EASTCHESTER ARB - 3/4/21

THE CHAIRPERSON: Good evening, everyone, and welcome to the Architectural Review Board meeting for the town of Eastchester for -- I always do this, I read the date you wrote this, Margaret -- for March 4th, 2021.

If you would, Margaret, please do the roll call.

M.S. UHLE: Sure. Ende McIntyre.
MR. MCINTYRE: Here.
M.S. UHLE: Jennifer Nemecek.
MR. NEMECEK: Here.
M.S. UHLE: Silvio Luca. I'm sorry, you're muted, Silvio.
MR. LUCA: Here.
M.S. UHLE: Laura Raffaiani.
THE CHAIRPERSON: Present.
M.S. UHLE: Carlos Garcia-Bou cannot make it this evening.
THE CHAIRPERSON: The minutes from February I was not in attendance, so --
M.S. UHLE: We can hold those off because Carlos is not here. So we'll wait until next month.

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THE CHAIRPERSON: Very good. Just some notes, some comments about how you can participate in the public hearing part of the meeting. If anyone in here is in our audience, our virtual audience from the Town, if you would like to make a comment during the public hearing, you use the raise hand feature on Zoom or star 9 if you're calling in from a phone. So either the hand raise feature or star 9. Margaret will acknowledge you, invite you to speak, and at that point please un-mute your microphone and state your name and address.

With that, I think we can proceed with tonight's business. First up on the agenda is Application 21-09 for 32 Scarsdale Avenue. Do we have the presenters?

M.S. UHLE: Yes. There we go.
THE CHAIRPERSON: Welcome, Dennis, you need to un-mute, please. John, are you un-muted?
MR. COTUGNO: Yes. Can you hear me?
THE CHAIRPERSON: I can hear you. I can also see the top of your head.
MR. COTUGNO: I'll change it to the

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that kind of stuff, the calculations for the
gross floor area. These are the floor plans
and the site plan where you could see hatched
in on the site plan on the left side where
we're doing this two story addition. It's
directly over a patio. The patio is very
large, so we'll still have a decent size patio
after this two story addition. The addition is
off of the kitchen, and it will be a family
room on the first floor and an extended bedroom
on the second floor.
Looking at the elevations, of course
all the materials will match the existing. The
Murrays decided to re-side -- it has vinyl
siding now, they're going to re-side the entire
house with gray vinyl siding, this way it all
matches properly and, of course, the asphalt
shingles will match as well. There is a stone
retaining wall in the front, but that doesn't
get affected. The addition is built right
basically on top of that. Like I said, there's
a gable roof portico over the front door, and
we do have the same roof pitch on the dormer on
the second story addition. We carried over the
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the shutters to match kind of whatever is on
the second floor?
MR. COTUGNO: Yes, on the second
floor, because there are shutters on the second
floor, so we'll put shutters here to match the
existing shutters.
THE CHAIRPERSON: The plain of that
addition, that part of the addition, the gable,
that is a little bit closer to us; right?
MR. COTUGNO: Yes. It projects closer
to the street than the house does, that's why
you get bigger windows, which is required,
egress windows for the bedroom, that's why it
juts into this roof over here. You can see
with the pointer; right?
THE CHAIRPERSON: Yes.
MR. COTUGNO: The pointer, you could
see that?
THE CHAIRPERSON: Yes. If you could
just scroll a little bit further down because
we're missing kind of like the bottom part of
the page. I'm just not sure if there's
something there we should be seeing. Yes, the
lower right-hand corner. Is there any
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skirt, so-to-speak, that the house has now
separating the first floor to the second floor,
and the ridge height will match the existing,
as shown on here.
I think that's all I have to say, so
I'll take any questions you guys have.
THE CHAIRPERSON: Are the shutters
existing, John, or is that a new addition? The
shutters are there already?
MR. COTUGNO: The shutters are there
now on the second floor. There's the window on
the back with shutters. Right now, we're
reusing the same patio doors, and, of course,
there are no shutters there, there are no
shutters on the second story window over here.
So it's a little bit of a hodge podge. While
there are shutters on the house on the front,
those are symmetrical, but then there's this
bay window in the front now that's existing.
This is the only change to the house where it
says addition in the front on the left side.
It's just over that 30 percent threshold for
coming to you guys.
THE CHAIRPERSON: So that will have
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important information there on that sketch?
MR. COTUGNO: Not really. That's the
rear elevation.
THE CHAIRPERSON: Okay, got it.
Board members, are there any other
questions for this applicant? Make sure to
un-mute if you have anything to say or ask.
MR. MCINTYRE: Can you just scroll
down and let's look at the roof plan for a
second, John, please.
MR. COTUGNO: The roof plan?
MR. MCINTYRE: Yes. Don't you have a
section through the --
MR. COTUGNO: Yes. This section?
THE CHAIRPERSON: Scroll up you mean?
MR. COTUGNO: Yes, scroll up, not
scroll down. This is the section.
THE CHAIRPERSON: You want to see the
bottom half of that page? There you go.
MR. MCINTYRE: So that's the top of
the ridge.
MR. COTUGNO: Yes, we're matching the
ridge.
MR. MCINTYRE: So your section is cut
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right through the top of the ridge.

MR. COTUGNO: Correct, yes, which
matches the peak of the house. This is the
roof line beyond.

MR. MCINTYRE: Right. So there's no
flat roof per se?

MR. COTUGNO: No flat roof, right,
correct. That's why that section was taken.
Right through here, right through here. Got
it?

MR. MCINTYRE: Right.

MR. COTUGNO: The roof line beyond is
this angle here. When you're taking it through
the dormer, it looks like a flat roof because
it's cut right through here. This is the roof
line that you see, that same angle the house
has now, then it goes back, the house. That's
the shape of the house now. This is like a
split level house. It's not a typical two
story. The floor level here is a half story
higher than the first floor, then you walk up
another flight of stairs.

THE CHAIRPERSON: Front to back?

MR. COTUGNO: It's a split level front

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open up for the public hearing.

So I would like to make a motion to
open Application 21-09 for a public hearing.

MR. MCINTYRE: Second.

THE CHAIRPERSON: All in favor.

(AYE)

MS. UHLE: If anyone wants to talk or
has any comments, please raise your hand.

It does not appear that anyone has any
comments or questions.

THE CHAIRPERSON: Okay. When Margaret
says -- just an FYI -- when she says raise your
hand, that means not physically raise your
hand, but press that button that says raise
hand.

So if there's no one there who wishes
to ask questions or comments about this
application, then I would like to make a motion
to close the public hearing for Application
21-09.

MR. MCINTYRE: Second.

THE CHAIRPERSON: All in favor.

(AYE)

THE CHAIRPERSON: Very good.

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Alrighty. Any other further comments or
questions from the board? Guys, no?

MR. MCINTYRE: No. It's
straightforward.

THE CHAIRPERSON: I think we can move
this application on to the Planning Board.
Margaret, I don't think there were any comments
or questions for the Planning Board to take
note of?

MS. UHLE: No.

THE CHAIRPERSON: Okay. So then I
would like to make a motion to send Application
21-09 along to the Planning Board with a
recommendation of approval.

MR. MCINTYRE: Second.

THE CHAIRPERSON: All in favor.

(AYE)

THE CHAIRPERSON: Alrighty. Thank you
very much, John. Thank you, Murrays. Good
luck with your new home.

MR. MURRAY: Thank you so much.

THE CHAIRPERSON: The next application
we have tonight is Application 19-42, which is
the property located 5 Ray Place.

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MS. UHLE: I'm getting them on board, hold on.

THE CHAIRPERSON: Welcome to the meeting tonight.

MR. SARACENO: Hello, everybody.

THE CHAIRPERSON: Hello, John.

MR. SARACENO: How are you?

THE CHAIRPERSON: All righty, and hello, Edmund.

MR. VOGEL: How are you, everyone?

Margaret, whenever you say we're ready.

MS. UHLE: Do you have everyone from your team up? The list that was provided is slightly different from who's here. You have a couple of people numerous times. Natalie is not on your team, is she?

MR. VOGEL: Not that I'm aware.

MS. UHLE: That was a mistake I made.

Hold.

MR. VOGEL: Dan Tartaglia might be joining.

MS. UHLE: I don't see him here.

THE CHAIRPERSON: John has three devices?

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MR. SARACENO: I had Zoom problems. I'm on one device three times. I tried to close it, but so far unsuccessful.

THE CHAIRPERSON: Maybe Margaret can close two out of three.

MS. UHLE: Shall I try to close a couple of those, John?

MR. SARACENO: Sure, go for it.

Unless I get to vote on things, then I would like to leave three open.

MS. UHLE: I think that should be -- what happened to Rick? Is Rick just calling in?

MR. SARACENO: I think Rick is just watching.

MS. UHLE: Okay. I guess you're ready, Ed.

MR. VOGEL: Thank you, Margaret. Good evening, members of the board. My name is Edward Vogel. I'm with Warshauer Mellusi Warshauer Architects, and we will be presenting the architectural portion for 5 Ray Place. With us today, you met John Saraceno, he's with Augustus Development, as being the owner and developer of the project, and Rick Bohlander is from JMC, he's just watching the program, the site engineers for the project.

At this point, I'll share my screen, and we can begin with an overview of the project. We do have an animation toward the end to walk through as well. Bear with me a moment. Here we go.

This is 5 Ray Place. It is obviously in the town of Eastchester. We'll begin to speak about the architecture as we go through the project. Allow me then to just work my way through the slides. The project is located off White Plains Road and Brook Street. The project is situated between the commercial core and a residential neighborhood, which is further to the south and to the west of the project. The zone that we're in is an RB zone, but we elected to utilize the M-700, which is a multi-family residential zone. It's actually well placed as a traditional zone element between the commercial strip and then the residential, which is just to the south and

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Because of that, there is a setback, and it crosses over our property, which is where my
4 corner is right now going, and goes around the building. 
5 These are the unit floor plans, and
6 I'm going to zoom in a little bit. So as I mentioned, the first floor plan, as we travel
7 up Ray Place, this is the approximate location of the existing parking lot entry, and then we
8 provided parking at that level as well. Part of the parking goes beyond the building
9 footprint, so the building itself above is as we follow the cursor. We have lobby and entry,
10 we have an exit stair. As we work to our second floor, you enter at that upper level of the parking, and then we slide under the building with additional parking. Again, we have our elevator lobby for the residence, trash compactor and building services. Here you could see the stair arrangement, one next to the elevator and one, as mentioned, down below.

Once we get above the second floor,

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<td>2: The east elevation picks up those same elements, holding the two strong corners, and you could see here the existing retaining wall that exists on the site.</td>
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<td>3: Then our north elevation picks up the same elements as you see working your way around.</td>
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<td>4: This is a rendering looking from Ray Place toward our building. This picks up the materials that I mentioned earlier on the facades. It gives you a better representation of this in three dimensions.</td>
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<td>5: I'm going to move on to a view that we had developed from the CVS parking lot, which is more or less the intersection of Brook Street and White Plains Road toward the project site.</td>
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<td>6: A material finish board. Here the board is representing what I described earlier.</td>
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<td>7: We have a white brick. You could see the more rusticated and a little bit deeper layer base, and you could see a metal panel for the roof.</td>
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<td>8: Let me reduce this a bit so you can see the bottom. We have black for the windows.</td>
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<td>2: There's an image in the lower right-hand corner for that as well. Then we had some white trim, and then the cornice work would be the Fypon material.</td>
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<td>3: The Planning Board, when we first went to them, thought the color scheme was a little stark and white, so we decided to come up with a second, alternative color scheme where we've reduced or darkened the roof; this is more of a slate color. The brick that comes up the corners here has more of a cream, it's more of a softer white to it, and then in the body between our strong corners, we've changed the materials here, and the material has become a cementitious siding such as a Hardie siding; this is cobblestone in color. So although it is light, it is more toward the tannish range.</td>
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<td>4: Then we also have the trim being the cornice remains the same, and the black for the windows.</td>
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<td>5: We were also asked through the Zoning Board process to show some site neighborhood sections. There is a section that is cut from east to west looking in a southerly direction.</td>
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<td>2: towards DeCicco's. As we work from left to right across this section, this here is White Plains Road. These are picking up the street shape and vocabulary along White Plains in our vicinity. This is a retaining wall and DeCicco's here. In the background and then in brown you see our structure. Ray Place runs up and down. Then you can see the contours as it transitions to The Enclave, which is our neighbor just to the west.</td>
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<td>3: This is a neighborhood site section here. We're in a north/south line looking in a westerly direction cut through our site. Again from left to right, DeCicco's with the parking fields, and then our parking field. You could see the retaining walls that we have on site.</td>
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<td>4: In the background here is The Enclave. You could see the line of The Enclave as it's dashed in beyond our building, the CVS, and then the street vocabulary for Brook Street.</td>
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<td>5: These are a couple of stills right now from an animation that John Meyer Consulting put together, JMC. These were probably the more talked about views, so we provided them in</td>
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<td>2: our presentation as we've been making them to various boards. This is looking up Ray Place.</td>
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<td>3: You're looking at 5 Ray Place on the left here, and then you're looking at The Enclave here as the neighbor.</td>
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<td>4: The next viewpoint is from the intersection of Brook and White Plains Road. You see the CVS in the foreground, and then you see 5 Ray Place in the background.</td>
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<td>5: Then directly across the street, across the street being White Plains Road, this is the parking field of the CVS. You can see the retaining work that exists here, and then the walls that exist partially on our site and then partially off of our site.</td>
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<tr>
<td>6: At this point, I would like to move on to the animation. It is worth showing. So this is an aerial bird's eye view from the south looking north. As we swing a little bit to the west, the property is right here, DeCicco's, The Enclave. Now we're going to start to bring you down onto Brook Street.</td>
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<td>7: You'll get a sense of the street shape. Then we're going to rotate toward Ray Place, and</td>
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then travel up Ray Place. You can see here The Enclave as our neighbor. We’re going to spin you around and then work our way back a little bit to get you to the top of the knoll. Once we’re there, we’ll bring you back down Ray Place past our building. As we get to the intersection with Brook Street, we’ll turn ourselves to take a look at the building, and then we’ll travel Brook Street toward the intersection of White Plains Road. Once we reach the intersection with White Plains Road, we’ll turn in a southerly direction and go past our site. Then we’ll jump to the other side of the street and then travel northerly back toward the intersection with Brook Street. That’s where the animation will turn and end. So at this point, that was the architectural portion of the presentation. I would ask if you have any questions, this would be a time.

THE CHAIRPERSON: The animation, I know it’s not like perfect exact, but as far as like the colors and finishes, is that one of the first iterations, one of the last

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iterations? I’m not sure if I quite know what I’m looking at in terms of the materials on that.

MR. VOGEL: Sure. Well as we described, it is the second board, finish board that I had shown, exterior finish board. It’s hard in animation to actually pick up the materials exactly, but that’s what we were aiming toward, to fill that distinction between the corners and the body itself.

THE CHAIRPERSON: So there is the two tone of the second board and the darker roof as well?

MR. VOGEL: Correct. Exactly.

THE CHAIRPERSON: Could we go to that board again?

MR. VOGEL: Sure. Bear with me a moment.

THE CHAIRPERSON: Sure.

MR. VOGEL: Here we go.

THE CHAIRPERSON: Okay. That metal roof, it has that kind of honeycomb-ish feel?

MR. VOGEL: Correct.

THE CHAIRPERSON: And it’s got texture

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2 The brick is still going to be white. It's a subtle, right, so it's more of a texture element where you have the brick and the mortar joints, and then you have the horizontal clapboard appearance of the smooth textured cementitious siding.

3 MR. MCINTYRE: The Hardie siding is clapboard, but you're saying it's like a cementitious -- you know, how wide are those boards?

4 MR. VOGEL: They come in a range.

5 It's probably between a five and a seven inch exposure.

6 MR. MCINTYRE: Okay. Again, that's something that was sort of discussed with the Planning Board initially, was that it, to sort of go in that direction, as opposed to your first choice, which was brick on everything?

7 MR. VOGEL: Correct, that was a recommendation from the Planning Board to tone down the white.

8 MS. UHLE: I don't recall anything -- and you can correct me -- I think the Planning Board just talked about the color pallet.

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1 Because the building is in a prominent location, I think they felt that the lighter whiter starker color pallet just might be a little bit too stark, and they recommended toning it down. Unless I misunderstood, Enda, I don't think -- unless I'm wrong, Ed -- I don't think that they did discuss like HardiePlank versus brick or anything, it was more of the color pallet.

11 MR. VOGEL: You are correct, Margaret, it was the color pallet, toning it down. We took it a step further to change the materials.

12 MS. UHLE: The Planning Board didn't discuss the actual materials.

13 MR. VOGEL: No. We did present this as a color pallet with these materials listed here, so they were aware of this alternative.

14 MS. UHLE: They definitely wanted to defer to the ARB as well in terms of your opinion on all of these issues.

15 MR. MCINTYRE: I'm not a hundred percent convinced on, you know, the introduction of the clapboard siding. I don't see this building with clapboard siding. I

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2 we can kind of just look at one versus the
3 other.
4 MR. VOGEL: This one?
5 MR. MCINTYRE: No. The one that was
6 just up. So option A, I guess. Yes, that one.
7 You had said that you had three bands, which
8 was almost like the aggregated brick or almost
9 like a, you know, terrazzo type brick at the
10 base and then in the middle. So your initial
11 sort of design was more linear in terms of
12 separating the three components of facade up;
13 right?
14 MR. VOGEL: Correct.
15 MR. MCINTYRE: Now it's gone
16 90 degrees where now it's more vertical; right?
17 MR. VOGEL: What we introduced now,
18 the base was still going to be a darker piece
19 than the brick, then the clapboard would have
20 been in these recesses. We still would have
21 had the horizontal base with the body running
22 across and the top with the introduction of an
23 additional different material.
24 MR. LUCA: I think the building is
25 going to read more vertical if, one, it's

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1 clapboard, and also by having those two spaces
2 in a darker color. I think you want to make
3 this building read horizontal not vertical.
4 That's my opinion. I think it should all be
5 the same material and as close as possible to
6 the -- the same color. I disagree with the
7 different colors.
8 THE CHAIRPERSON: I'm changing my mind
9 on that one too, Silvio. I agree that this has
10 a better feel to it just all and all. Maybe
11 it's just the colors.
12 MR. LUCA: It looks a lot more
13 elegant, the building, this way, and it reads
14 horizontal.
15 MS. NEMECEK: It's important to read
16 horizontal.
17 MR. LUCA: The HardiePlank, no matter
18 what, the smallest exposure for clapboard is 4
19 inches and the brick is 2 and 3/8th, so it's
20 not going to align so it's going to
21 automatically read vertical, the two different
22 materials. Then you also have to trim out the
23 windows with some kind of AZEK material and
24 may be a historic sill in those certain areas.

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1 The color differentiation is going to make the
2 building read vertical. If you look at the
3 building, the second proposal with the darker
4 color, it reads vertical.
5 MR. MCINTYRE: Exactly. It looks more
6 bandy that way.
7 MR. LUCA: It's looks a lot nicer
8 horizontal and monochromatic. I do like the
9 metal diamond mansard roof. If anybody is
10 familiar with Ridge Hill, a lot of the cladding
11 on that building is very similar to that, those
12 buildings.
13 MR. MCINTYRE: Right. I think your
14 initial sort of thought process, Edmond, on
15 this, you know, was correct. I think, as we've
16 sort of stated, I think it certainly looks more
17 lineal and horizontal, as Silvio mentioned. I
18 think doing it the way which was option B, I
19 think it kind of almost creates a little bit
20 more of a stripy sort of vertical perspective.
21 That's certainly my opinion.
22 MS. UHLE: Could I just add one
23 comment? Again, to kind reiterate what I said
24 previously, even though Ed is correct that

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there's enough fenestration and movement, and,
Edmund, if you could kind of give us a sort of
quick idea.
THE CHAIRPERSON: Back and forth?
MR. MCINTYRE: No, not so much. I
think there's enough fenestration and sort of
setback in these elevations on all four sides
and, you know, some of the heavy detailing with
regard to the cornices and the windows and
obviously the mansard, that I think, depending
on the time of the day, you're going to get
some nice shadowing in these recessed areas
where I think visually it probably will look
like, you know, you have a differentiation in
terms of color purely, you know, how the light
is shining and how the shadows are cast on some
of these recesses.
MR. VOGEL: That's correct. The
recesses vary in depth. The cornices
themselves actually accentuate those pieces on
the horizontal. So you would end up with some
nice shadow lines as it would work across, and
those shadow lines do lend themselves to the
geometry that you're looking at.

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MR. LUCA: The first scheme is a far
better scheme, in my opinion. It's elegant, it
reads horizontal more so. Also, thinking as a
builder or maintenance, the two materials next
to each other might be an issue down the line.
The HardiePlank you don't have to paint, but at
the corners where the brick and HardiePlank
meet, what is that detail; what is the detail
around the windows? I think those inside
corners being brick and continuing across is a
far better detail construction wise and
maintenance wise.
THE CHAIRPERSON: I agree that it
should be basically a brick building.
MR. VOGEL: As I mentioned earlier,
this is where we started, and we were just
listening to the Planning Board and we were
just providing other options. The client is
still interested in doing an all brick
building.
THE CHAIRMAN: Can we flip to the
other one just to see the color of the roof?
MR. VOGEL: I would classify this
color as a medium gray. The rendering has a

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THE CHAIRPERSON: Can we also have a
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1. look at the cuts for the -- I think you had
2. some lighting cuts and some other finishes.
3. MR. VOGEL: Yes. So this is the entry
4. decorative fixture. It happens on either side
5. of the doors. This is a rectangular cube, 6 by
6. 6 and roughly 18 inches tall. The next
7. lighting element is some area lighting. These
8. happen over the garage entries, so they light
9. up the entry. This has got a pyramid top to it
10. and it's direct down light. It's mounted to
11. the building. The last one that I have here is
12. in the garage itself. These are the lighting
13. within the garage. They're ceiling mounted
14. roughly 10 by 10 in size. These aren't visible
15. to the public. These are just internal to the
16. garage.
17. Did you want to see any of those
18. again?
19. MR. MCINTYRE: The railing materials,
20. like the railings at the windows, did we see
21. those?
22. MR. VOGEL: You did not. The railings
23. here are -- let me just go to the second one.
24. This is a version without the railings. Once
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1. we worked without the railings, we were
2. inclined to eliminate the railings in front of
3. the windows. I didn't mention this in the
4. presentation earlier, that the window sizes
5. are generous. They're close to the floor, and
6. then they will work their way up close to
7. the ceiling, so there is going to be a flood of
8. light within the units. We preferred this
9. version without the railings to this version
10. with the railings.
11. MR. LUCA: I disagree with that.
12. MR. VOGEL: That's fine.
13. MR. MCINTYRE: Those windows/doors, do
14. they open? Are they, you know, casement
15. windows? How do they operate? I understand
16. putting a sort of Romeo and Juliet balcony if
17. the window is operable.
18. MR. VOGEL: The windows are operable.
19. MR. LUCA: But they're double hung you
20. said; right?
21. MR. VOGEL: I mentioned double hung,
22. it's the look of a double hung. They're kind
23. of disguised here by the railings. Here you
24. can see the way the windows are organized. So
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2 double hung because of egress; is that an
3 issue?
4 MR. VOGEL: No. The building will be
5 fully sprinklered, we have an internal
6 corridor, and we have two egress stairs, so we
7 do not need emergency openings through the
8 windows.
9 MR. MCINTYRE: I think if they can be
10 in swing windows with some sort of, you know, a
11 balcony, especially the size of the windows, I
12 think that's certainly, you know, a bonus
13 feature to the homeowner. I think it allows
14 the outside in, and it allows you to sort of
15 open up, you know, the windows. It's almost
16 like a door opening and you have the level of
17 protection and security that that balcony gives
18 you. I do kind of agree that it gives it a
19 little bit more of an elegant, kind of
20 luxurious feel. I think it kind of enhances
21 the overall aesthetic of the building, in my
22 opinion. I would like to see a blown up detail
23 of maybe a different type of railing so that it
24 doesn't look too busy. Depending on the
25 selection of the window, maybe you, you know,
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2 look at a window that has more of a sort of
3 minimalist Munton or sort of crossbar in it so
4 that it doesn't, you know, become too busy with
5 the window and the railings. I think it looks
6 like that's the direction you're going in,
7 Edmund, because the vertical components are
8 certainly weighted more than the horizontal
9 component of the windows. That's my two sense
10 worth on that.
11 This actually reminds me of -- I don't
12 know if anybody is familiar with driving on the
13 LIE, but there's a residential development, I
14 think it's a Ritz Carlton Development just off
15 the LIE, and it's kind of got this same style
16 of architecture kind of reminiscent of sort of
17 a French Chateau with the mansard roofs. It's
18 very similar to this. I certainly think this
19 is well appointed.
20 MR. VOGEL: Thank you.
21 THE CHAIRPERSON: I also think that
22 whatever you decide to do on the windows,
23 balcony or no balcony, railing or no railing,
24 it should continue on to those two that over
25 the garage, or actually technically on the
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2 garage, just for visual sake. Not necessarily
3 on the lower part, but on that second floor
4 right above there it should continue across the
5 same way. Do you know what I mean?
6 MR. VOGEL: Yes, I see it.
7 MR. MCINTYRE: Just for consistency,
8 yes. I guess the other thing when you look at
9 these elevations, you know, is there leaders
10 and drain pipes and gutters? How is that being
11 addressed as part of the --
12 MR. VOGEL: So the water is being
13 collected behind the parapets of the building
14 on the flat roof, and then these vertical wall
15 elements are just vertical wall elements.
16 There isn't really much of a catch area to
17 collect water, so water is going to be brought
18 in internally.
19 MR. MCINTYRE: Okay. The roof
20 elements, the high roof elements are the
21 stairwells and the elevator machine room?
22 MR. VOGEL: Right. So you see three
23 of them up there. There are two stairs that
24 come up and then the elevator room. The
25 elevator room comes up to the roof surface as
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MR. VOGEI: Correct.

MR. MCINTYRE: So like how do we feel about whether it should be the titanium or should it be the kind of color slate gray?

MR. LUCA: I like the darker color.

MR. MCINTYRE: Yes, I think it looks more like natural slate.

THE CHAIRPERSON: I like the darker brick. It's not that much darker, but it's more natural looking to me than the other one.

It's a darker version all around of the first option. Without the HardiePlank, I think that this pallet --

MR. MCINTYRE: But are we looking to revert back to, you know, the first option, which has got more of a textured, you know, base section?

THE CHAIRPERSON: Well, this has the textured base, it's just not on here.

MR. LUCA: I think just the HardiePlank and the roof color changed.

MR. VOGEI: Well, the brick color, the Hardie siding was introduced, and then the roof mansard was darker, if I was to summarize the

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Even though the other option was presented to them, I think at that point they were really concentrating on other issues. What they had really initially requested was simply this color pallet be a little bit warmer or darker, which is basically what you guys are saying as well.

MR. MCINTYRE: Right.

THE CHAIRPERSON: Just so I'm clear so that they're clear as well, our collective recommendation is for the roof be darker, like the B, the brick -- now, Edmund, correct me if I'm wrong, option A is lighter than the brick on option B?

MR. VOGEI: They are both light.

THE CHAIRPERSON: They're both the same?

MR. VOGEI: No, they're not the same.

They're both very light. This brick has a warmer feel to it, so it's in the warmer white, if you want to say it that way. This has a cooler white. It would then be more stark.

There is a difference between the two bricks, but it is a light brick, it is a white brick.

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MR. MCINTYRE: This has a little bit more texture to it, it's got some more sort of voids in it, which kind of gives it a little bit more of a --

MR. LUCA: That texture, is that an iron spot brick?

MR. VOGEI: No, it is not. It is actually a clay brick. It's more of a cream color, and then it has a coating like a frosting on top. So you start to read the depth of that cream in the pores of the surface.

MR. LUCA: Those darker specs is not a darker spec, it's just a void in a sense?

MR. VOGEI: Right. It's the texture of the brick. You're seeing the shadow within the texture. It's pronounced because the base brick is not white. On the first version, it was cast white all the way through the brick.

THE CHAIRPERSON: So we all agree that -- correct me if I'm wrong, guys -- that the roof color we like option B, the brick color we like option B, the base color I'm not seeing a difference in option B -- Edmund, is

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1. Mr. Vogel: The difference that it would be darker as
2. well? 
3. Mr. Mcintyre: No. They are the same.
4. As mentioned, we would then work the base to
5. reflect the upper brick, right. We want to
6. have the base slightly darker than the upper
7. brick. Then, the texture of that brick would
8. be rusticated and then larger element, sort of
9. a modular brick.
10. Mr. Mcintyre: Not to sort of, you
11. know, get caught in the weeds and the minuitia
12. at this stage, but because we're talking quite
13. a bit about what this is going to look like,
14. the grout color in this light brick, is that
15. going to be sort of almost the same color as
16. the brick so it almost looks contiguous and
17. monolithic as opposed to, you know, using a
18. darker color? I think you want to have this
19. almost look --
20. Chairperson: Dyed to match, kind
21. of?
22. Mr. Mcintyre: Yes. What do you
23. think, Edmund, you're the profession?
24. Mr. Vogel: We actually have the two
25. Dina M. Morgan, Reporter

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1. Mr. Luca: How about the joint, is it
2. raked like you show like that? That makes a
3. big deal, you have that shadow reveal if you
4. rake the joint.
5. Mr. Vogel: We were looking at a
6. typical concave brick with a concave joint,
7. standard stroke. If we wanted to have more of
8. a shadow line -- the idea is to get the water
9. in the joints, shed the water in between,
10. therefore, we want to have a shape of a joint
11. that allows that to happen. If we rake the
12. joints --
13. Mr. Luca: Your sample board is not
14. showing the correct joint then because that's
15. showing a rake not a concave. You have a
16. perfectly square --
17. Chairperson: I don't think
18. Mr. Mcintyre: It's just more of a
19. brick sample.
20. Mr. Vogel: That is correct. All it
21. Dina M. Morgan, Reporter

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1. Mr. Vogel: Is this a brick sample board and these are strips
2. of mortar joint colors, and they're just put
3. together for color.
4. Mr. Mcintyre: I think of kind of think you
5. want it to be as monolithic and consistent. I
6. think just a regular brick joint where you're
7. not necessarily looking to accentuate the brick
8. detailing; right, Silvio? I think you kind of
9. want to keep it as simplistic as possible.
10. Mr. Luca: It's really up to them.
11. Again, being an architect, I prefer the rake
12. joint because, again, it's going to create a
13. shadow line and create horizontality on the
14. building. Again, as the architect said, it
15. might be an issue of water sitting and
16. maintenance, what have you. I know buildings
17. I've done in the past with the brick, I've
18. raked the joint. It definitely gives the
19. building a horizontal feel once it's raked, but
20. it doesn't matter to me, honestly. I'm just
21. giving my opinion. Also, a rake joint kind of
22. makes the building look a little bit more, I
23. want to say, not 2021. It kind of gives it a
24. 1920/30 look. The overall design is kind of
25. Dina M. Morgan, Reporter

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1. Mr. Luca: I would definitely want the
2. lower portion of the building to be raked. I
3. think that will give it a nice look. In the
4. larger stones, the larger pieces you're doing.
5. That's typical to, you know, an older building
6. as well.
7. Chairperson: It gives it a depth
8. to that whole stone, the larger size, the
9. deeper grooves, is that what you're saying?
10. Mr. Luca: Yes. If you look at some
11. older architecture, a public library, for
12. example, in the city, there's always, like the
13. architect, a base, a middle, and a top or a
14. hat. It's a vernacular of architecture. It's
15. Dina M. Morgan, Reporter
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1 architecture 101 when you design a building,
2 you have a base, you have a middle and you have
3 a top. Usually the base the material is more
4 monolithic, larger, and then it scales down in
5 the middle, like he has in his design, and then
6 it's topped off like an icing on the cake let's
7 say. Overall, I mean, it has all that
8 vernacular. With the mansard roof, with the
9 grill, with the guards on the windows, that all
10 goes very well with the monochromatic color
11 scheme too. I think this is a far better
12 design. Usually the architect is always right
13 the first time, but I'm biased.
14
15 MR. VOGEL: Right, you're biased.
16 MR. MCINTYRE: I would agree. I would
17 agree. I think, you know, depending on the
18 size of the stones that you use for the bottom
19 section, I think that would give it more of a
20 sort of grounding appearance, and it would make
21 it more horizontal. I would agree with you,
22 Silvio, I think that's a good call.
23 Is there anything else we need to talk
24 about regarding the, you know, sort of
25 architectural features?

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1 THE CHAIRPERSON: I think that's it as
2 far as questions that I have or comments.
3 Most of all the mechanical stuff is on
4 the roof; right?
5 MR. VOGEL: Correct. You see the
6 mansard here.
7 THE CHAIRPERSON: Can we see that roof
8 plan again?
9 MR. VOGEL: Sure. So in this roof
10 plan, as we were developing it, this green area
11 in the front will probably be designated as the
12 place for most of the mechanicals. The idea is
13 to leave a portion of this open for the
14 residents to enjoy.
15 THE CHAIRMAN: So only where the --
16 where it looks like the gridded area is, is
17 that where they would be walking, the rest
18 would be like non walking territory?
19 MR. VOGEL: We haven't fully decided
20 all of that yet, but, yes, certainly the
21 gridded area represents a place for hard
22 surface and walking. The green roof we're
23 still debating if these are going to be raised
24 areas for plants, or if we're going to bring
25

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1 the whole roof surface up so you can transition
2 from roof to green, so from hard to soft. We
3 haven't quite sorted all that out up here.
4 There's going to be a lot more than what we see
5 here happening, being that we have the
6 mechanicals and the units down below.
7 THE CHAIRPERSON: Okay.
8 MR. MCINTYRE: Other than this sort of
9 paved area, the roof terrace, is this really
10 going to be a usable roof area?
11 MR. VOGEL: We believe so.
12 MR. MCINTYRE: Okay. What type of an
13 air conditioning system is being proposed; is
14 it like a VRF system, you know, are you going
15 to put like a cooling tower on top of this?
16 MR. VOGEL: We haven't gotten that far
17 into our discussion. The intention is to have
18 a VRF system, so we were talking about variant
19 refrigerant flow, so that would be your
20 standard condensers, and then you would have
21 some form of air circulation, air fans, a unit
22 down below within the unit.
23 MR. MCINTYRE: Right. There's an
24 exhaust, so you're going to have a lot of vents

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1 and so on and so forth.
2 MR. VOGEL: Yes.
3 MR. MCINTYRE: Yes, listen, I think if
4 you could have some sort of recreation area,
5 you know, on the roof that's, you know,
6 available an accessible and people can go up
7 and sort of experience a sort of green roof and
8 some planting up there, again, that's just
9 going to enhance the whole experience, and I
10 think sort of, you know, elevate the whole
11 project. So we would certainly look to
12 encourage that, knowing that we have a couple
13 of landscape architects on our board here, I
14 think they would certainly advocate strongly
15 for that.
16 MS. NEMECEK: Yes. You're still
17 deciding between whether or not you're going to
18 do intensive or extensive, and would you have
19 any kind of pergola or anything on top of
20 there?
21 MR. VOGEL: At this point, we do not.
22 There are no shading devices up here at this
23 time. Then we're also looking at, you know,
24 extensive or intensive, what would be the

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intensive roof, right. Is that just going to
be a nice walkable surface, or is that just
going to be more of a bed. We haven't gotten
that far yet.

MR. MCINTYRE: What's the dimensions
of the roof?

MR. VOGEL: It's roughly 107 feet in
length from side to side, and the depth
to itself -- just jumped around -- is roughly --

MR. MCINTYRE: 70.

MR. VOGEL: You saw that. I was
looking for it. Yes, 70 feet in depth.

MR. MCINTYRE: It's a decent
footprint.

THE CHAIRPERSON: So, board members,
if everyone is amenable, what I would like
to -- well, first we have to open for a public
hearing more than anything else. Is everyone
ready for that? Are there any other questions
or comments that you would like to do? We
certainly have room to do that before -- I mean
after as well.

MR. MCINTYRE: I think we can open it
up and see if anybody has anything to say on

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is that something that changed from the
original one or was that always the same; 18
bedrooms of which 12 had a den? We have always
heard 18, 1 bedrooms and 3, two bedrooms. The
Resolution that you posted just recently,
Margaret, said that 12 of those 18 bedrooms had
a den. I'm just curious if that's a change,
and if it is a change, why it was made.

MS. UHLE: Ed, you can correct me, but
somebody else had called me and asked me that,
and I had at that point sort of forgotten the
answer, but I do remember at the very
beginning -- and Ed can probably focus in on
this -- I believe the original plans had the
dens as well, so they just all happen to be one
bedroom. One thing that we did ensure is, that
those dens are areas that actually don't meet
building code standards or other requirements
to be converted to bedrooms.

When the Building Inspector and I were
first reviewing the application before it even
proceeded to the Planning Board, we wanted to
make sure that was what was being characterized
as a den could not be converted to a bedroom.

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Ed can probably zoom in on some of these.
They're sort of labeled on the plans as sitting
areas. I believe those were always proposed,
and it was just a matter of the original
descriptions and meeting notes, etcetera.

MS. GABRIELE: Okay. All right. Go
ahead.

MS. UHLE: Ed, can you show where the
den area is.

MR. VOGEL: As you look at the layout,
this is the sitting area or the den area.

MS. GABRIELE: What's the dimensions?

MR. VOGEL: They're roughly 7 feet by
7 feet.

MS. GABRIELE: Okay.

MR. VOGEL: This square plus this
little bit toward the front. This one here is
slightly larger. The next unit is very similar
to the one we just saw. This one has a sitting
area.

MS. GABRIELE: That's 10 by 6 or 10 by
8?

MR. VOGEL: 10 by 6.

MS. GABRIELE: Okay. I just --

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MR. VOGEL: This unit doesn't have any.

MS. UHLE: Again, they've always been proposed this way. That was just the way I think in my own meetings notes that I characterized them. At some point I started describing that sitting area as a den, as the applicant had.

MS. GABRIELE: Okay.

MR. VOGEL: Then we have here, there is none in this last one here. Those are the six, one bedroom styles.

MS. GABRIELE: My other question is, you talked about just recently shading on the roof, I'm not sure what shading means, but this building is very tall as it is, if they put some kind of shading devices on the roof, is that going to make it even taller?

MS. UHLE: If they were going to propose any kind of trellis or something like that, which they're saying they're not now, that would require Planning and ARB approval.

So if they're planning to do that, they would need to illustrate that before any approvals.

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Planning Board, and I think with the Zoning Board at this point they are done. Are they not, Margaret?
MS. UHLE: That's correct. The Zoning Board did approve the variances, and this will referred to the Planning Board to evaluate site plan issues such as storm water, sanitary sewer, that kind of thing.
MR. SWEENEY: My second item is, this is a rental property.
THE CHAIRPERSON: I believe the answer to that is yes, but I'm not going to -- Edmund, is that correct, is this a rental property?
MR. VOGEL: Correct, it would be a rental property.
MS. UHLE: One thing I would like to say too, it is being proposed as a rental property, but the Town and the boards have no legal authority with regard to the ownership of the buildings. So the board can't base a determination on whether it's a rental or a co-op or condo. That down the road could legally change without any board approvals.
THE CHAIRPERSON: Without any board
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approvals from the Town, but certainly there's a whole process, if that was something they wanted to do, with the State.
MS. UHLE: With the State, yes. But I'm saying, that's not something that the Planning Board or the Zoning Board has any authority to regulate, or the Town Board.
THE CHAIRPERSON: But it is regulated.
MS. UHLE: Yes.
THE CHAIRPERSON: Very regulated. It's not like somebody could just do that willy-nilly for sure. The State protects us in that way from things like that just happening without some sort of guidance and overseeing that process.
Were there any other --
MR. SWEENEY: Just two other items.
THE CHAIRPERSON: Sure.
MR. SWEENEY: This is so striking dissimilar to anything in the neighborhood. This is -- excuse the expression -- a white elephant. There is nothing near the capacity or looks of this building. It's so overpowering for the neighborhood. You heard
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but not have something be ugly just to fit in.

Any other comments from the board?

MR. Sweeney: I just want to make

clear, I'm not talking about ugly. The

building looks pretty nice. I'll be honest

with you, it does look pretty nice. The other

thing is, it's so overbearing, and it isn't

even close to anything in the north end of

Town, that's what I'm saying.

MR. Luca: That necessarily doesn't

mean it's a bad thing.

MR. Sweeney: I'm not saying bad. I

never said bad.

MS. Uhle: Mr. Sweeney, do you have

any other comments?

MR. Sweeney: That's it.

MS. Uhle: Thank you. Would anyone

else like to speak? Let's see. Charlie, can

you un-mute yourself?

MR. Galanek: Are we good?

MS. Uhle: Yes.

MR. Galanek: Magic. Some day I'm

going to learn how to use this.

Good evening, everyone. Good evening,

Dina M. Morgan, Reporter

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Madam Chairman and fellow members of the

committee. I thank you for spending all the

time with this project and other projects in

Town. Thank you for your service.

First question would be, one of the

members asked about rain, gutters and stuff,

and the architect talked about it going into

the roof and then going, I believe, internally.

Can I get an explanation on how the water from

the roof is going to be evacuated into a storm

sewage, how that's done? Is it all within the

inside of the building; there's going to be

pipes going into a storm surge? Can I get an

explanation on that? Thank you.

THE CHAIRPERSON: Edmund, can you

explain that.

MR. VOGEL: Sure. The flat portion of

the roof will collect the water. The water

will be conveyed down to what we call a storm

water retention system. That system is being

vetted out by the Planning Board. From there

it will be released into the municipal system.

This is a controlled type of release. It's

done over time, so it's not part of the initial

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Place. I think it's deceiving and misleading when pictures like this are shown. Going back to what Frank had said, also when you look from White Plains Road and you look at the size of this building compared to any building in that area, it's one thing to come up and say, yes, newer buildings, newer this, but when you start to take -- my old saying is -- 10 gallons worth of stuff and try to put it in a 5 gallon hat, it's just too much for a certain area. Thank you.

THE CHAIRPERSON: Thank you, Charlie, for your comments.

MR. GALANEK: You're welcome.

THE CHAIRPERSON: Is there anyone else in the virtual audience who would like to comment about the aesthetics of this building?

Margaret, you're muted.

MS. UHLE: Patricia has her hand up again. Patricia, do you want to speak?

MS. GABRIELE: Yes. I just want to know, is the developer going to come back with the renderings of the building with what you suggested with the darker color and all that?

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talked about the brick, I mean, 24 Ray Place has a dark brick. 5 Ray Place is cool, it looks like something out of Florida, very light, which is a nice look, a nice feel. Also, too, about the green roof, I think the green roofs are great, they're excellent, but having people come up on the roof, are they going to create noise? What time are those people going to be going up there until; 10, 11:00 at night?

THE CHAIRPERSON: Those are all Planning Board questions.

MR. FIORAVANTE: Okay.

THE CHAIRPERSON: Even the size of the building, again, has to do with the Zoning Board and things that have already approved, granted and, you know, like out of our purview. I really have to restrict your questions and comments to this board to be, you know, in where we can talk about it. There are no specific guidelines, that I know of, for the ARB, or none that I was given, with regard to whether or not something needs to fit in or not. I believe there's a general statement in

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Road, I would say there would be a big difference between this building and, you know, the 20 buildings on Garth Road. Garth Road, I know some of them are very similar to each other, but they are very dissimilar all over the place, having been built in very different decades of the last century. They also have very different looks, but that's fine, that's what brings character to the neighborhood.

MR. FIORAVANTE: I mean, when you go down Garth Road, I mean, yes, especially the buildings on the train side, you know, they look like they were built like in the Fifties, Sixties, the ones on the Bronx River look like Twenties, Thirties, but you still go down Garth Road, it still has a similar feel to it. It's like all red brick. You're going to come here, and this looks like something like a Days Inn plopped in from Orlando, Florida in this area. I'll tell you, many people, when I showed them the pictures of this, they were like, wow, that looks like a Days Inn, you know, plopped in
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northern Eastchester here. My question is
really going toward the facade of the building.
I think if this building was more like a red
brick, you know, a darker color, I think people
wouldn't even notice it as much. Being that
this is such a light color building in this
area, it's going to stick out and not conform
with the consistency of the area. I'm not
disputing the green roof and the windows, I
think the architect did a great job with that,
and the size of the rooms and the parking and
all that. Just looking at the color of this
building compared to what it's going to look
like to the surrounding area, it doesn't
conform. Even if you look at CVS, CVS has a
red brick.

THE CHAIRPERSON: And the cream color.
I mean, there's a lot of difference going
around in the neighborhood, which is fine,
which is good. It's a good thing, in my
opinion.

Just to your point about the architect
not having been on the site, I am sure that in
order to create this architectural plan on this
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kind of a site especially, with the slope that
this site has, this architect has been here
more than once for sure.

MR. FIORAVANTE: Just checking.

THE CHAIRPERSON: Correct me if I'm
wrong, Edmund.

MR. VOGEL: I've been to the site
multiple times. We've studied the topography,
we studied the site features.

THE CHAIRPERSON: It's not something
that you could do without having been there,
for sure.

MR. FIORAVANTE: Okay.

THE CHAIRPERSON: Especially on this
site where it's not flat. It's quite a bit of
work here that you're looking at.

MR. FIORAVANTE: I understand.

THE CHAIRPERSON: Anyway, are there
any other questions or comments?

MR. FIORAVANTE: No. That was just my
comment, my one big comment of the color of the
building. I think if it was a darker color,
like a brick color, it would conform more to
the neighborhood. That's about it. I was just
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appreciate the opinion.

THE CHAIRPERSON: Thank you. Anyone else?

MS. UHLE: Let's see. Would anyone else like to make a comment? I have hands going up and down. We have some repeats. Maybe, Charlie and Pat, if you don't mind, you can consolidate your comments. This is coming back to potentially. Patricia, I'll start with you. Okay, if un-mute yourself.

MS. GABRIELE: I can't consolidate with Charlie because I don't see him. I'm in my own apartment.

MS. UHLE: I meant consolidate your own comments, so you're not coming back three or four times.

MS. GABRIELE: Well, when things come up, then it brings up a point.

MS. UHLE: That's true.

MS. GABRIELE: Dennis brought up the fact of the color, and thought I said anything that makes it look more horizontal, and a darker color is not so stark, like the Planning Board said in the building. Even though the

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lighter colors maybe do go better with the style of the building, consider the people around it that have to look at it and have to stair at this big thing. Maybe darker is a little bit less right in your face. That's all. I know, we can go back and forth all the time. I won't do it again.

MS. UHLE: Okay. Thank you. Then

Charlie.

MR. GALANEK: Hi. A couple of things.

One, I would ask the board if they would continue to leave this open to the public on the next meeting.

Second, if the architect could make a couple renders of the project itself. In respect, you have drawings number 1 with the screened railing and also that colors; then there's the number 2, which didn't have the railing; and then what was mentioned tonight by the board. Personally, I think the railing adds to it. It takes away from that flatness of the windows. I would think the second addition to the color scheme to me aesthetically, and again, I'm not an architect.

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bigger of a project than most of the projects that come to us.

MS. UHLE: Yes. You did that for Suez, actually, where you sort of reviewed the architectural character simultaneously with the Planning Board and the Zoning Board doing their reviews. I do think early on in the meeting especially, you were very clear with the architect with regard to your preferred options, and I could certainly coordinate my notes with him. We can go over some of them right now, if you would like. I think it would be a good idea for the applicant to come back with a new sample board showing, you know, I think it was essentially option A but with the option B color pallet, and maybe more simple railings, a little more information about raking detailing, etcetera. Also, the currently proposed -- and by currently proposed I mean what you recommended -- color pallet and materials, and then maybe some more details of dimensions and shadow lines and that kind of thing.

I think it's fine, if they're ready to

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proceed to the Planning Board at the March meeting, they could do that. Otherwise, they'll be coming back to you in April under any circumstances.

THE CHAIRPERSON: Okay. Board members, are we in agreement with that?

MR. MCINTYRE: Yes.

MR. LUCA: Yes.

THE CHAIRPERSON: Un-mute, Jennifer, please.

MS. NEMECEK: Yes.

THE CHAIRPERSON: Alrighty. So that's the status of this application. We will keep the public hearing open so that in the following presentation they can still continue to speak. The public hearing is not part of the Planning Board public hearing, they will have their own separate public hearing;

correct, Margaret?

MS. UHLE: Yes, that's correct.

THE CHAIRPERSON: I would like to make a motion to extend this application on to our next meeting in March.

THE CHAIRPERSON: I'm sorry, in April.

But to also send it along to the Planning Board for their review for all the other options that they need to review.

MS. UHLE: Okay.

THE CHAIRPERSON: Anybody second that?

MR. LUCA: Second.

THE CHAIRPERSON: All in favor.

(AYE)

THE CHAIRPERSON: I think that's it for this evening. Thank you very much, all applicants, attendees, virtual audience members. We appreciate your input all.

I would like to make a motion to close the ARB meeting for March 4th, 2021.

MS. NEMECEK: Second.

THE CHAIRPERSON: All in favor.

(AYE)

MS. UHLE: Thank you, everybody.

MR. MCINTYRE: Thank you. Goodnight.

(Meeting adjourned.)

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STATE OF NEW YORK )
 ) SS.
COUNTY OF WESTCHESTER)

I, DINA M. MORGAN, Court Reporter and Notary Public within and for the County of Westchester, State of New York, do hereby certify:

That the above transcript was taken from a video of a Zoom hearing. I was not present for such hearing. The video was taken and transcribed by me to the best of my ability.

And, I further certify that I am not related to any of the parties to this action by blood or marriage, and that I am in no way interested in the outcome of this matter.

IN WITNESS WHEREOF, I have hereunto set my hand this 25th day of March, 2021.

DINA M. MORGAN
Court Reporter