

BEFORE THE PLANNING COMMISSION

OF THE CITY OF WEST HOLLYWOOD

COUNTY OF LOS ANGELES, STATE OF CALIFORNIA

In the Matter of Planning Commission Agenda Minutes

Address:)

West Hollywood Park Public Meeting Room)

625 N. San Vicente Boulevard)

West Hollywood, California)

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DATE OF MEETING: June 7, 2018

PLANNING COMMISSION:

Sue Buckner, Chair

Stacey Jones, Vice-Chair

David Aghaei, Commissioner

John Altschul, Commissioner

R. Carvalheiro, Commissioner

Lynn Hoopingarner, Commissioner

STAFF:

John Keho, AICP, Inter Director

Jennifer Alkire, Senior Planner

Rachel Dimond, Senior Planner

Bob Cheung, Sr. Trans. Planner

David DeGrazia, CHPP. Manager

Bianca Siegl, L R & MP Manager

Lauren Langer, Act Asst C. Atty.

David Gillig, Comm. Secretary

Staff Consultant

And Public speakers

Planning Commission Meeting

Thursday, June 7, 2018

Buckner: Could I have everyone please take their seats, and we'll get started. We waited a little bit longer to start the meeting because of parking and traffic situation. I'm glad you all made it here. Thank you all, I'm calling to order the meeting of tonight's Planning Commission. This is Thursday, June 7th, 2018. This is a regular meeting at the West Hollywood Park Public Meeting Room Council Chambers. I see that Miss Elyse Eisenberg is here, we haven't seen her for a while, so I'm going to ask you to come up and lead the flag salute, if you would, please? Where'd she go? There she is.

Eisenberg: I pledge allegiance to the flag of the United States of America, and to the Republic for which it stands, one Nation under God, indivisible with liberty and justice for all.

Buckner: Thank you, Ms. Eisenberg. Mr. Secretary, can you please call the roll?

Gillig: Good evening. Tonight, Commissioner Bass is absent, so the official record will reflect that, and as far as the roll call goes. Commissioner Hoopingarner?

Hoopingarner: Present.

Gillig: Commissioner Carvalhaeiro?

Carvalhaeiro: Here.

Gillig: Commissioner Altschul?

Altschul: Here.

Gillig: Commissioner Aghaei?

Aghaei: Here.

Gillig: Vice Chair Jones?

Jones: Here.

Gillig: Chair Buckner?

Buckner: Here.

Gillig: And we have a quorum.

Buckner: Thank you. The next item is number four. Those of you who are following along with our agenda, it's number -- Approval of the Agenda. Do I have a motion?

Gillig: And the motion passes unanimously.

Buckner: And the agenda remains as presented. The next item is approval of the minutes from our last meeting, which was May 17th, 2018.

Gillig: And the minutes are approved unanimously.

Buckner: Thank you. Next item is public comment. This is the time when members of the public can address the Commission on items that are not actually on our

agenda as a product -- a project. So if you have something general that you wanted to say, you're welcome to speak now, and there's also another opportunity at the end of the meeting. Do we have public speakers?

Gillig: No public speakers at this time.

Buckner: All right, then we'll move on. The next item would be the Director's Report. Mr. Keho is our Director, and he is not here tonight, so we won't a report. He is attending a special ceremony in which the City of West Hollywood is receiving, actually, two awards, and we are very proud of those. One has to do with the General Plan, and accommodation for another issue also. So thank you. Moving on, this is a time for items from Commissioners. Anybody want to speak at this time? No? Moving on, there's nothing on the Consent Calendar, so we will move on to Public Hearings. We have two public hearings tonight. One is 8920 Sunset Boulevard. What we're going to do is we'll have a report first from our staff person, Jennifer, who's the Senior Staff Planner on this item. And then I'll move on. If you want to speak, if you're a member of the public and you

want to speak on this item, please take a speaker slip. Thank you. Jennifer?

Alkire: Good evening, Chair Buckner and Commissioners. Thank you. My name is Jennifer Alkire, I'm the Senior Planner here at the City of West Hollywood. This item is for the redevelopment of a site, the Southeast corner of Sunset Boulevard and Hilldale Avenue, at 8920 Sunset Boulevard. The Planning Commission is being asked to make a recommendation regarding a few items. There is certification of the EIR, changes to the Sunset Specific Plan, General Plan, Plan Use Map, and the Zoning Map. And approval of the requested project entitlements. The project site is a little less than half an acre, it's about 20,241 square feet, and the majority of the site is within the Sunset Specific Plan, but the southern portion of the site is zoned for multifamily development. It's in the R4B, and it has a parking overlay, which means that it is allowed to have commercial parking on the site, which has existed there to serve the Hustler store, and the other commercial site -- the other commercial uses on this site, since about 1988. South of the site is residential multifamily uses,

along Hilldale, and east and west of the site, and across Sunset, use is typical to Sunset, which include retail, entertainment, restaurants, nightclub, et cetera. Directly west of the site, across Hilldale Avenue is an empty lot that is currently going through an application process for a hotel development. The applicant is proposing to build a new approximately 131,500 square foot building. It is going to be up to 141 feet in height. But this tallest portion is the mechanical enclosure, which also houses some pool bathrooms on the top level. Most of the building is significantly lower than that height. The majority of the building -- I'm sorry, the building would be proposed at an FAR of about 5.89. The proposed uses within the building include retail on the ground floor, adjacent to Sunset, an art gallery, which is open to the public, creative office, and a private membership club. The private membership, sorry, the private membership club would include restaurants, uses, as well as a separate club, lounge areas, and a pool deck. It also has a screening room in the subterranean level, and other associated uses. The ground floor of the site

would have wide sidewalks, they have the required 15-foot setback, and then another walkway area. They -- there is retail fronting Sunset to activate the streetscape there, and there is a larger setback at the corner of Sunset and Hilldale, which provides for a pedestrian plaza on that corner. The retail-uses feature about 6800 square feet of retail space, fronting on Sunset, as I mentioned. And south of that is the gallery space, which is about 2,200 square feet, it would be operated by the Arts Club, and it's part of their public benefit, which I will talk about in a minute. The ground floor also has the entrance to the creative office, which is off Sunset, on the top of the screen, and the Arts Club entrance, which is off of Hilldale, at the bottom of the screen. There are six levels devoted to parking, and subterranean -- there is a fully automated subterranean parking structure underneath the site with 351 parking spaces. Vehicles can be served by three bays, and then once they get into the parking levels, there is two additional lifts, for a total of five lifts to bring vehicles in and out of the -- or to move vehicles around the parking structure. The parking

will be completely operated by valet, and the valet will be completely on-site. Also, located within the subterranean area, is a screening room, as I mentioned, associated with the Arts Club. I talked about the street level already, but I will mention again. It's got wide sidewalks, retail uses, also the art gallery, and there is a walkway that stays at the Sunset level, so the entrance to the Arts Club and the art gallery is slightly elevated. Then the next three levels, two, three, and four, are creative office levels, and that's where, obviously my creative office will be located. Above that, levels five through eight, is home to the Arts Club. Uses within the Arts Club, as I mentioned, I didn't mention, it has ten guest rooms, so that's -- that will be on the fifth level, and then above that, as I talked about the restaurant's separate club area, lounge spaces, there is a pool deck, and with restrooms on the pool -- on the top roof level. Just to clarify, this section that we're looking at was just for clarity, and it's taken east/west on the site, so you don't see the angled façade on Sunset, if you were wondering why that wasn't there. Speaking of,

the project design, the project has been redesigned since I went to the designer view subcommittee. The biggest change is, you can see here, probably, is that the Sunset façade has been angled back away from Sunset. The material stayed largely the same. The general design ideas stayed largely the same. Here, you can see another view of the façade, and you can see the inset balconies here, which offer some breakup of the rhythm of the vertical fins that are used as the main design move, and also an opportunity for landscaping on the facades. Like I said, the materials and the general design concept didn't change, and for that reason -- oh, and also the, the street scape, and everything along Sunset Boulevard and on Hilldale didn't change either. And for those reasons, we didn't return to the Designer View Subcommittee for this. At this point, we're here with the full Planning Commission, if there are design comments to be made by members of the subcommittee, or by the full Planning Commission, those can be taken with the recommendation for the whole project either way, to council, when it goes for final decision. And that, as we saw with previous projects, that could

be either in the conditions of approval, or as -- or it can be in the action. Let's talk about CEQA. The Planning Commission is being asked to recommend to the City Council whether to certify an environmental impact report, which was prepared for the project. The EIR was prepared pursuant to the California Environmental Quality Act, or CEQA, and the purpose of the EIR was to give decision makers the information necessary to make an informed decision on the project, taking into account potential environmental impacts, and an adequate environmental document contains enough evidence in the record to support the conclusions. So the project EIR evaluated a range of potential impact areas, and as, that were prescribed by CEQA, and reached the conclusion that with all mitigation incorporated, it would still have some significant impact on the environment that is unavoidable. And these are all related to noise. So basically, we've got a couple of project-- of construction period impacts that are temporary, and obviously, associated with construction of the project. It's important to note these would exist if any project were to be constructed on that site. That includes

demolition of what's there, excavation, and building a new building on the site. These are temporary impacts, so there's a project level onsite, noise and vibration. Both noise and vibration. And then there's a cumulative on-site noise impacts associated with construction, that when exists, if this construction coincides with the construction of 8950 Sunset, which is across Hilldale, so we don't know if those will happen at the same time, but we're identifying this, because if they do, this would be an impact. And then, operationally, which means after the project is built and in operation, there are two impacts that were identified. These were the existing plus project, off-site vehicle noise along Hilldale, south of Sunset. So what that means is that, compared with existing conditions as of 2016 when the notice of preparation was circulated, compared with that situation, the additional traffic along Hilldale, where there aren't a lot of cars right now, would trip the threshold for a significant impact. But if it's compared with future conditions, it doesn't hit that impact. So, while this is an impact that we are required to identify,

per CEQA, it's a situation that really doesn't exist, because this project will be built in the future. So that's just, it's something to consider. That's also the same case for the cumulative off-site vehicle noise along Hilldale, south of Sunset. So in order to deal with a project that has significant impact, CEQA guidelines allow for decision making agencies to weigh the benefits against environmental risks of a project when making a determination whether to approve or deny a request. Basically, if the specific benefits of the project outweigh the unavoidable adverse environmental effects, then these effects can be considered acceptable. In this case, the unavoidable adverse effects are being considered -- that are being considered are related to noise, and like I talked about, some of them are temporary, some of them, you know, are -- would exist in only very specific situations. And so that's something to consider as well. In addition, the project includes benefits to the city, including implementation of key general plan goals pertaining to development of the Sunset Strip, and its place as a hub of entertainment and

nightlife, and tourism in the city, and in the region. And while the project exceeds height and density allowed in the General Plan, there are provisions that allow for this flexibility in the land use element, and Sunset Boulevard is identified specifically as an area where this can be acceptable and appropriate. The project also includes tax generating uses such as retail, creative office, restaurant and hotel uses, and it includes a public art gallery that will be a resource to the community, and the applicant has committed through the public benefits package, to supporting the arts in this city for the next decade. The project also has exceptional architecture that's backed by a renowned architectural firm. So as described in detail in the packet, for this meeting, the unavoidable impacts, or the unavoidable -- the significant and unavoidable environmental impacts, excuse me, can be offset by the benefits of the project. Speaking of benefits, there's also a public benefits component to this project. The General Plan, like I said, allows flexibility, potentially in height and density, for projects that provide an

extraordinary public benefit, basically. So Staff contracted with Kaiser Marcin and Associates to evaluate the proposed project and establish a baseline target for a public benefit value, and the value is established at 7.4 million dollars. The public benefit package being proposed, includes three components. The main one is the art gallery that they're building on the site. So the building of the art gallery, the construction isn't factored into this. This is only for the operation of the gallery, that means the maintenance, opening it, closing it, staffing, it, programming it, over a period of 25 years. And that comes to an estimated \$10,100,000 dollars. In addition to that, there's a contribution to the arts in West Hollywood for a period of ten years that will be \$100,000 a year, over ten years, and an additional cash benefit payment to the city, shortly following (INAUDIBLE) of one million dollars. So the estimated package value is 12.1 million dollars, which exceeds the 7.4 million target. So tonight, the Planning Commission, as I said, is being asked to make a recommendation to council on this project, including the following things: The certification

of the EIR and adoption of the statement of overriding considerations, adoption of the requested changes to the Sunset Specific Plan, General Plan, and Zoning Map, to include the southern portion of the property within the Sunset Specific Plan, and increasing the height and density allowed for the site. And approval of the project, including the land uses, the operational characteristics, the design, and the range and priority of benefit allocations. This project would bring an important cultural use to Sunset Strip in the form of the Arts Club, and I will let the applicant elaborate on what the Arts Club is. But as well as a public art gallery, a creative office space, which are all uses that have been identified as something that the General Plan seeks to place on Sunset Strip, and it would help generate a momentum on the strip, getting us closer to achieving many of the General Plan goals that aim to make Sunset the hub of creative and entertainment industries in the region. As outlined in the Staff Report, Staff finds that the benefits of the project would offset the environment impacts due to noise and vibration, and

we recommend that the Commission recommend approval of the project. One more thing before I finish, I just wanted to call your attention to a revised drafts resolution, 18-1262, which the development permit resolution, that was handed out tonight, and there are copies available in the back table. Basically, what changed in this is that language was added to the conditional use permit findings that makes it more clear that the conditional use permit applies to the Arts Club as well, and that it -- and the ancillary alcohol service associated with not only the hotel use, but the Arts Club as well. So those are uses that are usually encompassed in a hotel CUP or the like.

Buckner: Will you direct us to --

Alkire: Sure.

Buckner: -- to exactly where that is in the new resolution?

Alkire: Absolutely. It's in redline, and it begins on page 5 of 38. In addition, there were some cleanup items, I changed all of the community development departments to planning and development service departments, and there was a duplicate condition that was deleted, that was 11.12. And I changed, and the LEED condition was also revised to be

consistent, that is 8.11, to be consistent with what was approved by the Council for Robertson Lane on Monday night. It had the same LEED equivalency, gold requirement. So this project will achieve LEED gold equivalency similar to what Robertson Lane did. The Council added a specific version of LEED that they must comply with, and the specific building code that they must comply with, to make that condition a lot more clear. And so I just updated this one, since it's the exact same requirement.

Buckner: Okay, thank you.

Alkire: Thank you.

Buckner: Do we have questions of --?

Hoopingarner: I do, actually, related to that question. In the resolution adopting the EIR, you have a mitigation D1 that would be that the project would have 90 green points.

Alkire: Uh-huh (AFFIRMATIVE).

Hoopingarner: But in the resolution that's in Exhibit E, which is this amended one, right here, you have that it's going to be 75 green points?

Alkire: Right.

Hoopingarner: How do we do both?

Alkire: Well, now that's a very good question. There's a couple of answers for that. The first thing is that this is a project design feature that was voluntarily offered up by the applicant and doesn't actually have any sway on the impact conclusions for that portion of the project. However, we could -- we also have the LEED gold requirement, which, while it's different from our green building points, it has been updated, and it is in a lot of cases more stringent. And that project design feature is -- it also encompasses the LEED gold requirement. So they-- so that's where that it. It's -- we're opting for the LEED gold part of that.

Hoopengarner: Okay, I guess I'm-- there's a big stretch between 90 and 75, and honestly, in my review of the green points, I think there's even a stretch to get to the 75. So I'm concerned that we're entitle-- potentially entitling something that can't be built as designed. So for ex-- it's a silly thing, but there's three existing trees that are going to be in the points, but there is no three existing trees that are going to be preserved.

Alkire: Sure.

Hoopingarner: So that 70-- you know, 2 points right there. So we're already-- we are not even at 90 now, and we're going backwards.

Alkire: So -- right, and I get your concern. There has been an update to the green building points that didn't get distributed, and came in sort of late in the day, so I don't have that for you at this point. But what I can tell is that we very clearly check the green building points prior to issuance, and if they don't meet what their condition says, then that's a plan check correction and they don't get their building permits. If that means that they have to change things on the approved project, and if they have to get an amendment, you know, that's what it is, but they are held to the condition of approval.

Hoopingarner: Okay. This is sort of two-part question related to that. The PV cells. The array on the roof. I couldn't tell from the elevations, is that exactly sitting right on the existing MEP roof, or is it on stands, or, so, I'm mean we're talking about our heights. You know, is that array on the roof, or sticking up some more? And then second part is, I couldn't tell because the diagrams weren't mapped

out. You need about ten square feet per kilowatt hour, so that would 100 square feet to get their 10 green points for this array? And it didn't look like that was close even, based up the plans that I was looking at. So again, there's more points off the top, and yay, a photo array, but is it practical? Is it going to work?

Alkire: All good points, but I just would reiterate that on one thing, we don't have that level of detail at this point. I think the applicant may be able to speak to some of that now. But also, just reiterate, that these are things that we check as-- as it goes through, and if they don't hit that point total that's required by the condition of approval, then they would not be able to get their permit.

Hoopingarner: So to be clear though, which one, which point total are we asking for? Because we have both 90 and 75 in our documents.

Alkire: Right. At this point, they are achieving 75.

Hoopingarner: So do we need to amend the CEQA approval? Because that's a mitigate -- that's a mitigation in this -- ?

Alkire: That could be part of that the recommendation that

we go back and look at that, and make sure that that's not required for their impact conclusion.

Hoopingarner: Because the conflict doesn't seem to work.

Alkire: Right.

Hoopingarner: Okay. Moving right along. In 8.13C, and I don't know if you amended that. It doesn't look like it. Or does it? No, it doesn't look like you amended that. This building has a lot of architectural features on it, which seem to commend it, and was recognized by Design Review. I want to make sure that 13.C is as tight as possible and that it requires amendments to what Design Review and this committee may or may not approve, stays that way. How -- is it possible to tighten that language in a way that reflects that?

Alkire: Absolutely, that would be part of the motion.

Hoopingarner: Okay. I'm in, you know, having -- on my way to and from the site, went past the black and blue buildings, that were never black and blue in our approvals. On Sunset? At the, you know, and so, I just want to make sure that, back to the public process and transparency, and all that good stuff. Okay, you and I spoke about the balconies. There's seven terraces, and well, plus a rooftop. And I'm

very concerned about the neighboring noise intrusion. We've got bedrooms that are ten feet away from this building. You've got some language in here, but you had discussed that you were going to look at amending it to possibly, you know, put some time limits on the use of these balconies with amplified noise, et cetera. Where would you and how would you recommend we do that?

Alkire: This, again, would be part of deliberations, and I can, you know, whatever the Commission determines would be appropriate in terms of hours, or you know --

Hoopingarner: But it's doable?

Alkire: -- or shutting doors or things. Absolutely, yeah.

Hoopingarner: Okay. Thank you. Pile driving. You just mentioned that pile driving would not be part of this project, but it's in the resolutions that thou shalt make sure you don't knock over historic buildings and all those good things. I'm more concerned, frankly, about the neighbors.

Alkire: Right.

Hoopingarner: Those of us who lived through the pile driving on the red building, are still shaking. And being that this building is that close, where would that

be addressed, if at all?

Alkire: It could be a condition of approval. I can let the architects, or the applicants speak to the methods that they are planning to use, and let me double check and our -- let me check on that.

Hoopingarner: That is something that would be an option to this body to condition?

Alkire: Likely, yes, but --

Hoopingarner: Rideshare zones. Where are those on the plans?

Alkire: Rideshare drop-offs?

Hoopingarner: Uh-huh (AFFIRMATIVE).

Alkire: Where are those on the plans? I don't know that they've specifically identified rideshare drop-offs. The, I believe that there is -- I can have - - I think it's probably best for the architect to, or the applicant to address that.

Hoopingarner: Okay, I can wait. I can wait on that.

Alkire: We haven't required the rideshare.

Hoopingarner: I can wait on that. I think that's it as far as my questions are concerned.

Alkire: Commissioner.

Hoopingarner: Thank you.

Buckner: Commissioner Altschul?

Altschul: Jennifer, with respect to the last million dollars

of the public benefit, what is the plan for payment of that, when, and is there a specific use or designation for that?

Alkire: There is no specific use or designation, that would be decided by the Council. Right now, the condition states 60 days following Certificate of Occupancy, and the timing on that, you could recommend different timing if you wanted to.

Altschul: Thank you.

Buckner: Any other questions of Staff at this point? I'm going to ask other disclosures. We can start down here with Rogerio.

Carvalheiro: I met with the applicant and its representatives on Tuesday afternoon to discuss the project and everything in the Staff Report.

Buckner: Thank you. Commissioner Altschul?

Altschul: I met with the applicant's representatives and -- on Monday, and discussed the same things that Rogerio did.

Buckner: Thank you. Stacy?

Jones: I met with the applicant, and the applicant's representative Monday morning. I also met with an applicant's representative, I would say probably about nine months ago to discuss the project

preliminarily. But there were no -- there was no staff report to discuss at that time. Everything that we discussed Monday was contained in the Staff Report.

Buckner: Thank you.

Aghaei: I met with the applicant, and the applicant's representatives and everything we discussed is contained in the Staff Report.

Hoopingarner: Nothing to disclose.

Buckner: And I also met with the applicant and applicant's representative, and we discussed those items that are contained in the Staff Report. So moving on then, the applicant has -- we are going to go on to the -- have the applicant do a presentation, and then we'll have time for the members of the public to weigh in. David, how many speakers do we have? Public speakers?

Gillig: We have 32 at this time.

Buckner: Thirty-two. Okay. The applicant has asked to have a little bit more than the 10 minutes that's usually given, and since this is a project that is quite a large project, and has a lot of moving parts to it, I have decided, unless I have an objection from any members of the Commission, to

give them up to 15 minutes, rather than the original 10, and since we have so many public speakers, I'm going to give public speakers two minutes, rather than three minutes. Maybe we can even do two and a half minutes. Could we do two and a half? Yeah. Okay. For those who are speaking, at public speaking time, do your best to at -- to do things that, instead of repeating what each other is saying, talk about whether you either support it or don't support it, and then why. But if you've heard three or four other people talk about the same thing, then just say, "I agree with so-and-so", and add whatever you want to add. So that way we'll give everybody a chance and we won't all get exhausted before it's over. And we want to hear from all of you, so please do take your turn. Okay, so who is going to speak from the -- okay, good. Would you please, when you come to the podium, whether you're the applicant, or one of the members of the applicant's team, state your name and city of residence, and the same thing for the public speakers. Okay.&&&

Chadwyck: Good evening, honorable Commissioners, thank you so much for your time, for your consideration of the

Arts Club proposal at 8920 Sunset Boulevard, and thank you to the City Staff, I know it's been a big week for you, so we are grateful for the hard work you've put in for us too. My name is Alice Chadwyck-Healey, I am proud to be here as the Club's executive director. As requested, city of residence is London. So we were founded in 1863 by Charles Dickens, among others, to provide a haven for those with a professional, or an amateur relationship with the arts. And since that time, the club has provided respite, fellowship, and opportunity for those in the arts community. We're here before you this evening, because the creative city of West Hollywood stands head and shoulders above the rest. We believe we found a city that shares our values for culture, for excellence, for philanthropy, and opportunity. Not least, for building a diverse community, which is what a good membership club should be all about. Your iconic architecture, your legendary music venues, your vibrant nightlife, and your passion for inclusivity, have really caught our attention, and we would be honored to join this city. We hope you'll give us a chance to contribute in some way

to the Sunset Strip renaissance by bringing with us lively cultural programming, the public art gallery, which has been mentioned, live music, and an array of public serving retail at street level. Over the last few years, I've been lucky enough to visit this city many times. I've been blown away by the welcome, by the enthusiasm for the project, the willingness of the people here to get involved, to speak to me, to listen to us, to share ideas and to help us develop the plans. And so, we're here, having listened to your community, to present what we feel is a really exciting next step for the Arts Club. We've made a lot of friends along the way, and I'd like to say a big "thank you" to those who've come out tonight to speak for us. And here to tell you a bit more, is our architect, Andy Cohen.

Cohen: Good evening, Commissioners. I'm thrilled to be here. I'm Andy Cohen, co-CEO of Gensler Architects in Los Angeles. And I'm thrilled to present the project to you tonight. Let's see where the clicker is. Here's a clicker. And what I'd love to do, is take you through, first, just some of our goals for the project, which are really important.

And the first goal, which is really important to our owner, and to the city, is to create an iconic design that really enhances the Sunset Boulevard experience. You'll see in the design, the vibrant pedestrian flair of the ground floor, and how the building embodies and experiential design. We also created a vibrant mixed-use building. By mixed-use, I mean a vertical campus. A vertical campus that has the Arts Club, it has a public art gallery, which I will show you on the renderings, retail, and creative office, in this, you know, vibrant, vertical campus. The goal was, and you'll see on the design, and I will take you through it, is to create a building that has really active building facades, that has different reads during the day and night, and as you move around the building, so it really creates a dynamic façade. The building's really transformative, as I said, and morphs and evolves during the day and night, to express the program, the mix-use program on the inside of the building. And really importantly, we created this, again, the ground floor integrated into the City of West Hollywood. The landscaped Community Plaza that engages the neighborhood and

the community. What was really important, and if you have a chance at the break to please see this very large model that we built here, this is the context, and we really wanted to point out the context of the community, of Sunset Boulevard. And when you look up at this diagram, you'll see that our building, which is to the front left, 8920, it's the second one to the left, you'll see the London Hotel starting at the left, at 145 feet tall. Two blocks away, we have 9000 Sunset, at 190 feet tall, 195 feet tall. We have 999 North Doheny, 210, and the new Edison, the new Edison Hotel at 134.5 inches, and so forth. You can see all the different scale buildings, and you really get a good sense when you look at the architectural model here, and it's important to note how our building, this building, fits dramatically into the context of Sunset Boulevard, which was so clearly spelled out in the General Plan, the Specific Plan. And so this is more of a blowup of the surrounding areas, and you can see our building at 8920, and it's 105 feet, nine inches to our build space, and then there is a mechanical penthouse at the top of another 20 feet. You can see the London Hotel,

which is further down the hill, which is really 145 feet tall, but it's further down the hill. But I would also point out that 9000 and Edison Hotel are 195 feet, and 134 feet, and they are further up the slope of Sunset, so you can see the scale of those properties. So here's the rendering of the -- of our building, and we're really excited to show it to you today, because it, it really is about creating a dynamic façade. And as I described to you, there are really two façades to the building. This is an innovative idea to create two skins. There is an outer skin, which are these glass copper fins, and then an inner skin that's where the doors and windows are. And I'd like to, if I could, this is a sample, because the model is in white, and it's hard to tell in the renderings, this is an actual sample of these glass fins, that are clear glass, and then have an inner layer of copper or bronze metal. So it's a little heavy, but -- and so you can see these glass fins, the first skin of the building, is this glass -- these glass fins. And what we've done with these glass fins is angle them for solar orientation and views. And we were talking about sustainability, this is a

way to shade the glass, specifically on the west and southern façades, even eastern façade, where we are angling the glass, so that we can solar shade our glass for the LEED gold that we were discuss-- that Staff was discussing. The idea is that, and you can see on the second floor, we can then have an undulating pattern, and use this in a decorative way on the building, to create that pattern that you're seeing, that curvilinear pattern. And then we have these dramatic balconies in the canted façade, and again, we have this dramatic canted façade, which we are exposing the inside and programming of the building. So you're seeing the ground floor, and the vibrancy of the ground floor, and then each one of the floors above have these terraced balconies that protrude through and outside the glass fins, and that's what you're seeing on this façade. And then it's really important to note that, and as you see the different reads of the building, that as the building slopes back, you're actually able to express and see all the functions in the building. We think that's really exciting that you see the mix-use nature of the program. That the building

expresses itself from the exterior, but also expresses itself from the interior. This next rendering is a rendering from the south. And again, as you see these copper, bronze fins march around the building, that are dealing with solar orientation, and dealing with views. You can see the terraces on the south side. At the roof deck we have six-foot-high clear glass that surrounds the entire roof deck, and on all terraces we provided for a 20-inch planter that will then not allow people to go right up to the railing and look down on the neighboring properties. So we really feel like we've tried to mitigate that, the balconies, and try to make them as vibrant as possible. Also, you should note that the guard rails on the lower levels are at four foot, six inches. And this view here is one more at an angle, and this shows the drama of the canted façades, and the idea that these balconies protrude out, and that you could see the program from the inside. The second layer, again, a big glass sample coming your way. Not as heavy. The second façade is, and you'll start to see on all these façades, there's an art deco element on the inside.

So whether the fins go away, the glass has a fritted pattern to it, so we have two patterns, we have the fin pattern, and then we have a fritted glass pattern. So that pattern is the patterning that you can see on the fourth floor. Wherever the balconies cut away, the fins cut away, you could see that pattern. And the idea that you start to see the community plaza on the ground floor here. And again, the idea that we're trying to create is vibrancy and pedestrian movement along the ground floor, so there's a community plaza. And that community plaza leads back to a really wonderful art gallery, that also sits next to the entrance to the Arts Club. So here's a day shot, and I point out again, you could see how the fins and the reeds of the fins, these copper fins, change from day to night. And this is where the solar orientation really takes over, and we're expressing the program of the building. From the ground floor, and the retail, and the art gallery, to the creative office and those terraces, and then on the top four floors, is the Arts Club, and you see that hotel level with the larger terraces, and obviously restaurants and lounges that would maximize the

views to the north to the hills, and to the south. The angle and geometry creates a dynam-- this dynamism that we think is really important, at different reeds as you move around the building. Then as you get to the ground floor, this is that community plaza element. By the way, here's the art deco glass that's coming, that I just sent around to you, with those fritted patterns you're seeing on the glass. You could see the copper fins above, that are angled for solar orientation, and to create dramatic views. The vehicle entrance, you can see that the vehicle entrance marches down the street there, and goes right into the parking level, where the major valet drop-off for the Arts Club and the building is, and then I'm going to show you the gallery right now, the art gallery. Here's a view of the art gallery itself, which will have, you know, cappuccino bar, it will be a welcoming experience. Our owner's really going to bring in great artists, and really embed this to be an open community element that really draws people in off the street, and creates that wonderful pedestrian environment. Here you can see views on the bottom of this slide of the interior of the art

club, which has flexibility for different types of events. Any kind of community events. And then this is a dramatic shot at one of those terraces, and this is where the copper fins, you can see the copper fins starting to come into play, and night, obviously, we can light those fins. You can see that the art deco pattern of the glass on the right, the use of bringing wood in, so the soffits all are wood. And then obviously the views out of the building are tremendous. And then we have the planter along the edge of the terraces themselves. And then finally, I will point out, so this is the section of the building. Again, it shows the dramatic, dramatic angled slope façade, where still, we're holding the urban edge at the retail place, but then it starts canting back above there, and those yellow triangle areas, are those wonderful terraces that are coming out from the creative office, and from the Arts Club. Again, just showing the overall height with the mechanical unit above, which is where the photovoltaics would be within that level. I know that question came up. The photovoltaics would sit above that level within the 20 feet, just to be clear. And so that

gives you a very -- we welcome, by the way, we have two beautiful models up here. We have a context model that shows all of the surrounding buildings, and all of Sunset Boulevard, and that pedestrian flair, and then our architectural model, which really shows all those balconies, and the uses of the fins, and the double skin, and the canted façade on Sunset. Thank you very, very much for the time. I really appreciate it.

Buckner: Thank you. Mr. Arnone.

Arnone: Good evening, Commissioners, I'm Jim Arnone, resident of the City of Los Angeles; I have just a few more points to add. I wanted to tell you briefly about the very extensive community outreach that our team has done. They went door to door to the area completely surrounding the project. They did a loop twice, they knocked on more than 950 doors, they had more than 235 conversations with the people who live closest to the community. Very extensive community outreach. They also reached out specifically to recognized leaders of communities, homeowner's associations, businesses, from homeowner's groups leaders to the PTA leadership at the West Hollywood Elementary, and

many local business owners. Alice, who spoke earlier, and our client's two principles, Gary Lansburg, and Ian Livingstone, were very active participants throughout this process. They made many trips here from London and got very excited about meeting people and starting to become a part of this community. We are also pleased, that as a result of a lot of these efforts, we've built up very strong community support. Over 160 of our neighbors signed petitions supporting our project, and several sent letters of support. I wanted to mention briefly the question about the reference of the 90 points that came up. I wanted to clarify a bit. When we were first coming through with the project, 90 points was a goal that we had proposed, and then as we were looking into it more, it became clear that we should focus on LEED gold, because LEED gold is the more appropriate standard that has now become a national standard that people use, or the LEED system, I should say, gold is a higher level, has become a more appropriate metric. For example, the city's points system that was innovative at the time, is more focused for smaller projects and residential projects. For example,

they give you points for ceiling fans, or things that don't make a lot of sense for a project like this. The LEED program is designed for larger commercial projects like this, and LEED gold is very ambitious, and we've committed to that. So I wanted to make that point. There was also -- how am I doing, David?

Gillig: Two minutes.

Arnone: Thank you. There is a question about pile driving. I just want to be clear, there will be no pile driving, this will be drilled. We -- I do remember the experience that you're recalling over at the red building, and this is all drilled. So, it's not silent of course, but it's a much more neighborhood friendly. For the operational noise, we have a very strict standard. We cannot have our sound be audible at the residential properties. And that's an enforceable condition. So it's a very strict standard. With that, I'm going to wrap up. I just wanted to say that after two and a half years of going through this process, and meeting a lot of people, we are thrilled to be here tonight. This has been a long process, Staff has worked really hard on the EIR, we've worked really hard on

the design and the revised design. And I'm really proud to be here for a part of what's going to be an exciting addition to the Sunset Strip, with this great arts-focused use, which has long been a high priority of this city, to promote the arts, and it fits perfectly with the spirit and culture of the Arts Club. So I thank you very much, and I look forward to the rest of this hearing. Thank you.

Buckner: Just to ask you a question. Do you have --

Arnone: Certainly.

Buckner: -- any idea how long the project is going to take? How long you are actually going to be doing construction? The demolition will take so much time, and --?

Arnone: I think we have a two-year period, is that what-- is that what you're saying? Yes.

Buckner: Okay. And that includes the demolition of the current building, and --?

Arnone: Yes.

Buckner: Okay, thank you.

Arnone: Thank you.

Buckner: All right, so now we'll move on to the public comment section. And I welcome you all to come forward. Please, as I call your name, sort of

queue up a bit, so that we can move quickly -- from one speaker to the next. The first speaker is Dennis Rider, to be followed by Bobbie Edrick, followed by Jim Banks.

Rider: Can I speak?

Buckner: Yes, you may. State your name --

Rider: My name is Dennis Rider, I live on 931 Hilldale Avenue, which is directly below the site. I am -- I can't say I'm against the concept of an arts club. I don't believe that this is an appropriate use to justify the existing -- going above the existing four-story limit. I'm constantly assaulted by noise of the large buildings, especially, for example, the London Hotel, which had a noise mitigation program also in place, that was never enforced. And to this day, four out of seven days, you will hear noise from that area. I do not anticipate, with the amplified sound they are talking about, the live music they are talking about, the people on balconies, I do not anticipate having a quiet neighbor. And I think we deserve that. You know, we're the residents here, we pay the taxes, and we deserve a quiet neighborhood. I am -- I have seen nothing in terms of what their

noise mitigation is, except for thick glass. That did not work at the London. You know? It just keeps us -- every Saturday, and the special events, and I don't know if you agreed to give special permits here or not, but they do, I think, 13 a year at the London, in addition to the ones that violate that special permit. And it means that basically every Saturday night, you cannot have an outdoor barbecue in your own home if you live on Hilldale. This is just going to add to it. You know, we deserve some peace and quiet until they come up with a plan that will ensure the quiet peace and enjoyment of our neighborhood, I'm against this plan.

Buckner: Thank you. I made a mistake. After Dennis, there is Harvey Jason, and then Bobbie Edrick, okay? There was my -- I had a little technical blip.

Jason: Good evening, Councilmembers, my name is Harvey Jason and I am a long-time business owner, and resident of West Hollywood. Let me make it clear from the start, I have absolutely nothing to do with the Arts Club, except that it is my firm opinion and belief as a businessman and as a lover of the arts, that it is the finest, and most

wonderful suggestion that the City of West Hollywood could ever have. I think it is a most marvelous thing. I'm familiar with the Arts Club in London, and I think that since West Hollywood is a bastion of fashion, and sophistication, and literacy, the Arts Club is the perfect thing to move in. I will give you a personal and a professional example. With Louis Jason, I own Mystery Pier Books, which is called one of the three most important first edition shops in America. I'm very, very familiar with the arts across the board. And I can tell you, since the inception of Mystery Pier 20 years ago, we have had tons, and tons, and tons of people coming in, saying, thank God that West Hollywood has finally got something that we can be proud of. All Dickens, all first edition literature. This is the kind of thing that the Arts Club would bring. There is nothing, in my opinion, that could add to the already magic sophistication of West Hollywood than the Arts Club. I think it is a most wonderful, wonderful thing. And I think that in all probability there is nothing else that could elevate the reputation in terms of sophistication

and the love of the arts to West Hollywood than the Arts Club. And I certainly hope, really and truly with all the fervor that I can muster, that it will go through. There is -- I mean, the idea that here is an Arts Club that there is an even a discussion about this, that it's on the place where Hustler is now. I mean, it's a preposterous kind of thing. So let's get it on.

Buckner: Thank you. Bobbie Edrick, followed by Jim Banks, and then Michael Fink.

Edrick: Good evening, Bobbie Edrick, West Hollywood, 30 plus years. I'm the captain of the Norma Triangle Neighborhood Watch. I had the opportunity to visit the London Arts Club this summer during my trip through Europe, and it is a seriously impressive place that was started by Charles Dickens, and have this amazing history. I think it is a wonder-- it is wonderful they have chosen West Hollywood as their first home outside London. We would be so lucky to have them. Certainly, it would bring some class to the neighborhood, and for us adults, with or without kids, a place we'd be able to walk to, appreciate the art exhibitions they are planning, free to the public, and have a cup of coffee. I'm

not sure if you're aware that the Arts Club had organized for Sophia Blake to produce an original mural using the kids' drawings at the West Hollywood Elementary School on Hilldale. They funded the entire project quietly and discretely, and had the entire school involved. If this is any indication of the kind of neighbors they are going to be, this would be a blessing. This business is exactly the sort of thing that many mem--excuse me--many neighbors want to see in our neighborhood; sophisticated, professional, engaged and creative. And the pictures I have seen of the architecture are beautiful and will revitalize that corner of the strip. Hopefully, this will also encourage more walking traffic, which will certainly help the small businesses thriving to keep their doors open. The overwhelming response from the residents of the Norma Triangle is in support, and we hope that you will approve this project tonight. Thank you.

Buckner: Thank you. Bobbie Edrick, followed by, excuse me, are you Jim?

Banks: Yep.

Buckner: Hi, Jim Banks. Sorry. Followed by Michael Fisk.

Banks: Good evening, Commissioners, my name is Jim Banks,

and my home is in the Norma Triangle neighborhood. I'm here today in support of the Arts Club project. As a resident of West Hollywood, just living a few blocks south of the site, I believe the Arts Club will be a very prestigious addition to our city, and as Bobbie said, the overwhelming response from the neighborhood is in support of the project. Not only will the community benefit from the public art exhibition space, but the Sunset Strip will be enhanced by the beauty of the building's proposed design. I know that recently there was a modification made to the design of the front of the building, I think the new angled front façade makes for a much more compelling structure and more interesting design overall, and it differentiates itself from most other of the designs that we have seen as of late. I also love how the new design relates better at the street level and reduces the possibility of creating a canyon-like feel. With the Edison going up just down the street, and hopefully the Arts Club, I'm excited about the shot in the arm that this will provide the Sunset Strip, and long-term effect it will have its survival. Please join me in supporting this visually stunning

project. Thank you.

Buckner: Thank you. Next, Michael Fisk, followed by Harriet Segal, and then Elyse Eisenberg.

Fisk: Good evening, my name is Michael Fisk, and I am also a resident of Norma Triangle. And the reason I really want to say that, is because I -- living in the shadow of this building itself, and would be impacted greatly by it. I'm standing here in favor of the Arts Club, and I wanted to explain a little bit of why. When I moved to Southern California, specifically in Los Angeles, 20 years ago, I remember the -- one of the first things that I did was take my beat-up Ford Escort, and drove to the eastside of Sunset Strip, parked it and walked the entire length, all the way over to Doheny. And I remember I was just mesmerized by just everything from the lights, the sounds, the people walking on the streets, the clubs, everything about it, and I loved it. I remember though, there were like two things that kind of bothered me. One was that there was really no aesthetic to Sunset Strip, and it was a little seedy. What I loved what I saw with this Arts Clubs proposal, was that it really addressed those issues. I was really excited about

it, and relieved to see some thought put into the architecture, that I really do feel fits with what is being done in West Hollywood overall, when you see the current development being done. That it also cleans up the neighborhood in a way, as the gentleman said, it still boggles my mind that there's a Hustler store within walking distance of the West Hollywood Elementary School. And what I also want -- what I think is very unique here is that they are really supporting the arts, and that they are giving back to the community. So these are the reasons why I really feel strongly that the Commission should support the Arts Club project. Thank you very much.

Buckner: Thank you. Harriet Segal, followed by Elyse Eisenberg, then Scott Ramer.

Segal: Good evening. Harriet Segal. Harriet Segal, City of West Hollywood. Some of these issues have been addressed by the architect, but I will put them out there anyways, I don't want to scratch up my paper any more than I have. The design of this building is beautiful, however, nine stories is rather overwhelming. I am glad to see that 11.7 of Resolution 18.1262 states music or amplified sounds

from all areas are not to be audible at any residentially zoned property. And here, audible is -- we haven't worked with, usually with these CBs or whatever it is. This is audibles. So if anybody hears any sound from there, they can call Code Compliance. I do not find information regarding the employee parking being discouraged on residential streets. Do employees pay for their parking in the building? What about parking for visitors to the art gallery? The several outdoor dining terraces will be open until 2:00 a.m. While music has been addressed with mitigation measures, aside from plants, what has been taken to diminish the sounds from these areas such as the dishes and the silverware rattling, et cetera? A glass would be an added sound barrier, and I guess a small glass wall has been added, according to the architect. Regarding the south facing façade, it is proposed to have a landscaped green wall planned with a creeping fig, facing the residences to the south. Were other pertinent measures addressed to the satisfaction of these residences? They will be the most impacted, and should be protected at all. Will there be a heliport upon this structure? If

it is not mandated by the Fire Department, it definitely should not be permitted. If it is mandated, how do we control it from being used by private entities or persons? As this is a private entity, are special events permitted? If so, it is requested that the number be limited to less than the usual 12 per year. And just as a nostalgic item, when I first was appointed to the Planning Commission, my first meeting was there to discuss the Hustler, and I had to recuse --

Gillig: Time.

Segal: -- myself because of the proximity to this site. I'm now here to discuss its substitution, or its new building. Thank you very much.

Buckner: Thank you. Elyse, followed by Jim Kazakos, followed by Scott Ramer.

Eisenberg: Okay. Elyse Eisenberg, West Hollywood. I have always been a fan of this project in terms of what it is. It's creative uses. I've always found the design exemplary. I like the re-design even more, taking the mass off of Sunset. I like the creative use of the project. I have three main concerns about the project. One, I have always been concerned about the height of the project on the

small, narrow lot, especially when you look at the 8950 site next door, which is a lot twice the size, which is going to have a building only six stories high. This is taller at nine stories, and also if you remember that the Oz lot, right across the street, in front of the London, is going to be developed soon, and is going to be able to go up to 10 stories without a variance. And the architect pointed out, all of the other tall buildings going up and down Sunset, we were going to have a whole row of towers, with the addition, the 9000 building. They are talking about the 19-story project in between the 8950. This one, the Oz, the London, it's a whole row of tall towers. That's something to be concerned about. The other major issue is the parking plan for the building. The four stories underneath are going to be all automated like a robo garage. That is the-- serious problem going in. I know they are trying to get all of the parking spaces in there, but that's something to be really concerned about. We don't have any instances in L.A. County, from what I understand, of this being in regular use, and I hate the idea of another new technology, West

Hollywood being the first example of its use. I don't see why we need to be the first to do this new technology, like we did with our city garage, which has been non-stop problems. Traffic flow, the Sunset Specific Plan called for this property to have an exit onto San Vicente. I understand that because of the gas station on the corner, that isn't feasible. But the traffic study of this EIR does talk about the Hilldale intersection causing traffic problems, because there is no traffic light at this corner. So that is something to be concerned about. Possible traffic backup. That combined with the automated garage inside. So while I do -- I'm very much in favor of the project in terms of the beautiful design. I love the Arts Club project. I love the creative uses inside the art gallery. All of that part is absolutely wonderful. Mazel tov to the Strip for having it.

Gillig: Time.

Eisenberg: But these other issues are a serious concern.
Thank you.

Buckner: Thank you. Jim Kazakos, followed by Scott Ramer, and Pamela Giangregario.

Kazakos: Good evening, Councilors. Ms. Buckner beat me to

the question about how long this project was going to take, so that was answered, thank you very much. I have been a resident in West Hollywood for 40 years, and every one of those years in the same apartment on Hammond, for 40 years. So the back of my building is where this project is going. I -- for years, I've wondered, what is going to go in those two park-- those lots? Nothing. Everything that is started, tanked. Now we have something that I think is spectacular. I Googled the Arts Club in Mayfair, in London, and I couldn't believe how beautiful that really is. We need a little style on those two blocks on Sunset. Everything is taking place on the Westend past La Cienega, all the new buildings and the cafés, and retail, H&M, and all of that. We don't have that on these two blocks. We are like the orphans of Sunset Strip. This will add a little cache, I think, to our neighborhood. I mean, I -- years ago, I thought, if they ever get that done, now I'm at the point where I can hardly walk up there anymore, so I hope it gets finished before my time expires. I think it's a wonderful project, and I urge you to approve it. Thank you.

Buckner: Thanks, Jim. Scott Ramer?

Ramer: Hi, Council, my name is Scott Ramer. I find it to be a beautiful project as well, but my biggest--

Buckner: Scott, where -- where do you live? Do you live in the city?

Ramer: I live in West Hollywood, in the Shoreham Towers, actually, right on Horn. What I'm finding is that, my biggest concern has been mentioned before, and it will probably be mentioned over and over again, is you're constantly building these buildings higher and higher and higher, and the point where it's just going to be a wall of buildings. You're going to have a hotel next door on this side, you're going to have another hotel on this side. At what point are we going to slow down on allowing the builders to keep going up and up and up? And that's primarily my biggest concern, is just a wall of buildings. So that's pretty much I'll say. I'm going to keep it nice and short. Thank you.

Buckner: Thank you. Pamela, followed by Steven Boggs, and Jack Nesis.

Giangregario: Hi, my name is Pam Giangregario, and I live on Hilldale Ave, adjacent to the 8920 Sunset Boulevard, for 20 years. And I have major concerns

and do not support the project. The area is zoned for a building of 40 feet, and they are planning to build more than three times that amount. The building will block our view of the Hollywood Hills. The traffic is already congested in the area, the Arts Club is estimating to have 7,000 paying private members. The traffic study that the Arts Club conducted compared their London location to the Sunset Boulevard, and these are two totally different locations. A major concern is access to Hilldale Ave and parking for the residents. Thank you.

Buckner: Thank you. Steven Boggs, followed by Jack Nesis, followed by Whitney Ann Jenkins.

Boggs: Hi, good evening. I'm here to support the Arts Club development. Oh, Steven Boggs, West Hollywood, sorry.

Buckner: Thank you.

Boggs: All right, I know some neighbors have concerns. They have concerns about the parking, they have concerns-- they've voiced concerns about potential noise from the rooftop, but I want to point out that we had very similar concerns about EPLP when they went up. We had similar concerns about Catch,

and so far, those concerns have never really materialized. There are law in the books, enforce them. I also understand the potential construction disruptions, but the fact is, the building that is there now is ugly, it's outdated, something is going to go into its place. Something is going to be built. Our city is changing, and City Planning has to reflect that change. You've seen the renderings, it's gorgeous. It's a beautiful building. I think that not only will it enhance Sunset Strip, as was pointed out, but that it will become an architecturally significant building in the future. I'm very familiar with the Arts Club in London. I think they're a perfect addition to West Hollywood. I mean, love Soho House, I love Catch, I love the Abbey, I love the Chap, I love all of those. And if I was in my 20s or 30s, I would love them a lot more. But I'm not, I'm in my 50s. I -- you know, I want to go some place where people don't feel obligated to photograph their food before they eat it. So I -- right now, when my friends and I want to go someplace that's fun, and lively, and vibrant, but still has some sophistication, a little maturity, we end up going

downtown L.A., or into Beverly Hills, and I would much rather spend my money in my hometown of West Hollywood, and I look forward to spending it at the Arts Club. Thank you.

Buckner: Thank you. Jack Nesis, followed by Whitney Ann Jenkins, followed by David Dewett.

Nesis: Hi, how are you doing? My name is Zack Nesis, Zack with a "Z". I live in West Hollywood on Clark Street, just about five buildings up the block from this proposed building. While it's a gorgeous building in and of itself, it truly is just an eight-foot story coffee shop. We have enough coffee shops in the area, and this throws in a gallery, and L.A. is littered with galleries. It's not unusual. We have, basically, eight floors which are privatized. And the bottom line to that is, is that the public has no access to it, myself for instance, and hundreds of people who live in the Hills, and the thousands who visit every year, and admire the expansive view, it's being obliterated. Especially of Century City. I have been living up the block for about, I don't know, 36 some odd years. It's been a long time, I've lost track. And that view, it's -- that's the

neighborhood. The building is gorgeous, but it's just another monolith monetized. It's separate from the community. It's just something to look at, but nothing to really avail anything to us, except again, coffee and a gallery. It's just too much. They need to limit the height to four stories, and limit the effect it has on the views of the people living in the hills, and the people who visit daily, weekly, monthly, yearly. This is a true, you know, quality of living issue. I mean, and, yeah, it's just -- I mean, and my main concern is, another concern is, I don't hear anything about giving access to that view to the public. Why not? I mean, why not, I've been living here for over 30 years, I'm now losing a view, as are hundreds, thousands of others, and we don't even have access to that view any longer. I mean, we're -- how is that fair? I mean, do we have access to it? Can we go up and sit down for, maybe buy a coffee at the bottom floor, and go up to the top? I don't think so. I mean, what about access? I don't need to drive by another building, I can look out and marvel, oh, what a gorgeous building. I want a building that serves me, and that doesn't take away

what I've had for so many decades, and what so many other people admire. So I encourage you to either limit the height to four stories, or make it an obligation that the people who are building this tremendous looking building, give access to that roof, so we can enjoy the rooftop views whenever we wish to, assuming it's open. You know, I have access to it 24/7. I wake up, I open my eyes, and look out the window, there it is. I would like that same kind of access. And to schlep--

Gillig: Time.

Nesis: -- down to that building, that's a pain in the tuckus, and so --

Buckner: Hey, Zack, your time is up, thank you very much.

Nesis: Thank you, please consider that.

Buckner: Thank you.

Nesis: And please expand that view. Thank you. Make it available to all. Thank you.

Buckner: Whitney Jenkins, David Dewitt, and David P., I don't have a last name. If you know who you are, come up.

Jenkins: Good evening, Commissioners, my name is Whitney Ann Jenkins; and while I live in Los Angeles, I spend the majority of time working just across the street

at the PDC. As a singer and songwriter, and actor, I find the opportunities that the Arts Club would potentially present to me, very enticing.

Collaboration is a huge part of being an artist, and Arts Club would provide that space for collaboration that myself, and people like me, so desperately seek. The Arts Club has proven to be committed, not only to the arts, but to West Hollywood. Their million-dollar commitment to the arts in West Hollywood is exactly the type of pledge that could help create art space programming for children and seniors. Their commitment to having a publicly accessible art gallery that makes fine art visually accessible to everybody, a benefit and a resource that would be unmatched in West Hollywood, or the Los Angeles area, for that matter. The Arts Club in West Hollywood would put WeHo on the map, not just for its music venues, nightlife, and LGBTQ values, but for an art scene that could rival that of New York, London, or Paris. Please support this proposal. Thank you.

Buckner: Thank you. David Dewett, and then followed by David P.

Jewett: Hi, David Jewett. 28 years in the City of West

Hollywood. I'm going to kind of cut to the chase, because basically people have said just about all that I wanted to, other than the fact, it's a beautiful building, I wish it was about six to eight stories taller on the south end to make it a landmark building. You talk about an iconic building. When you start making all of these buildings four to eight stories, you then come up with a wall. When you look at the variety of the heights of the buildings, it gives the landscape a Manhattanization of it, and if you are living in the hills, and looking at this, it would be like holding your finger in front of your face, and I can still see each one of you by doing that. What I would like the Commission to consider is that \$100,000 to the city for the next ten years. I'm an Art Director, I have a BFA, I believe in the arts. That money, I think you should look into possibly assisting people that will be affected by the retrofitting, seismic retrofitting that is going to occur to current residents, and if you can't have the artists and the patrons of the arts being supported by the eventuality of possibly having to leave their tenancy because their rents

increase because of that seismic retrofitting issue, then there is no point in having the money for the arts. So for right now, beautiful building, should be bigger, taller. And good luck.

Buckner: Thank you.

Jewett: Thank you.

Buckner: David P. And what is your last name, David?

Mitchell: Hi everyone, my name is David Paul Mitchell. The idea of building a new building in West Hollywood is so phenomenal, because it creates new job opportunities for the community. Also, as well, West Hollywood is known for supporting recovery, so it would also open up new venues for recovery. And also, I like the fact that, you know, West Hollywood has a lot of historical buildings, a lot of heritage, and one day, this new building will be someone-- some -- a building to look at with new history, and become part of a heritage of historical buildings here in Hollywood. Thank you. My name is David Paul Mitchell. Thanks.

Buckner: Thank you, David. Tray Tarver, followed by Lisa Clark. Is that Tray or Traci? Traci, sorry. I thought that might be it.

Tarver: Hi, my name is Traci Tarver, and thank you for

allowing me to speak. Born and raised here since 1966, and was introduced to the arts at a very young age. And my son was born in the '80s, and he too was introduced to the arts at a very young age, and that's before they started pulling programs out of schools and things of that nature. My fear for a long time was that the next generation, my grandchildren, would not have this ability, due to the fact that myself and like a lot of other people, have to do one or two jobs in order to just put food on the table, or to just have a roof over their head. And this will allow people to have access and exposure that may not have gotten it. I feel like we've lost a lot of potential artists because of no exposure, and I also think that this is a great light to be shined on West Hollywood, in such a positive light, and make it a better destination for people from around the world to want to come here, other than to just go to the Abby or to ride on the TMZ bus. Something with substance. And I think this is an important project for this city to continue to grow and be the beautiful place that we all have come to love. Thank you.

Buckner: Thank you, Traci. Lisa Clark, followed by Paston Kelly.

Clark: Good evening, my name is Lisa Clark, and I live in West Hollywood. And as a current resident, I support this art project because I believe it will attract creativity into the area and enhance the creativity that's already there. Thank you for your time.

Buckner: Thank you. Paston Kelly, followed by Fred Roberts, and by John Adler.

Lanahan: Good evening, Council. My name is Kelly Lanahan, and I have been a resident of West Hollywood since 2002 with my husband. We've run two successful businesses in this community on Sunset Boulevard, directly across the street from this Hustler building. Also, it is our daughter's, on January 10th, it is officially Gray Stag Day in the City of West Hollywood, so we are very proud citizens of this city. I do definite--and our daughter also culminated from West Hollywood Elementary School, which would be in the very back of this, the Arts Club. Upon discussion, we definitely support the Arts Club in this community. I wrote it down here, because most of what I believe in has already be

said -- has already been said, so I second that. I second what has been said and we are in support of it. The Arts Club is important to our family. Our daughter is now 22. It provid--because it provides opportunity for local artists to display their art, which is truly a blessing for this community as an outlet. And the arts are important to our family. And the Art Club's commitment of one million dollars over the next years is important to West Hollywood, and it's a city that prides itself on creativity, so we really need to think of that generation of income as well. So thank you so much, and thank you for your service to this community as well.

Buckner: Thank you.

Lanahan: Thank you.

Buckner: Fred Roberts, followed by John Adler. And then by Hector Barbosa.

Roberts: Good evening, I'm Fred Roberts. Oh man, I don't want to waste everybody's time, but I do definitely agree with the project and everything. Thank you.

Buckner: Thank you. John Adler. Still here? He left? Alright, then Hector Barbosa, followed by Christopher Thaxter.

Barbosa: Good evening to everyone. My name is Hector Barbosa, and I live at 938 Palm Avenue, right between Sunset Boulevard and Santa Monica Boulevard. Not only was I excited about hearing about this arts project, but also, I was concerned about something else, which is that, in the last 40 years that I've been a resident and patron of West Hollywood, I have never even suggested or recommended to anyone to move to West Hollywood if they wanted peace and quiet. Okay, we live in a very exciting city, that for many decades, you know, has, you know, offered not only entertainment, but also a lot, you know, great living with plenty of choices. You know, things to do. And it kind of saddens me sometimes when I see my friends who moved here for those reasons back in the late '70s and '80s, and now they complain about all the clubs and bars and restaurants and whatever, when they were enjoying them themselves. So going into a different direction, the thing that I was concerned about this building was, was it environmentally safe in any way? And one of the things that I'm excited about, is the whole thing about the parking structure, which is going to, you

know, offer the auto park it by the company. And I have seen this a long time coming, you know, where we needed to find alternatives in how our traffic and parking, you know, system was going to change according, you know, in the same light as how our city and its needs was changing. Something else that I really, I'm concerned with, is that, so far, most of us, when we hear people talk about, you know, West Hollywood from our friends and family, and visitors, is usually something dealing with the, you know, popular entertainment industry. Okay, and as an anglophile, and a collector of first editions, you know, for the last 40 years, you know, I'm really glad that we're going to have the Arts Club. I wish we were having The Folio Society here, with a little branch of its own, but since we can't, this is, you know, something that's going to be great. You know, I just want to leave it that it's okay to have Ariana Grande, and RuPaul, but I really want to see more of our culture being represented by the arts. Thank you.

Buckner: Thank you. Christopher Thaxter, followed by Michael Kaber, or Keber.

Thaxter: Christopher Thaxter, resident of West Hollywood for

the past 16 years. Think about what outlets for art, particular fine art, we have in West Hollywood. You know, museums, theaters, concert halls, we don't really have that. We're a -- we may be a city of artists, but we are not really a city of art. And I think that a project like this, an arts club that is, you know, an outlet for fine arts, for literature, and visual arts, would begin a trend in that direction. You know, we have, we have a small MOCA museum, but I think that's about it, when it comes to that type of art outlet. I think that, you know, in terms of the actual -- the actual visual aspect of the building, I think it is an interesting striking building, and I think that, you know, it's no Eiffel Tower, but I think that, you know, much like the Parisians hated it at the beginning and eventually came to love it, I think that the artist -- the -- sorry, the residents around the neighborhood will end up bragging to their friends and their realtors that they have a view of the Arts Club. Thank you.

Buckner: Thank you. Michael Keber, followed by Raymond Lee.

Keber: My name is Michael Keber, I grew up here my whole life, I've been here my whole life. The energy by

itself, just what's there now, is a negative dark energy. This place feels like positive energy, it can only help. The trickle down from that, I think, is priceless. In this society today, of the haves and the have nots, and West Hollywood is coming to that. You know, help the have nots, maybe just get a seed, get a piece of what a better life could be. And that could change the world, just one person at a time. Thank you.

Buckner: Thank you. Raymond Lee Bi, is it Zui Jaari?

Unknown Male: Raymond left.

Buckner: Oh, Raymond left? Zui? Jaari? How do you pronounce it? No, alright. Zui Jaari.

Jaari: Zui Jaari, I live on 972 Larrabee. I walk on Sunset quite a few times. I never make a left turn, because there's nothing there. I would like to make a right turn. Also, art. I love art. This is magnificent, I was in awe looking at the pictures of it. Can we have two of those buildings? Seriously. I mean, we don't have enough culture. Plus, I was thinking the other thing is, when I moved here about 26, 27 years ago, I remember that we were coming out of the recession, do you know the first city in the United

States to come out of the recession was West Hollywood? And the reason was, because we have a great tax base. And what's better than to have a tax base and culture together? You know, I'm trying to get my granddaughters to move here from San Jose. You know, their mother told me, "There's no culture where you live." Now, I can have a weapon. Now, I can grab them over here. Thank you very much.

Buckner: Thank you. Raymond Lee, followed by Claudia Batick.

Unknown Male: Raymond left.

Buckner: Raymond left. Claudia Batick, followed by Genevieve Morrill.

Batick: Claudia Batick, I live in West Hollywood, and I can only say, art, sophistication, and education versus sex, drugs, and rock and roll, there is no question for me. So I support this project 100 percent, and I'm looking forward to it. All the lights, and all the height and everything, because Sunset Boulevard is hardly a quiet neighborhood in the first place. So I don't think anybody moves to Sunset or around Sunset to have peace and quiet. Thank you.

Buckner: Good evening, Madame Chair, and Commissioners.

Morrill: Genevieve Morrill, President and CEO of the West Hollywood Chamber of Commerce. What makes a good development are people behind it. We saw this recently with the hotel project recently on Robertson, and this one is as exceptional in design as it is in its authenticity and community engagement. I met Alice Chadwyck-Healey over two years ago, when the project was first being envisioned. In most cases, you don't see a developer until they are ready to get our support, and want to pay us and speak at GAK. But with the Arts Club, this was never the case. From the moment they decided to have a business in West Hollywood, they became a part of the community. Before any GAK meetings, before any need for anything personally arose, they dove into the city and its stakeholders. Whether in educational and arts programs, murals for the communities, supporting National Night Out, AIDS Monument, whatever they needed, other non-profits, Alice and her team stepped in. And not just geographically convenient for them either. As in any project, they hit a snag, but then again, they stepped up and they redesigned, too much expense, I should

add. They wanted to be good neighbors to other businesses, and they wanted to give the city a project they could be proud of, and wow, what a project it is. It's sexy, it's dynamic, it's green, it's LEED gold, it celebrates arts, it's iconic and timeless in design, and will be an amazing amenity to the Strip, and have, including the first privately-owned automated garage. I figured if I had a little time, I wanted to talk about something. First of all, the height. Nine stories is absolutely not inappropriate on a commercial corridor that is the Sunset Strip. And it always surprises me when words like, "quiet neighborhood," come into play next to the Strip. And I'm not making light of a resident's concerns, but I am gravely concerned about, that if we do not learn how to co-exist with live music venues and activity on the Strip, our fantastic iconic Strip will die. And it is in jeopardy. With House of Blues closing, we have only four live music venues left. And this is what we must continue, as the Strip continues to evolve, to preserve what we have. It's different, yes, it's not going to be the same kind of club. But we have to preserve

live music and we have to preserve more than just restaurants up on the strip. Thank you.

Buckner: Denise Brown, followed By Chris Huddleston.

Brown: Good evening. My name is Denise Brown, but I'm known as Tequila Mockingbird. I am an artist and I run a lot of galleries. I'm a curator. I work with the L.A. Punk Museum, I put it in different galleries, and this is the best idea for the Strip ever. I grew up on the Sunset Strip, I've played the Coconut Teaser, I play the Whiskey on Wednesday nights. I sing a lot of Led Zeppelin, and I couldn't be happier that they are moving here, and they are going to grace us with art and music, and regale us with their beautiful building.

Buckner: Thank you very much. Chris Huddleston, followed by Taylor Megdal.

Huddleston: Good evening, thanks for having me. I'm a resident of Los Angeles, but I met Alice through a friend, and didn't know much about the Arts Club at the time, and she took the time to come to my home, walk me through the project, explain why she was so passionate and excited about it, and I just think for an iconic city like West Hollywood, as Genevieve pointed out so eloquently, it would be a

real disservice to the Strip, to the community, to the city, to pass up on such an iconic building, and really just to revitalize that portion of the Strip, that just could use something so special, that you can see from every part of the city. And you know, height, size of the building, and everything else, she's put together a world-class team, that I think has vetted this really well. I think members of the committee know, you know, everyone that's been a part of this, and I think that they've been really thorough in thinking through everything from parking, all the way through the buildings. Look, textures, design, and I just think this would be a perfect addition to the Sunset Strip. So anyway, just wanted to support it, thank you for your time.

Buckner: Thank you. Taylor Megdal, followed by Arya Alexander.

Megdal: Good evening, how are you? My name is Taylor Megdal, I was recently in front of you guys as a business owner, but thankfully I'm here to support the Arts Club as a citizen. I live in West Hollywood, adjacent, and also own a business in West Hollywood, and want to reiterate what

everybody, I think, has said. This is a fantasy project. This is the kind of building I think you dream to have in your community. The Arts Club is spectacular in London. They chose to come to the United States. I think we should just be thrilled they anointed West Hollywood with their American presence. And with the actual site, they have done, you know, and exceptional job, design-wise, parking-wise. I heard another speaker say, why should we be first to try something like this? I think in reference to parking. Well, I think West Hollywood is pioneering. I think we should be first, trying a lot of new things. And just incorporating one first, I think, is appropriate. And I also want to speak to, again, the presence, I think that a couple of other speakers have about their process. I mean, they're from London, it's hard enough to get a project on if you're local. They have done everything right, community-wise, as far as actually having meetings, making design changes, engaging community, talking it through. Alice paid a visit to my house, because I'm on the hill and could possibly be affected, but that just shows you the kind of attentive attention that they

paid just one homeowner. So, all in all, this is an incredible project. They've done everything right. I think they deserve everybody's unilateral support.

Buckner: Thank you. Arya Alexander, followed by Ann Goldman.

Alexander: Hello, my name is Arya Alexander. I'm a homeowner on Hilldale as well. I think I'm one of the first of three people who live on Hilldale who are, who is actually in support of this project. I like just south of the proposed project, the first building south, it's the white townhomes. I'm looking forward to it. I think the community needs it, and more than anything, a creative office space would be really, really beneficial. I think closest one is NeueHouse down on Sunset and Vine. I also own-- am part owner in a business, Centurion Lifestyle, across the street, and there is nowhere to have coffee, so I'm really looking forward to this. Alice hasn't come by my house, but she is more than welcome.

Buckner: Thank you. Ann Goldman.

Goldman: Hello, everyone, my name is Ann Goldman, I've lived in West Hollywood since '89. 29 years, I live just

a half a block north of Sunset near the iconic Tower Records, and where Spago's used to be. We used to watch movie stars there too, that was kind of a culture. I thank you for your public service. And I thank the Arts Club, and Mayfair, for thinking of coming here. It -- I was an arts advisor with Los Angeles Unified, and I did two city-wide arts festivals across the city from San Pedro, north to Sylmar. \$100,000 doesn't really go far in a year. So let's be realistic. I love the idea of this being an arts city, because F. Scott Fitzgerald lived here, but I can't get out of my street. And I know a lot of people, and I know this is a fait accompli, I understand that, but Paris has rules against buildings, against five stories. I just Googled Mayfair in London, and their people are pushing back too. They don't want it in their neighborhood. We don't have Sunset Boulevard. We don't have a strip. We have Wilshire Canyon North. And I was in the first meeting, I think, that you opened to the public, and there was a lovely exchange of ideas, and I hear how many people, this wonderful organization has reached out to, and I acknowledge that it is a

glorious organization. But the scale is monstrous for our community. It is not -- I live in a cul-de-sac with Horn, Sherburne, and Shorem, and I have artists all around me. I am a retired arts teacher, and I will never be able to go to this building. And you know, didn't we learn with Mies van der Rohe, that these huge glass buildings intimidate the public? Yes, if I could go to Catch, I would love to go. But that's not who lives here, and it's not just the gay men and the gay women, there are a lot of single women, and Russians, who are struggling to stay in rent controlled houses. And I would say to you, if you really care about this community, and you want to put it on the map, what you do is you come to us not with Mayfair and London, and I love London, and I would rather live there than here, frankly, but I wish you would come here and catch our heritage. Because it is rich with literature. And it is rich with iconic artists, many of whom are here now, and will die very poor until their work is acknowledged. So please, Commission, and I know it's too late, and I hear that, but --

Gillig: Time.

Goldman: -- who you're hearing now is just part of surface. Because many of us are residents, are being squeezed out of houses, and this is just going to push us out more. Scale it down. Make it human. Make it West Hollywood. Not another rich place on the planet for rich people, because poor people can't go here. Thank you. Oh, one more thing. The parking's not going to work. It doesn't work at City Hall, why in the world would it work here? We're never going to get out -- you're going to need trolley cars down to Santa Monica Boulevard, because traffic's not going to move. Thank you.

Buckner: Thank you. And David, I think that's the end of our -- people who are taking speaker slips, is that correct?

Gillig: Yes. I do have the following people who chose not to speak but wanted their support read into the record. They all support Staff's recommendation for this project: Carol Bellino, Jerry Meyer Norma, Michael Fossat, Scott Ferguson, Michele Sae, Doug Morris, Natalie Locke and Zac Locke, Joannie Yeoman, Robert Brezosky, Mara Miller, Nina Collins and Mark Kaplan, Joy Nevill, Jeff Higgins, John Paul Davis, Stephanie Lemp, George Lettinger

and Roger LaGrande -- sorry about that. Q Teran, Tee Hubbard, and Viken Markaryan. And that's all.

Buckner: Thank you, David. Now is the time for applicant's rebuttal. Whoever is going to speak on the part of applicant, come forward. You'll have five minutes to rebut.

Arnone: Thank you very much, Jim Arnone again. Just a few points I wanted to mention. There were -- there was discussion about the automated parking in comparison with the City Hall Garage. I just wanted to point out, it's a very different system here. This is designed by Rap and Siemens, and Siemens is the leading mechanical company for systems for systems like this in the world. It's a well-proven international system. They've got them throughout, they have them in Europe and the Middle East. The operations for their facilities have had the maximum downtime of just under an hour when there's been the worst-case problems, and most issues, when there've been issues, have been resolved in 10 minutes. It's a different system than West Hollywood City Hall Garage, because it's got like, a smart floor. You've got three lifts that go, and they immediately take your car down to

one level below, and that's all they do, is they get the cars out of the way, so they can process a huge number of cars, getting them out of the way to avoid queueing. Then that's a robotic floor that takes them to the two lifts in the back and then those will then take them to other places. It has a huge capacity. It can absorb 127 cars in one hour with three valet operators, and up to 165 cars in an hour with six. So this is like, with three valets, that's more than one every 30 seconds. It has a huge capacity to absorb, and if you -- and that's good if you have some event where people come at a quick time. If you've got simultaneous coming and going, it can accept 86 cars per hour, so that's like, what? One every 45 seconds? While retrieving another 113 cars per hour. So it's a very, very fast system. Also, I know there's been some concern that some cars don't fit. This system will fit 98% of the passenger vehicles sold in North America. No car is too small. With some, systems you can be too small. No car is too small. A few are too big. There is like, a Hummer, a Dodge Sprinter. I've got a little list here. But it's a very small fraction that wouldn't be able to

fit. About the building height, I think Andy Cohen did a terrific job of pointing out that slide, where you see that there is a mixture of taller, medium, smaller buildings, as you go across the Sunset Strip. This big model, I think, shows that extremely well. I think it fits very well into what you see. It will be one more structure of this mixed pattern that you see. There is a detailed view study in the EIR, and I think it shows that nicely. And then the last point I wanted to make was about public use. Of course, we're talking about a membership club. So it'll be -- it'll be a club for members. You know, Soho House is a membership club. I'm not a member of Soho House; I've been there many, many, many times, because like other private clubs, it's also a venue. People will host events. I've been to more charity events at Soho House than I can think of. I was honored at one. I mean, it's a venue that people enjoy, and this will be operated that way too. In London, for example, they thought there was a demand for people to come and view the art collections, so they open it up periodically, so that members of the general public can come in and

view their amazing collection. They host prominent speakers, and then people are able to come and listen to the speakers discuss the topic of the day. They also host debates. So while of course it's a membership club that we're talking about, we're also talking about a venue that I think many people will get to enjoy. Thank you.

Buckner: Thank you. Is there anyone else that wants to speak from the applicant at this time?

Hoopingarner: I do have questions for the applicant.

Buckner: Do you want Mr. Arnone to come forward?

Arnone: I'll try.

Buckner: Thank you.

Hoopingarner: Thank you. Back to the robo garage. Tied question to special events. Does the Art Club plan to and have special events?

Arnone: So there will be events there. Do you mean special events like a special event --?

Hoopingarner: About a grand opening.

Arnone: So I'm sure, I'm sure there will be. There will be--

Hoopingarner: Grand Opening?

Arnone: I'm sure there will be.

Hoopingarner: And so if 20% of the club shows up --

Arnone: Well, that can't happen.

Hoopingarner: That's -- what?

Arnone: That -- nowhere near that number of people would ever show up at a time.

Hoopingarner: Okay. 10 percent?

Arnone: So I can't imagine it would be that high. There's going to be membership all over the place. They'll be spread out. We're expecting one source of membership is going to be New Yorkers, and people on the East Coast who use this as their West Coast home. But I know what you're going to, there's a 7,000 membership, but there's a tiny fraction that ever uses it at any time.

Hoopingarner: Even if the -- okay, so each member brings guests -
- a special event, you're going to have a grand opening of --

Arnone: I'm sure there will be a ribbon-cutting.

Hoopingarner: I'm sure there will be some sort of wonderful thing. And I'm just concerned that the -- the -- Hilldale, you've got -- you can maybe put eight cars in the entrance, you know, back up to Sunset. And the turnaround radius inside that garage is kind of awkward, I mean, in terms of the flow of going both in and out, it seems to have sort of--

you have to cross each other in that bay area.

That we could end up with a tremendous backup onto Sunset in both directions when you've -- have a -- especially when you have a special event. I'm not so concerned about the daytime office, in-out, in-out, but even with your 12 special events a year, that would be a minimum permit, I think, isn't that our minimum? That could cause quite a bit of traffic problems.

Arnone: So the system is designed, that's why I was pointing out those numbers, the system is designed to absorb a huge number. This is much faster than a traditional valet system with infinite space would be able to do. And it's designed so that it can go very, very rapidly, it gets people off. I think it's an advantage that Hilldale is basically the driveway, because it's, as you know, it doesn't go all the way through and there is nothing to back-up. We don't expect any queueing, there's ample room inside, and it's going to move quickly. You can get people out of there. You can get the cars out of the way in 30 seconds. So it's a very, very fast system. So it's been studied. What we did to help with this, is we went, and for two

weeks, at a two-week continuous period of counting every single visitor that went to the London Arts Club, it's not to figure out how people get there, because the modes of transportation that people use there is obviously different than here. But it was for the purpose of figuring out usage, because with any membership thing, you, imagine if every -- if ten percent or 20 percent of the members showed up at any gym that any of us belong to. I mean, that never happens. You've got a membership, where a fraction will ever come at any given day. So to get actual data, we, for two weeks, counted every single human who came into the London Arts Club, to get an assessment of how people use this, and then that was the data that was utilized.

Hoopingarner: I did notice that data, but I also noticed that there was a special event during that period, and that data was specifically excluded in order to get an average.

Arnone: Well, we were collecting data in order to get the normal usage of the club.

Hoopingarner: Right. So with the special events --

Arnone: Well, as we all know, our special event system in the city, is designed to be able to go over and

above, and so when you do get this, your special event permits, which of course are limited, when you do get a special event permit, it's exp--it's a big a thing. It's a pride festival, it's an Oscar party, it's a special event.

Hoopingarner: We have a few minutes.

Buckner: There is also a limit, isn't there, to the number of people that can be in any particular part of that space?

Arnone: Yes.

Buckner: So the Fire Department --

Hoopingarner: Yes, that was my next question, is the occupancy.

Arnone: I don't remember what the occupancy is offhand, but it's whatever appropriate to the size. I don't remember it, I'm sorry.

Hoopingarner: I guess we're back to the 10 percent number, so I'm kind of trying to understand, given the various restaurants and all of those spaces, what the occupancy is.

Arnone: It's not that big of a building to have that many people at once.

Hoopingarner: So back to the 165 cars per hour, does that include, that's just the delivery of the car. That's not the valet getting in, the valet getting

out, the person putting their stuff in the car, the person getting out. The -- we're talking the actual turnaround time.

Arnone: So that's the absorption. So some-- so it's 100% valet. So you drive up, you get out of your car, the valet take it. It's how quickly can the valet, from the time you exit your car, how quickly can that car go into the system and be out of the way? And at the -- it would be very rare when you need to have this kind of a capacity, but at the maximum capacity, with six valet operators, you can do 165 per hour. That will, like, it would be an extraordinarily rare time when that would be needed, but that's a maximum capacity. I mean, you go to the biggest hotels, with the grandest ballrooms in the city, and in L.A., and you don't see anywhere near that number of cars coming at -- in that period of time.

Hoopingarner: Okay. I've been to a number of events that have, but -- I guess I'm hearing the public, and from my own personal experience, there are many hours of my life that I will never get back, having stood at the robo garage, waiting for my vehicle. So I want to make sure that we aren't doubling down on an

existing known problem.

Arnone: I absolutely appreciate that, and I've heard that concern from a lot of folks. I don't mean to criticize the City's system, but the city has a four-lift system, where each lift goes to each floor, and it's not a fully valet assisted. And as a result, you have more delays, because you have people less expert in operating the system having to have that introduction of the vehicle into the system. You also have the lifts that have to stop at every level, which slows them down. This system is the smart floor system, where you get them the heck out of the way, and then everything happens magically in the building.

Hoopingartner: Okay. I love magic. Does it come with a wand from Mr. Potter? Okay. The gallery. To be clear, it is a public art gallery, open free to the public? There are no art sales?

Arnone: So it is a public art gallery, open free to the public, and the idea is to promote the arts there. What may sometimes happen, we don't have a condition that there can never be a sale. What one of the goals that a gallery like this might be, it's not a retail gallery, but it might be that you

try to have a show where you get, people have no chance of exposure. Like, up and coming, trying to get there. And so I don't -- we are not expecting that there would be sales there, but certainly they would be there, because they want to get known, and they want to sell their art, so there could be some facilitation of that. But it's not a gallery like the ones on Melrose, where you come in and you can buy a purchase of art. It's not that type of an art gallery. It's a display, and it's going to be curated, it's not a marketing thing. The idea is to have curated shows, and to bring students in, and to teach them, and to have adults in, and to have talks, and the idea is that it's a benefit for adults and children as an arts education program. Now part of it will be promoting, almost certainly, we hope, promoting up and coming artists, and giving them an opportunity to be able to display their wares, and I'm sure that there will be an opportunity that you can, you know, maybe it's not right there, where you can use a credit card, but I'm sure there will be opportunities where you can say, yeah, you can buy that, call me tomorrow.

Hoopingarner: Okay. And to be clear about the nature of the

reciprocal clubs. So if you're a member of the London club, you do not have access to this club, or you do?

Arnone: Correct. The Arts Club doesn't operate on that kind of a system. You will be -- the members here will be members of the Arts Club West Hollywood.

Hoopingartner: That's it for now, thank you.

Arnone: Thank you.

Buckner: Thank you, Stacy?

Jones: Hi. Thank you. Mr. Arnone, can you talk a little bit about, I just want to make sure that people understand the process. Can you explain or maybe Alice can talk about a little bit, about kind of how one might become a member of the club? It's -- as I understand, a little different from the way that someone would join say, a Soho House, and I would like that to be on the public record, if possible.

Arnone: Alice?

Chadwyck: So, typically, what happens in a membership club, is you need to know two people who are already members of a club. Difficult when you're a brand-new club. So what we do is, we build a small committee to start with, when we have a new

building like this. And I'm talking from past experience of other businesses, because this is obviously the first time it's happened for the Arts Club. And with that small committee, we will pick somebody from all different industries, areas, interests, arenas of the arts. And they in turn will reach out to their networks, and introduce people they feel as suitable candidates to join the club. And for us, that's people who have a demonstrable interest in the arts. You don't have to be a painter, you don't have to be a ballerina, it's great if you are, but you have to have an interest in it, a passion for it. And you have to demonstrate that to our membership team, and we'll scope that out when we meet these people, and really get to grips with them, and make sure we're the right kind of club for them, and they're the right kind of member for us. And as I say, the thing we look for are interested, interesting people, who have a genuine interest in the arts. And once we have that network in, and the original sort of group has expanded to be large enough, the committee then doesn't have to do so much, it's self-generating. So they bring their guests, as

you know, Jim was saying, it's not just the members, it's the people they bring with them who get to expose themselves to the club, and in turn, their guests then want to join, so it grows organically. Does that help?

Jones: It does, thank you very much.

Buckner: Thank you.

Altschul: Now, Alice --

Buckner: Alice, want to stay up here for a moment? Have some more questions for you.

Altschul: Sorry, but you get a little more exercise. Just how many hotel rooms do you have?

Chadwyck: In London, or here?

Altschul: Here.

Chadwyck: Planned for here, 10.

Altschul: Ten hotel rooms?

Chadwyck: Yeah, so they're for members, and member's guests. So, for example, where I live in London, I don't have --

Altschul: So at the Grand Opening, only 10 people can stay there, right?

Chadwyck: I kind of-- since I have the mic, I might just take an opportunity to -- if we did a grand opening, we wouldn't expect the membership to all come at once,

it would probably be a small group that we would invite to celebrate the people who've helped to get that --

Altschul: If they all came at once, they'd have to stay in hotels all over the region.

Chadwyck: This is very true.

Altschul: Only 10 of them could stay here. Thank you.

Buckner: And the 10 people that would stay there would be members.

Chadwyck: Members or their guests. So you'd have to, say I could book my mother in, because I didn't want -- or my mother-in-law, I didn't want her in my house, so I could book her into the club.

Buckner: But this isn't a hotel that's open to the public, it's just --?

Chadwyck: It's-- it's-- you can't just go onto a hotel booking website and book a room, you have to be a member of a club, or introduced by a member.

Buckner: Thank you. Any other questions or comments?

Jones: I have a couple more questions.

Altschul: I would like to ask one of Mr. Arnone. The Hilldale side has a cul-de-sac, and that cul-de-sac has been there for years, and it serves a functional purpose, to sort of mitigate the traffic

down into the residential area. I would ask, if in fact, you intend to do some work, which is long needed, around that cul-de-sac, as far as design is concerned because your driveway is right next to that cul-de-sac, and while it's necessary, and it's very functional for the purpose for which it was intended, I think it needs a little bit more upscale attention now for the marriage or the wedding, between the joining of the commercial area and the residential area. Is it your intent to work on that with the city?

Arnone: Yes, Commissioner, it is. I think we have an -- a -- could you find me the condition, DJ, please? Maybe that's putting him on the spot too quickly. There is a condition that we require, we have to--

Altschul: I noticed, I noticed that.

Arnone: Yeah, and so we -- and we're looking forward to that. It is our driveway.

Altschul: I'm asking the question, knowing the answer, but knowing what the answer should be, and it is on paper, I just want to emphasize that I think it's very important, and I think it --

Arnone: And we do too. It's your first experience --

Altschul: Everybody here needs to know that that's what's

going to happen.

Arnone: Well, thank you for pointing that out. It is going to be your first experience as you arrive, and it's, functionally, that part of Hilldale becomes a driveway.

Buckner: It'll also impact in a positive way, on the other side of that, to the residential area, they'll benefit from that improvement.

Altschul: Excuse me, while I have the microphone, at least at the present, I wanted to just thank Harriet Segal for coming and welcoming her here. Harriet was a member of this commission many, many years ago, and it's so nice to see you, Harriet.

Buckner: Thank you. Vice Chair, you have another question?

Jones: I have a couple more questions for you. And again, a lot of this is just for public record. I want to make sure that kind of all of our i's are dotted and t's are crossed. I don't think this got addressed. Can we talk about rideshare drop-off?

Arnone: I don't believe we have a designated rideshare drop-off area, but we do have Hilldale, which has, I think, we're -- is the parking being removed at the end there, of Hilldale? Am I remembering that correctly, Jen?

Alkire: No, I believe that the information I got, and Bob can correct me if I'm wrong, is that the rideshare drop-off is all on-site. In the drop-off area where the valet is.

Arnone: Okay.

Jones: Which is off of Hilldale?

Alkire: Which is off of Hilldale, but interior to the building.

Arnone: On-site.

Jones: Okay, great, thank you. And also, helipad. This is mandated by the Fire Department, correct? Because the building is over eight stories, correct?

Arnone: So it's based on the height, and with the redesign, we come in just below the height, so we are not going to have to have a helipad.

Jones: Oh, you are not? Okay. Okay. Those are my questions. Thank you.

Arnone: Thank you.

Buckner: Okay, we are going to leave the public portion open while the Commission deliberates and discusses the project. So who wants to go first? Take a break. Is that a good --? Alright, let's take a ten-minute break; thank you very much for that.

Langer: Okay, I'll remind everyone, the public hearing is still open so don't speak to the Commission.

Buckner: Yeah, and by the way, I advise the public to come up and look at the model and so forth, but do not come up and talk to any of the Commissioners, okay? Thank you. We're still in the middle of a hearing.
(BREAK)

(Background chatter from 02:00:00 to 02:07:43)

Buckner: Can I have the commissioners come back so we can get started on time? Our 10 minutes is almost up.

(Background chatter from 02:07:50 to 02:08:22)

Buckner: Can I have everybody in the audience find a seat, please? Thank you. (Background noise). Thank you everyone. Meeting is back in order and we're at the point now where the Commission is going to deliberate, and hopefully reach a conclusion with a recommendation of some sort. Who wants to go first? Rogerio, you want to go first, David? Go David, go Rogerio. I'm, I'm calling on you to start it.

Carvalheiro: Okay.

Buckner: Thank you.

Carvalheiro: I'm sure a lot of people here know that I was an Arts Commissioner before I became a Planning

Commissioner, and during that time, I had the opportunity to work on developing a long-term creative master plan for the City, which is now known as The Plan, which we had the Director of Arts and Cultural Affairs two weeks ago present to us, Andrew Campbell. During that time, my particular focus in the, with the plan, was facilitating the idea that West Hollywood, we would become the creative center for discourse, both globally and locally, so you can imagine how excited I am about the possibility of having the Art's Club in our city because it could fast forward this possibility in, in a couple of years. I'm also very appreciative for all the, the public benefits package, the idea of having a gallery that is, that could be facilitated but facilitated and used by artists in the city. I know having been on Arts and Cultural Affairs, we need more spaces like this in our city. I also am incredibly appreciative of the \$1 million-dollar donations to WeHo arts over a period of ten years. I know the impact that that's going to have. I am in great favor of, you know, the interesting mix of uses in the building, the creative office spaces, the prog-

, the programmatic elements of the Art's Club itself, the retail. Those are all things that I believe outweigh the negative impacts of this project. I have no issue with approving the certifications, entitlements, and amendments that staff is asking us to approve. However, and ironically, several years ago I happened to be at the Gensler Office for a, for a meeting on a completely unrelated topic, and I met with Kap Malick at the time, and after our meeting, Kap and I walked out, and he pointed to a model of a project that they were developing on Sunset Boulevard, and unbeknownst to me, he, he told me a little bit about the project, but it didn't really register other than, it didn't register to me at the time, however, the beauty of the project did. It was a building that had a flat elevation towards Sunset Boulevard, and the fins were similar to what are presented here, but they seemed to be more continuous. The building, as I saw it at that time, felt evocative, and I actually thought it would be a stand-out building on Sunset Boulevard, and I was excited about the project at the time. Then this last week, you know, we were given this

package, and this building has this incredible angle on it, and I was, I couldn't see anything in the package that described why that design change had happened, and met with the applicants and the representatives on Tuesday, and that was one of the things that was first on my mind, I was like, why, what predicated this dramatic design change to a building which seemed to be headed in the right direction already? When I asked the question, there was a pause in the room, and finally someone shared that there is a resident in our community that wants to, wants to maintain their view corridor and threatened our applicant if they didn't abide by that viewed corridor and preserve that view corridor, and that would likely send the project into a series of lawsuits, which would threaten the project as I see it, and I understand that this applicant has the money to do something like this, so I understand the seriousness of this issue. But what I see in front of me is a compromised design. What I saw originally proposed for Sunset with the flat elevation towards Sunset and as is ex-, as is explained in, or, as is articulated in the context model, the south side of

Sunset really starts setting up a continuous edge that really creates a beautiful gateway into Sunset Boulevard, into the heart of Sunset. This angle kind of, it's more of an a-, it's, to me I see it more appropriate to something like on The Strip in Las Vegas where each building is treated individually, and it's really about itself. For me, I would like to see this building be more about the context and the building the way I originally saw it responded in that way. If I was to look at this building individually, without knowing the history and knowing that this, this resident was bullying our applicant, I would actually take this building and turn it around, because I think the angle is more appropriate to the residential side than it is to the commercial side. It would alleviate the nine-story elevation over the residences, it would actually create better and more usable terraces on the south side that could be used by the Art's Club and by the people in the creative spaces, and it actually would bring light further into the building, which would reduce, reduce energy consumption. All those moves I think would benefit this project. For me, I think it's

really important to hold that, that edge. I think in *WEHOville* today they said that the building was pulled back because they wanted to maintain the views of the people driving down the street. I don't think this is going to do any of that. The only thing that it really does is maintain the view for this one person who is threatening this project, and that, it's very troubling for me, and I've been tossing this around my head for the last two days, and, and for me, as a commission, we need to understand that we're going to approve a building that is compromised because of one community member's wishes, and if we don't approve this project we could possibly lose the Art's Club, which is an amazing asset to our city, so I've been trying to, in the year that I've been a Planning Commissioner, I've been trying to create the space, and hold the space for progressive design to come into our community, and it's upsetting to me that this is happening within our community, that we really can't even allow a building to be the best it can be. That's kind of where I sit right now. I'm in complete favor of the program. I think the building does work. I don't think the building is

as great as it could be, but I think all in all we, we need to consider this carefully.

Buckner: Thank you very much for your comments. John?

Altschul: I've been a resident of the Strip area since I started grad school in 1958, and I can see everybody with the fingers. It's evolving, it has evolved, but I think it's now coming on the, on the threshold of something absolutely spectacular being spearheaded by the EDITION Hotel, by, by this project and one or two other projects that are currently on the drawing boards. Sunset Boulevard is, the word "iconic" around here seems to be overused, but it is appropriate, and that's what Sunset Boulevard is, and we have one, one philosophy that all of us share and all of us that have lived in West Hollywood for many, many years, and that is we love being here, and we're thrilled and we're happy and we're overjoyed that we're here. We have two philosophies about how to move forward, or even two and a half philosophies, one of them being stay stagnant. The one philosophy about moving forward is create things like this and make Sunset Boulevard into the street that it should be in comparison with some of the most

wonderful streets in other parts of the country and other parts of the world. The opposite philosophy is don't create anything new because it'll put in three more cars and make our trip to Beverly Hills for lunch a little bit longer. My philosophy is let it grow. What used to be the Carolco Building right across from where I come down from Horn Avenue onto Sunset has vegetation on it, which is more and more exciting every day, and when people say to me, what do you think about it? I said, "It grows on you." And if you can let it, Sunset will grow on you, and Sunset will be something that all of us will be so proud of and all of us will be so joyed to be a part of. There are downsides to it. The one downside is that it is not universally affordable. Another downside is a little extra traffic, a little extra time, but I'd rather spend a little extra time stopped at a sto-, stopped at a stoplight watching vegetation grow on a brick building than doing a lot of other things that are, that are wastes of time. I don't think it's a waste of time to see Sunset evolve into something that it's going to be. I agree with Rogerio, planning and making, making ice cream out of

whatever is not, should not be controlled by protecting views of billboards, but nevertheless, the billboards are a part of Sunset's essence and Sunset's being, and I would hope that all of us share come to share the attitude that if it takes seven or eight stories, or even nine stories, to make it an outstanding piece of art, piece of architecture as a whole and piece of life experience as a whole, it, it should be absolutely sensational. There is no view protection in, in the codes, in the zoning codes, in the state laws, in the municipal laws. If we have it, it's fine, if we lose it by a few inches or even a few yards, it's the way it is. We're not guaranteed a view protection.

Buckner: A view.

Altschul: But if we look at architecture and planning like this, to me it's a joy so you can take a few minutes or a few hours to think along the building process and along the rest of the planning process to tweak a few things that might even make it better, but I think if we look at it with our whole hearts and realistically, this is fantastic. Thank you, Mr. Cohen, Mr. Gensler, Mr. Lansberg, Alice,

everybody from the Art's Club. I'm thrilled.

Buckner: Thank you. Go on, David.

Aghaei: I'll be quick because Rogerio and John were very eloquent in expressing their admiration for the project. I too think it's a wonderful project, and while I understand, I don't understand, but I acknowledge that there are issues regarding view protection. I will say candidly, and I'm not, and again, and I've, I make, I think I pretty much make it clear at every meeting that I'm not a design professional, I'm just a spectator, you know, the, you know, setting the façade back the way they did kind of provides like ano-, another dimension to the project that wasn't there otherwise, so when I saw it, I was actually, I actually thought it was an improvement, but we can disagree, and that's what's wonderful and, you know, still like each other after, so, and that's what's awesome about being up here. It's, it's a wonderful addition to The Strip, it's a wonderful addition to the community, it's a step forward for the arts and discourse and, you know, both locally and regionally, and where I'm excited to, I'm excited to see where this goes.

Buckner: Very good. Next? Stephanie? (INAUDIBLE)?
Stacey?

Jones: All right, I have some thoughts that may or may not be cogently strung together, but I'm gonna go for it, and I'm wondering if I should deliver my comments in a British accent, if they would be better received that way. It's so pleasant to listen to. So, I want to address Commissioner Carvalheiro's comment about the orientation to the street and the setback, because I'm in agreement, so I don't, I live on Laurel, south of Sunset, but I work on Wilshire Boulevard in a creative workspace that happens to have a great view of the Sunset Strip actually, and I can kind of see all of the buildings on The Strip from, from our office. Nobody has an actual office, we work at tables, but you hear what I'm saying. And I would agree that just, I mean, thinking about this from a different kind of point of view, that it would make more sense to me if there was going to be some kind of sloping or setback at all, that it would be setback from the residents, not from the street. I think that's a design question, someone in the community services with me, it's not basis enough for me to

oppose the project, but it was my understanding that this change was brought forth because of requests and, and feedback from the Design Review Subcommittee. I hadn't heard about a resident. Okay, I'm not on the Design Review Subcommittee, so that's good to know. I want to thank everyone in the public for coming out tonight. I love kind of seeing a diversity of voices and I know that, you know, probably most of you don't want to be sitting here tonight, waiting for like 32 people to speak, but it's our duty to hear all of you. I never commit to making a decision before a public hearing, and we really do appreciate your, your input. I know that there are concerns about noise. I'm gonna say this again. We live in West Hollywood, and we live near the Sunset Strip, and sometimes it's loud and kind of that's what we bought into, so I, I get it, but there may be pockets of our, of our community that are idyllic, quiet places, but The Strip is not, is not one of them. In considering this project from a kind of city values perspective, in discussing this with some people from our community, it was, you know, brought to, it was a fair point brought up that,

you know, one of the core values of our city is equity and equality, and that's kind of the notion of, of entitling another kind of private club might, might be at odds with that, but I think what I always, you know, endeavor to do is, you know, really balance kind of the old and the new, and, you know, what our city has been, and, and what our city is going to become and kind of people who have lived here for many, many decades and people who might have just moved here and trying to figure out that balance. The legacy of this club is so rich, and I don't know that this was, we've talked about this or if anybody has brought it up on the applicant's side, but there's only one of these right now in the world, and that's in London, and they could've picked anywhere else to build this, and they picked West Hollywood, and I'm very, very, kind of honored by and proud of that, and I think it's, it does stand to make a huge contribution to the kind, the kinds of arts that we want to see in the community. I feel like there's a pri-, they prioritize young people, which I'm really into, and, and access that is decidedly different from some of the other private clubs that are, that are

in the city. What are my other comments? Again, I didn't promise that these would all be strung together. I generally like the design of the project, it's a, it's a little pyramid, but it also kind of reminds me of the IAC Building in New York off the West Side Highway, if anyone's familiar with that. It kind of glows from within at night, and I really, I, I think it will be a nice addition to, to The Strip, certainly, you know, more than, than what is there right now. I also, you know, the lead gold question, I don't know what's more rigorous, lead gold for this kind of project than our green building points. I wouldn't entrust that to staff's judgement. If lead gold is something that you feel is more appropriate for this project, then I'm inclined to, I'm inclined to support that. And I think that, I think that that's everything. I'm, I'm inclined to support it. It's not, it's not perfect in my mind, but it's really good, so those are my comments. Thank you.

Buckner: And I will wait until you're done.

Hoopingarner: What?

Buckner: I'm, I'm gonna to wait until after you. You've

been so patient waiting tonight. Thank you.

Hoopingarner: Well, I would like to concur with Commissioner Carvalho that this has an opportunity and promises to be a really iconic and exemplary design in our city, but my first inclination when I looked at it was that it seemed backwards, it seemed like it should be, have its presence on the boulevard and step down into the residential neighborhood so it wasn't so intrusive on the residential neighborhoods. That would also pull the balconies back, that would pull the noise back away from the residents. I mean our city has always been a rather unique mix of residential and commercial and entertainment and design and arts struggling to coexist peacefully, sometimes more successfully than others, and I would hope that we could come up with a way to keep the neighborhoods relatively quiet given that we're talking about having dining and, you know, dishes and et cetera, all of that noise right over the neighborhood. I, the Art's Club, I think, promises to become a very vibrant and new member of our creative city. One of the things I would like to do is if we move forward with this, I would like to condition that that be

part of the conditions, that it is the Art's Club, that should the Art's Club ever go away that any change of use to this property would come back to this Commission, because it would have a significant potential impact if it all of a sudden wanted to become a nightclub or something that would substantially change the use of this property, because we're entitling really a property, not the tenant, correct? And so I think it's important that since we're all talking about this use of the property that we address that in our conditions. Does that make sense, Staff?

Alkire: It makes sense. I think that what you're talking about in terms of changing the use of the property, if it's a change away from an, a private membership club as described by the conditions and the findings, would certainly need to come back to the decision-making body. It would be a major change because it affects the findings. As far as conditioning a specific tenant within that space I don't think that we have that authority. Yeah.

Hoopingarner: No, I'm not talking about like the office space, I'm talking about the Art's Club --

Alkire: Right.

Hoopingarner: -- because the Art's Club is, are the tenants in particular, that have all the, the balconies.

Alkire: Right. Right.

Hoopingarner: And --

Alkire: So, yes, it would have to come back.

Hoopingarner: And, okay.

Alkire: If it changed.

Buckner: It doesn't have to be conditioned though because that would --

Altschul: (Talking over) --

Buckner: -- just normal code requirement.

Alkire: That's part of the ordinance, yes.

Altschul: This is a mix of uses. You've got retail, you've got office, you've got --

Hoopingarner: Right, but I'm speaking specifically to the Art's Club.

Altschul: Well, I don't know that --

Hoopingarner: Because that's the primary tenant.

Buckner: But it would, if there was a change of use it would always have to come back to --

Altschul: Yeah.

Buckner: -- our, our body. You don't have to do anything more --

Hoopingarner: Okay.

Buckner: -- to it.

Hoopingarner: I do have concerns about the traffic backing up, and I appreciate the, the education on the Robo Garage. I did review all the diagrams and how that process works. It looks to be an improvement over what we're experiencing here, but I still have concerns that that very short Hilldale Street is gonna get backed up with cars and flow over into Sunset and start blocking, especially those making a left turn onto Hilldale from Sunset that are going westbound, because that's a pretty short left turn lane and could potentially cause some problems. So my biggest concerns are the height, the lack of articulation on the residential side, on traffic, the noise relating to the special events and the balconies, and I have my own favorite little concern, and that is that beautiful canary palm on Hilldale. It's not in most of your diagrams, it's not in your plans, but it's a huge old tree, and it wasn't specifically called out in the conditions, and so I would like to make sure that if we move forward with this, that that be very specifically a protected tree. I do have a question for staff, because this is being compared

to the SoHo Club. Was the SoHo, did the SoHo ever ask to have a pool on the roof?

Altschul: Did what?

Hoopingarner: The SoHo.

Buckner: It doesn't have a pool on the roof.

Hoopingarner: Did they ask for it?

Buckner: I don't recall.

Altschul: They asked for what? Say again.

Buckner: A pool on the roof.

Hoopingarner: A pool on the roof.

Altschul: No.

DeGrazia: I think, and this is just going from memory, but I think originally, the first proposal did have a pool on the roof, and I think that that was changed at some point. It was made into more of a decorative element than an actual pool that you could use, so it was more shallow than a usable.

Altschul: But was there a pool on the roof when it was a residential use up there?

DeGrazia: That's a good question. I'm not sure if it, when it was the residence, if it had one or not.

Altschul: There might've been a pool when it was a residential use.

Carvalheiro: Yes, I'm not, I'm not sure.

Hoopingarner: And, and the SoHo, I know, when it first opened, there were a number of problems with noise in the neighborhood, and amendments were made to the design to, to mitigate the noise, and my question to you is, those mitigations, are they even possible here with this finning? If we were to approve it and say, well, if we need to deal with it later because it's, we've got noise intrusions, it seems, I mean, the fins are very interesting, and heavy, and, but it seems to even prevent a possible subsequent mitigation if we determine that this is just too noisy. The SoHo Club did retrofit in order to address the noise. Could we even do that here should it be necessary?

Alkire: I think the Design Team would be the best ones to answer that question. But it may be more specific information on what type of mitigation you're thinking of.

Hoopingarner: You know, I, I used to have a condo back in the day, over where the former House of Blues is, and when they built that, that had a big open patio, and the first week, the neighborhood became so outraged they had to go back and close it in because it was just too loud. The clanking of the

dishes, the loud music coming out, it was just too loud, and so they went back and they retrofitted it and it was much more expensive to do it after the fact, but they closed it all in.

Alkire: Oh okay.

Hoopingartner: And so this is a very similar situation. In fact, it's even closer to the residential than that particular project was, so, but the design of this doesn't seem to even make that an opportunity should it come to bear that this is just untenable for the, for the residents.

Alkire: I see. I can't speak to how the design could be adapted for sound mitigation. I'm not sure if someone from the applicant team wants to speak to that.

Buckner: Can anyone from the team address that issue?

Arnone: I mean I would ju-, I would just say that it was designed for the sound study to show that it won't happen. We've got the conditions and the normal protections that you have. You can always modify your operations, and we would hope that nothing would happen that would require that, but if it did and it were a nuisance, we would have to modify our operations to, to address it. Sometimes there's

something you could do with an extra wall or something, an extra sound wall, so maybe if that became necessary, you could do that, but barring that, it would be our obligation not to be the nuisance because we would have to therefore modify our operations, so ultimately, the City has the authority to make sure we won't become a noise nuisance.

Hoopingarner: And I appreciate that, except I, I just went back when we were talking about it earlier, and I looked at the ordinance, or the, the condition, and it refer, refers to amplified sound, it doesn't refer to the total noise intrusion.

Arnone: Right, for that component of it, it was talking about the amplified sound, which is often what gives people the greatest, the greatest concern. I have actually not seen where the other sources of noise have become a significant nuisance, and our studies, the, the studies in the City's EIR, have sound walls and mitigation measures to address it, but we would be, if ultimately there were a extremely loud habit of always like dropping your, your silverware on your, on your porcelain, if it was something that ended up being an issue, it

would be our obligation to address it.

Buckner: Plastic forks.

Hoopingarner: I mean, and that was, that was the issue at Catch.

I'm sorry, I didn't hear. What?

Buckner: I said plastic forks.

Hoopingarner: Plastic forks, yes. Bamboo. Bamboo, honey.

Arnone: Yeah, not, yeah, right, these days.

Hoopingarner: I just should just wear green I guess.

Buckner: I think the Catch thing had most to do with the music and --

Hoopingarner: Well, no, actually Catch was about loud yelling and, you know, people singing "Happy Birthday" or whatever, and being very loud and --

Buckner: A whole different kind of venue really.

Hoopingarner: -- you know? But events happen, so that's, that's my concern, and people get exuberant, and they're having a good time, and, yay, so, okay. Last but not least for Staff, speaking to the public benefits. One of the things that isn't in the public benefits calculation is actually the, we'll call it "negative benefit," and the negative benefit is the going away of nine residential units that are entitled on this property. And given that that has been our mantra since Day 1, is we're

about housing, the question is should we be including in our public benefits, the concept of the negative benefit, which we spoke about when we went through the public benefits analysis, and speak to the removal of, it isn't housing now, obviously, it's a parking lot now, but it is entitled to be currently to be, I think it's nine units, it works out to. No? Because it's like 8,000 and some square feet, and --?

Alkire: Okay. It's not, just to clarify, it's not entitled for that many units. It is, that is the development potential if it was developed as a residential --

Hoopingarner: Right, right.

Alkire: -- just be clear.

Hoopingarner: Yeah, sorry, wrong, wrong word. Yes, you're right.

Altschul: Residential was entitled on Sunset Boulevard a couple blocks west and on the north side, and it was, it sat there for years, and was not either sold as condominiums or rented as apartments, so the question is does residential work on Sunset Boulevard or not, and I think that's more of an issue to consider than whether or not this particular building has an entitlement that may or

may not --

Hoopingarner: That wasn't my point. I hadn't finished.

Altschul: What's that?

Hoopingarner: That wasn't my point. I hadn't finished.

Altschul: Go ahead.

Hoopingarner: So my, my point was simply, is it logical necessarily to build it there? Probably not. Could this have been a mixed-use project with residential? Absolutely, it could've been. That wasn't part of the EIR, which kind of, I have a little question about that because that's what the property is zoned for, so the question I ask myself as having a fiduciary responsibility in this job is should we be looking at what we're giving up, i.e., nine residential units that could be built on that space as it's currently zoned, and when we, when, if we move forward with this specific plan amendment, those are gone, you know? Obviously, the building's built and they're definitely gone, but should that be accounted for in the, both the public benefits calculation and what's being paid? Maybe what should be done is some contribution should be made to the housing trust to compensate for the loss of that housing possibility, 'cause

once that's gone, that's more housing that's never going to be built in West Hollywood.

Alkire: Okay, so I have a couple of points to respond. First of all, it's important to remember that the property in question is R4B, but it has a PK overlay, so it's --

Hoopingarner: Overlay, Uh-huh (AFFIRMATIVE).

Alkire: -- a park, it's a commercial parking also is also in the zoning, and currently, it's used as commercial parking associated with the building on the site, so in order for that to be developed as a residential standalone project, the whole, the Hustler site would essentially have to be redeveloped as well because it wouldn't have its parking anymore, or wouldn't have to be redeveloped, but in order to make it work, it would have to be something else, so that's, that's, it's not purely residential, and it's not a vacant lot, so it's under use and it's under a commercial use, and the other point is that, you know, this project at, you know, it has a, it's sizable, it's got a lot of square feet in it, will be contributing to our housing, affordable housing trust fund as well, so there is that component, so that the square

footage that's going onto that property, they are paying into our, they're paying an impact fee for that, so, you know, so there is that component to it. I don't know if, yeah, I think that in general, you know, assessing the opportunity costs, or whatever you want to call it for development potential on a site would be a bigger policy question, but it's not something that we consider in the public benefit at this time.

Hoopingarner: Okay, thank you. And back to the conditions, so one of the big public benefits is this gallery, that's how it's basically going to be paid for. How is that conditioned, that if that goes away, and that public benefit disappears, how is that dealt with? Because this is not a direct pay sort of public benefit like many other things. This is an intangible, hey, over 25 years, this thing is gonna be worth \$10 million dollars, which I didn't do a net present value on to get back to what it's worth today when you discount 25 --

Aghaei: I did.

Hoopingarner: What is it?

Aghaei: It's accurate. It's accurate.

Hoopingarner: No, I'm saying, it's accurate, but I'm saying

what's the current value of that --

Altschul: Of the --?

Hoopingarner: -- of the \$10 million dollars?

Aghaei: That, the \$10 million dollars.

Hoopingarner: It's \$10 million dollars? Okay. So that's the question.

Alkire: Like any of the other conditions in the development permit, they would have to be in compliance with their conditions, so no matter what that condition is, if they're out of compliance with it, it's grounds for revocation of the permit, and so however that looks, you know, we would assess it through our revocation process in the Municipal Code at that point.

Hoopingarner: I guess my, my concern, when I first looked at this, is it looks like just a retail gallery like anything else on Melrose, and, in which case, it's generating revenue, in which case, how is that a public benefit? I understand what you've explained, that it's really more of just a, a display space, but there is sales transactions going on, and so I just want to make sure that we're really clear about the fact that if it's truly a public benefit, there is no revenue

generating that's happening out of it, because that just kind of obviate, obviates the case that's being made.

Alkire: And I think that we wouldn't want to restrict necessarily trans-, deals being made obviously as the applicant said that, you know, if we're having up and coming artists and we want to highlight people, we want them to be able to be successful. I don't know if the applicant team would be amenable to a condition saying no direct sale or no, you know, point of sale, or something like that at the actual gallery, so they're not being the brokers, they're not being the retail component, but, you know, that way you're not inhibiting people from or prohibiting people from actually making a transaction later on.

Hoopingartner: Well, to be clear, I mean I want to encourage the sale of art and, you know, I just got to tour Mixografia over the weekend, and it was phenomenal, so, yay, I'm all for that, but, but if we're creating a revenue stream for the property owner, then --

Alkire: Right. Yeah.

Hoopingartner: -- that just is counterintuitive with the whole

concept of a public benefit.

Alkire: Right.

Hoopingartner: And so that's the piece that I want us to be crystal clear about. Okay. I guess my, my last comment is that I think we, it's, it's really a difficult challenge to try and create big, beautiful, iconic spaces and still keep them accessible, keep them part of the community, and I will disagree with one of the statements in the findings here that this adds to the diversity of visitor-serving uses on this, available on the Sunset Strip. There is no visitor serving here except for some ground floor retail. It's, this is limited to the people in the office space, this is limited to members of their club. It is not available to visitors, it's not available to residents, so unless there's a really good restaurant on that ground floor, which I'm looking forward to, but I'm just not comfortable with creating a space that's not part of our space. It's, it's this isolated island that's accessible only to a select few, and it's not another rooftop restaurant that people can look out over the, nobody else, none of us can go there. Well, maybe

we'll get invited, I don't know. And so I'm, I'm just not comfortable with that concept. Is it a reason to vote against it? No, I think there's other things that might cause me not to be in favor of this project, most importantly the design, the articulation, and with that, I am going to say, "Next."

Buckner: Thank you. I don't want to go over the same things that other commissioners have said. I think all of their comments, both in favor and maybe some other things like Commissioner Rogerio mentioned. I was on the Design Review when the project originally came. It was a really beautiful design like that. I was a little surprised when I saw Ken Leber because I wasn't expecting that, but I, my first reaction was, oh, okay, that makes sense, that there's more, it's not going to be like New York where you walk down a canyon of tall buildings, and especially if there's other buildings coming up, I would hope that all of them address some of that issue, so that we don't have a lot of things that are built out to the sidewalk straight up, so I was, I, I sort of thought it was a good idea. I do hear what you're saying. I, I, I think that your

comments are quite, not only interesting, but right on, and I, you're the architect, I'm not an architect, so I, I, I value what, how you view the building and your comments. Obviously, it wouldn't be any reason for me not to be in favor of the building. I understand that we're making a lot of con-, I don't want to call them concessions, but we're making a lot of changes to this, to the Sunset Specific Plan in particular and giving, allowing the extra height and so forth. All of these changes or, or things that were being required to approve as, as it would move forward to Council, are all things that are because this is especially beautiful, I think, beautifully designed building, and I think it's going to be something that we're gonna be very proud of. I'm glad that some of the building that's coming on the west end of Sunset is going to bring a lot of excitement to that end of The Strip because it's been pretty quiet, pretty dead there, particularly since most of the nightclubs have closed, have closed, and there's not much activity there, so I would hope that having an opportunity to walk along that strip in the evening, would, especially on the nice, warm

evenings, it would be something that, not only the neighbors, but our visitors to our city would be able to enjoy. I know that there is going to be retail on the ground floor. I would hope that some of those retail spaces would be the kinds of operations that would bring neighbors in to use and enjoy those spaces, whether it's restaurants or, or whatever, that it's not just something that just a few people would go to. It'd be something that would open up the activity along that space, so I think that this, that we should feel very proud that the Art's Club has chosen West Hollywood as a place to have their only place except for what's in London. I think we should feel very proud and recognize that we, we were chosen, and we're very fortunate to have such a really internationally-known project in our city, and I know it's gonna add a lot. I love the idea that there's going to be opportunities for the children at the school to have access to the, to the gallery, and that they're gonna have lectures that they're gonna be able to participate, and I think it's gonna be great, so I'm, I would be supportive of this, even though it's not perfect. Nothing is ever perfect,

but I think it's going to add a lot, and I think we're all going to be really pleased, and even if it's going to take two years to build, two years go pretty quick, at least they are going really fast for me, these years, so I'm, I think that it'll be before we turn around, it's going to be built and we're going to be enjoying it, and we're gonna all feel very proud to have this amazing building and the club, even though it's, it's a private club. I think there, we'll all have opportunities, I think, to go, and we should look for those opportunities, so participate --

Hoopingarner: I have a question for my colleagues.

Buckner: Yes.

Hoopingarner: A couple of us have spoken out on the concept of perhaps sort of turning the building around and moving the, the height and mass onto the boulevard and the articulation to the residential neighborhoods. Is that something you think that would be of interest? I know Rogerio, you've, you've had some comments.

Carvalho: Yes, it's of interest, but we can't do that because it's gonna send the building into litigation and we'll likely lose this project.

Buckner: Yeah.

Carvalho: And that was my point about somebody in the neighborhood bullying our, bullying our applicant, you know, to protect, to preserve that view corridor, so we can't turn it around.

Buckner: I don't think our city is interested in having more litigation.

Hoopingarner: More what?

Buckner: Litigation.

Hoopingarner: Oh.

Buckner: But I agree. I, I like the building original design. It was really beautiful. This is really beautiful too. I don't, I would not be embarrassed to have it on Sunset Strip, I'll tell you that, so does anybody - I, I think that we have a couple of th-, quite a few things to address. I'm gonna ask our legal counsel, is it better for us to just go through each of the steps that we need to approve the project rather than just approving the project as a whole or --?

Langer: The only resolution that has conditions is your development permit CP, so if that, if you have changes to that, we can talk about them, and then you could make one motion for all the --

Buckner: For the --

Langer: -- all the rest of the motions.

Altschul: And the one motion could be to approve the Staff Recommendation as laid out on the agenda?

Langer: Yes, you could do that as well.

Buckner: That's what, that's what I was asking her. So the, the only thing that you're concerned about is that one resolu-, that one part of the resolution?

Langer: Only if you want to, if you have changes you want to make.

Buckner: Is there any? Do I see anything?

Hoopingarner: Well, I did suggest a number of them.

Buckner: Well, are you going to make a motion with amendments or do I have another motion or --?

Altschul: I'll make a motion.

Buckner: Okay.

Altschul: I move the Staff Recommendation as laid out on the agenda in its entirety. And if there is anybody that would like to add any conditions to any part of it, I would certainly entertain that. Is there a second?

Buckner: Commissioner Carvalho's --

Hoopingarner: I, I have a question for legal. Being relatively new here I understand the threat of litigation as

articulated via hearsay at this point.

Langer: That's hearsay.

Hoopingarner: But is it our obligation to include that in our deliberation or should we be deliberating on the merits as presented in the Staff Report?

Altschul: May I interject a possible answer?

Buckner: Sure.

Altschul: We also have this situation here where in the form of economy that this, this country uses, like, such as called "capitalism," that the property owner has the right to do whatever he or she or it wishes to do with respect to present, presenting an application and presenting a project and that we need to consider the project as presented because it's the applicant's right to have that done. If the applicant has had to negotiate with outside parties to get to where he is today, that is not the primary concern. The primary concern is the project that the applicant wishes and if that can be done it should be looked at in that context.

Buckner: This is the project that the applicant has brought to us --

Langer: That's correct.

Buckner: -- and that's what we need to consider?

Hoopingarner: No, and, and I appreciate that --

Buckner: Yeah, it's not really an issue for our --

Hoopingarner: -- it's just a question of if we're talking about any recommendations we want to make, the threat of litigation should or shouldn't be included in those possible recommendations?

Langer: I think --

Aghaei: I would -- I would say that they're not, I think it's just, you know, a circumstance surrounding the applicant's --

Hoopingarner: I get practicalities.

Agahei: Yes, no, no, no, no, no, I mean, it's a circumstance surrounding the applicant's application, and, you know, I think the consensus I heard is that, you know, we all agree that it's unfortunate, not withstanding that, this is still -
-

Buckner: A good project.

Aghaei: -- a good project, so that's, you know, it, it's not so much that's in our, you know, that it's part of our deliberation, it's just a fact.

Carvalheiro: But isn't it our responsibility to protect one of our greatest assets, which is Sunset Boulevard, and the original intent of how that street and

boulevard should feel?

Altschul: Sometimes there are things that are beyond our control, and realism has to set in.

Hoopingarner: But we have a vote.

Altschul: The, the owners of both pieces of property, or three, or however many there are, that we're in the process in the discussions, which are not actually a part of our purview.

Carvalheiro: I agree, but it sets a precedence for other projects along Sunset, so I just want us all to be clear that that can happen now.

Altschul: Not only has it happened before many, many times for projects on Sunset also, along with others of the community, it will again.

Buckner: And this is the project that we have before us and that's what we have to either approve or not approve as it is.

Carvalheiro: Yeah, I think we're now, we're now speaking more philosophically.

Buckner: Yeah.

Carvalheiro: You know, when you think of, you think of Los Angeles as a very eclectic community. You go through any neighborhood, every, there's a Spanish next to a Tudor, next to, you know, something else,

a midcentury. Everybody has their own notion of home and what home looks like and how it feels, so if we take that same notion and amplify it to an urban setting, this pr-, project is, makes sense. It's an individualistic project on Sunset Boulevard, makes sense, it reflects our community, but it doesn't hold to the overall vision of Sunset Boulevard over the long term, so I'm okay with it, but I just want us to all --

Buckner: Well, that's a matter of opinion.

Carvalho: -- to understand that that's part, that's part of the decision --

Aghaei: And --

Carvalho: -- our decision is impacting and influencing all those things.

Altschul: But the Council has decided a long time ago, that billboards and tall walls have a place, not only have a place on Sunset Boulevard, but have a --

Buckner: But they're protected.

Altschul: -- a prominent place in a place of priority on Sunset Boulevard. That being said, that's what brings about these negotiations about what should go where, what should be set back where. Just to give you one example, the most recent I can

remember is the Addition Hotel at Doheny and Sunset is setback more than it would normally be required to be because of preservation of views of certain -
-

Buckner: Billboards.

Altschul: -- commercial signs, signage, and that was not the first nor will it be the last. It has gone on for years and years and years.

Carvalheiro: And I completely appreciate this discourse, and this is the type of discourse I hope that we can have at the Art's Club one day.

Buckner: That would be a really good place to have it. I'm going to close the public hearing now. We have a motion on the floor in a second. Unless you want to address the motion itself or did you want to make any amendments?

Hoopengarner: I'd like a couple things addressed that we talked about. I think we talked about protecting that very old, very large tree.

Buckner: Is that supposed to remain on the property or is that something they have to remove?

Hoopengarner: It's actually a city tree.

Buckner: Yeah.

Hoopengarner: It's a street tree, but it's disappeared from all

the plans, and it was hard for me to tell from the plans, whether or not it's actually gonna impede the driveway as it's currently designed.

Altschul: It's on Hilldale?

Hoopingarner: Yes. Yes. And so I think it's important that it be specifically addressed. If it's, if it's, it doesn't seem to be in front of the driveway, but approximate to the driveway --

Altschul: Maybe, maybe we should, maybe we can ask Mr. Cohen if --

Buckner: Yes, but Mr. Cohen --

Altschul: -- they have any objections to that.

Hoopingarner: And in addition, the, the whole truck access there is rather weird, how they have it, like, the trucks coming in sideways and --

Buckner: Okay, well, in order to do that --

Hoopingarner: -- that could be a problem.

Buckner: -- I'm going to have to reopen the hearing, so is that something --

Altschul: Yes.

Buckner: -- that we want to hear from the applicant about that tree? I think it --

Alkire: What, what I could also suggest is that you could include in your action, a recommendation to study

the feasibility of keeping that tree and if it is at all possible to protect in place, if that's acceptable.

Buckner: Yeah.

Altschul: Yes.

Buckner: I'd rather do that than to condition that it's a have-to, if it doesn't work.

Alkire: Right.

Hoopingarner: I think the, the other one was we talked about tightening up 813.C in terms of we've all discussed the, the materials, the fins, and, and how that is really what commends this to a unique design and making sure that that doesn't change.

Alkire: Are there specific aspects of the design that you'd like to include in that condition?

Hoopingarner: I think there's too many to really call them out, but it is --

Altschul: That's fine.

Alkire: Would you like, would you like to just have it included again in the action to add more detail to 8.13?

Hoopingarner: It seems to be --

Alkire: So it would be --

Hoopingarner: -- the protections of 8.13, that if, if it's going

to change it comes back to the public process, not to Staff.

Buckner: Well, it says the Director of Planning --

Alkire: We would need --

Buckner: -- and if you want it to come back --

Hoopingarner: To planning, yeah.

Alkire: We would need to have some sort of threshold because, you know, things change all of the time in plan check, and as the process goes on and, you know, they're, most of them are very minor and acceptable, so we can look at -- we can look at adding --

Hoopingarner: And this is where legal can maybe help us --

Alkire: -- detail --

Hoopingarner: -- with the language because, obviously, if one fin has to go in order for a door to open, you know, who cares, but if the fins all of a sudden change in material, material used, and, et cetera, et cetera --

Alkire: Uh-huh (AFFIRMATIVE). Or --

Hoopingarner: -- I mean, we were presented with a very specific design, and, and it is very unique, and so to the extent that through the war of attrition it slowly dissipates and becomes another black building on

the boulevard, I would have a problem with that.

Buckner: Yeah.

Langer: There was some language --

Altschul: I think in most circumstances, especially in this one, we need to be --

Buckner: This is architectural.

Altschul: -- we need to be relying on and trust, trusting the professionals that bring it for us, and I think, especially in this situation --

Hoopingarner: With all due respect, John, trusting the professionals got us that black and blue building on the corner of Sunset, because that is not what went through the public process.

Buckner: Yeah.

Altschul: Which black and blue building?

Hoopingarner: The Sunset Millennium.

Altschul: Huh?

Buckner: Sunset Millennium.

(Inaudible speaking)

Altschul: Oh.

Hoopingarner: That is not what went through the public process because I was at all those meetings, and I still have the EIR, I still have all the documents for that, and so I appreciate what you're saying about

trusting staff, with all due respect, that's what trusting staff got us, and so I'm here to say that I would prefer that not to happen again.

Aghaei: So why don't we do --

Altschul: I agree with you.

Aghaei: Why don't we do this, this is just to make this easy. If there's what the director determines is a substantial design change, it would have to come back to Design Review? Is that, is that the normal course of action? Is that what we usually do?

Langer: Well, some language that I was going to suggest at the beginning of 8.12, it says, "All materials and details should be of high quality," and we could add, "And substantially consistent with the renderings dated May 24th, 2018," so it should look like the renderings that they've presented to you.

Aghaei: Renderings and materials board were presented --

Langer: Renderings and materials.

Hoopingarner: And materials presented.

Langer: Yeah.

Hoopingarner: Thank you, that --

Langer: That's good.

Hoopingarner: -- that gets us --

Langer: Yeah.

Hoopingarner: Okay. If I had my way there would be some hour restrictions on those balconies and things like that, but I'm gonna leave it at, oh, we talked about art on the fences. We have construction fence in the language and I don't know if this meets the, I think it's a 10,000 square --

Carvalho: Seventy-five feet.

Hoopingarner: Seventy-five-hundred?

Aghaei: Seventy-five-hundred feet.

Carvalho: Are you talking about art on the construction fence?

Buckner: Art on the construction fence.

Hoopingarner: Construction fence.

Carvalho: Or projects that have a --

Buckner: Evidently --

Carvalho: -- frontage of 75 feet or more?

Hoopingarner: Right, so the question is --

Buckner: Yes.

Hoopingarner: -- does this qualify, and if not, couldn't we make that a condition of --

Buckner: It does --

Hoopingarner: -- because it's, this is the Art's Club for God's sake. It should have art on the construction fence.

Buckner: Well it won't be required because that is our current code on that, right?

Hoopingarner: Well that's my question, is does it, does it meet that --?

Buckner: They just said yes.

Alkire: Yes.

Hoopingarner: -- saying it doesn't.

Carvalho: Oh, it does?

Hoopingarner: It does?

Alkire: I believe so, yes.

Aghaei: I think there's 75 feet.

Carvalho: I didn't look that closely at the site.

Alkire: Oh, I thought you thought differently. No, I'm --

Altschul: Maybe we should require it be brought from London.

Hoopingarner: I'll go pick it up.

Altschul: I'll go with you.

Hoopingarner: That was my only --

Buckner: Isn't 75 (talking over) --

Hoopingarner: -- thought, is that --

Buckner: -- feet along the boulevard?

Hoopingarner: This is, this is a project that should have art on the construction fence, even if it was only two feet --

Buckner: Okay.

Hoopingarner: -- and, and so I wasn't sure if the linear footage actually added up to what would hit the --

Aghaei: Oh yes.

Hoopingarner: -- the trigger on our code or not, and if it didn't, I was gonna suggest that we should art on the construction fence.

Buckner: Okay, we're checking to make sure.

Hoopingarner: So that's all.

Carvalho: But it's a suggestion --

Alkire: I'm sorry, ye--

Carvalho: -- on a, we can't enforce that.

Hoopingarner: Well, it could be a condition, because we have construction fence in the conditions. It's, it's just --

Alkire: It's in the conditions, it would be, it would required, yes.

Hoopingarner: It's, it would be because of the, the, the size?

Alkire: Yes.

Hoopingarner: Okay.

Buckner: Okay, anything else? Good.

Altschul: Are we ready to vote?

Buckner: So then can we call the, I'm going to close the hearing again, just to be sure, and we'll have a vote now.

Langer: And so the only revised condition is 811.

Altschul: Somebody didn't vote.

Buckner: Who didn't vote?

Altschul: There's five votes. There should be six.

Buckner: Lynn, are you gonna vote?

Hoopingarner: Sorry, I think it's a wonderful project, but I just can't get there past some of these hoops that I think should've been dealt with. Thank you.

Gillig: Moved by Commissioner Altschul, seconded by Commissioner Carvalheiro, motion passes. Noting Commissioner Hoopingarner, no, and Commissioner Bass, absent.

Altschul: Great.

Gillig: There is no appeal process, this is a recommendation to City Council.

Buckner: Thank you, and we're going to have a quick break and let the people that want to leave leave. We still have another item to come before the Commission, so five minutes this time. If you have conversations, please take it outside the chamber. Okay.

(BREAK)

(Background chatter from 03:07:32 to 03:15:22)

Buckner: The Commissioners out there chatting, can we have

you start moving towards the dais. We have one more item to deal with, and we've got staff that's been waiting all day and they worked hard all day, even before the meeting.

(BREAK)

Buckner: Thank you everybody for getting up here so quick. All right, we're going to reconvene our hearing, and move on to the second public hearing, which is Number 10B, Zone Text Amendment, it's a transportation demand management, and we have Rachel Dimond, oh, you're not going to do it? Who's going to speak?

Cheung: We're both gonna speak.

Buckner: Okay. Well, let's do it.

Cheung: Great.

Buckner: Thank you.

Cheung: Thank you, Commissioners. Good evening, Bob Chung, Senior Transportation Planner, with me is Rachel Dimond, Senior Planner. Together, we will be presenting you the Staff Report on the TDM Ordinance. I will start off with a brief overview of TDM and Rachel will walk you through the details of the program, and we'll be happy to answer any questions that you may have. Staff is requesting

Commission to approve a resolution to recommend to City Council, amendments to Title 19 of the Zoning Ordinance. The ZTA makes reference to the TDM program, which is, which resides in Title 10, Vehicles and Traffic, which is under the purview of Transportation Commission, so tonight, we're asking, again, the Planning Commission to approve the resolution to amend Title 19. It's a fact that residents of H-, West Hollywood commute by driving alone 75 percent. The other 25 percent either takes transit, ride a bike, walk, or carpool or work at home. LA County fare is worse at 84 percent. It's this type of disparity in how we travel that contributes to traffic congestion in the region. A closer look at how folks get around within West Hollywood, as we all know, a big portion of our trips are, are, are passthrough trips, 39 percent. The TDM Ordinance is not designed to address all traffic congestion. We are focusing just on those who commute into West Hollywood, who work in West Hollywood, because we have strategies and, and ways of addressing those type of trips. So I will go on, TDM, it's a pretty simple concept. It's a supply-demand concept. Our

roadways have a finite capacity, and so when you have this extra demand on our roadways, more than what the capacity can handle, we have congestion, and as congestions grow, the peak hour becomes peak period becomes three, four hours of congestion, so TDM aims at how do we move some of those trips away from driving alone into other modes of travel, bike, walk, transit. Why do we need a TDM ordinance? Well, first of all, it's required by law. We don't want to do it because it's just required by law. It's also good for the environment. Reducing drive alone rates also helps with reducing greenhouse gas emissions. It also manages congestion as I alluded earlier. By promoting sustainable transportation option to our folks, our, our workers and employ-, employees, we can help with managing that congestion. A TDM ordinance is also consistent with the goals of the General Plan and the Climate Action Plan, and we need to do our part. So West Hollywood is required to have a TDM ordinance, and so are the 88 other cities within the county, so if we all do our part, you know, it's like recycling, right? If only a few recycle, it doesn't work, but if we all do it

then it actually has a measurable benefit. Our existing ordinance was adopted in 1993 and is applicable to business with five or more employees within a development of 10,000 square feet or more, or addition to buildings that are over 10,000 square feet. Some of the issues that we have with our existing ordinance is the one-size-fits-all approach. So Rachel is going to walk you through how we have updated our ordinance to address this issue, and the other issue that we've had is that we don't have any regular monitoring to gauge how we deal with these measures, so again, we, we have a solution to this issue. During the last year or two years that we've been working on this we have made extensive outreach efforts to get feedback from our community. We formed a TDM working group, which comprised of a Commissioner from Planning Commission, as well as Transportation Commission, hotel operators, businesses, residents. The, the working group provided valuable insights and, and feedback as we developed this ordinance. We also conducted commuter surveys, commute surveys from employees, we've met with the Chamber of Commerce and the business folks, and we've also had actually

an additional working group meeting. A lot of the, the, the program that we're presenting tonight is an outcome of those meetings and the feedback. We have actually modified the program from the last time we were here. We presented a couple months ago the framework to the TDM ordinance, and based on feedback from Council and also additional out, outreach to the Chamber and businesses, we have actually scaled back some of the requirements, and again, Rachel will walk you through some of those finer points. So I'm gonna pass it over to Rachel, and take it away.

Dimond: Good evening, Rachel Dimond, Senior Planner and Long-Range Planning Division. So as Bob said, this, this process has evolved over time, so as the City has worked with stakeholders in the community, the program and the proposed program has, has been adjusted, so at this point, you know, the, the key approach that we're talking is that the emphasis be placed on new development to, to bear the burden of TDM, and that businesses participate with minimal effort and cost. So essentially how the program works is that for new developments, substantial remodels, or additions that include 5,000 square

feet or more of commercial floor area, they would be required to participate in the TDM program, as well as new residential development that includes ten or more dwelling units, and those two types of projects have kind of the, the majority of the requirements of this program that I'll get into in a minute, and then employers with ten or more employees have a very minimal program, that again, I'll, I'll get into detail in just a moment. So for commercial development that includes 5,000 square feet or more of commercial floor area this would include a brand-new building, a substantial remodel, which means more than 50 percent of the walls or structural members are removed from the building or an addition of 5,000 square feet.

There's a number of key items that they're required to participate in. The first is TDM Marketing, and this is actually a requirement that is applicable across the board to all of those applicable types of projects, and in this case, TDM Marketing is really helping people to understand what their transportation options are. So essentially the City would actually provide marketing material to, to developers, to businesses, to basically provide

maps, rideshare information, bike routes and facilities, a list of facilities available for carpoolers, vanpoolers, et cetera, walking and biking maps that are accessible to both employees and visitors of a business or a building, and this way there is accessible information on-site, and then also electronically, if that project has a website, for example. So this would be located in a place that's really easily accessible for people to see. The next really key piece of all this is that they would need to submit a TDM plan, and essentially what the TDM Plan would do is the, they would essentially select from a list of strategies that meet a certain points requirement. So each of the strategies that are listed in the menu have a different point value between 1 and 5, and for projects that have 5,000 to 10,000 square feet of new commercial floor area they would be required to provide 10 points worth of strategies, and for 10,000 or more, they would be required to provide 20 points worth of strategies. Ultimately, all of this is, the purpose of that is to reach an average vehicle ridership for that project of 1.5. I like to think of it this way. You have two people who

work together, one drives and one walks, so on average has that car has 1 poi-, or I'm sorry. Yes, thank you. It has two, because one person didn't drive at all, one person drove alone, but combined they, there's two people on average in each car, because that car is essentially serving those two people. If there were three people, I'll, I'll skip that because it's too late for math. Sorry. So was that, thank you for laughing. So, you know, essentially, again, I'll get into the strategies, but it really gives flexibility for people to pick from a variety of strategies to meet that point requirement, and to reach that AVR goal. Now, on an annual basis, all the employees and, would be required to participate in the City's annual TDM survey, so the City would administer a survey. This is also a requirement that you'll see throughout for the various types of projects, and when they, when they participate in the survey we would require that 80 percent of employees participate so that, that would be an onus on the employer to, to help us get participation. The City would also work with the employers to help get that participation, and ultimately, that survey

would help determine what their actual AVR is over that past year. Again, it's an estimate on average, typically, surveys will take about a two-week timeframe of people's behavior to try to figure that out. So now you've, you've figured out an AVR, and let's assume that a project did not meet the AVR goal. Well, on an annual basis, you would also submit your annual TDM report, which would basically say, okay, our goal is 1.5. We're now at 1.4. Here were the strategies that we selected in the first year, and so they may elect to either continue to utilize the same strategies and see if they continue to improve the AVR, or they may elect to alter those strategies slightly, so this really gives us the ability to shift the program as time goes on and really see what works and what doesn't work, because that's going to be different for every type of project and every type of working environment and living environment. So those are the requirements for mixed-use and commercial developments. For residential developments, it's a little bit different. They do have to have the TDM Marketing on site. They do need to have residents participate in the annual

TDM survey, but what you'll see is that they don't have an AVR goal, and it's a little bit different because people that are leaving their residences aren't necessarily, are doing trips that are outside of their work-related trips, right? And they're peak and non-peak trips, it's a little bit more difficult to hone in on the AVR goal, so for this, for this base, you know, TDM Program that we're recommending at this time, essentially, what staff is recommending is that projects that are 10 to 19 units provide 5 points worth of strategies on site, and 20 or more units provides 10 points worth strategies, so essentially they would provide those strategies and they would continue to monitor compliance with an annual report, but they wouldn't be required to shift to meet an AVR goal, but they would essentially put things in place. They, they could elect to change their re-, their strategies but aren't required to do so based on any sort of specific goal. Then there's the requirements for employers. Again, this was heavily scaled back in order to provide kind of a base scenario for employers that would, that would help improve people's opportunities to take alternative

transportation but not necessarily burden smaller businesses, so as a result employers with ten or more employees would be required to provide the TDM marketing, again, provided by the City, as well as participate in the annual TDM survey. For employers that have 250 or more employees, which I believe there's five business within the City with that threshold, that meet that threshold, they would just be required also to provide the City with verification that they're participating in the Air Quality Management District's TDM Program that they're already required to do. We would just want to get verification of that so we can track that as part of our larger TDM Program. So like I said, there are a number of strategies that you can select in order to meet your points requirement for your TDM plan, and the points, strat-, the strategies range in point value from 1 to 5 based on how effective they are in helping to reduce your actual driving during peak times, and so I won't go through them in detail, but these are the one-point strategies, which are fairly simple to enact, and then they get a little bit more complex as you get into higher point value, the two-point strategies;

I did want to point out that the strategies range things that are physical improvements that you would build on the site, for example, EV chargers and preferential parking for EV park, EV, electric vehicles versus an operational item like providing rideshare matching or guaranteed ride home. These are the three-point strategies, four points and then the five points, and my favorite part about this program is that we also have an innovative, open innovative measure which could range from one to five points, so like everything else we talk about here, we don't know what the future holds and what kind of opportunities there are out there for kind of outside-of-the-box thinking, and we really welcome innovation in terms of this program, and so if someone wanted to propose an innovative measure, it would just approved by the director as part of their TDM plan. We provided a number of examples in your packet, and I don't want to go through them in, in detail, but I did want to point out one thing, and that is that any of the points requirements can be achieved with physical improvements only or operational improvements only, or obviously a mix of the two. So if a developer

wanted to elect just put physical improvements in the ground and not pass on any sort of operational requirements to people in the building, that could certainly be done through this program, and it's certainly something that we want people to think about, whether they want to do things that they construct at the beginning and require ongoing maintenance but in a minimal way versus an operational requirement that has a higher ongoing cost through the future. So today this is actually really interesting because a majority of this program lives in Chapter 1016, which the Planning Commission doesn't have purview over, so obviously we do want your input on the program, and we would pass that along to both the Transportation Commission and the City Council, but the key piece that we're looking for tonight is to make a decision on resolution PC 18-1264, which is a recommendation to the City Council on Zone Text Amendments to Title 19, and essentially what we did was we included references to Chapter 1016 so that in, in a variety of places people will be reminded that they do need to comply with this program as they're thinking about their development permits,

so this would be something that would be a condition of approval of a development permit that you would potentially see and, ultimately, would be, the TDM plan would be approved by the time they have a Certificate of Occupancy. So, again, there are just three amendments in Title 19 that we're requesting recommendation on, and as I said previously, we will be headed to the Transportation Commission on June 20th and then we'll follow up with the City Council on July 9th. With that, we're available for questions and we also have a consultant available if you have questions for them.

Buckner: Now this is only for new development, right?

Dimond: It's --

Buckner: Or for existing businesses that have ten or more employees, right?

Dimond: That's correct.

Buckner: Otherwise the people that are already doing business in the City don't have any obligation to comply, is that correct?

Dimond: If you're a small business with one or two employees this would not apply to you in any way, shape, or form.

Buckner: Okay. So, and, and residences that have ten or more units that are already built, nothing?

Dimond: This does not apply to, this would be strictly 100 percent new development for residential.

Buckner: Question? Stacey?

Jones: I know that there was a working group for this, and I believe Commissioner Bass was on the working group, was a member of the working group, was he not?

Cheung: He attended one of the meetings and Commissioner Hoopingarner stepped in and, and --

Hoopingarner: He attended the first two, I attended the second two.

Jones: Okay, okay. Thank you.

Jones: Thank you. I seem to remember him, and I, it's a little foggy now, but expressing concern about it, and I don't, I don't remember exactly what it was, but I guess I'd like to know, you know, were there other alternatives discussed at the working group, and I didn't see a lot of those included here, and I think just in the interest of being able to make the most comprehensive, you know, recommendation to Council possible, I, you know, I always like to just kind of see what all of our, what all of our

options are.

Cheung: First of all, Commissioner Bass' concern was on the outreach, so I think we covered that as part of the presentation. Alternatives, yes, we went through many, many alternatives ranging from a very robust TDM program to don't do anything at all, so we, we've had inputs and, and, and we looked at many different types of approach to how we should formulate this program, and what we've come up with is a compromise, if you will, of something that we originally proposed that was a little bit more robust than what we have before you, but it's okay because what we want to do is establish this program, a base program, think of it as Version 1.0, and part of the program is to do the surveys and collect the data, and once we get a couple years of data back to us and we can really get a sense of how well it's working or not working, we can start to make adjustments then, so we think this is a good compromise and a good starting point.

Buckner: Question? Go ahead.

Aghaei: Well, something, maybe semi-silly, but those Bird scooters, that, or we had the lime ones I think,

and then you, you know, I know Code Enforcement, you know, swiftly stepped in and confiscated them, but, you know, that, looking at, so I have, and this is like a specific question, and then I have a broader, broader question on this or statement or question on this topic, but, you know, how is that impacting, like, you know, or different modes of transportation, like bike sharing or these scooters, like have we created opportunities to kind of incorporate these new modes of transportation in, in an effort to kind of ease mobility issues?

Cheung: We, we welcome innovative solutions to transportation, and we support any type of new technology. With the Bird situation, what they -- it wasn't Bird actually, it was Lime Bike.

Aghaei: Lime, yeah.

Cheung: They, they just dropped their goods on the sidewalk without permits, without coordinating --

Aghaei: Right.

Cheung: -- with the City, so that, that was the, the, the reason why we asked them to, you know, suspend their operation. We are currently talking with multiple vendors, and our, our plan is to propose a

pilot program to explore how we can regulate and manage these new types of services, but also, you know, we want to make sure that it's done in a safe and efficient manner.

Aghaei: And I guess my broader question and/or statement is, you know, these things came out of nowhere, right? And then all of a sudden, you know, Bird raised \$150 million dollars with some crazy evaluation, and the City of Santa Monica doesn't know what to do, and they're all over LA, but the flip s-, you know, there was an article in the *New York Times* the other day about, you know, I wanted to hate it but then I got around town superfast and I loved it, right? The reason I'm bringing this up is, you know, mobility is a moving target these days, and it's changing rapidly. And, you know, there, I think there will come a time, and this is, you know, this is just an opinion, yes?

Buckner: We're discussing before Public Comment.

Aghaei: Oh. Oh well this is a question, so should I wait for Public Comment? Oh, is this a discussion item? I don't know. Okay. I'll wait for Public Comment then. I was going somewhere, but it'll be, I'll still be going there.

Buckner: Okay, do we have speaker slips? Questions from Staff --

Gillig: Genevieve Morrill --

Buckner: -- as far as the report goes, we can ask those questions now, but --

Aghaei: Sorry.

Buckner: -- no discussion yet, sorry, David. Hold it. Do we have a speaker?

Gillig: Yes, we have one, Genevieve Morrill.

Buckner: Genevieve, come forward, please.

Morrill: Thank you, Madam Chair, Commissioners. Happy Pride. Genevieve Morrill still, CEO and President of West Hollywood Chamber of Commerce. You know, we really do recognize the importance of this program, and we want it to succeed, and we really appreciate the amendments and the compromises that Staff have made in, to have this, what you see before you today, so we want to help move it forward, but we also think that there's still a lot of work to do, and we'd like to see whether we can work with Staff before we get it all the way through to Jul-, July 9th on some of the issues that we have. You know, some of the details haven't been worked out. I really appreciate

Commissioner Jones' question, because we feel that, you know, there have been a lot of recommendations for alternatives, but I think while there's been alternatives provided and compromises provided, they've been within the same formula, and so what we actually recommended was not to use a point system at all but really look at more of intensity of use, and that's because, you know, and now, of course, it doesn't have the same scope with the small businesses, but with this, you know, let's say as a business owner, whether I am five employees working and walking to work or whether I'm 100 employees at a restaurant, if I'm in that new development, those same requirements are going to be provided to me whether I'm five employees or 100 employees, whether my employees are staggered or not, so I think there's not sort of this rewards-back that we also presented. I'm sure there'll be a robust educational program. The developer also, you know, we, we're just looking really at some of the unintended consequences, and we want to make sure we work out the details with Staff. The developer may or, be only the money person, right? He has no care about how this

impacts the future tenants. What kind of foresight does he have to know who these future tenants or what they're gonna need. He may just choose a point system for the sake of having the point system. We also don't know if the new development is really going to be fully realized because of the amount of land, land that they have to use, of whether it needs to be more infrastructure-based or more operational-based. You know, we have to hope that the developer chooses wisely and that they care about the community and that they're not going to just turn around and sell the building and not care the tenants that move in and what the onus is upon them when they, when they take it, so we hope that. We hope that they, I'm losing my track of my thoughts, but we really do just want to really work with Staff on these details before it goes to Council on the 9th, but we do really encourage to move it forward because we really want to kind of keep this moving and we know that we re-, it's important to try to get as many cars off the road as we can. We do think that more of a global type of approach to the whole City, and I know it's hard to look at any kind of through traffic, but

something that we can do to kind of really encourage to get cars off the road, both with the residents and the business owners and the new development, so thank you.

Buckner: Genevieve, don't go away yet. With the Outreach Program and the Task Force, were you or anybody from the Chamber involved in the Task Force?

Morrill: I was, the very first run, it landed on the last Wednesday of the month, which of course is our Mixer Night, and so I couldn't attend any, and then the last meeting of that first run I was able to attend. I then attended the, the second meeting they had, and then pulled together the listing group, and I really do feel that the listing group had a lot of impact because we brought in other types of businesses for Staff to listen to, and it was, it was quite productive.

Buckner: Okay. So did you have an opportunity to make your suggestions then and were those suggestions incorporated in the --?

Morrill: Yes, I, I, I believe they were in terms of existing small businesses and how that impacts them. I think when we look at new development though, to say it doesn't impact employees or businesses, is,

is, is really not the case, because your new development is gonna impact the, whoever is gonna move in there, and to have a developer have the foresight to know what that is or what's gonna be required is what we're concerned about right now and working out those details.

Buckner: So would you think then these points and these, would be better if it was the operator of the business rather than the developer that would be required to participate in the program?

Morrill: I, I think it's looking at the point system. What, what happens is we're locked into this point system, and every time we try to manipulate that, you know, as an example, the Abbey has hundreds of employees, but they come in at 9 o'clock at night, so they're not really part of that impact, so I think there needs to be some reward-back programs for people that already are not driving to work, that already don't impact what's happening, and so I'm not sure, and again, I mean, we're locked into the point system and that's so, what's so challenging for us to kind of say, how do you manipulate that for, as opposed to looking at intensity of use for something or --

Buckner: But the Abbey's not a new business so it won't be impacted at all.

Morrill: No, and, and now, I mean, we really are appreciative of the Staff's time on this, and I think that we do feel heard, and I just think that there's, I have, I really have had state of the City, which is all about Sunset Strip in front of me, and so no excuses, but I've had, I haven't been able to dive into this very much, and Rachel spent a good amount of time on the phone with me, as did Bianca, and so I'm trying to understand it a little more. I'm, I haven't had a lot of time to absorb this new plan, and really understand how it would ultimately, as a developer. We're calling it a developer, but ultimately it's the end user that's it's gonna be, it's gonna be passed onto, and we did, Rachel and I did work out a scenario where it was complete infrastructure, but you might have a building that doesn't have the infrastructure to do all of those either, so, and then you choose operational and you say, bus passes for employees, and then they're meant to do that, so --

Buckner: It's complicated?

Morrill: It's complicated, and, and I don't envy what the

challenge in front of us, but we want it to succeed and we want to support where we can.

Buckner: Thank you.

Morrill: And work on it.

Hoopingarner: One of the things we talked about, you know, is you, you'd have a developer that, I'm sorry, were we done with --?

Buckner: That's the only speaker, right?

Hoopingarner: I think there's only one speaker.

Buckner: So, can I close --

Hoopingarner: Yeah.

Buckner: -- the Public Hearing at this point? Okay, now go.

Hoopingarner: So, you know, you're having a developer develop a business, okay, or, or a building, effectively, okay? But who's going to be the tenant?

Buckner: That's what I was saying.

Hoopingarner: You know, if the tenant's going to be a real estate company, the idea of doing 90 percent of these things is virtually impossible because the real estate people have to have their cars, and they have to be able to, to drive to take their clients around, et cetera, so it is very, very complicated and complex. I think one of the things that we did discuss, and, and I would highly encourage, is that

we, we set a baseline now. We get some good baseline data because to start moving forward with the plan without knowing where we are today is to get to the proverbial cart ahead of the horse, and, so if you've got some baseline data, you know where you stand, and then from there, you can then start making better decisions about what are our options, et cetera, et cetera. I think one of my big concerns about what I'm seeing here is the whole concept of the cost of the thing versus the yield of what it's going to accomplish, and Staff has done a, has, has tried to put that in if you look at Exhibit C. Exhibit C has that little grid where, you know, here are the things you can do to get one point and here are the things you can get two points, but we all know our developers, and they're not stupid people, and the idea that they're going to do a \$4 thing to get one point, you know, you've got all these little dollar signs, et cetera, you know, it's just not gonna happen, and so I, I think there's some misalignments in some of these points, that it's not a pure one-for-one, and Staff's done a good job of, you know, also rating then the effectiveness of that thing, and so

it's a combination of what is the cost of the thing and, and what does it, what do we think it's gonna to accomplish in terms of it's overall effectiveness, and so when you get to real-time multimodal information centers, those are super expensive. Now it might have merit in a hotel lobby, but to put it in a residential building, the people who live in that building are gonna check their phone app, you know, before they leave their house, you know, to check on the bus schedule or whatever. Having that in the lobby they're not going to get up, get dressed, go down, look at the lobby, and then decide, you know, what bus to take or how they're gonna get to work, so I think there's still some refinement that needs to happen on some of these, and again, you know, to have a high-dollar thing that's only got a one-point effectiveness, or a two-point effectiveness, but then gives multiple points as a reward, it, there's some, I think there's some further refinement that might need to happen, and I guess I have concerns, I think we've, we've narrowed it down so much now, that the, I, I don't know, you'd have to do the math, and I know you've worked on it, it's going to

actually impact, like five percent of the community. It's, it, when you say it's only new development and it's only over this size and it's only, only, only, the TDM is now pulled away from the most impact, to, to Genevieve's point. How can we do more impact to the larger community? We don't want to make it onerous on an existing business, because they don't have the ability to build a new bike rack or do whatever, because they, they have limited real estate, but by the same token, what we're doing here is just a little, a little teeny-tiny piece of the whole pie, and you, you know, as they say, there's only one way to eat an elephant; it's one piece at a time. This is a big elephant, and it's gonna be very complicated, but those are just my comments on --

Buckner: Are you saying that it's a lot of work for a very little reward?

Hoopingarner: Yeah.

Jones: I'm going to add to that. I'm in agreement that I had a little bit of, of trouble kind of deciphering, I mean, you guys are the experts, I know it. We, we worked with the consultant on this, right? We did? Hi. But I think just the

correlation between cost effectiveness and points, I don't know, I, I guess I struggle to kind of find a correlation there. I think my bigger issue with it, and of course, I appreciate, like very much appreciate all of the work that went into this, and, you know, the intent is right on, but I feel like it, a lot of these kind of presupposed behaviors that don't actually exist. Like, for example, I've worked in buildings before where there are like screens inside the elevators, or, you know, whatever. Showing someone a bus schedule is not going to incent them to the bus, and incenting a building to like build a space for an on-site daycare or having companies that provide telecommuting doesn't nec-, it, like, there has to be another incentive. I mean, I, you know, I've, have worked for venture-backed companies. These are very, like, these are great benefits to have, but, like, on-site daycare, I mean, that's a, that's a dream come true, but it doesn't mean that people are going to build it, and, you know what I'm saying? Like I guess I just, it's a little bit of like putting the cart before the horse in a way that I don't, I just don't know if it addresses the

biggest problem, which is really kind of what's happening right now. It's like part of a future problem not addressing necessarily the current problem. I mean, I think this is a great starting point, but I, I think that there is some work to be done in the way of how we're thinking about, a lot of these are, to me, like idealized behaviors, like, as per Lynn's point, you know, if you build a building, you don't know who's gonna lease a space, if they're gonna offer telecommuting or if they're gonna offer on-site daycare or even like bike racks, which is, you know, I feel like in West Hollywood especially, I don't know how our bike share program is doing. I don't live on a street where people ride bikes a lot 'cause it's a steep grade, but I don't see a lot of green bikes on my street, and I don't see them getting used a lot, and I think that speaks to a larger problem of us, we, it's just not easy to ride a bike here. It's not necessarily safe, it's not necessarily pleasant as opposed to like a Santa Monica or a Venice where we have wider streets, and very clearly kind of marked, you know, lines and things of that nature, so --

Buckner: It's safe, bike paths.

Jones: Yeah, I mean I was on the Bicycle Task Force a number of years ago, and I mean, I think some of it, some of it speaks to this, but it's like, having a bike rack in a place doesn't mean that someone's gonna ride a bike to work, you know? I don't know. I just, I think this is a good starting point, but I think that more work can be done, and I kind of, being that Ms. Morrill was our only public speaker this evening in service of our business community, I think I'd be interested to know just to see some more, some other suggestions on this.

Aghaei: To add to that, you know, if you have a residential project over 19 units and have to hit 10 of these points, is that, that's correct, right? I mean, it's tough, yeah, you know, what if, what if you don't have the room for some of these amenities to get there or what if they're not practical, what if they, you know, I, I think it's one thing to encourage a developer to do these things, but it's, you know, to penalize them if they don't, or i.e., restrict their development if they can't, that's not fair. I don't know. That's a, I know it's a

broad statement but --

Buckner: Can somebody tell me what "price parking" is?

Dimond: Did you say, "price parking"?

Buckner: Yes.

Dimond: 3.3?

Buckner: It's under 3 points, 3.3, right.

Dimond: So, basically price parking is any, anyone that offers private parking would charge for the parking by providing a minimum price per hour, per day, so it's, it's not providing free parking, so that's something that almost every commercial development does. Certainly some don't, but almost all of them charge you a fee. The residential version of that would be unbundled parking, which is four points by the way, so you're already almost halfway there, add a sign and you have five, so you've met it for smaller buildings, and unbundled parking is essentially, you know, showing the price of parking, essentially, where you have your rent, it's, you know, X amount, and then the actual rent for your parking space is separately listed so that you can see that.

Buckner: And opt not to have parking?

Dimond: Sure, so you don't --

Buckner: That's the idea behind it?

Dimond: Yes, you could opt to just lease your unit and not the --

Buckner: And not the parking?

Dimond: -- parking if you don't have a car but, you know, another example would be you unbundle the parking and also have carshare spaces that, which you'll also see at your next meeting, carshare spaces in the building with preferential carshare and memberships for the, the building. You've met all of your points and essentially you can have people just using Zipcar or similar company, you know, right out of the building.

Buckner: Any other, anybody else have something to add?

Carvalho: I just, Rachel and I had a quick conversation about this a couple of days ago, and I understood that this is just the starting point. This is something that will evolve over time, and is, I don't think is presented as a finite thing, is it?

Dimond: That, that's the goal, that this is really a starting point for us, and we'll evaluate it as time goes on, as we continue to do surveys, collect data, really understand what people are doing, adjust over time for various projects. We would

adjust this as necessary.

Carvalheiro: Yeah.

Dimond: But --

Buckner: But if it --

Dimond: -- but if we --

Buckner: -- this is going to be --

Hoopingarner: But if we approve this, it, and if it goes to Council and gets approved, we would be held to enforcing this for a new development, correct?

Dimond: Yes, absolutely.

Hoopingarner: So, so it would be whatever we choo-, we choose to and ultimately Council chooses to do, the next project that came to us that was X units, would have to comply with this as part of their development, so that's, that's the important bit, I think, is we're setting, potentially, setting people up to fail, and, or to have to, to scramble to do awkward things that may not have the results that we really truly want, so that's my concern about codifying this today is it's not quite ready for primetime in my opinion.

Aghaei: And that was kind of the point I was getting to earlier, when I was rambling about nothing, but that, you know, I want to make sure that anything,

you know, we do is robust enough to kind of respond to changes quickly, because, you know, there might be a time five years from now when people won't be driving anymore because you just, you know, Uber, you know, an Uber'll show up without a driver maybe, or maybe not, we don't know, or, you know, Uber, Uber Air becomes a thing, and then like, you know --?

Hoopingarner: Well, but Uber actually doesn't help with this at all, because it's still traffic --

Aghaei: Uber, I'm talking about autonomous driving --

Hoopingarner: Yeah.

Aghaei: -- and the fu, we don't know what's gonna happen --

Hoopingarner: Yeah.

Aghaei: -- and it can happen at the drop of a hat, so, but I don't want to, you know, disincentivize or, you know, impose some, you know, something overly restrictive. I wouldn't be comfortable with it. I, I'm okay with encouraging it very strongly.

Jones: It's, I think it's very prescriptive, and again, there are just things right now that people aren't doing. I mean, people aren't providing on-site daycare. Everybody would want to work at that company. I would love to know anybody who works

for a company that has on-site daycare or telecommuting. I have worked for a company that offered telecommuting. I, I mean, I still do. I work from home at least one day a week, but, like, it's presupposing behavior that doesn't, I don't know, I feel like we're making a lot of assumptions about what we would expect businesses to be doing, and it doesn't, like, development, new development doesn't really work that way.

Dimond: Right, and that's why we really wanted to make this actually flexible, so by giving people options, they get to decide what they do, and I think with the innovative points, you start to think about things like the scooters and other, you know, things that, as mobility evolves, can be, you know, interspersed with the TDM programs. We really wanted to give people the freedom to choose what works for them and ultimately a developer is going to have at least the best guess as a start for what works for them, and I think what's really essential to point out is that on an annual basis we would be reevaluating every single TDM plan, so, you know, for example you, you put in a number of measures and they don't really do anything, and they don't

work, so you can adjust over time, and, you know, with the help of, you know, working with the City to make sure that you kind of adjust to what works. You know, if a business is offering bus passes but that wasn't something that you necessarily had in your TDM plan, you could then roll it in because the business came in and, and opted to give bus passes because often many businesses in this community do give them.

Consultant: Yeah, so, so now I think that you guys are hearing just among yourselves some of the, some of what we got with the working group which is, you know, notions that the program's not big enough to make a difference and the notions that the program is too onerous or unfair, and so I, I would say the scale this is at right now, I would call it a pilot, and we feel like as a pilot it does a couple things. One of the things that we heard from people was that, and I think you heard it from a comment, we'd like better data to, to, you know, before we go big with this thing --

Buckner: So then --

Consultant: -- so running it as a pilot on a small group, monitoring and checking those groups and collecting

better data, you know, getting back, getting a baseline, getting the effectiveness before we sort of scale it, that's, that's part of one of the ideas that we thought --

Buckner: But why not do it as a pilot project and not require it, make it part of a code?

Jones: If it's ETA, yeah.

Buckner: Instead of, yeah, instead of a Zone Text Amendment. It doesn't feel ready. It feels like it's gonna take a lot of manpower to manage it, to monitor it, to make sure that everybody's complying, and what's going to happen if they don't comply? What are the penalties? How are you gonna enforce it?

Dimond: So essentially there's a few questions in there, so I just want to make sure --

Buckner: Lots of questions.

Dimond: Yeah, so I, there's a few things. You know, the key is we don't want people, we want people to succeed, so we are not in the business of sending people to court for not meeting their average vehicle ridership, right? That's not what this, this is doing, so we, essentially, wanted to set up a program that helps to establish kind of a baseline of transportation demand management for

these types of projects that are applicable and then build on that, right? So if someone comes in and essentially as part of their development permit they would have a condition of approval to have a TDM plan, they'd establish a plan. Like I've said, on an annual basis they would reevaluate that plan, and if things weren't working, they would readjust. Essentially, the only way they would really be in violation, you know, say for some other few details, is if they were just actively not cooperating with us. Then you would start to be, become in violation of these requirements, but not meeting your goal is not a violation of this, of these requirements, so we wouldn't say, well, you didn't meet your goal so we're taking you to court, because, obviously giving someone a ticket is not going to make them stop driving their car, you know, or giving, giving a developer a ticket is not gonna stop a, an employee from driving their car, right? So it's really a matter of getting people to work with the City, I mean, from our end, I think, you know, in terms of the, the amount of projects that this is effecting, you know, we essentially assume that City Staff will be able to

absorb dealing with developers in this way, and in the near future, but ultimately, you know, as this program grows and expands and we readjust not only the individual TDM plans but readjust our TDM program as a whole, we would reevaluate and make sure that we have enough resources on our end to help people. There's certainly a lot of things that we are promising as a city here, but I also wanted to just touch upon that this is really, you know, as Paul said, it's it's much of a pilot. because this is really minimal compared to what other cities in our region are already requiring of their businesses, and when we speak to them it's very doable and they've been very successful in changing the behaviors of people who we wouldn't assume would typically change their behavior. You know, maybe a realtor's always going to need a car, but in most other circumstances you can make little changes that change people's behavior, and over time all of those little changes and maybe one less driving trip versus walking or taking a Bird or taking a bicycle or taking the bus with your bus pass, you know, all start to cumulative-, cumulatively have a positive impact on traffic.

Consultant: And, and the, the, I think somebody made the, the comment, the developers aren't stupid, which is correct. What's gonna happen is the developers are gonna pick the options that, that either they were probably going to want to do anyway or that they think is going to amenitize their property, so if that's adding double, double the amount of bike racks, which is one of the pieces, that's the one they're gonna choose. If they're a hotel, putting the screen in the lobby might make sense. If they're a residential building, not so much, as you, as, you know, so having this be a big menu of things that they needed to choose a, a small piece of lets them pick the ones that they either were already going to do probably, sort of gives them that little, that last little push to do it or ones that they can, that they think will be effective, or in the worst case scenario they're gonna go for the cheap ones, right? So they're, they're gonna do one of those three things most likely. I, I just want to make the point too that the correlation part, it's mostly correlated to the effect, the effect from this measure, because that's the thing that the policymakers should care

about, so it, it doesn't really matter to you guys how much somebody's spending if they get the effectiveness right, so that's mostly what the correlation is about. Most people will go for the cheaper ones to get the points. We just want to make sure that we're correlating them to the effectiveness that we've seen for other projects like that around, around the State of California primarily.

Hoopingartner: So a couple of points back to this chart. Let's see here. About 50 percent of these are actual physical infrastructure. The other 50 percent are, hey, bus passes, or whatever, and especially when it comes to our deliberations, as this body, those things that are actual infrastructure that impact the plans, one of the questions I don't know that we ever discussed, I'm looking at 2.8, the EV charges, and the 3.2 and 3.1 and, yeah, 3.1 in particular, the carshare parking. Now, that one's, we just discussed this at Long-Range Planning two weeks ago, and I think it's coming to this body soon. So now we're talking about something that a developer is going to get the ability to reduce their parking for doing a carshare, and they get

their demand management points, and so have we looked at that sort of doubling down on some of these things?

Dimond: Absolutely. I'm a, I'm a big, I'm usually a big opponent of double-dipping in most cases, but I think in some cases, it's helpful to reward people for --

Hoopingarner: Sure.

Dimond: -- good behavior and good actions, and the way that it's being proposed right now, and you'll see it at your next meeting, carshare, using that as an example, the proposal that's before you in two weeks, would allow for a reduction in parking when you provide on-site carshare and dedicated parking spaces. The way that this is written, if you provide those carshare spaces as infrastructure, that you could double count it, certainly if you think that that's inappropriate, we can pass that information along and see, you know, see how we can adjust those things and we can talk about that tonight, we can talk about that in two weeks as it relates to the zone text amendment, but there are some things that, you know, may be requirements of the building code, or maybe requirements of other

outside regu-, regulatory agencies or our own regulations that can be part of this program, and we don't want to hinder someone's ability to do that, because it would allow them to, to double-dip, I think that some of the things that we're trying to promote, like having carshares, particularly in, in certain buildings, you know, if, however way that we can get that, if that's giving people multiple incentives, I think we're, we're happy with that, but certainly, there does come a point where there needs to be, you're not gonna see these in every building, so I think the concern that we're, you know, every building is going to take advantage of this double-dipping is, is likely unfounded, particularly when it comes to carshare because the market can only bear so many of those spaces, so we're seeing and we're hearing from carshare companies as an example that, that they only need so many in this City. We are a small city with, you know, only so many users for their system, and similarly, you know, I, I'd point to bike racks, that there's gonna be kind of a tipping point for how many bike racks you need, espec-, particularly when they're private and, you

know, in the garage, that you probably don't need, you know, bike racks in certain situations, whereas in other cases, where you have a ton of employees, bike racks might be, you know, the best solution for you, so we really wanted to provide open options and not cut peop-, cut people off from a variety of programs.

Hoopingarner: And I guess to, my, on the flip side of the point is we're, a number of these are infrastructure items, okay? So you're gonna end up with a bunch of bike racks, and then all of a sudden the use of the property becomes a disabled citizens' service center who aren't gonna use bike racks or something. I mean that's just a weird example, but you, you get where I'm headed, that, that the developer is gonna be incentivized via dollars or whatever, because they may or may not know who the user is gonna be, and we're going to end up with this infrastructure that's supposed to achieve our demand management, but then on the flip side the end uses can't even use it and they're still gonna be asked to comply with this, and then they're gonna have to be scrambling for their own points.

Dimond: Right, and that's the beauty of the points system,

in that it's a menu of options and that people can change what they provide on an annual basis, so, I mean, to use your example, if someone is going to build a senior facility, they typically know that it's what their building when they're starting their entitlement process, particularly because in that case, that's something that you really need to cater to. Let's just say open tenant space for commercial, right? So that's where there's that like extensive flexibility, and someone is kind of assuming retail across the board, so they're gonna pick a menu that really caters to like a retail environment, like a gateway with, with Target and a few restaurants, you know, sprinkled in, and some nail-salon type things. It's, you know, it's gonna be geared towards that. A year later, they'll, they'll have their plan approved and implemented for a Certificate of Occupancy. A year later if that entire project becomes office the needs may change, and they can come in and completely rework their entire program, and certainly, we're extremely open to that, because the goal is for them to be effective and not to have strategies in place that don't work, and that's where we'll test

them out, you know, and giving them time to do so. I think we'll be pleasantly surprised at some of the strategies that are geared towards one type of use that will find also help to improve the AVR of other types of commercial uses.

Buckner: So at this point, we're supposed to just make a recommendation?

Dimond: There's two things that we're asking for tonight. First, we were asking for input on the program. I think that thus far, that's what's been happening, but the key piece that we need tonight is a, is a decision on the resolution before you that would provide a recommendation to the City Council on the Zone Text Amendments to the Zoning Ordinance. So there's three changes proposed to the Zoning Ordinance that are outlined in Attachment A of Attachment A, and so those are just changing a reference to the chapter where TDM is located adding a new reference to the requirements for specific uses and then also adding a reference that there's, would be a conditional of approval related to TDM for certain development permits, so really those are the key pieces that are under the purview of the Planning Commission at this time.

Altschul: Of course, there's always the other option that the Council prefers, which is don't do any of this, wait for the subway.

Dimond: That's certainly an option but I would respectfully request that you make a determination --

Altschul: Not to --

Dimond: -- today of however you decide of course.

Buckner: Okay. My feeling, my sense is that it's half baked, it's not done, and I don't know whether we can make a recommendation to make these zoning changes really or changes to the zoning thing without, it doesn't feel, I know you guys spent a lot of time on it, I know it's very difficult and complicated, but it doesn't feel, to me, like I can make that at this point.

Altschul: I think it is makeable because as you say it may be half baked, it may be three-quarter baked, but this is just a recommendation, the Council can put it in the oven for a little longer.

Buckner: But it, but it's not, it's more, the, the decision on the amendments, right, the changes to the actual text --

Altschul: That's the recommendation. It doesn't happen until the Council passes.

Buckner: It doesn't happen until the Council passes. So --

Dimond: That's correct. So you're making a recommendation on the changes to Title 19. The Transportation Commission is going to make a recommendation to the changes to Chapter 1016, Transportation Demand Management, and then we'll go to Council with one final ordinance that incorporates both of those, and then they would make a decision. Ultimately, what's interesting about the proposed amendments to the Zoning Ordinance is that we have a TDM program on the books.

Buckner: Uh-huh (AFFIRMATIVE).

Dimond: We, it, it has not been enforced. It has been on the books since 1993. If we do not change a thing related to that TDM Ordinance, these references would provide an actual reference to that TDM Ordinance that exists today, already on the books.

Buckner: Okay, so why haven't we done anything with it? Why haven't we enforced it, or why, why has it been sitting there? It seems like it's a big code enforcement issue.

Cheung: It's, it's a little complicated, but --

Buckner: Well this is complicated too.

Cheung: Yeah. We had staffing, a, a part-time staffer to

help with development of the TDM plans, working with the businesses, and that was when we had a Transportation Department. When the Transportation Department got splintered out to various different depart, other departments, they're, the staffing, we lost the staffing. We lost expertise. We had turnover on key staff, so it's, it's some, it's not a good answer, but it's something, the ball got dropped.

Dimond: I would --

Buckner: So who's going to be in charge of --

Siegl: I want to complete that answer a little bit.

Buckner: -- to keep --?

Siegl: So, right, part of it is the staffing conversation. The other part of this that I want to be clear about in this discussion is that the current ordinance is from 1993, so as has been pointed out a lot has changed in the world of transportation, and the current ordinance is also very inflexible. It has a set number of requirements that do apply and are enforced in new development currently, right? Every project that you see, you know, that fits those size requirements incorporates those required elements, but there is no flexibility

allowed in the current program, and that what we're proposing is a system that has a wide number of options that are not intended to be perfect for every project but provide flexibility for different project types and, and, you know, development scenarios to pick those programs that, that best compliment their goals. Often, those are presented as, as building amenities, as employee benefits. These are, these are actually positive attributes of buildings. Sometimes they're expensive, so what we're trying to do is make a program that is more flexible, recognizing the changes in technology and recognizing that different project types actually need to have the flexibility to make these choices, so that's the, that's the system that we're trying to put in place, and then over time, the actual menu is easily amended. Our, our plan is, will there be, upon the conclusion of the annual surveys, we would make a report to the Transportation Commission and the Council about how we're doing overall, you know, have we been closer as a city towards these targets, and if, as we're doing that annual evaluation we find that the program requirements are out of sync with where

we're headed or what's most effective, we will recommend changes at that time.

Buckner: So our planners are going to be working with the developers, and this will be an added task for our planners to deal with this to counsel the --?

Siegl: To some degree, that's a task that the planners already do, right? Because in the current ordinance, they are, they are required, Bob works with, you know, with applicants all the time talking about how to incorporate the currently required elements. In this case, the program is, , is, is more, more robust in terms that there's more flexibility to tailor to project types, so there might be more conversation necessary, but to some degree that's actually a benefit to the developers because they can tailor it to their needs while still meeting the City's goals.

Buckner: Okay. Is somebody ready to make a motion? Well. Well, we have, I mean, they're asking us to do, and we, we have a job to do. We have to do something, so I guess we could just, I'll just move to rec-, recommend to Staff --

Altschul: Well, it's been moved.

Buckner: It's been moved? Who did it?

Aghaei: There you go.

Buckner: Commissioner Altschul.

Aghaei: All right.

Buckner: Okay. So move to move the Zone Text Amendment as set forth by the Staff?

Altschul: Move the recommendation.

Aghaei: The recommendation, yeah.

Altschul: Just a recommendation.

Buckner: Just a recommendation?

Altschul: We're not moving the amendment.

Gillig: And motion fails, four no's, two ayes.

Aghaei: So does that mean we have to make another recommendation? Okay, so let me, let me try this. You know, I would move to make a recommenda-, you know, before I make the motion, I want to say that, you know, I think this is, we're going in the right direction. My only concern, and I think it's a concern that it sounds like we share, is that it sounds somewhat possibly, I, I don't want to use the word "punitive," but prescriptive, i.e., like, you know, and, yeah, I, I think it makes it somewhat onerous for developers.

Buckner: That was the word I was gonna use.

Aghaei: Onerous? So what I would reco-, the recommendation

would like to move is that we do move forward with the program in this vein, but that, I mean that it, we come up with a scheme where we encourage it, where it's, you know, you can participate in it, but not where it's so much required, I don't know if that, does that make --

Altschul: You mean --

Buckner: Well --

Aghaei: -- is that, is that, do we need to, does it need to be more concrete?

Altschul: You mean not, not mandatory.

Langer: Well, because the actual changes -- oh.

Buckner: Yeah, I would like --

Langer: The actual --

Buckner: -- to do is an incentive program, like give them a bonus if they do it.

Langer: But I, okay. The actual changes to the Z-, to the Zoning Code are very narrow --

Aghaei: Right.

Langer: -- they're changing the references, so you could recommend --

Aghaei: We could recommend against these --

Langer: -- that --

Aghaei: -- changes then?

Langer: -- and then recommend -- and then make part of your recommendation these policy changes --

Aghaei: Understood.

Langer: -- that Staff could present both to the Transportation Commission and City Council that you would like to see the program --

Aghaei: So --

Langer: -- a little bit different.

Buckner: But --

Aghaei: -- my -- oh, go ahead.

Langer: So you don't need, you don't need code language to do that. You can, you can put forth ideas.

Aghaei: But if, if I could, my mo-, my motion would be to recommend against these changes and then as a policy matter try to come up with the scheme where you, we incentivize, just as a memo line to it, I guess, effectively --

Langer: Wait you, so you don't want the changes to the, the technical changes to the Zoning Code?

Aghaei: Correct.

Langer: Okay.

Dimond: But, just to jump in, so regardless of whether we actually change the, the TDM program on the books, these changes just are making references to another

chapter. They're just helping someone open their Zoning Ordinance and say, hey, I need to look at Chapter 1016, regardless of what that says, frankly, so if we kept it the same as today, these zone text amendments would, would actually still make sense, right? So I, I, I respect that you, you want to make changes to the program itself, but what I would suggest is considering that these changes could live without a change in the program or with a varied version of what we're presenting as the actual TDM program, does that make sense?

Hoopingarner: It does, but you're, you're right in that we, this is sort of housekeeping in terms of keeping the references within the ordinance, which I get, but by doing that, we're setting it up to point to this new code you're proposing to add in Section 10, which is going to Transportation in two weeks, correct?

Dimond: Yes, but there is something in 1016 today.

Hoopingarner: I agree.

Dimond: Yeah.

Hoopingarner: But by setting up this reference, we're setting it up to be pointing to the new code you're proposing if and when that gets through, okay? And so I

think that's our reluctance, is to say, yeah, go ahead and set that up, but by the way, we know you're gonna change stuff, so you're correct in the housekeeping component of it, but we're also setting it up to be pointing to that new stuff.

Altschul: Was this item Staff-oriented or Council-orie-, Staff originated it or Council originated it?

Siegl: There was direction from the Council a couple years ago now to update the TDM ordinance recognizing that it was out of date. The work on this project has been funded by a grant from the State Strategic Growth Council, and recognizing that that is, that having a updated TDM program is an important part of meeting the City's greenhouse gas emissions reductions goals, so that's, that, this is meeting both sustainability goals and transportation goals, both of which have been suggested by the Council.

Buckner: But you don't know that any of these things are gonna actually reduce the gas emissions.

Siegl: Well, actually, we --

Dimond: Every time someone doesn't drive --

Siegl: Actually, we do, yeah.

Dimond: -- they do.

Siegl: We do, and the, the effectiveness ratings are based

on, on technical studies that rate the effectiveness of, of reducing those car trips, largely from the state of California, if I'm correct about that, and, and have been proven to, to, to help achieve it. Our, in fact, our General Plan included, this, this is implementing a general plan item as well, which was to update our TDM ordinance to help meet our greenhouse gas emissions reduction goal. TDM is an important part of that in any community.

Buckner: You know, I think a lot of our traffic problems and our gas emissions are not necessarily our, our residents but people driving through our city because they have to drive through our city to go east to west or west to east, and we have no control over --

Siegl: Absolutely, and TDM, you're totally right, and also, TDM programs are never meant to address passthrough trips. That's, there are a different set of strategies that we have been using and will continue to explore to address passenger trips and regional mobility issues. A TDM program has a relatively narrow focus, which is work-oriented trips.

Buckner: Uh-huh (AFFIRMATIVE).

Cheung: But if, if I can also add to that, those people who are driving through our city are going to work at another city that has a TDM Ordinance in, in place too, so they're, they're also, you know, subjected to the same type of requirements.

Buckner: So these, I want to, I want to call them logistics or ways of managing it, are the kinds of things that you're saying are being done like in Santa Monica, Beverly Hills, Hollywood, these other cities, is that right? And we're the only ones that don't have a list of items?

Cheung: No, we do, it's just that it's out of date and, again, our, what we're recommending is a very mild approach compared to other cities.

Buckner: So they have like a menu like this, and that's the kind of thing that, that cities are going to, basically? So this isn't unusual, is that right?

Dimond: Yeah, I mean, I would say that that, oh, go ahead.

Consultant: So it varies quite a bit. Santa Monica, in particular, has a program very much like this system but considerably more robust, you know, within California, San Francisco, Oakland have, have very, like national, nation-leading kinds of

programs. City of Los Angeles is relatively weak at this point and not particularly well enforced. I mean every city by state law has to have a program, so but the, but the effectiveness and the robustness of them varies with, and Southern California and Santa Monica kind of leading the way and Los Angeles kind of in a comparable place to you guys.

Buckner: When you say that our program isn't as robust as Santa Monica, what do you mean by "robust"?

Consultant: So Santa Monica's applies to more people, more, more businesses, residences, you know, it's not sort of narrowly just focused on new development. The, the level of requirement to those who, to whom it applies is higher, so if we were asking, say, 10 points, they're probably asking 20 points for the same group of people. You know, the politics are different there. There, there's all kinds of reasons people have variable programs, but, you know, at, at the Western and (INAUDIBLE) of a lot of these through commutes, there is a, you know, the most robust program in Southern California.

Buckner: Okay. Okay, so I need help from you, Lauren. What, what do we need to do? We need to do

something. I don't want to leave Staff --

Langer: So I --

Hoopingarner: I have a question.

Buckner: Yeah. Hanging.

Hoopingarner: There are a number of members of our community, Genevieve, for one, that perhaps, without having to go back entirely to the drawing board that you could work at this very small, very intense working group with some key peoples, an architect, this chamber, a couple of people to refine some of these things. I realize that you think, you're, you're taking this to Transportation. Is there anything to prevent you from taking that refined set to Transportation and then bringing it back to us for this bit?

Dimond: Yes, there, there is.

Hoopingarner: Okay. So we, we do have some time issues here. We have a, a grant that required us to meet certain timeframes, and at this point, to be totally frank, at 11:01, you know, we, we would love a recommendation on the, on the changes to the, to the Zoning Ordinance. I think we could absolutely continue to, to fine tune this, work with the Transportation Commission and take it to Council

with your input that you've provided today, but we, we will not be coming back for this round to the Planning Commission.

Altschul: This is political. It's just bouncing it back to the Council where they want it, let them do it.

Buckner: Yes. So then we should just vote again.

Aghaei: Does someone want me to --

Altschul: You should vote again.

Hoopengarner: So I'll make a motion. I'll make a motion. I'm making a motion to adopt the Staff's recommendation with the caveat that the actual, because we're only voting on the pointers, right? Right? That the actual code that's going to be addressed by Transportation addresses some of these key issues that have been identified by the Chamber, by citizens in the community, because we don't ultimately have any say over it anyway.

Buckner: And by our Commission.

Hoopengarner: Yeah, and by our Comm-, and, and indeed our comments before you take it to Council.

Dimond: Absolutely, your, your comments will be incorporated into the report to Transportation Commission and to Council.

Hoopengarner: So that would be my motion.

Buckner: That --

Langer: Yes, that is --

Buckner: We'll do it.

Langer: -- an acceptable way to proceed.

Buckner: Are we happy? It's the same thing, the same --

Gillig: And the motion passes unanimous. It's a recommendation to City Council, no appeal process.

Buckner: Our comments are gonna go forward?

Langer: Yes, your comments will be conveyed both to Transportation and to City Council on the substance of the program.

Altschul: And you'll guarantee that they'll read them? Good response, Bianca.

Buckner: Thank you. Do we have any public speakers at this point?

Gillig: We have one, George Bujarski.

Buckner: Oh, excuse me. No new, there's no New Business, no Unfinished Business, no Excluded Consent Calendar. Items from Staff for their planning --? No? Public comment. Hi, George.

Bujarski: Hi. Good evening, Commissioners. My name is, my name is George Bujarski. I live in West Hollywood. The last item reminded me of that old Polish adage, "The point of life is to avoid as many calculations

as possible." I'm, I, you know, I really appreciated the discussion during the Sunset, or after, you know, the Sunset meeting. You know, I've, I've come here talking about my neighborhood, but I do live in, you know, in West Hollywood, and my wife and I have lived here now for five years, and as one of the commissioners said, you know, we really love it, and sort of like we enjoy the joy of this place. It's got, you know, it's got a lot of life. However, what I want to talk about was pedestrian crosswalks, and pedestrian crosswalks on Melrose Avenue in the stretch between Fairfax and La Cienega and more specifically, pedestrian crosswalks between Crescent Heights and, and Orlando, because there aren't any. West Holly-, Melrose, at this point is a white street. It's got two lanes, two lanes and a lane for left turns in the middle. It's got, between Crescent and Orlando, those two traffic lights and the one on Harper. Melrose, like, Melrose has a lot of shops, it's got a lot of boutiques, it's got a lot of cafes, and some of them are on the other side of the street. I've, I've driven Melrose a number of times, you know, a lot of times in the stretch, so,

you know, people want to cross the street. Now, in the three blocks between Crescent and Harper, it's only three blocks, so I don't know why so many of them are crossing except for Johnathan Adler. I don't know if you've ever heard of it, they have a pink wall and it's the number one self-photo destination in the United States. Oh no. Really? The, the blocks between, between Harper and Orlando, there are three blocks but they're really like four or five blocks. They are very long blocks, so what happens is that people, you know, (INAUDIBLE) in two hops, they go from the sidewalk into that center turning lane, and they go over.

Gillig: Time.

Bujarski: Huh?

Altschul: Aren't those in Los Angeles?

Buckner: Can we let him have one more minute? Go one more minute, George.

Altschul: Bianca, aren't those in Los Angeles? George, those are in Los Angeles.

Bujarski: What?

Altschul: Those, those --

Buckner: Those streets --

Altschul: -- intersections are in Los Angeles.

Buckner: They aren't even --

Bujarski: Nothing is in West Hollywood?

Buckner: No.

Altschul: Not what you're talking about.

Bujarski: Oh no, those poor pedestrians.

Buckner: Fairfax and Crescent.

Bujarski: Wait a minute. Wait, Crescent isn't in West --?

Altschul: Heights, between Crescent Heights --

Buckner: Crescent is.

Altschul: -- and Orlando, and Melrose is in Los Angeles.

Bujarski: Ah. So all of that area is Los Angeles?

Altschul: Yes.

Buckner: Yeah. Go to City Hall, talk to them.

Altschul: Or let's form a militia and, and capture it, and then, then we can solve the problem. Now I'll have to just have to drive along and watch them trying to cross, it's --

Hoopingartner: Let's invade.

Altschul: -- look at the street signs.

Bujarski: And to think that I waited, and waited for this?

Altschul: Sorry.

Buckner: Well, thank you so much. We always appreciate your comments.

Bujarski: Have a nice dinner, everyone.

Hoopingarner: In any case, George, it would probably be a thing to take to Council instead of to Planning.

Bujarski: Oh. It's not in West Hollywood, you know.

Buckner: Thank you. So then items from Commissioners?

Jones: I have one thing. Okay, this is not a teacher's pet situation. There's been a lot of conversation in our community for the one person who's still here, anyone watching on TV, about the landlord-tenant (INAUDIBLE) for seismic retrofitting, and there are gonna be two meetings about this. One is this, actually, it's next Saturday, I believe, from 11:00 to 12:30, that's in the morning, here, and there's another one on June 23rd at the same time. There's also a survey that you can take online, so if you have opinions, I encourage you, I encourage you to participate, and that's it.

Buckner: Yes. Okay, thank you very much for mentioning that. No other commissioners at this time? Thank you then. The Planning Commission will adjourn to the next regularly scheduled meeting, which is Thursday, June 21st beginning at 6:30 p.m. The 14th, the one that would've been normally a meeting, is being canceled, correct?

Altschul: That's Design Review.

Buckner: Oh, it's a design review? I'm all confused.

Altschul: Yes.

Buckner: Sorry about that.

Altschul: Well, that's cancelled.

Buckner: Design Review is cancelled.

(END OF MEETING).

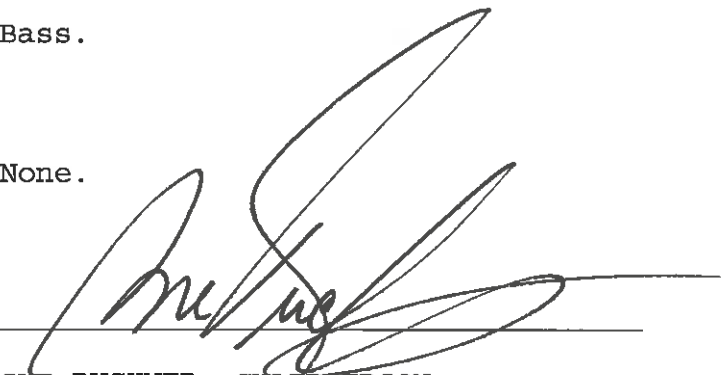
PASSED, APPROVED AND ADOPTED by the Planning Commission of the City of West Hollywood at a regular meeting held this 21st day of June, 2018 by the following vote:

AYES: Commissioner: Aghaei, Altschul, Carvalheiro,
Hoopingarner, Vice-Chair Jones,
Chair Buckner.

NOES: Commissioner: None.

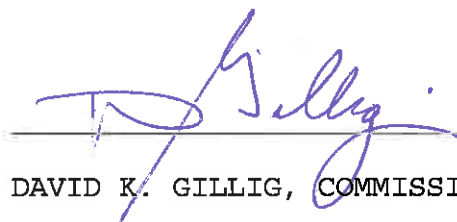
ABSENT: Commissioner: Bass.

ABSTAIN: Commissioner: None.



SUE BUCKNER, CHAIRPERSON

ATTEST:



DAVID K. GILLIG, COMMISSION SECRETARY



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CERTIFICATE AND

DECLARATION OF TRANSCRIBER

I, ALICE BURKE, hereby declare as follows:

I am located at 21220 Devonshire Street, Suite 202-B, Chatsworth, California 91311. I am the person who transcribed the foregoing Planning Commission minutes of June 7, 2018. Present were the Planning Commission, Staff - Jennifer Alkire, Rachel Dimond, Bob Cheung, David DeGrazia, Bianca Siegl, Lauren Langer, David Gillig, and public speakers.

I have transcribed this transcript to the best of my ability and certify that this written transcript is a true and accurate account thereof. I declare under penalty of perjury under the laws of the State of California that the foregoing is true and correct.

I further certify that I am not of counsel or attorney for any of the parties in the foregoing matter or in any way interested in the outcome of the matter set forth in this transcript.

EXECUTED this 13th day of June 2018 at Chatsworth, California.

Alice Burke

Alice Burke
Written Communications, Inc.

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