

CHILI ARCHITECTURAL ADVISORY COMMITTEE
July 9, 2019

A meeting of the Chili Architectural Advisory Committee was held on July 9, 2019 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: Matt Emens and Chairman James Ignatowski. Robert Latragna was excused.

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 revised plans for the Calvary Assembly Renovation and Addition.

Jess Sudol and Steve Trobe were present to represent the application.

MR. SUDOL: Well, good evening. My name is Jess Sudol, as you guys know. I'm a civil engineer and principal with Passero Associates, but I am not an architect and Matt (Emens) was asking me too many hard questions last meeting so I decided it would make sense to bring Steve Trobe along. Steve Trobe is one of our Senior Architects and will be the architect of record on the Calvary Project.

I think you will see we kind of explain what we have been doing the last month. We certainly took into consideration all of the comments you guys provided. We did make several changes and what I will do is quickly turn it over to Steve (Trobe) and let him explain that process.

MR. TROBE: Hello. My name is Steve Trobe, Senior Architect with Passero.

And I think the plans you have in front of you -- there might be an A and a B component to it. I have new plans. If they're a little confusing.

But in general, Jess (Sudol) reported back from the last meeting that there are several issues that you had with the project and/or suggestions. I'll try to highlight those for you.

So in the sanctuary, we made the windows taller and we had -- we didn't make them thinner. We made them taller which changed the proportions of them so they're more in keeping with the windows on the front side or the stone side. I think that has been an added benefit to the project.

One of the questions was what is -- what is the space between the center box or chamber of the sanctuary and the side sloped areas. It's 18 inches. We thought about either lowering down the angle of the two sides in order to give that a more generous spacing.

Or our -- our preference would have been to raise the box up taller, but we're at the limit of -- of the -- of the zoning, so we can't make it any taller. And when we brought it down on the side, it's more complicated sectionally, because it started to impinge on sight lines and the -- where the speakers were hanging and structurally inside and it just didn't work for us within the inside of the building, so we didn't change that. It is 18 inches.

What we did, however, is make the -- the narthex or the space outside of the -- the chapel, the gathering space significantly taller. We raised it by about 4 feet. It's more in keeping I think proportionately to the rest of the building.

So those are probably the most significant changes we made. And then we added some different color options for you. And might be easier if I pass out what I have here just so we're talking about the same numbering and sequencing. I don't think it is significantly different than what you have. Is that okay?

JAMES IGNATOWSKI: Certainly.

MR. SUDOL: I think one of the last times, I had an old site plan that was a little confusing, so that is updated here.

MR. TROBE: So an Option 1, um, which is one of the top -- we have this sort of reddish HardiePlank siding. I brought a color -- sample of the color here if you want to see it more in person.

And we put that color on that center box of the chapel and we also included it on the sides of the narthex. So it brought that color more into the body of the project so it wasn't just an orphan sitting there by itself, but it is actually now more merged into the rest of the building.

You see that on Option 1, page 1 and 2. You can see how the colors tie together. I think before when it was just on the box of the sanctuary, it was a little bit like, "Why is that there?"

Now we brought that around to include in other portions of the building. Is that making sense?

JAMES IGNATOWSKI: Uh-huh.

MR. TROBE: Then if you go to Option 2, similar concept, but here we're using a dark for the two accent elements. Can you see the elements?

Option 3, we're using more of a wood-grained product. So it is a still in the reddish family, but it has a wood grain texture to it.

So I'm happy to answer any questions you might have about it or comments.

MATT EMENS: On Option 3, is that a Parklex?

MR. TROBE: Well, it's still a HardiePlank.

MATT EMENS: Oh, it is? Just vertical?

MR. TROBE: Yes. Just vertical.

MATT EMENS: What color is that, the maroon color?

MR. TROBE: Only two colors I had with me -- because that is what I was able to pull out of the catalogue -- is Option 1, the red; and Option 2. And this is what is on the building (indicating). So you can see those three.

MATT EMENS: What is the middle one? Is that like a midnight blue? Is it charcoal?

MR. TROBE: Can I bring them up?

MATT EMENS: Yep. I'm not familiar with that color.

MR. TROBE: In some ways it may look a little darker because we're in shadow. Outside it will brighten up.

MATT EMENS: You're saying that is what is on there now?

MR. TROBE: Yep.

MATT EMENS: So back to the conversation about pulling it up and pulling it down, so the spring point of the roof angle, the roof pitch on your lower eave, that can't be lowered any either?

MR. TROBE: It would be difficult to lower it.

MATT EMENS: Fair enough.

MR. TROBE: Nothing is impossible, but --

MATT EMENS: So if I was the Zoning Board, I would be more inclined to give you a variance than go higher than the 34'10".

MR. SUDOL: Don't say things like that.

MATT EMENS: So Jess (Sudol) can go for another meeting.

MR. TROBE: Jess (Sudol) has had enough meetings.

MATT EMENS: That was one of the biggest things. Like I really -- there's a couple things that I still focus on. I think the colors -- I guess I don't -- I don't know yet. I appreciate the proportions of the windows, everything you said, bringing up the -- whether it's -- I guess the question I have on the narthex is are you actually raising the ceiling structure or creating a parapet wall?

MR. TROBE: No. They actually wanted more volume on the inside. Several foot on the inside and I think 14'8" to the top of the wall.

MATT EMENS: Okay. All right. So -- I think that does help. I think the -- the idea of putting the color somewhere else helps your case. Otherwise, like I said, it was kind of lost on me before.

The only other thing I see is the -- the landing -- what is the way to put it? I guess I don't architecturally know how to put it. But the stone is finishing a very short wall into the -- into the big box, if you will. Right? So the stone-curved portion that bumps out is -- is the jog has actually gotten smaller and it seems almost -- I don't know -- I guess what I'm saying is I would like to have it almost the full backdrop to fall into proportion.

MR. TROBE: I get that, but this elevation is really -- you will rarely, if ever, sort of stand in that spot.

MATT EMENS: Most things are never seen in 2D.

MR. TROBE: As you move around it, you will see that angle. It is just a very extreme proportion there.

MATT EMENS: So what is the dimension on that then? It looks like maybe another foot or 18 inches. Just real small.

MR. TROBE: It's -- I think it's about -- it's over a foot. But if you sort of look at -- to Option 1.1, if I'm saying that sheet right, and you look at the side elevation, there is actually more depth to that curved piece than kind of as reflective on the front. If it was just that pasted on there, I would agree with you, but because it has depth to it, I think as you move around the building, you will not sense that small proportion.

MATT EMENS: That's interesting. Yeah. Okay. Once again, I just had a comment. Not necessarily a good one or bad one. Just a comment.

I think one of the other things -- I'm trying to figure out here. I have too many things to look at. I will just put those away.

I think the use of the two colors, the second color on the narthex makes a lot of sense and helps you there. The proportion of the windows we talked about, you mentioned that. I'll let Jim weigh in on that. I think they both work together.

MR. TROBE: I was telling Jess (Sudol) we wouldn't present something we don't know that works. It is really more of a preference. To tell you the truth, the reason we put the red one up front is because that's the one the Church likes.

MATT EMENS: Okay. I don't think I have anything else.

JAMES IGNATOWSKI: In terms of the color scheme, the one that caught my eye would be Option 2. I think they just -- it just blends together much better than the red. I wouldn't even call it red. It's --

MATT EMENS: Maroon.

JAMES IGNATOWSKI: More of a maroon. It just caught my eye versus the Option 1. I just thought it was a better blend of color. That would be my preference. That's all my comments on that.

I really like the color of the trim work. I like the color of the stone. I think the lights are a nice addition. The longer windows are a nice addition. The reason I was concerned about the difference in height between the flat roof and the angle roof is will you be able to get a piece of flashing underneath there?

MR. TROBE: Absolutely.

JAMES IGNATOWSKI: Just going through the meeting minutes, I had seen that and that was one of his concerns. It may be a little tight, but you can do it no problem. We just don't want one piece of flashing between the top of the parapet and the roof line.

MR. TROBE: HardieBoard helps you. You can flash up and trim over it. If it were brick, I could understand that because you wouldn't counter-flash it, but the Hardie helps.

JAMES IGNATOWSKI: I have no further questions. Although, there is something -- maybe I missed it from the last presentation, something I guess I noticed on the drawings. If you could explain it to me. Sheet 2, Option 1. I just noticed on the northwest elevation, right above the main entryway, um, up on the right-hand side, right near the peak, there is this little -- almost looks like something is popping out of the roof. What is that?

MR. TROBE: So inside the building we're creating -- as part of the existing sanctuary, we're putting in a second floor. To make it accessible, we're putting in a lift. We needed a little extra roof space.

JAMES IGNATOWSKI: Head room issue there then, right?

MR. TROBE: Right.

JAMES IGNATOWSKI: Okay. I see. I have no further questions.

Matt (Emens), up to you, sir.

MATT EMENS: Well -- so in Option 3, you're going vertical with the wood grain?

MR. TROBE: Uh-huh.

MATT EMENS: Obviously this -- at this scale, you know it doesn't really read well. You get the gist of it. I mean -- I guess I -- honestly, I don't think any three of these options are bad, so I don't know if the vertical is going to help it that much. Because you're seeing in a short -- the narthex is short. You know, generally speaking, in terms of the massing. So I guess I would lean to probably just sticking with the horizontal on the whole thing. And the -- let the color do the -- you know, be your contrasting element for the different masses.

MR. TROBE: And to be honest, there is a lot going on with the colors and the massing that introducing another vertical element gets busy.

MATT EMENS: I don't think it does anything for it. Yep. So I guess, you know, in terms of the color, I think you brought the black one or the gray one. I think it works. If the Church's preference was the maroon and you looked at it last time, I don't know -- I guess it's -- I think they both look nice. So.

JAMES IGNATOWSKI: You're not helping my cause any.

MATT EMENS: I'm just saying --

MR. SUDOL: Church hasn't had an opportunity to review the second one either. So if you guys leave it open ended, we could say, "Hey -- we might end up with one or the other."

I just like that option, I guess, if that makes sense.

JAMES IGNATOWSKI: Definitely not Option --

MR. SUDOL: Not 3.

JAMES IGNATOWSKI: -- 3.

I don't think it will complement the building and I think it will take away from the focal point, which is the sanctuary. But it -- but that is my opinion. I just felt that the -- this color here was more in the family of colors that you have on the building and we have kind of a major contrast issue. But that is my opinion on it.

Any other questions, Matt (Emens)?

MATT EMENS: No, I'm good.

JAMES IGNATOWSKI: Any questions, gentlemen? Anything?

MR. SUDOL: No. Thank you.

MR. TROBE: We're good.

JAMES IGNATOWSKI: All set then. I appreciate you coming in.

MATT EMENS: Thanks, Jess (Sudol) and Steve (Trobe).

JAMES IGNATOWSKI: Last business on the agenda would be the approval of the draft minutes from the 6/11/2019 AAC meeting. Everybody had a chance to review them?

MATT EMENS: Yes.

Matt Emens made a motion to approve the 6/11/19 Architectural Advisory Committee meeting minutes, and James Ignatowski seconded the motion.

The meeting ended at 6:17 p.m.