS SO EASY -- WE SEE ON DRAWINGS ALL THE TIME AND

17:24:09 CONCEPTS AND I DEFER TO YOU ON THIS.

17:24:14 AND -- AND YOU KNOW THE TERM FOR THE -- THE -- THE

17:24:16 TRELLIS FOR IVY.

17:24:18 AND IT ALL SOUNDS GREAT.

17:24:20 IT IS GOING TO BE GREEN AND WE WILL HAVE FLOWERS AND

17:24:23 EVERYTHING ELSE AND YOU GO TO COCONUT POINT AND YOU

17:24:27 LOOK AT WHAT IS HAPPENING ON WALLS -- OTHER THAN THE

17:24:30 SOUTH WALL AND ALL THE VINES ARE DEAD.

17:24:33 AND IT LOOKS -- IT HAS THE OPPOSITE EFFECT.

17:24:36 I AM SURE THAT IS NOT WHAT YOU ARE LOOKING FOR EITHER.

17:24:38 THE APPLICANT IS LOOKING FOR SOMETHING THAT IS ALWAYS

17:24:38 ATTRACTIVE.

17:24:42 AND SO MAYBE THE EAST WALL IS NOT THE RIGHT -- I AM

17:24:47 JUST REFERRING TO YOU HERE, BUT BASED ON WHAT I SEASON

17:24:47 PLACES.

17:24:51 SIMON DIDN'T DO IT WITHOUT THINKING ABOUT IT, BUT IT

17:24:53 HAVEN'T WORKED.

17:24:56 AND SO MAYBE THERE IS SOMETHING THAT YOU CAN SUGGEST

17:25:02 THAT MIGHT WORK BETTER IN THAT KIND OF IMPROVEMENT AND

17:25:05 NEED SOMETHING ON THAT WALL.

17:25:07 >>KRISTIN JEANNIN: THAT FACADE I DON'T THINK IT

17:25:11 MATCHES THE LANDSCAPE PLAN AT THIS POINT EITHER.

17:25:13 THE EAST SIDE.

17:25:21 THERE ARE NO PLANTER WHERE IS YOU HAVE THE ESPALIER.

17:25:23 >> IT WILL BE ALL OPEN.

17:25:26 OPEN SPACE.

17:25:29 >>KRISTIN JEANNIN: WELL, IF I AM -- YEAH, THE EAST

17:25:36 SIDE IS THE SIDE THAT FACES CORKSCREW WOODLANDS ROAD.

17:25:38 THERE IS CONCERN IT WILL BE VISIBLE.

17:25:42 ON THE EAST ELEVATION, AREAS THAT WOULD INDICATE WOULD

17:25:43 YOU PUT VINES.

17:25:44 SO.

17:25:51 >> AS AN ALTERNATIVE, YOU CAN DO FALSE WINDOWS OR

17:25:52 SOMETHING.

17:25:53 >>KRISTIN JEANNIN: EXACTLY.

17:25:55 MAKE SURE IT IS CONSISTENT.

17:25:58 I AGREE WITH JIM THAT VINES ARE NOT SUCCESS ENVELOPE

17:25:59 THESE COMMERCIAL APPLICATIONS.

17:26:03 I DON'T MIND USING THE ARMATURE AS A DECORATIVE

17:26:05 FEATURE.

17:26:09 JUST DON'T PUT DEAD VINES ON IT OR MAKE SURE IT IS THAT

17:26:16 IT IS MEANT TO BE AN ARCHITECTURE FEATURE AND NOT

17:26:20 SOMETHING TO GROW VINES ON IT.

17:26:24 WHILE I HAVE THE MIC, I WOULD LIKE TO DRAW ATTENTION OF

17:26:28 THE FENCING THAT IS AROUND THE OUTDOOR DINING AREA.

17:26:31 AND I AM CURIOUS IF -- IF THERE ARE OTHER ALTERNATIVES

17:26:34 THAT CAN BE CONSIDERED?

17:26:37 AND I KNOW SORT OF THE DIALOGUE -- IS IT GOING TO BE

17:26:41 SCREENED OR WHATNOT, BUT TO ME IT LOOKS A LITTLE BIT

17:26:45 COLD, YOU KNOW, I DON'T KNOW -- I DON'T KNOW WHAT

17:26:50 ALTERNATIVES YOU MIGHT THINK ABOUT, BUT MAYBE IT IS

17:26:53 POTTED PLANTS THAT CAUSE THAT -- THAT CREATE A BARRIER

17:26:53 THERE.

17:26:58 YOU ALREADY HAVE PLANTERS THERE SO THAT COULD BE AN

17:26:59 OPTION.

17:27:03 I HAVE SEEN THAT DONE NICELY IN RESTAURANTS AND MAKES

17:27:05 FOR A BETTER ENVIRONMENT AND SOMETHING THAT IS A LITTLE

17:27:07 MORE DECORATIVE.

17:27:14 >> I THINK IN THE FUTURE, IN LARGE DETAIL IS MORE

17:27:14 CLEAR.

17:27:22 RELATED TO THE STONE KIND OF A TRADEMARK OF THE

17:27:28 RESTAURANT AND IT IS SOMETHING THAT YOU CAN'T IDENTIFY

17:27:33 WITH THIS FRANCHISE AND THE RESTAURANT.

17:27:41 SO OAK & STONE AND INCORPORATED WITHIN THE BUILDING.

17:27:43 >> I THINK YOU WILL HAVE A PROBLEM WITH THE PATTERN

17:27:47 BOOK IF YOU MAKE STONE PREDOMINANT AND I SUGGEST AGAIN

17:27:50 THAT YOU LOOK AT THE VARIOUS RESTAURANTS THAT THEY

17:27:50 HAVE.

17:27:52 I THINK THEY ONLY HAVE FIVE OR SIX.

17:27:57 >> ONE IN NAPLES THAT YOU CAN SEE IS HOW A LOT OF

17:27:57 STONE.

17:27:59 >>HOWARD LEVITAN: I SAW IT.

17:28:01 THE REST OF THEM AREN'T.

17:28:04 MAYBE THIS IS A NEW DESIGN FOR THEM.

17:28:05 I DON'T KNOW.

17:28:09 >> ALMOST THE ENTIRE WEST FACADE IS ALL FULL STONE

17:28:10 BASICALLY THERE.

17:28:12 I MEAN COMPLETELY.

17:28:17 THIS IS A MORE SETTLED APPROACH RELATED TO STONE.

17:28:19 BUT IT'S OKAY.

17:28:21 I WILL KEEP IT IN MIND.

17:28:24 >>MARLENE NARATIL: I WAS CURIOUS ABOUT THE OAK.

17:28:26 I AM LOOKING AT THE FRONT ENTRANCE OF THE BUILDING AND

17:28:31 I AM THINKING, ARE THEY PLANNING ON OAK JUST ON THE

17:28:32 INSIDE?

17:28:34 BECAUSE I AM THINKING THOSE DOORS ARE RATHER

17:28:37 UTILITARIAN LOOKING.

17:28:41 I ASSUME THEY ARE ALUMINIUM.

17:28:44 BEAUTIFUL OAK DOORS NICE ON THE FRONT OF THE BUILDING.

17:28:50 PEOPLE ENTER GIVES THEM A WARM KIND OF.

17:28:53 >> A HUGE MAINTENANCE ISSUE.

17:28:55 >> SOME OF THE DOORS WITH THE HUMIDITY AND ALL THAT, IT

17:28:56 IS VERY DIFFICULT.

17:28:59 >>MARLENE NARATIL: THERE ARE A FEW RESTAURANTS AROUND

17:29:02 AND BUILDINGS THAT DO HAVE WOOD DOORS.

17:29:05 I AM SURE -- WHETHER THEY ARE MADE OF WOOD, THEY LOOK

17:29:07 LIKE IT.

17:29:09 I DON'T KNOW --

17:29:12 >> IF YOU EVER OWNED CHERRY AND OAK.

17:29:14 >> SOMETHING DIFFERENT WOOD OR SIMULATED.

17:29:16 >>MARLENE NARATIL: I AM ASKING BECAUSE THE OAK.

17:29:19 I DON'T SEE ANY OAK ON THE EXTERIOR.

17:29:22 WAS IT MEANT TO BE JUST ON THE INTERIOR OF THE

17:29:24 BUILDING?

17:29:29 >> PART OF WHAT THEY ACTUALLY DO INSIDE.

17:29:31 I CAN'T ANSWER THAT QUESTION, BUT I THINK IT IS

17:29:36 ACTUALLY SOMETHING RELATED TO THE INTERIOR OF THE

17:29:39 RESTAURANT ITSELF.

17:29:41 >> ONE OF THE THINGS -- AND I TRY LISTEN HERE BECAUSE

17:29:48 WE ALWAYS PRIDED OURSELF AS BEING COLLABORATIVE AS WE

17:29:50 CAN BE AND THAT MAKES ESTERO SUCCESSFUL AND WE HAVE

17:29:53 DONE THAT OVER AND OVER AGAIN WITH PEOPLE WHO HAVE A

17:29:58 NATIONAL BRAND OR REGIONAL BRAND AND THEY WANT TO

17:30:02 MIGRATE IT HERE.

17:30:05 THE QUESTION I HAVE TO ASK TO HOWARD OR YOU IF THERE IS

17:30:08 LESS STONE -- WE UNDERSTAND STONE MAY BE A PART.

17:30:11 STONE DONE ON A LIMITED BASIS INSTEAD OF A DOMINANT

17:30:15 ELEMENT, WOULD THAT BE CONSISTENT AND CONSIDERED SINCE

17:30:17 IT IS PART OF YOUR IDENTITY.

17:30:20 WOULD THAT BE CONSIDERED CONSISTENT WITH THE OTHER

17:30:24 COMMERCIAL BUILDINGS AND, THEREFORE, BE OKAY.

17:30:26 CONSISTENT WITH THE --

17:30:28 >> THAT WAS MY --

17:30:33 >> THAT WAS MY SUGGESTION, JIM, IS THAT THEY REUSE THE

17:30:38 SIZE OF THE STONE AND BRING IN SOME OF THE ARCHITECTURE

17:30:41 FEATURES AND COLORS FROM THE PATTERN BOOK.

17:30:45 IT DOESN'T HAVE TO BE IDENTICAL, AND I THINK WE

17:30:50 ACTUALLY HAVE SOME WORDING THE CODE ABOUT, YOU KNOW,

17:30:56 MAINTAINING A UNIFIED ARCHITECTURAL THEME, BUT MAY

17:30:58 RANGE IN DETAIL AND I THINK THOSE ARE THE DETAILED

17:31:04 ELEMENTS THAT YOU WANT TO BRING IN TO MATCH THEIR

17:31:09 CORPORATE IMAGE, BUT A LOT OF THAT CAN COME IN ON THE

17:31:11 SIGNAGE AS WELL.

17:31:15 AND -- BUT WE WANT -- FLORIDA HAS BE TOO WAY TO WORK

17:31:15 BOTH.

17:31:19 AND THAT IS ALL I AM ASKING IS THAT WE -- THAT WE

17:31:23 FIGURE A WAY FROM AN ARCHITECTURAL STANDPOINT TO MAKE

17:31:28 IT LOOK REALLY GOOD AND ACCOMMODATE BOTH -- BOTH THEIR

17:31:32 CORPORATE IMAGE AND THE PATTERN BOOK.

17:31:38 WE DIDN'T CHOSE -- CHOOSE THE PATTERN BOOK WHEN COUNCIL

17:31:39 APPROVED IT.

17:31:43 SO THERE WAS A FREE OPPORTUNITY THERE.

17:31:47 IT IS JUST THAT YOU CAN'T IN THE PATTERN BOOK

17:31:50 ANTICIPATE EVERYBODY THAT IS GOING TO BE A TENANT OR

17:31:52 OWNER OF A BUILDING.

17:31:58 AND SO THERE HAS TO BE SOME MOVEMENT, BUT THERE HAS GOT

17:32:00 TO BE A WAY TO MELD THE TWO.

17:32:04 SO THAT'S ALL I AM SUGGESTING.

17:32:08 >> MAY I CHIME IN PLEASE?

17:32:11 ARCHITECTURALLY SPEAKING, I LIKE THE BUILDING.

17:32:14 I THINK THE MASSING OF YOUR BUILDING IS GOOD.

17:32:17 I LIKE THE SIDE TOWERS AND THE WAY YOU HANDLE THAT.

17:32:21 I AM NOT CONCERNED OF, EXCUSE ME, SEEING THOSE TOWERS

17:32:25 AND ELEVATIONS BECAUSE HALFWAY DOWN THE SIDES.

17:32:27 I WILL STATE I DON'T HAVE ANY ISSUE WITH THE STONE.

17:32:31 AND ALSO RECOGNIZING THAT THE -- THE COLORS ARE THE

17:32:36 SAME ONES THAT WERE PREVIOUSLY APPROVED IN THE OTHER

17:32:38 TWO BUILDINGS AND TRY TO FOLLOW THAT THEME AND THIS

17:32:41 BUILDING IS IN CONCERT AND IN KEEPING WITH THE PREVIOUS

17:32:42 DESIGNS THAT YOU HAVE.

17:32:46 IT DOESN'T HAVE ALL OF THE EMBELLISHMENTS, BUT I DON'T

17:32:50 THINK JUST REPEATING THINGS IS NECESSARILY TO OUR

17:32:54 ADVANTAGE, BECAUSE WHAT -- ONE OF THE PROBLEMS IS THE

17:33:00 MONOTONY OF WHAT WE SEE ARE ITEMS THAT DON'T HAVE ANY

17:33:00 MEANING.

17:33:03 AND THING BUILDING IS MAKING A LITTLE BIT OF A MOVE OF

17:33:07 A LITTLE MORE MODERN LOOK AS COMPARED TO THE OTHER AND

17:33:09 I DON'T THINK THERE IS ANYTHING WRONG WITH THAT AND

17:33:11 CONSISTENT WITH COLOR AND MASS AND, ETC.

17:33:13 AND I THINK IT IS PART OF THE RESPONSIBILITY OF THIS

17:33:17 BOARD TO ALLOW BUILDINGS TO MOVE A LITTLE BIT FURTHER

17:33:19 IN THE MARKET FROM WHERE WE HAVE BEEN.

17:33:22 AND PERSONALLY I LIKE THE BUILDING -- I DON'T THINK THE

17:33:25 STONE -- IT IS MY OPINION.

17:33:26 BECAUSE IT IS A LARGE BUILDING.

17:33:28 AND WE SEE THE TEXTURE THERE.

17:33:33 AND THE COLOR CONTRAST WHICH MAKES IT SEEM TO BE A

17:33:38 DOMINANT ELEMENT, BUT DON'T SEE IT THAT WAY.

17:33:44 MY BIGGEST CONCERN IS THE EAST ELEVATION AND TRYING DO

17:33:47 SOMETHING TO ENHANCE THAT.

17:33:51 I AGREE ABOUT THE SCREEN.

17:33:54 LOOK GREAT IN THEORY BUT NONE OF PRACTICE.

17:33:56 SO ENCOURAGE TO YOU LOOK FORWARD AT SOME OTHER

17:34:01 ARCHITECTURAL TREATMENT FROM THE BACK TO TRY TO ENHANCE

17:34:08 IT BECAUSE IT IS A MAJOR EXPOSURE ON CORKSCREW

17:34:08 WOODLANDS.

17:34:12 >> IF THE TEENS WERE REMOVED ON THE TWO COLUMNS, ON THE

17:34:16 TWO SIDES, OF THE SAME HEIGHT.

17:34:19 >> THESE ARE ARBITRARY OPINIONS AND LET THE ARCHITECT

17:34:20 DO THEIR JOBS.

17:34:24 I DON'T THINK IT IS UP TO US IF THEY HAVE STONE OR

17:34:25 SHOULDN'T HAVE STONE.

17:34:28 >> DO YOU THINK WOULD HURT THE BUILDING AND THE

17:34:32 COLUMNS, THE HALF COLUMNS, WILL THAT HURT THE BUILDING?

17:34:35 >> THAT IS SUBJECTIVE.

17:34:36 I UNDER STAND WHAT YOU ARE SAYING.

17:34:40 BUT THE ARCHITECT HAS TO DESIGN IT IN A WAY HE THINKS

17:34:43 IT IS BALANCED AND UNIFORMED AND ALL WORKS TOGETHER.

17:34:47 SO ARBITRARILY JUST DELETING STONE HERE AND THERE TO

17:34:51 APPEASE THE IDEA THERE IS TOO MUCH STONE I DON'T THINK

17:34:53 IS AN APPROPRIATE APPROACH.

17:34:56 >> HOW DO YOU FEEL OF THE OAK AND WALL AREAS ON BOTH

17:34:58 SIDES OF THE ENTRY ABOVE THE WINDOWS?

17:35:01 THAT IS THE ONE PART OF THE BUILDING THAT SEEMED TO

17:35:08 BOTHER ME WAS THE -- MAYBE THAT IS WHERE SOME OF

17:35:11 EMBELLISHMENTS COULD BE ON.

17:35:13 >> COULD BE SOMETHING ADDED IN THOSE WALL AREAS.

17:35:14 I AGREE WITH THAT.

17:35:17 >> YOU ARE TALKING OF THE EAST FACADE, THE OPEN AREA

17:35:18 THERE?

17:35:20 >> THE WEST.

17:35:22 >> ON CENTER.

17:35:26 >> WHERE YOU ARE GOING TO PUT YOUR BUILDING NUMBERS.

17:35:27 YOUR ADDRESS.

17:35:31 DIDN'T SEE THAT ANYWHERE ON THE BUILDING.

17:35:35 >> I THINK IT SHOULD PROBABLY BE IN THE CORNER -- THE

17:35:40 NORTHWEST CORNER WHERE IT IS BE MOST VISIBLE.

17:35:44 >> WAS THERE A SIGN GOING TO GO ALONG WITH THIS OR --

17:35:49 >> THE CHALLENGE HERE IS TO HAVE THE TENDENCY TO BE --

17:35:55 IF YOU LOOK AT THEIR -- SO WE ARE TRYING TO INCORPORATE

17:35:59 KIND OF A MODERN LOOK WITH THE MEDITERRANEAN

17:36:03 ARCHITECTURE AND THAT IS WHY YOU SEE THE CHANGES IN THE

17:36:05 CORNERS, HOW THE ELEMENTS ARE TREATED.

17:36:11 I AM NOT 100% SURE THAT ALL THE WINDOW ALSO REMAIN,

17:36:15 BECAUSE WE STILL WITH THEM AND THE INTERIOR AND MIGHT

17:36:18 BE AN ADJUSTMENT THAT NEED TO PRESENT IN THE FUTURE AND

17:36:23 RESPONDING TO THE INTERIOR AND DON'T HAVE ALL THE DATA.

17:36:25 >> SOUNDS LIKE A WORKSHOP COMING.

17:36:28 >> FROM OUR STANDPOINT, LARGE BLANK WALL AREAS IS WHAT

17:36:31 WE ARE CONCERNED ABOUT.

17:36:33 >>SCOTTY WOOD: THE ONLY THING I WOULD LIKE TO COMMENT

17:36:37 THAT I WOULD LIKE TO MAKE IT I THINK IT WOULD BE A

17:36:38 SHAME.

17:36:41 I THINK IT IS A VERY ATTRACTIVE BUILDING AND A SHAME IF

17:36:45 THE STONE THAT IS ON EITHER SIDE -- THAT IS ALL THE WAY

17:36:47 TO THE LARGEST TOWER AND THE STONE ON EITHER SIDE OF

17:36:52 THE SIGNAGE WAS LOST.

17:36:54 I DON'T KNOW IF ANYONE AGREES WITH ME, BUT THE IDENTITY

17:36:56 OF THE RESTAURANT IS ALSO IMPORTANT.

17:36:59 WE WANT THE RESTAURANT TO BE SUCCESSFUL.

17:37:01 WE WISH THEM SUCCESS.

17:37:06 SO I WOULD I HATE IT WE DISCOURAGE YOU FROM LOSING

17:37:06 THAT.

17:37:09 AND I THINK IT IS SUCH -- IT IS A BEAUTIFUL PART OF THE

17:37:09 BUILDING.

17:37:12 IT IS A VERY IMPORTANT PART OF THE IDENTITY OF THE

17:37:13 PARTICULAR RESTAURANT.

17:37:19 SO I THINK WE HAVE IN MY OPINION CAN GO TOO FAR IN

17:37:21 SAYING THERE IS NO STONE ON THE OTHER COMMERCIAL

17:37:24 BUILDINGS AND SO THERE CAN'T BE ON THIS.

17:37:28 I THINK THERE IS -- LIKE I SAID, THERE IS A -- I THINK

17:37:31 THIS IS PERSONALLY A BEAUTIFUL BUILDING.

17:37:34 I AM NOT AN ARCHITECT BUT BEAUTIFUL TO THE EYE AND

17:37:35 BEAUTIFUL WHEN IT IS BUILT.

17:37:37 THAT IS THE ONLY THING I CAUTION ALL OF US ABOUT THAT

17:37:41 WE DON'T ALLOW ANY STONE AND THEREFORE WE LOSE SOME OF

17:37:48 WHAT IS BEAUTIFUL ABOUT THE BUILDING.

17:37:51 >> ON THE -- THANKS, JIM.

17:37:55 I THINK HOWARD'S POINT, THE PATTERN BOOK IS PART OF THE

17:38:00 GOVERNING ENTITLEMENTS FOR THE PROPERTY, AND THAT DOES

17:38:04 CARRY SOME WEIGHT, SO THAT IS KIND OF THE BASIS OF THE

17:38:05 DESIGN.

17:38:08 >> I AGREE AND THE STONE -- THE STONE IS PART OF -- IF

17:38:12 WE CONSIDER IT AS PART OF THE IDENTITY OF THE BRAND,

17:38:16 THEN WE ARE WORKING WITH THE APPLICANT TO GIVE THEM

17:38:22 THEIR IDENTITY WITHIN CONSISTENCY OF THE COMMUNITY

17:38:25 ITSELF THEN I THINK IT IS A PLUS TO THE COMMUNITY AND

17:38:29 WE HAVE SOMETHING THAT HAS ITS OWN IDENTITY BUT IT IS

17:38:32 BECAUSE OF THE BUILDINGS NEXT DOOR.

17:38:36 >> AS WHERE MOAN SAID, THERE IS STILL SOME INTERACTION

17:38:38 TO BE WORKED OUT BETWEEN THE FACADE AND THE INTERIOR

17:38:39 SPACE.

17:38:43 AND WHEN WE COME BACK FOR A WORKSHOP, HOPEFULLY THAT IS

17:38:46 WORKED OUT, ALONG WITH SIGNAGE THAT WOULD BE ON THE

17:38:53 BUILDING, BUT TO ANSWER THE QUESTION ABOUT -- MARY, I

17:38:55 THINK THAT YOUR QUESTION ABOUT SIGNAGE, NO ADDITIONAL

17:38:57 FREE-STANDING SIGN.

17:39:01 IT WILL BE THE BUILDING SIGNAGE WITH THE COMMERCIAL --

17:39:03 WITH THE OVERALL COMMERCIAL DEVELOPMENT THERE ARE TWO

17:39:07 SIGNS ON EACH FRONT CORNER TO HAVE A PRESENCE ON THAT

17:39:11 SIGNAGE, BUT NO ADDITIONAL FREE-STANDING MONUMENT SIGN.

17:39:17 >> YOU ARE GOING TO DO ROLL-DOWN SCREENS OF THE OUTDOOR

17:39:22 PERIMETER SCREENING AREA WILL IMPACT THE AESTHETICS OF

17:39:23 THE BUILDING.

17:39:27 >> SOME OF THAT STUFF FROM -- YOU KNOW, AS A -- KIND OF

17:39:31 CORPORATE BRAND OR CORPORATE REQUIREMENT, WE DON'T HAVE

17:39:33 ALL OF THOSE YET.

17:39:33 >> HE UNDERSTAND.

17:39:36 >> WE WILL GET THAT WORKED OUT BEFORE WE COME BACK.

17:39:39 >> BEFORE YOU GO THROUGH THE DEVELOPMENT ORDER FINAL,

17:39:41 WE NEED THAT INFORMATION.

17:39:43 >>SCOTTY WOOD: BEFORE I ASK FOR PUBLIC COMMENT.

17:39:46 ANY OTHER COMMENTS FROM THE BOARD?

17:39:50 IF NOT, I WOULD LIKE TO ASK PUBLIC -- IS THERE ANY

17:39:51 PUBLIC COMMENT?

17:39:53 >>TAMMY DURAN: NO, THERE IS NOT.

17:39:57 >>MARY GIBBS: CAN I MENTION WE GOT A COUPLE OF E

17:40:01 COMMENTS WHICH WE TOLD YOU WHEN WE GET THE E COMMENTS

17:40:03 WE WOULD SAVE THEM UP AND E-MAIL THEM TO YOU.

17:40:06 WE E-MAILED THEM TO YOU YESTERDAY AND TWO COMMENTS ON

17:40:09 THIS AND WAS ABOUT THE GOLF CART PARKING THAT JOHN

17:40:12 ALREADY ADDRESSED.

17:40:13 >>SCOTTY WOOD: ANYTHING ELSE?

17:40:16 >>MARY GIBBS: I WAS GOING TO SUGGEST THAT THE WORKSHOP

17:40:19 WHEN THEY COME -- THEY MAY HAVE TO BRING SOME BEER

17:40:20 SAMPLES.

17:40:26 [LAUGHTER]

17:40:30 >>SCOTTY WOOD: SOME BEERS, YES.

17:40:31 >> THANK YOU VERY MUCH.

17:40:34 >>SCOTTY WOOD: SPEAKING OF WORKSHOPS, WE WILL NOW MOVE

17:40:36 TO A WORKSHOP.

17:40:39 AND THIS HAS TO DO WITH THE SAME COMMUNITY, ESTERO

17:40:40 CROSSING.

17:40:44 THIS IS THE ART SCULPTURE.

17:40:48 AND MARY, DO YOU HAVE ANYTHING TO SAY ABOUT IT?

17:40:52 >>MARY GIBBS: I WILL DO A QUICK INTRODUCTION WHILE

17:40:55 TAMMY IS GETTING THE POWERPOINT SET UP.

17:40:58 THE ZONING THAT WAS APPROVED WHEN ESTERO CROSSING WAS

17:41:03 APPROVED, THE PATTERN BOOK HAD A BUNCH OF PLACEMAKING

17:41:09 ELEMENTS WHICH WERE DIFFERENT THINGS LIKE PATIO, PASEO

17:41:09 AREAS.

17:41:14 AND THE APPLICANT SUGGESTED THAT ONE OF THEM BE A
17:41:19 SCULPTURE AND PUBLIC COMMERCIAL AREA, SO SOMETHING FOR
17:41:21 THE BENEFIT OF THE PUBLIC.
17:41:25 AND I AM GOING TO LET JOHN INTRODUCE IT AND THEN HAVE
17:41:28 THE SCULPTOR EXPLAIN IT BECAUSE I AM NOT AN ARTIST.
17:41:32 SO THAT'S ABOUT ALL I CAN SAY.
17:41:37 >> AGAIN, JON VOIGHT WITH DELISI FITZGERALD FOR THE ART
17:41:39 PIECE FOR ESTERO CROSSING.
17:41:43 LIKE MARY SAID, THE PUBLIC ART FEATURE WAS ONE OF THE
17:41:48 PLACEMAKING ELEMENTS THAT WAS PROVIDED IN THE PATTERN
17:41:55 BOOK AND ZONING THAT GOES ALONG WITH THE -- OUR --
17:41:59 BASICALLY HORIZONTALLY MIXED USE ZONING.
17:42:02 THE REMAINDER OF THE PLACEMAKING ELEMENTS WERE INCLUDED
17:42:08 WITH THE COMMERCIAL DEVELOPMENT ORDER.
17:42:13 THE PASEO AND POCKET PARK AND ALL THAT IS SORT OF HARD
17:42:15 SCAPE DESIGN WE CAN DO.
17:42:19 THE SCULPTURE, YOU KNOW, WE REALLY CAN'T DO DESIGN
17:42:24 PLANS FOR A SCULPTURE, SO THE SCULPTURE WAS HIRED BY
17:42:30 STOCK DEVELOPMENT AND DESIGN CONCEPTS PREPARED, SO WE
17:42:33 ARE BASICALLY COMING BACK WITH A SCULPTURE NOW TO SHOW
17:42:37 WHAT YOU WE ARE DOING AS THE PUBLIC ART PIECE.
17:42:42 I WILL LET -- INTRODUCE MARK AILING FROM MGA SCULPTURE
17:42:47 STUDIO, BUT JUST FOR REFERENCE, THIS WILL BE AT THE --
17:42:48 THE SLIDE.

17:42:52 THIS SCULPTURE WILL BE IN THE CENTER.

17:42:52 COMMERCIAL AREA.

17:42:58 WE HAVE THE PASEO WALKWAY THAT HAS THE CIRCULAR SEATING

17:43:03 AREA UP NEAR CORKSCREW ROAD AND THIS WILL BE AT THE

17:43:04 CENTER OF THAT.

17:43:12 WITH THAT, I WILL INTRODUCE MARK.

17:43:16 >> GOOD EVENING, EVERYONE, MARK AILING, MGA SCULPTURE

17:43:19 STUDIO BASED IN ST. PETERSBURG, FLORIDA.

17:43:24 I AM JUST UP THE ROAD HERE.

17:43:27 SO I REALLY APPRECIATE THE OPPORTUNITY TO CREATE A

17:43:30 CONCEPT HERE FOR ESTERO CROSSING.

17:43:33 AND WITH THAT, GUILT AHEAD AND JUMP IN.

17:43:37 THE FIRST IMAGE YOU ARE LOOKING AT, I WILL GIVE YOU A

17:43:41 LITTLE CONTEXT FOR PAST WORK THAT I HAVE DONE, PIECE IN

17:43:44 THE UPPER LEFT CORNER IS THE FLORIDA AQUARIUM IN TAMPA.

17:43:46 WE HAVE A PROJECT IN THE UPPER RIGHT WHICH IS THE

17:43:48 RIVERWALK IN.

17:43:54 AND THE COUPLE OF OTHER PROJECTS AND SOME PERSONAL WORK

17:43:56 OF MINE IN THE LOWER RIGHT.

17:44:00 AND KEEP-TO-KEEP THIS ALL IN CONTEXT -- LET ME MAKE

17:44:03 SURE I CAN MOVE THROUGH THIS.

17:44:06 HERE WE ARE WITH -- WITH SOME RECENT WORKS AND I

17:44:10 INCLUDE THESE PIECES TO GIVE YOU SOME CONTEXT AS TO HOW

17:44:13 MY WORK IS DEVELOPING AND HOW THE PIECE THAT I AM

17:44:16 VENTING HERE FOR THIS PROJECT RELATES TO THE

17:44:17 DEVELOPMENT OF THAT BODY OF WORK.

17:44:23 SO THIS PIECE IS IN TAMPA, IT IS CALLED VERTICAL AND A

17:44:29 FLOWER BUD AND HAS TO DO CONCEPTUALLY HOW THE EYE

17:44:30 PERCEIVES FORM.

17:44:34 WE HAVE THREE-QUARTER INCH ILLUMINATE PLATE WITH ONE

17:44:36 AND A HALF INCHING BETWEEN IT.

17:44:39 ONE-THIRD OF THE TOTAL VOLUME TAKEN UP WITH MASS AND

17:44:42 THIS PIECE IS VERY MUCH HOW THE EYE PERCEIVES

17:44:46 DIMENSIONAL OBJECTS.

17:44:49 IN THE PROGRESSION OF THAT WAS THIS NEXT PIECE, WHICH

17:44:51 IS CALLED SPLASH.

17:44:53 IT IS IN OAK & STONE.

17:44:58 AND IT IS MADE OUT OF POWDER COATED ALUMINUM PLATE AND

17:45:02 HALF INCH PLATE WITH FOUR-INCH SPACING AND VERY

17:45:06 INTERESTING ASPECT OF THIS PIECE AS YOU WALK AROUND, IT

17:45:09 VIRTUALLY DISAPPEARS FROM THE SIDE VIEW, ONCE AGAIN

17:45:12 PLAYING WITH THE IDEA HOW MUCH INFORMATION IS NEEDED TO

17:45:19 PERCEIVE DOCTOR PERCEIVE FORM IN AN BE A.

17:45:24 THIS PIECE IS FOR THE POLICE HEADQUARTERS IN ST.

17:45:30 PETERSBURG CALLED GLAXIO US BASED ON THE FLOWER MOST

17:45:31 BLOSSOM.

17:45:35 FROM A FLOWER PERSPECTIVE, TAKES THIS IDEA OF UTILIZING

17:45:39 FLAT PLATE I USED IN THE OTHER PIECES, AND IT IS ALL,

17:45:43 BELIEVE IT OR NOT, MADE FROM FLAT PLATE AND USES

17:45:48 90-DEGREE PLATES FOR CONSTRUCTION COMPONENTS.

17:45:53 THOSE PLATES ARE TURNED ON AN AXIS WITH THE BASE PLATE

17:45:56 AND 60 DEGREES.

17:46:02 THIS PIECE IS -- THE DEPARTURE POINT FOR SOME NEWER

17:46:06 PIECES THAT I HAVE BEEN DOING WHICH ARE SHOWN HERE AS

17:46:10 PROJECTS THAT HAVE BEEN COMPLETE THIS YEAR BY MGA.

17:46:15 THE PIECE ON THE LEFT IS IN COLORADO AND BASED ON AN

17:46:21 AMMONITE, FOSSILIZED REMAINS OF THE AMMONITE AND THE

17:46:27 PIECE IN THE RIGHT IS UP IN ORLANDO AND CRANE'S ROOST

17:46:27 PARK.

17:46:30 AND A ROOSTING CRANE.

17:46:35 SO, AGAIN, UTILIZING THIS FLAT PLATE PROCEDURE OF

17:46:39 WAFFLING FOR STRUCTURAL INTEGRITY AND BOTH OF THESE

17:46:42 PIECES ARE MADE OF STAINLESS STEEL.

17:46:47 SO THIS TAKES US TO THE INSPIRATION FOR THE PIECE THAT

17:46:49 WE HAVE HERE THAT I AM PRESENTING.

17:46:54 AND IN DOING RESEARCH OF THE AREA TO INCORPORATE A

17:46:56 CONCEPT FOR THE PIECE THAT WOULD TIE IT TO THE

17:47:03 COMMUNITY DISCOVERED THAT ESTERO IS SPANISH FOREST

17:47:07 WARY, THE PLACE WHERE FRESH AND SALTWATER MIX.

17:47:10 ESTUARIES ARE HOME TO UNIQUE ANIMAL COMMUNITIES THAT

17:47:14 ADAPTED TO BRACKISH WATER, MIXTURE OF FRESH WATER

17:47:19 DRAINING FROM THE LAND AND SALTY SEAWATER.

17:47:27 SO THIS IDEA OF THAT PROCESS OF WATER EVAPORATING AND
17:47:32 CONDENSING AND THE FLOW OF GRAVITY GOT ME THINKING OF
17:47:35 THIS PERPETUATION OF THIS PROCESS AND DOING RESEARCH,
17:47:40 I DISCOVERED THE TREFOIL KNOT, WHICH IS A SIGN OF
17:47:43 PERPETUITY WITH THE THREE LOOPS REPRESENTING THE PAST,
17:47:44 PRESENT AND FUTURE.
17:47:48 ALSO LIFE, DEATH AND REBIRTH.
17:47:52 AND THIS SEEMED TO ME TO BE A REALLY NICE SYMBOL AS A
17:47:57 POINT OF DEPARTURE FOR SCULPTURE THAT REPRESENTED
17:48:02 ESTERO OR AN ESTUARY.
17:48:04 WHICH BRINGS US TO THE PIECE THAT I WOULD LIKE TO
17:48:07 PRESENT TO YOU TODAY WHICH IS CALLED CONTINUUM.
17:48:12 CONTINUAL PROGRESSION OF ELEMENTS.
17:48:16 SO HERE WE SEE THE PIECE ON ITS BASE.
17:48:22 IT IS UTILIZING THAT STRUCTURAL WAFFLING PROCESS OF
17:48:26 FLOAT PLANE DESCRIBING THREE-DIMENSIONAL, TEN AND A
17:48:29 HALF FEET WIDE BY SIX FEET DEEP AND 14 FEET TALL.
17:48:33 IT IS MADE FROM 316 L STAINLESS STEEL WHICH IS SURGICAL
17:48:37 GRADE STAINLESS AND COMPRISED OF -- APPROXIMATELY 90
17:48:41 INDIVIDUAL PIECES AND THE FINISHED WEIGHT OF THE
17:48:49 SCULPTURE WILL BE AROUND 2500 POUNDS.
17:48:52 HERE WE SEE THE SCULPTURE FROM A COUPLE OF DIFFERENT
17:48:56 RULES, RENDERED THREE-DIMENSIONALLY SO WE GET AN IDEA
17:49:00 OF HOW THAT RIBBON-LIKE FORM WINDS THROUGH SPACE.

17:49:06 AND OCCUPIES THE DIMENSION AND THAT CONTINUATION OF

17:49:16 FORM AS IT TWISTS AND RETURNS UPON ITSELF.

17:49:20 HERE IS A DETAIL OF SCULPTURE IN LIGHT DAY LIGHT OF HOW

17:49:23 THE LIGHT AND SUN WILL REFLECT OFF THE PIECE AND HOW

17:49:24 THE SHADOW WILL LOOK.

17:49:29 WE WILL BE USING A SANDED OR BRUSHED FINISH ON

17:49:32 SCULPTURE SO THERE WASN'T BE ANY STRONG, HARD

17:49:35 REFLECTION ON THE PIECE, SOFTENS THE PIECE.

17:49:39 EVERY BIT OF THE SURFACE WILL BE SOFTENED SO IT IS SAFE

17:49:43 TO THE TOUCH.

17:49:46 AND MAKES FOR A BEAUTIFUL FINISH THAT REFLECTS THE

17:49:49 COLORS OF THE ENVIRONMENT AROUND IT.

17:49:52 HERE IS ANOTHER DETAILED PIECE OR DETAILED SHOT OF THE

17:49:57 PIECE.

17:50:06 AND HERE WE SEE IN SILHOUETTE THAT WINDING FORM.

17:50:08 SO HERE WE CAN SEE THE PIECE IN ITS ENVIRONMENT SITTING

17:50:10 ON TOP OF THE BASE.

17:50:13 THE SCULPTURE HAS BEEN DESIGNED SPECIFICALLY TO WORK

17:50:17 WELL WITH THAT BASE AND DEVELOPMENT -- THAT BASING

17:50:25 COMPONENT THIS ENVIRONMENT SO IT FILLS THE SPACE AND

17:50:29 WORKS WELL MAKING A NICE COMPOSITION.

17:50:32 THE PIECE EVOLVES AS YOU WALK AROUND IT AND THE LIGHT

17:50:35 AS THE SUN SETS.

17:50:37 THE PIECE TRANSFORMS THROUGHOUT THE DAY AND VERY

17:50:40 DIFFERENT FROM MORNING TO NIGHT AND WILL BE ILLUMINATED

17:50:48 AT NIGHT AS WELL.

17:50:53 HERE IS A PLAN VIEW OF THE SCULPTURE TO GIVE YOU A

17:50:56 SENSE OF HOW IT SITS IN THE SPACE.

17:51:02 IN RELATION TO THAT PLAZA SETTING.

17:51:03 AND THAT'S IT.

17:51:07 SO IF THERE ARE ANY QUESTIONS, I WILL BE HAPPY TO

17:51:08 ADDRESS THEM.

17:51:11 >>MARLENE NARATIL: WHAT IS THE BASE MADE OF?

17:51:14 >> THE BASE IS ALL CAST CEMENT.

17:51:20 AND THE -- THE BASE COMPONENT IS BEING SUPPLIED BY THE

17:51:24 -- BY THE BUILDER, LANDSCAPE ARCHITECTS, SO I AM NOT

17:51:25 POSITIVE OF THAT.

17:51:31 SO IF THERE IS OTHER INFORMATION THAT THEY CAN FILL IN.

17:51:37 >> THE BASE IS ESSENTIALLY LIKE A CIRCULAR WALL WITH A

17:51:41 CONCRETE TOP ON IT THAT WILL BE ESSENTIALLY ENGINEERED

17:51:44 WORKING WITH MARK FOR THE MOUNTING OF THE SCULPTOR TO

17:51:51 IT.

17:51:55 >>MARLENE NARATIL: AND THE COLOR WILL GET IN SYNC OF

17:51:57 THE SCULPTURE ITSELF.

17:51:58 THE COLOR OF THE BASE.

17:52:01 >> THE COLOR OF THE BASE IS BASICALLY CONSISTENT WITH

17:52:05 THE ARCHITECTURE.

17:52:08 THE COLORS ON THE BUILDING AND PAVEMENT -- SOME BRICK

17:52:10 PAVERS AND THINGS LIKE THAT.

17:52:14 THE SCULPTURE ITSELF IS LIKE A BRUSHED STAINLESS STEEL.

17:52:18 AND KIND OF REFLECT THE COLORS THAT ARE AROUND IT.

17:52:24 IS THAT A GOOD WAY TO SAY THAT?

17:52:28 >>SCOTTY WOOD: A QUESTION AND THE ENGINEER OF ME, HOW

17:52:31 ARE THE INDIVIDUAL PIECES ATTACHED TO ONE ANOTHER.

17:52:33 ARE THEY WELDED?

17:52:38 >> FIVE FOOT BY 12 FOOT QUARTER-INCH AND WILL BE CAD

17:52:39 CUT WITH A WATER JET.

17:52:44 AN WHEN WE ARE CREATING THESE PIECES WE USE A WAFFLING

17:52:47 SYSTEM AND THEY WILL BE NO NOTCHED TOGETHER SO THE

17:52:50 MATERIAL ITSELF HOLDS THE PRIMARY STRUCTURE OF THE

17:52:54 PIECE AND THEN WE WILL BE PUTTING WELDING CONNECTIONS

17:52:57 ON ALL OF THE INTERSECTIONS AND THESE SPECIFICS OF THAT

17:53:03 WELDING, HOW LONG THE WELDS -- HOW TO -- WILL ALL BE

17:53:05 DETERMINED BY THE STRUCTURAL ENGINEER.

17:53:10 THERE WILL BE A FULL STRUCTURAL ENGINEERING ANALYSIS ON

17:53:16 ALL OF THE WELDING PARAMETERS AND THE ANCHOR BOLTS TO

17:53:19 MAKE SURE WE MEET MIAMI-DADE WIND LOAD CAPACITIES.

17:53:23 >> I THINK THE SCULPTURE IS ABSOLUTELY BEAUTIFUL.

17:53:23 I THINK --

17:53:24 >> THANK YOU.

17:53:28 >> SITTING ON THAT BASE IS A HUGE MISTAKE.

17:53:33 THE BASE IS WAY TOO BIG.

17:53:38 IT WAS BLACK MARBLE OR DARK MARBLE OR SMALLER SO WE CAN

17:53:40 APPRECIATE THE BEAUTIFUL OF THE SCULPTURE.

17:53:44 I FIND THAT THE SIZE OF THE BASE, THE COLORATION OF THE

17:53:49 BASE DETRACTS -- IT IS JUST -- THE POOR SISTER OF THE

17:53:49 SCULPTURE.

17:53:51 I THINK THE SCULPTURE IS MAGNIFICENT.

17:53:54 I THINK THE BASE IF IT IS SMALLER AND DARK, THEN IT

17:53:56 WOULD SHOW OFF THE SCULPTURE.

17:53:58 THE SCULPTURE BECOMES THE HERO.

17:54:02 I LOVED IT UNTIL YOU GOT TO THE FINAL RENDERING AND

17:54:06 SLIDE AND I WENT -- OH, NO.

17:54:09 SO, YOU KNOW, I -- THAT IS MY PERSONAL COMMENT

17:54:11 OTHERWISE I THINK THE SCULPTURE IS WONDERFUL.

17:54:13 IT IS TERRIFIC.

17:54:16 >> FARCE THE -- IN CONSIDERATION OF THE BASE, AND I

17:54:18 APPRECIATE YOUR COMMENTS.

17:54:21 THERE ARE A VARIETY OF VARIABLES THAT ARE TAKEN INTO

17:54:25 ACCOUNT HERE, INTERACTION WITH THE PUBLIC IS CERTAIN IN

17:54:26 THE CONSIDERATION SET.

17:54:31 AND ELEVATING THE PIECE A ONE WAY OF REDUCING THE

17:54:40 AMOUNT OF DIRECT INTERACTING WITH THE PUBLIC AND ADA

17:54:42 CONSIDERATION WITH OVERHANGS AND THINGS LIKE THAT.

17:54:46 A VARIETY OF WAYS THAT WE CAN ENGAGE PIECES LIKE THIS.

17:54:54 AND I UNDERSTAND YOUR PERSPECTIVE, AND THE INTENT OF

17:54:57 THE PIECE TO BE ELEVATED TO BE SEEN --

17:55:02 >> AND IT IS JUST -- IF IT WAS -- I DON'T KNOW WHAT IT

17:55:04 IS TEN FEET ROUND, SIX FEET ROUND.

17:55:08 IT'S JUST -- MY EYE WENT TO THE BASE RATHER THAN THE

17:55:11 EYE GOING TO THE SCULPTURE AND I THINK THE SCULPTURE IS

17:55:14 ABSOLUTELY MAGNIFICENT AND THE COMMUNITY NEEDS TO BE

17:55:18 PROUD OF THAT, BUT WE NEED TO SHOW OFF THE SCULPTURE.

17:55:22 THE SIZE OF THE BASE IS SO ROUND AND SO HUGE, AND I AM

17:55:26 SURE -- WE HAVE ALL DONE BASES BEFORE AND THEY CAN BE

17:55:30 SMALLER, AND IF IT WAS A DARKER COLOR AND A MATERIAL --

17:55:33 SOMETHING OTHER THAN -- WHEN YOU SAY CON CREASE BASE

17:55:36 AND LOOK AT THE VISUAL.

17:55:41 YOU KNOW, THERE IS A LITTLE BLACK -- WITHOUT THE

17:55:44 EARRINGS AND THE LIPSTICK IT IS A LITTLE BLACK DRESS

17:55:48 AND THIS IS MAGNIFICENT, AND AS A COMMUNITY WE NEED TO

17:55:51 FIND WAYS TO SHOW IT OFF.

17:55:52 I THINK IT IS BEAUTIFUL AND WONDERFUL.

17:55:56 >> TO ME IT WOULD PERSONALLY BE A LOSS IF THE BASE

17:56:00 ITSELF DIDN'T GET SMALLER AND WASN'T SUBDUED IT SHOWED

17:56:02 UP THE STRUCTURE.

17:56:03 I THINK IT IS TERRIFIC.

17:56:08 >> THE SAME CHALLENGE AT HERTZ WHATEVER ARENA WITH THE

17:56:08 STATUE.

17:56:11 EVERY TIME -- I WAS JUST OVER THERE FOR MY SON'S

17:56:16 GRADUATION, I FIND MYSELF KICKING MY SELF WE DIDN'T
17:56:19 PUSH FOR SOME OTHER WAY TO ISOLATE THE PUBLIC OTHER
17:56:22 THAN JACKING IT UP IN THE SKY, BECAUSE IT IS HARD FOR
17:56:25 ANYBODY TO INTERACT WITH.
17:56:33 YOU LOSE THE -- ONE THING WE TRY DO AS A VILLAGE IS
17:56:36 BRING THINGS DOWN TO THE PERSONAL INTERACTIVE SCALE AND
17:56:40 DOESN'T MATTER A BUILDING OR SCULPTURE AND TAKE IT UP
17:56:44 AND JACK IT IN THE SKY AND LOSE THAT PERSONAL
17:56:46 INTERCONNECTIVITY WITH IT.
17:56:49 IS THERE ANOTHER WAY TO ISOLATE IT AND SHALLOW POOL OF
17:56:52 WATER OR SOMETHING.
17:56:57 TO KEEP PEOPLE FROM CLIMBING CONTINUE TO, BUT TO MEET
17:57:00 THE FUNCTIONAL OBJECTIVE BUT NOT TO TAKE AWAY FROM THE
17:57:02 AESTHETICS OF IT.
17:57:05 AND THE PERSONAL RELATIONSHIP AND SCALE OFF THIS WITH
17:57:06 IT.
17:57:10 BECAUSE AS IT IS, IT TAKES IT OUT OF SCALE WITH THE
17:57:10 COMMUNITY.
17:57:15 AND THAT IS JUST ONE PERSON'S OPINION, BUT I SEE THAT
17:57:18 AT THE -- THE WONDERFUL STATUTE THAT IS AT THE ARENA
17:57:19 OVER THERE.
17:57:22 I LOVE THE STATUTE, BUT I HATE THE FACT IT IS JACKED UP
17:57:25 IN THE SKY BECAUSE THEY WERE WORRY OF PEOPLE CRAWLING
17:57:29 ON IT AND IT TAKES SO MUCH AWAY FROM IT.

17:57:33 THE ONLY OTHER COMMENT THAT I HAVE, WILL THIS MATERIAL

17:57:33 FADE WITH AGE?

17:57:35 HOW IS IT TO BE TREATED?

17:57:38 HOW DO YOU CLEAN IT?

17:57:40 >> SO IT WILL NOT FADE.

17:57:43 IT IS VERY STABLE METAL.

17:57:47 IT MAY NEED OCCASIONAL CLEANING AND THIS WOULD BE THE

17:57:49 EXTENT OF THE MAINTENANCE ON IT.

17:57:52 OF COURSE, IT WILL NEED TO BE INSPECTED OCCASIONALLY TO

17:57:55 ENSURE THAT THE WELDS ARE IN GOOD STANDING AND THAT THE

17:57:58 MECHANICAL CONNECTIONS ARE ALL STABLE.

17:58:02 AND ALWAYS INCLUDE WITH THE SCULPTURES AN ASSESSMENT

17:58:07 PROCESS THAT INCLUDES RECOMMENDED MAINTENANCE FOR THE

17:58:08 SCULPTURE.

17:58:12 >> IN ADDITION WITH THE VISUAL ANY SORT OF SCULPTURE

17:58:16 LIKE THIS I AM SEEING AS I TRAVEL AROUND LIGHTING AND

17:58:21 EVEN SOUND BEING INCORPORATED IN THE SCULPTURES TO HELP

17:58:24 GIVE THEM SOME DEPTH OR SENSE OF PURPOSE AND SENSE OF

17:58:26 PLACE, I GUESS I SHOULD SAY.

17:58:30 DO YOU INCORPORATE LIGHTING OR SOUND ELEMENTS INTO YOUR

17:58:35 SCULPTURES TO GIVE A DIFFERENT DEPTH IF YOU WILL?

17:58:37 >> THERE WILL BE LIGHTING WITH THE PIECE.

17:58:41 AND SOUND IS NOT SOMETHING THAT I GENERALLY WORK WITH.

17:58:43 >> OKAY.

17:58:47 >> MY COMMENT IS THAT THE SCULPTURE ITSELF IS
17:58:50 ABSOLUTELY DIFFERENT THAN ANYTHING THAT WE HAVE SEEN IN
17:58:54 -- IN THE ENTIRE COMMUNITY, LET ALONE ON THIS LOCATION.
17:58:57 SO IT IS STARKLY DIFFERENT.
17:59:01 AND I THINK THAT IT IS A MATTER OF TASTE WHETHER A
17:59:03 PERSON LIKES IT OR DOESN'T LIKE.
17:59:06 SO WE ARE NOT COMMENTING ON THE ARTISTIC VALUE OF IT,
17:59:09 BUT I THINK IN ORDER TO TIE THIS INTO THE COMMUNITY,
17:59:13 ESPECIALLY TO THIS -- THIS PROJECT, I THINK AGREE WITH
17:59:17 JIM THAT I THINK THAT THE -- THAT THE BASE NEEDS SOME
17:59:24 WORKING SO THERE IS A TIE IN AND THE BUILDING AND
17:59:30 THE COLORS OF THE BUILDING AND THE ARCHITECTURE OF THE
17:59:33 BUILDING TRANSITION GOING FROM WHAT'S THERE AND
17:59:37 TRANSITION FROM THE BASE INTO THE SCULPTURE ITSELF.
17:59:43 I THINK IT IS TOO COLD WHEN I SEE THIS DOWN HERE.
17:59:46 >> I WOULD LIKE TO PUNCTUATE WHAT JIM SAID.
17:59:51 TO ME, THE -- THE PIECE IS JUST MAGNIFICENT.
17:59:55 A BEAUTIFUL PIECE OF ARTISTRY.
17:59:59 AND I JUST LOVE LOOKING AT WHAT I WAS LOOKING AT.
18:00:06 AND WHEN I CAME TO THE FINAL DRAWING, IT WAS DEFLATING.
18:00:10 AND I COULDN'T QUITE PUT MY FINGER ON WHY.
18:00:13 JIM POINTED OUT THE REASON.
18:00:16 THE REASON IS THE BASE.
18:00:19 SOMETHING HAS TO BE DONE ABOUT THE BASE, BECAUSE IT

18:00:25 DIMINISHES -- IT DIMINISHES THE IMPACT THE SCULPTURE.

18:00:26 >> THE BASE COULD BE SMALLER.

18:00:30 MAYBE EVEN TALLER.

18:00:33 >>KRISTIN JEANNIN: THE IMAGE OF YOUR CRANE.

18:00:36 >> I WAS JUST HEADING THERE.

18:00:39 >> THE LEG OF THE CRANE.

18:00:42 >>KRISTIN JEANNIN: IT HAD SOME DIMENSION TO THE BASE

18:00:45 THAT WAS RELATED.

18:00:48 >> ON THE LOWER BASE AND THE PLANTINGS HELP CREATE A

18:00:51 LITTLE BIT OF BARRIER AS WELL.

18:00:54 >> I WAS GOING TO SUGGEST SOME LANDSCAPING BUT THE LAST

18:00:58 RENDERING SHOW LANDSCAPING THAT DOESN'T LOOK ANY MORE

18:01:04 THAN 12 INCHES TALL AROUND THE BASE, AND MAYBE YOU CAN

18:01:08 -- TALLER LANDSCAPING AND LESS BASE.

18:01:11 >>KRISTIN JEANNIN: I LIKE HOW IN THE CRANE, YOU KNOW,

18:01:14 IT DOESN'T NECESSARILY RELATE TO THE ACTUAL CRANE

18:01:19 ITSELF, BUT THERE IS DIMENSION THAT SUGGESTS MAYBE IT

18:01:24 IS LANDSCAPE OR THAT IS BELOW THE CRANE BUT STILL YOUR

18:01:26 AMATEUR WAFFLING THAT IS PART OF THAT.

18:01:31 AND I THINK IT HELPS THE ART FORM BECOME PART OF THE

18:01:34 BASE AND IF HE CAN WORK THAT IN SOMEHOW, THAT WOULD BE

18:01:35 FABULOUS.

18:01:39 THE EAR THOUGHT ON GETTING AWAY FROM -- MAKING SOME OF

18:01:45 THAT GIANT CONCRETE PLANTER GO AWAY IS SOMETHING TOO

18:01:46 LOOK INTO.

18:01:50 THERE IS A VINE CALLED FICUS REPINS VINE THAT IS FIXED

18:01:55 TO -- TO -- IT WILL JUST MAKE IT TURN GREEN AND COVER

18:01:55 IT.

18:01:58 THE ONLY THING THAT IT WILL GROW ON YOUR SCULPTURE AND

18:02:02 TAKE SOME MAINTENANCE TO KEEP THAT FROM HAPPENING.

18:02:05 AND THEN I JUST WANTED TO ASK THAT THE SURGICAL STEEL

18:02:08 THEIR PLANNING ON USING HAVE YOU USED IF IN FLORIDA

18:02:09 BEFORE WITHOUT --

18:02:10 >> YES.

18:02:17 IN FACT THE YOU ARE IN COMPUTER PIECE IS IN ORLANDO,

18:02:21 ALTAMONTE SPRINGS THE SUBURB OF ORLANDO.

18:02:24 AND JUST RECENTLY FINISHED A PIECE THAT IS ON THE

18:02:28 WATERFRONT IN ST. LOUIS, A LARGE MONUMENT FOR FIRST

18:02:32 FLIGHT WHICH IS HELD DOWN BY THE SAME MATERIAL.

18:02:34 >>KRISTIN JEANNIN: AND IS IT -- I DON'T KNOW THE

18:02:38 DIFFERENCE IN THAT AREA VERSUS HERE, BUT THAT CAN

18:02:41 DEFINITELY IMPACT STAINLESS.

18:02:41 >> OH, ABSOLUTELY.

18:02:44 THAT IS RIGHT ON THE BAY IN A FEW FEET.

18:02:48 AND I ACTUALLY DO MAINTENANCE ON A SCULPTURE THAT IS --

18:02:51 THAT IS JUST A FEW FEET FROM THE BAY WATERS AS WELL.

18:02:55 AND THIS PIECE GETS CLEANED ONCE EVERY TWO YEARS.

18:03:01 >>KRISTIN JEANNIN: THAT CLEANING PROCESS IS IMPORTANT.

18:03:04 >> HARD WATER AND MILD OXIDATION THAT OCCUR NOTICE

18:03:11 WELDING ZONES WILL PASSIVATE THE PIECE A ELECTRICAL

18:03:15 PROCESS THAT PUTS CURRENT IN THE PIECE AND USING A MILD

18:03:19 ACID THAT CLEARS THE CARBON THAT COMES WITH THE SURFACE

18:03:21 AND THE WELDING PROCESS.

18:03:22 >>KRISTIN JEANNIN: GREAT.

18:03:25 I ALSO WANT TO SAY THAT I THINK IT IS A FANTASTIC

18:03:26 PIECE.

18:03:30 I THINK IT IS GOING TO BE A NICE STATEMENT FOR ESTERO.

18:03:35 I THINK THAT, YOU KNOW, THE PART THAT -- I DON'T KNOW,

18:03:39 YOU KNOW -- I -- I WOULD LIKE -- I WOULD LIKE THE

18:03:43 GESTURE AND THE INSPIRATION THEIR TALKING ABOUT AND I

18:03:46 THINK THAT, YOU KNOW, PLAYING INTO THE -- INTO THE

18:03:49 ESTUARY NATURE AND THE NAME OF ESTERO IS IMPORTANT.

18:03:53 I DON'T KNOW THAT IT WILL TRANSLATE, YOU KNOW, TO JUST

18:03:56 A PASSERBY THAT WAY.

18:04:00 SO I DON'T KNOW -- THAT IS JUST A CRITIQUE THAT IF

18:04:05 THERE WAS A WAY TO MAKE THAT MAGIC HAPPY SOMEHOW IN --

18:04:06 HAPPEN SOMEHOW IN THE ARTFORM.

18:04:09 >> ONE OR TWO SENTENCES WITH A NAMING PLAQUE CAN HELP

18:04:12 LEAD THE VIEWER IN A SPECIFIC DIRECTION.

18:04:16 >>KRISTIN JEANNIN: I ALSO WAS CURIOUS -- SORRY.

18:04:19 I -- DO YOU HAVE -- ALREADY, DO YOU HAVE PLANS WHAT

18:04:23 THE LIGHT ALSO BE LIGHT FOR THE SCULPTURE?

18:04:27 WILL IT BE -- THERE IS LIGHTING INCORPORATED ON A

18:04:30 COUPLE OF IMAGES OFF THIS SHOWN AND MAKES IT VERY

18:04:31 DYNAMIC.

18:04:37 AND I DON'T KNOW IF IT IS GOING TO CHANGE COLOR OR IF

18:04:38 --

18:04:39 >> WE CAN DO VARIED COLOR.

18:04:43 MY RECOMMENDATION -- I AM NOT DOING THE LIGHTING ON

18:04:45 THIS PIECE, AND I AM HAPPY TO MAKE RECOMMENDATIONS FOR

18:04:49 THE LIGHTING, AND WE ARE WORKING ON THAT NOW.

18:04:53 SO IT'S -- IT'S, YOU KNOW -- IT CAN BE REALLY BEAUTIFUL

18:04:58 WHEN ILLUMINATED AND WE WILL -- WE WILL DO SOME NICE

18:05:01 LIGHTING.

18:05:06 >> DID YOU JUST SAY THAT -- I AM TRYING UNDERSTAND IT.

18:05:09 A PIECE, A BEAUTIFUL STRUCTURE AND YOU ARE NOT DOING

18:05:11 THE BASE AND THE LIGHTNING?

18:05:13 IS THAT MAKES NO SENSE TO ME AT ALL.

18:05:19 YOU KNOW, I -- I DON'T UNDERSTAND WHY WITH -- WITH ALL

18:05:21 DUE RESPECT TO THE APPLICANT, THEY HAVEN'T SAID BUILD

18:05:23 THE BASE, PUT THE LIGHTING IN THE BASE.

18:05:26 LIGHT IT THE WAY YOU VISUALIZE IT.

18:05:28 YOU KNOW THE WAY IT IS GOING TO LOOK WITH THE RIGHT

18:05:30 LIGHTING AND THE RIGHT LOCATION.

18:05:33 I WOULD CERTAINLY SAY TO THE APPLICANT, YOU ARE VERY

18:05:35 TALENTED CREATIVE PERSON.

18:05:39 YOU CAN DO THE BASE WHETHER IT IS FIVE FEET HIGH OR SIX

18:05:41 FEET HIGH WHATEVER YOU THINK IS THE RIGHT HEIGHT AND

18:05:44 THE RIGHT SHAPE AND THE RIGHT SIZE AND WITH THE

18:05:47 LIGHTNING WITHIN THE BASE SO IT SHOWS IT OFF.

18:05:51 IT IS TO OUR ADVANTAGE WE GET ALL OF THE ARTIST'S

18:05:54 TALENT INTO SHOWING OFF THIS PIECE.

18:05:57 AND THE APPLICANT'S ADVANTAGE AS WELL AND I THINK IT

18:06:00 WOULD BE A TERRIBLE LOSS IF YOU DIDN'T DESIGN THE BASE

18:06:03 OF IT WITH THE SCULPTURE.

18:06:04 MY PERSONAL OPINION.

18:06:07 >> WELL SAID, I AGREE.

18:06:10 >> LAST QUESTION, HOW DO YOU PROTECT THE LIGHTNING

18:06:10 RODS.

18:06:14 HOW DOES IT NOT BECOME A LARGE LIGHTNING ROD WHEN YOU

18:06:17 STICK THIS LARGE METAL UP IN THE SKY.

18:06:23 >> THE PIECE IS ANCHORED INTO THE ELEMENT USING

18:06:27 STAINLESS STEEL BOLTS AND LIGHTNING ROD THAT BRINGS

18:06:30 ENERGY TO THE EARTH.

18:06:33 >> STILL FUNCTIONS -- THAT WILL DRAW -- HAVE YOU EVER

18:06:36 HAD ANY SCULPTURES STRUCK BY LIGHTNING YET?

18:06:36 >> I HAVE NOT.

18:06:37 I HAVE NOT.

18:06:40 >> VERY GOOD.

18:06:43 [LAUGHTER]

18:06:45 >> I WENT THROUGH SOME LIGHTNING ISSUES WITH A
18:06:46 BUILDING.
18:06:49 SORRY.
18:06:51 >> I WOULD LIKE JOIN THE OTHERS BY SAYING IT IS A
18:06:53 MAGNIFICENT PIECE OF ART.
18:06:57 AND, YOU KNOW, MAYBE TOO DEBASE THE BASE IS THE MESSAGE
18:07:02 THAT WE ARE TRYING TO GIVE YOU.
18:07:04 FOCUS ON THE ART.
18:07:08 BECAUSE IT IS A REAL WONDERFUL PIECE.
18:07:12 >>MARLENE NARATIL: I THINK IT WILL BE A BIG ASSET FOR
18:07:14 OUR VILLAGE TO HAVE A PIECE OF ART LIKE THAT.
18:07:18 I CAN ENVISION PEOPLE COMING JUST TO SEE IT.
18:07:23 YOU HAVE DONE A GREAT JOB, YES.
18:07:26 >> EVEN IF YOU THOUGHT THE BASE SHOULD BE TALLER,
18:07:34 THERE ARE WAYS TO MAKE IT GO AWAY, AND YOU KNOW THAT.
18:07:36 IT IS NOT DOING WHAT IT SHOULD BE DOING.
18:07:38 >> THE EVOLUTION OF THE INITIAL -- WHEN WE PUT THE
18:07:43 PATTERN BOOK TOGETHER, OBVIOUSLY MARK WAS NOT INVOLVED.
18:07:47 AND WE KNEW WE WERE GOING TO HAVE THIS KIND OF CENTRAL
18:07:50 COURTYARD WITH AN ART PIECE IN THE MIDDLE OF IT.
18:07:53 THE THOUGHT PROCESS THEN ON THE BASE WAS -- IN TERMS OF
18:07:59 THE HEIGHT WAS CORKSCREW ROAD IS SUPER ELEVATED WHICH
18:08:01 MEANS IT IS BANKED BECAUSE IT IS TURNING A LITTLE BIT.
18:08:06 SO THE ROAD IS ACTUALLY HIGH RELATIVE TO OUR SITE.

18:08:10 SO THE INITIAL THOUGHT PROCESS WAS WE WANT -- NOT JUST

18:08:13 PATRONS TO SEE IT BUT YOU WANT IT VISIBLE WHEN PEOPLE

18:08:16 ARE DRIVING BY.

18:08:19 MY PERSONAL OPINION, VERY PERSONAL OPINION, I THINK

18:08:22 THE BASE IS TOO TALL.

18:08:24 I THINK IT IS AWESOME AND I WOULD LOVE TO GO UP AND

18:08:26 FEEL IT AND TOUCH IT.

18:08:29 BUT THERE ARE CONCERNS ABOUT, YOU KNOW, CLIMBING AND

18:08:31 THINGS LIKE THAT.

18:08:34 BUT I DO THINK THAT WE CAN WORK WITH MARK AND EITHER

18:08:41 BRING THE SCALE DOWN OR ADJUST THE KIND OF SURFACE --

18:08:42 TEXTURE.

18:08:45 BASE WHETHER IT IS LANDSCAPING OR EVEN A COLOR THAT

18:08:49 DOESN'T, YOU KNOW, DETRACT FROM --

18:08:52 >> YOU WANT THE BASE SO HIGH THEY CAN'T CLIMB ON IT,

18:08:52 JOHN.

18:08:55 AND YOU RUN ELECTRICAL CURRENT THROUGH IT ALSO --

18:08:58 [LAUGHTER]

18:09:02 >> SO I THINK WE ARE MORE THAN WILLING TO WORK WITH

18:09:07 MARK TO ADJUST -- DO WHAT WE NEED TO THE BASE TO MAKE

18:09:12 THE PIECE STAND OUT LIKE IT SHOULD.

18:09:15 >> YOU CAN INTERACT WITH THAT.

18:09:18 OTHERS ARE FIVE, SIX FOOT IN THE SKY YOU ARE LOOKING UP

18:09:20 AT IT, YOU ARE NOT --

18:09:25 >> AGREE WITH YOU ON THE PIECE AT THE ARENA, I AM THERE

18:09:29 TWICE A WEEK.

18:09:31 AND YOU ARE LIKE LOOKING UP AT IT.

18:09:35 IT IS NOT AT A HUMAN SCALE.

18:09:37 IT IS NOT EYE LEVEL.

18:09:41 I THINK WE CAN MAKE SOME ADJUSTMENTS.

18:09:43 >> THE QUESTION ABOUT THE COMMERCIAL BUILDINGS THAT TIE

18:09:45 IN WITH THIS SPACE.

18:09:48 ARE YOU -- YOU ARE GOING TO HAVE LIGHTSCAPING, I WOULD

18:09:51 IMAGINE, ON THE BUILDINGS?

18:09:55 AND WE WERE TALKING ABOUT ELECTRICAL TIE-IN.

18:09:57 I AM LOOKING FOR SOMETHING TO TIE THIS WHOLE PROJECT

18:09:58 TOGETHER.

18:10:07 AND MAYBE IT COULD BE DONE THROUGH YOUR LIGHTSCAPING SO

18:10:09 THE LIGHT SCAPING ON THE COMMERCIAL BUILDING.

18:10:15 SOMEHOW OR ANOTHER IT HAS GOT TO BE A TIE-IN WITH --

18:10:17 WITH THE COMMERCIAL ASPECT OF IT.

18:10:24 WITH THE SCULPTURE ASPECT OF IT.

18:10:28 >> JUST FOR CLARIFICATION MARK WILL BE INVOLVED WITH

18:10:32 THE LIGHTING AND HOW TO INVOLVES THE SCULPTURE.

18:10:34 WE ARE PROVIDING THE CONSTRUCTION.

18:10:37 WE TALKED OF LIGHT TUBES AND HIDING THE LIGHT AND

18:10:39 THINGS OF THAT NATURE AND HE WILL BE MUCH IN THE

18:10:41 COLLABORATIVE PROCESS.

18:10:43 HE IS JUST INTO THE GOING TO BUILD IT.

18:10:47 WE WILL KEEP HIM FOCUS AND BUILDING THE SCULPTURE SO WE

18:10:50 CAN MEET THE TIMELINE.

18:10:51 >>SCOTTY WOOD: OKAY.

18:10:52 ANYTHING ELSE?

18:10:55 ANY PUBLIC COMMENT?

18:10:56 THANK YOU.

18:11:00 >> THANK YOU VERY MUCH.

18:11:02 >> VERY UNIQUE.

18:11:03 >>SCOTTY WOOD: OUR NEXT ITEM.

18:11:06 WE MOVE INTO PUBLIC HEARINGS.

18:11:09 AND BEFORE WE START THE ITEM, I WOULD LIKE TO GIVE THE

18:11:13 -- A LITTLE BIT OF INFORMATION ABOUT HOW THIS BOARD

18:11:19 CONDUCTS PUBLIC HEARINGS IN A QUASI-JUDICIAL CAPACITY.

18:11:22 WHEN WE ARE SCHEDULED TO CONSIDER AND VOTE ON, IN THIS

18:11:26 CASE, A DEVELOPMENT ORDER, THIS WOOD SITS IN A

18:11:30 QUASI-JUDICIAL CAPACITY.

18:11:34 IF YOU INTEND TO PROVIDE TESTIMONY ON THE

18:11:39 QUASI-JUDICIAL MATTER, BEFORE THE MATTER IS CALLED, YOU

18:11:43 MUST FILL OUT A PUBLIC SPEAKERS, GIVEN TO THE BOARD

18:11:44 CLERK AND SWORN IN.

18:11:47 BEFORE THE MATTER BEGINS, ANY WRITTEN COMMUNICATION

18:11:50 THAT HAS BEEN RECEIVED WILL BE PLACED IN THE PUBLIC

18:11:50 RECORD.

18:11:54 BOARD MEMBERS WILL BE ASKED TO DISCLOSE ANY EX-PARTE

18:11:55 COMMUNICATION COMMUNICATIONS.

18:11:59 BOARD MEMBERS WILL BE ASKED IF THERE IS A CONFLICT

18:12:01 REGARDING A MATTER.

18:12:03 IF THEY DO, THEY WILL NOT BE ALLOWED TO PARTICIPATE IN

18:12:06 BOARD DISCUSSION OR VOTE ON THE MATTER.

18:12:10 THE VILLAGE DIRECTOR OF COMMUNITY DEVELOPMENT WILL

18:12:14 INTRODUCE THE MATTER AND THEN ASK THE APPLICANT TO MAKE

18:12:24 A PRESENTATION AND SUMMARIZE ANY COMMUNICATION -- AND

18:12:28 SUMMARIZE THE APPLICANT'S PRESENTATION.

18:12:30 FOLLOWING THIS, THE DIRECTOR OF COMMUNITY DEVELOPMENT

18:12:34 OR STAFF DESIGNEE WILL MAKE A PRESENTATION REGARDING

18:12:39 STAFF SUPPORT, FINDINGS OR RECOMMENDATIONS.

18:12:42 AFTER THAT THE PUBLIC HEARING WILL BE OPEN AND ANYONE

18:12:44 SWORN IN WILL PROVIDE TESTIMONY.

18:12:46 IT IS IMPORTANT TO BE CONCISE AND LIMIT YOUR TESTIMONY

18:12:50 TO THREE MINUTES OR LESS IF AT ALL POSSIBLE.

18:12:53 THE APPLICANT HAS THE RIGHT TO CROSS-EXAMINE ANY

18:12:57 WITNESS INCLUDING THE PUBLIC AND MAY PROVIDE REBUTTAL.

18:13:01 THE PUBLIC MAY NOT CROSS-EXAMINE WITNESSES AND REQUEST

18:13:04 THE BOARD TO DIRECT QUESTIONS ON THEIR BEHALF TO EITHER

18:13:08 THE APPLICANT OR COMMUNITY DEVELOPMENT STAFF.

18:13:10 PERSONS WHO HAVE BEEN DETERMINED BY THE BOARD TO BE

18:13:13 INTERESTED PARTIES MAY CROSS-EXAMINE WITNESSES.

18:13:16 IF A PERSON REPRESENTS AN ORGANIZATION, EVIDENCE OF

18:13:19 THEIR AUTHORITY TO SPEAK FOR THE ORGANIZATION MUST BE

18:13:22 PROVIDED.

18:13:26 NOW THE FIRST AGENDA ITEM IS THE CLEAN MACHINE CAR

18:13:28 WASH.

18:13:31 SO WILL ALL OF THOSE WHO INTEND TO TESTIFY ON THAT

18:13:38 MATTER PLEASE STAND AND NANCY, WILL YOU SWEAR THEM IN.

18:13:41 >> DO YOU SWEAR OR AFFIRM THAT THE TESTIMONY THAT YOU

18:13:43 WILL GIVE TONIGHT WILL BE THE TRUTH, THE WHOLE TRUTH,

18:13:48 AND NOTHING BUT THE TRUTH.

18:13:49 >> I DO.

18:13:55 >>SCOTTY WOOD: ON THIS VERY MATTER, YOU HAVE STUFF IN

18:13:58 THE PUBLIC REGARD?

18:14:00 >>MARY GIBBS: WE RECEIVED ONE E-MAIL FROM BARRY

18:14:04 FRIEDMAN WHICH I SENT TO EVERYBODY, BUT HE ALSO IS HERE

18:14:06 TO SPEAK TONIGHT.

18:14:08 >>SCOTTY WOOD: OKAY.

18:14:13 BOARD MEMBERS, ANY EX-PARTE COMMUNICATION?

18:14:17 NONE?

18:14:20 >>HOWARD LEVITAN: CHAIRMAN WOODS, I SEED AN E-MAIL

18:14:25 AFTER THE LAST MEETING FROM BARRY FRIEDMAN AS WELL.

18:14:28 >>SCOTTY WOOD: ANY CONFLICTS OF INTEREST, BOARD

18:14:30 MEMBERS?

18:14:31 >> NONE.

18:14:33 >>SCOTTY WOOD: HOWARD, NONE?

18:14:34 >>HOWARD LEVITAN: NONE.

18:14:42 >>SCOTTY WOOD: BARRY, GO AD MARY, GO AHEAD.

18:14:45 >>MARY GIBBS: JUST TO DO A QUICK INTRODUCTION FOR YOU.

18:14:49 THE CLEAN MACHINE CAR WASH DEVELOPMENT ORDER.

18:14:51 I THINK BY NOW IT HAS BEEN HERE SEVERAL TIMES AND

18:14:53 EVERYBODY KNOWS WHERE IT IS.

18:14:57 IT IS ON U.S. 41 NEAR THE VINES ENTRANCE NORTH OF

18:15:00 ALDI'S AND THE TYSON EYE CENTER.

18:15:03 AND THEY HAD INFORMATION MEETING AND WORKSHOP AND MOST

18:15:08 RECENTLY THE WORKSHOP WAS CONDUCTED ON MAY 1.

18:15:11 THEY DID AN UPDATE AT THE TIME OF SOME OF THE THINGS

18:15:14 THAT THEY HAD CHANGED TO BRING THE NEW BOARD UP TO

18:15:17 SPEED WITH THE PROJECT.

18:15:19 AND THEY ARE REQUESTING APPROVAL OF THE DEVELOPMENT

18:15:20 ORDER TONIGHT.

18:15:24 YOU ALL HAD REQUESTED IT THE LAST WORK SHOP MEETING

18:15:28 THAT THEY HAD PRESENTED TO ARCHITECTURAL COLOR SCHEMES

18:15:31 AND YOU HAVE SUGGESTED THAT THEY COME BACK WITH JUST

18:15:33 ONE AND THEY HAVE COME BACK WITH THE ONE TONIGHT.

18:15:40 AND THE STAFF IS RECOMMENDING APPROVAL OF THIS.

18:15:44 JIM HART IS HERE FROM MY STAFF WHO WORKED QUITE A BIT

18:15:49 WITH THE APPLICANT.

18:15:52 A BRIEF STAFF REPORT IN YOUR PACKET AND WE RECOMMEND

18:15:55 APPROVAL WITH THE STANDARD STIPULATION AND CONDITIONS

18:15:58 WE DO IN DEVELOPMENT ORDERS AND WE HAVE ADDED A FEW

18:16:01 DIFFERENT ONES THAT I WANTED TO JUST SPEND A MINUTE TO

18:16:03 GO OVER WITH YOU.

18:16:07 THE -- WE ARE REQUESTING THAT AN APPLICANT HAS AGREED

18:16:11 TO MODIFY THE HOURS OF OPERATION SO THEY WILL BE FROM 8

18:16:13 A.M. TO 8 P.M. DAILY.

18:16:15 AND THEY HAD EXPLAINED THIS BEFORE.

18:16:19 WE WOULD LIKE TO MAKE THIS A STIPULATION OF APPROVAL IF

18:16:20 YOU APPROVE IT.

18:16:24 AND THEN THE DEVELOPER AGREES TO MAKE REPAIRS CAUSED BY

18:16:28 CONSTRUCTION OF THE CAR WASH TO THE PAVER ROAD FROM

18:16:32 U.S. 41 TO THE ACCESS ROAD OF THE CAR WASH ENTRANCE AND

18:16:35 APPROPRIATE STRIPING OR RESTRIPING OF COMPLETION OF THE

18:16:35 CONSTRUCTION.

18:16:39 THIS WAS ACTUALLY REQUESTED BY THE VINES.

18:16:41 AND I BELIEVE IT WAS AGREED TO BY THE APPLICANT.

18:16:45 AND ADDITIONALLY, THE VINES REQUESTED THAT THERE NOT BE

18:16:48 -- AND I THINK SOME OF YOU ASKED OF FLEET ACCOUNTS, AND

18:16:52 THEY ARE NOT PLANNING TO HAVE FLEET ACCOUNTS AT THIS

18:16:53 LOCATION.

18:16:55 AND THERE WAS A QUESTION ABOUT THE SIGN.

18:16:58 ONE OF THE SIGNS THAT HAD THE FREE VACUUMS WHICH THE

18:17:02 FREE VACUUM LANGUAGE IS NOT PERMITTED AND THEY REMOVED

18:17:06 THAT AND PUT A STIPULATION THAT THE REFERENCE TO FREE

18:17:08 VACUUMS ARE NOT APPROVED.

18:17:15 AND A SIGN ON THE EASTERN TOWER THAT FACES THE VINE AND

18:17:18 THEY REQUESTED THAT THAT SIGN BE REMOVED BECAUSE

18:17:20 SOMETIMES IT SHINES INTO THE NEIGHBORS.

18:17:25 SO THE SIGN ON THE EAST SIDE WILL REMAIN -- THE SIGN ON

18:17:28 THE WEST SIDE WILL REMAIN AND THE SIGN ON THE EAST SIDE

18:17:30 IS REMOVED.

18:17:32 IT IS THE EXTRA STIPULATIONS THAT WE HAVE SUGGESTED.

18:17:35 AND IF YOU DON'T HAVE ANY QUESTIONS, I WILL TURN IT

18:17:37 OVER TO THE APPLICANT.

18:17:41 >>HOWARD LEVITAN: MARY, I HAVE A QUICK QUESTION.

18:17:42 >>MARY GIBBS: OKAY.

18:17:46 >>HOWARD LEVITAN: I HAVE LOOKED AT THE MATERIALS THAT

18:17:52 YOU HANDED US, INCLUDING THE REPORT WITH RESPECT TO THE

18:17:52 SOUND.

18:17:56 AND I AM WONDERING WHETHER OR NOT IT HELPS AT ALL TO

18:18:03 HAVE A CONDITION IN THE DEVELOPMENT ORDER WITH RESPECT

18:18:08 TO THE SOUND LIMITS.

18:18:11 I THINK WE HAVE PASSED THE SAME COUNTY ORDINANCE THAT

18:18:14 THE COUNTY HAS, AM I CORRECT?

18:18:17 >>MARY GIBBS: CORRECT, THE NOISE ORDINANCE IS

18:18:17 ESSENTIALLY THE SAME.

18:18:20 >>HOWARD LEVITAN: THEN IT BECOMES A CODE ENFORCEMENT

18:18:21 ISSUE.

18:18:25 DOES IT HELP IF IT STAYS AS DEVELOPMENT ORDER CONDITION

18:18:25 AS WELL?

18:18:28 >>MARY GIBBS: I THINK THAT WOULD -- I FORGOT ABOUT

18:18:33 THAT AND I DID ATTACH THE -- A COUPLE OF ADDENDUMS THEY

18:18:34 ADDED TO THAT.

18:18:37 I THINK IT WOULD BE HELPFUL TO PUT A STIPULATION IN

18:18:41 THAT REFERENCES THE SOUND STUDY THAT THEY HAVE TO

18:18:43 ADHERE TO THE SOUND STUDY.

18:18:46 >>HOWARD LEVITAN: I WOULD SUGGEST THAT.

18:18:49 AND I ALSO SUGGEST AT THE END AFTER IT IS BUILT AN

18:18:53 UPDATE ON THE SOUND STUDY SOS A BUILT, IT HAS TO MEET

18:18:58 THE -- BECAUSE I THINK THERE ARE SOME UNIQUENESS TO

18:19:04 THIS DESIGN INCLUDING THE CLOSING OF THE -- OF THE

18:19:08 SCREENS SO THAT THE SOUND IS ATTENUATED AND ALSO THE

18:19:10 NEW WALL THAT IS BEING BUILT.

18:19:13 I WANT TO MAKE SURE THAT IT WORKS.

18:19:16 AND THIS THEY DON'T HAVE -- THEY DON'T GET THEIR

18:19:21 CERTIFICATE UNTIL IT DOES WORK.

18:19:23 >> I THINK WE -- AND I THINK YOU SHOULD ASK THE

18:19:28 APPLICANTS WILL TO ADDRESS THAT.

18:19:32 AND IF NO OTHER QUESTIONS, I WILL TURN IT OVER TO

18:19:55 BRENT ADDISON.

18:20:00 >> GOOD EVENING, BOARD, BRENT ADDISON, REGISTERED

18:20:01 ENGINEER.

18:20:06 AS MARY SAID, THIS IS OUR -- WE ARE GETTING FAMILIAR UP

18:20:09 HERE WITH THIS PROJECT, SO I AM NOT -- I AM GOING TO

18:20:12 KIND OF GO THROUGH A LITTLE BIT OF THIS THROUGH --

18:20:16 THROUGH THE SLIDES UNTIL -- AND TRY TO GET TO THE

18:20:18 IMPORTANT POINTS THAT HAVE BEEN DISCUSSED MOST

18:20:22 RECENTLY.

18:20:24 HERE IS THE TEAM AGAIN.

18:20:26 MYSELF.

18:20:29 GREG DISERIO, LANDSCAPE ARCHITECT.

18:20:33 STEVEN SEATON, ARCHITECT.

18:20:38 JIM BANKS ON THE ZOOM CALL AND SAM SHROYER, THE

18:20:42 ACOUSTICAL CONSULTANT.

18:20:44 PER ALL HERE AS WELL AS THE APPLICANT.

18:20:48 HERE IS THE LOCATION, SUMMARY, AERIAL.

18:20:53 HERE IS MY SITE PLAN THAT HAD A FEW ITEMS THAT WERE

18:20:53 ADDED.

18:20:59 ONE OF THE MAIN ITEMS THAT WE DID WAS -- REALLY ONE OF

18:21:02 THE FEW CHANGES PREVIOUSLY WAS THERE WAS CONCERN ABOUT

18:21:06 TRAFFIC IN THE -- IN THE -- BACKING UP IN THE ROAD SO

18:21:10 WE ADDED SOME SIGNS THAT ARE GOING TO BE INSTALLED ON

18:21:14 THE ENTRANCE ON EITHER SIDE OF THE ENTRANCE SAYING NO

18:21:15 STOPPING ON PAVEMENT.

18:21:22 WE ALSO AS OF OUR DEVELOPMENT ORDER.

18:21:24 YOU HAVE COPIES AND I WANT TO GO THROUGH IT A STACKING
18:21:37 EXHIBIT, KIND OF A TRAFFIC FLOW IT AND JIM CAN ANSWER
18:21:39 ANY QUESTIONS YOU HAVE ON THAT.
18:21:43 THE AERIAL AND NOT A LOT OF QUESTIONS OF LANDSCAPE.
18:21:46 WHEN WE ARE DONE IF YOU HAVE QUESTIONS FOR GREG, WE CAN
18:21:47 GO THROUGH THAT.
18:21:53 BUT REALLY FROM THE LAST PRESENTATION, THE BIGGEST THE
18:21:56 CHANGES WE NEEDED TO MAKE WERE IN THE BUILDING.
18:22:04 LITTLE HAVE STEVE SE ATON COME OUT AND WE RAN THROUGH
18:22:06 THE STAFF REPORT AND AGREE WITH THOSE CONDITIONS THAT
18:22:09 WERE PRESENTED BEFORE A FEW THINGS HAVE BEEN ADDED
18:22:13 SINCE THEN, SINCE WE TALKED JUST A MINUTE AGO AND I
18:22:18 WILL LET THE OWNERS TALK TO THE SOUND CONDITION ONCE
18:22:23 STEVE SEATON IS DONE WITH HIS PRESENTATION ON THE
18:22:36 BUILDING.
18:22:42 >> ONCE AGAIN TIME STEVE SEATON, THE ARCHITECT OF THE
18:22:44 PROJECT AND THE PREVIOUS VERSION WE SUBMITTED TO
18:22:47 REFRESH YOUR MEMORY AND THE OPPORTUNITY THAT OCCURRED
18:22:54 IN THE NEW VERSION PLAN WISE, NOTHING HAVE CHANGED IN
18:22:55 THE PLAN ITSELF.
18:22:59 THIS WAS PREVIOUS AND THE PLAN IS BASICALLY THE SAME.
18:23:01 THIS IS THE PREVIOUS ONE.
18:23:09 YOU GUYS TALKED ABOUT SIMPLIFYING.
18:23:14 AND ONCE AGAIN, THIS IS THE ELEVATION OF THE SIDES AND

18:23:16 COLOR CHARTS.

18:23:18 YOU SEE BEHIND ME THE ACTUAL COLORS THAT WE SELECTED

18:23:22 AND THE PAINTS -- THE ACTUAL PAINTS.

18:23:28 AND THIS IS ACTUALLY WHAT IT WILL LOOK LIKE.

18:23:33 THESE ARE THE PREVIOUS RENDERINGS.

18:23:40 AND THE OTHER ONES.

18:23:45 AND THIS IS THE THIRD ONE.

18:23:48 LIKE I SAID, PLAN-WISE NOTHING HAS ALTERED AS FAR AS

18:23:52 THE PLAN GOES.

18:23:56 ONCE AGAIN, THE PLAN IS BASICALLY IDENTICAL.

18:23:58 IT HAS NOT CHANGED.

18:24:01 THESE WERE THE CHANGES THAT DO OCCUR.

18:24:06 AND SIMPLIFY THE ELEVATIONS.

18:24:14 WE TOOK THOSE AWAY TO HIGHLIGHT WHAT YOU BROUGHT UP

18:24:14 LAST TIME.

18:24:18 WE ALTER THE COLOR A LITTLE BIT OF THE THIRD COLOR

18:24:25 ACCENT COLOR TO NOT BE SO DARK BROWN.

18:24:28 WE ALSO CHANGE LITTLE BIT OF THE BRACKETING TO KIND OF

18:24:32 MAKE IT MORE PRONOUNCED THAN PREVIOUSLY.

18:24:34 THESE ARE THE SIDE ELEVATIONS.

18:24:39 THESE ELEVATIONS HAVE REALLY NOT ALTERED TOO MUCH THEY

18:24:41 ARE PRETTY MUCH AS THEY ARE WITH THE TOWERS THEMSELVES

18:24:44 AND THE VERTICAL ELEMENTS IN THERE.

18:24:49 AND EVEN THOUGH I SHOWED THE COLORS ON THIS ONE, THIS

18:24:52 IS FROM THE ACTUAL COLORS.

18:24:59 AND THIS IS THE CANOPY AND THE -- THEY HAVE NOT ALTERED

18:25:03 SINCE THE LAST SUBMISSION EITHER AND THE FINAL

18:25:07 RENDERINGS THAT GIVE YOU A CONCEPT OF WHAT THE SITE

18:25:09 WILL LOOK LIKE WHEN IT IS COMPLETE.

18:25:16 AS FAR AS THE -- THE BAY STATIONS AND THE CANOPIES FOR

18:25:18 PARKING AREAS.

18:25:21 THE SIGNAGE ON THE EAST ELEVATION.

18:25:24 THIS IS THE FRONT ELEVATION AS IT STANDS.

18:25:27 ONCE AGAIN, WE KIND OF IS UP POLICE PHI THE TOWERS

18:25:31 THEMSELVES TO MAKE A MORE SLEEK APPEARANCE OR TAKE OFF

18:25:38 THE BANDINGS AND ACCENTUATING THE BRACKETING.

18:25:43 AN AERIAL VIEW OF IT TO GET A BIRDS-EYE VIEW OF WHAT

18:25:44 EVERYTHING IS LOOKING AT.

18:25:46 THIS IS THE VIEW AS YOU EXIT THE BUILDING.

18:25:49 FOR THE MOST PART, THIS IS MORE OF THE BANDING ELEMENTS

18:25:56 WE TOOK OFF AND RECEIVED THE FINAL COLORING SELECTIONS.

18:25:59 THIS IS THE VIEW THAT YOU GET ALONG 41.

18:26:05 WE KIND OF -- WITH THE TREES AND WHERE THEY ARE.

18:26:08 THE EXISTING TREES AND THE TREES THAT ARE PROPOSED.

18:26:12 THIS IS THE ONE FROM THE ACCESS ROAD.

18:26:16 THREW THE BAY STATION.

18:26:18 -- THROUGH THE BAY STATION.

18:26:21 AND THIS IS THE ONE FROM 41.

18:26:28 JUST TO -- TO BETTER HIGHLIGHT THE FACILITY ITSELF AND

18:26:32 A RENDERING OF THE TOWERS AND THE AWNINGS AND THINGS

18:26:34 LIKE THAT.

18:26:38 WILL BE HAPPY TO TAKE ANY QUESTIONS OFF THIS.

18:26:41 >> STEVE, I THINK YOUR IMPROVEMENTS OF THE BUILDING

18:26:42 HAVE APPROVED ITS APPEARANCE.

18:26:46 I HAVE A QUESTION OF FACT COLORS AND WE HAVE SUCH

18:26:49 DIFFICULTY BETWEEN RENDERINGS, VIDEO, ELECTRONIC

18:26:50 PRINTED MATERIAL.

18:26:52 CAN YOU TELL US FROM THE COLOR BOARD WHICH COLORS ARE

18:26:57 WHICH ON THIS RENDERING?

18:27:00 I THINK YOU BETTER BRING THE BOARD OVER TO THE MIC SO

18:27:06 YOU CAN BE HEARD.

18:27:06 >> OKAY.

18:27:10 IN IS THE MAIN COLOR OR THE FIELD COLOR.

18:27:12 THAT IS COLOR OF THE BASE OF THE TOWER.

18:27:16 THIS IS THE ACCENT COLOR WHICH IS ON THE ELEMENTS AND

18:27:19 THE COLUMN ELEMENTS.

18:27:21 >> ALSO ON THE BASE ON THE OTHER SIDE OF THE BUILDING?

18:27:26 >> LET ME SWITCH BACK TO THE OTHER SIDE TO GET A CLOSER

18:27:26 VIEW.

18:27:27 THAT IS STILL THE FRONT.

18:27:29 YEAH, HERE WE GO.

18:27:34 ON THE BASE WHERE WE HAVE THE PROJECTION --

18:27:37 >> LOOKS YELLOW IN THIS VIEW --

18:27:40 >> RIGHT, THIS IS THE ACTUAL COLOR BOARD.

18:27:45 AND THIS IS THE ACCENT COLOR -- THE TONE.

18:27:47 >> THAT IS BEING USED.

18:27:50 >> THAT IS -- IT IS ON BANDING.

18:27:51 UP HERE.

18:27:57 BANDING IN THE MIDDLE AND THE PARAPET WALL.

18:28:00 THE OTHER SIDE.

18:28:00 THERE WE GO.

18:28:05 AND IT IS -- TWO SECTION THERE IS WHERE THE DIAMOND

18:28:06 ELEMENTS.

18:28:08 >> I WAS CONCERNED ABOUT THAT BECAUSE LOOK SO GREEN IN

18:28:09 THIS PICTURE.

18:28:10 >> PARDON?

18:28:14 >> IT LOOKS SO GREEN IN THE RENDERING VERSUS THE ACTUAL

18:28:18 COLOR I WAS CONCERNED ABOUT THE GREEN.

18:28:23 >> I WISH I COULD FIGURE THE COLORS BETTER.

18:28:26 >> WHAT COLORS ARE THE DIAMONDS THERE?

18:28:34 >> NATURAL STONE LIKE ATVASTINE.

18:28:37 >>KRISTIN JEANNIN: WHAT COLOR IS THE -- I DON'T KNOW

18:28:41 THE FABRIC OVER THE VACUUM STRUCTURES.

18:28:48 >> THE CANOPIES?

18:28:49 LET ME GET TO THAT.

18:28:51 I WILL GET CLOSER.

18:28:54 THE INTENTION OF THAT IS TO MATCH THE COLOR OF THE

18:28:54 ROOF.

18:29:00 SO THE TERRACOTTA COLOR.

18:29:06 >> AND THE FABRIC ON THE CANOPY.

18:29:07 >> ALL ARE CONSISTENT.

18:29:09 >> THE FABRIC OR METAL.

18:29:12 >> LIKE THE BERMUDA.

18:29:13 >> THAT IS METAL.

18:29:20 THE SAME COLOR WHICH IS PRESENTED THERE, THE DARKER

18:29:23 COLOR.

18:29:26 >> THIS TERRACOTTA COLOR OF THE ROOF.

18:29:30 >> THE COLOR OF THE PURPLISH BROWN, WHAT IS THAT?

18:29:35 >> ALSO TERRACOTTA OF THE AWNINGS.

18:29:39 >> SO VERY SIMILAR TO THE ROOF COLORS.

18:29:43 >> THE INTENTION OF THE AWNINGS ON THE CANOPY ARE VERY

18:29:46 CLOSE IN COLOR SCHEME.

18:29:50 >>MARLENE NARATIL: THE ONE ON THE RIGHT AND BOTTOM.

18:29:51 THE PINKISH.

18:29:53 >> THE NATURAL STONE.

18:29:57 >>MARLENE NARATIL: KIND OF PINKISH TONE THOUGH,

18:29:58 DOESN'T IT.

18:30:00 >> ONCE AGAIN THAT IS MORE VIRTUALLY THE IMAGE OF THE

18:30:05 PRINTER.

18:30:08 >>MARLENE NARATIL: THE TRAVERTINE.

18:30:11 >> DO WE HAVE EXACT NUMBERS AND NAMES ON THE COLOR FOR

18:30:14 THE COLOR BOARD?

18:30:16 >> FOR THE COLORS OF THE PAINT?

18:30:17 YES, WE DO.

18:30:19 >>HOWARD LEVITAN: ARE THEY PART OF THE DEVELOPMENT

18:30:22 ORDER AT THE PRESENT TIME?

18:30:23 , THE APPLICATION?

18:30:24 >>MARY GIBBS: YES, WE HAVE THEM.

18:30:27 >>HOWARD LEVITAN: AND THEY ARE CONSISTENT WITH THAT

18:30:28 BOARD, MARY?

18:30:32 >>MARY GIBBS: I AM BEHIND THE BOARD BUT, YES, I LOOKED

18:30:34 AT THE BOARD EARLIER.

18:30:40 YES.

18:30:43 >> I ONLY HAD ONE COMMENT, AND MAYBE I TOOK MY NOTES

18:30:46 INCORRECTLY THE LAST TIME WE LOOKED AT THIS, BUT I

18:30:49 THOUGHT THAT -- AND I WILL REFER TO MY COLLEAGUES

18:30:53 BECAUSE MAYBE THEY HAVE A BETTER MEMORY THAN I DO.

18:30:55 SOME OF THEM ARE YOUNGER THAN ME.

18:30:59 ON THE EAST SIDE OF THE BUILDING, I THOUGHT WE WERE

18:31:03 KEEPING THOSE DIAMONDS, BUT ON THE WEST SIDE OF THE

18:31:06 BUILDING, I THOUGHT THEY WERE ILLUMINATING THE DIAMONDS

18:31:09 TO SIMPLIFY THE ELEVATION.

18:31:12 >> I WILL GET TO THAT.

18:31:13 >> THIS HERE.

18:31:16 BUT WE WEREN'T KEEPING THEM ON THE OTHER SIDE AS PART

18:31:18 OF OUR SIMPLIFICATION.

18:31:20 CAN WE GO TO THE --

18:31:26 >> LET ME GET TO THAT ONE, SORRY.

18:31:27 SO IT LOOKS BETTER.

18:31:31 >> I THOUGHT WE WERE LOSING THOSE FOUR DIAMONDS ON THE

18:31:35 WEST SIDE -- IT WAS PART OF THE SIMPLIFICATION OF THE

18:31:37 BUILDING BUT I DEFER TO.

18:31:41 >> I DON'T RECALL THIS, JIM, BUT I AM OKAY EITHER WAY,

18:31:42 FRANKLY.

18:31:46 >> I WOULD JUST REFER TO KEEP THEM BECAUSE IT

18:31:50 COMPLEMENTS THE TWO FACADES.

18:31:52 >> I GUESS BECAUSE I THOUGHT THEY WERE IN CONFLICT WITH

18:31:55 THE ARCHES OR WHATEVER IT WAS AND I HAD SOME NOTES AND

18:31:58 I NOTICED WHEN I WAS DOING THE REVIEW THE OTHER DAY HOW

18:32:02 CAN WE STILL HAVE THOSE DIAMONDS.

18:32:06 BUT, OKAY.

18:32:15 >> ANY MORE QUESTIONS?

18:32:28 >> ANYONE?

18:32:31 >> AND, YOU KNOW, I THINK BEFORE WHEN WE WERE IN WE

18:32:34 HAD TWO DIFFERENT COLOR OPTIONS, SO THIS IS THE

18:32:39 MONUMENT SIGN THAT WE CHOSE TO STICK WITH TO BE

18:32:41 CONSISTENT WITH THE BUILDING.

18:32:44 >> AM I SEEING BLUE OR SEEING IT INCORRECTLY.

18:32:51 LIBRARY A BABY BLUE LIKE -- ON EITHER SIDE OF THE SKY.

18:32:53 >> THE SKY.

18:32:57 >> YOU ARE LOOKING THROUGH THE SIGN.

18:32:59 SKY BEHIND IT.

18:33:02 IT IS OPEN.

18:33:04 >> I AM LOOKING --

18:33:07 >> NOT A FULL MOON.

18:33:07 LAUGH.

18:33:13 >> THE SIGN -- HERE ARE THE SIGNS ON THE BUILDING.

18:33:17 JUST ON THE EAST AND -- EXCUSE ME THE WEST AND THE

18:33:24 SOUTH SIDE NOW.

18:33:26 THAT'S ALL I HAVE.

18:33:30 >>SCOTTY WOOD: ANYONE ELSE BEFORE I OPEN A PUBLIC

18:33:33 HEARING ON THIS?

18:33:37 >> WE ARE STILL GOING TO GO THROUGH THE SIGN ANALYSIS?

18:33:39 >> THAT IS UP TO YOU.

18:33:41 THE QUESTION CAME UP LAST TIME.

18:33:45 WE HAD BEEN THROUGH THE DESIGN REVIEW BOARD AND I THINK

18:33:48 WE WERE SATISFIED THAT THEY ADDRESSED IT A AT THAT

18:33:49 TIME.

18:33:52 >> CAN WE JUST HEAR -- BECAUSE I READ THE STAFF REPORT.

18:33:57 BUT I JUST WANT TO BE SURE THAT I UNDERSTOOD IT.

18:34:04 THE CONCLUSION -- BECAUSE IT SAYS IT IS CONSISTENT WITH

18:34:06 THE -- THE ACOUSTICS.

18:34:12 THE TOWN STUDY ACOUSTIC STUDY AND THE CONCLUSION THAT

18:34:15 IT WAS CONSISTENT WITH NORMAL, BUT WHAT DOES THAT MEAN?

18:34:17 >> I THINK THE REFERENCE WAS MADE TO THE LEE COUNTY

18:34:19 SOUND CODE, OKAY.

18:34:23 AND OUR CODE IS THE SAME.

18:34:26 SO IT HAS TO BE CONSISTENT WITH THAT.

18:34:30 AND WHAT HOWARD HAS SUGGESTED THAT THAT NOT ONLY A

18:34:34 CONDITION OF THE APPROVAL, BUT THEN THAT THERE BE A

18:34:39 VERIFICATION AFTER CONSTRUCTION WAS -- INDEED THAT

18:34:42 SOUND CODE HAD BEEN ADHERED TOO.

18:34:45 >> THAT IS A GOOD IDEA.

18:34:47 THE APPLICANT WOULD LIKE TO SPEAK TOWARD THE CONDITION

18:34:50 OF THE SOUND.

18:34:52 >>SCOTTY WOOD: OKAY.

18:34:55 >> YEAH, WE HAVE MADE THE COMMITMENT.

18:34:59 WE ARE HAPPY FOR YOU GUYS TO COME AND CHECK IT OUT

18:35:01 AFTERWARDS.

18:35:07 AND OPERATIONS, SPOKEN TO -- AND AS WE ARE OPEN AND

18:35:11 EVEN THROUGHOUT YEARS, IF YOU HEAR THINGS AND THINGS WE

18:35:13 NEED TO WORK TOGETHER ON.

18:35:16 SO WE ARE OPEN TO THAT.

18:35:17 >>MARLENE NARATIL: QUESTION.

18:35:19 WHAT DO YOU CHARGE FOR A CAR WASH?

18:35:21 >> THAT IS A GOOD QUESTION.

18:35:23 AND WE HAVE -- STARTS AT \$10.

18:35:29 BUT WE HAVE MEMBERSHIP PROGRAM THAT STARTS AT \$22.

18:35:40 AND I WAS TALKING TO -- WE AGREED TO THE SPECIAL PRICE.

18:35:40 SO --

18:35:42 >>MARLENE NARATIL: DO YOU HAVE A LOYALTY PROGRAM THAT

18:35:44 PEOPLE WOULD GET --

18:35:48 >> BASICALLY IF -- YOU ARE PAYING \$20 A MONTH.

18:35:54 YOU COME ONCE A WEEK, YOU ARE PAYING \$5 A WASH.

18:35:58 SO -- THIS TIME OF YEAR EVERYBODY JUST DISAPPEARS.

18:36:01 >>MARLENE NARATIL: HOW DO YOU PLAN TO ADVERTISE?

18:36:05 >> IT IS GETTING STUFF IN THIS BUILDING -- BECAUSE OUR

18:36:09 BUILDING HEIGHT IS SMALLER AND THINGS LIKE THAT, BUT A

18:36:12 LOT OF IT IS WORD OF MOUTH AND DOING A GOOD JOB AND

18:36:15 PEOPLE KNOWING WHO YOU ARE AND GOING HOME AND TELLING

18:36:17 THIS ONE AND THAT ONE.

18:36:22 SO IT IS JUST RUNNING A GOOD BUSINESS.

18:36:23 >>MARLENE NARATIL: GOOD LUCK.

18:36:26 >> WE ARE EXCITED TO BE HERE.

18:36:27 >>SCOTTY WOOD: THANK YOU.

18:36:31 ANYTHING ELSE BEFORE I OPEN THE PUBLIC HEARING?

18:36:31 OKAY.

18:36:36 I WILL OPEN THE PUBLIC HEARING.

18:36:41 >> JEN ROBINSON.

18:36:51 ARE YOU FOR THIS?

18:36:56 CAIRN NOBLE.

18:37:04 -- KAREN NOBLE.

18:37:05 >> GOOD AFTERNOON.

18:37:06 THANK YOU FOR YOUR TIME.

18:37:09 I APOLOGIZE THAT I WASN'T HERE OF THE OTHER MEETINGS

18:37:12 BUT I DO HAVE A COUPLE OF QUESTIONS.

18:37:14 >>SCOTTY WOOD: NAME AND ADDRESS PLEASE.

18:37:19 >> KAREN NOBLE, 19662 CREEK DRIVE IN THE VINES.

18:37:20 >>SCOTTY WOOD: THANK YOU.

18:37:23 >> AND I WORK FOR HAMILTON FRANKLIN REALTY.

18:37:26 IT HAS COME TO MY ATTENTION THAT ACCORDING TO THE

18:37:29 SOUTHWEST FLORIDA ECONOMIC DEVELOPMENT ALLIANCE, THERE

18:37:32 WILL BE AN ADDITIONAL 200,000 PEOPLE MOVING HERE IN THE

18:37:35 NEXT FOUR YEARS.

18:37:38 AND I WOULD LIKE TO KNOW, ARE THERE OTHER CAR WASHES

18:37:43 THAT ARE USING AN EXIT OF A COMMUNITY WITH 880 CARS

18:37:51 GOING OUT ON TO A SIX-LANE ROAD WITHOUT A LIGHT AT THIS

18:37:51 TIME?

18:37:57 THAT IS ONE QUESTION I WOULD LIKE TO BE RESEARCHED.

18:38:04 RIGHT NOW, THERE IS A YOU-TURN ALLOWED AT THE -- AS YOU

18:38:08 ARE EXITING THE VINES, AND MYSELF, MY HUSBAND, AND MY

18:38:12 DAUGHTER HAVE ALMOST BEEN HIT BY PEOPLE DOING THOSE

18:38:15 U-TURNS.

18:38:16 IN SEASON.

18:38:20 I CAN WAIT FROM FIVE TO TEN MINUTES SINCE THE ALDI HAS

18:38:24 BEEN BUILT TO GO OUT ON 41.

18:38:27 HAVING ADDITIONAL PEOPLE PULLING OUT FROM THE CAR WASH,

18:38:33 ACCORDING TO THEM, 78 CARS PER HOUR AT PEAK.

18:38:36 RIGHT NOW THERE ARE CAR WASHES IN THE COMMUNITY THAT

18:38:40 ARE WASHING 1,000 CARS A DAY, WHICH WOULD ACTUALLY BE

18:38:42 83 CARS AN HOUR.

18:38:46 IF YOU WERE WAITING FIVE TO TEN MINUTES TO PULL OUT ON

18:38:50 41, THAT WILL BE A BACK-UP OF 12 CARS IN ADDITION TO

18:38:53 THE CARS COMING FROM THE NEIGHBORHOOD.

18:38:57 AND I WOULD LIKE TO KNOW, WOULD THEY BE ABLE TO NULL

18:39:02 FROM 41 BUT BE FORCED TO GO OUT THROUGH ALDI AS OPPOSED

18:39:04 TO GOING THROUGH OUR EXIT.

18:39:07 IS THAT A POSSIBILITY?

18:39:10 AND IS THERE A POSSIBILITY THAT WE COULD STOP THE

18:39:15 U-TURNS SO THAT -- BECAUSE NOBODY KNOWS IF THEY ARE

18:39:18 TURNING INTO THE COMMUNITY OR MAKING A U-TURN AND WHEN

18:39:21 YOU ARE TAKING A RIGHT AND TRYING TO GET OUT IN FRONT

18:39:26 OF THE TRAFFIC THAT IS PULLING OUT OF ALDI, IN FRONT OF

18:39:28 ALL THE PEOPLE COMING OUT OF WALMART AND TRYING TO BEAT

18:39:32 THE NEXT LIGHT IN SEASON WITH ALL THE PEOPLE COMING UP

18:39:36 41, AND NOW HAVING TO ALSO COMPETE WITH THE PEOPLE COME

18:39:40 THROUGH THE CAR WASH, I JUST THINK IT IS GOING TO BE

18:39:42 INSURMOUNTABLE.

18:39:45 THIS SEASON I STOPPED USING THE EXIT AT THE VINES

18:39:48 BECAUSE IT TOOK SO LONG TO GET OUT ON 41.

18:39:52 I STARTED GOING THROUGH THE DENTIST OFFICE AND OUT

18:39:55 THEIR EXIT BECAUSE I HAD MORE TIME TO PULL OUT ON 41

18:40:00 BECAUSE OF THE CARS ON -- COMING OUT OF ALDI.

18:40:07 SO I FEEL THERE WILL BE A NEED FOR A STOPLIGHT.

18:40:10 MY DAUGHTER IS 16.

18:40:13 SHE IS NOT AN EXPERIENCED DRIVER AND SHE WILL BE

18:40:14 PULLING OUT FREQUENTLY.

18:40:18 I DON'T KNOW IF ANY OF YOU HAVE GRANDKIDS OR CHILDREN,

18:40:21 BUT I JUST WONDER IF YOU COULD ASK YOURSELF IF THAT IS

18:40:25 WHAT YOU WOULD WANT TO HAVE HAPPEN, AN ADDITIONAL 83

18:40:31 CARS PER HOUR HAVING TO GO OUT ON TO 41 FROM YOUR

18:40:32 COMMUNITY.

18:40:35 THANK YOU.

18:40:46 >>TAMMY DURAN: OUR LAST SPEAKER IS BARRY FRIEDMAN.

18:40:47 >> GOOD EVENING, BOARD.

18:40:48 GOOD EVENING.

18:40:50 MY NAME IS BARRY FRIEDMAN.

18:40:54 VINTAGE TRACE CIRCLE IN THE VINES COMMUNITY.

18:40:58 FIRST THING I WANT TO DO IS THANK MR. RASKIN AND HIS

18:41:01 PEOPLE FOR WORKING WITH MR. ROBINSON AND EMOTIONALLY

18:41:06 THROUGH HIM TO ME TO MITIGATE MOST OF WHAT WE HAD

18:41:09 CONCERNS ABOUT WHEN THIS ALL STARTED BACK ALMOST -- IN

18:41:11 FACT IT WAS OVER A YEAR AGO.

18:41:12 THEY DID A GOOD JOB.

18:41:15 THEY HAVE DONE SOME THINGS TO MITIGATE THE SOUND AT THE

18:41:17 EXIT OF THE TUNNEL.

18:41:19 THEY HANDLED THE LIGHTING.

18:41:22 THEY HAVE HANDLED HOURS OF OPERATION.

18:41:24 SOME OF THE LANDSCAPING ISSUES.

18:41:27 THAT HAS REALLY BEEN TERRIFIC AND WE WANT TO THANK THEM

18:41:28 FOR THAT.

18:41:32 AS YOU KNOW FROM THE NOTE I SENT WHICH APPARENTLY YOU

18:41:35 ALL HAVE A COPY OF, WE ARE VERY CONCERNED ABOUT THE

18:41:37 EAST SIDE OF THE PROPERTY.

18:41:41 AND IF TAMMY -- IF YOU DO BRING UP -- I DON'T WANT TO

18:41:45 TOUCH THIS STUFF, BUT YOU LOOK AT THE RENDERING OF THE

18:41:57 EAST SIDE OF THE PROPERTY FACING THE CONNECTOR ROAD.

18:41:59 I THINK THAT IS IT.

18:42:00 THAT'S IT.

18:42:00 RIGHT THERE.

18:42:02 OKAY.

18:42:07 THAT RENDERING SHOWS SOME COLORFUL TREES THAT HAD

18:42:09 FLOWERS ON THEM.

18:42:12 ACCORDING TO THE LANDSCAPE PLAN, THE EAST SIDE OF THAT

18:42:19 ROAD, WHICH IS -- WHICH COMES OFF OF VINTAGE PARKWAY IF

18:42:23 YOU LOOK AT THAT WILL BE TO THE RENDERING'S RIGHT WILL

18:42:26 BE VINTAGE PARKWAY THE CONNECTOR ROAD AND ONLY 20 FEET

18:42:29 WIDE AND GOES OUT TOWARD ALDI.

18:42:34 ACCORDING TO YOUR LANDSCAPE PLAN, THAT IS GOING TO HAVE

18:42:37 SOME HEDGE ALONG THAT AREA.

18:42:40 IN THE PICTURES OF ALL OF YOUR POTENTIAL PLANTINGS, YOU

18:42:45 DIDN'T INCLUDE THE CLUSIA LEDGE IN THE LANDSCAPE BUT IN

18:42:56 THE DOCUMENTATION YOU SAID CLUSIA BUT NOT TREES.

18:43:00 AND THE POINT IS THE SIGHT LINE THAT FROM THAT SPOT,

18:43:04 THE EAST SIDE OF THE PROPERTY TO VINTAGE TRACE CIRCLE

18:43:09 GOES THROUGH A 2.48 ACRES SITE THAT RUNS INTO VINTAGE

18:43:10 TRACE CIRCLE.

18:43:14 UNDEVELOPED SITE THAT WILL BE DEVELOPED AT SOME POINT,

18:43:17 ALTHOUGH THEY WANT A LOT OF MONEY FOR IT.

18:43:20 SO AT THIS POINT, THE SOUND AND THE SITE LINES FROM

18:43:26 THIS DEVELOPMENT TRAVEL ACROSS THAT PROPERTY INTO ABOUT

18:43:30 SEVEN ESTATE HOPES, ONE OF WHICH WAS JUST SOLD FOR

18:43:32 \$800,000.

18:43:36 IT IS THOSE EIGHT HOMEOWNERS THAT WE ARE REALLY

18:43:40 CONCERNED ABOUT, BLOCKING BOTH THE SITE AND SOUND LINE

18:43:42 TO THE PROPERTY.

18:43:47 SO WHAT WE HAVE ASKED FOR IS TO PUT AS MUCH OF AN

18:43:52 EIGHT-FOOT WALL -- EIGHT FOOT WALL ON A THREE-FOOT

18:43:55 PERSONAL OR SOME SORT OF A VINYL FENCE.

18:43:59 100 FEET SPACED BETWEEN THE ENTRANCE AND EXIT WAY AND

18:44:01 THE SIGHT AND SOUND OF THAT COULD BE BLOCKED.

18:44:04 WE WOULD LIKE THEM TO CONSIDER ADDING THAT AND DO

18:44:08 WHATEVER IT NECESSARY TO TAKE OUR NEED FOR THAT TO THE

18:44:10 NEXT LEVEL BEYOND THIS BOARD.

18:44:17 THANK YOU.

18:44:19 >>TAMMY DURAN: THAT WAS THE LAST CARD.

18:44:21 >>SCOTTY WOOD: LAST CARD, OKAY.

18:44:25 MARY, DO YOU HAVE ANY ELSE WOULD YOU LIKE TO ADD BEFORE

18:44:28 THE BOARD TAKES THIS UP?

18:44:29 >>MARY GIBBS: NO.

18:44:31 NOT AT THIS TIME.

18:44:33 >>SCOTTY WOOD: COMMENTS FROM THE BOARD, JIM, DO YOU

18:44:39 WANT TO START OFF?

18:44:47 >>MARLENE NARATIL: TWO JIMS.

18:44:49 >> I GAVE HIM.

18:44:53 >>SCOTTY WOOD: LOWER THAN HE IS --

18:44:56 >> FROM MY LOWLY POSITION, I HAVE NO COMMENTS.

18:44:59 >>SCOTTY WOOD: OTHER JIM?

18:45:03 >> AT LEAST I AM NOT A JIMMY.

18:45:11 I -- I REALLY TAKE A COUNTER VIEW OF THIS PROJECT

18:45:16 BECAUSE IN THE WORDING OF THE STAFF RECOMMENDATIONS,S

18:45:19 PROJECT MUST BE HARMONIOUS WITH THE COMMUNITY FOR POST

18:45:20 DEVELOPMENT IN THE AREA.

18:45:24 AND I LOOK AT ENTRANCES TO MOST OF THE OTHER

18:45:28 COMMUNITIES, THE GATED COMMUNITIES AROUND, AND THEY DO

18:45:31 HAVE PROJECTS IN FRONT OF THEM.

18:45:36 BUT THEIR PROJECTS ARE LOW DENSITY IN USE LIKE A

18:45:40 STORAGE FACILITY, A DOCTOR'S OFFICE.

18:45:43 A MEDICAL OFFICE BUILDING.

18:45:47 SOME STORES THAT ARE NOT GOING TO BE CONSTANTLY USED

18:45:57 WITH THE LINE OF CARS THAT ARE GOING TO THEM.

18:46:00 AND IN MY OTHER LIFE I BUILT A LOT OF CAR WASHES.

18:46:04 CAR WASHES IN ORDER TO BE VIABLE HAVE TO BE 800 TO

18:46:07 1,000 CARS A DAY OR ELSE THEY FAIL.

18:46:15 AND WHAT WAS MENTIONED BEFORE, THAT IS A FACT.

18:46:20 WHEN YOU TAKE THIS PROJECT AND PUT IT IN A COMMUNITY

18:46:22 AND HAVE THAT KIND OF TRAFFIC IN FRONT OF IT, I BELIEVE

18:46:27 IT IS INAPPROPRIATELY LOCATED AND I BELIEVE IT IS NOT

18:46:28 APPROPRIATE.

18:46:32 IF -- IF IT COMPLIES WITH YOU ALL THE REGULATIONS AND

18:46:34 MEETS ALL THE REQUIREMENTS TO PUT IT THERE.

18:46:35 AND THAT'S FINE.

18:46:38 YOU CAN'T -- YOU CAN'T FIGHT AGAINST THAT.

18:46:45 BUT THE FACT OF WHETHER IT IS HARMONIOUSLY PLACED IN

18:46:46 THE COMMUNITY.

18:46:49 I THINK IT IS NOT HARMONIOUSLY PLACED WITH THE

18:46:49 COMMUNITY.

18:46:53 FOR MY OPINION, I DON'T THINK THIS PROJECT BELONGS

18:46:56 THERE.

18:46:59 >> I HAVE IN FURTHER COMMENTS ON THE PROJECT.

18:47:01 >>MARLENE NARATIL: I THINK THE APPLICANT MADE SOME

18:47:03 IMPORTANT CONCESSIONS.

18:47:05 >>SCOTTY WOOD: SPEAK IN THE MIC.

18:47:07 >>MARLENE NARATIL: I THINK THE APPLICANT MADE SOME

18:47:11 VERY IMPORTANT CONCESSIONS TO SOME OF THE CONCERNS

18:47:15 ADDRESSED AT OTHER MEETINGS AND OTHER THINGS CONCERN ME

18:47:16 AND THAT IS THE TRAFFIC SITUATION.

18:47:20 I WISH WE COULD COME UP WITH A BETTER SOLUTION, BUT AS

18:47:23 FAR AS THE PROJECT ITSELF, I THINK IT IS VERY

18:47:23 ATTRACTIVE.

18:47:28 AND I HAVE NO PROBLEM WITH IT PER SE, OTHER THAN

18:47:30 TRAFFIC.

18:47:32 >>SCOTTY WOOD:

18:47:36 >> I DON'T HAVE ANYTHING TO OFFER OTHER THAN WHAT WAS

18:47:39 PUT OUT THERE.

18:47:41 >>KRISTIN JEANNIN: SO I AGREE THAT THE TRAFFIC IS A

18:47:42 CONCERN HERE.

18:47:46 I ACTUALLY USED TO LIVE ON PINE ROAD WHICH IS ACROSS

18:47:48 FROM THE VINES.

18:47:52 AND IT IS A DANGEROUS INTERSECTION BEFORE THIS COMES

18:47:54 INTO PLAY, SO I JUST.

18:47:59 I HOPE THAT THE COMMUNITY CAN FIND A SOLUTION TO THAT

18:48:01 -- TO THE TRAFFIC PROBLEM.

18:48:06 AS FAR AS THE LANDSCAPING GOES ON THE EAST BUFFER, THE

18:48:11 LANDSCAPING PLAN HAS BUFFER TREES.

18:48:16 THEY ARE GREEN BUTTONWOOD TREES WOULD BE A NICE BUFFER

18:48:22 AND IN COMBINATION WITH A FOUR-FOOT CLUSIA HEDGE, I

18:48:26 THINK -- IS ACTUALLY A BETTER SOLUTION THAN WHAT IS IN

18:48:29 THE RENDERING BECAUSE I BELIEVE WHAT THOSE WILL

18:48:34 PROBABLY INDICATE WOULD BE LIKE A -- A CREPE MYRTLE

18:48:42 WHICH IS A SEASONAL FLOWER -- SEASONAL, AND LOSES ITS

18:48:42 LEAVES.

18:48:47 AND THE GREEN BUTTON ON THE PLAN IS SUPERIOR AND WILL

18:48:50 CREATE A NICE BUFFER THERE.

18:48:53 THOSE ARE MY COMMENTS.

18:48:56 >>SCOTTY WOOD: ANTHONY.

18:48:58 >>ANTHONY GARGANO: NOTHING FURTHER TO WHAT HAS ALREADY

18:49:00 BEEN STATED.

18:49:02 >>SCOTTY WOOD: HOWARD.

18:49:05 >>HOWARD LEVITAN: LET ME UNMUTE MYSELF, SORRY.

18:49:12 I WOULD LIKE TO ADD THAT CONDITION THAT THE -- THAT THE

18:49:18 SOUND -- BE RETESTED PRIOR TO A CERTIFICATE OF

18:49:23 COMPLETION TO MAKE SURE IT COMPLIES.

18:49:29 BUT I DO NOT SEE THAT THE REQUEST FOR A WALL IS ANY

18:49:34 PART OF THE CODE AND WILL HAVE ANY REAL IMPACT ON

18:49:38 EITHER SOUND IF THE SOUND -- IF THE AUDIO REPORT IS

18:49:40 CORRECT.

18:49:46 OR THE BUFFERING OF THE SITE.

18:49:52 SO THEIR MEETING THE CODE FOR BUFFERING, AND I THINK

18:49:55 WE SHOULD MOVE FORWARD ON THIS.

18:49:57 >>SCOTTY WOOD: THANK YOU.

18:50:01 I GENERALLY AGREE WITH WHAT HOWARD JUST SAID.

18:50:05 I ALSO WOULD LIKE TO OBSERVE THAT DEVELOPMENTS OF THIS

18:50:10 TYPE ARE BASICALLY GOING THROUGH THE NEGOTIATION

18:50:14 PROCESS BECAUSE OFF COMMERCIAL APPLICATION ADJACENT TO

18:50:15 A RESIDENTIAL COMMUNITY.

18:50:21 AND IN MY PREVIOUS PLANNING EXPERIENCE, WE CALL THIS A

18:50:24 TRANSITION ZONE.

18:50:30 AND IT'S -- IT BOILS DOWN A MATTER OF NEGOTIATION.

18:50:34 AND I THINK THE APPLICANT HAS MADE A LOT OF CONCESSIONS

18:50:38 AND I THINK THAT THE VINES AS A COMMUNITY MADE A LOT OF

18:50:39 CONCESSIONS.

18:50:46 SO NEGOTIATIONS ARE ON AND I THINK THE STAFF REPORT AND

18:50:49 THE CONDITIONS THAT STAFF PROPOSES ALONG WITH WHAT

18:50:56 HOWARD MENTIONED ABOUT THE IMPORTANCE OF INCLUDING THE

18:50:59 SOUND CONTINUATION OF THE DEVELOPMENT ORDER AND AT THE

18:51:03 SAME TIME REQUIRING A COMPLIANCE TEST, IF YOU WILL,

18:51:06 ONCE IT HAS BEEN COMPLETED.

18:51:12 AND WITH THE ASSERTION FROM KRISTIN THAT THE

18:51:17 LANDSCAPING IS CONSISTENT, I CAN SUPPORT THE PROJECT.

18:51:21 >> CAN I JUST OFFER ONE THING TO THE LADY ASKING OF THE

18:51:25 U-TURN BEING TURNED AROUND OR LIMITED.

18:51:30 THAT IS A DOT RIGHT-OF-WAY AND WE HAD SUCCESS IN THE

18:51:32 PAST ELIMINATING U-TURN WHERE THERE IS SUBSTANTIAL

18:51:35 ACCIDENT PROBLEMS.

18:51:40 SO YOU CAN GET ACCIDENT REPORTS AND PETITION THE FDOT

18:51:44 TO POST THAT AS A NO YOU-TURN SITUATION.

18:51:46 I HAVE A 17-YEAR-OLD SON.

18:51:48 SCARES ME EVERY TIME HE GETS IN THE CAR, SO I

18:51:51 UNDERSTAND.

18:51:57 BUT THERE IS OPPORTUNITY THAT IF IT WARRANTS IT, FROM

18:52:00 GETTING A TRAFFIC SIGNAL THAT THEY LOOK AT CERTAIN

18:52:03 PRINCIPLES AS TO WHAT IS HAPPENING AND THE NUMBER OF

18:52:07 CARS DOING U-TURNS AND NUMBER OF ACCIDENTS AND NUMBER

18:52:09 OF RIGHT TURNS GETTING OUT THERE.

18:52:11 AND THERE IS AN OPPORTUNITY TO DO THAT.

18:52:16 THAT IS OUTSIDE OF OUR AUSPICE TO MANDATE FDOT HOW TO

18:52:20 REGULATE TRAFFIC THERE, BUT JUST BECAUSE WE CAN'T DO IT

18:52:21 DOESN'T MEAN IT CAN'T BE DONE.

18:52:35 I JUST OFFER THAT FOR INFORMATION.

18:52:36 >> BARRY FRIEDMAN.

18:52:41 I WANT TO MAKE A COMMENT OF THE U-TURN TRAFFIC.

18:52:44 WE IDENTIFIED SCHOOL BUS -- I THINK 1513 THAT COMES

18:52:50 OUT OF PARK DRIVE, GOES DIRECTLY ACROSS 41 AND MAKES A

18:52:54 U-TURN IN FRONT OF THE ESTERO -- THE VINES ENTRANCE.

18:52:58 WE HAVE WRITTEN TO AT SCHOOL DEPARTMENT AND AN ANSWER

18:53:02 ONCE, ALL RIGHT, WE WILL TAKE CARE OF IT AND IDENTIFY

18:53:05 THE SCHOOL BUS AND OTHER CARS CONTINUE TO MAKE THAT

18:53:11 U-TURN, SO WE ASKED FOR A NO U-TURN SIGN TO BE PLACED

18:53:14 APPROPRIATELY IN THAT AREA THAT IT WILL STOP.

18:53:17 IT HAVEN'T HAPPENED YET AND WE HAVE ASKED AND WE

18:53:21 HAVEN'T GOTTEN ANY ACKNOWLEDGMENT.

18:53:23 OPINION SOMEBODY AT FDOT.

18:53:25 >> DID THEY ASK YOU ABOUT --

18:53:27 >> I HAD NO RETURN COMMUNICATION.

18:53:28 I HAVE WRITTEN TO THEM.

18:53:30 TOLD THEM ABOUT THE SITUATION.

18:53:31 GAVE THEM THE TWO INCIDENTS.

18:53:34 WE HAVE IT DOCUMENTED BECAUSE THE GATEHOUSE GUARD

18:53:37 ACTUALLY TOOK DOWN THE BUS NUMBER AND THE TIME IT

18:53:39 HAPPENED AND SO ON.

18:53:42 THE SUPERINTENDENT WAS UPSET THIS HAPPENED TWICE.

18:53:45 AND HE IS TRYING TO STOP THAT PART OF IT.

18:53:47 HE WAS THE ONE THAT SUGGESTED GET THE SIGN UP THERE.

18:53:51 I WROTE TO THE FDOT, AND I GOT NOTHING BACK.

18:53:56 THANK YOU.

18:54:00 >> CAN I -- THE OWNER.

18:54:05 WITH THE TRAFFIC, I WANT TO PUT PEOPLE MINDS AT EASE A

18:54:06 LITTLE BIT.

18:54:11 OUR -- WE ARE AT THIS LOCATION BECAUSE ALDI IS THERE,

18:54:12 WALMART IS THERE.

18:54:16 AND OUR BUSINESS DOESN'T DRAW PEOPLE -- THEY DON'T COME

18:54:18 TO WASH THE CAR.

18:54:22 THEY DO IT AS PART OF OTHER THINGS THEY ARE DOING

18:54:27 OTHERWISE WE CAN FIND CHEAP REAL ESTATE SOMEWHERE ELSE.

18:54:31 THE ROAD -- IT IS THE TRAFFIC THAT IS ALREADY THERE.

18:54:35 SO WE ARE FEEDING OFF OF THE EXISTING TRAFFIC.

18:54:39 WHEN WE ARE TALKING ABOUT A LIGHT.

18:54:41 NOTHING MORE THAN I WOULD LIKE TO HAVE A LIGHT.

18:54:45 PART OF THE ASSOCIATION, WE WILL HELP LOBBY TO THE FDOT

18:54:49 TO TRY TO GET A LIGHT THERE FOR EVERYBODY.

18:54:53 AND IT WILL BE SAFER FOR -- FOR THE PEOPLE THAT LIVE

18:54:58 THERE, FOR OUR CUSTOMERS, ALDI, THE BUILDING.

18:55:04 WE ARE PART OF THE ASSOCIATION TO HELP FOR OUR TRAFFIC

18:55:07 AND HELP STUDY THIS TOO BECAUSE A LIGHT WILL BENEFIT US

18:55:08 ALSO.

18:55:09 THANK YOU.

18:55:11 >>SCOTTY WOOD: THANK YOU.

18:55:16 I WOULD LIKE TO CALL FOR A MOTION TO APPROVE THE

18:55:22 DEVELOPMENT ORDER WITH STAFF CONDITIONS AND ADD TO THE

18:55:26 STAFF CONDITIONS IS THE MATTER OF SOUND ATTENUATION

18:55:33 REPORT AS PART OF THE CONDITIONS AS A CONDITION AND A

18:55:36 COMPLIANCE WITH INSTALLATION.

18:55:38 WANT TO MAKE THAT MOTION?

18:55:40 IS THERE A SECOND?

18:55:41 >> SECOND.

18:55:43 >>SCOTTY WOOD: WE HAVE A MOTION AND SECOND.

18:55:46 ANY DISCUSSION?

18:55:54 ROLL CALL.

18:55:57 >>ANTHONY GARGANO: BEFORE I KANSAS MY VOTE, I WANT TO

18:56:03 SAY THAT I AGREE WITH THE CHAIRMAN ABOUT THE -- THE

18:56:06 PROBLEMS WITH TRANSITION ZONES.

18:56:11 I HAVE TEN YEARS' EXPERIENCE WHEN I WAS UP NORTH.

18:56:15 AND THEY ARE NEVER EASY.

18:56:21 AND SOME ARE MORE INTENSE THAN OTHERS.

18:56:25 BUT THEY DO EXIST.

18:56:29 AND I ANY THIS CASE, I THINK THE APPLICANT HAS

18:56:35 DEMONSTRATED A LOT OF GOOD FAITH DEALING WITH THE

18:56:36 COMMUNITY.

18:56:43 AND ATTEMPTING TO MITIGATE THE BAD PARTS OF THE

18:56:44 SITUATION.

18:56:48 SO MY VOTE IS YES.

18:56:51 >>KRISTIN JEANNIN: I VOTE YES.

18:56:54 >>BARRY JONES: YES.

18:56:56 >>MARLENE NARATIL: YES.

18:56:59 >>MICHAEL SHEELEY: AYE.

18:57:04 >>JAMES TATOOLES: NO.

18:57:06 >>JIM WALLACE: YES.

18:57:08 >>HOWARD LEVITAN: YES.

18:57:15 >>SCOTTY WOOD: YES.

18:57:18 THANK YOU.

18:57:28 OUR NEXT ITEM -- WE WILL LET PEOPLE CLEAR OUT.

18:57:31 >>HOWARD LEVITAN: SCOTTY, CAN I SUGGEST A FIVE-MINUTE

18:57:33 RECESS?

19:08:13 FIVE-MINUTE RECESS

19:08:15 >>SCOTTY WOOD: WE ARE BACK ON.

19:08:24 THE NEXT ITEM IS EXTRA SPACE STORAGE.

19:08:33 I WILL ASK, FIRST OF ALL, ANY PUBLIC.

19:08:35 >>MARY GIBBS: NO.

19:08:39 >>SCOTTY WOOD: ANY EX-PARTE COMMUNICATION.

19:08:39 >> NONE.

19:08:42 >>SCOTTY WOOD: ANY CONFLICT OF INTEREST.

19:08:44 ANYBODY NEED TO BE SWORN?

19:08:45 I DON'T THINK SO.

19:08:47 >>MARY GIBBS: YES.

19:08:49 >>HOWARD LEVITAN: JUST GETTING BACK.

19:08:52 THE ONLY THING I WOULD LIKE TO SAY IS I VISITED THE

19:08:57 SITE MANY TIMES OVER THE YEARS, AND IN THE PAST WEEK

19:09:01 HAVE REVIEWED ALL OF THE MATERIALS AVAILABLE WITH

19:09:06 RESPECT TO THE ARCHITECTURE AND REQUIREMENTS AND ZONING

19:09:13 REQUIREMENTS FOR COCONUT POINTED A INFINITUM.

19:09:20 THAT IS THE ONLY THING I HAVE TO DISCLOSE.

19:09:22 >> AND IF THE APPLICANT IS HERE.

19:09:25 >>MARY GIBBS: IS THE APPLICANT ON ZOOM?

19:09:27 BECAUSE I HAD SOME CONTACT WITH THE APPLICANT AND I

19:09:29 THOUGHT THERE WERE THREE PEOPLE ON ZOOM EARLIER AND NOW

19:09:31 I THINK THERE IS ONLY ONE.

19:09:33 SO I AM NOT SURE, ROB BURNS.

19:09:39 IS ROB ON ZOOM?

19:09:40 >> YES.

19:09:42 CAN YOU HEAR ME?

19:09:44 >> WHAT HAPPENED TO THE OTHER GUYS.

19:09:46 THERE WAS ONE OTHER AND HE HAD TO CATCH A FLIGHT.

19:09:51 AND SO I AM KIND OF -- I AM FILLING IN FOR HIM.

19:09:54 I DON'T KNOW MUCH ABOUT THE PROJECT AS HE DID, BUT

19:09:57 HOPEFULLY I CAN ANSWER SOME QUESTIONS.

19:10:01 >>MARY GIBBS: THE OTHER WAS BRIAN THOMAS?

19:10:02 >> YES.

19:10:05 >>MARY GIBBS: I THINK WE HAVE TO SWEAR NEW AND SWEAR

19:10:09 ME IN IF WE ARE GOING TO SPEAK, RIGHT, NANCY?

19:10:11 >>NANCY STROUD: YES, ANYONE WHO IS GOING TO BE SWORN

19:10:13 IN, THE TWO OF YOU.

19:10:17 PLEASE RAISE YOUR RIGHT HANDS.

19:10:19 >>MARY GIBBS: RAISE YOUR RIGHT HAND.

19:10:21 >>NANCY STROUD: WE WILL ASSUME YOU ARE RAISING YOUR

19:10:22 RIGHT HAND.

19:10:24 DO YOU SWEAR OR AFFIRM THAT THE TESTIMONY YOU ARE ABOUT

19:10:27 TO GIVE WILL BE THE TRUTH, THE WHOLE TRUTH AND NOTHING

19:10:28 BUT THE TRUTH.

19:10:29 >> I DO.

19:10:33 >>MARY GIBBS: SO LET ME DO AN INTRODUCTION.

19:10:36 KIND OF A BRIEF OVERVIEW OF THIS.

19:10:38 I KNOW PROBABLY MOST OF YOU REMEMBER THIS, BECAUSE WE

19:10:43 HAD A COUPLE OF WORKSHOPS ON THIS BEFORE.

19:10:48 AND I BELIEVE YOU PROBABLY RECALL THIS JOE MCHARRIS

19:10:52 PRESENTED SOME THINGS AT A COUPLE OF THE PRIOR

19:10:53 HEARINGS.

19:10:56 WORKING WITH EXTRA SPACE STORAGE BUT JOE IS NOT

19:10:59 INVOLVED ANYMORE SO THE EXTRA SPACE STORAGE PEOPLE HAVE

19:11:03 CONTACTED ME TO COME UP WITH THEIR LATEST RENDITION.

19:11:06 SO I WANT TO GIVE YOU A QUICK OVERVIEW AND THIS IS THE

19:11:09 POWER POINT THAT JOE ACTUALLY PUT TOGETHER INITIALLY

19:11:18 THAT THE FIRST PAGE JUST SHOWS YOU THE EXISTING COLOR

19:11:19 OF EXTRA SPACE STORAGE.

19:11:23 AND YOU KNOW WHERE THE SITE IS LOCATED.

19:11:26 THE ORIGINAL APPROVED BUILDING COLORS -- I WILL ONLY

19:11:28 SPEND A MINUTE CONTINUE TO BECAUSE YOU HAVE SEEN IT SO

19:11:29 MANY TIMES.

19:11:31 THE APPLICATION OF CHANGE THAT THE COLORS INITIALLY
19:11:34 CAME IN AND JOE SAID IN A WAY THAT IS NOT GOING TO WORK
19:11:38 WITH THE LIME GREEN AND GRAY COLORS.
19:11:42 AND JOE, I BELIEVE, MADE SOME REVISIONS TO THIS.
19:11:46 THE COMMENTS WERE FROM DESIGN REVIEW BOARD AT THE TIME.
19:11:49 THERE WAS A LOT OF WHITE AND GRAY AND THOSE WERE THE
19:11:53 PREDOMINANT COLORS AND PROBLEMATIC BECAUSE IT MADE THE
19:11:56 BUILDING LOOK VERY LARGE BECAUSE IT IS A VERY LARGE
19:11:57 BUILDING.
19:12:00 AND THE BUILDING WAS INITIALLY DESIGNED TO LOOK LIKE A
19:12:03 SERIES OF SEPARATE BUILDINGS AND HAD ALL THE DIFFERENT
19:12:06 COLORS AND THE VARIATIONS WHICH MADE IT VERY ATTRACTIVE
19:12:09 AND THAT IS WHY IT WON THE AWARDS THAT IT DID.
19:12:13 SO THERE WAS A THIRD APPLICATION THAT JOE MADE SOME
19:12:14 SUBTLE CHANGES.
19:12:17 AND CAME BACK TO DESIGN REVIEW BOARD, STILL THE COMMENT
19:12:21 THAT IT WAS PREDOMINANT WHITE AND GRAY AND JUST
19:12:27 VARIATIONS OF THE GRAY COLORS.
19:12:31 THIS FOURTH TRY, JOE DIDN'T COME BACK AGAIN BUT JUST
19:12:33 SOME VARIATION OF THE SAME.
19:12:38 AND I BELIEVE THIS FIFTH APPLICATION WHICH -- JOE IS
19:12:41 NOT INVOLVED ANYMORE AS I MENTIONED AND THE EXTRA SPACE
19:12:45 STORAGE PEOPLE THAT SUBMITTED A CHANGE TO MAKE, LIKE, A
19:12:48 MORE BEIGE WITH A LIGHTER GREEN.

19:12:51 WHICH IS -- THIS IS THE ONE THAT WE JUST RECEIVED FROM

19:12:52 THEM.

19:13:00 AND THE COLORS -- ALL THE LITTLE NUMBERS RELATE TO THE

19:13:02 COLORS ON THE LITTLE COLOR CHART THAT I HAVE.

19:13:04 I DIDN'T GET A COLOR BOARD OR ANYTHING.

19:13:08 THESE PEOPLE ARE LOCATED IN UTAH AND HAVE BEEN A LITTLE

19:13:11 DIFFICULT DEALING WITH THAT BECAUSE OF THE DISTANCE.

19:13:16 SO THIS IS, AGAIN, WHAT THEY HAVE SENT TO ME WHICH IS

19:13:23 KIND OF A BEIGE, TAN, AND KIND OF A LIGHTER LIGHT

19:13:40 COLORS AND THE SCREEN THAT IS NOT AS.

19:13:42 >> IT IS CALLED THE LILY PAD.

19:13:46 LILY PAD GREEN AND THESE ARE JUST DIFFERENT VIEWS AND I

19:13:47 DON'T THINK THE ELEVATIONS.

19:14:04 I ASKED THEM TO LIABLE THE VIEWS AND THEY DIDN'T SEND

19:14:08 IS IN AND THE VIEWS AND I DON'T KNOW IF YOU WANT TO ADD

19:14:14 ANYTHING TO THE PRESENTATION.

19:14:17 >> LIKE WE WERE SHOWING THE FIFTH ITERATION OF IT AND

19:14:21 TO BE HONEST I WAS THE ONE WHO -- I AM THE SENIOR

19:14:39 DESIGNER AT AND ALL BEING DESIGNED AND A DIFFERENT

19:14:43 SCHEMES OF WARM BROWNS AN TANS AND YELLOWS AND SO I AM

19:14:44 NOT SURE.

19:14:48 WE NEED SOME KIND OF GUIDANCE, AND I KNOW HOWARD

19:14:52 MENTIONED LIKE A COLOR PLAYBOOK AND MAYBE WE NEED TO

19:14:58 SEE THAT TO PICK THE CORRECT COLORS.

19:15:01 >> ARE YOU TELLING ME, SIR, THAT YOU HAVEN'T SEEN THE
19:15:04 COCONUT POINT BEAUTY BOOK?
19:15:05 >> I DON'T THINK I HAVE.
19:15:08 >> I THINK THAT IS A REAL GREAT PLACE TO START.
19:15:14 >> THAT'S WHAT I THOUGHT.
19:15:15 >> I AM ALMOST AT A LOSS.
19:15:20 THING IS ONE OF THE -- THE MOST BEAUTIFUL BUILDINGS WE
19:15:25 HAVE IN ESTERO.
19:15:32 AND I AM JUST -- I AM ALMOST AT A LOST FOR WORDS.
19:15:36 IS THIS -- DO YOU WANT -- MARY, SINCE THE APPLICANT
19:15:40 REALLY ISN'T HERE EXCEPT BY ZOOM, I THINK YOU SHOULD
19:15:43 PROBABLY INCORPORATE FOR THE RECORD ALL OF THE PRIOR
19:15:49 WORKSHOPS AND DISCUSSIONS THAT BOTH THE DRB HAD SO
19:15:52 THERE IS ENOUGH HE HAS SOMETHING ON THE RECORD TO --
19:15:58 PLUS THIS PRESENTATION TO GO BY SO ALL OF THE MATERIALS
19:16:03 THAT MCHARRIS SUBMITTED FOR HIS PART ON THE RECORD AND
19:16:04 OURS AS WELL.
19:16:04 >>MARY GIBBS: RIGHT.
19:16:06 THAT IS WHAT WE DID.
19:16:10 WE TOOK THE JOE'S POWER POINT, WHICH IS WHAT YOU GOT
19:16:12 TONIGHT AND WE JUST ADDED THESE EXTRA SLIDES THAT THEY
19:16:16 SUBMITTED THESE PICTURES TO US WITH KIND OF THE PAGE
19:16:19 AND THE LILY PAD COLOR TO THE END OF JOE'S
19:16:19 PRESENTATION.

19:16:23 SO THAT'S -- THAT INCORPORATES EVERY ITERATION THAT WE

19:16:29 RECEIVED FROM THEM.

19:16:30 >>HOWARD LEVITAN: ONE OF THE THINGS THAT I SAW.

19:16:33 I WENT BACK TO LOOK AT THE HISTORY OF THE COCONUT POINT

19:16:36 ZONING AND IT GOES BACK TO 2002.

19:16:40 BUT IN 2007, THIS PARTICULAR BUILDING WAS BEFORE THE

19:16:48 EDOC BECAUSE, AMONG OTHER THINGS, THERE WAS A CHANGE OF

19:16:54 USE REQUESTED BECAUSE STORAGE SPACE -- STORAGE MINI

19:16:57 WAREHOUSES WERE NOT ALLOWED IN THIS PART OF COCONUT

19:16:58 POINT.

19:17:01 I DON'T THINK IN ANY PART OF COCONUT POINT AT THE TIME.

19:17:04 THIS IS ALL POINTED OUT BY THE WAY OF JIM WALLACE OF

19:17:06 ONE OF THE WORKSHOPS.

19:17:10 AND THERE WAS A -- THERE WAS A COMPROMISE BECAUSE THERE

19:17:14 WERE SEVERAL ZONING CHANGES THAT HAD TO OCCUR INCLUDING

19:17:21 THE USE CHANGE, PARKING DEVIATIONS.

19:17:25 AND MONUMENT SIGN DEVIATIONS AND, YOU KNOW, OTHER

19:17:30 THINGS, PARKING DEVIATIONS, BUT THE MAIN TRADE-OFF FOR

19:17:34 THE ESTERO COMMUNITY WAS THIS INCREDIBLY GOOD DESIGN OF

19:17:40 THE -- OF THE BUILDING AND THE COLOR SCHEMES.

19:17:47 ALL OF WHICH MATCHED THE EUROPEAN REQUIREMENT FOR

19:17:51 ARCHITECTURE THAT WERE IN THE COCONUT BEAUTY FACEBOOK

19:17:53 ONE, BOOK TWO.

19:17:56 I CAN GO THROUGH AND READ SOME OF THE MATERIALS THAT

19:17:59 ARE IN THERE, BUT IT IS -- THEY -- ALL OF THE MATERIALS
19:18:03 IN THE COCONUT POINT BEAUTY BOOK WITH RESPECT TO THIS
19:18:09 TIME OF ARCHITECTURE, MEDITERRANEAN ARCHITECTURE HAS
19:18:12 BEEN INCORPORATED IN OUR LAND DEVELOPMENT CODE ALMOST
19:18:17 WORD FOR WORD, AND IN THIS PARTICULAR CASE, ONE OF THE
19:18:21 MOST IMPORTANT COMMENTS THAT WE WERE -- THAT I WASN'T
19:18:29 AROUND IN 2007 BUT OTHERS WERE WAS THE MASSING OF THE
19:18:32 BUILDING AND ONE OF THE ZONING CHANGES WAS TO GO TO
19:18:34 FOUR STORIES IN THE BUILDING WHEN ONLY THREE WERE
19:18:41 ALLOWED.
19:18:47 AND IN RETURN OF THOSE ZONING TRADE-OFFS THE VILLAGE --
19:18:49 AT THIS POINT IN TIME THE COMMUNITY, THE ESTERO
19:18:53 COMMUNITY, GOT THIS INCREDIBLY GREAT DESIGN AND THE
19:19:00 DESIGN TOOK THE CONCEPT OF MASSING AND BROKE THAT BIG
19:19:04 HUGE BUILDING INTO SMALLER SECTIONS BY USING PAINT AND
19:19:13 USING EMBELLISHMENT FEATURES LIKE THE COMMON WIND
19:19:19 FENESTRATION AND AWNINGS AS YOU SEE IT IF YOU LOOK AT
19:19:26 THE EXISTING COLOR SCHEME AND A LOT OF BUFFERING ALONG
19:19:30 41 AND WON INCREDIBLE AWARDS ON THIS BUILDING.
19:19:33 ONE OF THE REQUIREMENTS -- NOW ONE OF THE REQUIREMENTS
19:19:38 IN THE CODE AND AT THE SAME TIME IN THE LEE CODE WAS
19:19:47 THAT EACH OF THE ELEMENTS OR FACADES THAT YOU SEE WERE
19:19:49 LIMITED TO THREE COLORS.
19:19:53 I SEE SIX ON THE COLOR CHART, AND THE MASSING IS

19:19:55 TOTALLY DIFFERENT.

19:20:01 AND I LET THE ARCHITECTS AND JIM WALLACE COMMENT ON

19:20:02 THAT.

19:20:06 BUT ONE OF THE THINGS THAT -- I RECOGNIZE THE COMMENTS

19:20:12 ABOUT MOVING GOOD ARCHITECTURE FORWARD EVEN IF IT

19:20:14 DOESN'T TECHNICALLY MEET THE REQUIREMENTS.

19:20:17 I DON'T KNOW IF THIS IS GOOD ARCHITECTURE BUT GOOD

19:20:23 COLOR, BUT I HAVE TO SAY THAT THE VILLAGE COUNCIL SPENT

19:20:29 AT LEAST TWO WORKSHOPS ON THE CONCEPT DO WE KEEP THE

19:20:33 MEDITERRANEAN OR OLD FLORIDA AS PRIMARY ARCHITECTURAL

19:20:35 DESIGN FOR ESTERO.

19:20:41 AND WE HEARD A LOT OF TESTIMONY ON THAT AND A LOT OF.

19:20:45 WE HAD SEVERAL WORK SHOPS ON IT AND THE ANSWER CAME

19:20:52 BACK WANT TO BROADEN THE PALETTE A LITTLE AND LOOKED AT

19:20:55 A WHOLE SERIES OF WHAT IS MEDITERRANEAN, MAYBE SIX OF

19:20:58 THEM AND THE SAME THING FOR OLD FLORIDA DESIGN.

19:21:04 BUT WE CONSCIOUSLY VOTED TO KEEP THAT AS THE TWO

19:21:08 PREDOMINANT ARCHITECTURAL DESIGNS FOR ESTERO.

19:21:12 THAT DOESN'T MEAN THAT IT CAN'T BE MOVEMENT AND CAN'T

19:21:16 BE BROADENING AND A LOT OF DIFFERENT INTERPRETATIONS,

19:21:20 BUT THE OVERALL CONCEPT WAS AT THIS TIME, BECAUSE THIS

19:21:24 IS JUST -- THIS JUST HAPPENED A YEAR AGO THAT WE WANTED

19:21:28 TO KEEP THINGS THE WAY THEY WERE.

19:21:34 AND CONTINUE TO ENHANCE THE UNIFORMITY OF ESTERO AS

19:21:37 OPPOSED TO ADOPTING DIFFERENT FURTHER STANDARDS.

19:21:39 WE DID HAVE A CLASSIFICATION.

19:21:42 WE HAVE A CLASSIFICATION IN THE CODE FOR ICONIC

19:21:46 BUILDINGS WHICH ARE CIVIC HOSPITALS, BUILDINGS LIKE

19:21:55 HERTZ AND NOT HERTZ ARENA BUT HERTZ CORPORATE CENTER.

19:21:58 I THINK -- I WOULD HATE TO SAY THIS BUT I THINK THE

19:22:04 COLORS MAY BE MUCH BETTER, THIS DOES NOT WORK FOR ME

19:22:05 YET.

19:22:10 AND I THINK WHAT WE SHOULD -- WHAT SHOULD HAPPEN IS

19:22:13 THAT WE CONTINUE TO WORK WITH THE EXTRA SPACE STORAGE

19:22:20 PEOPLE TO TRY ACCOMMODATE SOME OF -- ESPECIALLY SIGNAGE

19:22:25 AND SOME OF THE CORPORATE IDENTITY MUCH LIKE WE DID IN

19:22:29 THE LAST SITUATION AND YET TRY TO KEEP AS MUCH OF THE

19:22:34 MASSING THAT WE HAVE IN THE EXISTING ONE AS IT

19:22:35 CURRENTLY STANDS.

19:22:43 SO I WOULD BE, YOU KNOW, MOVING CONTINUE THIS CASE

19:22:49 INDEFINITELY AND WE CAN TRY TO DO A WORKSHOP WITH THESE

19:22:53 FOLKS OR TRY TO GET THEM -- A BETTER UNDERSTANDING WHAT

19:22:57 IT HAS TO BE IN COCONUT POINT.

19:23:03 THERE IS NOTHING THAT LOOKS LIKE THIS IN THE COCONUT

19:23:06 POINT BEAUTY BOOK WHICH IS PART OF THE ZONING OR ANY

19:23:12 BUILDING ON -- IN COCONUT POINT AT THIS POINT IN TIME.

19:23:15 >> I AGREE WITH EVERYTHING THAT YOU SAID, AND THIS

19:23:18 PAINT SCHEME IN MY VIEW MOVES THE BUILDING BACKWARDS,

19:23:20 NOT FORWARD.

19:23:25 AND I LOOK -- I COMPARE THESE IMAGES TO THE ORIGINAL

19:23:29 COLOR SCHEME AND IT IS BAFFLING TO ME WHY YOU WOULD

19:23:31 EVEN CHANGE IT.

19:23:32 >>HOWARD LEVITAN: ABSOLUTELY.

19:23:34 >> I DON'T KNOW FOR THE APPLICANT -- WHAT IS THE

19:23:35 CONSIDERATION.

19:23:38 WHY ARE YOU CONSIDERING CHANGING THE COLOR SCHEME THAT

19:23:40 WAS ORIGINALLY ON THE BUILDING?

19:23:45 >> THAT -- THE ORIGINAL COLOR SCHEME WAS OUR NATIONAL

19:23:47 COLOR SCHEME ALL ACROSS THE COUNTRY.

19:23:53 AND IN 2015, ARE WE CHANGED OUR COLOR SCHEME TO WHAT WE

19:23:59 CALL IT -- IT'S NOT -- THE GREEN IS NOT LIKE A FLORES

19:24:00 DENT SCREEN.

19:24:05 IT IS CALLED WASABI GREEN.

19:24:08 THE GREEN -- THE WASABI GREEN WASN'T IN YOUR FACE.

19:24:12 SOME OF THE EARLIER ONES THAT WE LOOKED AT WAS TOO

19:24:12 BRIGHT.

19:24:16 AND THIS IS NOT OUR COLOR, BUT THE WASABI GREEN AND

19:24:20 THREE DIFFERENT COLORS OF GRAYS, DARK, MEDIUM AND LIGHT

19:24:21 GRAY.

19:24:24 SO THAT'S -- WE ARE GOING THROUGH -- WE HAVE ALMOST

19:24:25 2,000 SITES.

19:24:29 WE ARE REBRANDING EVERY SITE INTO OUR NEW COLOR

19:24:31 PALETTE.

19:24:35 THAT IS KIND OF WHERE THAT IS COMING FROM.

19:24:40 >> WELL, I WOULD SUGGEST TO YOU THAT THIS BUILDING

19:24:43 WHILE IT DOESN'T MEET THE DEFINITION OF ICONIC IN OUR

19:24:47 CODE, IT IS AN ICONIC BUILDING IN ESTERO AND I THINK A

19:24:51 VERY IMPORTANT BUILDING AND A VERY LARGE BUILDING THAT

19:24:57 WAS VERY WELL DESIGNED AND IN MY VIEW VERY WELL COLORED

19:25:01 AND PAINTED IN ORIGINAL DESIGN SCHEME.

19:25:06 AND I WILL LOOK TO PERHAPS CONSIDER TRYING TO ADD YOUR

19:25:12 NEW CORPORATE COLOR INTO THE EXISTING COLOR SCREEN.

19:25:18 AND WAS NOT INCOMPATIBLE TO THE OTHER PALETTE.

19:25:23 >> THAT IS WHY WE LIGHTENED UP TO THE LILY PAD TO GET

19:25:25 SOME GREEN IN IT.

19:25:29 >> THE OTHER THING THE PRESENTATION ITSELF, THE ROOF

19:25:32 SOMETHING SO FAR OFF FROM WHAT THE EXISTING COLORS ARE

19:25:34 AND HARD FOR US TO EVALUATE.

19:25:37 LITTLE SURPRISING THAT YOU ARE HERE FOR APPROVAL.

19:25:41 I KNOW YOU HAVE BEEN THROUGH FIVE ITERATIONS, BUT TO MY

19:25:45 VIEW, I WILL GO BACK TO THE BEGINNING AND START LOOK AT

19:25:51 THE EXISTING PALETTE AND ADD THE GREEN TO IT AND MAKE

19:25:52 IT EASY FOR YOURSELF.

19:25:54 BECAUSE IT WAS A GREAT BUILDING.

19:25:56 THOSE ARE MY COMMENTS.

19:25:59 >> YOU KNOW WHAT, WHEN YOU LOOK AT THE EXISTING

19:26:05 BUILDING, AND IT DOES EXACTLY WHAT -- WHAT ESTERO WAS
19:26:10 DOING IN THOSE DAYS, EXACTLY LIKE THE WALMART WHICH IS
19:26:11 NOT A BLUE WALMART.
19:26:17 IT LOOKS LIKE A BUNCH OF -- A BUNCH OF -- A LOT OF
19:26:21 INDIVIDUALS GIVES IT A DIFFERENT FEELING.
19:26:24 I THINK THAT WHAT YOU ARE DOING WITH THE MARKETING
19:26:27 PROGRAM IS TRYING TO CREATE A BILLBOARD.
19:26:30 AND I DON'T THINK THAT WE ARE GOING TO HAVE A
19:26:32 BILLBOARD.
19:26:35 I THINK BASICALLY WHAT WE HAVE IS TUNED UP A LITTLE BIT
19:26:40 MORE AND I CAN APPRECIATE YOU WANTING TO HAVE MORE
19:26:43 ADVERTISING AND MORE BRANDING IN THE BUILDING, BUT I
19:26:45 THINK IT IS SOMETHING THAT IS COUNTER TO WHAT WE WERE
19:26:47 TRYING TO ACCOMPLISH.
19:26:53 SO THERE IS A CONSTANT.
19:26:57 >> I ACTUALLY -- I DISAGREE A LITTLE BIT, ONLY BECAUSE
19:27:01 MY IMPRESSION HERE -- AND I HAD TO SAY I HAVE TO AGREE
19:27:05 WITH EVERYBODY THAT THE GREEN IS KIND OF -- IT JUST --
19:27:07 IT IS NOT SOMETHING WE ARE USED TO.
19:27:14 WE TALK ABOUT IT BUT SOMEHOW WE ALWAYS INTERPRET EARTH
19:27:15 TONES AS ALWAYS BEING WARM.
19:27:19 IF I GO BACK TO THE PREMISE AS I WAS INVOLVED IN THE
19:27:24 APPROVAL PROCESS AND THE DISCUSSIONS WITH THE ORIGINAL
19:27:28 WAY BACK WHEN WITH THE DESIGN COMMUNITY WAY BACK WHEN.

19:27:32 ONE OF THE THINGS THAT WAS REALLY IMPORTANT WAS THAT IT

19:27:33 WAS A BUILDING.

19:27:36 AS HOWARD TALKED ABOUT EARLIER, THE USE WAS NOT

19:27:40 PERMITTED ON U.S. 41.

19:27:45 AND OR PROHIBITED, I GUESS, AND UNLESS.

19:27:51 AND THE ONE THING THAT I FEEL THEY HAVE ACHIEVED AND

19:27:54 MAY NOT LIKE WHERE THEY ARE IS THAT WE ARE JUST BEING

19:27:59 PRESENTED NOW AND INSTEAD OF A GIANT BOX IN WHITE AND

19:28:05 GREEN THAT IS NATIONAL CORPORATE IDENTITY WE GO THROUGH

19:28:09 TO THE -- ANY WAY WE CAN SCROLL DOWN HERE?

19:28:14 IF WE GO TO NUMBER FOUR.

19:28:20 AND MAYBE WE CAN'T.

19:28:21 I SEE.

19:28:29 WE -- AT LOOKS IT LOOKS -- SEE, LOOK AT THAT.

19:28:33 THAT IS ORIGINALLY WHAT THEY ASKED FOR --

19:28:37 >> THAT GREEN IS NOT THE BRIGHT COLOR SCREEN.

19:28:40 >> THAT DOESN'T LOOK STEALTH AT ALL.

19:28:44 AND WE GO BACK TO THIS, WE ARE STARTING TO SEE SOME OF

19:28:44 OUR INPUT.

19:28:52 AND THEN WHEN WE GET TO NUMBER FOUR, IT'S A LITTLE

19:28:52 BETTER.

19:28:58 WE GET TO NUMBER FOUR, THE BUILDING STARTS TO -- STARTS

19:29:02 TO BREAKDOWN INTO -- IT DOESN'T LOOK LIKE A STAR RAJ

19:29:08 GARAGE AND WE START TO SEE TAKING MASSES AND MAKING

19:29:14 THEM DIFFERENT COLORS TO THE BUILDING BREAKS NEWSPAPER

19:29:15 DIFFERENT SECTIONS.

19:29:19 THING IS THE LAST DISCUSSION WE HAD WITH JOE MCHARRIS.

19:29:25 AND THAT WAS TO ME ALMOST UNACCEPTABLE IN THAT IT

19:29:28 DIDN'T LOOK AT THIS AND GO THIS IS A BIG BOX STORAGE

19:29:30 BUILDING.

19:29:34 IT IS JUST -- ATTACHED BUILDINGS AND SECTIONS AND

19:29:38 SEEMED TO WORK AND THE GREEN SEEMED VERY KIND OF LIGHT

19:29:42 SAGE AND SUBDUED AND IT DIDN'T BOTHER ME.

19:29:47 THEN IT WOULD GO TO FIVE, THE LAST VERSION, AND IT --

19:29:52 IT DOESN'T FEEL LIKE ONE BIG BOX ANYMORE.

19:29:57 SO I GUESS WHAT I AM QUESTIONING IS -- IS IT JUST THAT

19:30:01 THE COLORS -- IS THAT GREEN NO LONGER THAT SOFT SAGE

19:30:04 ANYMORE AND NOW A STRONG SAGE?

19:30:11 IT DOESN'T FEEL LIKE A BIG BOX.

19:30:15 >> ARE WE SAYING WE CAN'T HAVE ANY SOFT SAGE ANYWHERE

19:30:17 IN ESTERO?

19:30:21 >> I DON'T KNOW -- I GUESS --

19:30:23 >> CAN WE SAY THAT?

19:30:24 >>HOWARD LEVITAN: I DON'T THINK THAT IS WHAT WE ARE

19:30:25 SAYING, JIM.

19:30:28 I THINK WHAT WE ARE SAYING THAT WE HAVE TO BE UNIFORM

19:30:30 WITHIN COCONUT POINT.

19:30:32 THAT IS WHAT THE ZONING REQUIREMENT IS.

19:30:41 WE HAVE OUR OWN SIMILAR COLOR CHART, AND OUR CODE SAYS

19:30:45 WARM EARTH TONES OR SUBDUED PASTELS.

19:30:51 WIDER, GRAY IS PROHIBITED AND ALSO SAYS.

19:30:57 >> THAT IS THE COLORS FOR ALL OF COCONUT POINT.

19:31:00 >>HOWARD LEVITAN: YEAH, THE OAK BROOK COLORS FOR ALL

19:31:04 OF COCONUT POINT, BUT ALSO OUR COLORS FOR ESTERO.

19:31:12 AND THIS WAS THE SAME IN 2002 AND 2007 IN THE LEE CODE

19:31:19 FOR THIS PARTICULAR LOCATION.

19:31:22 ONCE GOT APPROVAL ON THE BEAUTY BOOK.

19:31:26 THE COCONUT POINT BEAUTY BOOK BECAME THE ZONING

19:31:27 REQUIREMENT FOR COCONUT POINT.

19:31:32 ALL OF COCONUT POINT FROM THE ONLY EXCEPTION THAT HAS

19:31:38 EVER BEEN MADE BY LEE COUNTY HAS BEEN THE HERTZ

19:31:38 BUILDING.

19:31:43 >> I REMEMBER IT WELL BECAUSE WE DID RAPALO BEFORE AND

19:31:47 THAT WAS THE LEAD FOR EVERYTHING ELSE IN COCONUT POINT.

19:31:51 I JUST WANT TO CLARIFY AND I HAVE GOT -- HOWARD YOU ARE

19:31:52 SO CLOSE TO IT.

19:31:56 I KNOW YOU HAVE IT ALL IN YOUR HEAD TOO.

19:32:00 BECAUSE I MEAN -- SOFT GREEN ON SHUTTERS AND EVERYTHING

19:32:02 AS AN ACCENT.

19:32:06 I CAN'T REMEMBER DOING A WALL OR WHATEVER IT IS, BUT

19:32:11 WHEN WE TALK ABOUT EARTH TONES, I GUESS WE ARE -- FOR

19:32:16 ME WE ARE NOT TALKING PASTELS AND WHEN I GRAB VEHICLE,

19:32:19 I HAVE A NEW RENTAL BUILDING ON THE CORNER BY THE

19:32:24 RAILROAD TRACKS OF WILLIAMS ROAD AND IT HAS PASTEL

19:32:27 PINK.

19:32:30 >> REAL PASTELS, YELLOW TOO.

19:32:35 >> SO IT -- I DON'T KNOW, IT IS JUST A VERY FINE LINE.

19:32:39 REALLY WHAT I AM LOOKING AT HERE IS TOO MUCH.

19:32:40 >>HOWARD LEVITAN: BUT --

19:32:47 >> AND -- IT IS IT JUST THE SHADE OF COLOR OR IF WE CAN

19:32:47 --

19:32:50 >>KRISTIN JEANNIN: I DON'T KNOW IT IS SO MUCH THE

19:32:53 SHADE THAT IS THE ISSUE FOR ME.

19:32:56 I THINK THAT BRING UP A LOT OF GOOD POINTS, JIM, AND

19:33:01 LIKE I WAS REALLY OKAY WITH NUMBER FOUR TOO.

19:33:04 BUT MCHARRIS BROUGHT IN.

19:33:09 BUT I THINK WHAT THIS IS LACKING TO HAVE MORE SUCCESS

19:33:12 WITH IS THAT IT HIGHLIGHTED THE DIFFERENCE -- THE

19:33:14 DIFFERENT MASKS OF THE BUILDINGS THAT WERE SO

19:33:16 IMPORTANT.

19:33:19 >> WE HAVE GONE BACKWARDS.

19:33:23 >> MAKES EVERYTHING -- AND I LIKE THE COLORS, BUT THE

19:33:33 MIDDLE -- THE MIDDLE COLOR LIKE THE DARKER BEIGE IS

19:33:38 REALLY USED PREDOMINANTLY ON THE ONE, TWO, THREE, FOUR,

19:33:41 FIVE CENTRAL ELEMENTS OF THE BUILDINGS AND BECOMES MUCH

19:33:44 MORE MONOTONE AND READS LIKE ONE BUILDING WHERE THE

19:33:48 SUCCESS OF THE FIRST -- YOU KNOW WHAT IS CURRENTLY

19:33:52 FLORIDA IS A GOOD AMOUNT OF CONTRAST BETWEEN THE TWO.

19:33:55 AND I DO LIKE -- I LIKE, YOU KNOW, THAT THERE IS A

19:34:00 LITTLE BIT OF A STEP TOWARDS, YOU KNOW, GIVING THIS IS

19:34:04 A MORE CONTEMPORARY LANGUAGE AND IT IS GOING TOO FAR

19:34:10 AND REMOVING WHAT IS BEAUTIFUL ABOUT THE BUILDING NOW.

19:34:14 THAT IS THE CHALLENGE.

19:34:18 >> I WOULD SAY WE HAVE GONE BACKWARDS.

19:34:21 >>KRISTIN JEANNIN: I THINK NUMBER FOUR WAS VERY, VERY

19:34:22 CLOSE.

19:34:25 AND THE DESIGN REVIEW BOARD WAS ASKING FOR A LITTLE

19:34:28 MORE OF THAT VARIATION AND MAYBE SLIGHTLY MORE CONTRAST

19:34:31 THAN THE DIFFERENCES.

19:34:33 >> WHAT HURTS THE MOST IN THE PRESENTATION IS THE

19:34:35 PRESENTATION IS BAD.

19:34:36 THE DRAWING IS NOT GOOD.

19:34:38 IT DOES NOT SHOW WELL.

19:34:44 CAN WE GO BACK TO FOUR AGAIN, MARY.

19:34:46 >>HOWARD LEVITAN: FOUR, THE PREDOMINANT.

19:34:50 >> WHITE AND FREEWAY GRAY ARE --

19:34:52 >> SO NUMBER FOUR.

19:34:57 IN MY OPINION, THIS COLOR SCHEME, SOME OF THE SOFT

19:35:01 YELLOW ADDED TO THE BUILDING.

19:35:03 IT WOULD BE GREAT.

19:35:06 >>KRISTIN JEANNIN: BETWEEN THE DIFFERENT -- THE

19:35:08 DIFFERENT BUILDINGS.

19:35:14 >> TO HELP DIFFERENTIATE THE BUILDING ELEMENTS.

19:35:17 >> CAN I MAKE SUGGESTION?

19:35:19 BECAUSE WE ARE NOW STARTING TO TALK MORE LIKE A

19:35:20 WORKSHOP.

19:35:25 WE WERE IN A DEVELOPMENT ORDER QUASI-JUDICIAL HEARING.

19:35:30 AND I JUST DON'T THINK THIS IS -- WE ARE AT A STAGE YET

19:35:34 -- IF WE DENY THIS, THEY CAN'T COME BACK FOR A WHILE

19:35:35 AND I DON'T THINK THAT IS APPROPRIATE BECAUSE THEY HAVE

19:35:38 BEEN WORKING HARD AT THIS.

19:35:44 SO I THINK IT WOULD BE MORE APPROPRIATE TO -- TO TRY TO

19:35:50 MAYBE -- THE SIXTH ITERATION WITH COLORS THAT WE CAN.

19:35:55 THAT ARE MUCH MORE EXACT THAT ADDRESSES THE COCONUT

19:35:59 POINT BEAUTY BOOK AND DO IT AS A WORKSHOP AND SEE IF WE

19:36:03 CAN GET THIS THING DONE.

19:36:06 >>SCOTTY WOOD: HOW DOES EVERYONE FEEL ABOUT THAT?

19:36:08 >>KRISTIN JEANNIN: WAS THAT A MOTION.

19:36:09 >>HOWARD LEVITAN: I WOULD MAKE THAT MOTION.

19:36:12 >>SCOTTY WOOD: ASKING FOR A SIXTH ITERATION, FOCUSING

19:36:17 ON THE BEAUTY BOOK FOR COCONUT POINT.

19:36:18 >> I AGREE WITH THAT.

19:36:19 >>SCOTTY WOOD: EVERYONE?

19:36:22 >> THE ONLY THING, SCOTTY, IS I THINK WE SAID THIS

19:36:25 BEFORE, UNFORTUNATELY, AND I DON'T WANT TO PUT WORDS IN

19:36:29 JOE MCHARRIS' MOUTH, PARTICULARLY WITH REFERENCE TO HIS

19:36:34 CLIENT, BUT I THINK MY FEELING WAS WHEN WE SAID THAT

19:36:40 PREVIOUSLY, THAT JOE INFERRED IF HE DID NOT SAY THAT

19:36:45 HIS HANDS WERE SOMEWHAT TIED BECAUSE CORPORATE WAS --

19:36:48 IT IS GOING TO BE -- NATURALLY IT WILL BE THIS GREEN

19:36:52 COLOR AND THIS IS WHAT IT IS GOING TO LOOK LIKE AND WE

19:36:52 SAID NO.

19:36:57 AND WE SAID THAT NOW FOUR TIMES AND NOW SAYING IT FIVE

19:36:58 TIMES.

19:37:02 SO AS LONG AS THE APPLICANT IS HEARING US WHEN WE SAY

19:37:08 WE DON'T NEED TO DO THIS FIVE TIMES.

19:37:09 >> WELL THEN.

19:37:12 THE OTHER ALTERNATIVE IS TO JUST SAY NO.

19:37:15 AND THEY CAN COME BACK WHEN THE CODE ALLOWS THEM TO

19:37:17 COME BACK.

19:37:22 I MEAN, YOU GUYS -- THE DRB WORKED VERY HARD TO TRY TO

19:37:23 MAKE THIS WORK.

19:37:25 IF ANYBODY COULD HAVE MADE IT WORK WOULD BE JOE

19:37:30 MCHARRIS WHO DID THE ORIGINAL STUFF.

19:37:34 >> CAN YOU SEND ME THE BEAUTY BOOK.

19:37:38 I -- I THINK THAT WILL BE HELPFUL.

19:37:40 >>HOWARD LEVITAN: IF YOU HAVE YOUR CONTACT

19:37:41 INFORMATION.

19:37:43 MARY, IF YOU DON'T HAVE IT, I HAVE IT.

19:37:46 >>MARY GIBBS: I DON'T HAVE ROB'S INFORMATION, BUT I

19:37:49 CAN SENDS HIM THE BEAUTY BOOK IF WE GET THE INFORMATION

19:37:52 FROM BRIAN OR SOMETHING.

19:37:55 >>HOWARD LEVITAN: I HAVE THE ELECTRONIC VERSION OF THE

19:37:56 BEAUTY BOOK IF ANYBODY WANTS IT.

19:37:58 >>MARY GIBBS: I HAVE A.

19:38:02 >> I THINK IT WILL BE HELPFUL AND DOES IT HAVE THE PASS

19:38:04 SELL YELLOWS AND THE GREEN.

19:38:07 >>HOWARD LEVITAN: IT IS A BEAUTIFUL BOOK.

19:38:07 >> OKAY.

19:38:11 I CAN'T WAIT TO SEE IT.

19:38:13 >>HOWARD LEVITAN: YES.

19:38:15 >>SCOTTY WOOD: I AM TRYING TO GIVE EACH BOARD MEMBER A

19:38:16 SHOT.

19:38:17 ANTHONY.

19:38:19 >>ANTHONY GARGANO: CLEARLY I DON'T HAVE THE HISTORY.

19:38:23 MY REACTION IS THAT -- OF THE FIVE THINGS I HAVE THAT

19:38:29 SEEN -- OR THE FOUR ITERATIONS OFF OF THE ORIGINAL I

19:38:33 HAVE SEEN, THE FOURTH LOOKS THE BEST TO ME AND I DIDN'T

19:38:37 UNDERSTAND THE STATEMENT ABOUT CORPORATE NEEDING A

19:38:41 GREEN IN THERE BECAUSE I DON'T SEE ANY GREEN IN THE

19:38:42 FOURTH ITERATION.

19:38:46 >>KRISTIN JEANNIN: STILL SAME LILY PAD IS IN THERE,

19:38:49 NUMBER FIVE.

19:38:53 >> SOFT GREEN ON THE TOP.

19:38:54 >> THE TOP LEFT.

19:39:00 FIXTURE WITH THE TOP LEFT PORTION.

19:39:06 >>MARLENE NARATIL: DON'T HAVE THE SCREEN.

19:39:07 >> CORRECT.

19:39:09 SCOTTY, MAKE SURE I UNDERSTAND.

19:39:11 I THINK I AM HEARING EVERYBODY THAT WE ARE SUGGESTING

19:39:17 TO THE APPLICANT THAT THEY GO BACK TO VERSION 4 AND

19:39:26 THEN LOOK AT THE COCONUT POINT PATTERN BOOK IF YOU WANT

19:39:28 TO CALL AT THAT A BEAUTY BOOK.

19:39:31 WE USED TO CALL IT IN THOSE DAYS AND WORK FROM THERE.

19:39:34 IS THAT WHAT WE ARE SAYING?

19:39:34 >> I THINK SO.

19:39:39 >>SCOTTY WOOD: EVERYBODY SEEMS TO BE NODDING.

19:39:42 HOWARD, ARE YOU OKAY WITH THAT.

19:39:45 >>HOWARD LEVITAN: THE APPLICANT IS HOLDING A PUBLIC

19:39:46 HEARING.

19:39:49 >>SCOTTY WOOD: WHAT WE ARE SAYING TO CONTINUE THIS.

19:39:52 >> THE APPLICANT HAS TO ASK --

19:39:56 >> IT IS NOT OPTIONAL.

19:39:59 >> WE CAN GIVE THEM THE OPPORTUNITY.

19:40:02 >>SCOTTY WOOD: BY THE WAY, THIS IS A PUBLIC HEARING.

19:40:05 I DON'T SEE ANY MEMBERS OF THE PUBLIC, BUT I WANTED TO

19:40:06 MAKE THAT POINT.

19:40:08 I DON'T THINK WE HAVE ANY TESTIMONY FROM THE PUBLIC.

19:40:14 SO I WILL CLOSE IT.

19:40:18 >> SO I GUESS I MOVE THAT WE DENY THE APPLICATION, AND

19:40:20 -- MARY, IS THERE A TIME LIMIT BEFORE THEY CAN COME

19:40:23 BACK?

19:40:27 >>MARY GIBBS: NO, THERE IS NO TIME LIMIT.

19:40:30 >>HOWARD LEVITAN: RATHER -- LET'S DEAL WITH THE --

19:40:33 THEY HAVE ASKED US FOR VERSION 5.

19:40:37 WE ARE GOING TO DENY -- I AM MAKING A MOTION TO DENY

19:40:39 THAT AND HOPE THAT THEY COME BACK WITH SOMETHING THAT

19:40:41 WORKS A WHOLE LOT BETTER.

19:40:46 BECAUSE WE WOULD LIKE TO GET THIS DONE.

19:40:48 >> A SECOND TO THAT MOTION?

19:40:53 >> NO.

19:40:56 >> IS THERE AN ALTERNATE MOTION.

19:41:00 >> I AM CONFUSED WHY ARE WE DENYING -- WE WERE SPEAKING

19:41:03 OF CONTINUING.

19:41:04 THERE IS A MOTION ON THE FLOOR.

19:41:06 I AM LOOKING FOR A SECOND.

19:41:09 IF I CAN'T GET A SECOND, THE MOTION FAILS, OKAY.

19:41:10 IS THERE A SECOND?

19:41:12 GOING, GOING, GONE.

19:41:15 THE MOTION FAILS.

19:41:17 I WILL ENTERTAIN ANOTHER MOTION.

19:41:23 >> I WILL MAKE A MOTION THAT WE CONTINUE THIS -- THIS

19:41:27 PROJECT TO THE NEXT MEETING AND IN ACCORDANCE WITH WHAT

19:41:32 WE TALKED ABOUT TO TRY GO TO THE FOURTH ITERATION AND

19:41:37 BRING IN NEW LIFE FROM THE COCONUT CREEK BEAUTY BOOK.

19:41:39 >> I WILL SECOND THAT MOTION.

19:41:42 >>MARY GIBBS: MAY I -- MAY I SAY SOMETHING.

19:41:46 GIVEN OUR TIME FRAMES, I HAD DIFFICULTY -- I HAVE TO

19:41:50 SAY I HAVE DIFFICULTY GETTING MATERIALS FROM APPLICANT

19:41:51 ON THIS.

19:41:55 GIVEN THE TIME FRAME OF HAVING TO HAVE THIS DONE WITH

19:41:58 MATERIALS TEN DAYS BEFORE AND WILL HAVE THE NEXT

19:42:00 MEETING WILL BE PACKED, BY THE WAY.

19:42:05 SO DO YOU WANT TO MAKE IT THE NEXT MEETING?

19:42:07 NANCY, DOES IT HAVE TO HAVE A DATE?

19:42:10 >>NANCY STROUD: IT DOESN'T HAVE TO HAVE A DATE, BUT I

19:42:15 GENERALLY LIKE TO SEE A DATE, MAYBE YOU SHOULD BE

19:42:19 THINKING OF AUGUST AND NOT THE JULY MEETING.

19:42:23 >>SCOTTY WOOD: ARE YOU OKAY WITH THAT IN YOUR MOTION.

19:42:23 SECONDED.

19:42:28 >> YES, I AM OKAY WITH THAT.

19:42:30 >> I AM JUST TRYING PROCEDURE.

19:42:32 YOU GUYS ARE THE EXPERT HERE.

19:42:36 IS HOWARD SAYING THAT BECAUSE THIS IS A PUBLIC HEARING,

19:42:40 WE CAN'T HAVE A WORKSHOP DISCUSSION ON IT, WE CAN ONLY

19:42:48 ACCEPT OR DENY WHAT THEY PRESENT NEXT TIME.

19:42:51 IF SOMEBODY NEEDS START HEARING OUR INPUT.

19:42:55 WE CAN'T HEAR -- DO THAT IN A PUBLIC HEARING THEN WE

19:42:58 DENY THIS WORKSHOP.

19:43:00 >> CAN I AGGRESS THAT, THERE WALLACE.

19:43:03 YOU CERTAINLY CAN HAVE A DISCUSSION AMONG THE BOARD

19:43:04 MEMBERS.

19:43:06 AND IT IS VERY APPROPRIATE DURING A PUBLIC HEARING.

19:43:10 AND YOU CAN DECIDE WHETHER OR NOT YOU WANT TO DECIDE AT

19:43:13 THE MEETING WHICH IS WHAT YOU HAVE JUST DONE.

19:43:17 I THINK -- HOW I UNDERSTAND MR. LEVITAN'S COMMENT WAS

19:43:20 THAT THIS IS WHAT WE NORMALLY DO IN A WORKSHOP.

19:43:24 WE TAKE MORE TIME DISCUSSING ALTERNATIVE IDEAS AND IT

19:43:30 DOESN'T MEAN THAT IT CAN'T BE DONE IN A PUBLIC HEARING.

19:43:31 >>SCOTTY WOOD: OKAY.

19:43:36 WE HAVE A MOTION ON THE FLOOR TO CONTINUE AND RECOMMEND

19:43:40 AND PART OF THE -- OF THE DIALOGUE WITH THE APPLICANT

19:43:46 WOULD BE TO REFER TO THE PATTERN BOOK FOR COCONUT BOOK

19:43:51 FOR GUIDANCE AND TO DELIVER AN ADDITIONAL RENDERING --

19:43:56 RECOMMENDATION, A SIXTH TRY AND THIS WE WILL CONTINUE

19:43:59 THIS UNTIL AUGUST.

19:44:00 THE AUGUST MEETING.

19:44:01 IS EVERYBODY CLEAR ON THE MOTION.

19:44:04 ROLL CALL.

19:44:06 >>MARY GIBBS: DID SOMEBODY SECOND THE MOTION.

19:44:09 >> YES.

19:44:13 >>ANTHONY GARGANO: YES.

19:44:14 >>KRISTIN JEANNIN: YES.

19:44:15 >>BARRY JONES: AYE.

19:44:17 >>MARLENE NARATIL: YES.

19:44:18 >>MICHAEL SHEELEY: YES.

19:44:19 >>JAMES TATOOLES: YES.

19:44:21 >>JIM WALLACE: YES.

19:44:23 >>HOWARD LEVITAN: YES.

19:44:30 >>SCOTTY WOOD: YES.

19:44:38 OUR LAST AGENDA ITEM IS ALSO A PUBLIC HEARING.

19:44:40 >>HOWARD LEVITAN: I THINK WE CHANGED THAT, SCOTTY.

19:44:42 >>SCOTTY WOOD: NO, WE DIDN'T.

19:44:44 IT GOT RECHANGED.

19:44:46 I WILL LET NANCY EXPLAIN.

19:44:48 BEFORE WE DO THAT, I WOULD LIKE TO GO THROUGH THE

19:44:51 QUASI-JUDICIAL.

19:44:56 THE APPROPRIATE PORTIONS OF THE QUASI-JUDICIAL PROCESS.

19:45:02 MARY, DO YOU HAVE ANYTHING IN THE PUBLIC RECORD?

19:45:04 >>NANCY STROUD: MR. CHAIR, I THINK THE MOTION ON THE

19:45:07 AGENDA WAS TO CHANGE THIS TO A WORKSHOP.

19:45:10 AND WHAT DIDN'T HAPPEN IS IT DIDN'T GET MOVED TO THE

19:45:13 BEGINNING OF THE MEETING.

19:45:15 >>SCOTTY WOOD: MARY, YOU NEED TO EXPLAIN WHAT IS

19:45:16 HAPPENING.

19:45:17 WE HAVE TWO VERSIONS.

19:45:22 >>MARY GIBBS: OKAY, SO EARLIER THERE WAS A MOTION TO

19:45:26 PUT AS A WORKSHOP UP FRONT.

19:45:28 THE APPLICANT WASN'T HERE.

19:45:31 SO I MENTIONED THAT THE APPLICANT WASN'T HERE AND THAT

19:45:34 IT SHOULD BE LATER IN THE AGENDA, BUT I SUGGESTED IT

19:45:39 SHOULD BE A WORKSHOP BECAUSE THE PUBLIC HEARING -- I

19:45:41 DON'T THINK IT IS READY FOR THE PUBLIC HEARING.

19:45:44 THE ARCHITECTURE NEEDED SOME WORK.

19:45:48 A FEW ISSUE WITH THE POST OF THE SIGN AND THE APPLICANT

19:45:49 WASN'T HERE.

19:45:52 DURING YOUR CAR WASH PUBLIC HEARING I WENT OUT IN THE

19:45:54 HALLWAY AND TALKED TO THE APPLICANT AND EXPLAIN WHAT

19:45:57 WAS GOING ON BECAUSE HE DIDN'T KNOW AND HE WASN'T HERE

19:46:00 EARLIER AND HE WANTS TO PROCEED WITH THE PUBLIC

19:46:01 HEARING.

19:46:02 SO --

19:46:05 >>HOWARD LEVITAN: HE DIDN'T GET -- HE DIDN'T GET HIS

19:46:07 MATERIALS IN TIME.

19:46:10 SO WHAT DOES HE WANT TO PRESENT.

19:46:11 >>MARY GIBBS: HE WANTS TO EXPLAIN.

19:46:14 HE WANTS TO EXPLAIN WHY HE THINKS THAT --

19:46:15 >>SCOTTY WOOD: BEFORE WE DO THAT.

19:46:18 I WANT TO FIND OUT IF THERE ARE ANY CONFLICTS OF

19:46:19 INTEREST ON THIS BOARD.

19:46:24 ANY EX-PARTE -- ANY EX-PARTE COMMUNICATIONS?

19:46:25 >> NO.

19:46:29 >>SCOTTY WOOD: ANYONE ANYTHING ELSE IN THE PUBLIC

19:46:30 RECORD?

19:46:33 I WANT TO MAKE SURE THAT WE ARE FOLLOWING CORRECT

19:46:36 PROCEDURE HERE.

19:46:41 >>NANCY STROUD: ALSO MR. WOOD, THE -- IF THE -- IF THE

19:46:45 BOARD HAS DECIDE THIS IS A WORKSHOP, THEN, OF COURSE,

19:46:48 THE APPLICANT CAN BE HEARD AND SHOULD BE HEARD IN A

19:46:53 WORKSHOP, BUT THAT DECISION HAS BEEN MADE.

19:46:56 YOU CAN ASK THEM TO RECONSIDER THE DECISION, BUT THEY

19:47:01 WILL NEED TO -- THEY -- WHAT THEY WILL NEED TO CHANGE

19:47:04 THEIR DECISION IN ORDER TO DO THAT.

19:47:06 RIGHT NOW IT IS A WORKSHOP.

19:47:10 >> DID IT GET SECOND VOTED ON.

19:47:13 >>NANCY STROUD: IT WAS VOTED ON WHEN THEY VOTE ON

19:47:19 CHANGING THE AGENDA.

19:47:23 BECAUSE IT IS A WORKSHOP, FLOSS NECESSITY TO SWEAR IN

19:47:27 THE WITNESSES, OKAY.

19:47:31 >>MARY GIBBS: SO -- I AM GOING TO DO A QUICK

19:47:34 INTRODUCTION.

19:47:37 HE IS LURKING OVER MY SHOULDER.

19:47:40 SO THIS -- WHERE ARE WE.

19:47:40 OKAY.

19:47:46 SO THIS IS THE LEE HEALTH MEDICAL CENTER ON BEN HILL

19:47:47 GRIFFIN PARKWAY.

19:47:52 IT IS NORTH OF THE ENTRANCE -- NORTH OF MIRAMAR AND IF

19:47:56 YOU RECALL, THERE WAS A SMALL PLAZA THAT HAS GOT A

19:48:01 STARBUCKS AND THE TIDE CLEANERS IN THERE AND A VACANT

19:48:04 PIECE OF PROPERTY TO THE NORTH OF THAT.

19:48:07 IS WHERE THEY WANT TO BUILD A TWO-STORY MEDICAL

19:48:10 BUILDING FOR LEE HEALTH AND A DEVELOPMENT ORDER

19:48:18 REQUEST, 24,000-SQUARE-FOOT TWO-STORY BUILDING.

19:48:21 THE ALL RIGHT, SO WE HAD A PUBLIC INFORMATION MEETING

19:48:22 IN JANUARY.

19:48:27 THE APPLICANT WANTED TO GET AN APPROVAL FOR THEIR

19:48:29 DEVELOPMENT ORDER TONIGHT.

19:48:31 THEY HAD MODIFIED -- THEY HAD COMMENTS ABOUT THE

19:48:34 ARCHITECTURE OF THE INITIAL MEETING AND THE APPLICANT

19:48:37 DID SOME MODIFICATION.

19:48:40 THE STAFF REVIEWED IT AND FELT THAT THERE WAS LITTLE

19:48:44 BIT MORE MODIFICATION NEEDED AND SOME REFINEMENTS.

19:48:50 THE SHOPPING PLAZA ITSELF HAS A STARBUCKS AND A TIDE

19:48:51 CLEANERS.

19:48:53 WHEN YOU INITIALLY REVIEWED THAT.

19:48:56 THE OLD BOARD REVIEWED THAT AND AT THAT TIME, IT WAS

19:49:00 BROUGHT UP THAT -- THAT THE PROPOSED ARCHITECTURE DID

19:49:03 NOT MATCH WHAT WAS IN -- WHAT WAS CALLED THE IMAGE BOOK

19:49:07 WHICH IS LIKE A PATTERN BOOK AND PREDATED THE PATTERN

19:49:08 BOOK REQUIREMENT.

19:49:11 IN THE COUNTY ZONING RESOLUTION IN THE DRI REQUIREMENT

19:49:15 FOR AN IMAGE BOOK SO YOU MADE THE WHOLE STARBUCKS PLAZA

19:49:19 MODIFIED THE ARCHITECTURE TO MEET THE IMAGE BOOK.

19:49:23 WE FELT THAT THE LEE HEALTH BUILDING WAS NOT REALLY

19:49:24 CONSISTENT WITH THAT ARCHITECTURE.

19:49:27 SO WE INCLUDED A STATEMENT ABOUT THAT IN THE STAFF

19:49:28 REPORT.

19:49:33 AND THAT IS WHAT WE THINK IS THE -- THE ISSUE NOW.

19:49:37 WHAT WE DID RECEIVE FROM THE APPLICANT THIS MORNING, I

19:49:40 BELIEVE, A NEW POWERPOINT PRESENTATION.

19:49:43 THERE IS A POWERPOINT AND ESSENTIALLY THE SAME, BUT THE

19:49:47 APPLICANT HAS SOME RENDERINGS THAT THEY WANTED TO SHOW

19:49:50 WHICH I MENTIONED EARLIER THIS MEETING TODAY.

19:49:53 AND I KNOW HE STILL WANTS TO SHOW THEM AND MAYBE THAT

19:49:58 WOULD BE THE POINT OF A WORKSHOP BECAUSE THE -- THE

19:50:01 RENDERING OR THE ELEVATIONS THAT WE HAD, WE STILL

19:50:03 THOUGHT NEEDED A LITTLE BIT OF WORK.

19:50:07 THE RENDERS LOOK DIFFERENT AND IN OUR OPINION THE

19:50:11 RENDERINGS LOOKED A LOT BETTER BUT TALKING TO THE

19:50:13 APPLICANT IN THE HALLWAY HE SAID THE COLORS ARE THE

19:50:13 SAME.

19:50:18 THERE IS NO COLOR -- THERE IS NO COLOR CHART HERE

19:50:18 TONIGHT.

19:50:20 SO WE DON'T REALLY KNOW WHAT THE COLORS ARE.

19:50:25 HE SAYS THEY ARE THE SAME THEY LOOK DIFFERENT BUT LOOK

19:50:26 IMPROVED.

19:50:30 A LITTLE BIT OF COMPLICATION HERE.

19:50:34 AND THAT'S WHY WE THINK IT SHOULD BE A WORKSHOP AND NOT

19:50:35 A HEARING.

19:50:40 I THINK IT IS NOT QUITE TIED WITH ALL THE LOOSE ENDS.

19:50:43 >> HELLO, EVERYBODY, JOHN CONNOR.

19:50:45 I AM WITH SOUTH REAL ESTATE GROUP.

19:50:50 SO TO EXPLAIN THE -- THE SUBMITTAL OF THE MATERIALS.

19:50:54 I HAVE BEEN DEVELOPING IN ESTERO SINCE 2017.

19:50:55 I NEVER MISSED A DEADLINE.

19:50:57 NEVER HAD AN ISSUE WITH THIS.

19:51:00 THERE WAS AN E-MAIL FROM THE VILLAGE OF ESTERO TO GET

19:51:01 EVERYTHING IN BY TUESDAY.

19:51:04 SO THAT IS WHEN WE GOT EVERYTHING IN.

19:51:07 I WAS LATER NOTIFIED THAT WAS LATE.

19:51:11 SO I -- I DID EXACTLY WHAT I WAS TOLD TO DO.

19:51:15 SO THERE IS SOME CONFUSION REGARDING THAT.

19:51:20 REGARDING THE 3D RENDERINGS THAT I WOULD LIKE EVERYONE

19:51:23 TO LOOK AT, WE WERE -- WE WENT BACK AND FORTH WITH

19:51:26 STAFF PROBABLY THREE OR FOUR TIMES ON THIS.

19:51:32 AND SO WE HAD KIND OF -- NOT AGREED BUT WE HAVE COME TO

19:51:35 A KIND OF CONCLUSION ON WHAT TO SUBMIT.

19:51:39 THAT WAS VERY SOON BEFORE WE HAD TO PROVIDE THE POWER

19:51:40 POINT.

19:51:44 SO MY ARCHITECT COULD NOT TURN AROUND IN A DAY OR TWO,

19:51:46 THE 3D RENDERINGS.

19:51:51 HOWEVER THE DRB, WHEN WE MET IN JANUARY ASKED FOR 3D

19:51:55 RENDERINGS AND GOING BACK AND FORTH WITH THE VILLAGE

19:51:58 THEY WERE NOT PART OF THE PRESENTATION SUBMITTED.

19:52:02 SO WITH REGARDS TO THIS BEING A PUBLIC HEARING, I DID

19:52:07 NOT MISS THE DEADLINE THAT WAS GIVEN TO ME.

19:52:13 SO I -- YOU KNOW, AGAIN, WE HAVE GOT --

19:52:17 >> THEY SENT THAT YOU DEADLINE -- STAFF GAVE YOU THE

19:52:19 WRONG INFORMATION --

19:52:23 >>MARY GIBBS: WELL, HE TOLD ME THAT MARYANN THAT PUTS

19:52:26 THE PACKETS TOGETHER TOLD HIM SHE NEEDED IT TEN DAYS

19:52:27 AHEAD.

19:52:30 AND I DON'T WANT TO GET INTO A POINT-COUNTERPOINT, BUT

19:52:33 OTHER ISSUES WITH THE SIGN BEING POSTED ON THE WRONG

19:52:37 PROPERTY AND SOME OTHER THINGS TOO THAT MARYANN DIDN'T

19:52:37 DO.

19:52:41 WE ARE CALLING IT A WASH OF CONFUSION.

19:52:44 >> MARY HAD AGREED TO LET ME COME -- I LIVE IN ARIZONA

19:52:48 NOW SO I JUST FLEW IN YESTERDAY FROM ARIZONA.

19:52:51 MY WIFE'S GRANDMOTHER FUNERAL -- I AM GOING TO MISS

19:52:54 THAT AND GOING FIRST THING AND BE THERE WITH THE

19:52:57 RECEPTION AFTERWARDS, BUT I WOULD LIKE TO TRY GET THIS

19:53:00 APPROVED IN A PUBLIC HEARING.

19:53:04 I, AGAIN, HAVE NOT MISSED ANY DEADLINES SINCE 2017 IN

19:53:05 DOING THIS.

19:53:07 WE WERE PART OF THE ESTERO GRANDE.

19:53:10 WE HAVE DONE ALL THE UNIVERSITY HIGHLANDS.

19:53:13 A LOT OF NEW RULES WITH THE LDC WITH THE NOTIFICATION

19:53:16 AND WE ARE KIND OF ALL WORKING TOGETHER AND TRYING OUR

19:53:17 BEST CERTAINLY.

19:53:20 SO I WOULD APPRECIATE IF WE COULD DO A PUBLIC HEARING

19:53:25 AND PASS OUT THESE 3D RENDERINGS THAT WE DID GET -- I

19:53:29 TOLD JIM, PLEASE GET THEM DONE BY TUESDAY.

19:53:33 SO I WOULD LIKE TO DO THAT, IF POSSIBLE.

19:53:38 BECAUSE I DO THINK MARY SAID IN THE HALLWAY THAT THE 3D

19:53:42 RENDERINGS LOOK VERY GOOD AND I THINK IT IS SOMETHING

19:53:46 THAT YOU APPROVE OR AT LEAST STIPULATED APPROVAL.

19:53:50 SO JUST ASKING IF WE CAN DO THAT, PLEASE.

19:53:54 >> DON'T WE REQUIRE THE -- TO GIVE THE PUBLIC TIME,

19:53:57 SCOTTY, TO LOOK AT THESE RENDERINGS.

19:53:59 GOING TO BE A PUBLIC HEARING.

19:54:02 DON'T WE HAVE TO GIVE THE PUBLIC TIME TO LOOK AT THESE

19:54:08 RENDERING TO COMMENT ON THEM?

19:54:10 EXCUSE ME, WITH ALL DUE RESPECT.

19:54:14 I AM TALKING TO SCOTTY AND ASKING HIM THE QUESTION.

19:54:16 NOT JUST THE EIGHT OF US WHO DECIDE.

19:54:19 >>SCOTTY WOOD: THE ANSWER IS, YES.

19:54:22 ALL THE MATERIAL -- THE REASON WE HAVE ADVANCE

19:54:26 SUBMISSION DATES SO WE CAN SHARE THAT INFORMATION NOT

19:54:30 ONLY WITH THE BOARD BUT ALSO WITH THE PUBLIC.

19:54:34 AND THEY ARE NOT GOING TO SEE ANY OF THIS.

19:54:38 >> THE FOUR -- THE 2 D.

19:54:40 >>SCOTTY WOOD: WE CAN'T UNTIL THEY HAVE A CHANCE TO

19:54:41 SEE IT.

19:54:44 >> CAN WE DO THE PRESENTATION AND I JUST WON'T SHOW YOU

19:54:53 THE 3DS AND DO THE 2 D.

19:54:55 >>SCOTTY WOOD: I DON'T SEE HOW WE CAN POSSIBLY DO IT

19:54:55 TONIGHT.

19:54:59 WE HAVE TO NOTIFY THE PUBLIC THAT THIS IS -- THAT HERE

19:55:02 ARE THE RENDERINGS.

19:55:05 WE HAVE NOT NOTIFIED THE PUBLIC.

19:55:07 THERE IS NO OPPORTUNITY TO DO THIS.

19:55:09 YOU SUBMITTED THIS MATERIAL THIS MORNING.

19:55:12 >> NO, SIR, THE PRESENTATION -- CAN I DO -- I GUESS

19:55:17 WHAT I AM ASKING NOW MR. CHAIRPERSON CAN I DO THE

19:55:19 PRESENTATION THAT I DID SUBMIT.

19:55:24 AND LEAVE OUT THE 3D RENDERINGS BUT THE PRESENTATION --

19:55:26 >>SCOTTY WOOD: YOU CAN AND THIS BOARD WILL STICK

19:55:29 AROUND WITH YOU, BUT THE IS WE CAN'T ACT ON THIS.

19:55:31 >>MARY GIBBS: I THINK WHAT HE IS ASKING FOR WHAT YOU

19:55:34 DID GET IN YOUR PACKET, HE WANTS TO GO THROUGH THAT,

19:55:39 WHICH WE DID HAVE WHICH ENOUGH YOUR BOOK.

19:55:42 >>SCOTTY WOOD: BUT THE RENDERING ARE IMMATERIAL.

19:55:44 >>MARY GIBBS: WELL RENDERINGS.

19:55:47 HE WANT TO GO THROUGH THE POWERPOINT THAT YOU HAVE GOT

19:55:49 IN YOUR PACKET.

19:55:52 THE RENDERINGS THAT CAME IN THIS MORNING ARE NEW.

19:55:53 AND NOBODY --

19:55:56 >>SCOTTY WOOD: THEY ARE MOOT.

19:55:56 >> THAT'S FINE.

19:55:57 I AM ACCEPTING THAT.

19:56:00 I AM ACCEPTING THAT.

19:56:01 THAT'S FINE.

19:56:04 >>HOWARD LEVITAN: I JUST WANT TO MAKE SURE THAT I

19:56:07 UNDERSTAND IF WE DON'T LIKE THAT DESIGN, WE HAVE THE

19:56:10 OPTION OF EITHER DENYING IT OR CONTINUING THIS CASE.

19:56:13 BUT WE HAVE THE OPTION OF DENYING IT.

19:56:14 >> YES.

19:56:17 IT IS THE SAME AS THESE RENDERING BUT TWO-DIMENSIONAL

19:56:20 INSTEAD, MR. LEVITAN.

19:56:23 SO WHAT IS IN THE PRESENTATION IS TWO-DIMENSIONAL.

19:56:27 WE DON'T NEED -- I DON'T NEED TO SHOW THE 3D IF WOULD

19:56:28 YOU LIKE NOT LIKE THAT.

19:56:30 >>HOWARD LEVITAN: WELL, WE HAVE A VOTE.

19:56:33 I DON'T -- I AM NOT OF A MIND OF CHANGING THAT VOTE.

19:56:40 BUT THAT'S UP TO THE BOARD.

19:56:43 >> THIS IS CURRENTLY A WORKSHOP.

19:56:46 WE NEED TO VOTE ON IT BEING THE PUBLIC HEARING.

19:56:49 THIS LEVEL BEING A WORKSHOP MY SUGGESTION IS TO KEEP IT

19:56:50 A WORKSHOP.

19:56:52 I THINK IT IS THE BEST USE OF THE TIME LOOKING AT THE

19:56:55 MATERIALS THAT YOU HAVE AND REALLY WANTING TO SEE THE

19:56:58 3D RENDERINGS.

19:57:04 I DON'T KNOW FIVE OTHERS THAT WOULD -- THAT KIND OF --

19:57:05 >> SO THE --

19:57:08 >>SCOTTY WOOD: THERE IS AGREEMENT ACROSS THE BOARD ON

19:57:08 THAT.

19:57:12 SO WHY DON'T YOU GO AHEAD AND DO YOUR POWERPOINT, BUT

19:57:16 WITH THE UNDERSTANDING OF WHAT KRISTIN JUST SAID.

19:57:19 >> THEN IF IT IS A WORKSHOP, CAN YOU LOOK AT A 3D

19:57:21 RENDERINGS.

19:57:23 >> WE WILL VERY MUCH LOOK --

19:57:27 >>SCOTTY WOOD: WE CAN LOOK AT IT BUT CAN'T ACT ON IT.

19:57:29 >> IT IS NOT A PUBLIC HEARING.

19:57:31 WE CAN DISCUSS THEM AND GIVE YOU OUR THOUGHTS WITH

19:57:35 THEM.

19:57:42 >> ARE WE GOING TO SEE THE POWERPOINT?

19:57:46 >>HOWARD LEVITAN: WHY DON'T YOU WAVE ONE IN FRONT OF

19:57:54 THE CAMERA FOR ME.

19:57:56 >>MARY GIBBS: MAY I ASK A QUESTION.

19:57:59 MAY I ASK A QUESTION FOR BOARD MEMBER LEVITAN CAN'T SEE

19:58:05 THEM BECAUSE -- BOARD MEMBER LEVITAN CAN'T SEE IT

19:58:08 BECAUSE HE IS ON ZOOM, BUT WE DO HAVE IT OR IF YOU WANT

19:58:12 TO SEE IT, WE CAN PUT IT UP.

19:58:15 IT IS UP TO BOARD MEMBER LEVITAN.

19:58:17 WOULD YOU LIKE TO SEE IT?

19:58:19 >>HOWARD LEVITAN: AT SOME POINT WHEN WE MAKE A

19:58:28 DECISION BUT I AM OKAY LISTENING TO THE NARRATIVE.

19:58:31 >> CAN YOU CLARIFY FOR ME -- I'M PRETTY OLD AND I GET

19:58:33 CONFUSED REAL EASY.

19:58:37 ARE WE DOING THIS AS A WORKSHOP OR A PUBLIC HEARING?

19:58:38 >>SCOTTY WOOD: WORKSHOP.

19:58:51 IT IS NOT A PUBLIC HEARING.

19:58:54 >> AT THIS POINT IN TIME, WE ARE DOING IT AS A PUBLIC

19:59:00 HEARING.

19:59:00 LAUGH.

19:59:05 >>SCOTTY WOOD: I AM TOO OLD.

19:59:09 WORKSHOP.

19:59:16 SINGLE WORD.

19:59:49 >> THE POWERPOINT FIRST.

19:59:53 >> THANK YOU.

19:59:55 OKAY.

20:00:00 SO, AGAIN, MY NAME IS JOHN CON ROY, SOUTH REAL ESTATE

20:00:02 GROUP, PART OF THE TEAM.

20:00:08 WE HAVE JIM HENLEY HERE WITH CREEK ARCHITECTS, POLLOCK

20:00:17 KRIEG ARCHITECTS, PENINSULA ENGINEERING.

20:00:21 OVERVIEW OF THE PROJECT 6.4 ACRES ON BEN HILL GRIFFIN

20:00:29 ROAD PART OF THE TIBURON AND TIMBERLAND MPD AND DRI.

20:00:32 THE DEVELOPMENT ORDER IN OCTOBER 2018.

20:00:37 WE COMPLETED BUILDING 1, 2 AND 3 IN 2020.

20:00:42 SITE PLAN TWO AREAS BACK FROM HIGHLAND OAKS DRIVE AND

20:00:45 ALSO ATTACHED TO CHASE BANK DOWN HERE.

20:00:50 AND THE ENTIRE INTENT OF THIS IS TO HAVE ONE LARGE

20:00:53 SHARED PARK AREA WITH A TOTAL OF FIVE BUILDINGS ON THIS

20:00:54 SITE.

20:00:56 THESE THREE ARE ALREADY BUILT AND WILL BE DISCUSSING

20:00:59 THIS ONE AT THE NORTH END.

20:01:01 SO HERE IS THE PROJECT SITE PLAN.

20:01:06 WE HAVE A TWO-STORY -- APPROXIMATELY 21,000-SQUARE-FOOT

20:01:09 BUILDING HERE WITH LEE HEALTH.

20:01:12 RIGHT NOW -- ACTUALLY GUILT BACK REAL QUICK.

20:01:16 ALL OF THIS INFRASTRUCTURE IS ALREADY BEEN CONSTRUCTED.

20:01:19 SO ALL THIS PARKING, THE DETENTION AREAS, LANDSCAPING

20:01:24 AROUND THE PERIMETER AND ACTUALLY INTERNAL HERE HAS

20:01:25 ALREADY BEEN COMPLETED.

20:01:27 HERE IS THE SITE PLAN.

20:01:29 WE HAVE GOT TWO KIND OF COVERED AREAS HERE.

20:01:31 WE HAVE ONE IN THE FRONT AS AN ENTRANCE.

20:01:35 WE HAVE GOT ONE ON THE WEST SIDE.

20:01:42 THIS IS GOING TO BE LIKE AN EMPLOYEE BREAK AREA.

20:01:44 PARKING SUMMARY.

20:01:47 I JUST WANT TO SHOW YOU GUYS WHERE WE ARE ON THE

20:01:47 PARKING.

20:01:52 WE WILL HAVE A TOTAL OF 286 PARKING SPACES DOWN HERE

20:01:57 WITH ADDING THE MEDICAL FACILITY, WE WILL NEED 185.

20:02:00 SO YOU WILL SEE WE INDUSTRIAL PLENTY OF PARKING LEFT

20:02:03 FOR THAT FIFTH AND FINAL BUILDING.

20:02:05 HERE IS THE PROJECT LANDSCAPE PLAN.

20:02:09 AGAIN, ANYTHING OUTSIDE OF THIS DOTTED AREA IS NOT

20:02:10 GOING TO BE TOUCHED.

20:02:14 AND MOST OF THE PERIMETER LANDSCAPING IS ALREADY IN.

20:02:17 SO THE LANDSCAPING IS MOSTLY JUST GOING TO BE HERE

20:02:21 AROUND THE BUILDING.

20:02:24 SO ONE THING THAT WE HAVE BEEN TRYING TO DO AND WE HAVE

20:02:28 GONE BACK AND FORTH WITH THE STAFF ABOUT IS TRYING MAKE

20:02:31 THIS COMPLEMENTARY.

20:02:34 SO A LIST OF THE CON THREE HENRY ARCHITECTURAL

20:02:37 CHARACTERISTICS WE HAVE ADDED BETWEEN THE TWO ARE THE

20:02:38 COLORS.

20:02:40 THE EXACT SAME COLORS BUILDING AND TRIM.

20:02:45 THE WINDOWS, WE HAVE NOW GONE TO THE SAME STYLE WINDOWS

20:02:48 AS WE HAVE ON THE OTHERS WHICH IS RECOMMENDATION FROM

20:02:50 THE JANUARY DESIGN REVIEW BOARD.

20:02:51 THE ROOF.

20:02:52 THE SAME TILES.

20:02:57 THE SAME COLOR TILES AND SAME SLOPES ON THE ROOF AS THE

20:02:58 OTHER BUILDINGS.

20:02:59 SIMILAR AWNINGS.

20:03:03 THE STARBUCKS BUILDING, WE HAVE INCLUDED OUTDOOR SPACE,

20:03:08 PATIOS AND OVERHEAD AND WALL TRELLISES WE SEE ON THE

20:03:15 OTHER BUILDINGS AND DECORATIVE BLOCK AND SCORED STUCCO

20:03:17 THAT WE HAVE SEEN IN THE OTHER BUILDINGS AND HAVE ADDED

20:03:19 TO THE BUILDING AS WELL.

20:03:21 AND MATCH THE PATTERN AS WELL FOR YOU.

20:03:25 SOME OF THE MEETINGS NOTES THAT WE RECEIVED BACK IN

20:03:25 JANUARY.

20:03:30 WE DID HAVE KIND OF SMALL PUNCHED WINDOWS AND SO WHAT

20:03:33 WE DID THERE WAS MATCH THE WINDOWS WITH THE OTHER

20:03:34 BUILDINGS IN THE DEVELOPMENT.

20:03:38 THERE WAS ALSO MENTION OF ARCHITECTURAL DETAILS AROUND

20:03:42 THE WINDOWS AND ADDED SIMILAR AWNINGS AND TRELLISES TO

20:03:44 THE WINDOWS.

20:03:47 THERE WAS A COMMENT OF ADDING VARIATION TO THE BUILDING

20:03:50 WALL TO BREAK UP MASSING SO WE ADDED MULTIPLE BREAK

20:03:55 POINTS, DECORATIVE BLOCK AND SCORED STUCCO.

20:03:58 BRING ARCHITECTURAL ELEMENTS TO A HUMAN LEVEL.

20:04:01 WE HAVE ADDED ARCHITECTURAL ELEMENTS TO THE FIRST FLOOR

20:04:05 AND PROVIDE ADDITIONAL OUTDOOR AREAS.

20:04:10 ADDED AN OUTDOOR PATIO FOR EMPLOYEES.

20:04:11 FOUR BENCHES.

20:04:13 TWO ON THE NORTH SIDE AND TWO ON THE SOUTH SIDE.

20:04:15 HERE ARE ELEVATIONS.

20:04:18 ALSO I WOULD LIKE TO POINT OUT FEW OTHER THINGS THAT

20:04:23 STAFF HAD MENTIONED TO US THAT WE WANTED TO ADD THAT

20:04:26 THEY POINTED OUT IN THE OTHER BUILDINGS WAS THE WHITE

20:04:28 BANDING ON THE BUILDINGS.

20:04:31 WE ADDED WHITE BANDING ON THE BUILDINGS.

20:04:37 WE ALSO ADDED THE SAME AND MATCHED THE CORBELS UNDER

20:04:38 THE ROOF TO THE OTHER BUILDINGS.

20:04:39 SCORING OF THE STUCCO.

20:04:44 WE MATCHED THE PATTERNS AND ADDED SCORED STUCCO TO THE

20:04:46 PATTERN AND ADDED TRELLIS FEATURES AS WELL.

20:04:51 SO THIS IS THE SOUTH ELEVATION WHICH IS LOOKING AT THE

20:04:53 FRONT ENTRANCE HERE.

20:04:57 THIS IS WHERE PEOPLE WILL BE ENTERING.

20:05:01 THIS IS THE NORTH ELEVATION SO THIS IS FACING EVERYBODY

20:05:05 PARKWAY SOUTH.

20:05:08 THIS IS THE EAST ELEVATION WHICH IS WHAT YOU WILL SEE

20:05:13 FROM BEN HILL GRIFFIN.

20:05:16 AND THIS IS THE WEST ELEVATION ALL THIS SEE FROM

20:05:18 HIGHLAND OAKS PARK -- OR DRIVE.

20:05:23 AND IF WE COULD HAVE -- BRING -- PULL UP THOSE 3D

20:06:34 RENDERS FROM MR. LEVITAN.

20:06:37 >>SCOTTY WOOD: I WOULD LIKE TO -- GIVE HOWARD CHANCE

20:06:42 TO JUST -- HE IS SEEING IT FOR THE FIRST TIME.

20:06:43 >> OF COURSE.

20:06:43 NO PROBLEM.

20:06:52 I WILL GIVE YOU A FEW SECONDS ON THIS ONE.

20:07:06 SEE THE CORBELS THAT WE MATCHED.

20:07:09 >> YOU SAID THESE MATCHED THE OTHERS ON THE OTHER

20:07:10 BUILDING.

20:07:11 >> THAT'S CORRECT.

20:07:13 >> IN THE QUANTITY AS WELL.

20:07:17 >> I AM NOT SURE BUT IN TERMS OF SPACING YOU MEAN?

20:07:18 >> SEPARATION.

20:07:21 >> YEAH.

20:07:24 A BIGGER BUILDING BUT, YES, THE SEPARATION.

20:07:27 >>HOWARD LEVITAN: WHAT ABOUT THE COLOR, JOHN?

20:07:30 >> THIS IS IDENTICAL COLORS TO THE OTHER ONE.

20:07:34 I APOLOGIZE I DIDN'T BRING IN COLORS, BUT I KNOW THAT

20:07:37 THAT SOMETIMES CAN LOOK DIFFERENT ON SCREEN.

20:07:38 SO THE --

20:07:40 >>HOWARD LEVITAN: WE WILL.

20:07:40 WE HAVE PICTURES.

20:07:44 WE HAVE PICTURES THAT MARY HAS DONE, EXHIBIT B THAT

20:07:50 FOCUSES ON THE VARIOUS ARCHITECTURAL ELEMENTS OF EACH

20:07:52 OF THE BUILDINGS THAT YOU ALREADY BUILT LIKE THE TIDE

20:07:53 BUILDING AND ALL THAT.

20:07:55 THE COLOR.

20:07:56 THE COLORS.

20:07:58 THE WINDOW TOPS AND ALL THE VARIOUS ELEMENTS INCLUDING

20:08:03 THE OPENINGS FOR THE -- I DON'T KNOW WHAT WOULD YOU

20:08:08 CALL IT, BUT THE UNDER COVER AREAS.

20:08:13 AND THEY DON'T LOOK THE SAME AS THESE PICTURES THAT WE

20:08:15 HAVE IN OUR BOOK.

20:08:16 COLORS DON'T MATCH.

20:08:20 THE FEATURES -- YOU BROUGHT SOME IN, I CAN SEE THAT.

20:08:22 SO IT IS DEFINITELY BETTER.

20:08:24 BUT I DON'T SEE THE COLORS MATCHING.

20:08:28 MAYBE YOU GUYS CAN SEE IT DOWN THERE BETTER.

20:08:33 >> AGAIN, THAT'S -- THAT IS PART OF THE RENDERING WITH

20:08:35 THE -- PROBLEM WITH THE RENDERING.

20:08:39 HOWARD IF YOU WERE LOOKING AT THE EXHIBIT B, THE

20:08:40 STRETCH LAB PICTURE.

20:08:44 THE LOWER PORTION IS THAT DARKER COLOR AND UPPER

20:08:48 PORTION IS THE LIGHTER COLOR.

20:08:49 >>HOWARD LEVITAN: WELL, THE SUGGESTION THAT I WOULD

20:08:53 MAKE THAT YOU HAVE AN EXACT COLOR BOARD AND YOU HAVE

20:08:57 THE COLORS AND ALL OF THE -- WHAT THEY ARE CALLED --

20:09:00 WHO MAKES THEM AND THE NUMBERS, SO THAT WE ARE ALL ON

20:09:02 THE SAME PAGE.

20:09:03 BECAUSE --

20:09:06 >> I HAVE THAT INFORMATION IF YOU WOULD LIKE IT.

20:09:08 >>HOWARD LEVITAN: IT WILL NOT HELP ME TONIGHT BECAUSE

20:09:12 THIS ISN'T A PUBLIC HEARING.

20:09:12 >> SURE.

20:09:14 ABSOLUTELY, I CAN DO THAT.

20:09:17 >> THE QUESTION THAT I WOULD REQUEST IS, THERE TEAMS TO

20:09:21 BE AN ENORMOUS DIFFERENCE BETWEEN THE COLOR SATURATION

20:09:25 AND THE ACTUAL COLOR SHOWN ON THE -- ON THE RENDERINGS

20:09:28 AND THE ONES SHOWN ON THE ELEVATION.

20:09:32 AND IT -- I DON'T KNOW WHETHER THESE ARE WASHED OUT OR

20:09:36 THESE ARE THE NEW COLORS OR IF YOU LOOK -- THOSE COLORS

20:09:41 AND THE RENDERING COLORS SEEM TO BE VERY DIFFERENT

20:09:41 COLORS.

20:09:44 SOMEONE A WARM GRAY AND THE OTHER IS A TAN.

20:09:45 I MEAN --

20:09:49 >> EVERYTHING LOOKS LIGHTER.

20:09:52 >> SO I DON'T KNOW -- I PRESUME THAT THE ELEVATION

20:09:59 COLORS ARE CORRECT.

20:10:02 >> DO YOU HAVE THE EXHIBIT B.

20:10:07 >>MARY GIBBS: THIS -- SHOULD BE IN THERE.

20:10:08 >> I THINK YOUR PACKET.

20:10:13 >>KRISTIN JEANNIN: I DIDN'T SEE IT.

20:10:29 >> AND I THINK IT IS THE BEST ONE.

20:10:32 SO IN ESSENCE IT IS MATCHING WHAT IS THERE.

20:10:34 >> EXACTLY, YES.

20:10:35 I APOLOGIZE.

20:10:39 I DON'T HAVE THOSE, BUT IT IS -- YOU GO OUT THERE, IT

20:10:41 WOULD BE THE SAME COLOR.

20:10:43 >>KRISTIN JEANNIN: I JUST MISSED THAT.

20:10:44 >> NOR WORRIES.

20:10:47 NO WORRIES, SORRY.

20:10:51 >> IN THE PACKET AND THE RENDERINGS.

20:10:56 I SEE A DIFFERENCE THE DIFFERENT CORBELS, DIFFERENT

20:10:57 ROOF LINES AND ETCHINGS.

20:11:01 >> OKAY, THE CORBELS HERE.

20:11:04 >> THAT --

20:11:07 >>KRISTIN JEANNIN: ONLY ON ONE SIDE?

20:11:09 >> IT IS SHADED.

20:11:11 THIS IS ALL SHADED HERE.

20:11:11 SHADED.

20:11:13 THEY ARE ON HERE.

20:11:17 JUST -- MAYBE IT IS HARD TO SEAT PICTURE.

20:11:23 >> THE EAST ELEVATION.

20:11:28 AND SEE THE ROOF LINE IN THE RENDERINGS.

20:11:35 I DON'T SEE THAT IN THE PRESENTATION.

20:11:39 >> THIS IS THE EAST ONE HERE.

20:11:44 >> THE ORIGINAL ONE OR THE ONE THAT WAS SUBMITTED.

20:11:51 THE PRESENTATION THAT WAS SUBMITTED.

20:11:56 >> IT'S THERE BUT HARD TO SEE.

20:11:59 >> YOU CAN COME UP AND ANSWER SOME OF THESE BETTER THAN

20:12:01 I CAN.

20:12:03 >> IT IS HARD TO SEE.

20:12:04 NO DOUBT ABOUT IT.

20:12:08 AND IT JUST DISAPPEARS, BUT IT IS THERE.

20:12:13 >> THERE IS EVEN A DIFFERENCE IN THE EDGING.

20:12:17 THE DIAMOND SHAPE.

20:12:20 >> THAT IS DIFFERENT BUT THE ONLY DIFFERENT, THE -- THE

20:12:23 ROOF LINES AN EVERYTHING ARE EXACTLY THE SAME.

20:12:27 >> I THINK BARE IS RIGHT BECAUSE YOU WOULD KNEE MORE OF

20:12:29 A SHOT -- IN THE ELEVATION.

20:12:41 >> DOESN'T SEEM TO STICK OUT AS FAR.

20:12:46 >> AND THIS DIAGONAL PATTERN IS THE SAME AS THE

20:12:50 EXISTING BUILDING AND IT IS ONE CHANGE THAT HE DID.

20:12:55 >> BUT THE ROOF LINE AND EVERYTHING ELSE IS THE SAME.

20:12:59 EASIER TO SEE AND FOLLOW HERE, AND IT LOOKS DIFFERENT

20:13:03 BECAUSE OBVIOUSLY -- THE PITCH IS DISAPPEARING.

20:13:07 >> TO ANSWER MY PREVIOUS QUESTION, MARY JUST SHOWED ME

20:13:11 THE TIDE'S BUILDING AND THREE TIMES THE QUANTITY OF

20:13:17 CORBEL ON THAT BUILDING PER LINEAR FOOT THAN THIS

20:13:20 BUILDING AND MAKES A SUBSTANTIAL -- JUST MY OPINION AND

20:13:24 I DEFER TO MAKE, BUT, YOU KNOW, IF WE ARE TALKING ABOUT

20:13:31 -- THIS IS TO ME A DIFFERENT EAVE LOOK THAN THE TID'S

20:13:31 BUILDING.

20:13:34 >> I THINK THE BUILDING LOOKS A LOT DIFFERENT THAN THE

20:13:34 OTHER BUILDINGS.

20:13:37 >> THOSE ARE LITTLE THINGS THAT I THINK ARE IMPORTANT.

20:13:41 >> I THINK JIM'S ELEVATED RENDER VIEW WHERE YOU CAN SEE

20:13:43 THE ROOF MAY BE HELPFUL.

20:13:46 EQUIPMENT THROUGH TO SHOW ALL THAT, BUT --

20:13:50 >> YES, THE ROOF HEIGHT -- THERE ARE TWO BIG RTUS UP

20:13:51 THERE.

20:13:55 UNITS.

20:14:00 >> BUT THE BUILDING WOULD LOOK ENTIRELY DIFFERENT IF

20:14:02 THE COLORS MATCH THE OTHER BUILDINGS.

20:14:05 THE OTHER THING IS -- I THINK THIS BUILDING IS JUST

20:14:07 GENERALLY PLAIN.

20:14:10 IT DOESN'T REALLY LOOK LIKE IT MATCHES OR GOES WITH THE

20:14:13 EXISTING BUILDINGS TO ME.

20:14:15 IT DOESN'T HAVE AS MUCH DETAIL.

20:14:17 CERTAINLY NOT ORNAMENTATION.

20:14:21 NOT THAT ORNAMENTATION IS WHAT WE WANT.

20:14:24 OVERALL BECAUSE THE BUILDING IS LARGER AND MORE

20:14:26 RECTANGULAR PERHAPS.

20:14:26 LESS INTEREST.

20:14:33 SO I THINK IT JUST NEEDS A LITTLE MORE LIFE TO IT.

20:14:38 >> SOME OF THAT MASSING.

20:14:40 >> THAT ELEVATION LOOKS SO MUCH BETTER THAN THE FRONT

20:14:43 WITH THAT TOWER BACK THERE.

20:14:45 >> SAY THAT ONE MORE TIME?

20:14:48 >> THAT VIEW LOOKS SO MUCH BETTER THAN THE FRONT VIEW

20:14:53 WITH THAT TOWER ELEMENT.

20:14:59 THE STRAIGHT ON VIEW, THAT ONE RIGHT THERE JUST LOOKS

20:15:02 QUITE PLAIN TO ME.

20:15:05 PART OF THIS IS A RENDERED VIEW.

20:15:08 >> THE ACTUAL HIGHLIGHT OF THE FRONT AND THE REAR IS

20:15:08 THE SAME.

20:15:10 >> YOU WOULDN'T SEE IT.

20:15:15 IT DOESN'T LOOK LIKE THAT IN THE RENDERINGS.

20:15:19 >> MAY NOT LOOK LIKE IT JUST BECAUSE OF THE -- BUT THE
20:15:21 ROOF IS EXACTLY THE SAME.
20:15:26 >> I CAN SEE THAT.
20:15:35 >> MR. SHEELEY AND A TOWER ELEMENT -- MAYBE THE LAST
20:15:38 PICTURE HERE.
20:15:40 >> MUCH CLOSER ON THIS SCREEN.
20:15:42 >> THEN IT DOES ON THERE.
20:15:46 >> THESE ARE MUCH DARKER THAN THAT.
20:15:46 >> RIGHT.
20:15:49 THAT IS A PROBLEM.
20:15:57 >> SO WE ARE -- AGREE THE STRAIGHT ON MR. SHEELEY DOES
20:16:02 NOT SHOW THAT BUT A COUPLE OF RELIEF POINTS, A COUPLE
20:16:05 OF MASSING -- THIS TOWER IS WIDER THAN THE NORTH TOWER
20:16:08 BECAUSE IT IS THE LOBBY AREA AND THE ENTRY WAY, BUT WE
20:16:15 ARE KIND OF MATCHED -- KIND OF MATCH THE --
20:16:17 >> SOMETIMES YOU DON'T WANT TO SHOW EVERYTHING.
20:16:20 YOU NEED TO PICK YOUR VIEWS AND THE BUILDING IN THE
20:16:22 BEST LIGHT.
20:16:25 >> LOOK AT THE ELEVATION -- DID WE LOOK AT THE
20:16:27 ELEVATIONS RATHER THAN THE PERSPECTIVE FOR JUST A
20:16:29 SECOND?
20:16:31 >> THE 2 D ELEVATIONS?
20:16:34 >> YEAH, THE 2 D.
20:16:36 >> WHICH --

20:16:39 >> I SEE THE FRONT ENTRANCE?

20:16:48 >> YES.

20:16:49 >> AND THIS IS THE SAME.

20:16:59 THAT LOOKS LIKE ABOUT 12, NINE 12.

20:17:00 >> SIX 12.

20:17:02 >> AND WHAT IS IT ON THE RENDERING?

20:17:07 >> LOOKS LIKE MORE LIKE A FOUR 12.

20:17:09 >> EXACTLY THE SAME.

20:17:12 >> JUST ANGLE.

20:17:13 >> WE ARE NOT --

20:17:16 >> I UNDERSTAND.

20:17:20 >> THE ONLY COMMENT I HAVE IS ON YOUR RENDERINGS.

20:17:25 THE START OF TAUPEY COLORS CERTAINLY ARE NOT HELPING

20:17:29 US.

20:17:33 >> YOU GO FROM YOUR 2 D AND 3D AND GO DOWNHILL.

20:17:37 >> SKIP THE 2DS NEXT TIME.

20:17:41 >> I HAVE A COMMENT -- JIM, ARE YOU DONE?

20:17:43 ARE YOU STILL GOING?

20:17:46 YOU WANT TO COME BACK TO YOU?

20:17:48 I HAVE A COMMENT.

20:17:51 I JUST DIDN'T WANT TO INTERRUPT.

20:17:52 >> NO, IT'S OKAY.

20:17:56 >>KRISTIN JEANNIN: SO THE -- THE -- THE ARCHITECTURAL

20:18:02 TRELLIS THAT YOU SHOWN.

20:18:05 FIRST THERE IS NO -- ON LANDSCAPE PLAN THERE ARE NO

20:18:07 VINES AT ALL.

20:18:10 AND I THINK THAT ONE OF THESE ELEVATIONS DID -- WAS

20:18:14 THERE SOMETHING ON THE WALLS TOO WITH SOME OF THEM?

20:18:15 SO SAME THING.

20:18:17 YOU GOT VINES SHOWING.

20:18:20 NO VINES IN YOUR LANDSCAPE PLAN.

20:18:23 >> THAT IS SOMETHING WE ADDED AT THE END, YES.

20:18:26 >> BUT THE OTHER THING TO ME IS THAT THESE -- LIKE I

20:18:29 GET THAT YOU ARE TRYING TO GIVE A LITTLE SOMETHING, BUT

20:18:32 IT IS NOT MEETING THE MARK IN MY.

20:18:36 THE PLACEMENT OF THEM LOOKS A LITTLE ODD.

20:18:39 AND I DON'T KNOW WITHOUT STUDYING IT MYSELF WHAT WOULD

20:18:43 BE BETTER BUT I CAN JUST TELL IT LOOKS A LITTLE OUT OF

20:18:43 PLACE.

20:18:46 I APPRECIATE THAT THERE IS SOMETHING FLORIDA BECAUSE IT

20:18:50 NEEDS IT, BUT I FEEL LIKE JUST THE PLACEMENTS OF THEM,

20:18:54 LIKE, MAYBE IT IS SUPPOSED TO BE AT THANK THAT LITTLE

20:18:56 BAND IN THE ONE DOE OR WHAT HAVE YOU.

20:18:59 AND THE OTHER THING IS I THINK YOU WILL HAVE A HARD

20:19:00 TIME GROWING ANYTHING ON THAT.

20:19:05 IF -- IF IT IS A PIECE OF ALUMINIUM OR PVC PRODUCT OR

20:19:07 SOMETHING THAT IS MAKING THOSE.

20:19:11 I HAVEN'T SEEN MUCH SUCCESS IN VINE GROWING ON THOSE.

20:19:17 WHAT MIGHT WORK IS IF YOU ACTUALLY DID -- ON ANY -- ON

20:19:23 ANY ELEVATIONS OTHER THAN NORTH, IF YOU ACTUALLY DID

20:19:31 ESPALIER -- IF YOU DID SOME KIND OF ESPOLIET ON THE

20:19:35 WALL WITH BOUGAINEVILLE.

20:19:40 AND BECAUSE DIDN'T WORK FOR A RHINE TO GROW ON IN THAT

20:19:44 WAY IS ONE THING, BUT I THINK VISUALLY THE PLACEMENT OF

20:19:49 IT SEEMS SOMEWHAT RANDOM.

20:19:53 >> WHY DON'T THE VINES WORK ON THE PLASTIC.

20:19:56 >> THEY JUST DON'T -- YOU NEED TO HAVE SOMETHING TO

20:19:56 GROW ON.

20:20:02 YOU HAVE TO ADD LIKE A WIRE TO IT TO MAKE GROW, BUT IT

20:20:06 IS ALSO JUST -- IT IS NOT REALLY CONDUCTIVE -- THERE

20:20:07 MIGHT BE A COUPLE OF TYPES.

20:20:11 AGAIN, I HAVE SEEN THIS ACTION DONE WRONG SO MANY TIMES

20:20:16 AND THERE IS NOT EVEN VINES ON THE LANDSCAPE PLAN, SO

20:20:20 THEREFORE -- IT MUST BE WORKSHOP AND TALK ABOUT IT.

20:20:23 >> THESE HERE -- THIS IS KIND OF WHAT WE HAVE ON SOME

20:20:24 OF THE OTHER BUILDINGS.

20:20:28 DO YOU LIKE THIS MORE?

20:20:35 DO WE GO -- DO WE GO AWAY FROM THESE AND, LIKE --

20:20:39 >> 365, 24, RIGHT?

20:20:42 >> ON THE NORTH, YOU CAN DO IT WITH CONFEDERATE

20:20:44 JASMINE.

20:20:45 >> CONFEDERATE JASMINE.

20:20:52 I WILL SEE WHAT WE ARE USING ON THE OTHER ONE.

20:20:54 >>KRISTIN JEANNIN: THERE IS -- I DON'T KNOW HOW

20:21:00 DETAILED TO GET ABOUT THIS, BUT THERE IS ACTUAL, LIKE,

20:21:05 STAINLESS STEEL WIRE AND GRID SYSTEM TALK USE INSTEAD

20:21:09 OF AN ACTUAL PIECE OF ALUMINIUM THAT ATTACHES TO THE

20:21:09 BUILDING.

20:21:13 THAT IS WHAT I HAVE SEEN THE MOST SUCCESS WITH.

20:21:15 >> GOES ON THE NORTH WALL.

20:21:21 >> ALMOST LIKE SAILBOAT --

20:21:26 >>SCOTTY WOOD: KRISTEN, WHAT GROSS ON A NORTH WALL.

20:21:28 >> CONFEDERATE JASMINE VINE WILL GROW.

20:21:31 A COUPLE OF OTHER OPTIONS TOO.

20:21:37 >>SCOTTY WOOD: ANY OTHER COMMENTS?

20:21:39 >>KRISTIN JEANNIN: OH, I DO HAVE ONE.

20:21:41 >>SCOTTY WOOD: THAT'S WHY I ASKED.

20:21:44 >>KRISTIN JEANNIN: I KNOW WHEN WE WORKSHOPPED BEFORE

20:21:46 ABOUT THIS, BUT WE TALKED OF HAVING MORE OUTDOOR

20:21:49 SPACES, AND I KNOW YOU HAVE GOT THAT LITTLE -- YOU

20:21:55 MENTIONED IT MIGHT BE A -- A STAFF -- YOU KNOW, SEATING

20:21:58 AREA.

20:22:00 >> YEAH, THIS HERE.

20:22:02 >>KRISTIN JEANNIN: I GUESS THE BUILDING -- WHAT IS THE

20:22:05 BUILDING USE EXACTLY?

20:22:06 >> A MEDICAL OFFICE BUILDING.

20:22:10 IT HAS GOT A FIRST FLOOR -- IT HAS GOT A LAB.

20:22:13 IT HAS A COUPLE OF IMAGING AREA.

20:22:14 >> REHAB.

20:22:15 >> REHAB.

20:22:16 >> WOMEN'S HEALTH.

20:22:17 >> WOMEN'S HEALTH.

20:22:22 UPSTAIRS IS THE PRIMARY CARE AND HAS CONFERENCE AREA

20:22:24 AND STAFF OFFICES.

20:22:25 >> OKAY.

20:22:29 I FEEL LIKE THAT -- HAVING THAT COVERED OUTDOOR AREA

20:22:30 MAKES THAT --

20:22:34 >> MOST APPOINTMENT BASE.

20:22:37 >> IS THE BUILDING BEING LEASED TO LEE HEALTH?

20:22:40 >> YES, SIR.

20:22:45 YES, SIR.

20:22:52 >>SCOTTY WOOD: ANYONE ELSE?

20:22:53 >> CRITIQUES?

20:22:54 WAYS WE CAN IMPROVE?

20:22:56 >>SCOTTY WOOD: UNDERSTAND WHERE WE STAND AT THIS

20:22:57 POINT.

20:22:59 THIS IS A WORKSHOP.

20:23:03 >> WE WILL COME BACK FOR A PUBLIC HEARING, YEP.

20:23:04 >>SCOTTY WOOD: OKAY.

20:23:06 >> THANK YOU VERY MUCH.

20:23:09 >> SORRY YOU HAD TO COME FROM ARIZONA.

20:23:13 >> THAT'S OKAY, I COME EVERY THREE WEEKS -- BUT THIS

20:23:14 WAS A REAL SHORT TRIP.

20:23:15 BECAUSE OF THIS.

20:23:17 I WANTED TO MAKE SURE I WAS HERE.

20:23:20 >>MARY GIBBS: I TOLD HIM HE COULD ZOOM IN, BUT HE

20:23:23 MISSED YOU ALL SO MUCH.

20:23:24 >> IT IS TOO IMPORTANT.

20:23:26 SO ALL GOOD.

20:23:28 SO SCORED STUCCO.

20:23:29 WE LIKE THAT.

20:23:32 WE ARE HAPPY WITH THAT?

20:23:35 >>KRISTIN JEANNIN: I DON'T LOVE IT BUT BECAUSE IT IS

20:23:38 ON THE OTHER BUILDING, IT WORKS.

20:23:42 >> TRYING TO MAKE THEM COMPLEMENTARY.

20:23:46 >> I THINK MICHAEL'S COMMENT WAS PARTICULARLY BROAD AND

20:23:47 GOOD.

20:23:50 THE BUILDING COMES OFF A LITTLE BIT ON THE PLAIN SIDE.

20:23:55 SO ADDING MORE AND MORE OF THIS DETAIL TO IT I THINK

20:23:55 HELPS IT.

20:23:59 AND THEN I ALSO THINK FROM THE LANDSCAPING PERSPECTIVE,

20:24:05 THAT'S ALSO A PLUS.

20:24:07 >>MARLENE NARATIL: IT MAY BE MORE INTENSE IN THE

20:24:08 COLORS AND PAINT.

20:24:13 BECAUSE WE ARE SEEING A LOT OF FADEOUT, YOU KNOW.

20:24:15 NEED IT MORE DEFINITIVE.

20:24:18 >> LOOKS TOTALLY DIFFERENT ON THAT SCREEN THAN THAT

20:24:20 SCREEN.

20:24:24 >> THE QUESTION IS ARE WE TALKING OF THE RENDERING OR

20:24:28 THE EXISTING BUILDING.

20:24:32 >>SCOTTY WOOD: MATCHING THE EXISTING BUILDING.

20:24:35 >> WHAT THE OTHER BUILDINGS LOOK LIKE.

20:24:36 >> CORRECT.

20:24:39 >> WE CAN BRING A -- THE IDEA IS THAT THE COLORS ARE

20:24:42 THE EXACT SAME.

20:24:44 >>MARLENE NARATIL: IT WOULD BE NICE FOR THE PUBLIC

20:24:49 HEARING IF PEOPLE DO SHOW TO SEE WHAT --

20:24:52 >>SCOTTY WOOD: NOT CONNECTING THE MEET WITH --

20:24:56 >> UNDERSTOOD.

20:24:59 >> SOME PEOPLE ABOUT THIS SCORED HATCHING.

20:25:04 >> I DON'T KNOW, I THOUGHT THAT WENT OUT 20 YEARS AGO.

20:25:10 VERY DATED.

20:25:12 MAYBE OTHER STUFF THAT YOU ARE GOING TO DO.

20:25:14 >> WE WERE TRYING TO TIE THE OTHER BUILDINGS.

20:25:18 >> WAS THAT ON THE OTHER BUILDING?

20:25:21 >>KRISTIN JEANNIN: I WAS GOING TO SAY BEING ABOUT IT

20:25:23 AND SAW IT ON OTHER BUILDINGS.

20:25:24 >> IF YOU GOOD --

20:25:27 >> IF IT IS ON THE OTHER BUILDING, I UNDERSTAND WHY YOU

20:25:28 DID IT.

20:25:30 >> YOU KNOW THE PATTERN BOOK FOR THIS ENTIRE

20:25:32 DEVELOPMENT WAS DONE TEN YEARS AGO.

20:25:34 THOSE BUILDINGS WERE DONE THREE, FOUR YEARS AGO.

20:25:37 SO, YOU KNOW, THINGS ARE CHANGING.

20:25:40 SO IT IS KIND OF TRYING FIND THAT BALANCE OF THE

20:25:42 PATTERN.

20:25:48 >>KRISTIN JEANNIN: THE ESPALIER GRID LOOKS THAT

20:25:49 PATTERN.

20:25:53 THE CONFEDERATE JASMINE VINE.

20:25:54 >>SCOTTY WOOD: OKAY.

20:25:55 I THINK WE ARE DONE.

20:25:56 >> THANK YOU SO MUCH.

20:25:57 APPRECIATE IT.

20:26:01 >> MAKE NOTE OF THE CORBELS HERE.

20:26:05 THIS IS A VERY DIFFERENT LOOK THAN YOUR OTHER THREE

20:26:05 BUILDINGS.

20:26:10 THAT EAVE TRANSITION FROM ROOT.

20:26:12 >> JIM DID NOT DESIGN THE OTHER BUILDINGS AND HE DIDN'T

20:26:14 HAVE THOSE DETAILS.

20:26:16 >> ABOUT THREE TIMES AS MANY.

20:26:21 THE QUANTITY OF CORBEL AND INCORPORATES A VERY, VERY

20:26:24 DIFFERENT LOOK.

20:26:25 >> OKAY, THANK YOU ALL.

20:26:27 APPRECIATE IT.

20:26:29 >> MAKE A VERY DIFFERENT LOOK.

20:26:32 >>SCOTTY WOOD: BEFORE I ENTERTAIN A MOTION TO ADJOURN,

20:26:37 MARY, ANYTHING YOU WANT TO SAY OF NEXT MEETING.

20:26:39 >>MARY GIBBS: NO, I THINK WE WILL HAVE A BUSY NEXT

20:26:42 MEETING AND I HOPE THE OAK & STONE RESTAURANT OPENS

20:26:51 WITH THEIR 40 BEERS SOON.

20:26:53 >> GET YOUR CONFLICT OUT.

20:26:57 >>SCOTTY WOOD: DO YOU WANT TO SAY SOMETHING, ANTHONY.

20:27:02 >>ANTHONY GARGANO: CAN I MAKE A OBSERVATION FROM THE

20:27:05 REVIEW ACTIVITY IS VERY NEW TO ME.

20:27:07 MY EXPERIENCE ON THE ZONING SIDE.

20:27:12 ONE OF THE THINGS THAT HAS BECOME APPARENT IS THE NEED

20:27:17 FOR ACCURACY IN COLOR RENDITION BECAUSE OF THE NUANCES

20:27:19 OF COLOR.

20:27:22 NOW I AM A PHOTOGRAPHER.

20:27:25 IF I COLOR CALIBRATE MY MONITORS.

20:27:29 AND MY QUESTION FOR THE GROUP HERE IS DO WE EVER COLOR

20:27:34 CALIBRATE THE MONITORS AND PROJECTORS HERE?

20:27:38 MR. I.T. GUY, HELLO.

20:27:45 DO WE EVER CALIBRATE THE MONITORS AND DISPLAYS THAT WE

20:27:45 HAVE.

20:27:46 >>SCOTTY WOOD: YOU EVEN IN?

20:27:47 >> SORT OF.

20:27:53 >> WE TRY TO.

20:27:57 >> REALLY THE BEST THING ARE HAND SAMPLES AS MUCH AS WE

20:27:59 CAN.

20:28:02 >>SCOTTY WOOD: OKAY, I WILL ENTERTAIN A MOTION TO

20:28:02 ADJOURN.

20:28:03 >> SO MOVED.

20:28:05 >> SECOND.

20:28:07 >>SCOTTY WOOD: ALL IN FAVOR.

20:28:08 ANY OPPOSED.

20:28:11 WE ARE DONE.

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