

**MAUI REDEVELOPMENT AGENCY
SPECIAL MEETING
FEBRUARY 16, 2018**

A. CALL TO ORDER

The special meeting of the Maui Redevelopment Agency (Agency) was called to order by Ms. Carol Ball, Chair, at approximately 1:00 p.m., Friday, February 16, 2018 in the Planning Department Conference Room, First Floor, Kalana Pakui Building, 250 South High Street, Wailuku, Island of Maui.

A quorum of the Agency was present (See Record of Attendance.)

Ms. Carol Ball: I'd like to call the meeting of the MRA to order. We have public testimony at the beginning if there's anyone who would like to testify. If not, we'll move on to Item C, Old Business.

B. PUBLIC TESTIMONY - At the discretion of the Chair, public testimony may also be taken when each agenda item is discussed, except for contested cases under Chapter 91, HRS. Individuals who cannot be present when the agenda item is discussed may testify at the beginning of the meeting instead and will not be allowed to testify again when the agenda item is discussed unless new or additional information will be offered. Maximum time limits of at least three minutes may be established on individual testimony by the Agency. More information on oral and written testimony can be found below.

C. OLD BUSINESS

- 1. Discussion with Ferraro Choi architects and PBR Hawaii landscape architects to follow-up on comments made by members and staff at the January 26, 2018 meeting of the MRA addressing design, materials and streetscape elements.**

Mr. David Yamashita: Hi, this is Dave, and I am taking Erin's place today because she is out ill, and will be back soon, I hope. Anyway, so we're going to have Ferraro Choi and PBR present the latest iterations of the building design and the plaza, and also talk about the palette of materials also that have been selected for the project. And so with that we'll have Jen start.

Ms. Jennifer Poepoe: Hi. So today we're going to show you the materials that we've been, we've chosen for the exterior and the plaza, and the interior of the building as well. Some of our interior design concepts, we've been working with the product advisory committee and with Erin and Dave to choose the materials. You'll find that there are -- and the kind of materials we're looking at are durable and cost effective materials, long lasting materials, but ones that are also friendly texture and color will show up and patterns will also make it interesting.

Mr. Yamashita: Can I just introduce to say one thing too, Jen?

Ms. Poepoe: Sure.

Mr. Yamashita: I think what's important for, I think, everybody to realize is that the architects and the landscape architects have been working together to really work on an integrated and coordinated palette of materials. It's not as if you can choose one color or one material without looking at what's going on in the other parts of the building in the plaza. So I think it's important...so I think it's important to just, as we look at this, understand that this is kind of a whole eco-system, if you will, of materials and colors. And so it's, it's -- anyway, you'll see as how thoughtful they've been about this.

Ms. Poepoe: Yes. It's a good point. Thanks Dave. Because when we're working together we're looking at the exterior paving and how that comes inside and how those interior materials extend say on the third floor to the outside. You'll see places where they kind of - inside comes out or outside comes in; you'll see those transitions.

So for the overall you'll see that the palette is, of the building and the parking structure, is low key. We're, we're -- you'll see the actual material samples are on the table there, and we can, we can pass them around and you can come up and look at them after, but you'll see that we're using warm greys and whites to keep the palette of the buildings more subdued. And then there's areas where there will be -- it will be more colorful that will add on top of that. There's -- you'll see wood locations where it looks like wood and that, that panels on the exterior of the building and it shows up in the parking structure as well to add warmth. And that's actually not an actual wood product but a simulated wood product that's very durable. It's an aluminum product that looks like wood, but it lasts a long. So here you'll see the parking structure. This is one of the places where we have color. Where we introduced color is in the parking structure. And you can see the underside of the parking slabs are, are -- we're showing color right now. And that would work as, for one thing, to make it more enliven it and also as a wayfinding so that each level gets a different color. And the actual, you know, the specific color we're going to working with, the advisory committee to help us choose appropriate colors for that. Right now these are just examples. These are examples.

Another place where you'll see color that will kind of connect the parking and the building will be the railings and the sunshades which are made out of a perforated panel. And those will get painted in color. So they'll be subtle colors throughout, between the parking and the building that will tie things together and also enliven the --. Let's see, this is a little bit of a close up of the ground floor, the corner on Vineyard, and you can see the areas there are -- the wood, exterior wood surfaces, wood look surfaces. The ground floor is a darker gray. And as it moves up, the exterior colors become lighter. And the dark --. So on the ground floor, it's -- they're also textured. We're proposing a textured material. It's a sediment fiber, very durable material that's graffiti resistant. The texture, it's kind of a corrugated texture which also discourages people from wanting to make drawings on it. The windows will have aluminum mullions and those will be a warm champagne color. And then the sunshades will

have -- those will be a painted perforated panel and those, those -- that's where we have the leeway to add some color and tie that also to the railings that will be throughout the project.

Mr. Jonathan Starr: The predominant element that we're going to see is the concrete, is the concrete.

Ms. Poepoe: Yes.

Mr. Starr: Which I assume is cast.

Ms. Poepoe: Yes, cast . . . (inaudible) . . .

Mr. Starr: So is that going to have any tint or texture to it?

Ms. Poepoe: It will be painted and Kim has a sample of the paint. And at this point we're looking at of just a version of a white color to keep it more in the background and not have it be something that's really popping. So that, that's the intent at this point, to do that.

Mr. Starr: So it's just going to be smooth?

Ms. Poepoe: It will be smooth, yeah.

Mr. Starr: So it's going, so it's going to be kind of a reflective white? I'm not sure if I, if I really like that. I was kind of hoping that it would be, have a tint and a texture to it too in it. I feel like it's really pointy and shiny and edgy and uncomfortable. Where, you know, it's nice to have a little bit of this here and there. I feel like the main element is this white, shiny concrete.

Ms. Poepoe: Okay. Yeah, that would be at the -- at each of the slab edge would be painted. So each floor and the columns which, which mostly get kind of covered by landscaping and trees in the front. And then there are some tall walls that are the structural sheer walls of the project, those would get painted. There's one on Vineyard Street all the way up. But there's, there's --. And in that case I know that that we're leaving blank for future idea if there's say rotating murals or banners or things that they did decide to put there. That would not necessarily be a part of the project now, but something in the future. So there is, there is the concrete. There's not a whole lot of it because the other materials are --

Mr. Starr: I think 90% of what you're going to see is going to be the white shining concrete with sharp corners and sharp edges. And I mean that's kind of something that you don't see anywhere in Wailuku or in Hawaii's older towns.

Ms. Ball: Okay, let's let them continue with the presentation.

Ms. Poepoe: Okay.

Ms. Ball: It is a concern of ours that it not be obtrusive, this massive thing that we're going to

plop in the middle of town.

Ms. Poepoe: Of course. Yeah and --

Ms. Ball: So many of our questions are going to be how it's harmonious, so if you can point that out, it would really be helpful to us.

Ms. Poepoe: Okay. I think at the ground level, you'll notice that we started to add layers of things that are more human scale such as the planters along the windows at the ground floor. And we have a base now at the ground floor along Vineyard that would be -- that gray material there. When -- on the underside of the ground floor, when you look up, it is also that wood look material to warmth, especially for that reason to start to warm things up. So every time you look up you will see that warmer, warmer wood material there. So those are some of the ways that we're trying to add more of this softness. And then along Vineyard we have planters also. So at the bottom of that concrete wall there is a planter and so there will be planting that grows up at least to a person's height so that your experience as you're walking next the building, there will be a variety of materials with texture and color that, that will feel softer than just harsh concrete.

Mr. Stan Duncan: . . . (Inaudible. Did not speak into a microphone.) . . .

Ms. Poepoe: Yeah, there is -- Stan reminded me -- that there's lots of glass too and you'll be looking into the stores that are, that whatever is happening inside beyond the glass will also provide a lot of activity and color there. These --. We're still studying the patterns for the perforated railings and sunshades, but the idea is to be, is to find natural patterns or more organic patterns that...that are generated more from its location of the project and to reflect that into the patterns of the railings. And these are some examples of how those patterns would occur.

In front of the elevator, that the tall elevator, the core of the building we're looking at, since that's such a strong focal point and would be also be a wayfinding for people, you'll be able to see it from Market Street and beyond. We're looking at ways to light that softly from the back so these are some options that we're just looking at for how there can pattern and light there that's visible. So in the day time you'll see a pattern and at night there's a soft glow. During certain times, it will be off at certain times and then other times it could be on. So these are just some images of different types of perforated panels. This is a shading study for the -- before we jump into Stan's landscape, he'll talk with you about the hardscape outside and the seat walls in the plaza -- but we also wanted to show you these shading studies of the plaza that show throughout the day the kind of shade that occurs. Because we know that that was a big concern is how much shade is in the plaza so you can see that the --. This was taken at the worst time of the year, June 21st, so the sun is the highest overhead. And you can see in the top left corner is 7:00 a.m., and the bottom right is 1:00 p.m. So 11 to 1 is your harshest time, but you can see that most, all around that outside edges of the circle, it is shaded throughout the day. And then there's that center area that would not have shade at the middle of the day, but as you, as you go on, it's three o'clock is the upper left,

and then five o'clock it's completely in shade. So there are a few hours during the day where it's, where there is sun in that middle part. But there are many opportunities that Stan will explain for shading around the outside of the plaza so I'll let Stan talk about the materials for the plaza. Go ahead Kim.

Ms. Kim Farrant: I just wanted to pass around . . . (Inaudible. Did not speak into a microphone.) . . .

Mr. Duncan: So everything that Jen's -- as you know is in packet in front of you so if you need to -- if it's a little hard to see up here, you can refer to your 11 by 17's. But this is an enlargement of the plaza area, and with the parking garage on the left here, the event community center and the specialty grocer on this lower level here. Vineyard along here, and Market would be down, down in this area here.

The plaza as we explained last time is a series of terraces that step up from the center plaza area. This is roughly in terms of size it's roughly about 60 feet across in diameter. We have a stage element here, and this terrace is up about approximately three feet to a higher grade elevation here to, if this was zero, this would be plus three in terms of elevation change. So during -- in that elevation change, we have a series of low 18-inch seat walls that provide seating opportunities for people to sit obviously under the, the shade trees that we have surrounding the perimeter of the plaza. The types of finishes that we're looking at for the plaza itself within the circular area here is a concrete paver. And again we have more samples here that I can show you or we can pass around. These are a little heavier than what you were just looking at. But it's a concrete paver with a light sand blast finish so it's got a good grit to it and you can test that out for yourself for a good slip resistance. As well as four of these darker brown areas here we're proposing to use a, it's a product called Resista, which is a recycled rice husks product that we also have samples that we can pass out to look at. And we have just a couple, two, two color variations. It's a berma and a dark berma color that we're looking at in and in coordination with what Jen is proposing to use for the building. So looking at some complimentary matches between.

Mr. Starr: Will these be on the ground or will they be kind of raised, raised up?

Mr. Duncan: Wherever you see this darker brown color, Jonathan, is where we're proposing to use that.

Mr. Starr: Are those like areas that are stepped up?

Mr. Duncan: Yes, correct, correct. Stepped up.

Mr. Starr: . . . (Inaudible) . . .

Mr. Duncan: Yeah, so it's recycled materials made out of -- it's 60% made out of rice husks. Believe it or not, 20% is out of, it's made out of salt. And the other 18% is of some kind of minerals and so forth. So that's the make-up of it. It's highly durable, 25 year life span

guarantee. It doesn't rot. Termites can't eat it. Yeah, so it's a highly durable product, and it's a higher level finish than your Trex product that some of you may be familiar with. Yes?

Ms. Ball: I have a question and I don't know if it's the appropriate time to ask, but how do the, does a person descend from that upper, down the stairs? Are there railings to hold on to?

Mr. Duncan: Yes. Yes.

Ms. Ball: Because --

Mr. Duncan: Good question. Let me, let me explain that. So if you're coming from Market Street and walking up as a pedestrian to get to the plaza, we have an expanded sidewalk on the left hand side that brings you up and you can walk directly into the plaza here. And there is a ramp on this location for ADA that could take you up to this area, and then around and into the -- I'm not sure if --. Can you see?

Ms. Ball: Yeah.

Mr. Duncan: I wasn't sure if Frank was in the way, but --. But anyway, there's an ADA ramp here, it comes around and in, as well as this is an ADA accessible ramp on this side. From a stair standpoint coming from the parking structure garage, this is the grand stair that brings you down from the various levels of the parking structure down to this mid-level if you will. There's a set of three steps that brings you down to this intermediate level, another three steps to here, and then a couple more steps down to the plaza level. So a nice wide, a 30-foot wide stair with handrails on either side, as you descend down.

Ms. Ball: How wide are those again? How wide is the area spanning the, between the handrails?

Mr. Duncan: It's close to, Grace, about?

Ms. Grace (____): 25.

Mr. Duncan: 25 feet or so.

Ms. Ball: Okay.

Mr. Duncan: Between. So it's a nice wide expanse, and if you're elderly and need there's handrails on the side. We can even look at adding one more in the middle if that was desirable, easily. Additionally on the ramps coming down, both of these ramps are meet ADA accessible standards. However, they are greater than 5% in steepness, which means we also have to provide handrails here and on both sides of this ramp as well. So from a standpoint of complying with ADA I think we've, we've got it covered. Well --

Mr. Frank De Rego, Jr.: Excuse me, Chair?

Ms. Ball: Yes, Frank.

Mr. De Rego, Jr.: So this is going to be seating for people who want to sit primarily? Is that the idea that you could sit?

Mr. Duncan: Well primarily we're providing opportunities for --

Mr. De Rego, Jr.: Into the plaza.

Mr. Duncan: Yeah, there's a nice, wide expansive entrances into the plaza from, from Pili Street side, here.

Mr. De Rego, Jr.: Yeah.

Mr. Duncan: Also from the parking garage or if you're coming from Church all the way down through the corridor space, here, as well as along Vineyard, the proposal is to expand the sidewalks along that edge. So accessibility to the plaza will be very much improved.

Mr. De Rego, Jr.: . . . (Inaudible. Multiple speakers) . . .

Mr. Duncan: And it's also a place to sit all around --

Mr. De Rego, Jr.: All around.

Mr. Duncan: -- the perimeter.

Ms. Ball: Yes, Jonathan.

Mr. Starr: If it's regular stairs, I assume that it's like a, what, seven inch drop?

Mr. Duncan: Six inch, six inch rise.

Mr. Starr: So they're not really comfortable to sit on the stairwell.

Mr. Duncan: No, no. The, the seating areas are occur here. In the areas wherever you see the large darker band, those are the seat zones. These, these -- this area right in here is the stairwell basically. It also serves as an opportunity. Right now they're kind of saying that if there's a performance or some sort of performance within the park, that this is a stage. This could serve as a stage element. But there's no reason to believe that you couldn't, that stage element couldn't flip to this side, and everybody orient, orient in this direction as well. So this, this area here is primarily for a walking access, but there are several areas around the perimeter of the park for, for seating outside during midday if you're going to grab lunch and so forth, under the shade of the trees that are over these areas.

Ms. Ball: So more about the scale. You know, anytime you have a floor level change you have an unusable area except for transit so where would they --. Kind of point to the areas where people could gather say with seating or a round table.

Mr. Duncan: Jen, maybe, can you go back to maybe that aerial shot? Maybe go back. I'm not sure if you guys can really see this, but basically the gathering places are along -- this is the central stair coming down from the parking garage here. So there's a major sort of seating area in this zone, as well on this half of the plaza there. As well as even, if there's no special event going on on the stage area -- the stage is only raised 18-inches as well so it can serve as a nice wide platform that people can sit on on that side of the plaza as well. So there's a series of terraces as I've mentioned stepping up around the perimeter. And Jen, maybe, can you go to some of the --? There was another one.

Ms. Ball: But that center court area, right in the center is not --. There's no seating in there, right?

Mr. Duncan: No, the center, the central area we also have plans to have tables and chairs with umbrellas, so that would be the place where those types of umbrella seating and table and chairs could be set outside as well. So we're envisioning if there's no special event going on in the park, and you just want to come here on a Tuesday afternoon and grab lunch that there's several areas around the perimeter that are in shade, either under the cover, under the overhang of the building or under the shade of these Kukui trees that we're proposing to plant around in this area where you could in the shade and look towards the center of the plaza. So there will be some nice comfortable areas to sit outside and enjoy your lunch and to talk stories with your friends.

Ms. Ball: Thank you. Jonathan has a question.

Mr. Starr: Yeah, those, those wide areas that are, that are, that are stairs, I feel you should add more handrails, at least one in the middle, and maybe even two. I've experienced what it's like to have a leg problem, and you know, big area stairs is kind of intimidating to people who may have a mobility issue.

Mr. Duncan: Yeah. Yeah, we can certainly do that Jonathan. It's not --. And remember it's only three steps. There's an 18-inch interval between each terrace level, so stepping one, two, three steps.

Ms. Ball: Now, now, and recall that, you know, a person who has mobility problems even getting down from the, from the sidewalk to the, to the street is difficult.

Mr. Duncan: The six inch drop.

Ms. Ball: So three steps is a big deal.

Mr. Duncan: Okay. Well we'll be sure to make sure we add those extra handrails in there to

make it as comfortable and as safe for them to get down.

Ms. Ball: Thank you.

Mr. Duncan: I'll leave it here because I don't think I went through everything. So the dark brown was the Resista wood product, that rice husk product that I explained. The concrete pavers that are here are primarily located in the center and then we're radiating out this darker gray here outside of the plaza to sort of extend the plaza beyond the edges of the central core, pulling it out and it actually runs down, two foot bands runs all the way down the plaza or the promenade area on this side.

Ms. Ball: Yes, Jonathan.

Mr. Starr: So, so the two promenades, the Pili Street one and the one that extends back there, will those be pavers or textured or colored?

Mr. Duncan: Primarily it's, it's primarily colored concrete where we're illustrating that this darker gray color here is the actual travel way for vehicles that are getting to First Hawaiian Bank's parking lot or to the back of MAPA or to Calvary Church. The lighter gray is indicating where we're proposing to use the concrete paver to break up that. And then the outer edges in this sort of this tannish color on the outer edges is, right now, colored concrete, a complimentary colored concrete color.

Mr. Starr: So it will all be kind of colored and textured and feel like premium, a premium streetscape?

Mr. Duncan: Yeah, so these, some of the photos that are on the edges there kind of give you some suggestions as to kind of what the finishes might look like. Rock salt finish. There's a heavier brush brun finish. Some of the tree grates have covers that have a decorative pattern on them. Some of the bollards that we're looking at for, you know, as people drive up Pili and make the left here obviously we can't have them driving into the plaza so those are necessary things that need to be there to prevent that from people driving into the plaza.

Ms. Ball: And as we appreciate the transitions and the different materials and colors, the, I guess, it's a smooth transition though, right? There isn't a big change in --

Mr. Duncan: Right. This is all seamless in terms of there's no curb cut here or anything. So once you past American Saving's entry into their parking lot as you come up Pili and make the left, we're proposing to have a table top there and then from that point and beyond it will be all flushed and even with grade around. There will be some slight slope to it because we've got to deal with some drainage. When it rains the water got to flow to our area drains and so forth. But for the most part, it's even and smooth transition from this space to the plaza.

Ms. Ball: Thank you.

Mr. Duncan: The --.

Mr. De Rego, Jr.: I have a question.

Ms. Ball: Frank?

Mr. Duncan: Yeah?

Mr. De Rego, Jr.: Once you've got a performance going what would be the capacity of this place? How many people could it fit?

Mr. Duncan: I think, you know, if you're having a, depending on the type of performance and you, you, you certainly have the ability to set chairs out here for a real, you know, sit down or if it's an orchestra playing or Baldwin High School orchestra wants to play. But we're, we're around --

Ms. Grace (____): 250 standing in the plaza . . . (Inaudible. Spoke from the audience and not into a microphone.) . . . lawn chairs that's like a comfortable 75. That's just in the center of plaza, yeah.

Mr. Duncan: Not, not counting the perimeter. So I mean you could realistically speaking you could have as many as probably 350 to 400 people here for, you know, either sitting around the perimeter of the plaza or inside the central core assuming the, you know, the stage is set on this side.

Mr. Yamashita: And let me add too. I think Frank if you had a, a really big name performer say Willie K or -- what I think what's going to happen is people are going to be hanging out along the edges of the parking garage.

Mr. Duncan: Remember you have, you have three or four levels of parking garage that they can push up to that edge and have, you know, a view down into the plaza. They'll have to look through the trees though.

Ms. Poepoe: . . . (Inaudible. Did not speak into the microphone.) . . .

Mr. Yamashita: And, and the trick, I mean, this is the challenge for the design team is how do you make a space like this feel comfortable for a small event as well as a large event? And that's why . . . (Inaudible. Multiple speakers.) . . .

Mr. De Rego, Jr.: . . . (Inaudible. Multiple speakers.) . . .

Mr. Yamashita: Yeah, I mean, it's kind of hard to maybe appreciate, but there's a lot of thought that has gone into just that question.

Mr. Duncan: The other things too we also are providing bike racks for people to bike here. And so there's some suggested material selections on bike racks here. We're also introducing some large lava stone boulders that are kind of intermittently spaced around the perimeter of the project to kind of break up some of the terrace walls and so forth. And you know, natural stone of the Lao Wailuku area, it will provide a nice kind of contrast to the other materials that we're using as well.

From a lighting perspective, there's some photos down here that indicate where we have sort of string lights between the trees in this area and here. As well as there will be some area lighting around the perimeter of the, the plaza on either side of the stage. It will be shielded and down lite for the plaza area for night time events and so forth providing safe lighting.

Mr. De Rego, Jr.: Can I ask a strange question?

Mr. Duncan: Sure.

Mr. De Rego, Jr.: What about drainage?

Mr. Duncan: So drainage, drainage wise there's a main drain line that runs, existing drain line that runs through this area here. And so we'll be tying into that. Within each of these plaza areas there will be smaller eight-inch area drains within the plaza. So everything will be sloping at 2% to a drain, and then piped into a storm drain line. With respect to the areas along Vineyard Street, however we are capturing some of that storm water runoff and putting it into some bioswales around the outer edges. As well as we do have some green areas here that we can also additionally drain into to let the water get back down into the earth. Did I miss anything else Grace?

Ms. Grace (____): . . . (Inaudible. Did not speak into a microphone.) . . .

Mr. Duncan: Yeah, for the seating, this photo up here in the upper right hand corner of the drawing kind of indicates where you see this darker black color indicating it's a wide, two-foot wide seat wall cap, concrete cap with a, with a native stone below. And we'll look at the possibility of using sort of like a moss rock veneer for that. There's a company that actually has a product that's actually called Ulupalakua rock, and I think some of their molds are actually taken from, from uplands of Ulupalakua area. So we'll look at, look at that. But it will be have a stone, stone finish at the face of those seat walls. So mainly here, in here, here, along these edges.

Okay from a planting perspective, just to give you a quick idea. It's our intent to use as many native Hawaiian plants as possible on the project, so we're suggesting the primary sort of shade tree in these two areas will be Kukui. It's an upright tree that will spread 20, 25-feet and obtain a 30-foot height or so overtime. They can be pruned relatively easily and so forth. Another native tree that is used for making dance implement is the Laamia tree. It's the Uli Uli, the gourd that sits at the base of the Uli Uli. And we have a couple of those that are located on either side of the main stair coming down. The other tree, a culturally significant

tree of course is Ulu, the breadfruit. We have one here and a couple of Manele trees in this location here which is a fairly large canopy tree with a very hard wood and a significant and important tree in Hawaiian culture as well. So those are the predominant major trees.

In terms of vertical screening of the edges of the parking structure and the building we're looking at multi-trunk palms such as Macarthur palms. The palms that line the promenade area we're looking at a native Loulu, the fan palm, as being the type of palm. And then sort of the only non-native plant that's more vertical in nature that will provide some flower color is this Plumeria here. It's a vertical upright growing Plumeria called Plumeria Pudica. And I think that's pretty much what we're currently thinking in terms of native plants for the project. Anybody have any questions on that?

Mr. De Rego, Jr.: Yeah I do. The Kukui Nut tree, it makes kukui nuts. It could be a liability because I know we had trees at our place and somebody actually, you know, rolled their ankle, you know, in the parking lot and we ended up, you know, paying for it. So I'm just thinking about maintenance and landscaping and how landscaping intense is this. And there's going to be certain times of the year where you're going to have kukui nuts, you know, on the ground and how that's going to be taken care of. It's kind of a maintenance thing, you know, for me, and a liability actually because you're going to have people walking around.

Mr. Duncan: Yeah. I mean, there are obviously there are other types of native Hawaiian trees that are out there. All of them seem to have one issue or another like that. Yeah, things like Milo they drop a lot of seed pods as well. So, you know, we'll take that into account and then see if we can come up with another alternative. I think our goal was initially to try to use as much native, you know, trees that typically grow well in this area. Obviously kukui do. But we'll look at that Frank and I appreciate your comment.

Ms. Ball: And in your experience previously with the maintenance of the tree in a public area like this had you had that?

Mr. Duncan: Well, the building that we -- that I work in and the plaza that's below our building in Honolulu. Okay this is Honolulu. But it's along one edge of the plaza there are Kukui trees. They're very tall. They've been pruned in a way. And of course they do have daily maintenance that occurs there so I'm thinking that, or at least our understanding is that there will be a maintenance personnel, you know, taking care of the plaza and the park so we're hoping that there will be higher level of maintenance afforded to the plaza area for this project that could deal with some of the issues. You know whether it's picking up leaves that have fallen or anything else having to do with if there's a spill and it has to be cleaned up, that sort of thing. It could be immediately attended to.

Ms. Ball: Thank you.

Mr. Duncan: Okay, I think that's it.

Ms. Poepoe: Kurt from our office will walk through the concepts for the interior of the, of the

building. I'll pass that on to him.

Mr. Kurt Katada: Hi everybody. So based on what Stan was saying, and what Jen was saying about the design, you know, we were thinking about what we can do for the interior. So what can we do to integrate from your experience from walking down the street from the parking lot to the plaza, and what is your experience going into the building. So that was kind of in our forefront of our minds when thinking about that of what the interior design will be, but also thinking about the practicalities that need to happen and needs to be addressed within your interior environments. So firstly though think about big picture design ideas, thinking about since water is a design element within this facility, thinking about using this as kind of like an overarching kind of design statement for this interior. So since this building has three floors, thinking the different states of water is something that we thought about incorporating into this facility. So thinking about the third floor water in cloud formation, second floor water that's falling, and then the ground floor in pools and tidal basins. So that was kind of like the idea of what you'll be seeing shortly.

So as you're familiar with the plan, I just wanted to go over a brief overview that primary areas that we're touching is more of the public areas so this elevator lobby, this corridor, and the bathrooms is primarily what we're doing for the interior designs. Of course this part we're not doing anything since it's going to be retail and be leased out to other occupants.

So the main corridor which is going to be for public restroom use, we wanted to give it a really nice experience instead of just boring gray walls, and just acoustic tile ceiling. We wanted to make it an experience and make it, you know, something attractive for the people of Wailuku and for the visitors that's going to be using this facility. So basically when you walk in from the, from the exterior, thinking about what your experience would be, and then again thinking about water and what that can feel like. We came out with this abstract pattern with kind of water color...color elements into. So it's made out of this thin porcelain tile which is very durable, but having these kind of like raised kind of representing stones, light blues and darker blues representing water. But also thinking about taking advantage of this really high two-story space and making that a design feature. So a feeling of surf or being under the surf with this acoustical baffle folds we thought could be really dramatic but also offering some acoustical relief to echoes.

And also, you know, there was or talked about displaying historical photos of Wailuku and so we thought that within this pattern as you're walking down this hallway that we incorporate that you see in these white rectangles images of historical Wailuku. And that can be manifested in several ways. It can be printed on the actual tile or just be left as an open square to be something to be inserted so there's some flexibility as to what this can be, but this is what we're thinking of what we'd like to represent. And I think having a design like this would make it very interesting, but also very durable as people walk in and out of this facility. And these are some of --. And so these are some of the inspiration images that we thought about when walking through that corridor, what it could feel like.

Coming into the bathrooms -- and if you can go back to the elevation -- so again the idea of

falling water or water in itself. All three levels would have the same designs so basically the walls would be made of tiles oriented in a vertical format. And each floor would have the same gray background neutral tile, but each level will have different accent colors.

The lower floor would have darker blues, the middle floor would have medium blues, and the upper floor would have lighter blues. So again thinking about the way water falls. Thinking about water and clouds is light, falling water is little bit darker and the ground floor will be more intense as far as color.

Second floor is fairly --. So the second floor is pretty much a standard office build out so we didn't concentrate too much since this level of finishes will be more typical office use. But for standard finishes we will have resilient floor like a linoleum, carpet, typical wall paint and acoustical ceiling tiles like you find in a typical office space.

So the third floor for the interior wise it's going to make the biggest statement since it's going to be mostly heavily impacted by public use. So basically this is where, I think, we put most of our design detailing in this space. So basically when you get off the elevator you'll be coming off of -- if you're going to a function in the reception, you will be coming to the roof terrace and going into the reception, so basically you're going to see this tile pattern right here that actually --. Sorry this graphic doesn't represent it, but this tile pattern will flow into this roof terrace. So the idea of this pattern was taken of water, transitioning from land to, to the ocean, so kind of like a trickling effect that comes down from mountain to ocean. And again sorry for this graphic but it will be taken down into this roof terrace right here. So when you walk out into this space, instead of just seeing a vast area of one color you'll see some interest with this pattern right here.

And in the back, in the hearing reception, due to the function of the space, you know, it's kind of bridging something that's more serious like . . . (inaudible) . . . too something that's more like as far as performances. So we thought we'd provide this kind of interesting but yet pattern that could be kind of quiet in terms of color, but interesting in terms of pattern. So that was kind of based on like an abstract lauhala pattern.

And then coming out from the elevator and walking to the hearing there's this really long corridor. Sorry Jen, can you go back to the floor plan? So basically the elevation you just saw is this, is looking right here. So since the hearing room is in the back, we try to think of ways of trying to attract people to this area. So basically when one gets off the elevator, turns going to the hearing room, we're going to have a big skylight in the back. So thinking about how light attracts people, and you also have windows that will look out into, into the mountains. And that's something we thought about ways to bring people to the hearing room.

So this is what this elevation is. So this is where you get off the elevator and walking to the hearing room right here. So thinking about the same kind of similar pattern that you saw on the ground floor, but lighter in color which corresponds to our overall theme. And then as you get to the hearing room, we thought that, this space can be quite dramatic in a sense that

you'll be seeing this big, higher volume space with skylight above and then thinking about the same baffles that you saw on the, on the ground floor. And then before entering the hearing room, we thought that this could be a really nice opportunity for art work. That explains why your entry doors, that will be made out of wood.

And then in the hearing room itself, as you enter from this side, this will be the, the dais, and we're just thinking of having it in that simple wood finish. Making it pretty simple, but I don't think boring just because of the nature of what will be going on here. We just wanted to make it very simple and almost as a background for the hearing and possible performances that's going to be happening in here. And then flanked on either side will be wall covering. And also talking about the ceiling it will be exposed to the structure above.

And then lastly into the reception space -- sorry can you go back to floor plan again -- so that elevation I want to show you is this right here. Since we had glass right here not much sense in showing it. You'll have really gorgeous views looking out. But this opportunity, I think, for a solid wall and what we can do with it could be, I think, pretty interesting.

So this elevation right here is that elevation I pointed out. So back behind this wall is the kitchen, and back beyond that is your hearing room. So thinking about what we can do for this space, again, the type of functions that will happen is kind of varied from a daytime classroom event to something that's more intimate and fun for a night time reception use. So thinking about how can we address those two varied function is kind of like what you see here. So thinking about Old Wailuku. Thinking about board and battens. So we're thinking about a gray random, randomly spaced wainscot right here. That will be painted in gray which I think would be good for use over time, people bumping up against it and things like that. And acoustical panels up here that could be a really great opportunity for art work.

And the ceilings right here we're thinking like in the hearing room of just keeping it open. So for -- thinking of it as, as painted white, but for day time we're, lighting will be a big, I guess, element in this. So for daytime classroom use we'll probably have up lighting that washes the whole space, and for night time we'll lower down lights to more direct lighting with accent . . . (inaudible) . . . lighting for reception use during evenings.

And that's pretty much it. So sorry it's hard to see with the lights off with the materials, but we do have them there. And if you turn on the lights if you want to discuss it more in length.

Ms. Ball: Any questions? Jonathan?

Mr. Starr: Yeah, the stair, the stairway and, and elevator lobby both the one between the building and the parking and then also the stairway up into the elevator will they have any treatment or --?

Mr. Katada: Right. Sorry, so yes. Can you go back to the maybe the third floor? So for each level whether it be the ground, second, or third, we're thinking of treating the finishes the same. So a lot of the elements that we're using the exterior will be into this elevator

lobby since it is kind of like an outdoor space. So for the flooring, whatever level we're on, like for the third level we'll be using the same flooring that will be going into the back area. And then the walls would be that same thin porcelain tile that you saw down in the corridors. And then, we'll use, in the ceilings we'll be using the same ceiling that was out on the exterior facing of the building. So, yeah, bridging that outdoor, transitioning inwards and then the interior space, that's kind of like how we were thinking of using it.

Mr. Starr: How about going up kind of the main stairway in the, in the parking? Will it have any of that or is that going to be just all, all plain concrete?

Ms. Poepoe: That --. Yeah, in that main stairway, the central stair along one side is a planter . . . (Inaudible. Did not speak into a microphone.) . . . You can see on the left there's planting on that side?

Mr. Starr: Uh-huh.

Ms. Poepoe: And then, and then when looking up you'll see that . . . (Inaudible. Did not speak into a microphone.) . . . And then that color, whichever level it is, the color will correspond to that level . . . (Inaudible. Did not speak into a microphone) . . .

Ms. Ball: Any other questions for you, for the group? Alright, thank you.

Mr. Katada: Thank you.

Ms. Poepoe: Anything else?

Ms. Ball: Do you have more of your presentation?

Ms. Poepoe: That's, that's it.

Ms. Ball: Thanks Kurt. Frank?

Mr. De Rego, Jr.: Yeah, the pavers. Yeah, I looked at those, I cheated.

Mr. Starr: Are they, are they rectangular shape in pattern?

Mr. Duncan: They're two by four in size . . . (Inaudible. Did not speak into a microphone) . . .

Mr. Starr: Two feet by four feet.

Mr. Duncan: . . . (Inaudible. Did not speak into a microphone.) . . . Within the plaza because we envisioned, you know, cars driving up there to set up for events and so forth, we'll have, like a, it's about a two-inch thickness set on a concrete slab.

Mr. Starr: On concrete, not sand.

Mr. Duncan: Yeah, it will be on concrete because we're finding that there's a bunch of clay soil in that area so whereas before we had talked a little bit about permeability, we're finding that that's not going to be . . . (Inaudible. Did not speak into a microphone.) . . . So sorry. So anyway, to go back, so within the plaza, using the concrete pavers, they're two-inch thick and sit on a concrete slab. And that will allow vehicles to drive in there to set up for events and so forth.

Mr. Starr: Do they get grouted or can they kind . . . (inaudible) . . .

Ms. Poepoe: They get grouted.

Mr. Starr: They're very, very tight joint in between. Carol, I think that was one of your concerns from last time.

Ms. Ball: Right.

Mr. Starr: So we looked at finding something that had very, very thin joint between, between the pavers.

Ms. Ball: Thanks Stan. Frank?

Mr. De Rego, Jr.: Whenever I think about aluminum and this may sound very simple minded or simple, I think about my garage door which I just got painted for an exorbitant amount of money especially in terms of oxidation. So are these -- and this was only after, what my house is only what less than 10 years old, so I always -- when I think about that I think about aluminum. So is the finish on this supposed to be long lasting or you know --?

Ms. Poepoe: It is. It's --. Yeah, it's the most durable thing in salt air environment. It is. Yeah.

Mr. De Rego, Jr.: Actually again --

Ms. Poepoe: Were your windows aluminum?

Mr. De Rego, Jr.: No, it was my garage door. And you know how when oxidation happens you get those little bubbles.

Ms. Poepoe: Bubbles, yeah.

Mr. De Rego, Jr.: You know, and I'm thinking, you know, aluminum okay, yeah, how much bubbling is this going to have after five years, 10 years, you know. Because I live in Maui Lani so you get some of that. I mean you're inland, but you still getting salt treatment from over there. So, you know, I'm just wondering, you know, about aluminum.

Ms. Poepoe: Yeah, that's actually why we chose it is because the finishes on aluminum are so durable and long lasting.

Mr. Katada: For commercial use.

Mr. De Rego, Jr.: Commercial.

Ms. Ball: And on garage doors.

Mr. De Rego, Jr.: Yeah. Well, they're supposed to epoxy it and then put the paint on, but obviously they didn't do it in my case.

Ms. Ball: Thank you.

Mr. Starr: I, I have commercial aluminum roofing. It's been in place for 25 years in a very high salt environment and it's like new. It's a quality of the finish and the . . . (inaudible) . . .

Ms. Ball: Alright, thank you. Any other questions?

Mr. De Rego, Jr.: Yes, just one more thing Chair.

Ms. Ball: Yes.

Mr. De Rego, Jr.: I'm sorry. Because I keep having the cost of this overtime, right? Once it's built, it's got to be maintained. So you made a great point about the trees. If we keep up on the trees, right, it's not going to be problem in terms of liability. But I think it would be good for us to have overtime what is the cost, besides building this thing, is what would be the cost of maintaining this to a high level quality. Obviously the building you're in is doing it, but it's costing them money, right? So it would be -- I think it would be good to have some cost estimates of how, how much it would cost for landscaping and for, you know, keeping up with this overtime so.

Ms. Poepoe: Okay, we can look into that. I can say that the, like the cement fiber panels that we're proposing for the exterior cladding is an extremely durable material. It doesn't need to be repainted or resealed or anything. The aluminum that we're proposing that looks like wood is a similar thing. It's lifelong. The window frames are similar in that way so in terms of most of the building materials it's -- you put them in and then that's, that's all you need to do. Of course the parking structure itself will need to be, where there's paint that would need to be repainted, so that would be a cost, but we can definitely look into those kinds of things.

Mr. Starr: How about the . . . (inaudible) . . . metal. That's the one that . . . (inaudible) . . .

Ms. Poepoe: Yeah. And that will, we're also looking at a company that makes aluminum . . . (inaudible) . . . metal that's painted that has a high performance coating on it for durability.

Mr. De Rego, Jr.: So Chair, I make a motion that we allow the people participating in the audience to ask questions and to participate in the discussion.

Mr. Michael Hopper: I don't really think you need to take a vote on that. If the Chair's okay in doing it, and there's no objections, you could ask a person to be allowed to testify.

Mr. De Rego, Jr.: Okay.

Mr. Hopper: If you wanted to do it that way.

Ms. Ball: If there's no objections we'll certainly allow for questions now. Would you come up to the podium so that we could record your questions please?

Mr. Peter Niess: My name is Peter Niess. Hi, my name is Peter Niess. I work at Maui Architectural Group in Wailuku. I love Wailuku. I care a lot about Wailuku, and I've been watching the design process as it goes through different iterations. And just talking about the plaza and the landscaping, there have been other ones that have less foliage, but I'm pretty excited about this in terms of what it's going to look like in 10 years, in 20 years, in the social interaction, and it feels like a positive space for gathering. And if you just look at the banyan tree near there and the events that happen around that, I think it's worth the maintenance cost. Personally that's something other people need to decide instead of me, but I like it a lot.

And in terms of bringing things like the concrete edge, I think that there's not going to be as much concrete massing that isn't...that they aren't planning for future murals or art work or something to happen on. The areas where there are massive concrete elements, that there has been discussion about having artists like Kamea or someone come in and do something special for Wailuku that --. It can be determined in the future and, I guess, selected for that structure and appropriate to Wailuku.

And lastly there's a mural that's going to happen this month in Wailuku that's going to --. We'll see how that goes, but I think it's, it's going to be something good for Wailuku and I think an asset to Wailuku. Yeah, I don't know.

Ms. Ball: Where's that mural going to be?

Mr. Niess: It's going to go on the east side of the promenade building, like, two and a half stories, Kamea of the something project. February 24th, it will be unveiled. It's been in the works for --

Mr. Duncan: In Wailuku?

Mr. Niess: In Wailuku, yeah. Right there. But, yeah.

Ms. Ball: Okay, thank you.

Mr. Starr: I have a question for Peter.

Ms. Ball: Yes?

Mr. Starr: I, I still have a very deep concern about the kind of the hard whiteness and sharp corners of the, of the concrete. And, you know, even in the illustrations, you know, they're kind of showing it as a -- with a color and a texture to it because I guess they didn't want to draw it as just a white concrete. So I, I really don't think that will really play very well. And I've been trying to figure out how to, you know, utilize the integrity of concrete without trying to add another stucco or something on to it. But how to make it, give it a look just a little bit softer. And you, you spend your work day in one of, in one of the iconic buildings of Hawaii, you know, more than just Wailuku. And I just love the look and the texture of that surfacing. I mean, can you suggest any way to, to just, to get this to surface at a reasonable cost in a way that will have that old feel to it?

Mr. Niess: In terms of the old feel, our office is in the Alexander . . . (inaudible) . . . building. It's very similar to the Bailey House. It has plaster in the form of the lao river rock that were carted up, and that's really old Hawaii style look. The maintenance is a bummer and it catches a lot of dust so we have to go out there and spray it off. But, but I think that that's the thing is that there's opportunities to do different accent walls on this concrete. And I was just showing Morgan this concrete that I really like, that I went took pictures of that it meets all of the things you ask for except maybe...the cost. It's just board form concrete. And that's concrete.

Mr. Starr: Yeah, that's gorgeous.

Mr. Niess: I know.

Mr. Starr: You know, I mean, I, I, I would love that. I think that maybe too much. But I'm wondering if --. You know when I travel I'm seeing a lot more, a lot more large, concrete barriers that have a little bit of color and a little bit of texture to them, and it really gives a kind of a warmer, you know, feel to it. I, I really wish there was, you know, some, some solution to that that would be cost effective, but would also soften that, soften that hard concrete edge, take the shine off it, enable the corners to be just softened just a little bit which makes a difference. And also not have to be repainted every five years.

Ms. Ball: Go ahead and say what you --. Tell us what you were thinking.

Ms. Poepoe: Well, I guess I was think that when you're talking about the soft, the hard edges of the concrete that what -- the view that we're looking at everything now is not the view that you will have when you're at the plaza and you're -- or when you're walking by. It will be, you know, the view or at level there will be a lot of -- the material that you're seeing here which are not concrete and planting. And that is why the parking structure is the parking

structure. It is concrete and -- but that is why we're trying to add color there, and interest in the railings too, and patterns in the railings to take your eyes away from those harsh edges. And for instance the patterns and railings could be organic so they're softer and more -- you know, softening the edges. So we are trying where we can.

Mr. Starr: I've heard that before from architects, oh no, you won't see the real building. You'll see all these . . . (inaudible) . . . we're putting around it.

Ms. Poepoe: Right.

Ms. Ball: And that is a concern. You know, when we looked at these aspects of it individually I understand what you're trying to do. But when we look at the building relative to its surroundings is what we're concerned about.

Ms. Poepoe: Yes, that's understandable.

Ms. Ball: Because the immediate reaction when we see it is, where did this come from? I'm being very candid, and we don't want to have that feeling because everyone else will as well. And we want acceptability to just to an ordinary person like we are. We understand all of those things, but what hits our eyeballs initially are what we're concerned about. So I wondered, you know, and I saw you smiling knowingly as we spoke initially, but is this the effect that you wanted? It isn't, is it?

Ms. Poepoe: For it to be perceived as sharp edges.

Ms. Ball: Correct.

Ms. Poepoe: No. I mean, the idea is that it's softened by --. I mean the wood look, the textures, and the colors, and the planting around take something that, like a parking structure which needs to be utilitarian and we try to make it more friendly to the person.

Ms. Ball: You know, what we're looking at was not the parking part, parking part of it. We're looking at the part that you could do something with it.

Ms. Poepoe: The building part. Yeah.

Ms. Ball: Yeah. Frank, did you have something?

Mr. De Rego, Jr.: Well, I'm going to come back to the big M, and I understand what Peter is saying, but one of the first things to go when you're, when times are tough is maintenance budgets. And when we do develop our organization, whatever it is, that's going to run this building, I would, I would think that that's got to be a top priority of how we're going to pay for this over the long-term because the buildings you're talking about are private buildings and they've invested in that. While we're talking about government here, and often times you've got to make choices so.

Mr. Starr: Yeah. I, I really feel that this is an area that needs some work. I know, I for one, am very happy with this palette and materials. I think they'll be, they'll be gorgeous interiors, they'll be great in detailing and sections with that. But I really think you need to do something so it doesn't stick out like white concrete that's starting to be weathered by rain dripping and, you know, and stuff. And glass, that is such the opposite of Wailuku town, and you know, whether it's, you know, drive it or stow it, you know, I mean I know if you go to Italy they, they manage the surface concrete in really cool ways. But I really think that you need to find some cost effective way of doing it and such that it's going to be guarantee for 30-years without being touched, you know. And then at 30-year, you pressure wash it and it's good to go. I think that's really doable in this age.

Ms. Poepoe: So on the ground level --. Actually most of the building there isn't concrete except for the edges of the floors, so -- and where Peter was saying those walls, those sheer walls which we're leaving for future art. So is there an area that, that feels, you know, that --. Is there a part of a building that's looking that way that we . . . (inaudible) . . . ?

Mr. Starr: I mean, looking at your illustrations I'd say all those areas where you've actually drew in very carefully color and texture into your drawings because you didn't want it to stick out, which is really all of that concrete surfaces. And I do feel that even with the trees and stuff that's the first thing we're going to see.

Mr. Yamashita: Can I --? I mean, I just wanted to add that one thought really which is that I can appreciate the concerns and the thoughts because I think, I think we all, as we've seen the different version have tried to humanize the structures in a way. But I think we have to remember and I have to remind myself of this too that as a pedestrian your field of view is pretty limited. I mean it's what you see as you walk along the street tends to be kind of the ground floor. And so we have to imagine this, and I've gone through this exercise myself as I look at these drawings, and these guys know this as well because when I look at this sketch that shows the market and the second floor, they're not -- this is not a view that we're going to see because you're --. This is taken from, I'm guessing maybe 30-feet or 20-feet up, so you're really looking at mainly the ground floor. But even the ground floor is going to look different because once you get a retailer in there whether it's a grocer or a shop or something, they're going to put stuff up in the windows, you're going to have banners, you're going to have a lot more color through the glass, and it's just going to be a lot livelier than what it looks now. So I can appreciate that concern, but I think it may not be as...as significant of an impact. And I think once the trees grow out as well it's going to be a completely different environment. I think the impact is going to be, Jonathan, when this is first built, and you know, the trees aren't very big and a lot of the furnishings haven't been installed, and yeah there is going to be an impact. But I think over time and I think that's what we have to remember is in a year, or two years or three years, it's going to continue to evolve and I think, get better.

Mr. Starr: You're not convincing me.

Mr. Yamashita: Okay.

Mr. Starr: I, I think it's bad design to use that finish for the main surface. So I won't say anything more, but that's my opinion.

Mr. Niess: That building right above McDonald's, I'm not sure what it's called, is pretty elegant actually, and the way that it uses concrete cantilever thin edges. And the alternative to doing something else is that those edges get a lot thicker and more massive, and it's probably less elegant and less Wailuku appropriate potentially. But it's...it's a conundrum of fitting the whole programmatic needs into this building, putting up with a structural system that works and then making everybody happy . . . (inaudible) . . .

Ms. Poepoe: Is the gray surface on the outside, the cladding, is that, is that what you're concerned about or is it just the white, the white areas of concrete?

Mr. Starr: No, the gray cladding is great.

Ms. Poepoe: Okay, because that's, that's mostly what you'll see on the ground level is that gray cladding up to, along Vineyard, up to waist height there will be window above it. And then on the plaza side, it is glazing so --. And then when a person, when you're looking up the underside of those that will be the wood.

Ms. Ball: Okay, well, any other questions, comments? Gwen?

Ms. Gwen Hiraga: You know if me --

Ms. Ball: Do you want to talk into your mic?

Ms. Hiraga: For me, I kind of like what I see, but I do agree with Jonathan about the harshness and the edges and that white. And I don't know if that glazing is actually going to make that much of a difference because it's still there. One other point is, and maybe I didn't really think about it before, but there is a lot of glass and how appropriate is it for Wailuku. That's my only comments.

Ms. Ball: Any comments from the design team about the lots of glass?

Ms. Poepoe: Yeah, I think the --. So -- well the glass on the first level is appropriate for the interior retail space and seeing activity inside.

Mr. Starr: It is good for -- to connect the street and . . . (inaudible) . . .

Ms. Poepoe: Yeah. Right. And then the second level the -- part of the reason for that floor ceiling glass and then the sunshades in front of it is, is probably for flexibility. Right now we know that Real Property Tax will be there, but it's also giving the County a really flexible space where anything can be -- you know things can be moved around in there. And the -- we did

try to break up the glass with the sunshade, adding color to that surface. And then also the panels, the areas where it's the wood look cladding in between.

On the third floor we definitely have a lot of glass to try to maximize on the views if you're having a reception there, and you, you, you're at a wedding or something, you can look all out to lao, to the mountains and to the ocean, and so that was really about views on that side.

Mr. Starr: I mean, I feel like you're mitigating the glass pretty well.

Ms. Poepoe: Okay.

Mr. Starr: You know, my one question with the glass is are you, are you shading it enough so that there's not a lot of heat gain inside. But I think the glass will look okay.

Ms. Poepoe: Yeah.

Mr. Starr: My issue is just that concrete edge everywhere.

Ms. Poepoe: Okay. We are studying the glass and the shading. The hardest times are the early morning and later afternoon on the hearing room side, and the early morning on the reception side. And then after, say, about nine o'clock -- I think the last packet we'd given you had some shading studies in it, but after, say like nine o'clock in the morning then the interior is no longer in sun. So -- and then we are providing these shades in the hearing room for late afternoon sun; low, late afternoon sun that's not blocked by the mountain that would come in there.

Ms. Ball: Alright, anybody else with anything? Do you have anything else?

Ms. Poepoe: Actually I did have a question. We showed the --. Sorry.

Ms. Ball: There's another question from the audience.

Ms. Jessica Gerdel: Hi . . . (Inaudible. Did not speak into a microphone.) . . .

Ms. Hiraga: Can you start all over please?

Mr. De Rego, Jr.: Can you speak into the mic and introduce yourself again?

Ms. Gerdel: Hi, I'm Jessica Gerdel. I actually live across the street from where this is being proposed so I walk by and see this every day. So yeah, that detail is a strong detail, that lines that you're talking about. So where the textures are different maybe you could either continue that, that line up the building and either change the concrete texture itself or stain the concrete, or maybe cut away so that it . . . (Inaudible. Did not speak into the microphone.) . . . or you can do like a different material. You could stain the concrete or buff the concrete or add aggregate to it to change the texture. It's not like a continuous solid line.

Mr. Starr: I mean, it might, yeah, it might even be to just draw line every six inches, you know.
. . (Inaudible. Multiple speakers) . . .

Ms. Gerdel: . . . (Inaudible. Did not speak into a microphone) . . . design element.

Ms. Poepoe: So it's really those, it's really those thin edges that are -- that feel, that feel too sharp.

Mr. Starr: Yeah, I feel like that would be dominant if --

Ms. Gerdel: . . . (Inaudible. Did not speak into a microphone) . . .

Mr. De Rego, Jr.: Yeah, it's like poking you in the eye.

Ms. Poepoe: Okay. Poking you in the eye.

Ms. Ball: Alright, excellent.

Ms. Poepoe: Alright. Thank you. That that really helps. It helps to know what specifically is, is, you know, yeah.

Ms. Ball: Thank you.

Ms. Poepoe: Thanks. In terms of the shading of the plaza, we did the shading studies that we just showed. And I know the last time we talked about some type of, type of additional shading, shade structure.

Ms. Ball: Right.

Ms. Poepoe: That would be permanent. So we wanted to check with you on that because to show you how much shade is there, and then kind of ask what kind of event would you need to have this center part in shade in the middle of the day. Is there still a need for that?

Ms. Ball: Well, in the center of the plaza?

Ms. Poepoe: Yeah, where, where --. That, that would be the only part at this time that would not be in shade. It's a little hard to see without the -- with the lights on but --

Ms. Ball: I think Stan just felt that -- described tables with umbrellas.

Ms. Poepoe: Yes. So is that okay?

Ms. Ball: What I'm thinking that would be fine, but I don't know what others were thinking as well. Jonathan?

Ms. Poepoe: Okay, good.

Mr. Starr: I, I know, you know, my own preference and the people I hang out with, we don't stand in the sun in midday which is when we go out and when I eat our picnic lunch.

Ms. Poepoe: Yeah, so --

Mr. Starr: Or when, you know, there might be lunch music, and we're certainly not going to be in the middle of it in, in midday. There might -- you might get a few tourists hanging out there. You know, I would love to see some sail cloth over the, over the top of it or, or the ability to put it there. You know, I love the trees, you know, as far as they go, but I still feel like we're losing, we're kind of losing the heart of it by having it midday, midday direct sun.

Ms. Poepoe: Do you think for those few hours that people would sit in the trees and then when it gets a little cooler around three, then you could use that middle space without the umbrellas under --

Ms. Ball: I don't, I don't -- I wouldn't plan for not people not being able to use it because of the sun. And there are too many other places as I had mentioned many, too many times. My office is in right in the middle of the Maui Mall. That area is just classic for some place that's designed to --

Ms. Poepoe: Yeah, and I think that's why we were, why we're -- that whole perimeter, you know, the majority of the plaza is in shade so that --

Mr. Starr: I just feel like we're building, you know, we're building that plaza and pedestrian area mostly for, for lunch time midday. And, you know, I'd hate to lose that space because it's, because it's an oven. So, you know, I don't know what, what really is feasible or practical, but, you know, I'm convinced that if it's shaded there's going to be lots of people there, and if it's not, there's not. You know, there will be a few around the edges under the trees.

Mr. De Rego, Jr.: Chair?

Ms. Ball: Yes?

Mr. De Rego, Jr.: Yeah, I thought we had this discussion before that we were going to look into having some sort of temporary thing . . . (inaudible) . . .

Ms. Ball: I think that's what she introduced the topic with --

Ms. Poepoe: Yeah, I'm just confirming. When you say temporary -- temporary or permanent, I guess is the --?

Ms. Ball: Permanent.

Mr. Starr: Can we hear from Peter?

Mr. De Rego, Jr.: Yeah.

Mr. Starr: They did do one that had sail cloths across the plaza if you guys remember, and it feels like it belongs in Kaanapali or somewhere else, in my opinion.

Mr. De Rego, Jr.: Okay. Yeah, that's why we're saying temporary.

Ms. Ball: It didn't look good. Okay.

Mr. Niess: And those get moldy and require maintenance, and in high wind situations it can be a problem.

Ms. Ball: Well, that is the other thing about that area. I'm not familiar with the wind. Wind is really a problem everywhere when you try to do some umbrellas or something like that. So I don't know with that --?

Mr. Niess: And during lunch time, I'm in front of the retail place downstairs, there's a big overhang and I'm envisioning outside of Whole Foods, and there's going to be plenty of room for seating during lunch, and I'm looking forward to being able to go down there myself, at lunch time and take my laptop and skim my e-mails from there.

Mr. Yamashita: I think it's also worth remembering too that we're designing this not just for lunch but for evening use, and morning use, and the weekends. And the other point I would make too is that as we -- we've talked about this, I think even on the design team is -- and about how there's a point where there starts to be too much stuff that's being added to meet this need and that need. And so we have to be mindful that, you know, or ask ourselves are we at that point where the more you add the more you're taking away from really the experience of the place.

Ms. Ball: Okay, good thoughts. Anybody else? Gwen?

Ms. Hiraga: Yeah, I kind of like this openness with the trees. I would not want to see any kind of permanent covering over this plaza area.

Mr. De Rego, Jr.: Yeah, exactly.

Ms. Hiraga: But, yet allow for a flexibility that in the event that it's needed that it can be put in.

Mr. De Rego, Jr.: Put in, yeah. That, that's what I was trying to get out. Exactly.

Mr. Starr: And I think it would be needed --

Mr. De Rego, Jr.: I didn't say permanently.

Mr. Starr: If it's needed because you have so many people wanting to use that space, then it means we need to do it at a later date because of the success of the, of the space. So I -- you know that might be, that might be a good attitude.

Ms. Poepoe: I think that underneath, as Peter mentioned, underneath the space in front of the retail space that's a, that's a pretty deep shaded area. It's at least 40 feet and the width of the building is over 90 feet wide. So you can fit a lot of people in that area with tables and seating, in addition to the areas around. So I think that you could easily get 150 people, surrounding that area, during a sun -- during a high time of day, they could be in shade.

Ms. Ball: Okay, thank you.

Ms. Poepoe: So we're looking at temporary -- methods for temporary shade in the center then instead of a permanent sail structure or something? Yeah, okay.

Mr. Starr: I mean, I, I, I figure if we're, we're going to do something we might look and see if there's any strategic attachment points that are better put in there at construction or someone with a hammer drill and an hour of time to do it later just as well.

Ms. Poepoe: Okay. Thank you.

Ms. Ball: Do you have anything else?

Ms. Poepoe: I don't have anything else.

Ms. Ball: Alright. Thank you. Anymore questions? We'll move on to the next item. Thank you very much. David has something.

Mr. Yamashita: Yeah. Erin asked me to bring up something that was discussed, I think, maybe at the last meeting. It was about the idea of going up to six, six stories, I think for the parking structure, or adding --

Ms. Poepoe: It was, it was -- I think she's probably referring to putting the structure in now to add two layers, two-stories of parking later, later in the future.

Mr. Yamashita: And so what her note to me was to pass on to the group is that she met with the Mayor and Riki Hokama, and they collectively determined that there are legal issues with the funding the full six floors. Because the height limit is 45-feet and so there was a question of whether public funds can be used for something that's not legally allowable that this point. And the danger is that there could, it could -- it opens the doors for contested case and potential legal action and could stop the project. So that was their...the decision, I guess, if you will of the Mayor and Riki and Erin when they had this discussion.

D. PUBLIC INFORMATION EVENT: Rescheduled for March 15, 2018

Ms. Ball: Alright. Thank you. Thanks for that. Alright, let's move on to Item D, Public Information Event. Dave?

Mr. Yamashita: Actually I think Jen has a little more information about that.

Ms. Ball: Excuse me.

Ms. Poepoe: Oh, no, that's okay. As I understand it, we're still working with Erin on that. But as I understand it that will be an event for the neighboring property owners, people who have a stake in what's happening to come and we'll give a presentation of the building and what's happening, the parking structure, landscaping, and then we'll do a walk, a site walk with those folks, and then they can ask questions. And I think also talk about mitigation issues during construction and how, how traffic will be handled, and noise, and things like that.

Ms. Ball: Alright.

Mr. Starr: Is that, is that still going to be Good Shepherd Church?

Ms. Poepoe: I believe she's looking at Lao Theater for that. Yeah.

E. NEXT REGULAR MEETING: February 23, 2018

F. ADJOURNMENT

Ms. Ball: Alright. So that's in the works. Thank you. Any, anything else? If we have no further business we'll be ready to adjourn.

Mr. De Rego, Jr.: Yes.

Ms. Ball: Yes Frank.

Mr. De Rego, Jr.: No, I said, yes. Without objection let's adjourn.

Ms. Ball: Without objection, meeting is adjourned.

There being no further discussion brought before the Agency, the meeting was adjourned at 2:29 p.m.

Respectfully submitted by,

LEILANI A. RAMORAN-QUEMADO
Secretary of Boards and Commissions II

RECORD OF ATTENDANCE

PRESENT:

Carol Ball, Chair
Frank De Rego, Jr.
Gwen Hiraga
Jonathan Starr, Vice-Chair

EXCUSED:

Ashley Lindsey

OTHERS:

David Yamashita, Planner, Department of Parks and Recreation
Michael Hopper, Deputy Corporation Counsel