

**MAUI REDEVELOPMENT AGENCY  
REGULAR MEETING  
JANUARY 28, 2022**

**A. CALL TO ORDER**

The regular meeting of the Maui Redevelopment Agency (Agency) was called to order by Mr. Keone Ball, Chair, at approximately 1:00 p.m., Friday, January 28, 2022, online via BlueJeans Meeting ID: 977 231 795.

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

Mr. Keone Ball: Okay. So welcome everybody. Let's call this meeting to order of January 28<sup>th</sup> of the Maui Redevelopment Agency. And we do have an agenda today.

**B. PUBLIC TESTIMONY**

Mr. Ball: So if there is any public members that would like to give testimony at this time, you may do so, or you can wait till the item comes up, but not both. You have three minutes. If there is anybody out there that would like to testify at this time, please identify yourself. Seeing none, we will close public testimony at this time and we will start an Item C, Unfinished Business.

**C. UNFINISHED BUSINESS**

1. **THE DEPARTMENT OF PLANNING, requesting design review for the Maui Academy of Performing Arts proposed exterior building renovations and adjacent sidewalk work that is a part of other improvements including the addition of a 150 seat Black Box Theater, located at 2027 Main Street, Wailuku, Island of Maui, Tax Map Key (2) 3-4-013:086 (MRA 2021/0003) (S. Forsythe) (Item was discussed and deferred at the Maui Redevelopment Agency's December 17, 2021 meeting.)**

Mr. Ball: Number one, the Department of Planning requesting design review of the Maui Academy of Performing Arts (MAPA) proposed exterior building renovations and adjacent sidewalk work that is part of other improvements, including the addition of a 150 seat black box theater located at 2027 Main Street, Wailuku.

So we did have this item in our previous meeting in December. We deferred it because we were waiting for further comments from the Commissioners and, and for them to go and investigate those. So Kevin is back with, with our, with some answers, I guess. And Carolyn.

Ms. Erin Wade: I do want to ask Scott Forsythe from Planning to give a summary. And then --

Mr. Ball: Sure.

Ms. Wade: -- what the, what the group is going to be working on -- sharing with you today.

Mr. Scott Forsythe: Good afternoon, Board Members. Hope everyone is doing well. So last month, December 17<sup>th</sup>, as you recall, we had a quite a healthy conversation on this item, about two hours' worth plus, I think. And it's for the design review of the MAPA building, exterior renovations as well as sidewalk repairs. And we, or you had discussed a number of items including the, the vestibule entranceway, the relocation of the doors to a more off centered position, sidewalk work which would cover up the dollar emblem, the color of the building, the screening measures for the AC units on top of the building, and the framing of the windows and doors as they were proposed with aluminum. And as I recall, the, we left the meeting with you needing, wanting more alternatives or information from the architect and consultant team, which they have prepared. And with your meeting information today, there is a presentation which is different from the December presentation. They look very similar, but they are different. And I'll ask either Kevin or Egbert who are both on the consultant team, the architects, to kind of discuss the differences there.

And also it was requested maybe earlier this week to provide some additional information on the dollar emblem on the sidewalk. And just this morning, thank you, Kevin and Egbert, I did receive your, your letter. And so we provided that to the board members via email. It was also posted on the website at this time. And just to bring back the, the department's report from pages ten through 14 is the design review section, which brings up the appropriate resources from the design guidelines. That's provided for your reference. And with that, I am going to turn over to either Kevin or Egbert to continue their presentation on the proposed design.

Mr. Kevin Teague: Sounds good. Thank you, Scott. I hope you guys are all doing well. Here in New York, we're, we're battenning down the hatches, preparing for what they're calling a bomb cyclone, which, you know, far be it for me to argue the terminology, but it doesn't sound pleasant. So, so please send us warm thoughts.

So just as a quick, as a quick summary from last time, I do believe there were three outstanding issues that you wanted us to come back on. And so maybe Keone or Scott, if you, if you can just confirm this, the three things that we want to look at this evening would be the window and door material, the color of the facade and or the color scheme, and, and then again, the National Dollar Store emblem. Does that track with everybody's recollection?

Mr. Forsythe: Yeah, that's correct.

Mr. Teague: Okay, good. And Scott, are you able to help me again this evening with pulling up our presentation and navigating that?

Mr. Forsythe: Yeah. Give me a second here.

Mr. Teague: Okay, great. Thank you again. And Carolyn, are you on? I don't, I don't see an icon for you.

Ms. Carolyn Wright: I am on. Sorry. I don't know why --. Yeah, I had mines on.

Mr. Teague: There you are. Hi. Okay, good.

Mr. Forsythe: Give me a second here. I'm working on it.

Mr. Teague: Okay, very good.

Mr. Forsythe: All right. I'm going to share my screen here and hopefully this works.

Mr. Teague: Thank you.

Mr. Forsythe: Okay, so I'm almost there. Here we go. All right. Let me move this out of the way. Okay, is it up there?

Mr. Ball: Yup. All good.

Mr. Teague: So if it works for you guys, how about if we start with a discussion of the window and door material that might be kind of the, the quickest one to check off for us?

Mr. Ball: Sounds good.

Mr. Teague: So maybe let's go to page, page-11 just so we can do a quick reminder of what the, the original store front had looked like. And this is a quick – is that 11? Hold on. Is that --? Yeah. And in fact, Scott, will you go to 18 for me? So part of, part of where we had left the discussion last time was, of course, that the National Dollar Store was a bit of a unique or a bit of an anomalous building for downtown Wailuku when it was built, you know, in the 1950s. And the original storefront did consist of the brushed, the brushed aluminum, the brushed aluminum storefronts system, which was very much not in character already with a number of the plantation style or art deco style buildings that we otherwise still see can see today. The, the MRA board members had, had requested for us to reconsider the use of, of an aluminum material. And in fact, what we're actually proposing is stainless steel. But we, we, we have, we did go back and restudy that and we're happy to change out the window frames from, from, from the stainless steel to a painted frame. We, we found that that can still help us achieve our aesthetic goals while meeting the, while meeting the MRA request.

And so if you want to jump maybe really quickly to let's go, let's, let's take a look at the full facade on page-41 and you can kind of see what that amounts to. And we won't have to

save, save that for any kind of grand reveal. You've already seen it. So in this instance, you can see that we're proposing to paint the, the window frames the same color as the, as the rest of the primary facade. And so that neutralizes the effect that we had discussed last time and it's kind of a sharp, the sharper contrast that the, the stainless steel was, was giving us across that facade.

While we're here, I'll point out that we would still like to use the stainless steel door for within the vestibule. We think that because that is pulled off of the street, it requires a little bit of a different, a little bit of a different texture, a little bit of a different draw for the eye to come to that that center point. And so what we can also do, we did supply --. Let me look here real quick. It's on page, on page-22 if you'd like to get a clearer sense of what that material looks like. There is, we did supply an image of another system that uses that, that same material. So you can see it's a much higher quality sort of material and visual than I think the aluminum storefronts that you are concerned, you know, otherwise that are seen in downtown Wailuku.

Mr. Ball: So --

Mr. Teague: Go ahead. No, because I was going to open it up to any, any questions or conversation particularly pertaining to this point.

Mr. Ball: Okay. Are there any questions from the members?

Mr. George Kaho'ohano: No, I do not have.

Mr. Ball: Is it going to be that nice finish like that, the, the polished finish, I guess you would say?

Mr. Teague: Yeah, that's what, that's what . . . (inaudible) . . . Basically what you see there, yeah.

Mr. Ball: Yeah. Okay, yeah. I think that looks good. You know, and there's all that, all that frontage, right -- this kind of goes away from it a little bit -- but you guys are going, you guys are going to have any signs out there? Did we look at that part of it? I mean, it's just such an opportunity there, right? This is a nice MAPA signage on there.

Mr. Teague: Yeah, there is opportunity for that. That what we had understood kind of in getting this far in the permit process was that the signage actually requires a separate application and review anyway. So we didn't think to couple it with this, with, you know, with what you guys are tasked with. And so, absolutely, we, we, we do want to have some nice new signage out there. And you're right, this is a, provides a great opportunity for it. We just haven't quite gotten that far, as, you know, as, as a final design representation for that yet.

Mr. Ball: I like how the air condition covered on this, on the roof ties in with it too.

Mr. Teague: Oh yeah, great. So again, that's on page-41, Scott, if you don't mind, it's the visual reference of that. Yeah, we absolutely wanted to tie that back into the overall, you know, aesthetic of, of the building. But also I think that that vertical striation has a nice reflection to some of the textures that we do see in, in downtown Wailuku. So it helps to kind of marry, marry some of that aesthetic back.

Mr. Ball: Yeah, definitely. Okay, if there are no further questions, you want to move on to the next item?

Mr. Teague: Yeah, that sounds good. So while we're here, shall we go ahead and talk about the, the color?

Mr. Ball: Yeah.

Mr. Teague: We didn't include a slide of the, of the previous color palette. I suspect you probably remember the much darker charcoal gray, nearly black version of the facade that we presented last time. We did go back to the drawing boards, and what we, what we hoped to achieve was, you know, still this this aesthetic, this aesthetic vision of having a bold, you know, a bolder building. But bringing, bringing back some of the intensity and falling in line with the color palette that already exists on, on Main Street and through much of downtown Maluku. So the color that we're showing here could pull -- I don't . . . (inaudible) . . . It's, it's very similar to the color of the Calvary Church that is just across the street from it. And it's also a color that's pretty evident throughout downtown. Let me get a reference page number for you. If we can go to page-39, Scott. So I did do a little bit of follow up from our, from our last, from our last presentation. All of these buildings, with the exception perhaps of 1885 Main Street, which is in the lower right hand corner, all of these are within the, either the original or the expanded MRA purview district. And all these buildings, you know, again start to reflect --. And I guess the, the, the court building there as well. But a number of these buildings are either similar and -- similar in terms of both the saturation and the darkness. And even there you can see it, 1942 Main Street, where we're getting something that is quite a bit more saturated and quite a bit bolder. So I think that our perspective again is we definitely want to have a building that, that is complementary to its surroundings, but also something that stands out at the same time for the sake of this being, you know, providing some new energy for, for downtown Wailuku. That's, that's always been something that's been important to MAPA. And so we're hoping that, you know, some of that excitement comes through this this newly proposed color palette. If you can go back to, back to 41 maybe to facilitate any conversation about it. Thank you.

Mr. Ball: Questions from the Commissioners?

Ms. Jo Ann Ridao: So I just want to comment that I like this color scheme a lot better than the original plan color scheme.

Mr. Teague: Great.

Mr. Ball: Yeah. I think you guys did well with just these colors matching, you know, the surrounding and kind of blends in with the sky a little bit more too when you're down on the street level. George, anything?

Mr. Kaho'ohanohano: No, I have nothing. Thank you.

Mr. Ball: Okay. You want to move on to the next one then, Kevin?

Mr. Teague: Okay, sounds good. So I think the last item for us to address is with the National Dollar Store emblem. Um, we did send over -- and, and I apologize. I don't know if we send over kind of late today. I don't know if, if everybody had a chance to read it. But something that I thought might be kind of helpful, and I realized after our presentation last time and even just, just in preparing for our, for our discussion tonight, I realized there was something that maybe we hadn't quite made clear about kind of what was driving the placement of, of our new entrance Scott, if you don't mind, can we go to page-14 for a second?

So this is, again, the existing facade and it's kind of showing in dashed lines what we're proposing to, to remove or otherwise alter. At the very bottom of the, of the existing doorway, you know, you can see like the, the essentially what looks like these, these dash lines that are forming the, the, the triangles on in the lower middle. So those are existing doors. Um, the flat, the flat line that runs across the bottom of those doors that represents where our existing floor slab is on the interior of the building. And so part of what, part of the way we had to approach the design process for figuring out how to make this an up to code and ADA accessible building was to figure out where to locate the, the new entrance relative to the existing floor slab. And by shifting it -- and this is kind of, I'm kind of giving you a different site, a different narrative version of what we submitted in that letter today or in that memo. By shifting the doorway to the right on the building, what that enables us to do is reduce, both reduce the depth of the vestibule, which we talked about last time. The depth of the vestibule is a bit of a public safety hazard, and it's also just becomes a bit of a hole on an otherwise beautiful street front. What it also allows us to do is, is by pulling it to the right, as we're looking at it, which is again what we're proposing, it reduces the overall depth that we have to ramp up to, right, and therefore it decreases the depth of the vestibule. And so the repositioning of, of the vestibule doors is by no means arbitrary. Not that you necessarily thought that it was. But I did want to clarify that there is a very implicit underlying strategy about the location of those doors relative to two things. Both the interior floor as it's, as it's poured, but also the slope of the sidewalk. You can imagine that if we pulled the door too far to the right, we would be beneath the sidewalk, which obviously

creates all kinds of issues for both egress, for, for rainwater pouring, pouring into the building. If we move it too far to, to the left, we then suddenly have stairs or a much steeper ramp that we're trying to, you know, as our means to enter the building. So by sliding it ever so slightly to the right, we're able to really kind of optimize our entrance. And then in the course of this, by optimizing the entrance and by getting an entrance that is ADA accessible, this is where we run into the issue with the National Dollar sign emblem. And so I don't know if that kind of helps clarify how, how we've arrived with that.

But if we want to go into -- if we can go to page-30 maybe. So in, in looking at where the vestibule has to go in terms of being able to make an ADA accessible entrance, what we find is and I, and I don't know if, I hope this document or this, this diagram is helpful. When we pull that, we pull the vestibule over that location, the areas that we have to ramp up are here shown in pink. The way that I kind of think of it is that the areas in pink are what are under underwater or they're under the, under the new surface that we have to pour in order to make for an ADA accessible entrance. And you can see that the Dollar Store emblem, unfortunately, is right, right smack in the middle of that area that we have to re-grade for that to become an accessible entrance.

So, again, I hope this is clarifying. I know there's probably still going to be some question about it, so why don't we go ahead and stop there and I'll, I'll open it up to any questions. Or, or Carolyn or Egbert if there's anything that I've missed in terms of describing the process here, you know, by all means, feel free to interject.

Ms. Wright: One of the diagrams for me that was super helpful is a few slides later where it shows how far the emblem would be below the surface and, and seeing that that would be a trip hazard, which, of course, wouldn't need ADA requirements.

Mr. Teague: Yeah. So that's on --

Ms. Wright: And I think that's the next one down actually.

Mr. Teague: Thirty-three.

Mr. Forsythe: Thirty-three?

Mr. Teague: Sorry. Thirty-two. Yeah, there you go.

Ms. Wright: That, that -- I'm such a visual person, and that was helpful for me to see how the dollar sign would be sunk in below unfortunately. And then, and then, I don't know Kevin, if you want to address the, the studies that you did, looking at the materials that they were, there were -- It's of course made of terrazzo and very thin metal. And so it's determined that to try to excise it, it wouldn't survive. It wasn't designed to be able to be just lifted up and, and re-put it on the sidewalk.

Mr. Teague: Right. It's actually --. So the emblem itself is a series of independent metal pieces that there's the dollar, and I believe there's also a circle at the perimeter. And they're all independently cut and inlaid pieces into the terrazzo. So the minute that you start disrupting the terrazzo, I very much anticipate that the terrazzo will start to crumble in places and crumble away from the metal, such that the way that, you know, you'd ultimately, ultimately be preserving it is, is actually by re-fabricating the metal portion and relaying it into a new grade. So again, I think, I think we may have touched on that a little bit last time, and just to say like, well, is that ultimately preserving it if you're remaking it and reinstalling it? But I would see that as being kind of the best case scenario for, for maintaining, at least the, the look of the emblem.

Mr. Ball: Questions, Commissioners?

Mr. Kaho'ohanohano: Yeah, Keone, George.

Mr. Ball: Go ahead, George.

Mr. Kaho'ohanohano: Yes, Kevin, the biggest thing for me in reading the plan that you put out, it's, it was said that it can't be repaired, it cannot be removed. All I was asking for is some sort of documentation from somebody who knows about it, to verify in case somebody comes up in the future and ask why did you destroy it? We made attempts to do it. Here's the report that says we cannot. That's all I'm asking for. Because of the fact that when we first started this whole thing, we looked at history, the house, everything. But all of a sudden the dollar sign was not even a part of the problem. I don't remember the house. It was before me. I remember the dollar sign because we used to go there. And that's why I think a lot of people . . . (inaudible) . . . So I'm not a, I'm not a covering it. I just want to make sure that we have some documentation to say that is not able to do anything with it -- if we do it, it will destroy it. It's a simple as that.

Mr. Teague: Can I ask who, who would you, who would you want that documentation to be from? I mean, and I'm not being glib in asking that. I mean, like, we're, we're obviously the architects who had been looking at this, you know, for a couple of years and really been trying to, you know, figure out how to make, you know, all of these different elements across the entire project work, both, you know, with all the various code requirements and then obviously also with the MRA design guidelines. So I'm just curious, you know, if, if not us, then who would you, who would you want to hear from?

Mr. Kaho'ohanohano: Who did you contact? Because I take it you're not the expert in the field. Who did you contact to get that information?

Mr. Teague: I mean, if you'd like for us to reach out to contractors or if it's, you know, if it's somebody who does terrazzo work, I'm not entirely --. It's kind of a, it's a bit of a one off



sort of exercise, I guess, for us. Like, we, we wouldn't ordinarily, as a part of due course, you know, we wouldn't. You know, it's intuitive, I think, to us that this material would, you know, it wouldn't survive like an excision. And, and can I ask it, would it, is it that you're looking to understand if it would, you know, if the metal itself is something we'd be able to pull out and reapply? Or if it's about cutting out a whole section of terrazzo? Or what is it that, that you want to hear, you know, specifically about?

Mr. Kaho'ohanohano: Kevin, I'm asking, do you guys have in your company have the expertise to say that that terrazzo is not being able to being able to moved out without being destroyed?

Mr. Teague: I feel, I feel confident about that, yes.

Mr. Kaho'ohanohano: And who did you contact to get that information?

Mr. Teague: Again, this isn't, this isn't the sort of thing that I ordinarily would, you know, outsource to somebody. This is something that I would rely on my 20 years of experience to know, you know, and I have done work in terrazzo before. And I, you know, and I would just like to remind too that we've talked about the terrazzo, the materials being an notorious slip hazard, you know, in an outdoor application. So this isn't something that, you know, we've actively tried to outsource in terms of information. It's just a lot of factors are kind of pointing to, you know, it's, it's not going to work in its current, you know, in its current position and configuration.

Ms. Wright: I wonder if, George I don't know if you had a chance to look at the memo that Scott sent this morning. But I wonder if we, if we used that memo as the evidence that the dollar store emblem is not salvageable. Would that satisfy --? I totally hear what you're saying, that you want to make sure that later on if somebody comes back to us and says, why did this dollar sign go away, we have a report that we can refer to that show, that gives the evidence. So I wonder, George, if that memo might serve as that, as that document because it does go through all of the ADA requirements and all of that.

Mr. Teague: And some of the --

Ms. Wright: And Kevin's and Egbert's expertise, you know, that they both have Master's degrees in Architecture and they have, they are, we use them because of their expertise, and, and so I do --

Mr. Ball: You know, we talked about, in the past, we were going to have some sort of documentation on the history of the area, right. Do we include this in that? Remember when we talked about having a wall of the history of the building and all these stuff. Like this could be part of that, right? Like we document with the, with a nice photo of it prior to construction. Put that on the wall. We explain underneath, right, hey, we tried to save this,

but these were, these were the hurdles that we ran into, right. I mean, we have this, we have this Commission so we can ask these questions, George's questions, and you guys gave us some good answers. And, you know, but the public, we want them to remember this, right. The way to remember it is when they're standing at intermission or prior to the show or whatever, right, in line at the bathroom, there might be a wall of the history of the thing. And then people go, oh, yeah, I remember that thing. Oh, yeah, how come they couldn't save that? And there's the story, right? Oh, we tried to save it, but, you know, it was under grade and it couldn't be over grade. We couldn't move it because of the thing so we had to get rid of it. But, you know, it kind of just jogs their memory, right. And then it has the whole story behind it too. And like you said that stuff is super slippery, you know, you don't want that in your front entrance, right.

Mr. Teague: And Keone, I would actually, I would actually do you one better even which is to say, like, you know, in terms of memorializing it, I think we could even by way of whether it's photographing it, but also kind of surveying, surveying it, you know, we could certainly do a replica version of it that would be embossed or, you know, otherwise engraved into any kind of marker, you know. So we actually still, we still have the visual of the of a dollar store emblem, but it's just in a different location, you know, in a different and presented in a different way. But I think that would very much, you know, give a better and fuller representation of, you know, of this thing that that had been before.

Mr. Ball: Yeah. And, you know, it is, it is a, a national symbol, right. It's not unique to Hawaii or Maui or whatever, but it is in the sense that it was in this location, right. So I don't know. I mean, it would be kind of cool if some artists got a hold of all the pieces after you pulled out of there and made some kind of artist, you know, thing with it in that representation, but not fully, you know what I mean? Anyway, but I don't know, George, do you have further comment?

Mr. Kaho'ohanohano: No, yeah. First of all, let me get one thing straight. I'm not against covering it. I just want to prevent something from happening if somebody comes up later and says, what happened to the sign, you didn't show anything that you tried to save it.

Mr. Ball: Yeah.

Mr. Kaho'ohanohano: With documentation like this, we eliminate that problem. And I didn't see that in the initial presentation.

Mr. Teague: Yeah, no, that's fair. That's a, that's a good point and a point well taken. So I'm hoping that, you know, between the additional diagrams and in the memo, we, you know, we issued today, you know, I hope you feel that covers, you know, your bases on that.

Mr. Kaho'ohanohano: It does. It does. It doesn't --. Let's put it this way. It doesn't fully cover, but yes, it does cover.

Mr. Teague: Okay. Okay, great.

Ms. Wright: And we will work on that historical, you know, the land recognition of everything that happened on that land before we, before we turned it into a theater. We'll work on something. I love the idea of getting an artist to create something really cool. And, and when it comes time for that especially if it's something that's outside, we'll be coming back to you for approval on that. So --

Mr. Kaho'ohanohano: Again, when you realize, when we started this first thing last month, I heard about the old house. I heard about that. I heard about the . . . (inaudible) . . . The dollar sign was almost inconsistent. We just said we will cover it up because it's safety hazard. And my biggest thing is that we got to get some documentation for that to protect all of us.

Ms. Wright: Perfect. That's good. Thank you for that wisdom. That's, that's good. We'll definitely move forward with that. And, and, and we'll, we'll come back to you at some point with for your perspective on it. Because we, we want to make sure from MAPA's perspective, we don't want the community to be mad at us. You know, we're part of the community and we want everybody to be happy about it, about the work that we're doing for Wailuku.

Ms. JoAnn Ridao: This is JoAnn.

Mr. Ball: Go ahead JoAnn.

Ms. Ridao: I just wanted to suggest because I don't want to add any more costs to the project, but I think Maui Architect, Jim Niess, is considered like the expert for Wailuku town. And maybe if he could put his stamp of whatever is being reported here is correct, and I think that could clear things up. Not clear things up, but like kind of putting the Maui stamp of approval on it.

Ms. Wright: I think we could go to Jim. He's worked on the building before, of course, for us. But we do have Maui architect of record who will be filing all of the, all of the documents or already has. Alike Romanchak is our Maui architect. So --

Ms. Ridao: So she's probably putting her stamp of approval on this report.

Ms. Wright: Yeah.

Ms. Ridao: Okay. Okay.

Mr. Ball: Okay.

Mr. Kaho'ohanohano: I've got no more.

Mr. Ball: Go ahead. Go ahead, George.

Mr. Kaho'ohanohano: I got no more. It settles me down because we have some documentation issues. There was no documentation in the report in the, in the past.

Mr. Ball: Fair enough. Okay, at this time I would like to open this item up for public testimony. If there is anyone that would like to testify in this item, please make yourself known, and you have three minutes. Seeing none, we shall move on. Closing public testimony on this item and do we have an action? Any action on this, Erin?

Ms. Wade: I apologize. Yes. So you would be voting to support design review with the changes, and up to you about incorporating the recommendations from the staff report, as well as the updates that were provided by the applicant.

*(Ms. Gwen Hiraga present at 1:35 p.m. or approximately at 00:36:11 of the Audio Recording.)*

Mr. Ball: Okay, here it is. I found it. Oh, let's see. Does Scott, do you want to go over the recommendations again for that?

Mr. Forsythe: Sure. So on page-14 of the Department's report, I can read that for you. Pursuant to the foregoing, the Department recommends approval of the proposed renovations identified in MRA 2021/0003 subject to the following conditions. That pursuant to the Maui Redevelopment Agency's determinations and recommendations on the project's conformance to the design guidelines that the applicant submits revised plans to the Department for review and approval. That final construction shall be in accordance with the representation made to the Maui Redevelopment Agency at its December 17<sup>th</sup>, 2021, 2021 meeting, and final plans as submitted per condition number one, that appropriate measures are taken during construction to mitigate the short term impacts of the project relative to ambient noise levels, dust, water runoff, traffic and pedestrian use of the sidewalk. Four, that the sidewalk work does not adversely impact the integrity of the basalt sidewalk curbs. Five, that full compliance with all applicable governmental requirements shall be rendered.

Mr. Ball: Is there a motion to approve?

Mr. Kaho'ohanohano: So made.

Mr. Ball: Motioned by George. Second?

Ms. Ridao: I would second, but I want to include the revisions that were discussed today.

Mr. Ball: Those are --

Ms. Ridao: You know, the three, the three areas. The window, door material, the color scheme, and the emblem, be incorporated into the approval.

Mr. Ball: Okay.

Mr. Forsythe: Chair, if I may?

Mr. Ball: Go ahead, Scott.

Mr. Forsythe: Yeah. So following this, today's presentation, I'll be working with the applicant to extract from this presentation the designs that were approved during this meeting's discussion.

Ms. Ridao: Okay. Okay, then I second that.

Mr. Ball: Okay, thank you. Any further discussion? All in favor say I or nod your head.

Ms. Ridao: Aye.

Mr. Ball: Any opposed? Same side. Okay, motion carries. Thank you guys. Good luck in your project.

**It was moved by Mr. George Kaho'ohanohano, seconded by Ms. JoAnn Ridao, then unanimously**

**VOTED: To approve the department's report and recommendations with the amendments as discussed.**

*(Assenting: K. Ball, G. Kaho'ohanohano, J. Ridao)*

*(Excused: G. Hiraga)*

Mr. Kaho'ohanohano: Thanks, Kevin, Carolyn. Appreciate it.

Ms. Wright: Thank you very much. Take care.

Mr. Teague: Yeah, thank you very much for your time and your consideration. We appreciate it.

Mr. Ball: Sorry Gwen. Did you have something?

Ms. Gwen Hiraga: Yeah. I'm sorry I joined in late but I do want to extend my appreciation to the team, Carolyn, and the architects, Noelani, Egbert. I really appreciate all that you did. I

know that in our December meeting I was rather outspoken about the project, but I like what I saw in your revisions. So thank you so much for taking the time and I appreciate it.

Ms. Wright: Thank you.

Mr. Teague: Thank you.

Ms. Wade: Thank you, Kevin.

Mr. Teague: Okay, very good. Thank you very much again. Take care.

Ms. Wright: Bye-bye.

Mr. Kaho'ohanohano: Bye.

#### **D. OLD BUSINESS**

- 1. Discussion regarding the roles and responsibilities of the MRA, the status of the Wailuku Redevelopment Plan, and the changing and on-going needs of the district. Discussion with members intended to open a dialog about the MRA in its current form, with the ability to provide a recommendation to the Department regarding the future of the board.**

Mr. Ball: Okay, we're moving on to Item D, old business, discussion regarding the roles and responsibilities of the MRA, status of the Wailuku Redevelopment Plan, and changing the ongoing needs of the district. Discussion with members intend to open a dialogue about the MRA in its current form with the ability to provide a recommendation to the Department regarding the future of the Board. We do have a SWOT analysis.

Ms. Wade: Yeah, I sent you folks that a bit ago. I'm wondering if you wanted to have this conversation. I know actually again, unfortunately, today we're going to, we're going to be losing JoAnn soon as well. So I don't know. I'm wondering if we should schedule this as a workshop, actually, when we don't have an item that's going to take up so much time and when we know we're going to be able to have the full board present.

Ms. Ridao: Yeah, that would be good.

Ms. Hiraga: Yeah.

Ms. Wade: Okay.

Ms. Ridao: So are you going to take care of the polling everybody to be sure we're all there?

Ms. Wade: Yes, we can absolutely do that.

Ms. Wade: Okay. Also, unfortunately I'm waiting for our Toyota to get serviced. So I'm waiting for the call for when we got to pick that up, which can be at any time soon so appreciate being able to set a confirmed time for this.

Mr. Ball: Yeah, let's do that. And we might have a new member by then too which --

Ms. Ridao: Yeah, that'll be good. Yeah.

Ms. Wade: That's what I keep thinking too. I keep thinking it's going to happen and then I never does, so, but I'll check in with Mayor's staff and find out where we are.

Mr. Ball: Okay.

**Without any objections the Agency deferred agenda item D.1. to a future MRA meeting.**

## **E. DEPARTMENT UPDATES**

### **1. Church and Vineyard Street Improvement Project Status**

Ms. Wade: Would you like me to department updates?

Mr. Ball: Yeah. Sure. We'll defer Item D, old business, to a future date to be determined and we'll move on to Item E, Department updates.

Ms. Wade: Okay, thank you. So if you've driven Church and Vineyard recently, you know the thing that is the most challenging for us is the power poles remain in the place that they were when we started the project. And this is due to Hawaiian Tel. The Hawaiian Tel's equipment is still on those power poles and we're waiting for them to get their new equipment brought in so that they can pull the lines underground. So they've been notified since September that this was, that we were ready for them to do this. And unfortunately, just due to shipping and timelines and then some of the storm damage that was done, the equipment they had on island had to be deployed for repairs instead of getting used for the project. So we're waiting for the new shipment. But it sounds like this month, February, we should be getting that done.

I know, and I apologize for the condition of the surface of the streets. We certainly expected those to be repaved by this time. And the community has been exceptionally patient with

the condition of the steel plates still in there and the surface of the road kind of being a mess. Once we get those power poles out, the whole thing will get the resurfacing. That's just --. Well, I should say, Lower Vineyard and Church, and the intersection at Main and Church are definitely the most highly traveled sections. So, that's the update for that.

The Church and Vine -- or the upper Vineyard component, we're just finalizing a few things with some of the property owners. There is a whole lot more driveways in that section than anywhere else, so we're just making sure right now all of the property owners have and will remain to have adequate access throughout the project and also making sure that all the utility companies are going to be able to come in in quick succession. So that once we start, we don't have all of these delays. There's just, in that upper section of Vineyard, we don't have the road width to have any room for error or, or downtime. It's just such a narrow right-of-way. Once we're ready to move up there, it all kind of has to get going right away. So that's, that's why we've been waiting for quite some time now to get upper Vineyard going and sewer, finalizing a sewer bypass plan. So, hoping that this, this February month, we start to see a whole lot more traction. That is, that's what all parties have stated is February we're going to get to be moving again.

Any questions on those road improvements?

## **2. Wailuku Parking Structure Update**

Ms. Wade: For the Wailuku parking structure --. Go ahead.

Mr. Ball: Sorry. I thought I was on mute. We'd just like to express, the Commission would like to express to the community our thanks for their patience on this, you know. We want it to be done as much as they do, and smoothly, smooth, you know, smooth sailing, so we do appreciate their patience.

Ms. Wade: Thank you, Chair. For the Wailuku parking structure I'm pleased to report that the entirety of the building footprint has now been excavated. So ground altering activity under the building is complete. We are, they are working now on the slab. And if you do go to the Wailuku Live webcam, you can see that some of it's been poured already, that the area closest to the Executive Center, the Takitani Building has been poured and several of the columns are up. So there's -- before you were just seeing really the elevator, the two elevator shafts. Now you're starting to see some more of the vertical elements coming into play. And it's much clearer to get a sense too of the extent of what the, the project will be like. I was on site yesterday for quite a, for quite a while and it's starting to look like a parking structure. So that's --. You know for a while it's really just been, you know, just moving lots of dirt around. But it's actually starting to come together and you can tell it's going to be a building.



So probably I think our next discussion about that should begin to be about art. About, you know, we've spoken both with Burial Council and with folks in the community about appropriate artwork for the structure. We've also talked about interior wayfinding in the form of art. So I think through Small Town Big Art, we might like to come back to you folks with some design proposals in connection with the community for what could be nice at that site.

Mr. Ball: Yeah, I think we have a real opportunity there, you know, with the different levels and all that, and naming the different levels that represent Wailuku, you know. Making one of them blue with water, right, representing that. And one of them like the Lao Needle, right, representing that. You know, that kind of stuff would be pretty cool, I think.

Ms. Wade: It's a huge opportunity. I think that could be really exciting.

Mr. Ball: Yeah.

### **3. Business Interruption/Rental Assistance**

Ms. Wade: For the business interruption rental assistance, I did submit a budget amendment request to Council. So the Budget Office is currently reviewing the request. I asked for another \$119,000 to support the businesses as we are expecting to continue to impact for another several months. And now that also the Lao Theater is open and doing shows again, so you know, I don't know if you folks saw, but they've got shows this weekend and running for the next several weeks. But there really is no parking in close proximity, so we've been exploring the idea of a valet service to assist with theatergoers getting safely to and from, and then being able to park at Wells Park in the interim. So I did request some additional funds for that purpose. I'm not sure that we'll need all of that. That's just worst case scenario. And if the access continues to be physically blocked, as it has been for months and months now, those businesses do really need that assistance. And then, of course, we're exploring that valet opportunity potentially for the theater and the nighttime businesses. Because while during the daytime, walking from Wells to Market Street is feels real safe and comfortable. At night, that's a bit of a different story. So we just want to make sure folks are safe and feel safe accessing the district.

Mr. Ball: What time does our shuttle run till?

Ms. Wade: Till six o'clock. On weekdays only it runs till 6:00 p.m.

Mr. Ball: And it's not -- nothing on the weekend?

Ms. Wade: Correct. Doesn't run on weekends at all.

Mr. Ball: Was that what you were thinking, just have the shuttle running during the Lao Theater time frame or --?

Ms. Wade: Well, we -- . The contract isn't written in such a way that I could pivot it that way. We were actually thinking there's a couple of valet services for hire. It is like a hotel valet, but they come to events or parties or whatever if you have a remote location and need valet service. It is a separate business from who we have the contract with for the shuttle itself.

Mr. Ball: It's not a bad idea. I mean . . . (inaudible) . . .

Ms. Wade: Actually I think if we started that service it might end up being so attractive that they keep it after construction. Once the parking structure is done, you could then drop your car right in front of Lao and the valet goes and park you at the theater. I know, like, I know that I would do that if it was just me or, or, you know, showing up by myself or if I wasn't with my husband or my family.

Mr. Ball: Right. Or you have a handicapped, you know, person.

Ms. Wade: Yeah.

Mr. Ball: Yeah. I think anything you can do to help, you know, the businesses around there is a good idea.

Ms. Wade: I'll be exploring that and I'll let you folks know when I'm expecting it on Council agenda for the budget amendment.

Mr. Ball: Okay.

#### **4. Small Town Big Art updates**

Ms. Wade: Small Town Big Art, I -- you saw the press release so it is official that we will be receiving the National Endowment for the Arts (NEA) grant. That too, we have to do a budget amendment to receive that money, but that won't happen until the fiscal year 23 budget. So you'll see that reflected in the new fiscal year document.

Some of the exciting pivot I just wanted to share with you is the storytelling component that's being brought in. So Small Town Big Art has been partnering with Story Corps. If you've heard Story Corps, which has worked with NPR, National Public Radio, for a long time. And the stories that are recorded do end up getting archived in the National Archives. So what's exciting is we have all these stories now being generated here on Maui that are ending up in the National Archive from, you know, your peers, kupuna, kids interviewing. It's kind of exciting. So that storytelling program is now leading to inviting artists to create works of art based on the stories was the request for proposals.

Mr. Ball: Is anybody documenting that, like video documentation?

Ms. Wade: Yeah. So the, some of the oral history, or the, like, the -- some of the storytelling has been done by video. Some of it has not depending on folk's level of comfort. You know, we kind of -- they've been showing up and going to wherever people are comfortable. And in some cases it's been at Akaku, which has been, they've been partnering with Small Town Big Art to do some of these recordings. Not everybody feels great about being in sort of the sterile studio. They want to be, you know, they feel more inspired to tell their story in different locations, which is totally --

Mr. Ball: Sure.

Ms. Wade: But some of it is. I really encourage folks to check out the Small Town Big Art website because it's, there's Vimeo, there as podcasts, there's all kinds of documentation of the discussions that have been happening. Kelly McHugh White has just been hitting it out of the park with all of the contents that's getting developed. And National Endowment for the Arts truly recognized how exciting a body of work that's being developed for the neighborhood.

Mr. Ball: Yeah. Cool.

## **5. Upcoming agenda items**

Ms. Wade: For me then the upcoming agenda item would be this discussion in hopes, the discussion on the next steps for MRA. But I'll check into the new member whether or not we're going to have a new member. Scott, do you have anything coming up for the agenda?

Mr. Forsythe: No, I don't foresee anything. No.

Ms. Wade: And then I'll also maybe just check back and see when we might be ready to discuss art at the parking structure and, and, how that format would work best for MRA.

## **F. NEXT MEETING: February 25, 2022**

Mr. Ball: Sounds good. Okay, well, thank you for the update. Item F, next meeting will be February 25<sup>th</sup>. Yes, I'll be here for that. Maybe we'll schedule that that responsibilities for that one...if everybody will be here for that? Will that be a good time for that, date for that?

Ms. Wade: Do we want to do that work, that as a workshop then that day?

Ms. Ridao: Yeah.

Mr. Ball: Yeah.

Ms. Wade: Yah.

Ms. Ridao: There's a light agenda we might as well use that time.

Ms. Hiraga: Yeah.

Mr. Ball: Yeah.

Ms. Wade: George, are you available on the 25<sup>th</sup>?

Mr. Kaho'ohanohano: Yes I am. I'm available.

Ms. Wade: Okay, wonderful. Great. Okay, we'll do that for the next agenda. It's nice to have that be the only topic because brainstorming -- it's hard to switch into brainstorming mode after being in like analytical mode, plans review.

## **G. ADJOURNMENT**

Mr. Ball: Yeah. Definitely.

Ms. Wade: Okay, great.

Mr. Ball: Okay. Well then we will see you guys all on February.

There being no further discussion brought before the Agency, the meeting was adjourned at 1:55 p.m.

Respectfully submitted by,

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

## **RECORD OF ATTENDANCE**

Maui Redevelopment Agency  
Minutes -- January 28, 2022  
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**PRESENT:**

Keone Ball, Vice-Chair  
Gwen Hiraga (present @ 1:35 p.m.)  
George Kaho'ohanohano  
Jo-Ann Ridao

**OTHERS:**

Erin Wade, Maui Redevelopment Program Planner, Department of Management  
Scott Forsythe, Small Town Planner, Planning Department  
Michael Hopper, Deputy Corporation Counsel