

CHILI ARCHITECTURAL ADVISORY COMMITTEE
September 20, 2016

A meeting of the Chili Architectural Advisory Committee was held on September 20, 2016 at the Chili Town Hall, 3333 Chili Avenue, Rochester, New York 14624 at 6:00 p.m. The meeting was called to order by Chairperson James Ignatowski.

PRESENT: Robert Latragna, Matt Emens and Chairman James Ignatowski.

Chairperson James Ignatowski declared this to be a legally constituted meeting of the Chili Architectural Advisory Committee. He explained the meeting's procedures and introduced the Committee and front table. He announced the fire safety exits.

1. Review of proposed Living Cottages for Legacy at Chili Park located at 3360 Chili Avenue, Chili, New York.

Don Riley, Anthony DiMarzo, Bryan Powers and Dick LaCroix were present to represent the Legacy at Chili Park.

MR. RILEY: I'm Don Riley from Mark IV Development Corporation. With us -- 301 Exchange Boulevard, Rochester, New York.

With us this evening is Anthony DiMarzo, the owner, and own -- owner and founder of the Legacy communities and Mark IV Development Corporation. Bryan Powers, our professional engineer, is with us, and Dick LaCroix, our architect, who is the most important person tonight for the purposes of responding to your concerns and requests.

We were before you in July, and it has been a while, Matt (Emens), since we saw you. You have grown some appendages.

But we -- during that meeting, to the best of my recollection, there were a number of issues raised, and we're here to respond to those issues. We have tried to be as fully responsive as we could to your expressed concerns and others and Dick LaCroix will come forward and take us through those.

One of the areas that was raised was the treatment of the cottages. We'll get to those after we talk a little bit about the main building. We have received preliminary site plan and final site plan approval with a few conditions associated to it, one of which is to be responsive to this Advisory Board, so we're here tonight to do that.

Dick LaCroix has been our architect on all of our Legacies and many of other projects. Barkstrom & LaCroix is a Rochester firm. Dick (LaCroix), without further adieu, if you would like to come forward and take the Board through the -- your effort to respond to some of their concerns as expressed the last time we were here.

MR. LACROIX: This is standard issue.

The Board on the bottom -- I don't know if you can see that -- this is what we presented on July 12th, and I think everything was sort of okay. We were saying that maybe we ought to bump up this window that is facing Chili Avenue. So I have a package of drawings. I got a lot more than I need, but maybe you will need those for the other members. So -- the changes that we're making are described on the first sheet.

If you turn to the second sheet, the two changes that we're making are the main window that is facing Chili Avenue. We discussed the possibility of actually flanking that with very, very large columns, which is what we have done on other Legacies. It bumps it up, gives it more importance.

The next page of that is a picture of Park Crescent. Park Crescent was maybe the first time we used the very, very large column for emphasis. It is actually further -- or about the same distance off the road as Chili Park.

The next -- the next page is that large window with the flanked columns. And we actually have a little bit of a roof obviously for the flanked columns. The windows are aluminum see-through because the theory is that from Chili Avenue, you will be able to see through the conservatory all of the way through to the main courtyard, which is behind it. The sunshine on that brick wall on the other side, we're hoping that is what you will see through those windows.

The next page is what we had for the main entrance. Once we bumped up the window to Chili Avenue, it was a little bit weak, or we thought it was a little bit weak, so we did the same column system, and that's the next page that you have. These columns were set on stone piers. We didn't do that in the front because of the railing systems and it would never show.

To explain what that entrance is actually like, and why there has to be control from the main desk, what they can see, to see all of the arrows, they're seeing into the lounge, the waiting area for any visitors to see relatives. They can see the front door through the vestibule and if it's controlled and it's secured, she can open the doors if she chooses to from that desk. She controls the elevator. She controls anybody going to the administration and so forth, to the leasing areas. So she has a very prominent position.

The next page is what happens in that vestibule. There is a splayed wall, so her views are all of the way through the lounge, all of the way through the vestibule, and this stair is similar to

a stair that we did in the Willow Ponds, which was actually the first Legacy which we did many years ago.

In this case, the fire door is at the top of the stair. And because we have rooms above all of this and we don't have any two-story spaces, um, we're a little bit more conservative than the picture above. Now, all of these drawings are explained in that first sheet.

On the second floor, it's the same sort of thing. There is a receptionist on the second floor. Anybody coming up, she has control of them. She has control of the elevator. Anybody getting off the elevator. And this is the enhanced residence activity room. But she has control -- it is the same as down. And there are two stores. There is a store on the first floor, store on the second floor so all of the residents can get aspirins or whatever from those.

The next sheet is the floor plans, which we had last -- the last time we were here. We shifted -- it will be easier if I could do it this way.

We had a balcony in front of the cafe. We had a balcony in front of the conservatory. I have a pet peeve that every time we do a balcony, you're looking through the railing and all of the furniture and so forth, you will never see outside. So we have shifted the balconies on both of these so that 80 percent of the year you're actually going to be able to see what happens in the courtyard. Courtyard, if it is like the other -- like other Legacies, there will be activity out there, presentations, bands, so forth. So we wanted to make sure that people from the inside could see the outside.

The next sheet is essentially the same. You will see where the two balconies have been shifted, and actually, there is a lounge, a salon and there is a nurse's lounge and they can also come out onto that balcony.

We have shown you the cupolas on the main building. There is just one other little cupola that happens on top of this portion of the building (indicating). You can see that from several parts of the main building, and we wanted to make sure we could see all this. One of the things I said at the last meeting, it was a 4 and 12. It's actually a 5 and 12. We have changed that. It has a little more height to it, so 5 and 12. But this is basically the three cupolas.

Those were the only changes from the first presentation. We had samples of all of the materials at that meeting so we did not bring those tonight. I think those were the only requested changes at the last meeting.

Matt (Emens), you mentioned the columns, so we bumped those up.

MATT EMENS: Where is the -- you have on the cupolas, the east side cupola. Where is that one, Dick (LaCroix)? I don't see it.

MR. LACROIX: It is -- this is the main courtyard (indicating). There is one cupola over the entrance, over the entrance and one cupola over that. This one is at the end of the small courtyard.

MATT EMENS: Okay.

MR. LACROIX: Because there is a major room on the first floor, and this whole area on the second floor is memory care. Memory care is designed so that they can walk in complete circles. It's part of the program. Never give them a dead end because some that are severe will actually end up facing the corner. So you have to keep it going all of the way around.

They have actually some glass walls, glass walls so they can see their own -- this courtyard. That is not actually their courtyard. They have a courtyard out here, if you remember the last time. But it's all trees, leaves, air, sky and so forth. So it's a very pleasant walk. They just have to be allowed to do that.

And we have to tighten up all of the holes where -- there are lounges, dining halls, and if you remember the last time, the -- the kitchen is here (indicating). Kitchen services, dining room here, dining room here, dining room here on the upper floor (indicating). It is all just an elevator operation. There is no travel through the whole thing, which is -- we just don't want to travel food for long distances.

And the cafe is right across from the kitchen on the first floor and across from the elevator on the second floor. So it is a very tight design.

Not that cupolas aren't important, but I think somebody asked for the brackets, the design for the brackets, so we bumped them up. And that's pretty much all you had to say.

And most of the part of that is on the first page, why we did what we did. I can leave that large drawing.

MR. RILEY: Dick (LaCroix), raises a very good point. It's not architectural, but it is very important programmatically. When relatives of persons who are in our memory care come, they want to get a good sense, too, where their loved one is. So there is a real effort internally to make it as open as possible. The whole area is secured. So if a -- if mom or dad were there, you would have to be allowed in and secured out. What we struggled for is -- struggled against is familiarity, because even staff and that has to be mindful of that. But the person who is in memory care should feel when they're there very free and open, and so we create as many light, natural light and other opportunities.

The memory care area is just as attractive, if not more, with furnishings and all that goes with it. When you're in a memory care -- and I have had relatives who have gone through it -- they oftentimes visit other person's rooms. Sometimes they take naps in other person's beds. But it's a loving, but very secure environment, and when you leave after visiting a loved one, it is our hope that you -- one of the things you have to take with you is boy, they're in a nice place. So we really work very, very hard to do that. And architecturally, by creating light and courtyard and movement, um, it -- it is remarkable.

The drawings that Dick (LaCroix) brought do not display the -- all of the ground

landscaping and all of the outside. That may not be technically architectural, but visiting any of our communities you will see the -- the redundancy of our ground landscaping. It softens the community itself.

In the townhomes, we have got that displayed.
Bryan (Powers), if you want to take us through that portion since you were working on that.

MR. POWERS: Well, I'm Bryan Powers, Project Engineer with Mark IV Enterprises. I won't take credit for it, but I will talk you through it. This is a product from James Fahy Design.

Typically with our townhouse, or as we call in our project, "cottages," we utilize Fahy's talents to design our units. This was discussed, I believe, at the last meeting relative to these buildings. We had just a similar color for all buildings. What we're showing you here tonight is that we have three different schemes for colors and they're all picking up from the colors that are utilized on the main building, but not directly related. They're in the same color family, if you will, and then there are warm and cool colors of that family.

All of the same materials. Siding is typically vinyl, both the horizontal siding and we do have some board and batten siding on the lower units and the peaks. Then there is a little bit of stone work on each of the buildings, just to provide a little bit of accent.

All of the trim is Azek trim. All of the windows are vinyl windows. Asphalt shingled roof similar to what is proposed on our Legacy building. With that, I would be willing to answer any questions you may have.

MATT EMENS: So the idea is we're going to offer or use these three?

MR. POWERS: Correct.

MATT EMENS: Selected throughout the site?

MR. POWERS: We would try not to have two buildings the same next to each other and typically with three, we can do that whatever the configuration is, whether it is across the street or directly next to it.

MATT EMENS: And I -- I think you touched on everything we talked on last time, or Jim did. But I guess the only comment I would have just now, the first thing I was looking at when I looked at the package, the brown wood seemed too dark. The other thing that starts to bother me, I think the roof is a charcoal gray shingle, and it just -- that brown and that -- it looks dark -- it makes it look darker. Whereas, the greens and beiges and browns, you know, it still kind of works together and pops. So I think the brown in my opinion is just too dark.

MR. POWERS: Okay. Typically in a community of townhouses or cottages, we do have a darker model, because that sets off the lighter models. It is very difficult to get a third coloration that is a lighter --

MATT EMENS: I don't mind the brown. And once again, this is the world of color we're looking at on a printer versus computer screen versus natural light, so we all know not to pick colors off renderings, so I would -- I guess I would just caution with that one. It is not that I don't like dark colors, but in that one, it looks -- it looks very dark, so I don't --

MR. DIMARZO: Picture was taken at midnight. They will be a lot brighter, I assure you. (Laughter.)

MATT EMENS: In general, if you address all of the things we talked about -- the doors look nice. The columns are what we talked about. There was a picture that I picked out that I didn't find in my notes, but I know I mentioned to Don (Riley) and I think you guys have captured what we are -- the baseline. I think it was Erie Station where -- the one you said to look at as the baseline. I think they're very attractive. And I just won't live in the dark brown one. (Laughter.)

MR. RILEY: The stone accent will help pop them a little more.

MATT EMENS: Once again, I bet you 60 percent of it is the printout. And I guess once again, that is the thing, too, with the colors. I think the medium brown down below looks very nice and in general I think the cottages look great. So I don't have any other comments at this time.

JAMES IGNATOWSKI: My only question is in the gables between the two, is one a tan and the other dark brown, or what is the colors -- what is the name of the colors that are there?

MR. POWERS: The gables -- you're talking about the difference between this brown and that beige (indicating)?

JAMES IGNATOWSKI: Yes. The lower one tan and upper one a brown?

MR. POWERS: Yes. The lower one is more of a darker beige color, and the upper one is a brown color, but I'm not -- as Matt (Emens) was suggesting, it may not be quite that dark. It is just how the printer ---

JAMES IGNATOWSKI: I never seen one that dark, so assuming it is basically the printer.

MR. POWERS: If we ordered that siding material, I don't think we could get it that dark any ways.

JAMES IGNATOWSKI: The details on the cedar shake, vinyl siding wouldn't show up that well anyway so you're losing all that. Other than that, I think they look fine. I have no further questions on this project.

ROBERT LATRAGNA: I think you did a very nice job on this. No objections.

MR. POWERS: All right.

MATT EMENS: One last, because now I had time to think again. Are the material differences going to go with the colors? Because Jim (Ignatowski) makes a good point. The shape does not look as good in the dark color. It looks very -- very good actually in the green. I'm just wondering if you would alternate both of those or not. You know what I'm saying?

MR. POWERS: You're saying maybe go to board and batten?

MATT EMENS: Will we see board and batten in the green or is the green and the shake tied together? Do you see what I'm saying? That could solve part of it there. The board and batten in a darker color because of the shadow lines would be more pronounced.

MR. POWERS: I don't think we're married to the gables as far as what the material is. We're more concerned about the color at this point. I'm a bigger fan because I have it on my house. I like the board and batten because you get the shadow lines. The shakes you get a little bit of shadow line, but not as severe. So when we're looking at this brown and trying to clarify what the real color is, I would consider a board and batten or mix them. Some would be board and batten and some would be shake.

MATT EMENS: I would just say that I think both material solutions are preferred, and then you guys can, you know, fight over the colors.

MR. POWERS: Okay. I know the owner of our company, Tony DiMarzo, if he saw that brown go up, it would come off the next day.

MR. DIMARZO: I agree.

MATT EMENS: I just wanted to make sure we -- you know, we're really looking at it and understanding what we're trying to achieve here.

So I will go and just ask the first question I had, Dick (LaCroix), was if I'm -- if I'm doing this right -- I went through your packet and followed along as best I could so bear with me if I'm wrong, but the shot number 2, this one here, that is what is facing Chili Ave., correct?

MR. LACROIX: Yes.

MATT EMENS: So without a plan, or do I have -- do we have a plan showing that? I guess my question is, what I'm trying to get at, Dick (LaCroix), is how far out does that roof come, that bump-out? How far up does that go?

MR. LACROIX: You don't have a plan on that one, but you have a plan on the entrance?

MATT EMENS: The front.

MR. LACROIX: The front entrance. It would be about the same.

MATT EMENS: So 8 feet.

MR. LACROIX: 7, 8, yeah. With the overhang. Around 6 to the beams.

MATT EMENS: Okay. So it would be very similar. And once again, the idea here is because this is -- this -- this is an open, two-story space or this is two floors, but we're trying to get the light all of the way through courtyard?

MR. LACROIX: Yes.

MATT EMENS: Got it.

MR. LACROIX: The theory is you could look through both of those rooms, both conservatoires. But the fact is if you were on Chili Avenue and the angle, you would see nothing but ceiling.

MATT EMENS: Right, right.

MR. LACROIX: So we concentrated the view on the first floor, aluminum tubes so that we could minimize it. Good size beam over the top of it. Minimize the aluminum tubes so as you go by, you would look through, all of the way through to the other side, through to courtyard. If you have that site plan, the floor plan, the main floor plan, you're looking through -- this is the new roof. You're looking through, and if this -- the materials on this side will be -- because this is north. This is south (indicating). The sun is coming in. This will always be in sun. So you should be able to see much of that.

Now this (indicating) is shifted to the side. You know, it should be -- we just want to get that pop, that solar pop. If we did that in conventional windows with the frames, the jams --

MATT EMENS: I understand. I don't have a problem with that. I see what you're saying.

MR. LACROIX: They will probably be white, the aluminum.

MATT EMENS: This elevationally -- this does not pop out? This is all in the same plane?

MR. LACROIX: The whole form pops out with the stone.

MATT EMENS: So the stone is proud of here?

MR. LACROIX: Yes.

MATT EMENS: This is out 2 feet whatever, let's say. But this right here (indicating) is all in the same plane.

MR. LACROIX: Flush. Except the windows are setting back from the stone.

MATT EMENS: Right. I meant it looks like that is almost like popping out, too.

MR. LACROIX: We were going to do the whole thing, as large a window we could, but you know, when we checked all of the sight lines, all you see is ceiling out there is what our thought was. So the windows tie the whole building together over the top of that window and columns.

MATT EMENS: The one thing that stands out is your trim, you know, you're showing trim on the upper windows, but we don't have trim on the bottom ones.

MR. LACROIX: We may box it in, but we're really shooting to try to get that view through.

MATT EMENS: Okay. I was looking to make all the lines -- how it stacks, is all. I'm not so much worried overall, you know, as a composition, if that was the aluminum frame versus the vinyl frame windows. I was thinking about the massing of it, too, but I think your roof --

MR. LACROIX: Would you prefer they just be regular windows, the normal window frame?

MATT EMENS: No, that actually doesn't bother me. You're not treating it the same as you are down here as you are up here. You have actual trim. You're boxing it out. Where down

here (indicating), you're not boxing it out. Just the glazing to the aluminum frame is setback in, so it actually accentuates the fact the windows are different. It kind of makes it -- points it out.

MR. LACROIX: In between is the roof and the shade of the roof, so the whole thing popped out.

MATT EMENS: So it will look different anyways, right?

So the next -- this one is the one that was presented at the last meeting. This is the one you're presenting now?

MR. LACROIX: Yes. We felt -- a couple people in the office felt it looked weak, the entrance looked a little weak. So we did a similar situation, so the -- it's all common details.

MATT EMENS: How about the stacking of the windows? That's different. What is going on in the plan there?

MR. LACROIX: The window stacked is the end of the stair. So the stair is going all of the way up. There is just a landing and then it is a two-story space all of the way through, which shows on that other sketch of the stair. And the lobby.

MATT EMENS: Okay, right. So is there second floor space above this waiting area in the first floor?

MR. LACROIX: Yes, there is an activity room for the upper floor. The only slot, the only two-story space is the stair. Which I -- there is a -- there is a little sketch that shows the stair. That one.

MATT EMENS: This one here (indicating).

MR. LACROIX: So this one is splayed, the way it is here (indicating). It will probably have artwork on it. As you're coming in, this is the only two-story slot. That will be spot lit from the beam, just above the beam. But we're in a situation where the floor space is valuable, and we can't give up too many two-story spaces.

What happens on this is that that is one building, and all of the people are in the crescents. There is crescent wings in this project and in the fairways. So we can do anything we wanted to at the entrance of this, the public rooms. So we could make the ceiling as high as we wanted to.

And we just don't have -- this is a little bit different. This is an independent. That is an independent facility. And this is not. This is much more controlled, because it's memory care and so forth. It's -- on that second floor, there is a lot of people in wheelchairs and so forth. So, you know, two-story spaces would be illogical.

As you're coming down, you're facing that window, coming down the stair and then the railing goes across the window, so that's -- we don't want anybody popping through. On the other side, it's two different floors, so the two different windows.

We don't have any brown siding.

JAMES IGNATOWSKI: Assume the third you're putting grids in the windows?

MR. LACROIX: Yes. It is just a single grid. Actually, that started with Steve DiMarzo's house, which was a farmhouse, the design, and just had that one line in the window and a very nice touch so we adopted it for this project.

JAMES IGNATOWSKI: Would you consider putting anything in the upper transoms?

MR. LACROIX: Possibility.

JAMES IGNATOWSKI: I think that would give you some sort of relationship between the upper windows and the lower windows.

MR. LACROIX: Yes. And that's beyond the view of the courtyard.

JAMES IGNATOWSKI: And only other comment, for the one that faces Chili Avenue, maybe you should reevaluate whether you want trim on the lower side of the windows or not, because it just seems like I'm losing something when I'm looking at it. It could be just the way the rendering is, but it is missing something when I'm looking at it.

MR. LACROIX: We could do that. If I don't write these down...

We need trim on the side of the main windows facing. And we want a mutton on the upper windows.

MR. DIMARZO: Where are we going, guys? Let me see if I could help.

MATT EMENS: I think that's -- the other thing, too, I -- the one thing that I don't --

MR. DIMARZO: You don't think we have that yet?

MATT EMENS: The old one, I do appreciate the symmetry. But on this one we have the other window thrown in there to add some light. It's fine, but ---

JAMES IGNATOWSKI: The way you --

ROBERT LATRAGNA: The way you said "fine" --

MATT EMENS: It's not brown siding but halfway there.

MR. RILEY: We'll have some left over brown siding from that other one. (Laughter.)

MATT EMENS: This for some reason --

MR. LACROIX: There will probably be a flowering apple tree in front of that slot.

MR. DIMARZO: But we'll have lights on the side. We'll bring the stone up a little to catch it.

MATT EMENS: I think that would help this whole thing. Because where this window is here, it ties this all together.

MR. DIMARZO: Maybe shutters on the upper window. Is that something that --

MATT EMENS: You know, I don't know. I'm not -- it's definitely an improvement. Maybe I'm just focusing on it too much.

JAMES IGNATOWSKI: If I can make one other thought is on this elevation here, would you -- what would you feel is that -- we have got -- this -- this element down here (indicating), and the windows up in here (indicating), that that actually be square as is, but maybe what you do

up in here (indicating), instead of the panels, you repeat the design again so that way we're almost mimicking the transom effect up top and bottom. I do not see this detail anywhere else. It almost looks like it is more of a modern detail versus the traditional building you presented to us. That is the only thing that crosses my mind.

MATT EMENS: What is that? They leave these here, this gets capped off and this side is here (indicating). That's up to him, how they want to look at it. But I almost think switching -- that is just up to them.

JAMES IGNATOWSKI: I don't know if that is necessary or not, but just a matter of this is kind of thin, and that would play off on each other and that would play off on that down there (indicating), just my thought. Just to soften a little bit. You punched it out very nicely and it's a nice element from the road. Just a bit of fine-tuning. If you think it's required or you think I'm on the right path, it's something to think about.

MR. LACROIX: Actually we would like to put windows, but we are above the truss.

JAMES IGNATOWSKI: Understandable.

ROBERT LATRAGNA: I think my colleagues have offered a bunch of suggestions on the trim, and I'm not sure how many of those were considered required. But I think they have covered it.

MATT EMENS: So another quick question, Dick (LaCroix), is are we -- so it looks like you're showing trim on some of these windows and then the other windows, the siding, it doesn't look like they're actually showing the white trim. Is there intent to have trim around all of the windows?

MR. LACROIX: No.

MATT EMENS: Because I'm thinking that that might help, too. Because if you look at the cottages, the white trim around it helps kind of finish that overall look. You know what I'm saying?

MR. LACROIX: Yeah. We were thinking probably just brick mould, the basic window brick mould and then trim out the windows that are important or more important, I should say. Where the emphasis should be. Like some of the windows that have balconies and so forth.

MATT EMENS: Okay. Picking that up.

MR. LACROIX: If we did every one of the windows, it just gets too busy.

MATT EMENS: So stone work, bump-outs, entrance, features. Okay.

ROBERT LATRAGNA: Nothing further. No further questions.

2. Review of proposed LED light insets for the existing Tompkins Bank of Castile located at 3252 Chili Avenue, Chili New York.

Jay Bailey was present to represent Tompkins Bank of Castile.

MR. BAILEY: I'm Facility Manager for Tompkins Bank of Castile. We would like to place a new signage in a lot adjacent to our facility, and so we want to propose -- we started making a change in our signage. We have this signage also placed in Greece and Medina, and it really makes a nice fit to our new image, I should say, verbiage and signage.

ROBERT LATRAGNA: Is this an existing sign?

MR. BAILEY: This is a brand new sign. Right now, if you go by our facility, there is one of our signs way up in the air. We want to bring it back down, more visible to traffic. It -- it -- it's a nicer fit with the community than -- than that steel sign way in the air.

JAMES IGNATOWSKI: It is just the message we got from Kathy (Reed) makes it sound like it was an existing sign.

MR. BAILEY: This is a new sign off an adjacent lot, and we're going to be renovating also the interior of our facility, and this just will accommodate what we're doing on the inside and carry to the outside.

ROBERT LATRAGNA: It's a monument sign, which is what we recommend. It's well made. I was especially impressed by the way you put the lighting in there. I don't think there is any chance of leakage to the neighbors with that lighting. I'm pleased with the sign.

JAMES IGNATOWSKI: I think -- I would have to echo my colleague's comments for the sign. I have no further comments on it.

MATT EMENS: I don't have any comments.

JAMES IGNATOWSKI: All right, sir. Thank you.

Last but not least, the approval of the July 12th, 2016, meeting minutes. I never got the meeting minutes, so I will approve them with the requirement if I find anything, I will give them to Kathy (Reed).

MATT EMENS: Sounds good.

Robert Latragna made a motion to approve the meeting minutes and Matt Emens seconded the motion. The Committee was unanimously in favor of the motion.

The meeting ended at 6:43 p.m.