

**URBAN DESIGN REVIEW BOARD
REGULAR MEETING
OCTOBER 2, 2012**

APPROVED 11-07-2012

A. CALL TO ORDER

The regular meeting of the Urban Design Review Board (Board) was called to order by Ms. Linda Kay Okamoto, Chair, at approximately 10:00 a.m., Tuesday, October 2, 2012, in the Planning Department Conference Room, First Floor, Kalana Pakui Building, 250 South High Street, Wailuku, Island of Maui.

A quorum of the Board was present (see Record of Attendance.)

B. ADMINISTRATIVE APPROVAL OF THE SEPTEMBER 4, 2012 MEETING MINUTES

Ms. Linda Kay Okamoto: Alright, I'll call the meeting to order. You received copies of the September 4th minutes. Did anyone have any corrections to those minutes? If not, those will approved.

**The September 4, 2012 Urban Design Review Board meeting minutes were
administratively approved.**

C. COMMUNICATIONS

1. **MR. WILLIAM SPENCE, Planning Director, requesting comments of the design aspects of the following applications:**

MR. BILL FRAMPTON submitting a Country Town Business Design Review application and a Special Management Area Assessment application for the proposed Rock & Brews Restaurant, refurbish and renovate the restaurant and related improvements located at 120 Hana Highway, TMK: 2-6-005: 033, Paia, Island of Maui. (CTB 2012/0012) (SMX 2012/0414) (Erin Wade)

The subject property is zoned B-CT Country Town Business District.

The Board may take action to provide its comments on the design aspects of the project within its purview to the Planning Director.

Ms. Okamoto: Moving on. Item-C, Communications, Mr. William Spence, Planning Director requesting comments of the design aspects of the following applications. Mr. Bill Frampton submitting a Country Town Business Design Review application and a Special Management Area Assessment application for the proposed Rock & Brews Restaurant, refurbish and renovate the restaurant and related improvements located at 120 Hana Highway. Erin, you're still here.

Ms. Erin Wade: I'm still here. Another month, if we make it that long. Good morning. Before you today, we have the Rock & Brews application. This is in the Special Management Area and the Country Town Business District of Paia which is why you're reviewing it today. It does have exterior improvements that have design implications associated with them.

Just a couple of things today to highlight. Because I'm leaving very soon and the applicant was interested in moving ahead as quickly as possible, we brought this to you before a couple of things, before agency review occurred for the Zoning Division. There is an intensification of use as they're going to have some outdoor seating. So we do believe that they have onsite parking available to accommodate that intensification of use because of the large area behind the building. But Zoning will have to do a final confirmation of that.

A couple of things, just because we kind of got this to you really quickly, that staff highlighted, that the applicant hasn't had the opportunity to address some of the staff comments yet that we wanted to get your expertise was the height of the window openings, the glass panels on the seating wall, the color palette and the exterior lighting and tiki torches. Those were some of the elements that we raise some questions in our mind as staff so I'll let the applicant do the presentation and I can pull this back up at the end if you like. Okay. The applicant is Bill Frampton.

Ms. Okamoto: Thank you Erin.

Mr. Bill Frampton: Good morning Chair and Board Members. My name is Bill Frampton, of Frampton and Ward, and I'll be providing the presentation today along with some of our team members who are here. And I just wanted to take a quick minute to introduce the team and eventually I'd like to go through a slide show that will help define some of the factors that have helped shape the ultimate project design including surrounding environment, Country Town Design Guidelines, and then the actual owner himself.

The project owner of this proposed project is Michael Zislis who's from Huntington Beach, California. However, his sister and brother-and-law live here, Mark and Chrystie. And Mark is here today, and he will be the local Maui developer of the project. The project designer is Mr. Larry Draisin, who also is from Huntington Beach area. And one of the unique elements of this project that we were grateful for is they elected to hire an all-Maui team as far as design. And so they came in to this project really appreciating that this wasn't Huntington Beach. That this is Maui. And not only is it Maui, it's Paia, which is a good thing. So the Maui architect, we have Jim Niess of Maui Architectural Group, along with Peter Niess and Maggie Sutrow. Structural engineer is Mr. Joel Corpuz. Our electrical engineer, Mr. Mark Rickard. Civil engineer, Doug Gomes. Some of the sign design, what we'll talk about a little later, Kerry Ringrose. Our project counsel is Peter Horowitz. And recently added is the art and cultural consultant Mr. Al Lagunero who's also here. And then myself with Frampton and Ward.

Before I go into the actual further presentation, I'd like to ask if it's okay have Larry Draisin, the project representative to provide a little overview of how they came into Maui and come about this project. Is that okay, Chair?

Ms. Okamoto: Yes.

Mr. Frampton: Okay, thank you.

Mr. Larry Draisin: Hello everybody. I want to humbly thank you all for being here and hearing our project through. The story goes back quite a number of years as Bill noted. There's a family member that lives here on the island. And for many years, Mike Zislis and the brother-in-law always talked about doing a project in Paia. And for the last couple of years they were seriously studying the site that we are now proposing to build our restaurant on. And back in May of this year an opportunity came up and we signed a lease with the landlord. And at that time we assembled our team, and we made a very clear decision to hire local people because we wanted to blend into the community and be welcomed because we are a community oriented company. All of the projects that Bill talked about, we have another in beach community and we know that you can't just survive on the tourists. You need to be welcomed by the community. So at that point, you know, we're community oriented with events, charitable events, and you know, we reached out with our team to ask all the questions. How do we, you know, develop this project so we can be welcomed and not try to impose something that will culturally and aesthetically not be appropriate?

So with that being said, you know, we did the appropriate research. We hired, you know, an excellent architect, somebody that's worked here in the community for a long time, and we started putting our project together in a way that we thought would be meaningful and inclusive to a lot of cultural and different aspects of the community. There was an interesting ceremony we had. We had a land blessing not that long ago, and, you know, overwhelmingly the community that we reached out to, they're eager and want us to become part of the community.

One of the things that really just makes our project a little more distinctive, we don't believe we're in a historical area, but there is a vernacular that we wanted to design for it, so it felt as part of the community. But Hawaii with the beautiful weather, we was hoping, we were hoping to create an open air dining experience. And so with the nice weather and with the outdoor seating it's something that we thought everybody would be, it would be very welcoming and with the aloha spirit. And the outdoor dining experience is something here, you know, that can happen all year round. And with specifically there were a couple of things regarding the color, the windows and such, and we would really only intend to use the windows as a way to secure the building at night or in extreme weather situations. The windows are really just a way to protect the building at night from any locals that might stray in at night, and we know who we're talking about. Okay.

But most of all, we – this is a very challenging time, economically. A lot of the businesses, you know, are not exactly flourishing in the area, and we studied this very carefully. And we thought if we brought a project that we could, you know, design properly, integrate into the community and was accepted. Our biggest challenge is once we get opened is just to maintain a business in these times. So we gave our project manager Bill, you know, we really want to try to keep the process moving forward, and you know, comply with everything so we can make our budgets and make our deadlines because ultimately this is a business. And, you know, in order

to serve the community, we have to, you know, get our doors open, and we have to, you know, we have to survive.

Okay, any of the – objections or things that you have to take a closer look at. I feel very confident because of this process, we'll be able to work with our really great team and all the talented people that you've assembled both here and with the building department that we'll be able to satisfy everything that's required. And the owner wanted me to make sure, we're not trying to do anything here underhanded, we're not trying to hide anything. We're just trying to put out a great product that would benefit the town. And so many conversations I've heard from people, they want that little extra revitalization that will help, you know, the community feel a little more vibrant. So, my name is Larry Draisin, and thank you for taking the time to hear me.

Mr. Frampton: Thank you Chair for that time. Okay, so we'll go ahead and go into the presentation and then we get up to the site design and hopefully have a good discussion on what we're doing. As we've noted, the project subject property is located in the town of Paia. I just wanted to draw attention to the fact that is located not only within Paia, but it's located within the Paia Town Center that I'll cover in a second. The boundaries of the Paia Town Center are shown in yellow. And that is a project that was recently – my company, myself, I worked with the landowner and we took the project through the County Council for a Change in Zoning, a Community Plan Amendment, then the SMA Major application which included coming to the Urban Design Review Board which we reviewed the entire project as a whole, including the former Jacques Restaurant which is where the property is. As Larry mentioned the landowner has entered into a lease to take over what was once formerly Jacques Restaurant. Jacques Restaurant was, I think, could be described as existing non-conforming. It wasn't fully consistent with all building codes, every kind of code you can imagine. But it was a fun area and it did represent a use that has been in existence for decades. This site has always been the site of a restaurant, in one form or another. I do note that the Paia Town Center, we do have 83 parking stalls, five handicap parking stalls, for a total of 88 onsite, plus two loading zones, in case there's any questions to that. That project that I took through the Master Plan received a parking analysis and approval from the Planning Commission.

The background, in terms of just some of the factors that did help influence the design that Larry spoke of earlier. One is, of course, we're in the, we're in Paia. And as noted by Erin, we're overseeing the recommendations or guidance from the Country Town Design Guidelines, Paia-Haiku. Also, this is the Paia Town Center Master Plan which includes the addition of a new building in the back, as well as a building here in the future, which is this building right there. Those are in for building permits and will be under construction shortly. And here is the property location in context of the Master Plan. A landscape plan that was also approved throughout the Master Town process was included in that approval.

The surrounding environment in the context of where this property is situated had an influence on our design as well. This is the current property right now. That's the site of the old Jacques Restaurant and it's in a very bad –. Exterior, you know, it looks like it's barely standing. When you go inside it's even worse. And it's dilapidated. It's a threat to public, health and safety. People try to get into that site right now as it is, and something has got to happen in terms of

improving it. Interesting enough, my company has worked with two other folks who tried to come in and do a project here. They just didn't have the ability where to pull it off in the end because of the challenging site that it presented.

Some photos I'm sure you guys are all aware of Paia Town. Here's a shot up on Baldwin Avenue, looking makai. Mauka up behind us. This is the driveway, or sorry, the exit driveway to Paia Town Center. Baldwin Avenue looking –. My mauka/makai are backwards. I'm sorry. I'm looking mauka. Makai is behind me. And this is the beginning of the Paia Town Center and surrounding land uses. This is the corner of Baldwin and Hana Highway. You can see where the project site will be located down here.

Another view again of Paia showing you the wide ranging uses in this town and design as well. Hana Highway looking towards the intersection of Hana and Baldwin. And again, our project site would be right here which is the former location of Jacques. This is just across the street to give you a little flavor of what is on the other side of Hana Highway from this property.

As far as the design goes for the new restaurant, Larry mentioned they have a successful restaurant up in Huntington Beach, and there's a few others within the southern California area that are really neat establishments. The owner has done a very neat job in terms of each community he's gone into. He's taken the time to go and meet with the local people whatever town it may be. In Paia they acknowledged and recognized that they weren't going to take the Rock & Brews from L. A. or Huntington and drop it on Paia. And so they hired Jim Niess as well as my firm and others to come in.

The colors don't quite appear that well here on the power point screen, but we do have a board that we can pass around. And Jim, maybe, could I have you come up at this point, our architect, if that's okay Chair?

Ms. Okamoto: Please.

Mr. Frampton: Okay, and he'll go through the description of the design.

Mr. Jim Niess: Thank you Bill. I'm Jim Niess from Maui Architectural Group. This is an interesting project that was presented to us by The Zislis Group, and Mr. Draisin in particular who headed – he's the primary designer. He came to town and looked around, and looked at the design guidelines and I think he did an excellent job of picking up on the feeling, the architecture character that we're trying to perpetuate in Paia. We helped him embellish the building, the facade a little bit, so that it picks up some of the design detail that you see throughout Paia. Like for instance the signature gum drop attic vent which is actually hidden on a lot of buildings now behind signage, but it really is a classic piece of Paia. Of course, we've incorporated canopy, facade design and as Mr. Draisin explained, the concept is an outdoor dining experience. And that means the whole restaurant, not just the little lanai you see here. But these aren't really truly windows. They're just openings in the building and it's, again, to – this is what Jacques had, this is what they feel is important to their presentation of the product they want to put forward. So this, you know, it deviates a little bit from a classic

plantation building. But this is, you know, 2012 and our guidelines were written over 20 years ago, and things have changed. As Bill mentioned the town probably needs a little spirit right now, and so that's what we tried to put together with this presentation and to create a building that fits into the street scape and melds in fairly well.

One of the things – well, the scale and the massing, how we fit into the street scape, attic vents, the details in the facade, I think we touched on enough elements here to really make a comfortable fit into the community. Now I know the board likes to understand what kind of sustainable concept we're putting into these designs too. I mean, this is a contemporary building. And the fact that it's all open, what this rendering is showing is with the windows, or with the fenestration closed at night. But normally this would be open and you can see a lot of activity inside. And so natural ventilation is a key component here. None of this dining experience will be air-conditioning. And as the architects on the board know there's a lot of mandated energy conservation issues such as building insulation. What we're proposing to do too on the roof is put a light colored reflective surface to help reduce heat gain. We'd probably be using some kind of solar hot water generation. Of course, we'll have the mandated variable speed motors in the mechanical systems, low flow plumbing fixtures and, you know, with the recent opening up of the electrical circuits on the island, photo voltaic now becomes a possibility for this property which was not the case when they started. So it's under study right now, and there are budgetary issues to be considered, but it is the intention to create electricity on the roof here. There are skylights up in the roof that provide day lighting. And again, to minimize energy consumption and heat gain. And of course, we use the best management practices during construction such as, you know, dust fences and what not. I guess we did pass the little color board around, and it's pretty much all I have right now. You want to follow up Bill?

Mr. Frampton: Chair, we have Larry Draisin who's part of the original design to add some comments to that.

Mr. Larry Draisin: We took very seriously some of the suggestions and because, like Bill said, you know, we got a quicker date. We did want to address the tiki torches, and we feel there's a new old way to approach this. And through our consultant, you know, we had some nice conversations regarding those. And we feel though, if you don't feel they're appropriate, we feel we could take a glass and create a sculptural shape of a color of, you know, the amber, and the color of a flame, and we can utilize that in lieu of a gas lantern. We don't want to be kitschy. We don't want, you know, we just want to create a little of attention to the entry way and just accentuate that a little bit as well. And as a gateway to Maui as people drive by visually it won't be obtrusive but it will be something that hopefully will catch their eye.

Again, with the windows and the open outdoor experience, I think on the color board that we'll be passing around, it does show the building in the open positions which is very inviting and welcoming. And we wanted to honor and celebrate Maui with that openness to the community. And so that's, you know, we wanted to show the building in its, in all of its form, just so you could see the overall effect. And also when it comes to the signage and all of the other additional elements that gets put on there we're working with notable sign shops and design companies that are here that have built signs in Maui. So we will ensure that they are built and

done to the proper specifications. Okay?

Can I say one other thing, Bill? When you look in, like Jim said, when you look in, what you will see is we consider this appeal to a multi-generational clientele. So we expect grandparents and families coming with their grandkids. And we want to do the communal style picnic tables in here. So it invites people sitting together and socializing, and you know, getting a chance to talk to your neighbor and kind of open up a little bit, it's a nice social experience. Okay? I hope I'm not leaving anything out. Probably before we close if anything else comes I'll disclose. Okay, thank you.

Mr. Frampton: Okay, maybe one other additional comment. You'll see on the left hand side, that is an improved alley way from the pedestrian courtyard area that was part of the Paia Town Center Master Plan. Previously, that was old dirt gravel, sort of driveway, between Charley's and that area. That was eliminated as part of the Master Plan Project. So it does –. It's a neat opportunity to provide like Erin had mentioned earlier, some of the outdoor dining would be on that area. And you would have the large windows that would be open as well. And I think at that point we can stop. I'm sure you have an ample number of questions we could answer. This is Mr. Al Lagunero who is part of the cultural and art perspective as well.

Mr. Al Lagunero: Aloha he pūnāwai. Where the well springs, with your talents and your way, Aloha to Molokai, to Lanai, to Kahoolawe, to our County. Hawaii wants and it always wanted to create room, understanding many aspects of life so that we know the stranger and are not separated from the stranger's knowledge. We invite by an open door. I think all of us know that pidgin part that say, "eh, come eat my house," you know. So, in creating the rapport – I've just been invited on the team as of yesterday, but I found such an incredible openness to the ideas of creating a transition place, to speak about who we are and what we have to offer in the same spirit of aloha, come, come eat. I too reeled at the first presentation of the colors. Hearing that they were not exactly the lepo'ula that I like. And I thought maybe we would change it the limu kala, the okra colors. Those things that are part of Paia, forgiveness and the limu kala. And the lepo'ula in terms of healing of that stone and that clay.

So there's many kinds of conversations that are appropriate to this particular development that I feel very happy to be a part of, and that is to create a melding. A melding of ways in this time when we are creating from cult to culture to civilization. We are now in that place where many things have come, subtraction before addition. We're allowing ourselves now to begin to think of how we're going to rebuild together this new place. I think that is always an invitation that is on my mind and in projects that I've worked with. It's hard to have our local boys be right there to share. I think many of you who recall the music of Waikiki and the music of the hotels of Hawaii. No more are they are there. It's like the kupuna said, when the forest comes down and the birds leave, so do we. It is important in every aspect, I think, when we have an opportunity to bring those voices from the new old way into this present, NOW. This town, you know, if we look at the history and the welcoming of, you know, that kind of economics into our community, now is depleting, depleted. Our new belief systems are challenged as the people in this community. They are looking at creating a moment in this restaurant to invite those that have a spark of life from Hookipa, the place of Kelea.

Kelea was the princess at Hookipa. Long story short, Chief from Oahu sends his Kahuna to go look for Kelea, a beauty at that time, to bring back to him. He takes on a canoe ride from Hookipa, out into the open ocean, and a squall comes in. She fails with being lost at sea with him. If you can imagine that at that time the people of Hawaii knew the currents, knew the stars, and so there was no being lost. She agreed to go with him. That is up at Hookipa. Now, you know, when Mercantile building is just really alive with the plantation, those people are not to be forgotten. That man that lives by the Tavares home, I think, there is a presentation called *Under the Jarvis Moon* when Kamehameha School kids were taken from Hawaii to go to Jarvis Island and take care of the island to be a look out for that which was coming in terms of the war with the orient. These boys were very young. And this man now is near his 90's and he's telling his story.

What happens when we lose place? What happens when we no longer speak or sing with these voices? It's my intention to collectively collaborate with other artists from Maui, from Oahu, if possible, to do a work that speaks the story, that invites people to the conversation and opens up the doors of appreciation for who we are. Prayer appreciation hopefully care comes, and I'm thankful that these people care. Thank you very much. Aloha!

Ms. Okamoto: Thank you. Does that conclude your presentation?

Mr. Frampton: Yes it does.

Ms. Okamoto: We will do questions from our board members, and these will just be questions of the applicant. Can we start though with Erin and did you have other things beside that original – the windows, the lights – that you as planning group were questioning?

Ms. Wade: I'd be happy to go into little bit more detail on those if you would like.

Ms. Okamoto: Yes.

Ms. Wade: Did you – can I just ask – did you intend to take public testimony before discussion?

Ms. Okamoto: Typically we take public testimony after questions.

Ms. Wade: Okay. Sure. So there's a couple of things I had mentioned. The first was the window openings, typically, and again, Jim Niess is absolutely right, the Design Guidelines are over 20-years old. The window openings are typically designed in Paia to end about the same height as the door frames. And you can – I don't know if you have the graphic up – but the windows extend beyond that in this rendering. I haven't actually heard if it's sort of a roll up door window or if it's operable windows that open as sliding panels. So that would be an important question to find out the answer to. And then, again, they extend below also where the standard window would normally function. That's a whole lot less visible, however, from the street because of the seating wall that they have in the front.

The second issue that we raised with the applicant was there's some glass panels and I don't

know if that was highlighted. But it shows an unframed piece of glass above the seating wall which, what's it called, the old David Paul's in Lahaina – it used to be at the Lahaina Center - has that there. And that, it's interesting because the rest of that building was designed in a plantation style and then the glass kind of sticks out a little bit, and looks a little bit awkward or not, because it's not framed in with the rest of the, with the rest of the building. The two entry pieces as you step in and maybe you can see sort of the height of the people walking by and then the height of the entry stanchions sort of, and it appears a little bit more out of scale based on the height of the people than you would typically see something like that in Paia. And it does show signs on either side. And I mentioned to them that wouldn't actually be allowed to have signs on either side, but the signage will come at another point in time, so we don't have to worry that much about that.

Another then the other, the last two issues. One was the color palette. The barn red probably wouldn't be problematic if it wasn't partnered with the dark charcoal grey. And probably the biggest, I think, the element where the charcoal grey is shown on the eaves, underneath the eaves. Typically a reflective color is painted underneath the eaves on most of the buildings, so brightening that up in some way might be a possibility to moving towards the more plantation in character.

And then finally the tiki torches. Just where the landscape lighting section doesn't talk about these tiki torches. And I actually wouldn't be opposed to them off the front of the building somewhere. You know, if they wanted to do that on the side alley or in the back, I don't think that would be problematic. But, right at the front of the entry of the building, I think, is a little out of character for the plantation character.

So those were our primary issues. But, again, you know, that's my initial review of this, and what we're looking for from you folks is your expertise, and also your reading of the design guidelines and what you think would be appropriate.

Ms. Okamoto: Thank you. I think we will do public testimony first, in case there are people who want to testify. And then we'll go through with our questions and comments. At this time, do you we have anyone signed up for public testimony? No. Okay, no one signed up, but those who – I believe there's a gentleman in the back who would like to do public testimony. And please state your name before.

Mr. Lagunero: Al Lagunero. Thank you. I made a comment about my reeling at the color, and so I took the time yesterday to go into Paia to scope it out. And I was very thankful that Larry put up some of the photographs near the site on the building existing. When I looked at the color palette, I looked in terms of that which surrounded it, and I thought that the color was okay and that it held a deeper value and contrasted with some of the other buildings. There was, it felt a little more delicious going into the area, rather than seeing it as it is with the presentation now. So I looked at it and I thought, oh, this is really kind of a nice thing and that it contrasts and allows the other palettes to come much more alive. And I felt that was a nice aspect. And I think the team is open to changing colors along the way as we develop the concepts both inside and out. The windows, I know that we are at a point where the concept is pretty strong.

However, I know too that it's also going to have to come through some aspects of redesign or rethought. I felt that the windows at night along the side, and especially, would be helpful to create a light in the dark alley way to keep any kind of shenanigans in that area out. Also as a, you know, the building acts almost like a lantern at night so that we have an invitation to come in through that kind of an openness from the inside and this light kind of being there. That reminds me of the old kerosene lanterns that the people used to use, and buy from Paia Mercantile so, you know, we have that churching lantern, yeah? You know, are you akamai to churching? Okay, so that's that . . . (inaudible) . . . part right? So, it was about, you know, when you go out on dates, sometimes somebody came to carry the lanterns so you wouldn't get into the shenanigans, so that was the churching carrier. So I think the building has that kind of quality. I'd like to think about that same kind of lantern perhaps being designed for the front of the building in that space, and keeping with that idea of, you know, old Paia. So that's to correct that part. Mahalo.

Ms. Okamoto: Thank you. Other public testimonies? Please state your name.

Mr. Bruce U'u: Good morning. My name is Bruce U'u. I'm here to testify on behalf of this project. I'm not affiliated with none of them, but I am a resident of Paia. I was born and raised in the town. My grandparents and parents are also from Paia, and still reside in Paia. I would welcome this addition to Paia town. Me and my wife, we walk to Paia town twice a week to partake in some consumption of beverages and food. And we also go down there on that Friday nights at Paia where it got banned, and it got out of hand at times. And where you looking at, that's where the shenanigans happened because there is a dark spot from Millagros to Charley's because there's nothing there currently. So there is black and dark, and that's where some of your hooligans would hang out. You see that alley right there? Do not enter on that. Now it's a bad spot for Paia. That's a blackout and safety wise, and why it is shut down to me is because there is no lighting in that area. So once you hit Millagros to Charley's it's black, and that's where it happens. That's when the shit hits the fan sort of speak. And it would only enhance the beauty because that's not beauty there. I don't know how it got past this board – kidding. That is disgusting and I've been to Jacques. I've been to Jacques and I read what Erin said, it intensifies the use and Jacques would get out of hand a lot. I mean, you know, way over 100 people on a happening night would happen at Jacques. So I don't know where the intensity would come from, but there's no way that this current restaurant as proposed would accelerate or intensify the use of the building. Currently correct because it's down and it's dilapidated. It's an eye sore for Paia. And I remember going to Paia at the Mercantile field with my grandfather buying nails. It was always dusty because of all the sugarcane trucks and HC&S driving up and down. It's a nice town. It's becoming more modern.

My son works at Flatbread. My nephews work at Flatbread. My neighbors work at the Fish Market. So they only gives employment to the kids of the area. It helps me with my kids living on their own up at Skill Village. They out of my house. He's full-time student. He works full-time. The employment works well opportunity in Paia because they walk to work, and it gives him a sense a place where he lives up at Skill Village, and so he skateboards to work now. But it's less for me because now he's not living with me. So I like that part where you got the

employment. They hire people from around the area, you know. I ate at every restaurant in Paia. I looking for more restaurant and more opportunities, but then again, it is an eye sore for the town. I would welcome something like this myself personally. Thank you.

Ms. Okamoto: Thank you. Is there any other public testimony? Seeing none, we'll close public testimony and we will start with the board's questions. And we'll just do questions. Morgan, would you like to start?

Mr. Morgan Gerdel: Okay. I have a question about the site design. I noticed you set the building back from the adjacent building. Was there a constraint as far as the marquee couldn't extend over the sidewalk or how did that come about?

Mr. Niess: Morgan, I'm glad you asked that question because this has been a sore point for me.

Ms. Okamoto: Excuse me, Jim, could you state your name each time?

Mr. Niess: Jim Niess, Maui Architectural Group. Yes, it is set back so we could put the canopy on the building because the code does not allow a canopy to stretch over public space unless it starts at 14-feet. Then you can go a foot for every – it's ridiculous. A canopy that's 14-feet high is not functional. It just doesn't look right. It's proportionality not correct. So, in Wailuku town here we have the small town, you know, Zoning and Development Code where we address this issue so that a building like the Café O Lei building where we fit the old design back ground to the sidewalk and it does project over because we've lowered that canopy to man, down to eight-feet. And I just wanted to take this opportunity to show the board that in 2002 – and I know Main Street is not a happy word right now – but we worked hard to put together – we took the Wailuku Small Development Code and the Zoning and Development Code, and applied it to Paia. And this was turned into the department as a work product of Main Street, and it does do just what you're suggesting. It allows the canopies to go back over the sidewalk. It's focused on the small property problems that we have in these plantation towns. Anyway, here's my soap box for right now. Otherwise, we would have put it right up on the street, hung it over the sidewalk like it should be.

Mr. Gerdel: My other question is for the glass panels. Is that like a wind screen or is it more for the security of the tables?

Mr. Niess: It is. It's a wind issue, and so it's a comfort issue for the patrons. And, and it's part of the corporate identity that these folks bring too because it's –. And again, we were talking about, I think Al talked about this is now, and bringing some, some new focus and a little bit of new design stuff to the table instead of keeping and going back to the plantation theme. Which is fine, but I think the general idea is to maintain the architectural character of the town, and without inhibiting, you know, creative new energy.

And while we've got this image up, I'd like to address one other problem here. And as Erin mentioned the scale of those towers look out of proportion but that canopy – right where you were – see the canopy is at eight feet. So this family walking down the sidewalk is the family

of three feet people. Now the folks in the back are in scale probably. But this, I'm serious, they are designed to five feet. So this happens in rendering issues sometimes, getting the scale and perspective, especially you can get the building right, but then when you're laying in landscape and people, this happened to me before and I apologize for that. So I wanted to put this in perspective that the scale of this particular rendering is thrown off size, little people.

Mr. Gerdel: My last question. I was wondering the plans show some gates between those pillars. Do you have a description of what those gates would look like?

Mr. Niess Yeah, I think I'll bring Larry up here because he worked on that.

Mr. Draisin: Larry Draisin. If we can secure the building with the front doors and the sovereign doors that close at night, we would not have the gates at this point. But as a community if you feel like it's going to be attracting people and sleeping behind those walls at night, we would propose that we would put something as a security barrier. But because the recommendation was to remove the glass, we did take it off the sides, and a gate wouldn't really do us any good anyway because people would just come over the walls. So there is some, you know, we would like some guidance on that. We just want to make it a safe place for the community. We don't want to allow it to create any kind of a security issue or a law official. We've worked very closely with the Police and a lot of our communities to make sure that all of our buildings are lite right at night and so we're sensitive to that.

Mr. Gerdel: Okay. Thank you.

Ms. Okamoto: Bob?

Mr. Robert Bowlus: Yeah, I have to tell you I like very much the concept, and the look, and the sensitivity that you guys are bringing to this project. I think it's, it will be a welcome addition to Paia. I'd like to go back to the windows, though. I have a, I'm not sure I'm quite clear on the open seating, the open air, and you talked about the windows, I guess that's the building. Are they hinged at the top? Do they swing up and open the building completely or how do they work?

Mr. Frampton: Larry, is that something? This will address the windows. They do roll up sort of speak.

Ms. Okamoto: Nothing he says over here is going to go on the record.

Mr. Bowlus: And they slide up.

Ms. Okamoto: It has to go into the microphone. I'm sorry.

Mr. Draisin: Hello, this is Larry Draisin again. This product is called the sovereign door. They're hurricane rated. Again, we would only want to use them under extreme conditions. But I will pass this around. The door actually, it actually, it's a bi-fold door, but it goes up horizontally and

it stacks at the very top, so it does not create any incumbrance for people within the store, and it --. We use it in a current restaurant in Manhattan Beach. And I would like to pass this so you can get a better idea. Is that okay?

Ms. Okamoto: Yes. Please. Bob, any other?

Mr. Bowlus: Yeah, I do. I have a couple more. What I saw on the window is it will come around. I think that looks great. And then the rest of the window issues, the window at the sidewalk line and it's hard to tell from the illustrations, but it looks like there is a low wall at the sidewalk line, like a low wall. Is there a glass on top of that wall also? Is that the wall, the windows that were being discussed earlier? Is that a glass barrier like a sneeze guard at the sidewalk?

Mr. Frampton: Yes, yes, yes. That's exactly what it is. Yeah.

Mr. Bowlus: Oh, really?

Mr. Frampton: Yeah. It's a little panel to be opened, part of that welcoming in, but to also deal with the environmental elements that are going on in Paia especially on that side of the building. That's the trades, yeah?

Mr. Bowlus: Yeah, I understand the security issues. But Millagros on the corner has the low wall, and when you're sitting there, you're really are a part of the street experience. And I think, you know, my reaction is the glass there becomes more of a barrier even though it's glass, but you're inside a fish bowl or outside and I'm not sure I'm 100% in favor of that. I guess that's my comment on that. A couple of other issues, the pedestrian walkway doesn't show on any of the illustrations with tables on it. Is your intent to utilize that? Is there tables and dining out there? Umbrellas or whatever?

Mr. Frampton: It would be --. They would be -- let me go up to the site plan -- they would be behind the wall. It would only have --. Right here.

Mr. Bowlus: That wouldn't extend out into what you call the new pedestrian courtyard.

Mr. Frampton: This pedestrian courtyard, correct.

Mr. Bowlus: That's not part of the lease?

Mr. Frampton: No.

Mr. Bowlus: That's community. That's a shame.

Mr. Frampton: That's designed to be opened.

Mr. Bowlus: That's a shame. That would be beautiful to have tables. . . (inaudible) . . . over

there.

Mr. Frampton: I'll tell you, just from a background perspective, from the Paia Town Center, when we were in front of the County Council, when we brought the Master Plan in, we really wanted to go for that. The idea was, and it was explained in the process, the Council agreed and so did the Planning Commission and Urban Design Review Board were very much interested in seeing that happen. One concern in doing that we need to work with this fire. That alleyway is –

Mr. Bowlus: Fire access?

Mr. Frampton: Yeah. It just needs – there's bollards out front over here – and it just needs to be able to, if ever needed, an ability to come through. But there were just tables and it wasn't fully secured to the ground, I'm sure we can design with that. But that was the whole – so that's where we did extend out into that, but just one table width if you will.

Mr. Bowlus: Okay great. And then I had a comment on the torches and I appreciate your comment that you don't want to be too kitschy about the whole thing, but I do kind of like them because of the flickering, and the movement, and the interest, and the liveliness that comes from them. And that was the Fire Department approval, really, not ours. But I just like to comment that Kimo's is successfully used them for 30 years against their little wooden walls, and I don't know why they're still there.

Mr. Frampton: I appreciate that. Thank you. I appreciate that.

Mr. Bowlus: I comment on the colors too that the fire or the barn red, I just think it's a great color and I think it would be fabulous. And it's not really used, yeah, by itself, I don't think there's any real barn red buildings in Paia. But the thread is all through the town. The roof, the awnings next door are the same color, and I think it would tie in beautifully and be a strong statement so –. And I like the bold color. And there's a wide range of strong, natural, organic earth colors in Paia, and I think it fits in perfectly. So I guess that's all. I've got a couple more things but I think that's probably –. One more question on the music, it says Rock &, Rock & Brews.

Mr. Frampton: Rock & Brews.

Mr. Bowlus: I looked at the plans, I didn't see any stage inside. Would that little pedestrian courtyard be a stage step up? Could you have music out there?

Mr. Frampton: You know, that's a good question. I'm not sure how that would work. Clayton or Erin could expand about that. But the idea, next door, for example, Charley's, they have –

Mr. Bowlus: Right, indoor.

Mr. Frampton: They're indoor.

Mr. Bowlus: Right.

Mr. Frampton: I squeeze music into here might be a push, but it would be nice to have something, that option, to be able to do so because there is the rock emphasis there. It is. An some of the investors . . . (inaudible) . . . are former rock artists, and it's nice. They love what they're doing.

Mr. Bowlus: Yeah. Great. Alright, thank you very much.

Mr. Frampton: Okay.

Ms. Okamoto: Gerard?

Mr. Gerard Steiner: Not too much in the way of real question. I completely concur with your comments on the color scheme. And I think earlier the comment you had made of having a lighter underneath color of the ceilings. No further comments.

Mr. Frampton: Thank you.

Ms. Okamoto: Andrew?

Mr. Andrew Carson: Thank you. A couple of comments and a couple of questions. First of all, I applaud you for doing the local hires. It's a good thing, community building. And I applaud you for your sensitivity to sustainability issues in design. You said earlier something about air-conditioning. The project does not include air-conditioning.

Mr. Frampton: That's correct, in terms of your outdoor dining area. The kitchen area will have some form of air-conditioning as it relates to coolers and whatnot. And there's a blower, I believe involved and you open those doors to keep the bugs and flies and whatnot out. The only A/C area would be within that kitchen. The rest of it, like you said, is designed to be open and free flowing.

Mr. Carson: Okay. That's good. Lighting, I'm assuming you've done some homework on it, and you're putting in high efficiency lighting?

Mr. Frampton: High efficiency lighting. Natural lighting.

Mr. Carson: And skylight, I heard.

Mr. Frampton: Sky lighting is up there.

Mr. Carson: But for the artificial light.

Mr. Frampton: Yes. No, I'm sorry, yeah, to bring the natural light from up above, there's a sky lights within that ceiling area. One other comment on the photo voltaic solar, Jim mentioned

it earlier that the Maui Electric Company has recently opened up some of that grid out there. We're working with, we've been meeting with Haleakala Solar Company, their consultant, trying to find that feasibility balance, so I'm not I'm sure that was put in there.

Mr. Carson: Sure. Okay, and the other question I had was on the facade. Can you run back to that rendering? The front facade? I see the goose neck lights. Are they just meant to wash the wall or are they suppose to illuminate the sign or how's that going to work?

Mr. Draisin: Larry Draisin to answer that question. We would like to create that vintage look that fits the style. But we know the sign has to be illuminated so I think from, from the bottom of the sign, I think we're going to light that up from the bottom with some very small lighting. And we have had success with LED lighting. And they're a little more expensive, but they last a long time and they definitely have the lower consumption usage. So I think we want to get a combination of both one to kind of create that vintage look, and then one smaller to create a spot light on the sign. Thank you.

Mr. Carson: And this project is not trying to certify with any kind of third party green building organization, right?

Mr. Frampton: That's correct. From a LEED certification process, no, we're not. But we are drawing from LEED building principles.

Mr. Carson: Excellent. And just my last comment. I would prefer zero tiki torches. But if you have to do it, put it in the back and go with the glass. I like that.

Mr. Frampton: Okay.

Ms. Okamoto: Mike?

Mr. Michael Silva: I had a few questions. The first is on the color scheme. The rendering does have the dark charcoal, but the board that you passed out does not have the dark grey. Is that grey being proposed still? On the opposite side. Flip. Yeah.

Mr. Draisin: Larry Draisin to answer that question. We basically, when we got the recommendations from your commission we did every effort we could to prepare this for today's meeting. So we did the low tech version where we printed it out but it's not the rendering. We didn't have time to redo the rendering. So for your consideration we made this, this board. This has the trim colors, and then it does have it, as a computer rendering. If again you need to see it, we can pass it around.

Mr. Silva: I see it now.

Mr. Draisin: And that rendering, we were very comfortable taking some of your recommendations. We feel that these discussions help improve the project. We're not in any way opposed to going in this direction as we're passing it around.

Mr. Silva: Next question is a little bit of a strange one. Knowing that the doors or the windows will be open, I do see that there is a mural on that back wall. I see, you know, rockers like KISS and stuff like that. Is that been designed? I'm just a little bit concerned if there's, you know, Ozzie Osborne biting their bat heads off.

Mr. Frampton: Wasn't it a dove? We a –. That was put in for a rendering. But what I would note is that was prior to bringing on Al, Mr. Al Lagunero. Al will be consulting in terms of –. He had some phenomenal ideas yesterday about what would go inside. We would, yeah, consider that.

Mr. Silva: Okay. And next question actually is about the tiki torches. And I do like Al's suggestion of having the lanterns. I don't know if that's a possibility you guys would think over replacing the tiki torches with lanterns.

Mr. Frampton: Yeah, we would be drawn upon practicality, feasibility, whatnot, that opened all these ideas, especially Al's ideas.

Mr. Lagunero: Al Lagunero to add to that conversation. Thank you for that question. Just a slight background, I opened the first Hawaiian art gallery on Lahainaluna Road back in 1983, bringing Hawaiian artists into the floor where we had no place to exhibit that we could call our own. My latest project was with Aulani Hotel, Walt Disney. And so my work there, and with Bishop Museum as well. I also worked with the Olowalu Cultural Reserve as its president. And all of these things, I think, are, you know, in just ingrained the kind of things that you want to put out there, and add to some integrity to how we are represented. Mahalo for the question.

Mr. Silva: That's all my questions.

Ms. Okamoto: Thank you. I have a couple of questions. If you look at, and I guess because I'm having a little hard time on the rendering you just passed around, that does not have those glass walls, is that correct?

Mr. Frampton: At the side, no.

Ms. Okamoto: The side.

Mr. Draisin: Hi, this Larry Draisin to answer that question. Prior to this meeting, we did read the comments that were going to be brought up at this meeting, and we elected to take the glass off of the patio side that faces Charley's. And we only left it on the front as a way to kind of keep that noise a little bit down from the Hana Highway. But we're open to, you know –. Once you take it off the side, you lose the security of that enclosed area anyway so we understand that we got a little bit of thinking to do on that, and we –. You know one of the things that if it's not in character with Paia, and it is something that would be detrimental, like you said Millagros is wide open, is something that we have to consider another solution to. We've been trying to brain storm that. We don't quite have it, but we understand the point.

Ms. Okamoto: My next question had to do with the actual floor plan which I think we have the site plan. And I –. You refer to indoors seating and outdoor seating, but it looks to be outdoor dining. Where is the indoor?

Mr. Frampton: Yeah, it's only outdoor.

Ms. Okamoto: Okay.

Mr. Draisin: Yeah, so when you look at that rendering, the low wall, you have picnic tables that – and I'll go over there and point to it. This is your low wall, and then you have picnic tables and then this is where the building gets to the higher level. So basically, it's all open, but this is right by the wall.

Mr. Frampton: And to expand, where it says "outside dining," it meant in terms of being open. I was distinguishing before because Jacques did have inside dining in what is proposed to be the kitchen area. So that may not be to best way to describe that. Outdoor in terms of open. But the true outside area, I guess, is like what Larry just explained. So no dining would be within that A/C area.

Ms. Okamoto: Okay, that makes, that makes sense. Thank you. You say your planting is all part of that overall plan that's already been approved. You wouldn't be adding or taking any out.

Mr. Frampton: Definitely not taking out. But if there are area to accent or to put some planting in, I know they would. The rendering shows adding a little bit. That was just from a rendering perspective.

Ms. Okamoto: And then my last one would be have you had any community meetings, any other additional community input?

Mr. Frampton: What we did do was it was about a four-year process of the Master Plan for Paia. We did –. That was extensive. We didn't come before any approval body until we met with, probably about a year of Paia Main Street Association. This particular project, the only other outreach that we had done was with Uncle Les Kalolio who has a strong presence area. He came in and did the blessing. We showed the design to him, he loved it and welcomed them to Maui. But as far as any public planned meetings, we have not.

Ms. Okamoto: Thank you. Are there any other questions from the board? If not, we will – I know we've kind of mixed questions and comments, so, but if we can kind of re-emphasize any comments. Question?

Mr. Carson: I do have one more question.

Ms. Okamoto: Okay.

Mr. Carson: In that kitchen area you said was going to be air-conditioned. Have you considered smart hoods for the cooking areas in there?

Mr. Frampton: That would be our mechanical engineer who's not here, but Larry is that, or Jim for that matter?

Mr. Draisin: This is Larry to answer that question. That's a great question. How do you, in this location, describe, define smart hood?

Mr. Carson: Smart hood has sensors and multi-speed fan motors in it so that when a cooking area is not being used, because typically the conventional ones just run high speed all the time. Sensors in a smart hood would detect heat off the cooking surface and human activity in the area, and run on high. And when there's no heat and no human activity they've shut down and run on low, therefore not sucking the air-conditioning out.

Mr. Draisin: Right. Yes, I'm aware of that. One of the things that, you know, we have been in very, you know, affluent areas, and all of the codes have, everybody is looking for this efficiency. And I know that's something that our hoods employ that type of a technology. And we will double check with the engineers because one of the things we know is electricity is very expensive here. And, you know, from an operational point of view, we want to make sure that we don't over use because profit here is going to get down efficiency. And so, we want to be sensitive to that, so thank you very much for bringing that to our attention again.

Ms. Okamoto: Any further questions? Alright, we'll go, if you have further comments from what you have made. Anyone have further comments? Michael?

Mr. Silva: I'd just, like I said it does look like an outstanding project. It's definitely someplace that I would frequent when that opens, so I appreciate. And I do also appreciate and echo the comments of hiring the all Maui team. That's really great too. So I guess mostly comments, I'll just go through my comments on the issues. I like the roll up windows, or the stackable up windows. I think those are good. I don't really like the window or the glass at the sidewalk, you know, the fish bowl feeling. I don't think I would go for that. I would like to see lanterns, but I wouldn't necessarily no to the tiki torches. I didn't like the dark grey, but I appreciate you guys have the new color scheme. And that's it.

Ms. Okamoto: Okay. Anyone else have further comments from what you've already –? Morgan?

Mr. Gerdel: Okay. I have a comment or suggestion on the sign. It's kind of put at the front of the canopy, and it might be more contextual if it can be designed so it's below the gooseneck lighting. Because I think historically the signs were either on the false front or below as a hanging sign.

Mr. Frampton: Okay. Thank you.

Mr. Gerdel: And I also agree with Mike. I think eliminating the glass barriers between the sidewalk and even maybe the wall, I think, if you can get the tables really open to the sidewalk it kind of encourages people to come to the restaurant and this nice open feeling. And then a comment on the overhead sliding windows. Maybe a way to reduce the contemporary feel is to create a transom window at the same height as the transom windows above the doors that could be continuous, and that would just bring down the scale of the windows and do a more traditional look.

Ms. Okamoto: Bob, did you have some further comments?

Mr. Bowlus: Yeah, I have just one further comment about the, comment about the windows not matching, that the fact that there was a window that didn't match the rest of the windows. And I, in an old community, with the tradition of remodels and changes and evolution, I really, I prefer that everything doesn't look like it was all done at one time. That there's a window that doesn't quite match the rest of it. And that adds layers to richness to the building that I'd be all in favor of. That's all.

Ms. Okamoto: Anybody else with further comments? Gerard?

Mr. Steiner: I forgot to use the microphone the first time, so I had to something. But, yes, I concur in the thought, the lack of glass windows in the front would benefit –.

Mr. Frampton: The glass pane.

Mr. Steiner: Yeah, the pane.

Mr. Frampton: Thank you.

Mr. Carson: I just want to make, I totally agree with your comment about putting that sign back under those gooseneck. I think that's –

Mr. Frampton: Okay.

Mr. Carson: Yeah, that's a good idea.

Mr. Frampton: Sounds good.

Ms. Okamoto: Okay, it seems that at least most people are agreeing that the glass panels are not something you would like to see. Is that correct? Do I have a consensus there?

Mr. Carson: I support that. Absolutely.

Ms. Okamoto: Okay. The windows do not seem to be an issue. Although the idea of having a transom where it went to a certain height would be a good suggestion. That color, I did not get a dissent on the color except maybe the trim, having the trim a different color. Everybody

was okay with the barn, with the barn.

Mr. Silva: I think how they submitted I'm okay with what they updated it with.

Ms. Okamoto: Okay. The one that is the tiki torches, there does seem to be a little bit of –. I personally like the idea of those hanging, sort of like to old Japanese hanging lanterns, might blend in a little better. Erin, would you like to –? What would you –? What did you take as the recommendations? Now these recommendations are going back to the Planning Director, correct?

Ms. Wade: Correct. Yeah. So remove the glass at the sidewalk. Move the sign back to the false front, underneath the gooseneck lighting. That the windows were okay, so that's not the recommendation. And that the color scheme as presented today is okay.

Ms. Okamoto: Was there anything else then anyone wanted to include?

Mr. Silva: Maybe just the glass panels, not just at the sidewalk, but along the side alley, also being removed.

Ms. Wade: Okay.

Ms. Okamoto: Hearing no further recommendations, could I have a motion to submit those recommendations to the Planning Director?

Mr. Bowlus: So move.

Ms. Okamoto: It's been moved. Do I hear a second?

Mr. Silva: Second.

Ms. Okamoto: Moved and seconded that we submit those recommendations to the Planning Director. All in favor say aye. Opposed? Very good. Thank you very much! Thank you for your time.

Mr. Frampton: Thank you very much. We appreciate the comments.

Mr. Silva: Good luck.

**It was moved by Mr. Robert Bowlus, seconded by Mr. Michael Silva, then
unanimously**

**VOTED: to submit four recommendations, as discussed, to the
Planning Director.**

D. DIRECTOR'S REPORT

1. 2013 Meeting Schedule

The Board may choose to adopt or modify the proposed meeting schedule.

Ms. Okamoto: Okay, moving on the agenda. Next item on the agenda is Director's Report.

Mr. Clayton Yoshida: Good morning Madame Chair and members of the board. We have circulated a proposed meeting schedule for calendar year 2013 for your consideration. We note that New Year's Day does fall on the first Tuesday next year so the meeting, the January meeting got moved to the next day, Wednesday. Other than that it's the first Tuesday of the month. For purposes of scheduling and reserving this room as it is a much used room by our various boards and commissions, as well as other boards such as the Burial Council, Board of Ethics and so forth.

Ms. Okamoto: And you foresee that the next year of meetings and submissions will keep to about once a month, approximately?

Mr. Yoshida: I, at this stage, I would think so. Though, it's sort of hard to actually predict, you know. Again, for the first six months of this year we received no SMA Major permits. For the following three months we have received eight SMA Major permits. So whether the last three months or in the case of the first six months are indications, it's kind of difficult to say at this point.

Ms. Okamoto: Okay, so we'll just —. Any problems with the schedule? Okay. Any other items that you wanted to cover?

Mr. Yoshida: That's all as far as the scheduling so we will reserve the room for these dates for your meeting.

2. Report from Board Attendees on the 2012 HCPO Conference, September 12-14, 2012, Ko Olina, Oahu.

Ms. Okamoto: Okay. Thank you. The next item, Bob and I both attended the Planning Conference, and Michael was at the Planning Conference. Were you there Clayton?

Mr. Yoshida: No, I wasn't but —

Ms. Okamoto: Erin was there also, at the Planning Conference in Honolulu, which I believe last year the two that went aren't here. But last year Linda and Bryan went, I believe, to the conference. And so I just asked Bob to give a little bit of what he, you know, highlights of the conference, and I'll give you a little bit. But I'll let Bob go first.

Mr. Bowlus: Okay. It's just . . . (inaudible) . . . does it matter? It just was a fabulous experience for me, and I, so many, you know, so many points of views were presented. The lectures are, or talks are great, the debates are great, and, it was, you know, an enlightening and enriching experience. I thought it was very, very nice. Whoever gets to go next year more power to you. I recommend it to anybody.

Ms. Okamoto: There was one on Twitter.

Mr. Bowlus: . . . (inaudible) . . .

Ms. Okamoto: There was one talk and somebody came out and went, "oh my god," that was so far over their head. It was like on Twitter and all of that kind of stuff. Yeah, I went. Same thing with Bob. I attended the ones, mostly, that were on the smart street which I think Linda, last year, had gone to. It was really interesting. They only highlighted the problems were Oahu, so it was a little bit different. One of the ones they did was the intersection on Hobron, and Ena Road, and Ala Moana.

Mr. Bowlus: Very urban.

Ms. Okamoto: Yeah. I mean, that was like out of our, out of realm. But one of them was a road in the Kailua side, and that was a little more – you know, it was a very narrow road, cars coming in and out, all of the impediments. And it was very interesting especially coming from the Kauai Planners, had some very different forward thinking ideas. And one of the best I thought, the speakers, was the commander for joint base Pearl Harbor.

Mr. Bowlus: The guys was very interesting.

Ms. Okamoto: They have done a remarkable job on smart streets and doing a lot of pedestrian walkways, and putting in medians that are landscaped. And he had some very good photos of what they've done, and how they all worked together. And they worked from sort of the bottom up. It didn't just come from the top down and here's what we're gonna do. I thought that was very good, and very good speakers. And next year's conference is on the Big Island I believe. And so, you know, as long as we can send two people, I think it's a great opportunity to go and mingle with some other people and get some other ideas.

3. Status of Board Vacancy

Ms. Okamoto: Any other? Status of board vacancy? Do we have any vacancies?

Mr. Yoshida: There is no change regarding the status of the vacancy for one alternate position, a landscape architecture.

Ms. Okamoto: Okay, and do we have any items for our next agenda at this time?

Mr. Yoshida: We don't necessary have a definite item. Again, the meeting is on Wednesday because the first Tuesday in November is the General Election.

Ms. Okamoto: Right.

Mr. Yoshida: But again, we are receiving more SMA Major permit applications.

Ms. Okamoto: So at this time we may have a November meeting.

Mr. Yoshida: That's correct.

Ms. Okamoto: Okay. Any questions? Any further business? If not, meeting is adjourned.

4. Agenda Items for the November 7, 2012 meeting

E. NEXT MEETING DATE: NOVEMBER 7, 2012 (Wed.)

F. ADJOURNMENT

There being no further business brought forward to the Board, the UDRB meeting was adjourned at approximately 11:18 a.m.

Respectfully submitted by,

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

RECORD OF ATTENDANCE:

PRESENT:

Linda Kay Okamoto, Chair
Robert Bowlus
Andrew Carson
J. Morgan Gerdel
Michael Silva
Gerard Steiner

EXCUSED:

Linda Berry, Vice-Chair
Darryl Canady
Jane Marshall
Bryan Maxwell

OTHERS:

Clayton Yoshida, Planning Program Administrator, Department of Planning
Erin Wade, Small Town Planner
Michael Hopper, Deputy Corporation Counsel