Bethlehem Public Library Board of Trustees
Long Range Plan Steering Committee
virtual meeting transcription
July 15th, 2020

Attending	Present:
	Mark Kissinger
	Michelle Walsh
	Harmeet Narang
	Lisa Scoons
	Charmaine Wijeyesinghe
	Geoffrey Kirkpatrick, Library Director
	Kristen Roberts, Recording Secretary
	Guests:
	Catherine Stollar Peters, Assistant Director
	Christine McGinty, Assistant Director
	Paul Mays, Architect
	Lisa Hayes, Architect
G. Kirkpatrick: (1:06)	Yes.
P. Mays:	Terrific, um, I- I spoke to Geoff a little earlier today. We've been working on a lot of this stuff, but we, uh- there's still some things that are a little bit of, uh, some blank pages, but we've had a chance to address a number of the questions that came from the committee after you reviewed things last time. Uh, try to work on a hybrid scheme and also try to look at a scheme that involved, uh, just the building with no additions. But, um, I- I will apologize up front. Our intent was to try and get things to you ahead of time -a few days ahead of time and we have just been flat out so literally, uh, working right up till this afternoon to try and get more and more things for you so it's my fault. My apologies for not having things to you a few days ahead. Uh, our thought is that perhaps we can schedule another meeting in a couple weeks, uh, to- to go over this and- and pull more together, uh, answer the final questions and- and get things out ahead of time then, but uh, it wasn't that we were ignoring the request to get things up front it's- it's just, uh.... first trying to get staff efficient, uh, working from home combined with coming in and also trying to get libraries opened.
	Right now, uh, there's a million things that we've been dealing with, um, from the acrylic dividers that they're putting up that the state education department is saying are not fireproof to switching all sorts of things and how, uh, they're doing. So, one of the things we're going to help you with and, in fact Lisa's done some calculations already, are the square footages

and therefore the occupancies of each of the spaces you have and this will be an assistance to you in determining a percentage of the total occupancy of the building that's allowed.... as established by code and then you can work your numbers back from that so, uh we're- we're obviously trying to help you with that as- as well. What we thought we'd start with today, uh, if you'd indulge us then, is a code calculation. So, just as an upfront, I'm going to let Lisa walk us through it, but the code establishes for each individual space in a building the number of occupants per square foot based on different criteria, so in the stacks you can imagine there's fewer people per square foot, whereas in a large open meeting room there would be a lot of people per square foot. So, as we look at the whole building, we have to divide it into these little sub-sectors based on the type of occupancy they are. Um, if I can share screen here- let me look for that.

G. Kirkpatrick: There'd be a green button down at the bottom if you hit that little arrow to the right of that.

P. Mays: It says "Host disabled attendee screen sharing."

G. Kirkpatrick: Okay. That host.

P. Mays: Is Kristin going to take the hit for this?

G. Kirkpatrick: Yep.

P. Mays: Okay, we good now?

G. Kirkpatrick: Uh, probably not. I'm going to be hit for this. Let me see.

P. Mays: Welcome to your first meeting Charmaine. This is [Laughs] really going smoothly.

C. Wijeyesinghe: I'm very tech unsavvy so I just-

P. Mays: [Crosstalk]
Okay, it's all good.

C. Wijeyesinghe: -appreciate whatever people are doing.

G. Kirkpatrick: (?) You're a panelist not a participant so you should be able to screen share.

P. Mays: Every- Every time I hit it- it says- it says "disabled attendee screen sharing." We've done this before.

G. Kirkpatrick: Yeah, we've definitely done this before and you're set up exactly-

P. Mays: Huh.

G. Kirkpatrick: You- everybody who's here is a panelist not a- attendee so you should be just like we're doing a webinar, so-

L. Hayes: It says attendee.

P. Mays: Yeah this says attendee. I don't know. Hmm.

G. Kirkpatrick: Participants video. Is there something you can send to me that I can share out... or is that-

P. Mays: Um, did- did you send these?

L. Hayes: Yeah.
[crosstalk]

P. Mays:	We sent these to you earlier
L. Hayes:	-I sent them directly to you.
G. Kirkpatrick:	Okay is that the- the- the linear foot calculation one or the-
L. Hayes:	Well, it's called-
P. Mays:	Exist x con: existing conditions code review pdf.
L. Hayes:	It's the drawing for- I want to go through the drawing first and then the code occupancy calculation... goes with it.
G. Kirkpatrick:	So, the one I got, um, today is, uh, called BPLLF New Scheme pdf. That's uh, just a linear foot.
P. Mays:	That's shelving.
G. Kirkpatrick:	Okay, that's the one- that's the only one I have from today.
P. Mays:	Um.
(6:07)	
L. Hayes:	I- I sent bo- I sent you and Paul the same email and he got his.
G. Kirkpatrick:	Okay.
P. Mays:	Yeah, hang on.
G. Kirkpatrick:	Oh, maybe it's over-give me a second.
P. Mays:	Let me forward this to you now, Geoff.
G. Kirkpatrick:	Okay. I think that's probably more interesting than the linear foot calculations, which are important, but that is really appealing.
P. Mays:	Depends how much of a library geek you are.
G. Kirkpatrick:	Yeah.
P. Mays:	Okay, so I just sent you something, should come through in a second. See if that works for you.
G. Kirkpatrick:	Okay.
P. Mays:	And it should have a number of attachments to it.
G. Kirkpatrick:	Yes, so floor plans new.
P. Mays:	Um.
L. Hayes:	No.
P. Mays:	No, let's start with existing conditions code review PDF.
G. Kirkpatrick:	Existing conditions. Got it. Okay.
P. Mays:	It'll be a drawing with red marks on it.
G. Kirkpatrick:	Got it. Yep. Give me a second. Who can share? All panelists.
L. Hayes:	We just can't point to things then.
P. Mays:	You're right.
G. Kirkpatrick:	All right so now.... All right Paul. Actually, I've just- I just hit a setting. Try to share one more time.
P. Mays:	Try to share?
G. Kirkpatrick:	Yeah.
P. Mays:	Share screen. Oh! It's- it, uh, yep. It'll let me. Hang on a sec, I have to, um.
L. Hayes:	I got a different screen now so that's good.
G. Kirkpatrick:	Choose which little- bunch of little windows down below and you just choose right the one you want to look at.

L. Hayes:	Sure.
P. Mays:	Yeah, but it's gonna tell me to select which one.
G. Kirkpatrick:	We got it.
P. Mays:	Do you have a drawing up with red on it?
G. Kirkpatrick:	Yes.
P. Mays:	Okay.
L. Hayes:	Okay.
P. Mays:	All right, 15 minutes in and we're on track again. Um, so what we're looking at here is, uh, an analysis of the building space by space. I'll- I'll turn it over to Lisa here.
L. Hayes:	Okay so, um, as Paul said each individual space in a building has a certain code requirement for whatever the uses. For instance, an area of public assembly has three different options you can choose and since you don't have fixed seats like a theater, it's called unconcentrated and it allows for 15 square feet per person. So, the calculation for the meeting room allows you to have 109 people in there, um, if you were at maximum capacity. So, you could take that room and figure out if what the- I don't know, 25 percent or 50 percent is.
G. Kirkpatrick:	Okay.
P. Mays:	Here's the thing I should say though, uh the code is not based on any reality whatsoever. Really putting 109 people in there is not at all what you- you would think so you might have something posted in that room now.
G. Kirkpatrick:	Yes. 90. Yeah.
P. Mays:	90
G. Kirkpatrick:	Yeah.
P. Mays:	Which sounds more realistic to me. At 109 you'd be nose-to-nose with just about everybody.
G. Kirkpatrick:	Yes.
L. Hayes:	But I also wanted to say that some code officials say, um, you're a library so there's a- under the occupancy classification there are two library sort of rules to follow. One is if you have a stack area and one is if you have a reading area so if you take your entire building call it a library and-
P. Mays:	And only use those two numbers.
	[Crosstalk]
L. Hayes:	-And only use that, you come up with a much lower number. Um, so- so this sheet that we just- the sheet that we just did here, um, this red sheet allows you to have 537 people in your building.
G. Kirkpatrick:	Okay.
P. Mays:	That's by code, right.
L. Hayes:	If you do this alternate method by using gross square footage for stacks and net square footage for reading spaces you actually get 459 people in your building. So, we always go with the higher number.

G. Kirkpatrick:	Hmm-huh.
L. Hayes:	Because that way you figure out all your exits.
P. Mays:	Right.
	[crosstalk]
L. Hayes:	Um. We're being conservative.
P. Mays:	We're being conservative by doing that so that we're using a higher number. Meaning, we're being more stringent when it comes to the width of exits, the length of travel, uh and the number of people in a space. It's not necessarily saying that you would put that many people in there but we're figuring a worst case scenario.
L. Hayes:	And then, accompanying this drawing is the, um, the spreadsheet that's called 'The Code Accuracy Calculations' and that gives you a list of every single room; what's allowable by code, what the occupants for each room is and then I have a separate column that's not filled in called 'Number of Chairs Shown on the Drawing,' which is the real sort of practical use. Um and I just haven't filled that in yet because-
P. Mays: (11:20)	What was this sent to him?
L. Hayes:	Yeah, this was sent to you.
P. Mays:	So, this also is in that email then with- the with the list.
G. Kirkpatrick:	Yeah.
P. Mays:	What we're looking at here though just to clarify for everybody, in case you're looking at the numbers and you're confused, is the name of the space and the square footage, below it. So that- that's not the occupancy. That's the square footage that is then used in the formula to calculate the number of people in the occupancy, which is on the spreadsheet Lisa just mentioned.
L. Hayes:	So, the spreadsheet- you'll- you'll- you can all have a copy of it and you look- can look at it you can see how we calculated everything. Um, the- the big-ticket items are any- any room that has an occupancy over 49 has to have two means of egress. So, I've highlighted that and you have two means of egress in each of those areas, anyway so you're good.
P. Mays:	For reference, Geoff, that's 'BPL code occupancy.pdf.'
G. Kirkpatrick:	I see. Okay. I got it.
P. Mays:	And that's a spreadsheet that Lisa was just talking about and that'll give you those occupancy numbers. Okay?
G. Kirkpatrick:	Awesome.
P. Mays:	Okay.
L. Hayes:	And that also totals up; gets you your net square footage and your gross square footage at the end just in case you wanted to know.
P. Mays:	So, as we're doing this. This obviously becomes part of the master plan because it's an analysis of the building, but uh, for the staff as you guys are looking at, uh, the planning and so forth for partial reopening or

	occupancy feel free to call us if you need to clarify something or if you want us to run numbers based on changing something around, but this is the existing building and the analysis so that you can use that, uh, right off the bat. Okay?
L. Hayes:	So- so, what happens in my spreadsheet- I- it automatically, um, goes to the next spreadsheet; is the plumbing fixtures and does the calculations for me. Um, so that's critical for you as well to know that you're required to have three male water closets and five female and you have a total of 12 now. Um, so you really only by code need eight and you have 12 so you're good. Um, the only thing you're short on and I couldn't verify this in drawings is if you're over 500 people you need two drinking fountains and-
G. Kirkpatrick:	And we- we do have two. There's one down each- each, um.
L. Hayes:	Each quarter? Okay.
G. Kirkpatrick:	Yeah.
P. Mays:	Okay.
G. Kirkpatrick:	The hallway.
L. Hayes:	I couldn't tell on the original drawings. Okay, good.
P. Mays:	So okay good so plumbing is generally not a very exciting thing to be thinking about, but in terms of the master plan that's an area we often, uh, find ourselves having to say 'you have to add a restroom or you have to add a lavatory or whatever it may be' and they think 'we've been in this building all this time. It doesn't matter,' but to meet code compliance. But you're actually in good shape there. Um and as Lisa said we have standard spreadsheets in our office that carry that calculation right through so that one, uh, is actually the BPL code plumbing review, uh which was one of the documents that just got sent as well, Geoff.
G. Kirkpatrick:	Yeah. Got it.
H. Narang:	I got a question on that score.
P. Mays:	Yeah.
H. Narang:	So 459 of the 537 number would be total human occupants of the building, right? Both employees and and patrons.
P. Mays:	Correct.
L. Hayes:	Correct.
H. Narang:	Okay and do we have a sense of what our typical like real world max capacity is for the building?
P. Mays:	Well, we're saying 459 is the realistic one, but the code allows 537.
H. Narang:	Sure, but even 459 would be every space at a reasonable approximation of maximum capacity, right? I guess I'm wondering is do we ever get 300 people in the building today?
L. Hayes:	Probably not, um-
H. Narang:	Normal course of business objection
P. Mays:	Geoff should-

L. Hayes:	Yeah. Well normally when I do this I have a floor plan that I've- I've done existing conditions and I've- I've written down where all the chairs are so I can count them up so that's sort of the practical use, but all your chairs were in a pile when- when I went through so, um, I did- I took some best guesses for- from photographs and then I thought I'm not gonna even put those in the spreadsheet yet so.
P. Mays:	But Geoff, you probably have a sense if you have a door counter or anything else what the occupancy is.
G. Kirkpatrick:	Yeah [crosstalk]
P. Mays:	I would do over the day.
G. Kirkpatrick:	We could, yeah, we can get that I don't- I don't want to speculate off top of my head, but I think that's a number that is noble. We'll try to- we'll try to back our way into that.
P. Mays:	And obviously trying to define what normal or typical day is, is up in the air at the moment as well, but-
G. Kirkpatrick:	Yeah.
P. Mays: (16:01)	Okay. Okay. Go ahead... okay--- um but this is good background information but it's particularly pertinent now given the the current scenario.
L. Hayes:	Well and I also did the code calculation for your upper mezzanine as well um just so we would know what the net and grow square footage of the entire building is; not just the main floor um footprint, so um you you could add or actually I did have it, I put it in the spreadsheet so,
P. Mays:	---it's in those numbers---
L. Hayes:	---it's in those numbers so you could get 25 people on that upper floor.
G. Kirkpatrick:	--- okay--
P. Mays:	---theoretically---
L. Hayes:	---theoretically---
P Mays:	---okay, so um---
L. Hayes:	And the other the other thing you asked as long as we're looking at this existing conditions um floor plan, is the lineal footage of all the stacks that you currently have. So, I--- there's a there's another separate spreadsheet called---
P Mays:	---BPL linear footage existing---
G. Kirkpatrick:	Yep.
P Mays:	---and that gives all of your shelving by unit size uh and so forth so---
L. Hayes:	And we do another calculation because people always say, 'well how many titles can you fit on a shelf?' and there's a range so I'm showing a range, you can you know at eight per linear foot or 12 per lineal foot so, I don't know exactly what your volume is um I could look that up on your---
P Mays:	---annual report---

L. Hayes:	annual report but I do know now what your lineal footage is um and so now you have that.
P. Mays:	For everyone for for everyone who's sort of just listening in, uh the the the different--- you can imagine uh James Patterson novel is two and a half inches to three inches thick whereas a a children's picture book is a quarter of an inch thick so trying to determine number of titles per lineal foot is a guessing game unless you know the proportions of of each of the pieces of collection which are in your annual report. So, we typically go by lineal footage of shelving, broken down by genre, and then make sure that you have enough for what your collection is uh with expansion; but we can we can get more detailed if you wanna actually break it out and say, 'okay now we want to do it at eight per lineal foot or four per lineal foot or or 16 per lineal foot.'
G. Kirkpatrick:	Okay or we can look--- I mean the thing is that we're comparing sort of like section to like section if we're if we're comparing the existing conditions to a scheme
L. Hayes:	---Yup---
G. Kirkpatrick:	we looked at the lineal--- now we have the lineal foot of what exists and we can-
P. Mays:	That's it---Geoff, yes that's exactly what I meant in that first instance is we we think of it as lineal footage so let's compare apples to apples and go, here's the lineal foot in the adult non-fiction, here's what it is in this scheme then we then we can do a an increase without trying to guess at how many titles per lineal foot we're talking about.
G. Kirkpatrick:	Great, yeah.
P. Mays:	Okay?
G. Kirkpatrick:	Yep.
P. Mays:	Okay, so that's also one of these and you can forward those attachments to everybody uh that we've been talking about and again, my apologies for not getting these out earlier; we've been working on these uh right up 'til now.
G. Kirkpatrick:	---Okay---
P. Mays:	So, the next one then to bring up would be um
L. Hayes:	---the new plan---
P. Mays:	The BPL floor plans new. You're sharing right, Geoff?
G. Kirkpatrick:	Uh I can share. Give me a second. Let me see, I don't I don't know if i can---
L. Hayes:	I thought you were sharing.
P. Mays:	Am I the one sharing?
G. Kirkpatrick:	All right, give me a second, I'll share this one out. I got it. Alright, you're looking at a blue drawn uh a blue marked up plan.
P. Mays:	Got it.
G. Kirkpatrick:	Okay.

P. Mays:	Does everybody else have it?
M. Kissinger:	Yup, got it.
P. Mays:	---Hey Geoff?
(20:00)	
G. Kirkpatrick:	Yeah?
P. Mays:	Do you mind if we share it then we can move the cursor on it? Is that okay?
G. Kirkpatrick:	---You got it. Give me a second. Bloop.
P. Mays:	So, did you unsh—so let me share
G. Kirkpatrick:	---Okay, I'm unshared. You should be able to share. There you go.
P. Mays:	Did it come up?
G. Kirkpatrick:	It did.
P. Mays:	Okay, so you got a blue floor plan here with some yellow in certain spots and pink in another spot?
G. Kirkpatrick:	Yes.
P. Mays:	Okay, good. Okay.
L. Hayes:	So so this scheme started as the no addition scheme, so that's why I've highlighted the two areas in yellow because you wouldn't have to do either one of them but there are some concessions to be made; just in the way that I configured the no addition scheme. And so this starts to be kind of the first first iteration of the hybrid which is why I also sort of put the, 'there could be in a future edition over here at the end,' because I know there was some consensus that to get the elevator and the stair out of the middle and put them over into an addition would would sort of be desirable.

But in this scheme, I felt it was important to address the entry and we left the transformer the way it is; so this would be a minimal impact scheme where you you come in and then you immediately have a door to the library rather than having to go all the way around the corner and to come all the way down through your existing doors um and then instead of just doing an entrance, I tried to make up some space that I was taking because of creating this this root through to the middle of the space.

So this root I wanted to make um sort of a nice space where it could be the Library of Things, the music over here, some places to sit and then start with some new collections over in this area on your way to--- the these would sort of be uh staff offices with some some glass lights, and then this could be a small meeting room or this could be the studio--- that one of the things I displaced was the studio to make a since since this is the staff break room now, I wanted to create a staff break room and make more of a public space right near the entrance. This could be the studio, this could be the studio but these are some of the the um |

P. Mays:	---small meeting spaces, tutor---
L. Hayes:	small meeting spaces, tutor spaces that we get that we wanted to add close to the entrance.
P. Mays:	For clarity, the the this is a small addition and and as Lisa said, we could we could do it without adding these two things but this at least, at a it's like 1500 square feet or less than that, um gets the entrance closer to the parking lot which was a common refrain uh throughout the public commentary, plus giving us a few additional spaces so the current entrance to the building is is right here and we we've moved it a little bit closer to the to the main lot um and we'd probably still want to think about a covered uh like a portico share or a trellis or something to protect that entry in the way we've talked about in the past uh to make it safer to get from the parking lot to the building but--- uh but this was an idea that had minimal edits so less than 1500 square feet there and less than a less than a thousand over here so really tiny additions.
L. Hayes:	And so what we did was then when you come along in here you do have some glassy views through so that--- I mean this could still pop out a little bit if you really wanted to have a direct line of sight but this is where the the combined Circ/Help desk would be so that you could still see through down to this entrance; you could see over into teens, kids, the the children's staff, into non fic—nonfiction, and uh into these areas over here. These these stacks now I'm I'm sort of using the same height that you have but these could be lower if we wanted to have a little bit better uh visibility; um this scheme adds fifteen percent to your collections um---
P. Mays:	---in addition to the meeting rooms and other other spaces.
L. Hayes:	So cuz I know that was going to be one of the questions; but basically, we cleaned out some of the areas in the meeting room to make it feel bigger. We opened up the kitchenette so now it's it's more available to this space and we put in a little counter in each one of the meeting rooms so you could have coffee or you could just lay out space in each one. I'm calling it a kitchen; it's it's not really going to be a kitchen it would be a kitchenette but in some-- I I changed the entry here so that you could get some better storage in the meeting room. Using this the studio as solely table and chair storage for this room, this makes a nice staff break room with a kitchenette and two restrooms and they could have a door to the exterior so this little zone could be staff patio and it's completely away from the entrance so you wouldn't have people wandering in like you do now. This could be a reading patio now; it wouldn't need it, it wouldn't need a fence around it.
G. Kirkpatrick: (25:52)	---okay---
L. Hayes:	So, as you walk down the hallway, I've sort of bumped this out a little bit just to gain some a little bit of space for like display um and to-- there's a

lot of extra space in the lobby so I thought might as well make it a little bit more useful but this whole wall would be gallery; there could be some windows into the children's and then once you get down to here, I know it was desirable to have a a program space directly connected but you really need to have this means of egress and to have this entrance off of Delaware Ave, so what we did is we did a series of glass doors across the hall so there's a visibility and a bunch of glass on the way in, cleaned out the space and utilize the hallway better so that there's a little um clean up area for crafts and this is the storage supply room for this room.

P. Mays: Again, for this scheme the remit was to try and keep it as close to the original footprint as possible. You'll recall that schemes we showed last time actually did connect some story time and assembly spaces to the children's room to make them part and parcel of that space um but this does-- it keeps things essentially the way they are now which is that the story time is across the hall like that. This also adds a family restroom, I think?

L. Hayes: ---yeah

P. Mays: ---right

L. Hayes: So, what I what I did is I also took over some of the main space um the this big space in the middle so this would be the the children's staff desk with some glass so you could you could see across to the other staff, there could be some glass here too, but the they have a view of everything except for this one little area of middle grade but that has glass all along here so anybody walking by could could keep an eye on teenagers. Um and so what we did was we created a little homework zone over here away from the front door and maybe study tutor room over here; um we did a family restroom and two smaller study tutor rooms for sort of one on one that would have glass on both sides.

So we kind of left where um the non-fiction where it is. Um this would be picture books: the low things in the middle, fiction over here into into the um middle grade area and we also um sort of kept the niches the way they were in the garden the way it is; we did put some computers along the wall so that you have a line sort of a line of sight but it's not the first thing that you see when you walk in either. Um and then we did create a glassed-in teen space in the middle with doors on both sides so somebody from middle grade could come in or somebody could come-- teenagers could just come directly in. So just creating a large open space in the middle, there's there's book stacks around the outside that are low maybe a laptop zone here but just collaboration in the middle uh---

P. Mays: ---and the YA collection outside the---

L. Hayes: ---and the YA collection is here, here, and here but there are some collections inside as well. So and we spread out the computers a little bit;

um we did a couple here, a couple here, a couple here but they're in line of sight from the from the reference desk. These would be low stacks, these would be low stacks here, we're trying to spread out some of the tables right now um and then we also created some more tables over here on this zone and then we left the server guts of the room here but we made a collaboration space in that area for the times of the years where kids want to get together for SATs, or you could have some seminars, you could have staff use this meeting room. It's convenient to some of the offices.

P. Mays: Yeah I was going to say the staff could use it as a meeting room but it could also be a staging area or a uh a work room if you're putting together flyers or projects or things like that you need table space uh you simply don't reserve it for outside use for a period of time while you're setting up a project or something like that so it's a very flexible space and it's close to not just the offices but the maker space uh at that end of the building as well.

L. Hayes: We also-- I made made a glass wall here into non-fiction just so that this doesn't feel so closed off the way it is um and that way you can see, when you're looking for something there's something else going on over in the corner.

P. Mays: And on the-- oh I'm sorry---

L. Hayes: And then I just wanted to say that um this scheme I think would still utilize
(30:54)   the upper floor for only staff. We would, the, the guts of the IT server would be here, but this is where their storage space for computers and electronics, and then the, there's the IT office behind the Zoom faces so I can't get to, okay, um, so this is the IT office, and then you could come right up. I know that there's a lot of people, for like the Outreach, keep things up with IT, so they could go over and down the elevator and then, you know, make your way out to the garage. So, I was trying to think of having a door for them, a door for the, for sort of the bullpen, and then a door for some of these offices. And this is just a variety of different size offices for different uses, and then these are more, um, cubicles, like, like downstairs in here. But we do need to make a division for two means of egress for up here, so everybody goes through this door to come down that existing stair and this door to come down that existing stair.

P. Mays: It was primarily for supervision reasons that we established I think, and everyone—the consensus was in the last meeting, uh, if we can keep staff upstairs without the public going upstairs, that's one less level for you to have to supervise in terms of what's happening as, as patrons are using the space. The other thing I wanted to mention: this allows for future extension and the additions that we talked about in the other schemes. Remember this is the minimal scheme. When we do that it's likely that these pieces, these components, would move out into the edition and

	open up more space in the center of the building. But, again, if—since we were asked to look at minimal changes to the footprint, think of this as the minimal scheme and then there will be, uh, the hybrid schemes of what we looked at before that are more invasive and—but do more things. Anything else to say on this?
L. Hayes:	The only thing I wanted—other thing that I—we sort of skipped over is, down here we consolidated and enlarged greatly, this zone right here was where, uh, the DVDs were. So, we created a much larger, better flow for back of house, and so the DVDs went…where did I put them? Oh, right here: media. They went over here, that, so, it goes from the YA Collection, right into DVDs. By adding—continuing the wall on here, we've added more shelving along here and we figured we'd keep the games and the other things close at hand that need a little bit more supervision. So, that's what's happening right there.
P. Mays	To, to answer the question before it's asked, we're often being asked, you know, what to do about the, the current scenario for distancing, and particularly staff safety and work areas, as well as public safety. One of the things, well there are two primary areas that we're looking at. One is improvements to the HVAC and mechanical systems for filtration and air exchanges. Libraries already have a large requirement for fresh air intake compared to say, office buildings or even schools. So, that's one component, but the other is the landscape furniture in work areas like this.
	So, what we're picturing is not just a divider that goes up a certain height but then has an acrylic or, or glass piece above it as well, that allows the light through but isn't allowing direct contact, you know, with the face across work spaces, if you're looking towards somebody. The other thing that we're trying to do in as many spaces as possible, is make sure that as it lays out for a workspace, the chairs aren't all facing each other. In other words, instead of somebody being across from you face-to-face, we're offsetting them, or facing them at different angles. But that's something that will develop as we go along. And, and frankly that's something we were doing before this just from a comfort level of not wanting to see, you know, like a puppet show, there's a face right in front of you every time you look up. So, some of those components make sense.
	The other thing you've heard me talk about, uh, as it pertains to public space, is that need for ownership of space, and these niches, and these areas. Well, they're sort of in a way set up for separation then, finding these individual little areas, and not committing large meeting rooms to just a few people. And so, this allows us to do that, while giving us multiple meeting rooms for picking the correct size room for the correct

	size meeting. You don't have one large meeting room now, there's a whole series of options here that, that allow you some flexibility to maintain whatever the distancing standard is at a given time. But it can— as that changes too, you can change the number of people that are allowed to occupy any of those rooms. Okay.
G. Kirkpatrick:	Excellent.
P. Mays: (36:28)	So, this was the minimal scheme. Did—
L. Hayes:	Yup, that's it.
P. Mays:	Did we look at the hybrid scheme?
L. Hayes:	No.
P. Mays:	Okay. So, this is what I was talking about earlier, I apologize. We didn't get a chance to take all those notes and finish a hybrid scheme. It's still on trace at the moment. But that's something we'll have for next time, as well as the other component that was a missing piece for this evening was the, uh, the, the Borthwick house and, and what the strategies for that might be, just to line them up and say which ones work and which ones don't. We've talked in general about the value of that property, primarily, but we, we also said we wanted to look objectively at what the building itself could be used for, if it had a useful component. Okay?
L. Hayes:	The other thing that I did though is, um, I could quickly do the linear takeoff of collections for this scheme and I, I, did send that separately that's the one that you—
G. Kirkpatrick:	Okay.
L. Hayes:	—got just by itself.
G. Kirkpatrick:	Got it.
L. Hayes:	And it did, overall, it gained 15% to the collection space.
P. Mays:	In this scheme.
L. Hayes:	In this scheme. I haven't looked at each individual area, so it might be more for one, yeah, well Teens was 300, now it's 576. So, there are, um—
P. Mays:	So, bottom line then, as you look at the numbers to think about is what we've done in this particular scheme, even though it's the minimal intervention scheme, we got more meeting spaces of varying, size, tried to improve the flow although we're going to keep looking at that, and, uh, added about 15% to the collection size as well. So, it, it accomplished all those with just those two small additions that we're talking about in, in those areas, and making better use of the upstairs—the mezzanine, so.

As we look at the hybrid, I would expect those numbers to be higher: the increase, not only in meeting space, but the increase in in collection space. And then it's really for the committee to start thinking about what kind of commitment there is to investment financially, compared to the, uh, advancement of, of which of these priorities makes sense. So, this |

	might be enough for your community, this might be something you say, this does what we want it to do, it leaves the flexibility for the future expansion when we get to that. Let's start with this. Or, you may say, if we're going to do a single fundraising or a single referendum, we want to look at the, the big picture and, and shoot for, you know, the, the—that piece and then deal with other things in the future that are smaller. So, we'll, we'll talk about priorities and phasing as well next time we meet, okay?
H. Narang:	Just on that subject, how much time do you guys think you need to work on the hybrid design and any other larger design? Because we'll schedule a follow-up, you know, whenever you think you'll have something.
P. Mays:	Our thought was…the week of the 27th?
L. Hayes:	Yup.
P. Mays:	The week of the 27th is pretty open for us. If it was the second half of the week that gives us a little more time. Lisa and I are out the first week of August, and we also have a fair amount of time the week of August 10th. So, the week of July 27th or the week of August 10th both work, depending. I know it's tough to get committee members all the time it's, it's hard to get schedules reconciled.
H. Narang:	Okay, yeah let's shoot for that the, the, week of the 27th right—if the later half the week works. And Geoff, if you wouldn't mind just a quick survey for the, for the Board—Committee members to synchronize schedules.
G. Kirkpatrick:	Will do.
P. Mays:	If Thursday afternoon, the 30th, worked. Any time after three o'clock would be good for that. And we're also free all day Friday the 31st
G. Kirkpatrick:	Just making a note.
P. Mays:	Okay. Are you gonna do like a Doodle poll or something like that?
G. Kirkpatrick:	You got it.
P. Mays:	Okay. [laughter]
G. Kirkpatrick:	All right, so you're saying, Thursday afternoon after three, and then all day Friday.
P. Mays:	And then any time Friday the 31st, right? After that we would have to go to the week of August 10th.
G. Kirkpatrick:	Yep.
P. Mays:	Okay?
G. Kirkpatrick:	Great.
L. Hayes:	We also, we did look up the zoning requirements, and it is a 50-foot setback for the, for the front, which is basically—
P. Mays:	Done.
L. Hayes:	—the, the edge of what, well, it's on a diagonal—
P. Mays:	Oh, okay.
L. Hayes:	—it's, it's on the edge of the—
P. Mays:	The bump-outs.

L. Hayes	—the two bump-outs. So—
P. Mays	Yeah.
L. Hayes: (41:17)	—the, what I originally showed, sort of that schematic of the site plan is correct. I had—I chose that imaginary line and said we would have to double-check it. And so that is correct.
G. Kirkpatrick:	That's right, so there—the, those bump-outs extend as far as they could already.
L. Hayes:	Yes.
P. Mays:	That's right. We chose it for architectural reasons—
L. Hayes:	Yep.
P. Mays:	—but it turns out that's the limitation. Now, you could get a variance and go beyond that potentially, but you have to prove the hardship for a variance, obviously.
G. Kirkpatrick:	Yeah, and I think—
L. Hayes:	And then—
M. Kissinger:	Yeah, did you guys look at the zoning on Borthwick at all?
L. Hayes:	Uh, yes.
M. Kissinger:	Okay.
L. Hayes:	So, we would have to see if that, that—since, since it would be a frontage, we would have to come back 50 feet. The house isn't back 50 feet.
M. Kissinger:	Right.
P. Mays:	The Borthwick house that exists now.
L. Hayes:	Yeah. So, it depends on, you know, a couple of options that we've shown for what to do with that site, but—
M. Kissinger:	Okay.
P. Mays:	Having said that, I don't think our additions go out and encroach on that.
L. Hayes:	No.
P. Mays:	The ones that we showed in the previous scheme, Mark? As we address them, we'll check that, but I don't think we got within 50 feet of Borthwick anyway. We were leaving a fair amount—
L. Hayes:	We, 'cause—
P. Mays:	—back.
L. Hayes:	—I, in one of the schemes we were sort of utilizing the parking of your van, so there was, it was, that was right out at the street. So, I, I think it, I don't think it was 50 feet.
M. Kissinger:	Okay.
P. Mays:	So, we'll look at it, Mark though it's, it's a good question. And it's one of the complications, because you have a corner lot you technically have two—
L. Hayes:	Two fronts.
P. Mays:	—front yards, so.
M. Kissinger:	Right.
L. Hayes:	But the good news is your side setbacks are only eight feet.

M. Kissinger:	Okay.
L. Hayes:	So...
P. Mays:	But you're right about at that now.
L. Hayes:	You're right at that now.
P. Mays:	They essentially built out—
L. Hayes:	Yeah.
P. Mays:	—about where it would go. So, the other thing we'll do is, Harmeet, we'll go through that checklist as well that—you sent us some bullet points from a conversation with the committee. So, in preparation for that next meeting we'll, we'll also go through and make sure that we've talked about or addressed each of those pieces, so that we've got a comprehensive answer for everything that we've talked about.
H. Narang:	Okay, great, thank you.
P. Mays:	So, it's, it's about 50 minutes. We started a little late, but we're happy to answer any questions, or, I just—again apologies for not getting it to you ahead of time. We will do our best next time to do that, but anything that you want to talk about now or ask about based on what we were looking at?
H. Narang:	One quick one from me and then certainly, encourage everybody else to chime in as well. The existing lobby? In this scheme is that still being kept as hallway space or is it being repurposed for something else?
L. Hayes:	Um, I, I'm calling it...if you look at the code calculation they have a, a, a space called—the code has a space called Exhibit/Gallery/Museum. So, that's sort of what I'm calling it, which allows you to have occupants in that lobby. So, I know that there was a question with your local code official about having—
P. Mays:	Whether you have to count it—
L. Hayes:	—chairs—
P. Mays:	—as an exit corridor, yeah.
L. Hayes:	Yeah. So, yeah, I think it wants to be a usable space. Although we did get rid of some of the, the spaces, these were much larger spaces. So, we're sort of utilizing some of that space for the function of the rooms rather than having it just be a big large, sort of extra lo—second lobby out of—
P. Mays:	Right.
L. Hayes:	—those, those rooms.
P. Mays:	I think this is an area we want to look at, Harmeet, because we have two parallel paths of travel, and—
H. Narang:	Yeah, that's exactly what I was trying to work through. One made sense, the other one looks like it would be wasted if we didn't do something else with it.
P. Mays:	We'll, we don't want it to be redundant, but we do want to maintain access to the meeting room after hours with still two—having two means of egress. So, that, that's where it becomes problem—like if we just blow

	this wall out and make all of this space, somewhere we have to create a transition from a public space to a behind-locked-doors space, to allow after-hours usage. But, as I say, that, that's sort of what we'll be looking at as we go here, as we go forward. As you said, to make most efficient use of, of spaces. We're not creating corridors, but actual, as Lisa was saying—
L. Hayes:	[inaudible] spaces.
P. Mays:	—museum spaces or display spaces. You've heard me talk also about libraries being an opportunity to talk about the community, and the history, and the context. That's a great place as, as you enter the building, to get a feel for what Bethlehem and Delmar are, as you're coming into the building.
L. Hayes: (46:09)	And one thing that we haven't really shown yet, but every time I, I draw it, I think about it, is, we, we do these, these niches in a lot of our libraries, so that you, you can get off the beaten path and not feel like somebody's walking behind you. It's almost like, by doing this, this scheme here, we can almost do some niches that could encroach upon that, but be part of the library space. So, it's more like a main street.
P. Mays:	Yeah.
L. Hayes:	So it's—
P. Mays:	Like bay windows out onto a street.
L. Hayes:	—yeah, bay windows. So, that's why I was thinking too, you could do it along the kids—that would be great, to have little spaces—
P. Mays:	Little windows seats.
L. Hayes:	—for kids to, or little play structure or something for inside. So, there's a lot that could happen there to take over some of that space, still leave it a corridor but make it a lot more vibrant.
P. Mays:	Okay. So, Geoff, if you want to forward these materials to the committee.
G. Kirkpatrick:	They got 'em.
P. Mays:	Then the same thing as we've said before, if you have questions, put—you don't have to write a whole narrative, put some bullet points down, forward 'em to Geoff, and he'll get him to us, and we'll, we'll, we'll try to make sure we're addressing them at the next meeting as well. But, uh, looks like we're gonna pick—try and pick a date for that week, and we should be on the calendar for that.
G. Kirkpatrick:	Great.
M. Kissinger:	Okay.
P. Mays:	Anything else this evening?
M. Kissinger:	Nope. Good.
P. Mays:	Well, thank you all very much for your time. Charmaine, welcome aboard the committee. [laughter] And, yeah, sorry about the technical difficulties at the beginning, but we got there in the end.

C. Wijeyesinghe:	Thank you, I just want to clarify I'm not necessarily on the committee, I just—it was an opportunity for me to sit in and try to get some additional information but, I think committees will be done next time.
P. Mays:	Oh, okay.
C. Wijeyesinghe:	But thank you, but thank you for—
P. Mays:	Just wanted you to feel welcome, that's [laughs]. No, it's been a great committee you, you folks have been very invested in this and we appreciate that, so, thank you for your time this evening as well. But, yeah, if you have things in the next few days please get them to Geoff and to us, and then we'll keep working on things toward that meeting at the end of the month.
M. Kissinger:	Great.
P. Mays:	All right?
M. Kissinger:	Good.
H. Narang:	Thank you.
G. Kirkpatrick:	Thanks, Paul.
M. Walsh:	Thank you.
P. Mays:	All right. Figure out if we can exit out now [laughter].
M. Walsh	Buh-bye.
P. Mays:	Have a great evening.
L. Scoons:	Bye.
G. Kirkpatrick:	All right, I'm gonna stop the livestream.
(48:45)	