



Agenda

CITY CLERK'S OFFICE

DATE 6/18/09 TIME 1:25 p

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HISTORIC DESIGN REVIEW BOARD FIELD TRIP

TUESDAY, JUNE 30, 2009 – 12:00 NOON

HISTORIC PRESERVATION DIVISION, 2ND FLOOR CITY HALL

HISTORIC DESIGN REVIEW BOARD HEARING

TUESDAY, JUNE 30, 2009 – 5:30 PM

CITY COUNCIL CHAMBERS

- A. CALL TO ORDER
- B. ROLL CALL
- C. APPROVAL OF AGENDA
- D. APPROVAL OF MINUTES
- E. COMMUNICATIONS
- F. BUSINESS FROM THE FLOOR
- G. OLD BUSINESS

1. Case #H-08-095B. Southwest corner of Palace Avenue and Paseo de Peralta. Downtown & Eastside Historic District. Mark A. Hogan, agent for DSW Santa Fe, LLC, proposes to restore historic character on a significant building, remodel two contributing buildings by removing non-contributing additions and constructing 39,000 sq. ft. of additions, as well as constructing approximately 62,000 sq. ft. of additional buildings and site improvements. The maximum allowable height for streetscape structures is 16'9" and interior lot structures is 18'8". New structures are proposed at 25'9" and 44'4". Six exceptions are requested: height (14-5.2(D)(9)); roof pitch (14-5.2(D)(9)(d)); Santa Fe Style (14-5.2(E)); altering openings on primary elevations (14-5.2(D)(5)(a)); exceeding the 30" window rule (14-5.2(E)(1)(c)); and constructing an addition on a primary elevation (14-5.2(D)(2)(c)). (David Rasch)

- H. NEW BUSINESS
- I. MATTERS FROM THE BOARD
- J. ADJOURNMENT

For more information regarding cases on this agenda, please call the Historic Preservation Division at 955-6605. Persons with disabilities in need of accommodations or an interpreter for the hearing impaired, contact the City Clerk's office at 955-6520, five (5) working days prior to hearing date. If you wish to attend the June 30, 2009 Historic Design Review Board Field Trip, please notify the Historic Preservation by 9:00 am on Tuesday, June 30, 2009.



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SUMMARY INDEX
HISTORIC DESIGN REVIEW BOARD
June 30, 2009

ITEM	ACTION TAKEN	PAGE(S)
Approval of Agenda	Approved as amended	1-2
Approval of Minutes	None	
Communications	None	2
Business from the Floor	None	2
Old Business		
1. <u>Case #H 08-095B</u> Palace at Paseo de Peralta	Approved with condition	2-66
New Business	None	67
Matters from the Board	None	67
Adjournment	Adjourned at 8:00 p.m.	67

MINUTES OF THE
CITY OF SANTA FE
HISTORIC DESIGN REVIEW BOARD

June 30, 2009

A. CALL TO ORDER

A special meeting of the City of Santa Fe Historic Design Review Board was called to order by Chair Sharon Woods on the above date at approximately 5:30 p.m. in the City Council Chambers at City Hall, 200 Lincoln, Santa Fe, New Mexico.

B. ROLL CALL

Roll Call indicated the presence of a quorum as follows:

MEMBERS PRESENT:

Ms. Sharon Woods, Chair
Ms. Cecilia Rios, Vice Chair
Mr. Dan Featheringill
Dr. John Kantner
Ms. Christine Mather
Ms. Deborah Shapiro
Ms. Karen Walker

MEMBERS ABSENT:

OTHERS PRESENT:

Mr. David Rasch, Historic Planner Supervisor
Mr. Carl Boaz, Stenographer

NOTE: All items in the Committee packet for all agenda items are incorporated herewith by reference. The original Committee packet is on file in the Historic Planning Department.

Chair Woods announced to the public that anyone wishing to appeal a decision of the Historic Design Review Board could do so and would need to file the appeal within seven days of this meeting.

C. APPROVAL OF AGENDA

Ms. Rios moved to approve the agenda as published. Ms. Shapiro seconded the motion and it passed by unanimous voice vote.

D. APPROVAL OF MINUTES

None.

E. COMMUNICATIONS

None.

F. BUSINESS FROM THE FLOOR

None.

G. OLD BUSINESS

1. **Case #H-08-095B.** Southwest corner of Palace Avenue and Paseo de Peralta. Downtown & Eastside Historic District. Mark A. Hogan, agent for DSW Santa Fe, LLC, proposes to restore historic character on a significant building, remodel two contributing buildings by removing non-contributing additions and constructing 39,000 sq. ft. of additions, as well as constructing approximately 62,000 sq. ft. of additional buildings and site improvements. The maximum allowable height for streetscape structures is 16'9" and interior lot structures is 18'8". New structures are proposed at 25'9" and 44'4". Six exceptions are requested: height (14-5.2(D)(9)); roof pitch (14-5.2(D)(9)(d)); Santa Fe Style (14-5.2(E)); altering openings on primary elevations (14-5.2(D)(5)(a)); exceeding the 30" window rule (14-5.2(E)(1)(c)); and constructing an addition on a primary elevation (14-5.2(D)(2)(c)). (David Rasch)

A handout from the Drury Southwest team was distributed to the Board members.

Chair Woods asked that Mr. Rasch read the staff report. She decided that the exception criteria responses did not need to be read but were included in this record. She explained that at this meeting they were taking the remaining height exceptions. Mr. Rasch would read a section of the staff report for the topic being focused upon and then have public comments and then they would go to the openings and glazing exceptions; and then they would go to the style exceptions. They probably would not get to project design approval. That would probably in their final meeting.

Ms. Walker asked if the exception was an additional six foot ten inches.

Chair Woods responded that they should let Mr. Rasch present his report and explained that this

handout was not an official document but was something that the Board would correct it if needed.

Mr. Rasch presented the staff report in separate sections. However, the staff report in its entirety and the exception criteria and responses are presented herein for the record.

BACKGROUND & SUMMARY:

The structures on the property at the southwest corner of Palace Avenue and Paseo de Peralta in the Downtown & Eastside Historic District are: Marian Hall at 224 East Palace Avenue; old St. Vincent's Hospital at 228 East Palace Avenue; and Central Boiler Plant behind 228. Other structures include the Maintenance Buildings behind 228 and connecting hallways between Marian Hall and the Hospital and between the Hospital and the Boiler Plant.

The first exception we will hear is the remaining height exception and that is for the new gallery - retail - parking garage building. That starts on page 11 in your packet.

The applicant proposes to remodel the property as follows.

Marian Hall

224 East Palace Avenue, known as St. Vincent's Sanatorium and also Marian Hall, was constructed with brick around 1908 by Isaac Hamilton Rapp for the Sisters of Charity in the Craftsman style. The building originally functioned as a convent and a sanatorium with sleeping porches on the second and third floors. The porches have been removed at approximately 1954. Two hallway connections and a stairwell were constructed on the east elevation when the new hospital was constructed in 1952-1953. All historic windows were removed and replicated windows were installed when the State of New Mexico moved offices into the building in 1984. The building retains much of its original integrity and it is architecturally and historically important. The building is listed as significant to the district and all elevations are considered to be primary.

The building will be rehabilitated to restore important elements of original integrity. In case of building code conflicts, the applicant proposes to restore original character if not the literal historic construction. Non-historic material will be removed, including the stucco finish where applicable, cladding on bay windows, and the south elevation ADA ramp and handrails. The non-original stair addition to the southeast corner also will be removed. Using historic documentation, the multistory verandas with replacement of non-historic windows with doors leading onto the verandas and the solarium will be reconstructed along the south and west elevations along with restoration of the exterior brick finish. This proposal follows the Regulation of Significant Structures (Section 14-5.2 (C)) which preserves distinctive historic features such as brick finishes and the General Design Standards which requires documentation to replace or duplicate missing architectural features (Section 14-5.2 (D)).

The historic canopy over the east elevation entry will be recreated from historic documentation. A larger canopy will be constructed in front of the east elevation entry door and over the recreated canopy without attaching to the structures but with an overlap to achieve weather protection. The larger canopy

will have wooden beams on brick piers with cement caps and a standing seam pitched metal accent roof that harmonizes with the existing roof pitch on the building.

Marian-Hospital Connecting Hallways

The connecting hallways from the Hospital to Marian Hall were part of the Hospital construction campaign. They are constructed with the same materials and style of the Hospital but, they do not have unique merit in themselves. The connections obscure the important east elevation of Marian Hall, the adjacent significant building. The connections were listed as non-contributing to the district in 2008. These additions will be removed.

Old St. Vincent's Hospital

228 East Palace Avenue, known previously as La Villa Rivera, and now known as the old St. Vincent's Hospital was constructed with brick in 1950 by John Gaw Meem in the Territorial Revival style. The building originally functioned as a hospital, then as a home for the elderly, and finally as State of New Mexico offices. The HCPI is silent regarding alterations, but there are a variety of non-historic changes present including two stair towers on elevations 2 and 11, sealing-up of the north elevation entrance on elevation 3, and opening dimension changes on the south elevation 7. The building is listed as contributing to the district and this status was confirmed in 2008. The following elevations were determined to be primary on May 28, 2009: 1. NW-N; 3. N; 4. NE-E; 5. NE-N; 6. E; 9. S; and 12. W. These elevations embody all of the unique architectural details and establish the building massing and step backs with upper floors.

The building will be remodeled with approximately 39,000 square feet of additions on the south side. The entrance to the hotel will be located on the south side, changed from the original hospital entry on the north side.

The following changes are described by elevation number.

1. A Territorial surround will be installed at a second and first story window group and the first story window will be removed with the subsequent opening lengthened for a door entrance. This historic steel casement window will be reused on a subgrade wall on elevation 5, see below.

A 10' high pergola will be constructed on the roof attached to the west elevation of the solarium.

2. The non-historic stair tower will be removed.

The first and second story windows will be remodeled. The second story window openings will be lengthened and doors installed with balcony rails. Awnings will be installed above these doors. The first story window openings will be lengthened and doors installed.

A non-historic solid door on the fourth floor will be replaced with a door with divided-lights in the same opening dimension.

A portion of the historic wooden balustrade will be retained to protect a tree but the level of installation

will be altered after the stairwell is removed. Some of the balustrade is in very poor condition and parts that are not repairable will be replaced in-kind.

3. The original portal opening that served as the main hospital entrance will be restored by removing the wall infill. Restoration of architectural wood detail will be completed.

4. The 8' high rooftop finial will be reconstructed from historic photographs. It appears to be iron.

An existing historic window on the fourth floor will be removed and a divided-light door will be installed in the existing opening at the same width and header height. The window will be reused in the subgrade wall on elevation 5, see below.

5. Six new window openings will be added subgrade in a new window well. All new window openings can be installed with historic steel casement windows which were removed from other elevations on the building.

6. There are no changes proposed to this elevation. Restoration of architectural wood detail will be completed.

7. The non-historic portal will be removed.

An approximately 22,000 square foot 4-story addition will be constructed at this southeast side. The addition features Territorial details that are similar to but do not repeat the existing details. The addition will be set off from elevation 6. Along the south elevation of the addition there will be a brick capped parapet at the second story, a pitched standing seam roof over the portal on the third story, and a trellis on the fourth story. A brick-surfaced tower block on the addition features a pitched roof accent that mimics existing non-conforming features on the building.

8. The one-story room addition will be remodeled as part of the proposed addition on elevation #7 and this existing condition is non-conforming to the 10' required setback from primary elevation #9 (Section 14-5.2 (D)(2)(d)).

An existing historic window on the fourth floor will be removed and a divided-light door will be installed in the existing opening at the same width and header height. The window will be reused in the subgrade wall on elevation 5, see above.

The rooftop mechanicals barrier screening will be enlarged and capped with brick.

9. The mechanical ducts will be removed.

Restoration of architectural wood detail will be completed for upper balustrades and window casings.

The lower façade will be remodeled as the main entrance to the building. Three two-story openings

will have large windows and an entry portal, a second story balcony, and a canopy above. Three exceptions are requested for this remodel.

Excpt1. The portal and canopy additions at the entry violates the primary elevation rule for additions (Section 14-5.2 (D)(2)(c)) and an exception is requested.

The following exception criteria are presented:

I. Do not damage the character of the streetscape;

The Addition exception requested is to allow a new entry feature to be located on façade #9 of this existing building. This addition will not alter the character of the streetscape because this portion of the building is removed from the streetscape and is more internally focused. While visibility of this feature is important to the hotel, the portion of the south Façade of this building where the hotel's new entry is proposed is setback from the sidewalk by over 220 ft. While there is Public Visibility of these south elevation entry additions, they are not in relation to the Paseo de Peralta Streetscape.

Staff is in agreement with this response.

ii. Prevent a hardship to the applicant or an injury to the public welfare;

The renovation of the Old St. Vincent's Hospital Building is an example of adaptive re-use of an existing historic building to create and maintain a new and viable use of the existing structure. The entry addition proposed is required to serve the new main entrance to this important renovation project. Without the proposed additions the building does not present a suitable public entrance for a quality hotel. The denial of this exception would create a hardship for the applicant by prohibiting the best use of the building as well as for the surrounding merchants and the downtown historic community which will suffer the continued blight this building presents to the Downtown.

Staff is in agreement with this response.

iii. Strengthen the unique heterogeneous character of the City by providing a full range of design options to ensure that residents can continue to reside within the Historic Districts;

This application, when approved, stands to remove one of the largest and most conspicuous blights in the downtown. This alone will greatly strengthen the character of the City as well as restore civic pride in the appearance of our community. The proposed Addition exception will allow for the practical re-use of the existing building and will provide a viable space and configuration for a secondary use. The planned hotel will serve the local community as well as their guests with Dining, Shopping, Fitness and Spa activities and services. The availability of a wide variety of activities and quality environments in the Downtown will continue to strengthen the unique character in this portion of the City and ensure that residents can continue to reside in and enjoy the Downtown.

Staff is in agreement with this response.

iv. Are due to special conditions and circumstances which are peculiar to the land or structure involved and which are not applicable to other lands or structures in the related streetscape;

This request is unique in that the proposed design is specific to an existing building. The Old St. Vincent's Hospital, a historically contributing building, was originally developed with the ambulance entry and the kitchen's back door on the South Elevation on the façade now known as #9. Above these back-of-house uses, on the two uppermost floors, Meem the building's architect, centered two balconies, similar to the balconies he had built on the East Elevation. These balcony features do not reduce the overall height of this very tall and very flat portion of the building but add detail that creates an architectural accent and provides some relief to the façade. This proposal retains the important upper balconies of the original construction as well as removes the unsightly back of house functions from the newly activated ground level. Other buildings and projects in the H-District do not have these existing conditions to relate to architecturally.

Staff is in agreement with this response.

v. Are due to special conditions and circumstances which are not a result of the actions of the applicant;

The applicant purchased this property with the existing Hospital, Boiler Plant/Laundry and Marian Hall already constructed. Recognizing the importance of these existing buildings the applicant committed to preserving these buildings through adaptive re-use of the structures. Similar to previous answers on this subject, the conditions that exist were established as part of a former and quite different use of this building. The applicant did not create these conditions but in this application for exception attempts to work with these special conditions and circumstances to find new and viable uses for this area of the building. The proposed additions to this lower portion of the façade in question endeavor to make this entry viable without disturbing any of the more Historical Appearing Elements on the upper floors.

Staff is in agreement with this response.

and vi. Provide the least negative impact with respect to the purpose of this section as set forth in paragraph 14-5.2 (A)(1).

There is no negative impact to the historic structure or the overall historic integrity of the buildings on the site due to this proposed addition. The planning of the adaptations and restorations calls for taking the least functional and historically sensitive portion of the existing building and carefully working with the existing structure to add and integrate the hotel's main entry. This proposal presents no conflict with the Code for development in Historic Districts and supports the Department of the Interior's practices for the Adaptive Re-Use of Historic Structures. The proposed design also supports the purpose and intent of 14-5.2 in preserving harmony in outward appearance and preserving property to attract visitors and residents alike. A general harmony as to style, form, color, height, proportion,

texture and material is accomplished in the re-use of this portion of the building.

Staff is in agreement with this response and the proposed addition could be reversed to return original integrity to the façade.

Excpt2. The opening dimensions on the primary elevation will be altered in violation of the rule that does not allow enlarging opening dimensions (Section 14-5.2 (D)(5)(a) and an exception is requested.

The following exception criteria are presented:

I. Do not damage the character of the streetscape;

The opening exception is requested to allow new openings in an existing building that will not alter the character of the streetscape. The portion of the south Façade of this building where the hotel's new entry is proposed is setback from the sidewalk by over 220 ft. There is limited Public Visibility of these south elevation openings in relation to the Paseo de Peralta Streetscape. The proposed openings are not out of character with the pattern of existing openings and follow the pattern for structural columns and window openings found elsewhere on the structure. The scale of the openings has been increased to two story openings with inset panels that cover the floor structure and have windows above and below (see elevations).

Staff is in agreement with this response.

ii. Prevent a hardship to the applicant or an injury to the public welfare;

Drury Southwest's redevelopment of the Old St. Vincent Hospital Building is an example of adaptive re-use of an existing historic building to create and maintain a new and viable use of the structure. The new openings proposed are required to serve the new Main Entrance to this renovation project designed to bring people, light and air into the Lobby of the hotel. Without the proposed openings the building does not present a suitable public entrance for a quality hotel use. The denial of this exception would create a hardship for the applicant by prohibiting the best use of the building. The hardship is extended to the surrounding merchants and for the downtown historic community which will suffer the continued blight this building presents to the Downtown and the continued degradation of Historic Properties.

Staff is in agreement with this response.

iii. Strengthen the unique heterogeneous character of the City by providing a full range of design options to ensure that residents can continue to reside within the Historic Districts;

The proposed opening exception will allow for the practical re- use of the existing building and provide a viable space and configuration for a secondary use. The planned hotel will serve the local community as well as their guests with Dining, Shopping, Fitness and Spa activities and services. The availability

of a wide variety of activities in the Downtown will continue to strengthen the unique character in this portion of the City and ensure that residents can continue to reside in and enjoy the Historic Downtown.

Staff is in agreement with this response.

iv. Are due to special conditions and circumstances which are peculiar to the land or structure involved and which are not applicable to other lands or structures in the related streetscape;

This request is unique to this project in that the applicant proposes to convert a former service entry and back of house portion of the original hospital building into a stately feature that will serve as the building's Main Entry. These circumstances cannot be duplicated on any other land or in another structure.

Staff is in agreement with this response.

v. Are due to special conditions and circumstances which are not a result of the actions of the applicant;

Similar to previous answers on this subject, the conditions that exist were established as part of a former and quite different use of this building. The applicant did not create these conditions but in this application for exception attempts to work with these special conditions and circumstances to find new and viable uses for these buildings. The proposed openings endeavor to make this re-use viable.

Staff is in agreement with this response.

and vi. Provide the least negative impact with respect to the purpose of this section as set forth in paragraph 14-5.2 (A)(1).

There is no negative impact to the structure or the overall historic integrity of the buildings on this site. The planning of the adaptations and restorations calls for taking the least attractive and historically sensitive portion of the existing building and carefully working with the existing structure to integrate the hotel's main entry. This proposal presents no conflict with the Code for development in Historic Districts and supports the Department of the Interior's practices for the Adaptive Re-Use of Historic Structures. The proposed design also supports the purpose and intent of 14-5.2 in preserving harmony in outward appearance and preserving property to attract visitors and residents alike. A general harmony as to style, form, color, height, proportion, texture and material is accomplished in the re-use of this portion of the building.

Staff is in agreement with this response.

Excpt3. The large windows in the entry violate the 30" rule (Section 14-5.2 (E)(1)(c)) and an exception is requested.

The following exception criteria responses are presented:

I. Do not damage the character of the streetscape;

*The 30" Glazing Rule exception is requested to allow the glazing in new openings at the buildings entry areas to exceed the limit of 30" diagonal for any single pane of glass not under a portal. Allowing this exception will not alter the character of the streetscape because this building elevation is not part of the streetscape and because adherence to this rule would create a disharmonious condition between the buildings existing windows which are non-conforming and the new windows designed for the entry areas. The contrast in scale can be compared to the diagonal measure of the **smallest** existing windows of 48" and the 30" allowed by current code. The largest diagonal measure of a proposed window at these two façades measures 6ft. A visual comparison makes clear that the 30" windows are out of scale with the existing architecture whereas the proposed windows are more appropriate for the new entry elements.*

The entry area may be visible from a distance on Paseo de Peralta, but compliant glazing on these larger panes would damage the building's harmony. From the street distance the size of the glazing is not relevant to the streetscape.

ii. Prevent a hardship to the applicant or an injury to the public welfare;

The 30" Glazing rule creates a hardship to the applicant in that it requires a design solution that is not harmonious with the existing architecture and presents a disjointed elevation that poorly melds old and new.

Compliant glazing would be visually disturbing in this proposed design.

iii. Strengthen the unique heterogeneous character of the City by providing a full range of design options to ensure that residents can continue to reside within the Historic Districts;

The proposed 30" Glazing Rule exception will allow for the successful integration of new and old architectural features that will provide harmony and architectural integrity to the finished design. These characteristics are important features to any business as well as to any Santa Fe resident that cares about the quality of spaces found in our unique city. Attractive buildings will draw local residents and visitors alike and that will perpetuate the viable use of these buildings which in turn continues to serve those that live and work within the Historic District.

The larger panes will effectively help to draw the attention that the entry needs for this appropriate adaptive re-use of the building.

iv. Are due to special conditions and circumstances which are peculiar to the land or structure involved and which are not applicable to other lands or structures in the related streetscape;

This request is unique in that the proposed design is specific to an existing building. The existing

hospital which has been determined to be a historically contributing building was originally developed with windows that are consistently larger than the maximum size of glass panes that are currently allowed under the 30" glazing rule. Other building and projects in the H-District do not have these existing conditions to relate to architecturally.

The existing historic windows are non-conforming because they predate the 30" glazing rule.

v. Are due to special conditions and circumstances which are not a result of the actions of the applicant;

The applicant purchased this property with the existing Hospital, Boiler Plant/Laundry and Marian Hall already constructed. Recognizing the importance of these existing buildings the applicant committed to preserving these buildings through adaptive re-use of the structures. Similar to the answer to point above the conditions that exist were established as part of a former and quite different use. The applicant did not create these conditions but in this application requests the understanding and assistance in completing the renovation with integrity of design that such prominent buildings require.

The applicant purchased the non-conforming condition as part of the historic character of this building.

and vi. Provide the least negative impact with respect to the purpose of this section as set forth in paragraph 14-5.2 (A)(1).

There is no negative impact resulting from the granting of this exception. The negative impact will come from the exception not being approved since it will create conflicts with the existing architecture and degrade the overall appearance of the project and specifically the integrity of the existing building. This proposal presents no conflict with the intent of the Code for development in Historic Districts and supports the purpose and intent of 14-5.2 in preserving harmony in outward appearance and preserving property to attract visitors and residents alike. A general harmony as to style, form, color, height, proportion, texture and material is accomplished between buildings of historic design and the proposed changes.

This proposed design is the least negative in impact to the building.

10. The lower façade will be remodeled where three two-story openings will have large windows and doors. These large windows violate the 30" rule (Section 14-5.2 (E)(1)(c)) and an exception is requested, see above on elevation 9. Also, a canopy like that proposed for elevation #9 will be constructed. This addition conforms to the 10' setback requirement from primary elevation #9 (Section 14-5.2 (D)(2)(d)).

11. The non-historic stair tower will be increased in height to gain access to the roof with an elevator. The stair tower will be incorporated into an approximately 17,000 square foot 4-story addition on at the southwest side. A two-story entrance will be constructed that mimics the new two-story entrance on elevation 1.

The addition features Territorial details that are similar to but do not repeat the existing details. Along

the south elevation of the addition there will be a brick capped parapet at the second story, a pitched standing seam roof over the portal on the third story, and an inset portal with a brick capped parapet on the fourth story. A brick-surfaced tower block on the addition features a pitched roof accent that mimics the roof on the existing solarium. These features are similar to but do not repeat existing non-conformities. Also, the addition conforms to the 10' setback requirement from primary elevation #12 (Section 14-5.2 (D)(2)(d)).

12. There are no changes proposed to this elevation other than removal of the connecting hallways. Restoration of architectural wood detail will be completed.

Hospital-Boiler Connecting Bridge

The connecting mechanical gangway from the Hospital to the Boiler Plant was part of the Hospital construction campaign. It is constructed with the same materials and style of the Hospital but, it does not have unique merit in itself. The connection is an awkward attachment to both the north elevation of the 1950 addition to the Boiler Plant and to the south elevation of the Hospital. The connection angles between the structures and it is not integral to either structure. The connection was listed as non-contributing to the district in 2008. These additions will be removed.

Central Boiler Plant

The building that is located south of and behind the Hospital is known as the Central Boiler Plant. It was constructed with concrete and brick in 1904 to serve Marian Hall. At an unknown date, the historic stair and landing on the north elevation were removed. Also, the original arched double entry doors on the north elevation were altered to a rectangular opening. In the 1950s, a large addition was constructed by John Gaw Meem on the east and south elevations, and the character of the entire structure was altered by replacing a pitched roof with a flat roof and adding Territorial detailing to match the architectural style of the new Hospital that it now also served.

The building retains its historic materials, including wood double-hung windows in the 1904 portion, and the non-original additions are now considered to be part of the historic character. A small CMU block addition was constructed on the west elevation at an unknown, presumably non-historic date. The building was listed as contributing to the district in 2008. The following elevations were determined to be primary on May 28, 2009: 1. 1910 N; 2. 1910 W; and 3. 1950 E. These elevations embody all of the unique architectural details and establish a record of the historic changes to the building.

The following changes are described by elevation number.

1. The historic balcony opening on the north elevation will be restored with installation of transom windows and doors. The historic landing and stair will be reestablished with a change of orientation on the stair from north to west due to fire-lane restrictions and mimicking the historic stair that exists on the west elevation. Detailed drawings of the rail design, materials, and colors are attached.

Non-historic alterations to wall openings on the north elevation will be remodeled. The historic window opening at the east side will be retained in the same location. The non-historic door infill at the center will be retained. The non-historic alteration to the window opening at the west side with a

mechanical grille will be infilled with brick wall rather than restored to the original opening dimension.

2. The non-historic CMU block addition at the northwest corner will be removed.

A new railing at the landing on the west elevation is proposed to match the new railing on the stair of the north elevation. This railing does not reestablish an historic rail in this location, but it is required to meet current building codes.

3. New door and window openings are proposed for the north end of the east elevation. An exception is requested to create new openings where opening do not exist on a primary elevation (Section 14-5.2 (D)(5)(a)(ii)). The windows mimic the non-conforming style of the existing historic windows.

The following exception criteria responses are presented:

- i. Do not damage the character of the streetscape;

The opening exception requested to allow two new openings in an existing building will not alter the character of the streetscape because this building elevation is not part of a streetscape. The east façade of this building is setback from the sidewalk by over 240 ft. and is largely obscured by the proposed parking structure that is located between the Boiler Building and Paseo de Peralta. There is limited Public Visibility of this feature in relation to the Paseo de Peralta Streetscape and the proposed openings are not out of character with the existing window openings and will be only subtly different from other windows on the building.

The east elevation of this building will not be fully visible from the street and therefore judgments about damage are not relevant. The building has changed over time and those changes may confuse its character.

- ii. Prevent a hardship to the applicant or an injury to the public welfare;

The Existing Boiler Building is an example of adaptive re-use of an existing building to maintain a viable current use of the structure. The new openings proposed will bring light and air into the corner of the building adjacent to main entry to the hotel. Without the proposed openings the building does not present an attractive structure for restaurant use, would prove itself difficult to lease and or market, and would not enhance the experience of any potential restaurant clientele, and thus creates a hardship for the re-use of this building.

The northeast corner of the building is most visible from the street and needs to draw attention to the entry of this appropriate adaptive re-use project.

- iii. Strengthen the unique heterogeneous character of the City by providing a full range of design options to ensure that residents can continue to reside within the Historic Districts;

The proposed opening exception will allow for the practical re- use of the existing building and provide

a viable space and configuration for a secondary use, which in this case is a restaurant. The planned restaurant will serve the local community as well as hotel guests. The availability of a wide variety of dining establishments has always been a magnet for the Downtown and will clearly continue to strengthen the unique character of the site and this portion of the City to ensure that residents can continue to reside in and enjoy the Historic District.

The restaurant will provide for a use that does not exist on this side of the Paseo, thus strengthening the heterogeneity of this streetscape.

iv. Are due to special conditions and circumstances which are peculiar to the land or structure involved and which are not applicable to other lands or structures in the related streetscape;

This request is unique in that the proposed openings are on an existing building that relates to another existing building (the old hospital). These circumstances cannot be duplicated on any other land or in another structure. The building in question is an architectural anomaly of sorts based on its two distinct architectural styles being blended and manifested on each separate elevation. The structure in question barely equates to the adjacent hospital in terms of harmony and character, and has no relationship to structures and styles found in the streetscape.

The building is a remnant of former conditions on this site which have long since changed.

v. Are due to special conditions and circumstances which are not a result of the actions of the applicant;

Similar to the answer to point 'c' above the conditions that exist were established as part of a former and quite different use of both buildings. The applicant did not create these conditions but in this application for exception attempts to find new and viable uses for these buildings. The proposed openings endeavor to make this re-use viable.

The applicant purchased the non-street facing condition of this commercial building.

and vi. Provide the least negative impact with respect to the purpose of this section as set forth in paragraph 14-5.2 (A)(1).

There is no negative impact to the structure or the overall historic integrity of the building due to the series of changes to the building over time. There is not a coherent historic design that needs to be preserved but an evolution of changes to the building. This proposal presents no conflict with the Code for development in Historic Districts. The proposed design supports the purpose and intent of 14-5.2 in preserving harmony in outward appearance and preserving property to attract visitors and residents alike. A general harmony as to style, form, color, height, proportion, texture and material is accomplished between buildings of historic design and the proposed changes.

Due to the building's location on the property and in the proposed development, the southeast corner is the best location for an entrance to the building. It will also retain the integrity of the original north

elevation but not altering that location for an entrance.

4. New door and window openings are proposed on the north elevation of the Meem addition. These meet the 30" glazing rule and the 3' corner rule.

5. The south elevation will be reconfigured and it will retain the "back-of-house" loading facility. Several window and door openings will be infilled with wall and the vehicle door will be enlarged.

The existing walls and new wall infills will be repainted. The proposed paint color is attached.

Maintenance Buildings

The additions on the west elevation of the Boiler Plant are known as the Maintenance Buildings. They are described in the HCPI as Blocks A, B, and C. The two-story Block A portion was constructed with poured concrete between 1935 and 1951 and it retains the historic character of a projecting flat roof and wooden windows. One-story Blocks B and C were constructed with CMU block and brick coping on the parapets in 1958-1960 and 1960-1965 respectively. These non-historic additions detract from the original massing integrity in form and architectural character. The additions were confirmed as non-contributing to the district in 2008. These additions will be removed.

New Gallery/Retail/Parking Garage Building

Two buildings are proposed at the southeast corner with a common wall between them so that there appears to be one large footprint. However, the two buildings are being treated as separate for this review.

A 5,518 square foot retail building is proposed along the Paseo de Peralta streetscape to a height of 16' 9" where the maximum allowable height is 16' 9" as determined by a linear calculation. There is a request for the Board to increase the maximum allowable height due to two feet of slope change over the footprint of the retail building to 20' 9". The maximum height of the west end of the north elevation, the location of the tallest part of the retail building, is 20' 9".

A 13,310 square foot 2-story garage building footprint is proposed to 29' 6" where the maximum allowable height is 18' 8" as determined by a radial calculation. There is a request for the Board to increase the maximum allowable height due to two feet of slope change over the footprint of the garage building to 22' 8". A height exception is requested (Section 14-5.2(D)(9)) and the required criteria responses are attached. The maximum height of the building is 33' where rooftop appurtenances, which include vertical transportation, are not required to conform to the maximum allowable height.

The following exception criteria responses are presented:

I. Do not damage the character of the streetscape;

The height exception requested for the structures mentioned will not alter the character of the streetscape for two reasons: (1) The proposed gallery located on that section of the street (Paseo de Peralta) is at the historic height allowed and screens the other structures where additional height is requested and (2) the grades of the site drop toward the interior of the site so the buildings with

additional height are sited at lower elevation so that increase in height is offset by the lower grades. No change to the character of the streetscape will occur except by the addition of the gallery which is within the allowable height.

The height exception is for non-street-facing structures only and the public street is at a higher elevation than the height exception requests. Buildings that do not exceed the maximum allowable height would be dwarfed by the surrounding existing tall buildings which are non-conforming in height because they predate the height ordinance.

ii. Prevent a hardship to the applicant or an injury to the public welfare;

The applicant, Drury Southwest, has committed a large percentage of the developable area of site to public pedestrian uses that serve the community. Drury has also committed to the restoration and renovation of two substantial and historically important buildings. While serving their business interest their investment also presents an opportunity to rehabilitate a neglected property and an important landmark in Santa Fe. The exception will allow the efficient use of the property while maintaining the public benefits mentioned.

The height exceptions will allow the applicant to maintain a beneficial amount of public open space while still meeting their square footage goals.

iii. Strengthen the unique heterogeneous character of the City by providing a full range of design options to ensure that residents can continue to reside within the Historic Districts;

The proposed height exception will allow for the efficient use of the site in providing a viable project economically and architecturally. The rehabilitation of the three historic buildings on this property will clearly strengthen the unique character of the site and this portion of the City. Inversely, the continued decay and degradation of these structures will have a detrimental affect on the Historic District.

The proposed heights utilize appropriate step backs and massing details that will give the buildings design interest and reduce uniformity.

iv. Are due to special conditions and circumstances which are peculiar to the land or structure involved and which are not applicable to other lands or structures in the related streetscape;

The portion of the subject property where the height exception is requested has a natural existing grade that falls some 15 feet below the existing grade at the adjacent street (Paseo de Peralta). Therefore, the requested height exceptions will not create any new height in this sub-district of the BCD. In addition, the portion of the subject property where the height variance is requested is surrounded by buildings larger than those proposed in this application. The five story hospital building with a maximum height of 76 feet, Marion Hall at 51 feet. The St. Francis Cathedral at approximately 82 feet already exists and the property directly to the south has been approved for heights up to 42 feet. Literal interpretation would deny the applicant full use of this site which is already enjoyed by adjacent properties and ignores the existing heights and pattern of development already establish on

this site.

The height ordinance works better with residential streetscapes than with preexisting commercial and institutional streetscapes. This site is surrounded by tall commercial and institutional buildings that are non-conforming because they predate the height ordinance and they are removed from the height averaging that leads to the maximum allowable height calculation.

v. Are due to special conditions and circumstances which are not a result of the actions of the applicant;

In addition to the circumstances previously mentioned regarding existing grades and heights of surrounding buildings which were clearly not a result of the actions of Drury Southwest, the condition of the existing buildings should be understood to be poor and neglected. Drury will be taking responsibility for addressing the deferred maintenance of the buildings and correcting the damage that has occurred over the many years prior to Drury's acquisition of the property.

The applicant purchased a site that is surrounded by taller non-conforming structures which are the reference for harmonizing of new structures.

and vi. Provide the least negative impact with respect to the purpose of this section as set forth in paragraph 14-5.2 (A)(1).

The new construction proposed has been distributed throughout the site with the objective in mind of creating a historically respectful design that considers density as well as height. The addition of the height requested is consistent with existing and proposed patterns of development on this site and the surrounding area and respect the tenants of historic preservation as described in the purpose and intent of Chapter 14-5.2.

Larger footprints with less height would be detrimental to the public open space and to the need for harmonizing with adjacent buildings.

The subgrade parking will extend beyond the at-grade footprint of this structure extending west, around the existing Boiler Plant building, to near the west property boundary.

The buildings are designed in the Territorial Revival style with wall-dominated stepped massing and a brick parapet cap. Other architectural features include white-finished window and door surrounds with cornices and pediments, balconies, portals, a second-story trellis, and decorative brick panels on the elevator tower.

The retail building will be finished in a different earth-toned color than the garage building. This treatment effectively mitigates the massing of this large building with color changes, stucco and trim colors are attached.

New Building #1

A 21,209 square foot 3-story building is proposed to 36' high where the maximum allowable height is 18' 8" as determined by a radial calculation. A height exception was granted for 36' on May 28, 2009.

The building is designed in the Territorial Revival style with wall dominated stepped massing with precast concrete wall caps and brick coping. Other architectural features include white-finished window and door surrounds with cornices and pediments, shutters, and balconies. Several accent features include arches over recessed hallways and low-pitched roofs over portals.

Two bay windows on the south elevation third floor are not subject to the 3' corner rule (Section 14-5.2 (E)(2)(b)) because the window projections do not extend 4' or more beyond adjacent façades and so do not constitute new façades.

Lantern-style wall sconce light fixtures are shown on elevations. The applicant will submit a detailed lighting plan for later approval. (see recommendation.)

New Building #2

A 23,232 square foot 3-story building is proposed to 36' high with a tower element at 44' high where the maximum allowable height is 18' 8" as determined by a radial calculation. A height exception was granted for 36' on May 28, 2009.

The building is designed in the Territorial Revival style with wall dominated stepped massing with precast concrete wall caps. Other architectural features include white-finished window and door surrounds with cornices and pediments and balconies. Several accent features include a pitched roof and circular windows in the tower.

An arcade of arches on the north elevation violate the Santa Fe style vocabulary (Section 14-5.2 (E)(1)(a)) and an exception is requested to construct multiple functional arches.

The following exception criteria responses are presented:

i. Do not damage the character of the streetscape;

The style exception requested to allow the limited use of arches as part of an entry arcade will not alter the character of the streetscape for these reasons. The first is that the only streetscape adjacent to these structures is Paseo De Peralta. There is no Public Visibility of this feature in relation to the Paseo de Peralta Streetscape or any other. These arches are viewed only from within the property and provide an important visual accent architecturally defining the entry for Building Two and present a more formal façade treatment to define the South edge of the Public Square

The defined streetscape for this building is a 300 foot radius and the proposed use of the site as a hotel is publicly visible. The arcade will be part of a newly created streetscape consisting of an interior courtyard.

ii. Prevent a hardship to the applicant or an injury to the public welfare;

The portion of the subject property where the style is requested is surrounded by a mix of architecturally diverse buildings. Literal interpretation would deny the applicant the full range of design options needed to integrate the new construction with the existing buildings, styles and pattern of development that already establish on this site and within the immediately surrounding area.

The arcade will function to give focus to this entrance within the new courtyard. Without this accent, the courtyard may lack interest.

iii. Strengthen the unique heterogeneous character of the City by providing a full range of design options to ensure that residents can continue to reside within the Historic Districts;

The proposed style exception will allow for a variety of architectural experience similar to the variety found in the downtown area where a pedestrian experiences a variety of buildings done in different styles by different architects. Given the size of the property, it is apparent that all the buildings cannot be developed all in a similar style without creating a monotonous experience. The variety proposed will strengthen the unique character of the site and this portion of the City and is consistent with what one may find in other parts of the historic downtown.

There are historic buildings in the downtown with arcades, such as the significantly historic St. Francis Hotel. This Spanish Colonial style was an important part of early twentieth century style in Santa Fe.

iv. Are due to special conditions and circumstances which are peculiar to the land or structure involved and which are not applicable to other lands or structures in the related streetscape;

The portion of the subject property where the style exception is requested has a natural existing grade that is some 15 feet below the existing grade at the adjacent street (Paseo de Peralta) and is completely screened from public view. Therefore, the requested exception will not create any conflicts with existing streetscapes in this Historic District.

The courtyard where this arcade faces is entirely within the property and entirely new construction.

v. Are due to special conditions and circumstances which are not a result of the actions of the applicant;

The portion of the subject property where the style exception is requested is surrounded by the existing five story hospital building with a maximum height of 76 feet, Marion Hall at 51 feet. The St. Francis Cathedral at approximately 82 feet and the property directly to the south has been approved for heights up to 42 feet. These existing conditions were not created by the applicant but require the applicant to respond with appropriate Architectural Designs.

The arcade proposal is non-conforming because of the Santa Fe Style ordinance requirement. The applicant wishes to bring back a former historic style to add interest.

and vi. Provide the least negative impact with respect to the purpose of this section as set forth in paragraph 14-5.2 (A)(1).

Since there is no negative impact there is no conflict with the Code for development in Historic Districts. The proposed design supports the purpose and intent of 14-5.2 in preserving harmony in outward appearance and preserving property values and to attract visitors and residents alike. A general harmony as to style, form, color, height, proportion, texture and material is accomplished between buildings of historic design and the proposed structure.

The minimal public visibility will not harm the Downtown & Eastside Historic District and the arcade is only a small portion of this proposed building.

Lantern-style wall sconce light fixtures are shown on elevations. The applicant will submit a detailed lighting plan for later approval. (see recommendation.)

New Building #3

A 7,486 square foot 2-story building is proposed to 27' high where the maximum allowable height is 18' 8" as determined by a radial calculation. A height exception was granted for 27' on May 28, 2009.

The building is designed in the Territorial Revival style with wall dominated massing in a "U"-shaped floor plan. A low-angled standing-steam metal hipped roof is proposed to reflect the similar roof forms of Marian Hall. An exception is requested to construct a pitch where a pitch is not allowed (Section 14-5.2 (D)(9)(d)) and the required criteria responses are attached.

The following exception criteria responses are presented:

i. Do not damage the character of the streetscape;

The pitch exception requested will not alter the character of the streetscape for two reasons. The first is that the only streetscape adjacent to these structures is Paseo De Peralta and the proposed gallery on Paseo screens the interior of the site where the pitch exception is requested. Also, no Streetscape will be affected by this exception since Building Three is not part of any existing block. In addition, the grades of the site drop toward the interior of the site where Building Three is located, with additional screening provided by the extra drop in grade. Therefore the exception will not change the character of the streetscape at all.

Although the official map of roof pitches shows no pitched roofs in the 300 foot radius, the roofs on Marian Hall and the Cathedral Basilica are pitched. Although there are not the required 50% or more pitches, two adjacent existing roofs are pitched, so the streetscape will not be damaged.

ii. Prevent a hardship to the applicant or an injury to the public welfare;

The portion of the subject property where the pitch exception is requested is surrounded by the existing Territorial Style Hospital building, the pitch roof of Marion Hall and the St. Francis Cathedral.

Literal interpretation would deny the applicant the full range of design options to integrate the new construction with the vernacular of the existing buildings and pattern of development that are already established on this site and within the immediately surrounding area.

The requested roof pitch will give the building distinction of design and it will harmonize with surrounding buildings. The project may be uninteresting without the roof pitch.

iii. Strengthen the unique heterogeneous character of the City by providing a full range of design options to ensure that residents can continue to reside within the Historic Districts;

The proposed pitch exception will clearly strengthen the unique character of the site and this portion of the City by recognizing building features that are unique to the history of this site. While the Pitch exception requested will have little affect on residents wishing to continue to reside within the Historic District it will make the experience more enjoyable as the history of this sites architecture is demonstrated in elements of the new buildings proposed. The pitch roof requested not only responds well architecturally to the existing Marian Hall both in it's siting and in and form but also emulates features of the old Rectory that used to stand in the same vicinity of the one proposed. The proposed building three make no attempt to replace the original Rectory but will hearken back to the form and details of the original building thus strengthening the unique heterogeneous character of the site and the City.

The pitched roof will add interest and heterogeneity to the courtyard.

iv. Are due to special conditions and circumstances which are peculiar to the land or structure involved and which are not applicable to other lands or structures in the related streetscape;

The portion of the subject property where the style variance is requested has a natural existing grade that is some 15 feet below the existing grade at the adjacent street to the East (Paseo de Peralta) and is completely screened from public view. Therefore this exception applies to the special circumstances unique to this property and not applicable to other properties within the surrounding streetscapes.

The adjacent existing roof pitches are non-conforming because they predate the 50% rule and the new building could harmonize better with the adjacent buildings if there were a pitched roof.

v. Are due to special conditions and circumstances which are not a result of the actions of the applicant;

The portion of the subject property where the style exception is requested is surrounded by unique structures with diverse architectural styles. These existing conditions were not created by the applicant but require the applicant to respond with appropriate Architectural Designs. The pitch roof structure of Building Three responds to the existing architectural context created by the proximity of the Cathedral, Marion hall and the historical context established on the site as early as the Old Seminary (original rectory building) constructed in 1853. Other historical buildings with pitched roofs constructed after the Old Seminary include Seton Hall and the Old Orphanage (both demolished along with the

seminary in the early 1950's).

The pitched roof proposal is non-conforming because of the 50% rule requirement. The applicant wishes to harmonize with adjacent buildings which have older styles.

and vi. Provide the least negative impact with respect to the purpose of this section as set forth in paragraph 14-5.2 (A)(1).

Since there is no negative impact of a pitch roof at this location there is no conflict with this exception request and the Code for development in Historic Districts. The proposed design supports the purpose and intent of 14-5.2 in preserving harmony in outward appearance and preserving the integrity of historic properties, values and will attract visitors and residents alike. A general harmony as to style, form, color, height, proportion, texture and material is accomplished between buildings of historic design and the proposed structure.

A flat roof would be disharmonious.

Other architectural features include window and door surrounds with cornices and pediments, wooden balustrade portals on the north and east elevations, similar balustrades on balconies on the south and west elevations, and a stuccoed yardwall to a maximum height of 3' at the northwest corner with a 3' high iron fence installed on the top.

Other Site Improvements

Multiple yardwalls, curbs, and ramps will be removed, including the retaining wall along Palace Avenue on the northeast corner of the lot.

A curb cut on Palace Avenue that reestablishes an historic curb cut will allow access to the entrance to Marian Hall off from the street.

Stuccoed retaining walls and yard walls will be constructed along the streetscape corner of Paseo de Peralta and Palace Avenue to a maximum height of 3'. An iron fence at 3' high will surmount the interior yardwalls. Arched iron gates will be installed at the corner with flanking 6' high pilasters surmounted with spherical ornaments. A similar stuccoed yardwall and iron fence will be constructed closer to the Hospital building at elevation 1. A stuccoed yardwall at 2' high will be constructed in front of the new southwest addition on the Hospital building. It will be surmounted with a 3' high iron fence. Iron pedestrian gates will access multiple courtyards.

The Landscape Plan on page 30 and the Landscape Lighting Plan on page 31 of the submittal itemizes multiple changes to the site. The applicant will submit a detailed lighting plan for later approval. (see recommendation.)

Conclusion

In many ways this application has served as a model project in dealing with such a large and complex proposal involving historically-sensitive buildings. The project has been through three previous reviews with

the HDRB to allow the Board and the applicant to discuss the various elements of the plan and design.

This submittal addresses entitlement issues with regard to placement and intensity of use. In addition, the Board is presented with all the architectural information and detail for a typical historic design review. In order to advance the approval process, staff encourages the Board to first review and comment on the project as a whole to establish the framework for the review of the specific issues relevant to each building and the proposed exceptions.

In the past, the Board has given a conceptual approval to a project overall and then refined the details of an application. This serves the Board and applicant in realizing the full-scope of the project so that the further study of detail occurs in an established context similar to a typical building review.

STAFF RECOMMENDATION:

Staff recommends approval of the exception requests to exceed the maximum allowable height for the non-street-frontage building, construct a pitched roof where pitches are not allowed, construct the non-conforming style of a round-arched arcade, construct windows that exceed the 30" rule, to alter opening dimensions on a primary elevation, and construct an addition on a primary elevation as described in the background and summary. Staff further recommends that exterior light fixtures be submitted to staff for approval at a later date. Otherwise, this application complies with Section 14-5.2 (C) Regulation of Significant and Contributing Structures, (D) General Design Standards, and (E) Downtown & Eastside Historic District.

At the request of the applicant, the minutes for **Case #H 08-095B** are transcribed verbatim as follows:

Mr. Rasch: The structures on the property at the southwest corner of Palace Avenue and Paseo de Peralta in the Downtown & Eastside Historic District are: Marian Hall at 224 East Palace Avenue; old St. Vincent's Hospital at 228 East Palace Avenue; and Central Boiler Plant behind 228. Other structures include the Maintenance Buildings behind 228 and connecting hallways between Marian Hall and the Hospital and between the Hospital and the Boiler Plant.

The first exception we will hear is the remaining height exception and that is for the new gallery - retail - parking garage building. That starts on page 11 of your packet.

Two buildings are proposed at the southeast corner with a common wall between them so that there appears to be one large footprint. However, the two buildings are being treated as separate for this review.

A 5,518 square foot retail building is proposed along the Paseo de Peralta streetscape to a height of 16' 9" where the maximum allowable height is 16' 9" as determined by a linear calculation. There is a request for the Board to increase the maximum allowable height due to two feet of slope change over the footprint of the

retail building to 20' 9". The maximum height of the west end of the north elevation, the location of the tallest part of the retail building, is 20' 9".

So you'll need to grant that.

Mr. Boaz: Where are you in the staff report?

Mr. Rasch: Page 11.

Mr. Boaz: My page numbers are different.

Mr. Rasch: Oh, oh. That's not good.

Mr. Boaz: What is the section title?

Mr. Rasch: It is called New Gallery Retail Parking Garage Building. It comes after Maintenance Buildings. I guess I should no, not yet. I'll mention those later.

So the Board does need to grant that two feet due to slope for the maximum allowable height to go to 20' 9" and that is what they are requesting. And that is without an exception. That's just slope issue.

A 13,310 square foot 2-story garage building footprint is proposed to 29' 6" where the maximum allowable height is 18' 8" as determined by a radial calculation. There is a request for the Board to increase the maximum allowable height due to two feet of slope change over the footprint of the garage building to 22' 8". A height exception is requested and the required criteria responses are attached. The maximum height of the building is 33' where rooftop appurtenances, which include vertical transportation; these are not required to conform to the maximum allowable height.

So it is 22' 8" is the.... footprint area that the maximum is.

Then there is the height exception criteria and my responses to them. And then there is stuff about the design of the building but I believe we are getting into that later. Is that correct, Madam Chair? Okay.

Then I just wanted to show you... The fact is, when we look at the retail building, the footprint runs [inaudible]. There is actually a wall separating here. The streetscape building fronts on Paseo and then a [inaudible]

Chair Woods: Are there any questions for staff? Okay, could the applicant... Anybody who is going to speak on or with this application, let's you get sworn in at once. Okay?

[All the members of the applicant team stood.]

Mr. Boaz: Please raise your right hands. Under penalty of perjury do you swear or affirm that the testimony you are about to give is the truth, the whole truth, and nothing but the truth?

Team members: I do.

Mr. Boaz: Please state your name and address when you speak.

Chair Woods: Go ahead, Steve.

Mr. Flance: My name is Steve Flance. I am with the Flance Company, 521 Webber Street. My firm is part of the design team that is representing Drury Southwest which is the applicant here tonight. Our firm is doing planning consulting and some of the development consulting on the project. Between... There are other members of the team that are here this evening that will be speaking to you.

Chair Woods: Steve, before you go ahead, if anyone from the public wants to watch this presentation, you want to come up behind Carl to see these posters, that's good. Because I've heard that it is really hard on the public because they cannot see what is going on. So you can come over behind Carl to get a better view. I know we don't have... Or maybe you guys can tilt it a little bit more so these people can see. Because it has been an ongoing problem when they cannot see what is going on.

Is that good still for everybody on the Board?

Okay, is that better for you guys? Okay, Steve. Go ahead.

[Ms. Brennan joined the meeting at this time.]

Mr. Flance: Okay. Good. Madam Chair, members of the Board, we are pleased to be here tonight. Thank you. This is something like our fifth meeting. I feel we are getting pretty close. Hopefully it is to some conclusion of this and I feel we are getting very close as friends. So let's hope we can get through it quickly this evening.

What you have in front of you is a sheet which we prepared, Ms. Walker.. If there is something you think needs to be changed on this, we can change it. But basically, we were simply trying to outline an agenda for the review of the exceptions that we will be discussing this evening. It is not meant to be terribly specific. Having said that, we are talking now about, under Item 1, an exception for the height of the garage. You heard the staff report and recommendation.

I'd like to move to the boards, if I may, Madam Chair.

Chair Woods: Carl has to hear? Can you hear Carl? You are okay?

Mr. Boaz: Yes.

Mr. Flance: I think he will be able to hear. I've tried to use these hand-held microphones before. [inaudible – feedback].

Chair Woods: Please don't start singing, Steve.

Mr. Flance: Yeah. The first song....

I'd like you to focus on this building right here. [abandoned the hand held mike].

I'm going to speak loudly. I think it will be better.

Chair Woods: Is this your introduction? We need to turn all the cell phones off, please.

Mr. Flance: This is the retail space that is facing Paseo de Peralta..You had an opportunity to see this at the previous meeting. There are really two buildings with a common wall; a fire wall. Think of this as two buildings at five feet high in a condo development with a common wall and basically three entirely separate uses. This area here is the part of the parking lot, the part that can be seen at the surface. . The rest of the parking lot really spreads through [inaudible] of the development. The majority of the parking will be underground.

In response to comments we received from the Chair and members of the Board, we have done a couple of things with this level of parking. The first thing we did was pull this parapet back because of the view someplace. We pulled this parapet back so we could pull the parking at this level back from Paseo de Peralta and raised the height of the parapet to five feet so you would be behind the parapet. I'm 5' 6" so five feet is about here.

So the idea is to be able to have some of the parking events here that would be screened and the parapet coming around screening the view from Paseo de Peralta.

The height exceptions we were asking for.... Pardon me. The Retail Building meets the City's historic design height exception. I mean the historic design height requirements. So this building presents itself to the street and the streetscape at the height that it meets and is fully compliant with the height ordinance of the historic district. .

This building which is attached behind does need an exception so that we are able to accommodate the number of cars we need on the entire site.

[Mr. Flance went to the elevations.]

[inaudible] A big drawing to look at on these two elevations.... This is an elevation from the north looking south. You can see in this area is the gallery and this area right here does meet the height requirements of the City's ordinance.

Ms. Rios: Which is what, Steve?

Mr. Flance: Sixteen feet, nine inches. Then what happens. This is the street level and what happens is that the natural grade is here and the finished grade will fall to a level that is approximately ten feet below the natural grade of Paseo de Peralta here.

It is this area, along in here coming down to this torreón element that we will talk about in a minute – that are requiring the exceptions that David outlined for you. The design will read as one of the regular structures in the concourse. But we do need a height except so we can still build this parapet up here, park in this area here and continue to have our parking in here.

This [pointing to the torreón] houses the elevator and stairway and doesn't require an exception, as I understand it, because it is a functional element of the building that provides access. Then if you follow east or west on the building, we will have a portal on this torreón element.

Now we are looking from the south to the north. If you were driving, you would drive this way to go to Palace Ave. This is Paseo de Peralta. You can see how we raised the parapet again to block screen any possibility of public visibility on the over [inaudible]. The building itself will be designed in the same Territorial style as the rest of the buildings on the property. It will have a ramada in this location.

The inset window here... and actually this is the exit of the parking garage. Then we come back down to this [inaudible] because the stairway and the elevator do not [inaudible] with the portal. So that is the explanation for the height variance that we are looking for on this building.

To summarize it will read as being complete and consistent with the calculated streetscape that came from staff. On all of the site, the issues that we have are that surrounding this property we have buildings much higher that we could not count in the height calculation because they were institutional or they were a church and the old hospital itself far exceeds the height. So that is my pitch to you this evening and we would be open for questions.

Chair Woods: Well I think we should defer the questions. What I would like to do is if we could break for 5 minutes so people can.... because it is hard for us to those and we didn't get in our packet a detail of what you have there. So we can break to see that and

the model and then we will take public input and then the Board can ask you questions.

Ms. Walker: Madam Chair, may I just... You notice, everybody on the Board, that when they want to make the views feel cheaper, they put yellow cars in them?

Chair Woods: Thank you, Karen. Okay, we'll break for five minutes.

The Board recessed from 5:46 p.m. to 5:52 p.m.

Chair Woods: Can we come back to order please?

Okay, Steve, before we go to the public speaking, I think because the drawings represent those windows as glass, and if they are not, I think you need to explain it; what is happening so that the public can be made aware of before they speak.

Mr. Flance: The windows will be open and will not be glass.

Chair Woods: Can you show which windows you are talking about?

Mr. Flance: Mark, why don't you do that? Mark can explain which ones and what they are doing with the muntins. [He made further comments but they were inaudible.]

Mr. Hogan: Mark Hogan, 994 Old Pecos Trail.

We want it to read like a building with windows so we scaled them with dividing that looks like muntins but there is not glazing - through the garage - we do have them in the lobby and in the elevator. [His other comments were inaudible.]

Chair Woods: Mark, you still don't have a good idea because your openings are going to be bigger than Code allows and a kid could fall through. The code is going to tell you four inches. So I don't think the muntins are really representing what the building inspector's going to make you do

Mr. Hogan: The height of the sills is also relevant so that is where that fits in. There is an open rail. [inaudible]

Chair Woods: I know. What I want to make sure is what you are representing so we don't have to come back. My concern is your liability and openings that big in places where people are is significant. And what I don't want to see is what happened on the State parking garage with the wire mesh. That's really going to look bad. And so I'm not convinced that what you're saying is actually what can happen, either by the building inspector or the liability you guys might have if the openings are that big in a place where people are going to be walking around and you are that high up off the

ground. So I am concerned about that.

Mr. Flance: May I make a suggestion, Madam Chair? That is a design issue that we can certainly address before we have our last meeting with you on overall design and come back with what the building inspector would or would not accept and, if it is an issue, we will find a solution to it and present it to you at that time. And it won't affect the height of the building one way or the other.

Chair Woods: I know and I appreciate that, Steve. I just thought it was important with all we are going through, that what we are looking at is actually what's going to happen. And I think I am very sensitive to this because of what happened on the state parking garage. We did end up with this mesh that's going to... I think when it is all said and done that people are going to be appalled. Obviously you guys aren't going to do that but I think that is where my concern is coming from.

Mr. Hogan: There is also on the inside a rail set back from the wall. I agree with you that it would be [inaudible]. ...

Mr. Featheringill: On most of that wire mesh was security to prevent people from the outside getting in as opposed to people falling out; just to let you know.

Chair Woods: Okay. Let's hear from the public. Thank you. Anyone from the public who wishes to speak concerning these height exceptions - this particular issue, please come forward and speak.

Public Comment -

Mr. Boaz: Please state your name and address.

Mr. Acton: Rad Acton. 1206 Upper Canyon Road.

Mr. Boaz: Under penalty of perjury do you swear or affirm that the testimony you are about to give is the truth, the whole truth, and nothing but the truth?

Mr. Acton: I do.

Okay, I'm just going to digress about the legacy of those windows just for a second. Now, Mark, I just... The detail that we were unable to prevail with the State was a complete metal... white painted metal sash inside of the window opening with a mullion pattern reminiscent of a Territorial set of proportions. So the security grid notwithstanding, that mullion pattern should not just be like a tic, tac, toe board inside the opening but should have a perimeter wrap around it so that it looks like a sash.

Mr. Hogan: [inaudible].

Mr. Acton: Okay. With mullions and, you know, some dimension. Okay.

Chair Woods: Okay, let's just let the public speak and then you can respond.

Mr. Acton: But that's just where... Dan and I were unable to procure from the state. I sure wish we were able to.

But I want to say that I have no opposition to this massing. I think it's a fairly creative way to deal with some conflicting functions that are totally juxtaposed a 3 story parking garage behind an art gallery on a busy street I think it is fairly sensitively crafted from my point of view. I don't have personal opposition to this layout.

Chair Woods: Thank you very much. Is there anyone else who wishes to speak? Okay.
[There was no one else from the public who wished to speak on this segment.]

Mr. Flance: We actually bought her a suite at the Brown Derby Hotel.

Chair Woods: All right. There is no one else who wishes to speak. So I'm going to open it up for the Board for questions.

Yes, Cee.

Ms. Rios: Steve, the retail space gallery area you indicated is 68' 9"?

Mr. Flance: Yes, Ma'am.

Ms. Rios: And I'm reading from staff's report - there is a request for the Board to increase the allowable height due to two feet for slope change over the footprint of the retail building to 20' 9".

Mr. Flance: That's correct.

Ms. Rios: So, can you show us where 16' 9" is and 20' 9"?

Mr. Rasch: Where the retail building touches the garage is the highest point and it is on the north elevation, not on the street elevation.

Ms. Rios: Okay so the street elevation is the 16....

Mr. Rasch: It is 16' 9".

Ms. Rios: So can you tell us the height of the torreon?

Mr. Flance: I believe it is 33'

Ms. Rios: And do you know the dimensions of the torreón as well?
Mr. Flance: No.

Mr. Hogan: It is probably [inaudible] - about 15 by 15'.

Ms. Rios: And there is a little block on top of the.... Right. What is that? Would you explain to us what that is?

Mr. Hogan: It is the- override for the elevator to the garage.

Ms. Rios: And at what height is that?

Mr. Hogan: It is 30' on the back side but I'm not sure on the... It is essentially the same height as the front building.

Ms. Rios: And are we going to be able to see any of the cars at all or are they totally screened?

Mr. Hogan: We believe they are totally screened. We believe there is no visibility of cars. [inaudible] all the way back [inaudible] ...the plans here. We believe you won't see any cars in here.

Mr. Flance: May I point out, Madam Chair... We are viewing these elevations [inaudible] from about this height from this point. From the ground you would look up so the parapet will screen them.

Ms. Rios: Okay. Thank you. That's all I have for right now.

Chair Woods: Yes, Deborah?

Ms. Shapiro: I'm confused about the fire wall and the screening wall. You said one of them was 5 feet and its...

Mr. Flance: The parapet

Ms. Shapiro: Okay, along the outside of the garage is five feet. Then how tall is the screening wall?

Mr. Flance: That is the screening wall.

Ms. Shapiro: It looks to me like there are two walls there.

Mr. Flance: That is not shown. There are two sets of parapets actually on the building.

Mr. Hogan: [He showed the screening wall and the parapet and made comments that were inaudible].

Ms. Shapiro: How tall is the parapet then?

Mr. Hogan: [inaudible] to the top of the parapet is ...

Mr. Flance: it is five feet.

Mr. Hogan: Well it's...

Ms. Shapiro: Okay, from the gallery roof...

Mr. Flance: Oh, I see.

Mr. Hogan: That is probably about 3' 6" and then steps up to five feet.

Ms. Shapiro: Okay, so the total distance is five feet.

Mr. Hogan: [at the model] This parapet is five feet all the way around. So the walls that you are looking at now, these are set back [inaudible]

Ms. Shapiro: Okay. So it is actually the screening wall is higher from the roof of the gallery?

Mr. Hogan: Yes.

Ms. Shapiro: Okay. Do you know how tall it is from the gallery?

Woman: If you look on page 26, it looks like...

Mr. Flance: We have our statistical expert person sitting behind us.

Chair Woods: Okay. Go ahead Debbie, what is your question?

Ms. Shapiro: Well my question is on this...I'm wondering about the proportion of the two walls in relationship to the height of the gallery and, if you are coming from the north, heading south on Paseo, what are we going to see in terms of the parapets?.

Mr. Flance: From Paseo... the parapet is approximately 6' 8" above this...

Ms. Shapiro: Okay. So the first one is five feet; the fire wall is five feet and the screening wall is

six feet.

Mr. Hogan: The [inaudible] is from the inside...

Ms. Shapiro: Oh, okay.

Mr. Hogan: And you are looking from the outside.

Ms. Shapiro: Oh. Interesting.

Mr. Flance: What you have is six so you've got about 3' from this parapet to that parapet and about five feet from the inside of the...

Ms. Shapiro: garage. We don't really know how much it's going to stick above the original... yeah.

Mr. Flance: Five feet.

Mr. Hogan: From here to here it is approximately 6' 8" and divided into four steps.

Ms. Shapiro: Okay. It looks like the coping around the first one is thicker than the coping around the second one. Is that true?

Mr. Hogan: Yes. We were trying to put the emphasis on the first one because that's where you're going to first perceive the height. Since the other parapet is set back further, we put less emphasis on that and just did two courses of brick, versus the heavier coping on the closer.

Ms. Shapiro: Okay. And how much is the space between the two?

Mr. Hogan: About three feet. Again, it's shown here.

Ms. Shapiro: Yeah. Okay.

Chair Woods: Any other questions?

Ms. Mather: I have a question about the pergola that is on the side of the building. Does it... Can you reach that? Is it functional in any way?

Mr. Hogan: Here?

Ms. Mather: Yes.

Mr. Hogan: It is functional in that we hope to grow plants and vines and such, so we want it to help soften the garage and provide more of an [inaudible].

Ms. Mather: I see. Okay. How many parking spaces do you hope to provide?

Mr. Hogan: Over all the site is 324. That is only partially contained here as Dave mentioned. Underneath all of this is additional parking, and most of it is accessed through this door.

Ms. Mather: And that's going to be public parking for those visiting the galleries?

Mr. Hogan: Yes. It's for hotel guests and for uses on the site. We have about twenty spaces surplus that give us a little sway on that, for bigger events.

Ms. Mather: Okay.

Chair Woods: Any other questions? I've got a couple. On the higher parapet to screen the cars, that's not roofed?

Mr. Hogan: Correct.

Chair Woods: And there's no openings up there cause that would tend to look like a western storefront. Okay, so we don't have openings up there. In the places we have the stepped parapets, are you gonna turn them so they will read as thick walls, as opposed to having a skinny end of a parapet. Because the way it's shown, it doesn't return.

Mr. Hogan: There are two places here where they would need to be turned back some distance, and it is not shown that way, that's correct.

Chair Woods: Okay. Can you guys note that? That's really important. Otherwise you're gonna get this skinny end, and you're gonna defeat everything you just tried to do.

So I'm really concerned about these—I know, Steve, you want to move on and not get into the windows, but I want to get into a little more detail with that 'cause I am concerned. And one thing I'm concerned about is if it's a big opening...are you...and you've done this great job of having it look like windows, but because they're substantial, are we just gonna look in there and see cars? And what does that look like? I think La Fonda did an excellent job of screening the cars, 'cause they have a similar situation of it being open, whereas I don't think they did at the state building. So, that's critical, because you're going to all this...these Territorial windows and trim, and you're just gonna look into an open space that's not glass, and see automobiles.

Mr. Flance: Well what La Fonda did, if I may. They didn't use the muntins. They basically used poles to provide a visual screen as well as deal with the issue of safety and access.

So they have enough open space in the windows that basically they're not using the muntin pattern of construction. I suppose we could look at that.

Chair Woods: I'm just bringing up concerns.

Mr. Flance: I'm trying to respond to your observation that you wonder if you're gonna look in and see cars. And, I think my answer would be that, under this configuration, in some cases you will see cars, and in some cases, where you don't have cars parked right up against the exterior wall, you won't.

Chair Woods: Well, I think it has to do with a lot of things. It has to do with the thickness of the walls, the proportion of the windows, how the mullions are going in. One other possibility you might want to think about, and I'm not trying to redesign your project, Mark, but, just as an idea, you know. All these balconies that we wanted to save, and that you have saved on the hospital – does it make sense to pull some of these openings together, and have a balustrade coming out in front that's reminiscent of the hospital? It doesn't have to match it exactly, which will help visually block those cars. And I'm not exactly sure how you'd divide up the windows behind it, but I think it might break up what's happening.

Again, I really appreciate what you are trying to do, but I think there are some drawbacks. Especially 'cause you haven't worked out what's happening with the muntins. So, I would ask the Board that, if we are passing the exception, that we just make sure that there's a condition that this get re-looked at, so we know exactly what's gonna be built.

Ms. Walker: I'm leaving it off for safety's sake. Would that all come under this later subject - Project Design?

Chair Woods: I mean it just doesn't make any difference how we do it in the motion, just so that you guys are aware that this is of concern and do we want to look at...

Mr. Flance: I think you're raising a very good point, and I know that Mark and the team, all of us are happy to spend the time to see if there's a better way to build this mousetrap. But I think...you want to comment on it?

Mr. Hogan: Well, when you were pointing out the balustrades – we did attempt to use that in a couple of specific places. Again, just to add interest and not do the same thing too much. So it's kind of lost in that. So, what we did is similar places on the hotel, where we just did a very shallow balcony – that the balustrade just sticks out twelve inches or so, with a screen across those windows to help mitigate that. I think, as it is, there are places you will see cars, through the window, and it is part of the garage [inaudible]. But we want to do whatever we can to mitigate that. But we also wanted it to read more like a building with openings, as opposed to big long open gates that

would make it signal parking garage.

Chair Woods: And the deeper your windows, the more shadow you get, the more you're going to mitigate it. Dan did you have something?

Mr. Featheringill: If they're windows, what is the sill height from the floor inside?

Mr. Hogan: It varies and I'm not sure we have that. I said earlier that the railing is at 42" and the sill height is down below that. We will need to put something on the inside that will provide protection from the four inch rule extension.

Mr. Featheringill: Right, but if the sill heights are all basically 42 inches, you know, the hood of a car is only 32 inches high, for the most part, that's gonna block the view of the cars. The only other issue is at night, and up higher on Paseo you might be able to see in the upper windows, and see cars. Now, the lower windows in that, are there cars inside there?

Mr. Hogan: Yes.

Mr. Featheringill: So those need some landscaping or something.

Mr. Hogan: And I think we have the same thing along this portal on the west side, that is also set back by the portal, in deeper shadows, so there's less direct light on the cars [inaudible].

Mr. Featheringill: But that one will not show from the street, that's an interior view.

Chair Woods: I would also ask, that when you guys come back with this, I mean, the trees and the rendering and the people and the yellow cars are all very nice. Take them out. And let's just see the elevation, and where your floor levels are, and sill heights. So we know that... and again I'm sensitive because we've got this beautiful rendering on the State building, and it was very different than what got built, and I think we're all sensitive to that. So let's just see a straight elevation, so we know exactly what we're looking at.

Anyways, back to the height and the exception, because that's what we're talking about, does anybody else have any questions? If you do choose to pass this, please cite the exceptions, which are on page...David?

Mr. Rasch: They start on page 11 and go through page 12, and my response on 13 is the first sentence.

Chair Woods: And you don't have to read them. Mr. Herdman, are we okay? We're not reading them out loud? Okay. Unless somebody from the Board wishes to do that. I would

also ask, too, in your motion, that you do request a return on those parapets, just at the ends, since it was not represented that way.

Mr. Rasch: Yes, Madam Chair. We kind of morphed out of the height exception into the design, and I didn't even read that part of my staff report, but you can choose to just work on the height, not even the design. That's coming back anyway.

Chair Woods: Well, we're doing the height, but I think the parapets relate to that. So, that would be the only reason. We're not getting into windows and stuff. Cee?

Ms. Rios: Madam Chair, what I would suggest, and I agree with Ms. Walker, is that we address that part of it under number four, even though we're not going into deep detail about the design, but that is a design element, so I would suggest that we...

Chair Woods: However you want to do the motion. Can we have a motion?

Ms. Rios: Yes, I will be happy to do a motion. In reference to the retail space gallery garage, I move for approval for the heights as proposed in the garage area, from 22' 8" to 33', and the retail area from 16' 9" to 20' 9". And I believe the applicant has met the criteria for the exceptions as stated on pages 11 through 13 of the packet.

Chair Woods: Is there a second?

Ms. Walker: Second.

Chair Woods: Is there any discussion?

Mr. Featheringill: The 33 feet is only the rooftop appurtenances. Is that what we want to say as the height? Is that what is supposed to be said? Okay, because...

Ms. Rios: Well, I just want to indicate that even though the torreon is not under our jurisdiction in terms of the height exception.

Mr. Rasch: Yes. That is the maximum of the building, but the height exception will be to 29' 6".

Ms. Rios: So, should I indicate that instead?

Chair Woods: You might want to indicate that the height of the building does not exceed as presented, and that the torreon does not exceed as presented. .

Ms. Rios: Okay. The height that the garage area will be 22' 8", not to exceed 29' 6" and the torreon being 33'.

Chair Woods: Is that okay? Any other discussion? All in favor?

All: Aye.

Chair Woods: All opposed? [None.] Okay. Thank you.

Chair Woods Okay, moving forward, let's go to the next one. And if you take them one at a time, and you go through your presentation, we'll take another quick break again to refer to the model, and then we'll take public comment.

Mr. Flance Okay, can we have 30 seconds to get our boards up, here?

Mr. Rasch: Madam Chair, do you want me to read?

Chair Woods: Yes, David. Thank you.

Ms. Rios: And, could you indicate the page you're reading?

Mr. Rasch: Yes. Madam Chair, Board members, Carl, I'm starting with the third heading of the background and summary, it's on your page two, Old St. Vincent Hospital. We know that it's La Villa Rivera, built by Meem in 1950. And I wanted to reiterate the building is listed as contributing to the District, and the status was confirmed last year, and the following elevations were determined to be primary on May 28th of 2009: 1, 3, 4, 5, 6, 9 and 12. Now I'm gonna skip down, everybody, to page four, because we're discussing exceptions for elevation 9, one of the primary elevations.

The mechanical ducts will be removed, those are the existing ones that go up the façade. Restoration of architectural wood detail will be completed for upper balustrades and wood casings. The lower façade will be remodeled as the main entrance to the building. Three, two-story openings will have large windows and an entry portal, a second story balcony, and a canopy above.

Three exceptions are requested for this remodel. Exception one is the portal and canopy additions at the entry, which violates the primary elevation rule for additions. That occurs just on elevation 9. Then, those are their answers and my responses to them.

On page five, exception two. The opening dimensions on the primary elevation will be altered in violation of the rule that does not allow enlarging opening dimensions. And then their responses and my critique of those.

And then exception three, and that's on page seven, the large windows and the entry violate the 30' rule, and an exception is requested. So, because elevation 9 is now primary, we have three exceptions on this elevation, an addition to a primary

elevation, changing opening dimensions on a primary elevation, and exceeding the 30' glazing rule on a primary elevation.

Ms. Walker: Can I ask staff?

Chair Wood: Yes, please.

Ms. Walker: David, on page 5, near the bottom, you say staff is in agreement with this response, and the proposed addition could be reversed to return original integrity to the façade.

Mr. Rasch: Yes.

Ms. Walker: What does that mean?

Mr. Rasch: Yes, this is the exception for the addition of the portal and the canopy on the primary. And because I felt that the portal and the canopy is a factor that could be removed, the original façade could be restored. And that's kind of an interior [inaudible]

Ms. Walker: So you mean removed, not reversed.

Mr. Rasch: Exactly.

Ms. Walker: I see. Okay. Thank you.

Chair Woods: Any other questions for David? Okay, Steve, you're on.

Mr. Flance: Well, let's pass a few of these around. Okay, but you don't have that [inaudible] Alright. It's just hard to see this one down here, but we'll work with it. Thank you Madam Chair. First of all, I think it's important for the Board to recognize that the building was built before the adoption of the historic design review ordinance. And that most if not all of the openings and windows on the existing building as designed John Gaw Meem do not meet the 30" rule. So, we're dealing with a non-conforming structure to begin with.

The general reason why we design with the size of the openings that you see is because we were trying to deal with scale, we were trying to deal with light, and we were trying to deal with a pedestrian orientation that invites people from the outside into the building. So, starting with a non-conforming building, that doesn't meet the 30" rule, I would like to take first façade number 9.

This is a photograph of the building. I don't know the date of this, probably about 1955 or something like that, and façade number 9 is this façade that you're looking at right here. You can see that it's really part of the back of the building, with two

balustrades and then we have a series of windows of different size and pattern that don't follow any particular design criteria. And then we have an open area in here. So this has been defined now as a primary façade, and we have tried to deal with it accordingly.

Based on the meeting we had...this is another picture of the same façade...it will give you an idea. It's a little bit bigger picture, of what it looks like right now. Except that there's a few more transformers and garbage dumpsters in this area.

Ms. Walker: They can't see, Steve.

Mr. Flance: Hi. Can you guys see that? This is what it looks like now. Does that help? I'm gonna use this drawing here. It's a little hard to see. If you can't see it I'll bring it up closer. But this is façade number nine right here. This little punch out over here is also part of façade 9. That is this little piece of building right here. Can you see that? Well, that's what we are talking about.

Let me start with the entrance to the hotel and I guess I would ask that we try to stay with the issue of the exception, and we can deal with the design issues separately. If you want to talk about them tonight, that's fine, but let's just...

Chair Woods: Why are you talking to me, Steve? [laughter]

Mr. Flance: Darts. Sometimes I feel like the guy, you know, where they're throwing the knives [laughter] with the apple on the head.

These are places where we need the exceptions: this window here, which is really two windows separated by some kind of a masonry panel. These windows here, which again are two windows up and down, separated by a masonry panel. This door here which is shown primarily in glass, and is on that piece, that little punch out right here on the building. And the rest of the windows do not require, in this area, an exception, because they are under a portal.

So, let's start with the sidelights, if you will, over here. The interior of this hotel will have sort of a mezzanine running around the major, central lobby. And so, these windows are designed to both pick up the pattern of what [inaudible] under the portal, but also provide light and a pedestrian orientation to people who are coming up into the hotel, and inviting them into the building. They are really designed to provide two levels of light and two levels of pretty openness, so we have an open and very light entry into the main lobby, and so that people approaching the hotel have a feeling of pedestrian friendliness and welcome-ness, if you will, into the building.

This opening into this little punch out here is part of this façade because it does not

have a set back of four feet, and so it becomes part of the façade. This is where we'll have a bell stand under here, and this would be a place where people can store luggage. And we have the bellman activity occurring right in here. So we wanted to have some glass doors that are large enough to accommodate a little bit of luggage and [inaudible]. Those are the exceptions we are asking for on façade number 9.

Associated with that is the west side of this particular building, which is right here. You can't see it because it's in shadow, but there is an overhang portal with a balustrade here and again that occurs in the area right in here. This is the front of the building right here. That occurs right in here. And it is designed, again... This is a courtyard we're trying to establish and create a pedestrian-friendly entry into the lobby area from that courtyard. So, this is essentially a glass entry into the lobby. So that you'd have an entry at the front of the building, and you'll have an entry at the side of the building from the...what really is part of our promenade and courtyard area.

Mr. Flance: It might help if I use the model. This is the front of the building. These are the two side light windows I have been talking about. Oh, here, you can't see, can you? Trust me, they're there. Two side light windows here, and then we have this promenade that is picked up at Cathedral Park and is carried all the way through. And one of the focal points of the promenade is going to be between Boiler Building and the hotel...and this southwest wing of the hotel where we hope to have a lot of activity going on. And it's outdoor patio seating, that kind of thing. And that provides access to the [inaudible] from this point here. The little bump out I keep talking about is right here, and that is for the bellman and baggage storage room.

I would be happy to answer any questions. It's a pretty straightforward request.

Chair Woods: So, this is everything you're asking for in #2, but how about the Boiler Building East?

Mr. Flance: I was gonna hold that until we dealt with just this one area. If you want me to do...

Chair Woods: The only reason I want you to go on is because we're going to break for people to look, and I'd rather they know what they were looking at. So that we can not have to break two more times.

Mr. Flance: Okay. Let's do that.

Mr. Rasch: So, let's see what I have for that. Central Boiler Plant. This is the heading "Central Boiler Plant" it starts on page 8. The building that is located south of and behind the hospital, known as Central Boiler Plant. Remember, it has that 1904 Historic section, and then the Meem addition. And the Meem addition is on the east and south. The Board determined that there are three primary elevations, on the north, number one, on the west, number two, those are both the original 1910, and then the east

elevation facing Paseo, the 1950 addition, is elevation number three. So there are three primary elevations.

On elevation number three, new door and window openings are proposed for the north end of the east elevation. An exception is requested to create new openings where openings do not exist on a primary elevation. These windows mimic the non-conforming style of the existing historic windows. Now, you recall, elevation number three is the historic Meem addition which has those steel casement windows. And what they're proposing are similar openings on that primary elevation.

Chair Woods: Any questions for David? Yes.

Ms. Walker: David, page 8, at the bottom, your response to "do not damage the character of the streetscape"... judgments about damage are not relevant, building has changed over time and those changes may confuse its character. What did you mean on that last sentence? The building is changed over time, and those changes may confuse its character?

Mr. Rasch: Yes. I know that this building is somewhat of a chimera because we have this 1910 Victorian building, and then this 1950s Meem addition that mimics the Hospital, with very different architectural features. And at the same time Meem did that addition that doesn't mimic that 1910 Victorian building, he also, for lack of a better word, pueblo-ized or Meem-ified the original building. So, the building does have a lot of character difficulty.

And that was why it was so hard for you to determine which were the primary elevations, and you did do the right thing by taking all the historic character, not just the original historic character. So, what I meant was, those changes that happened over time, while they were historic, kind of make it a difficult building to read historically.

Ms. Walker: So how does that relate to do not damage the character of the streetscape?

Mr. Rasch: Because I think that the openings that they're proposing mimic part of that historic character. They mimic that east elevation that Meem created, and it does not match the character of the north and west elevations of the 1910 building. So, I think it doesn't damage it because they mimic it.

Ms. Walker: Which changes... in this sentence, one more try... in this sentence, which changes are you referring to? The historic changes? Or something...

Mr. Rasch: That Meem did, yeah. That Meem did to the original building.

Ms. Walker: It didn't "may confuse its character." It did confuse it's character.

Mr. Rasch: Thank you.

Ms. Rios: Any other questions for staff? Steve?

Mr. Flance: First of all, the...just a segue...Ms. Walker's comments. This building didn't look anything like this before it was converted by John Gaw Meem. This was a very simple rectangular, we call it Victorian, building with a hipped roof. It was pretty nondescript, and probably meant to be nondescript because essentially it was a boiler.

What we're trying to do here...and I'll approach the group so you can really see this. The east elevation, and [inaudible] see this, the east elevation of this building exists right here. And the east elevation has these large windows and if you look into the windows, you're looking into the boiler plant itself. It almost has an atrium kind of feel. Like you're bringing light into a dark space, and, again, creating kind of an atrium feel.

So when David says we are trying to mimic the same thing, that's really what we're trying to do. This building, this would be adding these two windows right here that are at the end of the building here. [inaudible] There are no windows here. We are adding them right in here to mimic the kind of openings you already have on that east elevation to create an atrium feel into what will be a restaurant. And again, we're trying to bring light into it, make it pedestrian friendly, not have a blank façade that you have right now in this area here. But basically invite people into what is happening inside this restaurant and bring a lot of light into that part of the building.

Chair Woods: Any other questions? No? Well, let's break for five minutes so that everybody and the public can get a look at these exceptions.

[A short break was taken from 6:37 p.m. to 6:44 p.m. during which the recorder was turned off.]

Chair Woods: Let's resume the meeting please, and open it up to the public. Okay, anyone from the public who wishes to speak regarding the exceptions on façade 9, and the glazing and the boiler room, please come forward. Anyone wish to speak?

[There were no speakers from the public regarding this section.]

Okay. So then let's open it up to the Board. I just want to voice one concern. On that side elevation that you talked about coming from the promenade, that elevation is west facing...that's different than your color rendering, that one is very hard to read.

I would suggest to the Board that if we grant the exception that something can

happen on that façade, but we just need a much better idea of what you are doing. That's way too hard to read for us for what's going on. 'Cause you've got one thing going on in one and another in another, so you told me not to get into design. That's fine, but just...I want to make sure that the Board is seeing what is actually happening. And what's on the big colored façade is different than what's on that façade. Just so we know that it comes back to us, but we can still grant the exception.

Mr. Rasch: And, Madam Chair, elevation ten does not need an exception.

Chair Woods: Okay, so then we don't even need to deal with it. Then why are we dealing with it if it's not an exception?

Mr. Hogan: Its' the glazing.

Mr. Flance: For glazing it does.

Chair Woods: The glazing issue. [inaudible, multiple speakers] Got it. Okay. Great. [inaudible, multiple speakers] Right. Same thing on the front entry. If the Board is okay putting the front entry on that, what is now primary façade, great. We're not gonna get into the design tonight. I don't think the design is there yet. So, what are questions for Steve? Yes, Karen.

Ms. Walker: Let's see. Hotel entry west, would be the west elevation that was in our packet on this page Steve? Okay, it is. However, keyed notes 16, 17, 18, and 19 are missing. They show on the building but not on the keys. You could just...Mark didn't know they were missing, I told him already

Mr. Hogan: The reason those are not on that [inaudible, multiple speakers, papers rustling]

Mr. Flance: I hear you on the west side. What we would like is the exception on the glazing, and we'll come back with the design...

Chair Woods: Would you be willing though, Steve, as you look at it...because as you're looking straight on at what you're asking for, you broke up two of these big windows with the balustrade. But then you've got this long skinny one to the right that's really not broken up. It's a very tall skinny window, to the right of those balustrades on the west elevation. Could we blow off those windows on the right that are very tall and skinny? Then you've got a lot of meat on each side of your balustrades, and it would really set them off. At this point, that windows seems really out of proportion to me for everything else you're doing.

Mr. Flance: We'll come back to that...

Chair Woods: That was not the right answer, Steve. My concern is if we're giving the exception on all of this glazing, and we're giving it on that, and that window's not working, I'm concerned.

Mr. Flance: Give me 30 seconds. [He and Mark went to the rendering to discuss it.]

Mr. Flance: The right or wrong answer is that Mark thinks there's already an acoustic window partially shown here, but we will look at it more closely.

Chair Woods: You're on the wrong window. It's the window to the far right. The long, tall, skinny one.

Mr. Hogan: I know you want this one. What I was hearing was that you felt this needed to be [inaudible]

Chair Woods: No, I'm just concerned, Steve, that this window, the way it's reading, you're asking for this exception on your glazing. This is reading as a very tall and skinny and is not in proportion to anything else on that building. And I'm saying I am nervous about us granting the exception on this window because it is so out of proportion. Can we blow off that window, or can it get smaller and have stucco in between, or something? 'Cause it's reading, even with the panel in the middle, it's reading as a very tall, skinny element on that façade.

Ms. Walker: You can see it better right there.

Mr. Hogan: Well, to answer that, we're working with the existing conditions, so we've got an existing window here that's [inaudible] width as well as the head height. In terms of breaking that into [inaudible] width, making that a two story opening and letting the brick continue through, we were trying to create consistency with the way those three windows worked. As you saw them from the end of the promenade. But if we needed to do something like a transom panel in there or do something to break that up, we can do that. [inaudible] What we can't do without violating the set back for the primary façade, is extend that balustrade all the way...

Chair Woods: No, no, I'm not asking for that. I'm saying either, because that's reading as this very tall skinny element, different than anything else, either omit the entire window, or have stucco in between the two windows, because a panel is going to make it still read as a window, and stucco in between the windows, and then you'll be more in keeping with the proportion of the other windows.

Ms. Rios: Mark, question. The top window, you say that is existing?

Mr. Hogan: The head of all three of these windows are the heads of existing windows. [inaudible] We just took those and...

Ms. Rios: And elongated them.

Mr. Hogan: And elongated it down to the ground to really create a more of a higher sense of scale there in proportion to [inaudible].

Ms. Rios: So, just that little portion on the long, long windows, that little portion is...

Mr. Hogan: We can do that as stucco, so that it doesn't read as [inaudible] windows.

Chair Woods: Let John have a chance, 'cause he wanted to...

Dr. Kantner: I had a question about the primary entry way.

Chair Woods: You guys? Please stay with us.

Dr. Kantner: The primary entryway, looking at some of these drawings, it looks like it's actually recessed back into the building. Is that correct?

Mr. Hogan: It is. It's both. This portion shows the columns where it projects out. This is the façade of the building and recessed into the building as well to help create more covered area for the outside.

Dr. Kantner: And what is the depth into the building? A guesstimate is fine.

Mr. Hogan: Between ten and twelve feet.

Dr. Kantner: Okay, thank you.

Chair Woods: And, John, I think, actually, we suggested that, so that the front portal didn't protrude so much that we take a little bit and recess it in.

Dr. Kantner: Alright. And that's my concern, is how far out the front portal is...

Chair Woods: So, your front portal extends how far?

Mr. Hogan: Nine feet, which is three feet less than it was at our last meeting.

Ms. Walker: But that doesn't make it...it's still a very narrow passageway in there, Mark. But maybe after you see Sharon's ideas, you'll be able to...

Chair Woods: I can't...it's not that narrow because they're recessing it into the building. What they're adding on is the nine feet, but they're also taking, and carving into the building, which gives it the depth that they need.

Ms. Walker: Right, but they don't need to buttress out into the open space there. That's what I'm saying.

Chair Woods: They probably do, or I think it would probably get too narrow again, from what you're saying.

Ms. Walker: It's too narrow now...it was too narrow at 12 feet. The walking space. Because it comes to a very narrow...it's not grand at all as a walking space. And I think when we get to the design phase, we could help a little bit...figure out something very attractive, very noteworthy, and still create more space. You'd have to walk sideways and be an 89 pound weakling to fit through there, you know.

Chair Woods: Go ahead.

Ms. Mather: I have some questions. Again, returning to the west façade where you are adding the windows. Looking at the original west elevation, it looks like your big windows there on the first and second floor are taking up what was sort of a mechanical type windows before...or maybe vents. I can't quite tell what they are. And then, but you've added this third set, the tall skinny things that are in question. But on your original plan there is just one small vent there at the top. And then on the ground level there is a blank wall. And perhaps you might consider returning to that same pattern that was on the original building, where you're just adding windows where there were vents. As opposed to creating a whole window that goes all the way to the ground.

Mr. Hogan: [inaudible]

Mr. Flance: You need to speak up.

Mr. Hogan: We did consider that, and we can go back, depending on how strong the objection is. Now, what we're again trying to do is create light in this area, so we've got a window here, and one coming in...this is the tall skinny one. We're just trying to get as much natural light into that lobby space as possible.

Ms. Walker: Or perhaps another small window.

Mr. Hogan: As much as anything we're also worried about just blank façades on an area this active in terms of trying to create a sense of history. So those are the issues we are wrestling with, whether or not they're fully resolved yet.

Mr. Flance: Does that...

Chair Woods: No, she's got another question, and then you can respond, Steve.

Mr. Flance: No, I just want to ask if that answered her question.

Ms. Mather: Yeah, I mean, I'm not happy with that long narrow proportion. Even if it's broken up with a little bit of stucco in between. I think it's the long narrowness of it that really is in conflict with that.

Mr. Flance: Thank you. That's all I was trying to get to.

Ms. Mather: Then on your page...it's both page 20 and page 25. On, again, this is the west elevation, looking at the little canopy area, it appears, on the copy I have now, that the pillars do not connect up through to the other balcony. Or is that...

Mr. Rasch: That's in an earlier rendition. You'll notice on page 25 the canopy on the second story has a cable. That would have been another exception, and they didn't go that way. There is a portal post at the corner of that upper canopy, connecting to the lower portal. That's how we show it on the main drawing on page 26. So 26 is correct, and shows those narrow posts making it not an exception. On page 25, you're correct, there were cables holding that canopy, and I said, in this district, we've got a cantilever exception, and they said we don't want to go there. So these drawings were earlier.

Chair Woods: Okay, so David there's not an awning then, it's a regular portal as shown on 26.

Mr. Rasch: Correct.

Chair Woods: Okay, good.

Ms. Mather: Thank you.

Chair Woods: Is there any other question?

Ms. Walker: Please. Going back to the west elevation, which you say is an older drawing, is that correct?

Mr. Rasch: The west elevation, yes. That's elevation ten.

Ms. Walker: Well, could somebody just go through the missing key, 16, 17, 18 and 19 and explain them to us, or is it irrelevant if this is all changed?

Mr. Hogan: 16 was making reference to the awnings on these windows, and on our copy we're not seeing 17 and 18...

Ms. Walker: I'll show you where they are. Here's 17, here's 18, here's 19.

Mr. Rasch: Those are all on elevation 2 [inaudible, multiple speakers away from microphone] Those are all on elevation 2, which is non-primary. There is no exception on that elevation.

Mr. Hogan: If I could, I'll just tell you on her notes, [inaudible] 16 has to do with the awnings.

Chair Woods: Which are no longer there.

Mr. Rasch: No, that's elevation two. We're not talking about elevation two.

Chair Woods: Okay.

Mr. Hogan: It's these awnings. And then 17, that is a piece of balustrade that turns the corner at that location, [inaudible] locating the existing one.

Ms. Walker: So, it looks smaller than the prior one, is that correct.

Chair Woods: But, I don't think we're voting on this stuff tonight. We're only voting on exceptions. This is design stuff.

Ms. Walker: Well, I just don't like being given something that isn't complete.

Chair Woods: Right, but we could ask that they have it complete for the next one with the design.

Ms. Walker: That's a good idea, Madam Chair.

Chair Woods: So that we can just focus on exceptions tonight. I'm afraid we will get lost in all this design stuff, and then we can just do design stuff in the next meeting, how's that? And I'll try and control myself, Steve, and not redesign your project, how's that?

Mr. Flance: There have been numerous iterations of this design, and so there may be some mistakes and lack of coordination between the notes that you're looking at, and the most current version of the drawings. And I think that's what's going on here.

Chair Woods: Okay. Any other questions regarding the exceptions? Yes, Christine.

Ms. Mather: Madam Chair, I have a question for you. So, if we're just voting on the exceptions, right now, the a, b, and c of number two, and we are not going to discuss the design elements of those exceptions, is that it?

Chair Woods: Well, I think what you could do, because we're a little bit at a crossover, here, because they're asking for exceptions on this glazing, is if you specifically want to recede when the design is presented to us, say the one window on the west façade,

the entry, the [inaudible] plaza entry. That. Yes we are approving that they can violate the 30" rule, that they can recess into the building as well as add the portal. But we are not accepting the design yet of that particular window, and the way the entry is being presented. And that way I think they get the message that – yes, they're getting their exception, but no, we're not getting the design yet. How's that? David?

Mr. Rasch: And if I may, I want to clarify what's on the table right now. I see 5 exceptions that are currently on the table. And I'll outline them for you.

The first exception I see is the addition, on elevation 9, the exception criteria responses are on page 4 and 5.

Chair Woods: Wait. Addition on...

Mr. Rasch: Elevation nine, it's the portal and the canopy. That's the first exception I see and that's on page 4 and 5. The second exception I see on the table is also on elevation nine, and that's the 30" glazing rule for the glass they're putting in not under a portal or a canopy, and that's on page 7 and 8. The third exception on the table is also on elevation nine, and that is the glazing openings. They're changing openings on a primary elevation. That's on pages 5 through 7. So there are three exceptions on the table for elevation nine.

There are two more exceptions on the table. Elevation ten, they're asking for a 30" glazing rule. That is not a primary elevation, so you are talking about changing opening dimensions, but that's allowed on elevation ten. What is not allowed on elevation ten is the 30" glazing rule for those large windows. That's again on page 7 and 8.

Mr. Rasch: And then the last exception that's on the table is the east elevation of the boiler plant, and that is the openings on a primary elevation. And that's on page nine and ten. So there are five exceptions discussed on the table right now.

Chair Woods: Okay, thanks, David, that really helped clarify it. I really appreciate it. Is there any other questions or are we ready for a motion?

Mr. Flance: May I make one comment, Madam Chair? We are hearing loud and clear that you are not approving a design. What we are dealing with are the exceptions on the glazing. And we will come back to you, hopefully, with design of both that main entry on the west elevation, that addresses some of the things you brought up this evening. We'll do our best, and we'll have a chance to discuss it at the design review.

Chair Woods: Thank you, Steve.

Mr. Flance: Thank you.

Ms. Rios: In reference to the exceptions being asked for under openings and glazing, and as follows specifically, I would move for approval as follows: In reference to the addition on elevation number nine, regarding the portal and canopy, I would move for approval of that, the exceptions being met on pages four and five. Regarding elevation number nine, the 30" glazing that is being asked for as an exception, in reference to criteria stated on pages seven and eight, that has been met as well. As has on elevation number nine, the glazing openings that are changing.. . and David, stop me when it comes to the narrow window because I don't want to include that...the criteria on that is on pages five and seven. That has been met. Elevation number ten, the 30" rule exception, pages seven and eight, criteria have been met, and the East elevation, the boiler openings, pages criteria nine and ten, have been met. And I would indicate that on the west elevation, the elongated windows, that those be revisited, and are not part of this exception process, that those be redrawn...that they be redesigned.

Ms. Walker: Second.

Chair Woods: The only thing that I think makes sense to clarify is that, when they do redesign, it is okay to violate the 30" rule as they have in all of the other windows. Because they all work together.

Ms. Rios: I agree with that.

Chair Woods: Anything else? All in favor?

All: Aye.

Chair Woods: All opposed?

This is like giving birth. [laughter] Next?

Mr. Rasch: Next, Madam Chair, we're gonna go to the heading called New Building #2, and it's on your packet number 13.

A 23,232 square foot 3-story building is proposed to 36' high with a tower element at 44' high where the maximum allowable height is 18' 8" as determined by a radial calculation. A height exception was granted for 36' on May 28, 2009.

The building is designed in the Territorial Revival style with wall dominated stepped massing with precast concrete wall caps. Other architectural features include white-finished window and door surrounds with cornices and pediments and

balconies. Several accent features include a pitched roof and circular windows in the tower.

And here comes the exception. An arcade of arches on the north elevation violate the Santa Fe style vocabulary (Section 14-5.2 (E)(1)(a)) and an exception is requested to construct multiple functional arches. That's it.

Chair Woods: So, David, I don't see where that is in our packet.

Mr. Rasch: That was previously handed out. I only gave in this packet elevation nine, but I have them here.

Ms. Mather: Can you tell us what page it is on the old one?

Mr. Rasch: So, here on building two, you can see on the north elevation, the proposed arcade of arches.

Chair Woods: So, David, the only exception on this is the arcade of arches.

Mr. Rasch: Correct. We've already approved the height, and there are only two exceptions on this building.

Chair Woods: Okay, so for those of you that brought in the big book they gave us, it's on page 28, up at the proposed north elevation. Okay, is there any questions for David? Okay, Steve.

Mr. Flance: Okay. Thank you. This is really a design issue, but I thought it might help for the Board to see a photograph of what such an arcade might look like. [inaudible, multiple speakers, laughter] What's being referred to as the arcade of arches is not dissimilar to what you're seeing in that photograph. We thought we might just remind everybody that they do exist in downtown Santa Fe in the Historic District.

It requires an exception because it is not allowed in this particular district. There are two places where we are using arches. One is we have a series of zaguanas that provide access to the interior courtyards of a couple of the buildings. Thank you. There's one [inaudible away from microphone] we have an arch here, and this is the archaic arches we talked about. There's another arch here. We're just trying to introduce a different architectural element into the building that provides a sense of massing because these are deep arches.

Mr. Flance: The arches that are shown where the arcade of arches is, the center arch is in a direct line with the arch that is the entrance from the zaguan into that particular courtyard. I think that's about it. We are trying to give some interest to the building, create different elements of depth. This is not something we're going to fall on our

sword over, but we thought it was an interesting element that Mark came up with to provide some more diversity and give a sense of depth and weight to those entries.

Chair Woods: So, is it necessary for us to break again to see the model or are we okay? We can move on? Okay. So why don't we... before the Board comments. Is there any public comment on this? Okay. So, we have questions. Karen?

Ms. Walker: Would you call this a touch of Tilacapaque? I think Mark must have spent a lot of time there, because didn't you put these in the Lencic building, too. I happen to like it. That is my only comment.

Chair Woods: Any other...yes, Christine.

Ms. Mather: I have a question for you, Madam Chair. We're just ruling on the exception of the arches, and no other element on this building?

Chair Woods: Right. Because they will come back with the design. So we're only approving that we would allow arches.

Ms. Mather: I just want to make a comment that I have no objection to the arches, but I do have an objection to them being in conjunction with this tower. It starts looking like a pastiche to me of a lot of different architectural things.

Chair Woods: Well, we've already approved the tower, then, so you might not...

Ms. Mather: We approved the height of the tower.

Chair Woods: Okay, the height of the tower not the style. Okay thank you. Anyone else? Yes, Cee.

Ms. Rios: Okay, so you are proposing, on the north elevation, 5 arches. Can you let us know the depth of those, and the height.

Mr. Hogan: The depth is established by the width of the columns, which are approximately 2 by 2, so they are substantial, and the arch follows that. So that the depth of the arches is two feet from the columns all the way through. The depth of the arcade here is about six feet and the height I believe is... the height of our doors are about nine feet, so the height of the arches is about ten feet .

Chair Woods: Any other questions?

Ms. Rios: These are gonna be publicly, correct?

Mr. Hogan: They're really not publicly visible. This is one place where looking at the model is very helpful. It's actually in this back pocket, which you only see from this interior

space. And that also kind of explains why they're in that spot, as is the tower. There is a public square back there and we're trying to use those two devices to give prominence to that space.

Chair Woods: Any other questions?

So, I have a concern Steve. I'm not really concerned with the arches, but I am concerned...when you look... when we're looking straight on at these arches. Do you have them, David? Well, it's really hard to see. Yeah, when you look on our elevation, which is on page 28 of your packet, do you have just a straight elevation, not the perspective?

[inaudible, speaker away from microphone]

Yeah, but the perspective isn't working. So, do you have page 28 in front of you so you can know what I'm talking about? If you look at page 28, you're holding up a second story with these arches. So, if you look at either end of the arches, you've only got these two-foot columns. And I think it looks like it's not really reading where it's holding up the second story.

I think those end columns need to read as a thicker building mass and not as columns. And at the other end. Especially at the other end. So it's almost like it's being held up on tip toes and the second story is teetering. I don't mind you using them, but I think there's a couple things you can do to thicken that up. Even if you set the second story back a foot, or pushed the front story and thickened those ends. Now, it does throw off all your centering, if you thicken those ends, but it's not reading right now that it can hold up the second story. And everything else has mass in it, and that doesn't.

Does everybody get what I'm talking about? So again, the arches I don't have a problem with, but I do have a problem with them holding up that second story at the ends.

Mr. Hogan: We can thicken up those end [inaudible] space. It still stays with our center spacing if we apply the five arches [inaudible].

Chair Woods: Well, what you need is you need the thickness and then the post on each end. So that's throwing everything off quite a bit. But that will make it read from the second story down as a mass. Okay?

Ms. Rios: So does that mean that they're still gonna have five arches?

Chair Woods: Well, you might not. Or if you have thinner arches you're going to have to make them lower to keep them in proportion. But, I think again, we can tell you, hey, go with the arches, but the way they're drawn is not reading, so you gotta look at that

again. Okay?

Mr. Flance: Form and function.

Chair Woods: Absolutely.

Mr. Flance: I understand.

Chair Woods: And yes, now we have steel, so we can hold it up, adobe wouldn't have held up that second story the way you're doing it. I would also...I know you've got those little balconies, but even if it's thrown forward a little bit if there's a bit of a set back in the first story and the second story, that will also help it read as a possibility. Not necessarily, but as a possibility. Okay?
So any other questions or comments? Is there a motion?

Ms. Walker: I'll make a motion. Concerning new building number two, and the subject of arches, as part of the Santa Fe Style vocabulary, I move to approve, in this case, the use of arches, the design to be determined later, and the criteria response, beginning on page 13, seem to me totally appropriate.

Chair Woods: Is there a second?

Dr. Kantner: Second.

Chair Woods: Any discussion? All in favor?

All: Aye.

Chair Woods: Opposed?

Okay. So, it is a little early.

Mr. Rasch: One more.

Chair Woods: Oh, we have another one? What is the next one? Oh, got it.

Mr. Rasch: So, this is heading New Building #3, and it starts on page 15. It's new building number three.

Chair Woods: And what page is it on in this thing if we didn't get our... 29?

Mr. Rasch: You got it? Okay. A 7,486 square foot, two story building is proposed to 27' high, where the maximum allowable 18' 8" as determined by a radial calculation. A height exception was granted for 27' on May 28th of this year. The building is designed in

the Territorial Revival style with wall dominated massing, and a U-shaped floor plan, a low-angled, standing seam, metal-hipped roof is proposed, to reflect the similar roof forms of Marian Hall.

An exception is requested to construct a pitch where a pitch is not allowed. And the following responses are attached on pages 13 through 16. So, it's a pitch on the entire building, and a U-shaped footprint.

Chair Woods: Is there any questions for staff? Mr. Flance.

Mr. Flance: I'm trying to take a step here to try to architecturally provide integration of this project in transition from existing architectural character that you find on Marian Hall, and to some degree on the Archdiocese properties, where there are pitched roof elements, and transition that into the Drury [inaudible].

To get you oriented, this is Marian Hall, which carries a pitched roof right now. And this is St. Francis Basilica, which also carries...I don't know if you'd call it a pitched roof, but it's a dormer, pitched, hipped, you know...it's not a flat roof. And this is Cathedral Park.

So, the idea was to take this building right here, and create a roof and balcony structure that emulates and imitates Marian Hall. This is a perspective. Right now you're sort of about at the second floor level, looking at this building. And the idea is to take this same kind of design, and as you create the entry from Cathedral Park, into our promenade, that works its way up into the property. Have this one structure that had a pitched roof element that emulates what you have in Marian Hall. With the rest of the structures as you then move into the property being more typical Territorial style with brick coping and a flat roof.

There's a historical reason for this, and Dedie Snow will probably address this during the public comment period, but this is a photograph of Marian Hall and the rectory that was built next to it. Somebody tell me [inaudible] about a hundred feet? Fifty feet? About a hundred feet, but in the same L-configuration you see here.

So, this was the traditional streetscape or design, if you will, of this area of the site, and you can see we are trying to create something similar with these two buildings. This being Marian Hall, this being one of the cathedral's.

So, that's the argument, frankly, for going with the pitched roof on this one building and then moving into, as you can see from this perspective you've seen elsewhere, more traditional territorial styles. Then we've also incorporated balcony elements, as you see in Marian Hall, that are similar in the rectory that was removed back in the '40s? [inaudible, multiple speakers away from microphone] So, we'd be happy to answer any questions.

Chair Woods: Do we need to break for the model? Or we're okay?

Mr. Hogan: Well, Mark thinks it would help if people looked at the model.

Chair Woods: Okay. Let's break for five minutes to look at the model.

[A short break was taken from 7:24 p.m. to 7:30 p.m. during which the recorder was turned off.]

Chair Woods: Do we have anyone from the public who wishes to speak concerning the pitch exception? Come forward, please.

Public Comment-

Ms. Snow: Dedie Snow, 425 East Coronado road. The old seminary, which is the name of the pitched roof structure over here on the end, was constructed in 1853 by Carlos Brunn for then Bishop Lamé. It was the first rectory that Lamé occupied. It was also a school for boys. It was a one story adobe structure, and described later by Lamé as having no architectural character. Seriously. [laughter] In 1865, the Sisters of Charity were given the structure by Lamé. They added a second story, the pitched roof, and two story sleeping porches on all sides of the building. There were other improvements. Most of those were on the interior of the structure. The structure was used as an orphanage, a dormitory, a hospital, and remained standing until 1954, when it was demolished because it was a fire trap. I think it is one of the more charming buildings that once existed on that property. Any questions?

Chair Rios: Well, did you want to comment on what they're proposing, or...

Ms. Snow: I think it's wonderful because they're restoring the pitch to the streetscape that was there for almost a hundred years.

Chair Rios: Okay. Thank you, Dedie. Next, please?

Ms. Maestas: My name is Maureen Maestas, 1000 Paseo De Peralta, Santa Fe.

Mr. Boaz: Were you sworn in before?

Ms. Maestas: I was not.

Mr. Boaz: Under penalty of perjury to you swear or affirm that the testimony you are about to give is the truth, the whole truth, and nothing but the truth?

Ms. Maestas: Yes, I do.

I think the thing that catches my eye the most is this is an effort on the part of developer and the architect to create a motif that doesn't otherwise exist. You have that pitch elevation Marian Hall, and that doesn't exist anywhere else.

It's a nice segue onto the property as one moves through it. I think it's appropriate. There was a good discussion of the historical aspect of that building that I won't go into, and I don't know how qualified Archbishop Lamé was in speaking to style and aesthetic. He left us with a grand Cathedral and no spires.

So, I think the most important thing here is that we try to preserve what is on the campus already, and enhance it. And this does a good job of that.

Chair Woods: Thank you very much. Anyone else who wants to speak?

[There were no other speakers from the public regarding this section.]

Chair Woods: Okay. So, Steve, are you ready to take questions?

Mr. Flance: Yes Ma'am.

Chair Woods: Yes, Cee.

Ms. Rios: Steve, what is the material of the roof on Marian Hall?

Mr. Flance: It's...standing seam.

Ms. Rios: It's standing seam? It's not...

[other speaker, away from microphone]

Mr. Flance: Shingle.

Ms. Rios: It's shingles. Okay. 'Cause, my second question, on the new building that you are proposing, are you trying to complement Marian Hall, or are you trying to replicate? Because we're dealing with a significant building, as you know.

Mr. Flance: Well, I think we're trying to...we're not trying to replicate. I think we're trying to complement it. What's the roof material we're going to use, Mark?

[inaudible, second speaker away from microphone]

Standing seam roof. Picking up the elements that are characteristic of Marian Hall, but certainly not trying to recreate it.

Ms. Rios: And what is the color of the standing seam, have you decided that?
[Inaudible, speaker away from microphone]

Ms. Rios: Thank you.

Chair Woods: But it's not a baked on, enamel finish.

Mr. Hogan: No.

Chair Woods: Promise? Okay, good. Karen?

Ms. Walker: Oh, I wanted to address the lady from 1000 Paseo De Peralta. He never met any style he liked unless it was French...Gothic or something. But the reason the spires aren't there is that at that time, he faced the possibility of taxation on the building if he completed it. So he didn't complete the building so he wouldn't be taxed. Little bit of trivia.

Mr. Fiance: That's good. I like that.

Chair Woods: Anyone else have a question? Okay. What are the wishes of the Board?

Ms. Walker: I think it's John's turn, or Dan's. [laughter]

Dr. Kantner: I can give it a shot here. So, in regards to the new building #3, constructing a pitch where pitch is not allowed, I move that we allow the pitch with the exception criteria given on page 15 and 16.

Chair Woods: Is there a second?

Ms. Shapiro: Second.

Chair Woods: Comments? All in favor?

All: Aye.

Chair Woods: Opposed?

Chair Woods: Okay, well I think we're gonna wrap it up tonight by...Steve has asked that we go through the design elements that we're concerned about, so that they can be responsive. And I think that in doing that...

I want to take this opportunity to thank this group for being so responsive to us and

that we have become a big part of working with them, and they've been really responsive to our concerns and I really appreciate that, and thank you for it. And I think that the result is something that we will all appreciate, because of what you're going through. So thank you.

Mr. Flance: We appreciate your candor, and the input we've gotten.

Chair Woods: Most people don't compliment me on my candor, Steve, but thank you. And also I want to thank David because he has really stayed on top of all these details and elements and really helped us and the developers move along on it. And it has helped me a lot as he walked us through it, so, David, thank you. So, Steve did you want to...

Ms. Walker: Madam Chair, can I ask you...you're saying tonight we could make some suggestions for them to come back with, but if there's something missed on this list, that doesn't preclude us from bringing it up...

Chair Woods: No, we're not voting on anything, you know, he's just asked that...you know, we've brought up several design issues that we're concerned about, and he wanted to go through the list...was there anything else, was he missing anything. We're not voting on it, we've just saying great, you know, come back to us with that.

Ms. Walker: Right. Do you want me to start with some ideas?

Mr. Flance: Madam Chair, the easiest thing for us would be to review...and your question is well taken, Commissioner Walker, we're not trying to make this exclusive, but we want to make sure we cover as many of your concerns as we can when we come back for the design review, and hopefully we can all reach agreement then on the overall design of the project, and move on.

So, you brought up several issues, the Chair brought up several issues, I think Ms. Mather brought up several issues. I'd like to simply go back through and make sure we've got everything that you have felt was important that you saw tonight. That doesn't mean we're not going to be open to further discussion of other issues at the next meeting.

Chair Woods: Well, how about if we do it as a polling of the Board and we go through each member. Does that work?

Mr. Flance: Sure.

Chair Woods: Okay, John, do you want to start?

Dr. Kantner: Okay, so just the issues? So, obviously there's a concern with façade 9 on the old

hospital building. And I think the new design that was brought back as far as I'm concerned it got much more ornate, and I'm not sure that's what I was looking for.

I think my main concern is that it sticks way out into the walk way. I think that compromises its effectiveness as a good entryway because it's pushing up against the boiler building. So, I would like to see that moved back. I think you reduced it to nine feet, I wouldn't mind seeing it reduced more.

I suppose there's other things I could talk about, but I agree with Christine, I'm not excited about the lighthouse, or whatever that is, it's on... building #2. And I know that we approved the height exception, I'm not sure if that meant that we also approved that specific design.

Mr. Flance: No.

Chair Rios: Thank you. Mr. Featheringill?

Mr. Featheringill: I, too have concerns about the entry, and it sticks out too close to the boiler building to be visually effective, I believe. I don't have too much of a problem with the light house, or whatever the term is, on Building # 2. It kind of works a little bit in the fact that it obscures a little bit of the...at least in some of the drawings it seems to pop other ones it doesn't, so I'm not sure which way it really works, but it does create a little bit more of a courtyard effect in there. I don't have a whole lot of concerns at the moment.

Chair Woods: Karen?

Ms. Walker: I think that Chair Woods mentioned return on the parapets, and I think that was on the garage, is that right, Mark? And the entrance, I think we can make it, or help make it simplified, and you still would have a stunning entrance, and we can all work together on that. Throughout the packet tonight it mentions colors are attached. Nothing was attached... Colors are forthcoming, paint, stucco, nothing was forthcoming. We want to make sure we have the colors at the design phase. And then possibly Christine or Debbie will have something to say about the combo of the arches and the "light house" as it's now commonly becoming known, but I won't address that. Thank you, I'm through.

Chair Woods: I would also like to mention the long narrow window on the west façade. You know, we talked about somehow breaking up that proportion. What I'd like to ask you to look at...I don't even know what page this is...in the packet you gave us with photos of the existing hospital, and you look at the original, beautiful entry, and this territorial surround.

And somehow, I think, on the new entry, if we could work off that design. And I'm

not saying to copy it, but my concern is it now almost looks like New Orleans. It's just too much ...I think it could be so much more. That would be my biggest concern.

I think Karen's point is really well taken of when you come back, give us a complete color board. Because there is a lot going on when you look at the different roofs, and stuccos, and painted brick, so we have an idea of the entire thing.

I would also request that, and although we haven't talked about this, on the front of the old hospital, please don't give us awnings. I think Cecilia remembers, the last time we were on the Board, long awnings, and those kind of arched awnings, just, there's nothing like that in Santa Fe. I would just ask that it be taken off. Let's not even discuss it.

Mr. Rasch: Those are on elevation 2.

Chair Woods: Right. Okay. So, those would be my concerns. Cee?

Ms. Rios: I just echo what everybody else has said. And I put emphasis on the entryway. Just simplify it, please. I do want to say I am very appreciative of your thoroughness, your preparedness, and your cooperation on this project. And I also want to thank David because I know this has been tough. I like the way we are breaking up things and addressing everything. But my emphasis would be on that entry. You want to do a good job on that.

Ms. Shapiro: I'd go along with what everyone has said, but no one has again mentioned the windows in the garage, or the lack of windows in the garage, muntins. I think we really want them to look like windows, but we don't want to see the cars inside. Maybe there was another solution, maybe more muntins, and just a cross in the center, something like that.

Also, we haven't talked about walls at all. I'm not exactly sure...I mean, I haven't gone over them in my mind, but I was thinking about designs of them, and the return on parapets, that we might have returns on the walls, too. That they have a substantial thickness to them, instead of.... I don't know what you're thinking of, poured concrete? Or something like that.

The lighting at front door, and under the arcade, some of it seems very ornate, if I'm reading it correctly. I think it needs to be simplified, more in keeping with the style. Oh, and the long thin window on the west, elevation #9.

Ms. Rios: Madam Chair, we also forgot to include the thickness on the sides of the arches, whether you're going to lessen the number of arches or however you're going to accomplish that.

Chair Woods: Christine?

Ms. Mather: Famous building #2, with the "light house." I mean, I don't have a solution for that, I just don't like the element of having the arches, then the tower, and then there is a little bump out on the façade, at the top of the parapet so it looks like it's somewhat imitating a church. I think you really want to avoid that look and simplify it, and maybe make the tower not have such a dramatic pitch top. That's my comment on that.

And then the old St. Vincent's, the south elevation, # 9, I agree with everybody we want a simplified design on the front, and maybe copying the balustrade design that already exists on that elevation might be a solution.

I'm a little concerned, also on that south elevation. Meem used the pediment type design over major windows, but on the south elevation, a lot of small windows have these little pediment elements, and I think it kind of detracts. And it kind of draws attention to these small windows whereas he was trying to do it for major openings. That might be revisited.

And I'm always kind of concerned about the pergola effect, too. That those serve a function and seem substantial, instead of something that's just kind of perched on the building. But again, thank you for these beautiful renderings, too. I think it's made it easy for me to see what's going on.

Chair Woods: David, did you have anything you wished to add?

Mr. Rasch: No.

Chair Woods: Steve, did you have any further comments, or questions?

Mr. Flance: No questions. I'd like to make a comment, and I mean this sincerely from all of us. When we started this project, the idea of coming in and redeveloping the old St. Vincent's property, frankly for all of us seemed very daunting.

In our first meeting that we had with you, I explained that it was our intent to stay right here at the HDRB and work out the design issues, the exceptions that we needed, the give and take, if you will, the candor that I get from the Chair, all of these things are really appreciated.

This is the way, in my opinion, having served on this board for six years, this is the way I think projects should be dealt with. Where we benefit from your knowledge, and you listen to our needs, and try to meet someplace where we're combining the value of the function that we're trying to create with what, sort of, the collective thoughts are, on your part, on good design.

You know, we have another meeting to go to, I don't know how everything is going to turn out, but up to this point I want to compliment the Chair, Sharon, and your Board. You guys have been terrific. These meetings have been substantive, they've not been political, they've not been anything but focused on what makes this project work from both a design and functional aspect. So, I appreciate it, and I know that the folks from Drury and the rest of our team appreciate it. And I wanted to thank you.

Chair Woods: Thank you. I want to remind everybody, and I haven't done it yet, there were verbatim minutes, not taken by Carl, and they were not of Carl's standards. And I'm actually daunted by how to correct them. I think, Frank, you had things with them. And I'm wondering, would it be easier, Carl, because I haven't responded to them, I don't know about anyone else. Can we get them in email form so we could correct it that way? Because, by mentioning every line, it's gonna take forever. They are such a mess.

Mr. Rasch: Madam Chair, Carl has sat down with the recorder, and they spent eight hours revising it. Because he knows more of the lingo than she did, and we're gonna hand out that corrected verbatim minutes to you, and they'll probably get on the July 14th agenda. So, we'll hand those out in advance, and if you have corrections of those, which I think have less problems, then we'll go from there.

Chair Woods: And please send them to Mr. Herdman, too, so he can look at them.

Mr. Rasch: Yes.

Mr. Boaz: I do believe that what we have corrected, you will find, is acceptable, however, I could send you a read-only word file, also, if you wish. If that's okay.

Chair Woods: Do you guys want that? So you can see it ahead of time?

Ms. Walker: Well, it would be in our packet, wouldn't it?

Chair Woods: No, he's saying sending it by email so if we had corrections, it's so much easier to correct by email.

Ms. Walker: But it's going to be read-only.

Chair Woods: Oh, it's read-only. Okay.

Mr. Boaz: I think that's all the Clerk will allow.

Chair Woods: Oh. Okay. That would be great.

- Mr. Flance: Pardon me. Madam Chair, do you have a date in mind for our next meeting, and will it be pretty much the same format that we've been following up to this point?
- Chair Woods: I think that's a really good question as far as design. I think we'd almost have to take it, as we have been, building by building. If we look at Marian Hall... I think it's the most effective way we've come up with so far, getting through this.
- Mr. Flance: I think it's working.
- Chair Woods: Okay. So, is everybody okay with that? And then I think you should propose some dates David and Tracy will email them out to us and we can respond.
- Mr. Flance: Okay.
- Ms. Rios: I have a quick question to ask Steve. This is just a question out of my own curiosity. Is this hotel considered a luxury hotel?
- Mr. Flance: You know, I actually have stayed in many Drury hotels. They consistently receive the highest awards from J.D. Power and Associates for mid-range hotels. Let me ask our Client to address that.
- Mr. Whitfield: Ms. Rios, basically, this is our high pride. This is a full service hotel. Luxury almost denotes five stars. This is something three and a half to four. So, it's still in an affordable range, but it does have amenities. Like in this case, we want the spas and the restaurants and the bars, and you know, the indoor lap pool and the outdoor pool, a lot of the items you would expect to see in a full service hotel. [inaudible] it's something we want to do, almost by necessity, [inaudible]. Is that...
- Ms. Rios: Yeah. Just curious.
- Client: [Inaudible]
- Ms. Walker: May I make a suggestion? One of the things that endeared La Posada, not the current way it is, but before, was that they offered memberships to the city to use the pool. Just thought I'd mention it.
- Chair Woods: I'd also like to mention that Woods did some work on that, and that pool had no electrical grounding. [laughter]
- Mr. Flance: And I'd also like to mention that several of the applicants before this Board ended up in that pool with no electrical grounding. [laughter]
- Ms. Walker: Did you know it was hand-dug by Bob Lockwood's company in 1948.

H. NEW BUSINESS

None.


I. MATTERS FROM THE BOARD

None.

J. ADJOURNMENT

Having completed the agenda and with no further business to come before the Board, the meeting was adjourned at approximately 8:00 p.m.

Approved by:



Sharon Woods, Chair

Submitted by:



Carl Boaz, Stenographer