

CHILI ARCHITECTURAL ADVISORY COMMITTEE
August 8, 2017

A meeting of the Chili Architectural Advisory Committee was held on August 8, 2017 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 Taco Bell restaurant located in the Chili Paul Plaza in Chili, New York.

Douglas Levey, John Mason and Jon Daniels were present to represent the application.

MR. LEVEY: Good evening, members of the Board. My name is Douglas Levey with APD Engineering & Architecture, Victor, New York. I have with me John Mason from Hospitality Brands, the developer of Taco Bell and also Jon Daniels from our office for the site development.

We have brought the exterior elevations and a sample board of the actual materials.

Do you want me to go through them and point out where everything is?

JAMES IGNATOWSKI: Sure.

MR. MASON: Let me just first do one thing. Not to kind of jump out of the typical order. What I wanted the Board to be aware of is that we approached the meeting recognizing some of the history and concerns in the Town of Chili. So I want to emphasize this is not a prototype drawing for us. It's something that is totally different than from what we would normally do. Here, just to give you a sample where we have come from and what we have tried to pull in, this is today's current required image of a Taco Bell. It's an EIFS building with a rust panel on the corner and louvers, lattice around the -- around the edge of the building.

So when we go through the building, what we try to do is -- is take a few elements of that, that is very different and come up with something very different that would work for the Town. And the other piece that we kind of picked up a little bit is -- is if you -- we try to pick up some of the colors in the stone off of the plaza today and -- and bring them over into our new building. So we kind of took that stone look that is on the corner pieces and all their pillars, the gray and the -- and the color scheme from that and then the other thing that we kind of went through and we can go through with you, is obviously all of this is -- where normally our building would be -- the front, the top elevation you see, that would normally be the focus point that is out towards the street. We have obviously had to lay things out very different here, as -- as the building is running parallel.

ROBERT LATRAGNA: Do you have the site plan?

MR. DANIELS: On the back of that one.

MR. MASON: That kind of gives you an idea where we came from. So I hired architects from the point of view of taking this building, take what is the standard look, totally re-work it and try to bring it into something that the Town would find acceptable.

MR. LEVEY: So to orient you, here is Chili Avenue, the entrance to the plaza. Here is the corner (indicating). That is the photo you have received looking this way at the corner (indicating). The building would be developed here (indicating), with drive-thru around the back side.

So this would be -- the other elevation similar to this one without drive-thru would be the street side. This would be the plaza view (indicating). This is the rear elevation coming from the north to the south on Chili (indicating). And then that's the front elevation coming south, going north (indicating).

So as John (Mason) was pointing out, the -- the shape of the building is similar to the prototype, but all of the materials have changed. It's a brick and stone veneer building with just an accent of the EIFS. So the main material is the stone which is this veneer stone.

Then we have the three -- the three different color bricks. The white, the gray and the accent in the purple. So you can see the white, the darker, and then the purple is actually behind this screen. So you get just a glimpse of it in these two elevations.

This screen material is this dark bronze color, and the only EIFS that we really have on the building is this accent band at the top to mimic the gray accent in the plaza. Otherwise, it's -- any questions?

MATT EMENS: Talk to me more about the purple. What is it?

MR. LEVEY: It's going to be a glazed brick. A masonry material.

MATT EMENS: It looks kind of like it is set back. It is not proud or --

MR. LEVEY: It's behind the screen. So it is flush with the white, but this lattice-type screen that is in the prototype is carried around there. You can see it kind of projects on the sides

here.

MATT EMENS: I pick it up now.

MR. LEVEY: So it's set back from the face of the lattice, but it's flush with the building.

MATT EMENS: So just to go back and not to restart -- so I appreciate the fact you explained that, because it helped the fact you tried to tie those materials in and I did not get that from the stone the first time, so thanks for pointing it out. The stone, the brick EIFS, I'm understanding everything.

The purple, I'm still not in love with, but that's another conversation. Because I know you're trying to do some branding and you're trying to sell things, so I get it.

So I guess where I would like to start is the street front. So you have done a good job of addressing materials. One of the things I want to be careful on is the fact that the plaza did do some upgrades. I'm not going to say they're not aesthetically pleasing. I think they are and they were definitely upgrades. That doesn't necessarily mean that any of those things are something that I'm in love with. So I don't want to speak for anyone else.

So when I see the stone, although I think it's very attractive, I think what you have done here is very nice, but one of the biggest issues I see right now we have not addressed the fact that you're fronting a street. Right? One of the big things in our guideline -- our architectural guidelines in the code in the Master Plan and the Comprehensive Plan, you know, especially on Chili Ave., that's a big deal in fronting that street and creating a streetscape. Lots of fun catch phrases and words there we're all familiar with.

That is kind of where I look at that one the other three, I get it, it's a little more functional, but drive-thru -- there is only so much we can do there if you have a drive-thru, but the street front to me, as we kind of turn the corner and stop, yep, it's a fast food restaurant with a drive-thru and here it is. So I think you have done a really nice job in general with these ideas you have kicked out with some different materials tying into the plaza.

I do think it's an attractive building. I don't necessarily know if I'm fully in love with the fact that it's going to be going on Chili Ave., though, right? And so as a new building and fronting that street, it -- it just -- one of the things I guess I'm concerned about, I know -- obviously you care about it and want it to be a nice building and so do we. I guess what I will say, there is only so much we can do with the side of the building, but the one that fronts the street I think maybe needs some more work. And possibly just, you know, getting it to look a little less like a fast food restaurant that is out on an out parcel.

And then, you know, obviously I'm going to -- not willing to -- I understand you have certain things you need for a functional drive-thru in a restaurant, right, again, but that street front I think is one of the places where we can, you know, do a lot of nice things and I don't know what those are right now, but, you know, I know it's tough to carry glass across the back if it's a kitchen, right? This is a -- what 2,200 square foot restaurant; is that right?

MR. MASON: Yep.

MATT EMENS: I know we can only make it look like so much without getting too carried away here. But I guess that is my general comment.

And then you know for now, I just -- I will kick it down the line here and see if anybody else has any thoughts here.

JAMES IGNATOWSKI: The plan is labeled "front elevation," "rear elevation," "west elevation," but which is north, which is south facing Chili Avenue?

MR. LEVEY: This elevation (indicating) faces Chili Avenue, so right side. This (indicating) faces the plaza. This (indicating) is the front elevation that faces south. This (indicating) is the rear of the building which faces north.

JAMES IGNATOWSKI: Okay. I agree with Matt (Emens) that it's a pretty building, but in terms of the style that you have chosen to use, it doesn't quite fit within the updated version of what has been being built in Chili. I know you kind of took elements off the Chili Paul Plaza, but unfortunately they never came before us. It was an existing building they could have done whatever they want. If they came here, we would have made them change a few things. It's not your fault. It is just the example you chose to go by is not the one we have suggested if you approached us ahead of time.

So in terms of the overall building, I went online. I was looking through some of the other designs that you have done, and it's quite amazing that it doesn't seem like there is any one particular Taco Bell design. There is all kinds of different ones. So what made me look -- what made me catch -- or what caught my eye was something like this (indicating) that you have done, which is more brick, um, more cornices across the top, more of a traditional conservative look to the building versus what you have up there now.

I prefer these color schemes, which are more earth tones, not -- you know, purple as you have shown right there. Just blend it in with the new overall structures that we have in Chili in terms of the brick versus the stone and the amount of EIFS that you have.

So when I look at your building there, I think it needs to get changed to be more reflective what the newer type of structures are in Chili.

MR. LEVEY: So instead of mimicking the plaza, you're okay with the building standing apart from the plaza?

JAMES IGNATOWSKI: Definitely.

MR. LEVEY: But more into the Town. So no stone, I take it? More brick?

JAMES IGNATOWSKI: Yes.

MR. LEVEY: If we swapped out where the stone was?

MR. MASON: The building is all brick except for where the stone is. You like less stone?

JAMES IGNATOWSKI: Um, in terms of the stone -- and when they used stone in Chili, they just kind of did it on their own. But in terms of a more conservative look, you can go more towards the brick and that seems to be more favorable with the other people in the Town. You can have stone accents if you want, but that cannot be the domineering veneer on the building. All right? Accents are okay, but in terms of having it be the most domineering -- I would go something more like what you have done here.

MR. MASON: That's about ten years old or so. That's not a color scheme that the company is following any more.

JAMES IGNATOWSKI: I understand that, but what's -- why we're -- why this Committee exists now is that local people were getting upset what was coming in Chili, and everything was different. One building was something else, something else and people wanted some consistency. They didn't want, you know -- if you have ever been up in Greece, there is no one building alike and it kind of detracts from it. The Chili Ave. is now starting to finally grow, and they wanted some type of guideline so that there is consistent -- you know, consistent look from one building to the other, almost like an existing town. Consistent materials.

So I understand that this is a -- not the current -- it's not the hottest, but this is -- but this is actually timeless. This will always look good; whereas, the purple and the wood down the road, that color has a tendency to fade. That wood has a tendency to fade and that becomes dated far faster than what you see here. It's a more classical look. That's what I would aim for. Okay?

MR. MASON: Classic is a very broad term.

JAMES IGNATOWSKI: Well, I don't think it is a very broad term. Classic architecture is what you see from the very beginning what was being built in the small towns back in the 1800s. They used the materials at hand. There wasn't a lot of stucco. If there was wood veneer, they used it as a wood siding. But most of the time it was brick. Okay? Or else a cut -- or square cut stone.

MATT EMENS: I think even if you looked at, you know, kind of what you like out of that and what's here, if you were to take and make it so that the columns weren't the stone and the stone was just a water table, all right, that is less prominent. Because like you said, you have the large fields of brick.

MR. LEVEY: That has more EIFS than this.

MR. MASON: You think the brick is cut up too much? It is not the thing you focus on?

MATT EMENS: Exactly. I think what Jim (Ignatowski) is saying -- I'm not trying to put words in your mouth.

JAMES IGNATOWSKI: Go right ahead.

MATT EMENS: The columns of the stone is what makes it more prominent. You're presenting it and it's getting a little more dominant like he is saying. I think that's how you're -- you know, obviously you're doing the corners, you're giving yourself a certain surface for the signage. You know, and I get it.

I just think that if you were to look at that not being the stone and maybe the stone is just a really nice continuous water table, you know, just keep it simple and you still get to tie it in. I think the stone is nice and it also maybe gives you some -- you know, another way to break up the tones of the brick. Because you have kind of done it there with the colors, but then those really aren't -- pilasters or columns. They're set back flush with the wall, right? So maybe that is where you can kind of get your color, you know, to continue across and make it a little bit more classic or timeless, if you will.

ROBERT LATRAGNA: I would agree with Matt (Emens) that the water table being continuous across the side would be more attractive and I also have to agree with Jim (Ignatowski) that the cornices are what are -- are one of the things that are specified in the Town Code that we're supposed to be looking to enforce.

So I think what the -- what the Board is saying as a Committee is that we would like to see, you know, a little redesign here, maybe something that comes in a little more classic and -- with some features that -- that stand out and don't look quite so fast food restaurant, as Matt (Emens) would say.

You know in Greece, they put up a Mavis Tire across the street that came out really well. There are some other buildings in that same plaza, I believe, that have done similarly -- that have -- that also show some modern applications of our classic structures.

So I think if you can incorporate some of that, we might, you know -- we might be more accepting of the building.

MR. LEVEY: Can you -- one question I have, this building is pretty much, I would say, 90 percent masonry. With very little EIFS. The EIFS band is at the cornice level. So you're looking for a little more detail on that cornice band?

ROBERT LATRAGNA: I would like -- I seen a cornice band, but I don't see any actual cornice.

MATT EMENS: Is there a detail?

MR. LEVEY: No. Just a flat band.

MATT EMENS: I didn't know if there was a plan for that. I mean that is obviously the way it is -- I mean, on the plaza, it's just an EIFS flat, pretty simple.

MR. LEVEY: The reduction of the amount of stone or elimination, and -- but is the overall color scheme in keeping with the -- or ---

JAMES IGNATOWSKI: What you have there?

MR. LEVEY: Yes.

JAMES IGNATOWSKI: No. The --

MR. LEVEY: The two tones of brick here, the white and the -- because this would be minimized and these two would be the prominent colors at that point.

JAMES IGNATOWSKI: Maybe the stone along the face, but in terms of the rest of the brick on the building, no, I don't think that is in keeping with what we have been seeing and what would look -- I don't think it would work very well with what we have already done in the Town. A big departure from that.

MATT EMENS: How were those colors selected of those two bricks, out of curiosity? Was it meant to look more like this (indicating)?

MR. MASON: No. Meant to look more mirrored off the plaza. Somewhere in between. They're both gray tones.

MATT EMENS: Right. I -- I think -- once again, I mean -- I don't know. I'm not trying to make this more confusing, but I think it's an attractive building. I think this is an attractive building. But this definitely doesn't fit on Chili Avenue. So thank you, you know -- I'm trying to be good about this. But I think Jim (Ignatowski) has some points, too. We have got -- you have got some darker tones in that -- you know, in the water table and maybe we can lighten up the brick a little bit and make -- make the bricks -- the darker brick a little lighter. But that light brick is kind of -- I mean -- I don't know. It is hard to see that. It is just -- that almost feels just way too -- yeah. This is nice (indicating), but it's a little dark.

Maybe there is a way -- and maybe if this -- maybe if -- this would be okay if that wasn't so white.

MR. MASON: So much contrast. Little less contrast.

MATT EMENS: Little less contrast. Maybe not change both of them, but maybe change the lighter one.

ROBERT LATRAGNA: I think that's a good suggestion. The contrast does strike my eye.

MATT EMENS: Obviously, as always -- we always fight with this stuff, your rendering, the light brick looks better than it does on that board, right? We always struggle with that.

So -- so maybe just down a -- you know, down a level in the -- in the brightness of it. A lot of --

MR. LEVEY: All right.

MR. MASON: Other thoughts? Other inputs --

JAMES IGNATOWSKI: No.

MR. MASON: -- that we might be able to do, et cetera, so we can -- obviously the more you can give -- always tough with architectural elements as to, you know -- I know it when I see it sort of things, but, you know, just -- guidance you can give us will help us keep this from being a -- you know, we don't want to be a revolving door on your schedule either.

JAMES IGNATOWSKI: If I were to take just the basic outline of the building, irregardless what you have for the colors of the veneer, I think that outline is nice because you're actually breaking up the elements. If you change the color of the veneer and the veneer in some areas, then I think we're there, which is the more brick and uniform brick color not to change, because I just don't think it achieves anything, especially when it faces Chili Avenue.

So that was my main point, is the overall shape is fine, just the veneers you have chosen, versus the stone and the wood and the horizontal wood bars and the purple behind it are just not fitting in with anything close to your particular building.

So I would just simply take that outline, and just change the veneers to be more of a classic nature. I mean, you have done some of it before with the exception of -- we don't need all this EIFS and this arch and things like that. Just maybe a straight cornice or something.

MR. MASON: Something I might -- you know, how would you see -- one idea is -- is to change these fixtures -- these are elongated fixtures that cast light up and down. Maybe we could switch these out to an anecdotal gooseneck style as part of going to a different color scheme to give a little more classic sort of look along the front.

JAMES IGNATOWSKI: That's fine.

MATT EMENS: That definitely --

ROBERT LATRAGNA: I think you're moving in the direction we're looking. The --

MR. MASON: The other thing I thought about, and because of the way the building lays out, on our site plan originally we had laid out across the -- we had kind of -- originally we had a concept of a patio sort of here (indicating). What I'm thinking about is maybe we pull the patio back into this area (indicating) of the building, to break up some of the length of the building with -- you know, with like an ornamental fence across the front of it that would maybe help a little bit.

ROBERT LATRAGNA: That would give it a more community feel.

MR. MASON: And put the tables on this side of the building, out towards the streetscape. That's a couple of ideas that, you know, I was thinking about, changes to that.

The other thing you will note, we did square off the back and -- versus the site plan. So it doesn't match up exactly with the back, with the site plan a little bit, so we're trying to square things off a little bit.

But those are some --

MATT EMENS: What is the side door that comes out? I know it is only 28 feet wide.

MR. MASON: That is our one -- that's a door into the kitchen.

MATT EMENS: Is there any way to flip that so it doesn't come out to the main -- to the front road? Is there any way to get it out the back? Probably playing it pretty tight, right?

MR. MASON: No. The freezer cooler is out the back.

MATT EMENS: Okay.

MR. MASON: Um --

MATT EMENS: Into that mechanical area? Kind of hard to see.

MR. MASON: We kind of squared it off.

MATT EMENS: That's what he is saying, it doesn't match this.

MR. MASON: It doesn't match exactly because we squared it off. Um --

MATT EMENS: Right. You brought it.

MR. LEVEY: The other sides would be drive-thru, so that would be difficult. You don't want to dump the service door freight out into people driving.

MATT EMENS: That is why I said back. I mean that is where -- once again, I know it's a small building. You're pretty -- planned pretty tightly, I'm sure.

MR. LEVEY: If it was a more -- instead of just a flush panel door --

MATT EMENS: Going back to the streetscape, if the door has to stay, maybe we can try to make it look a little nicer and -- obviously you have to fight the fact that you don't want people to think it's an entrance either.

MR. MASON: That's a service door.

MATT EMENS: The good news is Monroe County Sheriff's sit right across the road. So that's where they take their breaks, right in the parking lot.

MR. MASON: We since -- Taco Bell being from California, their standard building never has a vestibule on it, which is nuts. So -- so originally we have -- the vestibule is off the -- the vestibule is off the front of the building, what I would say is the south end of the building. So we have added that in. You see, this shows as patio here (indicating). My thinking is to bring the patio out to this area in through here (indicating), to break up the long length of building. Because I don't want it to be too long and monotonous either. That would be the other way to kind of break up this facade (indicating).

ROBERT LATRAGNA: I think that serves two purposes. Not only does it break up the side of the building, but it also adds to the community feel that we're trying to incorporate.

MATT EMENS: What's your setback on the front?

MR. MASON: We're way under.

MATT EMENS: You can get -- you can -- on the building you are, right?

MR. MASON: Yes. What are we, 7 feet?

MR. DANIELS: I'm trying to see if it is on the site plan here.

We're about 23 feet back.

MATT EMENS: But you're going for a variance any ways?

MR. MASON: You know, you can't comply with the new Master Plan and --

MATT EMENS: I know. That's something I'm more than willing to work with you on, because that is creating that streetscape we're pushing for. So that one is like a no-brainer. It's the front parking variance that is the one that everyone fights about. Not fights about, but discusses.

JAMES IGNATOWSKI: Is the landscaping new or are some of those trees existing?

MR. MASON: All new just about. Pretty close to what is right there (indicating).

MATT EMENS: Those are blow-ups of the building plantings, right?

MR. LEVEY: Yes.

MR. MASON: We submitted it with landscaping across the front. Trees across the front.

JAMES IGNATOWSKI: What is the patio made of?

MR. MASON: It would be concrete.

MATT EMENS: Stamped concrete?

MR. MASON: We're open to -- or if you would rather have brick patio, we can do brick, but the concrete lasts better and doesn't look weedy and everything after five months.

ROBERT LATRAGNA: It will look good.

MATT EMENS: I haven't been on it, but one of the things in concept and design that I think looked really nice is Ferrari's Pizza Bar on the back side of the plaza did an outdoor seating area with nice columns and some nice lighting. I wouldn't say it is exactly what you might want to look at, but the same idea, all right?

MR. MASON: All right.

JAMES IGNATOWSKI: You're creating an area for that -- you know -- creating that area to match the building but also do away of -- segmenting away from the street but also blending into the community feeling. A multipurpose area you're trying to achieve over there.

MATT EMENS: The other thing you said, too, it breaks up the other part of the building -- architecturally you can break it up with the materials, but that's about it.

MR. MASON: It's tough with the use.

MATT EMENS: Some nice lighting. But it make -- it gives you that lower pedestrian feel of a seating area, tying it together, with pedestrian traffic there and also with the building.

MR. MASON: Okay.

ROBERT LATRAGNA: I think it's a tremendous idea.

JAMES IGNATOWSKI: I think you said the lights, with the gooseneck lights across there, you have seen before -- sometimes they will put like a couple soldier courses in certain areas to mimic there were windows there in one time, but things that will break up that length of wall on Chili Avenue. That would be -- that is where I would stand on that, in terms of the design -- or the design should look appealing. That would be more acceptable to the Board and also to the townsfolk.

MR. MASON: Okay.

JAMES IGNATOWSKI: I have no further comments.

ROBERT LATRAGNA: No further comments.

MATT EMENS: The dumpster enclosure? What is that proposed to be?

MR. MASON: Whatever brick we find is predominant brick on the building, we'll do it on the enclosure.

MATT EMENS: Okay. Got it. Thank you.

JAMES IGNATOWSKI: The signage, is that back-lit or is it top down?

MR. MASON: It's back-lit.

JAMES IGNATOWSKI: What about the menu boards?

MR. MASON: LED interior.

JAMES IGNATOWSKI: Do you have any diagrams of that or pictures?

MR. MASON: Menu boards we didn't bring, but we'll show you what our menu boards will look like. It's a pretty typical menu. Similar to what McDonald's has out here. People are going towards digital menu boards, but we don't do them yet. We're still the old standard.

MATT EMENS: The last few comments is the purple, um, I -- I would ask if there is another way you could try to achieve what you're trying to achieve without making it a permanent piece of the building. That doesn't mean that -- I just don't know how to say it other than --

MR. MASON: I understand.

ROBERT LATRAGNA: There was a Laser Wash that was put in down -- just down the street from that, that same color purple and we do not like it at all.

MATT EMENS: I think that's a little bit -- it looks darker and deeper in the renderings and the photos than it does on that board. So -- but -- and just so I understand, the idea with the metal is it ties in on a couple of spots on this. There is a drive-thru canopy?

MR. MASON: Yep.

MATT EMENS: And the idea is that it is anodized bronze to match the coping and the window treatment?

MR. LEVEY: The coping was going to be this color (indicating). And then the --

MATT EMENS: Looks bronze.

MR. LEVEY: The balance is that color (indicating).

MATT EMENS: I guess it looks bronze.

MR. LEVEY: I think this again was selected to match the gray, to more match the plaza.

MR. MASON: Part of what I also thought about is -- you know, let me throw one other thing by you if I can get kind of your input. Maybe it goes contrary to what you want or something.

The other thing we thought a little bit about was trying to -- trying to take this vestibule and make it less prominent coming out the front. Um, so one thought, also another adjustment would be to basically make the front of the building look more like this, meaning that we would take this column here (indicating), flip it over to here (indicating), to this corner (indicating), which would make more of a column here (indicating), more of a chimney sort of look on the corner.

But that goes contrary to your thought of maybe getting too much stone into it. So --

MATT EMENS: Yeah. Once again, if you came back and those were brick, not stone, then it would just -- it would mirror what you're doing there.

MR. MASON: Okay.

MATT EMENS: I think it's kind of funny that you have pointed it out and I still -- I'm not really focusing on it, but it really does kind of look like an afterthought almost, the vestibule on the front.

MR. MASON: Yep. Yep.

MATT EMENS: John (Mason) -- 7 1/2, 8 feet deep that comes out?

MR. MASON: Enough so the door -- yes. About 8 feet. I think about 8 feet so for code you get the door swings into it.

MATT EMENS: I guess I would wonder -- you know, I know it's an X -- I forget how many seat location, but if you were to take the whole front out and what you need to put the vestibule in, could you add seats and make it worth your while and just square the building off in the front?

MR. MASON: It -- it makes it all more -- more pricey as much as anything else.

MATT EMENS: I would think so. You're adding square footage. That is why I don't know. There might be some trade-offs there. That whole vestibule is --

ROBERT LATRAGNA: I understand that -- the reasoning behind having the vestibule here in Rochester in the winter, you know, the weather.

MATT EMENS: I do, too, but sticking it on the front, it creates a massing. In other words, just because there isn't one in the prototype doesn't mean that it should just get stuck on the front, you know what I mean? That's all. And maybe it just needs to be -- maybe it does -- maybe it does -- doesn't absorb into the whole square footage, but maybe you look at even placing it in a different spot and making it look like it is part of the building as opposed to slapping it on there.

MR. LEVEY: Right. Tuck it in behind the signage type thing.

MATT EMENS: I don't know if it has to be at the center, moved to the side or whatever.

MR. MASON: Let me work through with our architects and figure out what we'll do. We're already on a -- this is -- this is the smallest basic prototype they offer, so we're already kind of -- because we're -- we think it's what will handle the business in this marketplace. We're not a Jeff Road location and we never will be. So that -- let us -- I hear your comments. So let me think what we can do to also handle that a little bit.

JAMES IGNATOWSKI: I just seen some -- based on your comment there and yours there,

not wanting to add expense, but if you could add one more window bay, more window across the front and then equal columns on each side would be fine. Because then you're having something that is centered on the one side and not off to the other. You know, a little more uniform.

MATT EMENS: I think the thing that looks -- again, it's tough because it's in 2D and we don't have the plan of it, but it's hard to see where -- you know. It's -- I mean, I seen it looking at -- at this one.

MR. LEVEY: It's right here.

MATT EMENS: So only about 12 feet wide.

MR. MASON: It is where that shaded overhang is.

MATT EMENS: I think Jim (Ignatowski) has a good point. So maybe it is not the whole thing. Maybe just centered. You know, or the other -- I guess the other thing that, you know, doesn't -- from a massing standpoint is just to have the only sloped roof is just that little front bump-out. It's kind of -- you know, that definitely makes it look more like it got added on after the fact.

MR. MASON: Took off the one that normally goes on the side. Normally, there -- normally we would have the -- an awning very similar to this (indicating), on the side over this door (indicating).

MATT EMENS: Okay.

MR. MASON: But I didn't think you wanted a corrugated metal awning on that side of the street so I took it off. Maybe would it be preferable if --

MATT EMENS: I don't know.

MR. MASON: Good question.

JAMES IGNATOWSKI: Corrugated metal awning we're talking about?

MR. MASON: This is like a corrugated metal awning sort of -- over here that constitutes the roof of the vestibule. Normally, in the design when adding a vestibule on in this marketplace, there would be one over this door (indicating). I got rid of that, thinking that that was an element you wouldn't necessarily like on this -- on the frontage.

JAMES IGNATOWSKI: Well -- on the front, I'm thinking roadside, but you're talking the side where people will be entering?

MR. LEVEY: Roadside.

MR. MASON: This is the side towards Chili Avenue, towards the street. So original design had a -- you know, a -- you know, an awning, let's say, over this door. Maybe I can find a material and go back to that.

MATT EMENS: I think you have to look at that corner. Because I think that corner needs more balance.

MR. MASON: Part of what I think will help is by -- by moving this to here (indicating), okay, this -- the vestibule side, facing south, um, which would then allow me to slide this vestibule over, hopefully however a little more -- less prominent, into this corner. Unless you think I need to balance it towards the middle. You would rather have it in the middle of the side of the -- so it -- would you rather have it centered?

MATT EMENS: I think.

JAMES IGNATOWSKI: Go ahead.

MATT EMENS: I think I'm more concerned about the street elevation. We're talking in 2D, but 3D is what matters. I think that corner needs to be looked at to balance the street elevation and then your front entrance elevation. I think that will give you some other ways to look at it, how that vestibule gets handled.

MR. MASON: Okay.

MATT EMENS: I don't know what that means right now.

JAMES IGNATOWSKI: I think the idea of moving the column to the -- to the right-hand side would provide a little coverage for that vestibule from the street side. And -- as well we're trying to -- you know, we're trying to make this obviously an attractive building for people that are driving by.

MR. MASON: Right.

JAMES IGNATOWSKI: People that are actually getting served and driving around.

ROBERT LATRAGNA: So have we confused you yet?

MR. MASON: You have given me a lot to think about, yes. We do try to come up with something a little different, take your inputs, and you know, it's a journey.

MATT EMENS: Appreciate it.

ROBERT LATRAGNA: No further comments.

MATT EMENS: All set.

JAMES IGNATOWSKI: Minutes. 6/13/2017 minutes. They have been distributed. Questions or changes? No?

Matt Emens made a motion to approve the 6/13/17 Architectural Advisory Committee minutes, and Robert Latragna seconded the motion. The Board was unanimously in favor of the motion.

The meeting ended at 6:46 p.m.