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SEATTLE PARKS AND REC  
SENSORY GARDEN MEETING  
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JAY: All right. Thank you all for coming. And welcome to the Seattle Sensory Garden at Woodland Park Zoo project public meeting. This will be one of two public meetings we are holding. This is a project that was started through and funded through a 2008 opportunity fund of the open space levy. And we have been working very diligently to develop a design. This project will complete that design and in the construction documents and bidding -- likely, the first part of next year, 2016, the idea then is we would start construction -- well, as soon as we can. Probably in the spring of 2016. And finish as soon as we can in the summer of 2016.

So very exciting project. We have \$450,000 in construction money. And that is without tax and contingency. That is direct capital funding for the project. And not to really give too much away, but we have such a very intimate garden as you will see and experience. But with that comes cost. And so we are going to be asking you tonight to talk about priorities as you view elements and the concept. And so that's going to be very important to have in

your thoughts and thinking about the presentation tonight. It's going to be very important to help us make those decisions that are going to come.

Because we have -- it's a very rich and a very beautiful vision for the garden and with that comes cost.

So we will be working on that.

Tonight's agenda is well, introductions. We will have a project design and concept presentation by the design team of Fischer/Bouma and Land Morphology. They will introduce themselves later. And then we will have questions and answer session with you all. And then we will wrap it up and talk about where we go from here.

I -- okay, I am Jay Rood, I am park manager for the City of Seattle parks and recreation department. And I am really pleased to be in that role on this very amazing project. I think it will become one of the most unique and finest public gardens in the City of Seattle once this is finished. And it was really started by people really many years ago, really thinking about what could be -- what could become as an extension of the rose garden, something really responsive to all of the people and all of the communities of Seattle that we serve here.

Okay. Well so I am going to first have -- there's a bit of working group -- I call it a working group, helping us guide this ship early in the process. And I would have those present introduce themselves and talk a little bit about who they represent and what they -- would you start David?

DAVID: Did you say stand?

JAY: Stand or sit.

DAVID: David Miller, I work with the Seattle Lighthouse for the blind. And it provides employment to people with visual impairments and blindness. And one of the things we are known for is our employment of deaf/blind adults. About 40 individuals. And my role at the agency is to provide support services to them in the form of

travel training and public transit access. And so I know quite a bit about blindness and deaf/blindness.

>>> And I will just say David was helpful to us in introducing us to the tactile mapping.

KAREN: I am Karen Ko. And I am a member of the First Hill Lions Club. And in the 1930s the Lions actually initiated the rose garden project. About 10 years ago. A bit more.

The rose garden was refurbished and went through a big sort of fixing up it's parts. Some Lions who were at that event when it was -- had it's grand reopening -- some of the Lions there set we Lions need to do something with this space that sort of says to the world, you know, hooray for the Lions and the Lions mission which is all about working with serving people who are blind and people who are deaf.

And it was really out of that conversation that the idea of creating a sensory garden was born. And so Lions have been a part of the planning and the work ever since. And I was telling Karen -- where is she? -- that it cracked me up the other day when I got the post card that announced this public meeting and it said Seattle sensory garden public meeting. And I thought I didn't send that out. (LAUGHTER). For all of these years, I have been pushing this thing and sending out the notices and trying to get people to come to work parties. And so -- you know, it was this great realization that it's actually going to take place. It's actually going to happen. Thank you.

>>> Thank you for all of your efforts and all of the group you have been working with all of that time, which is amazing. Mika?

>>> Hi, I am Mika, I am Jay's daughter, but also a caregiver at the (INAUDIBLE) center in Issaquah, which is a day center for adults with disabilities. And I have been working with that population since I was about 14.

>>> I am Pliny Keep. And I work at the zoo in the facilities department. I oversee horticulture and grounds. And the zoo is excited about this prospect. The rose garden is kind of unique, there is a couple of areas that are just outside the zoo that the zoo manages and maintains. And the rose garden is one of them. And it is really an intensive and beautiful horticultural resource for the city of Seattle. And adding the sensory garden to it is an amazing opportunity. And we are just excited to support that and provide the -- the land, I guess. The raw material for this to happen. And also we are going to be helping whenever we need to be with horticultural knowledge and stuff to support the garden.

>>> Yeah, great, thanks. We have some members that were not able to make it tonight of the working group. Aerial A of the hearing, speech and deafness center, the director for that. And Stacia, board trustee of the Arc of King County.

>>> Brier Bates. She is not here.

>>> Oh, I thought she was here. Brier Bates, the sensory garden steering committee. So terrific and thanks for their work. It has really helped us to move this forward in sensitizing us to really all of the communities. And so I am going to have the design team take this over and move on.

SANDY: I am sandy Fischer of Fischer (INAUDIBLE) partnership. And I am the project manager of the consultant side. And we formed a partnership with -- morphology where I work part time so Richard Hartlage is a well garden designer. And the other half of my team is Jeff over there. So we are working together and Richard, why don't you explain or introduce yourself.

RICHARD: So I spent 15 years? Public horticulture. And our most notable project is Chihuly glass at the Seattle arts center. So it is a very exciting project for us to be involved with. And so we are going give you about a 30 minute Powerpoint presentation. Feel free to ask questions as we go along if you have them.

But it has been the culmination of a series of working group meetings and collaborating with Jay and the parks commission people.

So first and foremost, it's a garden that is intended to be restorative with therapeutic elements. And then it's really for all abilities. And most importantly, it celebrates bringing all people together regardless of abilities.

And then one of the things that we are known for is really creating beautiful spaces that are memorable and immersive.

And so it's a dense program because of all of the various groups. And one of the things that is really important to us is that elements are not called out individually, but they are engaging to every person who is involved. One of the examples is this beautiful map. Which is both elegant to look at and then also tactile. We are very excited about this, and thank you David for pointing us in the right direction.

So we looked at a whole series of ideas when we began the project. So what will be the patterns that create the garden itself? We wanted a series of curated sequences. And there is a garden that exists on the site. And it will expand to the north east. And so movement is very important. Visual composition. Sound. Tactile experiences. Smell, which is very powerful for all people, regardless of abilities. And then change and movement -- you know, through time. Which is really what gardens are about.

And so we looked at how the series of criteria we will use in designing the garden experience itself. So texture is important, scale. We want the garden to be intimate. And feel great so that it draws lots of people there, and it is a place to visit and just celebrate life and being with family and friends.

You know, and then just things we normally would look at are contrast and continuity. And how you move through the space. And have a garden that is multi seasonal.

So these are some of the kind of image boards that we started with. One of the things that we didn't want the garden to be is kind of a cacophony of disparate ideas. So we worked really hard to bring things together at a unified and beautiful way.

So this is the site. And this represents how you might arrive to the -- the zoo is here. Here is the main parking lot. You can arrive through a tunnel from Aurora at the back garden here. And the primary entrance, the ADA entrance will be from the parking lot that serves the zoo and the rose garden itself.

>>> We also show on there the bus stops and transit routes, and we understand they are less than ideal. And that was talked about. But we didn't want that to be a reason not to do the project. So we are kind of reverse engineering. If it's really a great destination, hopefully the city will make the investment in better access. But we are aware of it, but our budget just won't support fixing that in this project.

And then that is the circulation through the --

RICHARD: So the major circulation will be to arrive in this northwest corner down the path -- the main pool is here. And then the terminus pool is here and the Gazebo is here. And most people will arrive at this corner of the garden and make their way through this area which will be a sunny area in order to put more plants. Currently the sensory garden is along the east edge and is planted and developed under a hedge of -- Cedars that are a back drop to the rose garden itself.

>>> So the question is the first entrance then is going to be concrete or something then, right?

>>> We will go through that. There will be a series of paths. Some will be concrete. And some will be gravel.

>>> This is gravel now.

>> Right. And it is not wheelchair stable at all.

>> Thank you.

SANDY: Jay, do you want to address that issue?

JAY: Well, we hope to make it that way. Whatever material that is, that is our commitment to do that. So that's what will happen --

SANDY: We don't at this point have permission from the zoo to pave. So we will have to stabilize. But we are not certain they will approve it.

JAY: There are ways to do that.

SANDY: It is a historical garden and they feel the surfaces --  
>>> Need to be consistent.

>>> Another question, it looks like you have this overlaid on existing. And that northern portion -- am I reading this right? But you are having to remove a lot of trees?

RICH: We are not removing a lot of trees.

SANDY: We have to remove 4 here. Those we are saving, we are saving the hillside. And we are saving this row up. But there are 4 trees we will be removing. We just need the space and the light.

RICHARD: For a variety of experiences, because that --

JAY: Go back to that earlier -- okay. That upper diagram of drawings, which was the original.

SANDY: This was the original one who took this whole hillside. The new one is much smaller so this whole backdrop and hillside will remain forested with the existing pathway that is in it improved. But to expand into this does require some clearing.

RICHARD: And then we are also continuing the line of Cedars to strengthen the historic fabric of the rose garden. So it has been looked at to change all of the paths in the rose garden but it is too expensive.

SANDY: In this project.

RICHARD: Well, in general.

So the garden is developed in 2 pieces. A Woodland experience, which is where the existing garden is, and an expansion again. And

that north east corridor -- we are planning to remove very few trees, as few as possible. And create a more sunny area.

So the garden currently has a connection here to this south east, and then the main connection will be again here in the north east.

The one path that is currently planned as concrete for budget reasons is the main spine here that moves through the project to a gathering point here.

So this is -- you will see -- it's a whole series of topographic changes, sound, sight, touch. And then a rich exploration of plants and flowers.

So it's not intended for every single element to be tactile. But a beautiful experience.

So here are the ideas for the sunny portion of the garden. There will be a series of colorful retaining walls in metal. There are kind of 2 versions here. This one is purple and that is red. All of these are yet to be determined.

And then an earth mound. So you can lay down and look at the sky and just relax and experience the garden. And then a whole series of plants that will also be fragrant as well.

So this is the sunny portion of the garden or the meadow. And so you will come in through an entry arbor which will orient you. There will be a series of experiences. There is a gathering table, which I like the idea metaphorically. We will show you some examples of what that might look like. But a place for people to come together and experience a beautiful table that is both tactile and visually engaging.

Earth mound here. Some benches here, changes in elevation here. Sound cathedral here. And then a tactile area here. So you will notice these lines we are already beginning to look at the potential for budget, because the current design does exceed the budget. But

we dream big. And then with your feedback decide what are the elements that you would like to see.

So elements that are important are obviously things that, you know, you can feel and touch and experience. Here is the sound cathedral, a table that could be inspired. So some kind of positive/negative space. We like this a lot. It has the cardinal points -- it is hard for you to see. They are on the boards also around the room. And represents each of the animals. So it is again a metaphor for bringing people altogether and experiencing one experience.

SANDY: We enlarged those a little. That is the entrance.

RICHARD: So the entrance we are envisioning is probably metal, but could be wood. Those details are yet to be developed. But some oval form that comes in with some orientation instead of panels that are accessible to everyone.

Here is a deeper vision of what that table could look like. These are just interpretations by other artisans and architects. So again, we do like the metaphor, bringing all people together in a central point, telling a story about, you know, how everyone can relate over breaking of bread.

We do have these earth mounds proposed

SANDY: Not quite that big.

RICHARD: They are not this big. (LAUGHTER).

SANDY: But the idea, the experience of being able to rest on the mound and look at the clouds in the sky. A resting plane.

RICHARD: And we are also looking at the possibility of doing that in artificial turf. That would be lower maintenance and feel good. And the opportunity we can have there is we can choose color. It doesn't have to be green, it can be red or orange or purple or blue. So it's another dynamic element.

Ideas for the potential sound cathedral -- beautiful sculptors here by Bertow (PHONETIC) which also provides chairs. And stainless

steel rods that would be visually engaging and make sounds as well throughout the plan.

And then more delicate features. There was a beautiful sound installation at the Seattle center with the opening of one of the theaters, and they had just strung temple bells through all of the trees, and it was an incredible experience. So it doesn't have to be so overt. But these beautiful simple experiences as well.

Touch obviously, we would like to use a variety of materials. Like the pebbles and the sticks. And we do that in all of our projects. We want people to be engaged and remember them.

And then again we want to use -- in the sunny portion of the garden, a matrix of plants that are expressive and beautiful and available through multiple seasons. And so it's more representative of a very romanticized view of nature, but very beautiful. All of those things would be tactile as well as beautiful to look at.

(CELL PHONE RINGING) of course it is my phone. (LAUGHTER).

And then again, there will be areas of the garden that we will do with this more expressive colored steel edge like this.

SANDY: And those edges will also work as the shoreline --

>>> I have a question. You mentioned maintenance earlier. And with the idea of those mounds being artificial turf, which would reduce the maintenance. Do you foresee phase 1 requiring a lot of maintenance? Or have you looked at that?

RICHARD: We do a lot of public spaces and botanic gardens. Those meadows are rich to look at, but they are actually very low maintenance to maintain.

SANDY: But the city is working on a maintenance agreement too.

>>> The city and the Lions club and the zoo. It is a 3-headed monster.

JAY: A friendly monster. (LAUGHTER). I think they are conditioned and obligated to work with materials that are durable, you know, that really don't require that kind of -- I don't see this

as like a heavy -- it's not a skate park. It's really the impact on the materials themselves will be light. The paving will be resilient and accessible and firm. And we will use concrete in places where we can, right? And just take that out of the equation. We have irrigation involved. So again -- again to really support the effort through the seasons.

>>> Okay.

>> I see you have a sign there. Would you also be having braille between the same thing --

SANDY: Yes. We would have a tactile map that we would like it to work just like this paper one. We would like it to work both.

JAY: We would be working with --- really the zoo. The zoo has got their -- you know, a plan and guidelines and standards for way finding and for interpretive work and other objectives in the zoo. So we will lean heavily on their expertise too.

SANDY: And then Jeff, you have also done some investigating of some phone apps?

JEFF: Yeah, there is technology developed called ibeacon that basically works as an app on your phone, and basically auditorily gives directions to people through a site. So that could be an option.

RICHARD: It is actually free, it is amazing. Chihuly arts and glass has employed that system this year. It can geolocate you or we can put codes in the garden and you punch in a number just like you would in a museum and it would explain what is going on around you.

SANDY: There are a lot of options. What we do want to avoid is over labelling in the garden. We don't want so many labels that they distract. But we do know there are key decision points where we will have to have tactile and visual maps to help people decide do you want to go to the Woodland garden or a different feature in the garden.

>>> (INAUDIBLE) in Chicago. And they had a park there were instead of having placards like that, it was poles that had the braille. And the poles were decorated. We could do the same thing here, instead of having the plaques there, have these poles, and they feel the pole -- (INAUDIBLE).

SANDY: Sure. That might be a detail. We haven't really worked all of the details out yet.

>>> That is a great idea.

RICHARD: Anything to make the space more experiential for everybody.

So then the second portion of the garden is the Woodland garden. So it is a series of intertwining paths with another set of features. Some log forms that we call a keyhole experience. A tear drop bed at the end where there is potentially opportunity to acknowledge private donors. And then what's 17? I forget

SANDY: 17 is where we do the private donors and a swing and the orientation. And the tear drop is the fountain. No standing water. But water that seeps that you can touch. We have some images coming up. We might even skip --

>>> A (INAUDIBLE) wall?

SANDY: Yes. Again these features are not yet designed. But something like this where it runs over a tactile element. And we have bigger pictures of this further on. You can see the range of plant materials, they are cooler and softer and not as bright. That diversity of the character of the overall space and the materials in it.

RICHARD: Again, a unified element. It is not a botanical garden or a collection of one offs. But it is an experience that embraces you.

SANDY: As opposed to the meadow where you saw the color and the --

>>> And lower color values, just because those plants do. And then looking for opportunities to give a sculptural quality to the garden through plants through a series of hedges and hedge like plants. We want to reduce maintenance. But we can effect that by choosing a variety of plants that will grow to maximum size.

SANDY: And the idea of the sculpted hedges, can references the rose gardens where things are sculpted. And it was well received in the design review, because we can sculpt down where we can get safety in for security. So the space feels closed but accessible visually.

>> And it does make a nice connection to the rose garden, because they have those whacko topiaries that takes 3 months out of 12 to prune.

One of the features we are looking at is a drumming deck that would be a deck with some kind of drumming element on it and you would also be able to stomp your feet and have a level of springiness to that surface.

We would love to eventually see sculpture in the garden that is not just visual. We love these fruits in the urns. It is very sensual to touch and really quite beautiful in every way.

So one of the things we would like to do for these smaller spaces and particularly for people who actually have limits to what they can experience from a sensory -- autistic and Asperger's range people -- so this creates a series of smaller spaces, but are also beautiful and acknowledge the nature that they will be embedded in.

SANDY: So we may be able to take some of the trees that are removed and recycle the timber into features in the garden. Logs on the end --

RICHARD: Again, expressive water features that are not just about bubbling water. But tactile that have structural element to them so they are engaging in terms of sound, feeling, visual.

SANDY: And we have been asked to have no standing water. Because they don't want birds and the maintenance of it. But it can run over things and recirculate. So basinless is the request. This wasn't really the best picture. But the prior one we have the circle of community. And it would be a terrace. It would have some way-finding elements in it, whether the signs or the poles. And there was a suggestion that it would also be nice to have a swing. Some movement. And we couldn't quite find an image, but it will be in the woods. It will be another small terrace.

RICHARD: What I would really like to do is create a series of overhead structures so the benches are swings, and you can have this niacin formal gathering, and we all can remember growing up and having that experience of bouncing and swinging on our grandparent's porches, now my parents with tons of grandchildren.

So we are really interested in understanding what features most appeal to you. Because we do know that we have designed a very ambitious though not unattainable garden. And with different perspectives and different needs and different interest, you know, everybody would like to see something unique.

And what of the features that we have explained and showed to you tonight are most appealing to you as individuals and as a group? And so, you know -- and then what excites you? What can be added to? I love the idea of the braille on poles. Because it communicates and also it becomes a way finding element. And just -- I think one of the things that we try to do is plants are important. And I spent 15 years manages public gardens, but really it is the structure of the place that sets the tone. And engages people -- particularly in an urban setting.

>>> (INAUDIBLE) thanks a lot.

SANDY: Sorry.

>>> Add just your eyes. (LAUGHTER).

>>> If you came up with paving (INAUDIBLE) then how are you going to make it wheelchair accessible? What technology is there?

RICHARD: 8th inch minus is compact. I know it is a little bit difficult particularly for you. The but with regular maintenance, if you keep that smooth, it is possible -- it is more than possible.

>>> I can get across grass. That's no problem. Gravel though -- oh, no. I saw one of the pictures --

RICHARD: Not a sense gravel. A very small particulate that compacts so that the wheels of your wheelchair don't sink in it.

SANDY: We have also looked at some paving that has been used in botanical gardens that is gravel and a binder -- what was that called? Porous paved?

>>> You are talking about using Pete gravel?

>>> It is a peat gravel. But very small. What makes gravel move is you buy gravel in 2 forms. You buy clean -- say at a quarter of an inch. That means all of those particles are a quarter of an inch or you buy it at a minus product, which means it is a quarter of an inch and everything smaller. And it is all that smaller particulate that holds everything together and holds it stable. That is what doesn't move under your feet. It will scuff around a little on the top.

>>> As a neighbor of the zoo. That is part of the reason I am here, but I was also on the steering committee. Having spent a lot of time over there weeding and watering. And I watch our neighbors from the several nursing homes that are nearby. And I watch them not be able to actually access the rose garden most of the time. And this is true of people with crutches and wheel chairs and a lot of just kind of movement disability. Because this is Seattle. And unlike the last 2 months, it is wet and soggy a lot of the times. And that's part of my real concern is that it really be pleasantly accessible, not an arduous thing.

>> I can see what he was saying about that gravel. I am a gardener -- voracious gardener, all year long, inside and out. The gravel he is talking about though, any gravel -- I don't care what gravel -- any gravel is not going to become soggy, because the water filters down.

>>> That's why it is preferable --

>>> When you have gravel on top of dirt. Well, the first inch or two inches is going to compact into that dirt. But because of the nature of the gravel, it's still going to filter through that dirt with water. So the pathways that he is talking about would not become soggy like the present pathways do.

RICHARD: Yeah, they do have to be maintained.

>>> Yeah.

>>> The two issues other than the whole construction of the garden that I am most concerned about are -- and I think it's a delicate balance -- is not only maintenance, but sustainability. For instance, one of my questions right off the bat is the water that you are going to be using in the garden, do you know if that's going to be collected rain water? Is that going to be brought from somewhere else?

SANDY: There's an existing irrigation system in the garden -- in the rose garden that we are going to be able to tie into. The source of that water -- where does that come from?

>>> There is a long-term possible plan, the zoo captures a large, large amount of rain water in a huge underground container. Acre feet of water scale. Lots and lots of water. But that is currently not tied into irrigation, but there is a chance we will do that at some point. Unfortunately you have to make sure -- if you are going to spray water out of an irrigation system and you are a public park, you have to make sure the water is pure. Just in case someone comes along and eats the plants.

>>> Like I said, it is a delicate balance, I know that.

>>> And these guys also know about infiltration. So if you have an impervious surface you shape it so it naturally waters the garden.

RICHARD: This summer, have you to water. One of the things that is always amusing to me is everybody gets crazy about grass. Well, grass is -- at some places like the Woodland Park Zoo or the Seattle center is really important surface to be used because of the traffic. We actually are not proposing so much lawn for this experience, because it is not intended to be active space and some heavy use.

>>> And we do have the lawn in the rose garden.

>>> And they have lawn in the rose garden. So --

SANDY: Pliny's job at the zoo is director of sustainability. So he will be keeping his eyes on this.

>>> Question. A couple of questions. I am a neighbor, and I use this area a lot for the past 20 years. And I also work with a lot of people with disabilities and challenges. . Kids on the autism spectrum, wheelchair users and people with cancer. So I feel like I know a little bit about therapeutic experience.

I have a concern over one of the design elements here in item number 3, the (INAUDIBLE) place. Which I see as -- as drawing people of that nature in there, the kids on the spectrum, which a lot of them visit the zoo.

Cancer survivors and all of that. But it's right next to all of the banging noise, the cathedral melodies. So I see a little bit of a conflict in the programming there. And I am wondering if you can tweak that

RICHARD: Yeah, we can look at that.

>>> Yeah, I just see that as being kind of an issue. And then also you mentioned how this would tell -- the whole concept would tell a story connecting all of these elements together so it

wouldn't seem to disparate. But I am not seeing that, can you talk about that.

>>> We intended to do that with the topography of the plants. And the materials used throughout the site.

>>> Okay, so it is a material connection then?

>>> Yes.

SANDY: And the meadow -- a lot of the planting areas will visually be the same. And then the pathways will link together.

RICHARD: Yeah, and it is as much an experience about craft and artful design so that -- one of the things that we want is for all of the elements to be beautiful in a whole range of experiential ways.

>>> Okay.

>>> What about security?

RICHARD: It's a good question. The zoo already has very strong security because of the nature. So the garden is not open after hours. It is a city park. And so --

>>> I am thinking more along the lines of like I saw you had some rocks that looked like they were loose. And you know -- kids come along and most kids don't understand -- rock, oh, bang, bang -- bonk! Or -- somebody older deliberately does it, how do you plan on handling something like that?

RICHARD: So it's interesting -- because most garden experiences have very little to no vandalism, because you have this beautiful well crafted space. An example of that is the high line in New York, which also has loose things like that. And that is the number one tourist attraction. And in Manhattan they estimate 10 million people a year go through that experience. And it is funny, because I still lead the tours at Chihuly gardens and glass, and whenever we are leading a tour, the first question that is brought up is has the glass ever been vandalized? It has never been vandalized in the 3 years it has been open. So people are respectful of well grafted

experiences. It is not the level of use and the -- there's little disrespect as there is -- because I also like Jay used to work in a public park system. Happens in more active experiences.

SANDY: I mean, if something like that- if we had something and it really became a problem, we make it smaller or remove it.

RICHARD: We have just never had the problem, and we have done a lot of these spaces.

>>> And currently they are in part of existing demonstration gardens. There are a lot of shells, and there's one feature there that is a big pot with plants.

SANDY: And you have pine cones in there and shells.

>>> There are a lot of shells there. And the invitation is really there for kids who come in or kids young and old to come in and take the shells, and we will go in and find that they have been moved around different parts of the garden, which is fine, it changes your experience as you are going through to see the shells in surprising places or something. But that's why they are there. And I mean, I would hope that in the final design that there is some -- that that element can be part of -- I mean, that the garden can be interactive, invite people to not just look at it --

RICHARD: It brings up a good point, particularly in the area, like the gathering table. There is some permanent and fixed seating in the garden. As in many of the parks -- and Jay can speak to this -- the big trend in public spaces now is to put moveable seating in. Because it allows people to personalize the space, use the space based on their own use.

>>> An idea in talking about moving things and tactile and -- maybe there's a way for the water element that the water is falling on pebbles and that people can then move and stack the pebbles so the water hits those pebbles in different ways.

SANDY: You want elements that can play and interact --

>>> Yeah, a way where kids can get in underneath a water fall --

RICHARD: We don't have the money for that. And that brings up a whole other -- that gets into health and safety. That all has to be filtered. There is a thing called E. Coli.

JAY: If you view the whole of the park system in Seattle, public and private, we have places foreign gauging very active tactile water play, play of all kinds. That's not going to be here, we are going to do our part to make it the best, unique sensory garden that we possibly can.

So there are -- we talked about balances and fine lines here, that is true here. It's not going to be a play area --

SANDY: It's not really a therapeutic garden either. It's not a playground. It has some therapeutic elements. But it is not a therapeutic garden --

RICHARD: It is a garden with a whole series of features that engage everyone regardless of abilities.

>>> And sensory.

>>> Just because my particular interest is way finding in this particular space, and looking at the image you have a lot of limitations in terms of how much space you have got. So you are trying to do as much as you probably can, and you are trying to make it very interesting. So it seems like it is going to be a very complex environment, because of the variety that is going to exist there. And the challenge you are going to have is to create a space where a person that has a visual impairment or a blind person might attempt to work their way through this space in a way that is a pleasurable experience, not so much a cognitive challenge for them. So -- you know, your way-finding concepts or the shore lining ideas that you have will be something that will become apparent over time. You may find yourself at the end stages or have the installation in place and discover there are certain elements of it that create bottle necks or will be a frustrating experience. I am hoping there

may be some flexible aspects of particularly the seating -- you talk about moveable seating or moveable let's say furniture -- that might be something that would be an inconvenience as opposed to a fixed predictable space that is not moving.

One of the things you learn with working with children in the classroom is teachers have to be responsible in a resource room or in a mainstream environment to not move the furniture around too much. Because that becomes an orientation challenge for the child. So in a like sort of fashion, you have this garden space that needs to be predictable and is easily understood. And you may have a map at the very beginning, but you don't get to carry that map with you into the space.

SANDY: Just to look at this, one thing we had talked about was that being an orientation, and this having the rail. And this being kind of the -- that's where you have the safest, most easily understood -- and then -- but you might -- we would have the shoreline all along edges, but maybe a railing here. But we were looking at it and we might be wrong -- but we were looking at it as there's some things that are very predictable and then there's the opportunity to venture in where it's a little bit more challenging. How did we --

>>> The way I could imagine a person actually exploring this -- I mean, if they could find themselves going through the garden and not discovering everything there is to find the first time around, which might entice them to come back again and again and again --

SANDY: Right. And take more risks to go further in maybe.

>>> Possibly. Or they could be going through the environment with somebody they know that might be helping them discover some of the elements that might not be ordinarily easily accessible to them. And all of the tactile messages that you want to make available to people, those things have to be immediately present. But people

will encounter almost incidentally -- not because they can see it and touch it, but because they stumble across it and find it.

SANDY: So we had quite a bit of conversation about, you know, not making it so safe and so predictable that you come in and it is a perfect circle with a perfect square with something in the middle. We wanted more discovery. So I guess it's this fine line of how much is too much? I mean, we had one where we did the rail the whole length of it --

RICHARD: Which we would love to do, but that is say budget issue.

SANDY: But we also decided I think maybe it was not adventure some enough.

>> Part of it will be a discovery process. People moving through the space and they come to understand the space from their experience. So you know -- you may do a lot with sort of surface treatments that will be easy to walk on, you know, or maybe the person with a cane would be able to use their cane in that space. Or like this gentlemen was talking about with his wheelchair or people with wheel chairs getting through the gravel environment. You also have that orientation challenge and also the surfaces that people might be using to guide them through that space being convenient, easy and efficient for them as opposed to having obstructions that they run into as barriers as opposed to --

SANDY: So -- we went with every walk being at least 5 or 6 feet wide. And we had several places where it widened out. More like an Eddie or a gathering stop point.

>>> 6 feet wide is not very wide.

SANDY: 6 feet wide is enough that you can pass. And what we are trying to do is build an intimate garden. So we have places where it goes out. But if we start to do 8 to 10 foot paths all the way through --

RICHARD: (INAUDIBLE).

>>> And also the garden -- the amount we have to work with isn't that wide in the first place.

>>> The rose garden itself only gets about 20 thousand visitors a year. So those paths are absolutely adequate for that level of visitation.

>>> For that level. But I think this will see more people coming through. I think this is going to be a lot bigger obstruction wise than the rose garden.

>>> Well we will hope. But I don't know if that is realistic.

>>> I think it is. Being as involved with the disabled community as I am, as a commissioner, everyone I have spoken to about this, they say I want to go -- I want to go.

RICHARD: But they are not all --

>>> It is a great idea. And it gets them all worked up. And the kids -- oh, my God, the kids just -- when can I go? When can I go? Well, we haven't built it yet. (LAUGHTER).

SANDY: It's just such a small space, I think is the other thing.

>>> Yeah, another comment for you about the sculpted hedges. You said conceptually it's a -- meant to ebb and flow and allow views and -- so that there's no security issue. I have been a frequent walker back there, and I know if something gets a little too high, the creepiness factor is awful back there. So I want to encourage a very modest height for that sculpted hedge.

SANDY: So right now you have these columns, and I think what we were thinking about was sort of something that went up -- so like here you would see over. But there might be a section not so much. And then -- that was kind of the idea.

>>> Okay.

SANDY: People do want --

>>> The creepy factor is a good one. I like that. We had several comments, they just went through a review of

parks -- technical folks of this concept -- and what we call (INAUDIBLE) crime prevention through environmental design came up a lot. Very much concerned about the enclosure aspects of this, s having the exits to not having any dead ends here. Basically to exit or go through that way. The idea of visual access, especially from the rose garden into the garden and vice versa was broached.

So yeah, it is an issue.

>> So there's no other exits other than here and here. Once you are in there, you are stuck.

JAY: Yeah. You can see we have -- the list is -- that's what is so great about this design process. And this garden -- it brings up in excruciating detail those balance points, right? We just talked about a lot of them already. And this is really going to be the measure of that. So I am hoping that the working group and you all, we can build up a way to rehearse how this place works. We are probably not going to get it all. But we are going to try to test it is the idea here.

SANDY: It is interesting, because one of the groups said they wanted the controlled -- only a couple of places to come in and out. Because then they would feel safer with letting -- bringing somebody there and letting them explore and not worrying that they are going to wander out. So there's that -- that's some other feedback we got.

>>> Those of us that live nearby have had a number of uncomfortable experiences in that area with people that don't have homes anywhere else. And there are syringes, and it's not pleasant. And so I think that issue of personal safety is actually very accurate for a lot of us that has really increased just in the last --

>>> It's a real thing in urban America. We really have to not ignore it and we have to address it going forward --

>>> So the hedges we propose will be very low and graphic. But the larger hedge at the end of the rose garden, that was a discussion with the zoo. Because that's part of the historic fabric of that space.

>>> Are you talking the one above the pool?

RICHARD: No, the one that separates the rose garden itself --

>>> On the east side?

SANDY: And particularly here there's some concern that -- isn't that the section that you wanted to be sure to screen this? Or --

>>> There is an existing Holly hedge there that is a historical element to the garden that we were hoping not to lose, because we are losing quite a bit in that area. And it's a well established --

>>> Yeah, and that would be here. It is worth pointing out that this -- this outside, this is a fence fence. This will be a security fence -- that is the external fence of the rose garden.

But this fence is essentially columns with shrubs in between. It is containment -- but if you really needed to step through it, you could. And you can see through it. So it's sort of a compromise --

>>> I think it has wire panels in this that we were proposing to take out. And then we could make a hedge. So actually if we took it out --

>>> Something just occurred to me, which we were talking about the hedge. What about the weddings that occur at the gazebo and the drumming and the cathedral noise and all of those things?

>>> Well the zoo is -- has multiple uses. And the weddings are a few weekends in summers. And we are hoping that, you know, we are assuming that since it's part of our public service and business model and everything else that those would be times when the space would be used for weddings. The rose garden is never closed when there is a wedding. In other words you can walk behind. But we are hoping it's a live and let live -- and we generally don't have loud music. And it is very --

>>> I am proposing the sensory garden is proposing making noise.

>>> It is far enough away from the Gazebo. I have been on the other side of the garden when there is weddings and you can't hear anything. I think a drum on the other side --

>>> I can tell you as a musician, what makes noise that I have seen so far is not loud noise. The drum floor boards -- especially if they put plants around it. Anything woody has an absorbative quality to it to all vibrations. So even if you did hear it, it would be muffled.

>>> It seems like the proposal of the hedge is less -- I mean is more open than what's there now. Like even with a hedge, it's a vast improvement from the like 8-foot high and 10-foot deep separation from the rose garden that exists. So you know --

>>> So there is one picture that you all showed of the hedges and how beautiful they were and flowing. And I really like the contrast that you showed with the plants. Because for people with low vision, sometimes things can just look like a complete blur. And so when you have that contrasting element, it's really beautiful. Especially the way -- it was like a pinkish red one -- it was something that you showed on the screen. But any ways, it flowed like this, and then it had this pink red black ground plant to the background. So you could really see that plant stuck out.

And also when you talked about the strolling path, and I don't know exactly what it's going to look like. But it is really pretty with all of the ferns and the greenery and the pathway is some -- it doesn't blend in completely, but it's somewhat like a neutral color. And if you are talking about having sculptures later on making those contrasting colors or even putting pockets of beautiful flowers or plants or different things along the way that even possibly looked like -- I don't know, circular spots. Something that just breaks up that continuous blend --

>>> Feel.

>>> And also -- so I was wondering about the tactile terrace. And in the Powerpoint it had where the line -- if the budget gets cut, is that the first to go? If not, does it get moved? And hopefully it gets moved. And what is involved in it? Are people allowed to touch the plants? I have friends that have visual impairments. And people want to know what these plants -- you can smell a plant to a certain degree. The but if you take tomatoes and you pull lightly you smell your hand and it is this vibrant fragrance.

>>> We would think there would be lots of places in the garden where you are touching the plants. What is there now is building on shells and rocks -- something where you can pick things up and move them. There is little spaces so if that was an important element and the drum was less important, some things can move around. So that's why it is important for us to understand which features you think are most interesting and most engaging. And which ones are less so because --

>>> Also which features would go with one another. Because like if you have certain plants that you want -- you get that aroma from, but people want to know what they look like, they want to know what they feel like, but you don't want people going around and touching your whole garden and pulling things off --

>>> No the garden is designed to be tactile. Even if we do a garden for a residential client --

>>> It is designed to be tactile?

>>> Yeah.

>>> To organize it in a way where if certain plants had more of a distinct smell, you would want someone to be in that area and go from plant -- like a bushel of these or these --

>> Not roses --

SANDY: You were thinking -- we won't be doing one, one and one.

>>> They will be more integrated.

>>> I can just imagine volume happening with bigger impact. Easier to find, a more intense fragrant -- maybe a footnote along the path that you can recognize -- curry has a wonderful fragrance that you can recognize. And people can recognize landscape by familiar aromas --

>>> In your garden, you have big drift Lilies, and lavender --

>>> (INAUDIBLE).

>>> Hedges. Hedges.

>>> Also when we were talking about maneuvering around in the garden, I noticed that on the map it's really nice that -- I guess kind of like on the northwest side -- like this side -- all along the north side, there's no designated benches that are set up. Which is a great place to start from. And there is another neat picture about how the benches swayed. But if you had benches that were not just always laying -- always fixed, that you could actually fold them up. And then people could even fold up their own benches. So it's kind of like if someone is not sitting there, if you don't need to be sitting there, it would be out of the way for other people.

>>> I can imagine the structure of the bench being sort of a continuation of that shoreline so that if you choose -- you could choose to sit or you could choose to bypass it and it wouldn't necessarily slow it down. You could still continue in a forward motion. So like lots of benches could be more like ledges with a front or a face. And that would continue that shoreline surface a person would use to follow. And then you have whatever it is flowing over the side of the shoreline that they can encounter as they are walking along that has certain fragrances or textures.

>>> That is a great idea.

JAY: And I think you are hitting on something that is a feature of this garden that Richard and Sandy have been developing is this

notion that there's raised portions. So you are really trying to get people -- trying to get that material up for people. But helping to create this sense of density along the edges, around the shoreline, but it's really an important aspect of this, which I think the photographs show, where, you know, a fairly defined channels of movement and experience. . So that's really --

>>> I could imagine benches actually being inset into the plants so that if somebody who was site impaired was prone to (INAUDIBLE) with the cane and feels the edge there, and all of a sudden comes up to a short (INAUDIBLE) which is actually the bench, they would know not to run into it. Because it's recessed. But they would also have a place to sit down.

>>> They are, we have incorporated those -- Jeff?

JEFF: There are several of them, this darker line, there is one recessed in here, and one recessed into the edge of that turf mound.

SANDY: But then this edge we kept really clean and simple with the rail so that would be a really easy to navigate -- but then the outside edge has more stops and starts and --

>>> You know, any place where say you have a recess, you can substitute the wall with the texture of the surface to kind of extend or to bypass that recess, as long as it is detectible with a cane and you can notice the contrast.

SANDY: Okay. That's a good idea.

>>> Two last comments.

>>> No, this is great.

>>> I just want to put it on the record that I said this. But I am really disappointed that some of these trees are being cut down. I know you have probably heard this in all of your research. But as a frequent user of this space and knowing the size and the vintage of these trees, they are the spirit of the place. And I feel they are part of the sensory -- they are the smell of the forest. So just for the record.

And secondly, I have been listening to all of the comments and suggestions and concerns about how people move through the paths, if they are big enough, if they are small enough. What it's like to be walking through some of these areas. And I am thinking it might behoove you to come to the next meeting with some digital model images and showing exactly what it's going to feel like as you are going through these spaces. Just an idea.

RICHARD: We would love to. Budget does not allow.

>>> Awe, come on.

>>> I am the PM. And maybe I can find some. We are both -- our last discussions, we have been itching to do a model. A physical model -- an animating model or something to really start to rehearse these -- this journey through this choreography here. So I hear you. And I appreciate that too. I think you explained your history and your work with people -- and I think that's real important.

>>> I think it would be better to learn it in the model than after construction. Just a thought.

>>> And continuing with your thing about the trees -- I understand. Instead of cutting them down, can they be transplanted into a new area?

>>> Some can. (LAUGHTER).

>>> So the trees we are talking about actually -- the zoo first of all has a policy of two or more trees per tree that are ever cut. So we always plant two to one. And we also have approximately 50% of all of the land at the zoo is forest canopy. Or is -- if you Google map it from space -- and the trees we are talking about are pretty recently planted. 10, 15 years. So they are -- I think 3 Cedars and a fir tree. And there are also some other smaller native plants below them that were planted to continue the back drop. We are already for sure in this design going to add 2 more Deadar Cedars in line as the major ones. The and correct me if I am wrong. This is the line of Deadar (PHONETIC) Cedars here, and we are adding

two more in that line to continue the visual effect here. And we will be planting trees along this north edge. And it might even be within this space -- if it might even equal the equal amount of planting for the ones they are taking out. And the trees they are taking out -- basically there is no other way to have a place to grow anything -- they are intended -- right now the back of the rose garden is about here. And they were planted as a back drop. And that's -- always a difficult decision, but again we do two to one, and we often think of the whole design, the big picture of who it is going to serve into the distant future in our choices to how we plant trees and when we move them sometimes.

>>> I would like to really second the notion for people with sensory processing issues, that restful places be not contiguous with noisy places. I have watched --

JAY: The principal --

>>> I understand you work with Stacia, but I have watched her daughter come into that place, and her reaction to sound or not sound.

And the other thing I would suggest is many years ago when I did sighted guide training, we had to put on shades in spaces and we learned a lot of things that those that are sighted really take for granted. I have a neighbor that has macular degeneration. And I have taken him over there a number of times. And it's very interesting -- his perception of that space and mine are profoundly different. So we are sitting here looking at pictures and talking. And not having the experience of someone who really can't see fully what is in front of them.

>>> (INAUDIBLE).

>> So something that Texas A and M. I worked at this dining in the dark. And that's not even the point -- the point, I met a girl who is visually impaired herself. And what they worked to do is to navigate their school -- which is a lot larger than this obviously.

But they put up wind chimes. And I noticed you had wind chimes and also a sound area -- but a suggestion might be -- like understanding that there needs to be quiet areas as well. But maybe just at the beginning and at the end at either side add a wind chime. So somebody that is navigating through might know they are getting close to the end. Or -- yeah, closer to either side of it.

SANDY: So I think what we were thinking is that the meadow space was more active and it got quieter as you went into the Woodland. And so that center plane might end up having to be more of a playing area with a more restful quieter areas into the Woodland -- so at one point we had the drone back further into the woods, and we realized it would make more noise -- so the idea that was the meadow was more active, brighter colors, more activity. And as you went into the woods, it became quieter and cooler and softer.

>>> I bet you (INAUDIBLE) a lot of kids. Children will love this. Even (INAUDIBLE) children will love this. Because the space -- what do kids do? And the real young ones, you have to be careful of that.

>>> And it is nice too -- for a tactual area that is interactive. If you incorporated a water fountain or someplace kids could play, but it could be a slant where they could put something at the top and go down -- I was just thinking of some sort of a flowing fountain that I don't know if it goes through -- maybe not the whole thing, but just partially through. And it kind of winds like a river. That might be a really --

>>> I think there is a distinction that it's a garden and not a playground. So I mean, there's not a bathroom there, and not a lot of -- the idea -- I mean, it's going to be a great experience for kids to come through. But it's not a play area. So the idea of having water features and fountains that they can play in is not consistent --

>>> In our working group, we touched on that, s it is playful, but not a playground. It can still be playful with the musical instruments. But it is not directed towards children necessarily.

>>> They are going to love it.

>>> Should we ask the question what elements -- if the budget doesn't allow everything, what elements are least important to people?

>>> Sure.

JAY: Least important?

>>> Least important, is that not a good way to approach it.

JAY: How about what for each of you are important? What elements.

SANDY: I think most or least would be okay.

>>> Yeah, I don't have a most or a least -- I just -- I know that it's easy to dream big. And if at some point things are going to get cut. Somebody over here was like I hope it's not that, can we move that somewhere else. So just having that discussion. Because we do have a limitation.

SANDY: But you don't have a comment?

>>> I guess I am least inspired by the drum stepping area.

>>> Just kind of big picture. I like the open, active area. And the quiet area.

>>> I think that's the best feature.

>>> I think the seating areas are really important places where people can rest. People who are older. People who are -- may need a place to sit down.

SANDY: We did actually have Mark Epstein who does therapeutic gardens do a review of the plan and measure the distance between resting areas. And we felt that we were kind of right where we needed to be, how often we provided --

>>> How about you?

>>> The drum space is the least for me.

JAY: But I want to know the positive --

>>> The whole reason that excites me is a sense that for a lot of people with a variety of disabilities, the Arboretum is of no value whatsoever. They can't get there, or can't move through it. They can't see it. They don't know what they are feeling. We have a lot of places in the city that are actually not accessible. So the real issue for me is accessible in terms of physical disabilities or visual disabilities.

JAY: Great.

>>> I work at the zoo. I was just watching --

>>> You have an opinion?

>>> Concern for us is as you continue the design, you consider the ability to maintain it over time and -- which I know you are doing, but make sure that there's an eye to how it is maintained. And the affordability of maintaining it.

>>> Yeah.

>>> David?

>>> I was just thinking, just because of the size of the space and how much you want to fill it with -- that the density is going to provide a lot of sensory information on a whole range of modalities that could really make it very interesting. And I am hoping that it will become a really popular place for a lot of people. And who knows, maybe it will become so popular that a lot of the security issues that we have talked about tonight become, you know, almost moot. Because so many eyes on the ground make a place not comfortable and safe.

>>> What David is referring to, the more people you get into a space, the safer they become.

>>> And the more activity, the less desirable activities occur there, because people doing that actually do not want to be watched. Robert, what were your favorite and least favorite?

>>> My favorite is the idea that you have thought about wheelchair accessibility. And for some reason -- I don't know why -- but that is a big issue with me. (LAUGHTER).

SANDY: What about the features?

>>> I like the features. I really do.

I really don't see that much that I don't like. I still want to see what will happen security wise. You were worried about maintenance -- and those two can actually tie together. You being at the zoo, you know well. And so that is something that is going to have to be thought about --

JAY: I am going to -- does anybody that hasn't spoken yet have a response?

>> They are all great ideas. I would just say keep it simple. Don't dumb it down, but keep it simple. Choose one sound area. One touch area. One sight -- you know, just really keep it simple. But great ideas.

>>> I just think out of curiosity -- just being introduced to this -- the one thing I realize, a lot of people don't even know what is back there. I live in Phinney Ridge. And I go the rose garden a lot. I take people back there, and everybody is always surprised that there is something beyond the rose garden. And so is there going to be some way that people know it's back there unless they read a sign like I did?

>>> You are exactly right. And we have to address that, and the zoo is committed to -- something out front is going to have to announce the rose garden and now this special garden.

>>> So when you are in the rose garden, you see it.

RICHARD: You are right. That is the whole point of the entry Arbor and all of that. An average visitor can come and experience it.

>>> That was the idea of lowering and sculpting the hedges a bit too. To get some views in and get some light in.

JAY: All right. One last thing and I have to wrap this up.

>>> I like the idea of the circle community and having the swings there, I think the swings are really nice. You don't have to have all swings, but just to have quite a few.

JAY: Great. Thank you all for coming. I am going to ask one more question. If you were to prioritize the meadow over the Woodland, would you -- so if you like the Woodland raise your hand? Over the --

>>> Which one do you prefer?

>>> I like them both.

>>> I like them both.

>>> You don't have a choice. If you have to take a choice who likes the meadow over the Woodland?

>>> You can't make that call do you like trees or do you like flowers and grass?

JAY: That is important for us to know. I agree with you. It's such a -- they are a great pair. And they have been woven literally this garden together. But we are going to have to make some tough choices --

>>> Okay, so if you had to make a choice, I would have less features in the meadow in order to have both areas.

>>> Yeah. That's a good idea.

>>> Yeah, and like you said, the touch terrace, if you all cut that off, it will be incorporated throughout the whole thing.

>>> And that's kind of why we did cut it off. We know that those idea phasing -- they can be moved. We put them on there to kind of say we can't get all of this, we have to bracket it somewhere. And our approach was to leave a little bit of each in. But then there was some suggestion drop the Woodland and build the meadow or drop the meadow and build the Woodland.

>>> I think the existence of spaces -- both spaces is more important than the element full end of things, I think.

JAY: Great. Again, thank you so much. I think we did get a lot.

>>> Thank you very much.

JAY: If you have any further insights, questions, please contact me or even members of the working group or community who live here. And yeah -- we will see you next time with a really great garden. (APPLAUSE).

SANDY: We have maps too. If people think there is somebody they would like to share that with.