

November, 3 2015

**RE: Sensory garden at Woodland Park Zoo WC 00188
Meeting Notes, Public Meeting #2. 10,21,2015**

In Attendance

Team Members

Jay Rood, City Project Manager, Seattle Parks and Recreation

Pliny Keep, Zoo Project Manager

Sandy Fischer, Consultant Project Manager

Jeff Bouma, Project Team Member

Working Group Members

Karen Ko, Lions Club and Chari of Steering Committee

David Miller, Lighthouse

Stacia Irons, Arc

Bier Bates, Landscape Designer

Micah Rood, Occupational Therapist

Aerial Belo, Director of Hearing Services at the speech and deafness center

Sensory Garden Steering Committee

Barbara Porter

Jessie Maxwell

Public

See sign in sheet

King 5 Media

Coverage <http://www.king5.com/story/news/local/seattle/2015/10/22/parkforpeoplewithdisabilities/74372866/>

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Signing also provided

1. Welcome Introductions by Jay Rood
2. Presentation of PPT and Plan- Sandy Fischer
See attached Power Point and Transcript
3. Discussion and Q&A
See attached comments and responses
4. Next Steps- Jay Rood
Working Group Meeting 11/ 9/ 2015
Requested those who are interested to let Steering committee, (Karen) know
Maintenance Estimate in Progress
Schedule: Bidding February 2016

ROUGH EDITED COPY

SEATTLE PARKS AND REC
SENSORY GARDEN MEETING
OCTOBER 21, 2015
7:00 PM - 8:30 PM

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JAY: Okay. We will get started here in another minute. Just to let others come in a little after 7:00.

>> And find a place to park.

JAY: Is that the issue? Down below even is full?

>> It's full.

SANDY: I guess not everybody does bicycle.

JAY: All right. Thank you all for coming tonight to our Seattle sensory garden at Woodland Park Zoo. Public meeting number 2. This has been a very exciting process we've had not only a first public meeting, but before and after that, we have been working with a working group of many individuals who have really tried to represent the various communities that we want the garden to be a special place for. We want it to be a special place for all. But really this is really a place to genuinely represent the -- represent the communities and having experiences in a unique way.

So I would like to introduce -- I have the working group members who are here introduce themselves, and just say a little bit about their role. David?

DAVID: David Miller, I work for the Seattle House for the blind, which is in the Rainier valley. It is a place for people that are visually and blind. And we have about 40

individuals who identify as being deaf/blind. And I was invited to participate because I have an interest in urban design. I worked with people out in the community teaching them how to use public trans it mostly. So I am an orientation and mobility specialist. I teach people how to use a white cane, how to travel with a dog guide, throughout King County and beyond. And I have a particular interest in urban design and how a person with visual impairments navigates tactically. And I have had the opportunity to consult with various design groups. There was a group from Redmond who was redesigning the town center, invited us to consult with them and advise them on their design. So I have had some opportunities to do that kind of thing over the years. And so I was very excited to be a part of this group.

JAY: And David (INAUDIBLE) great garden themselves with the light house. Has been a great inspiration for us.

>> I am Karen. I am a member of the first hill lion's club. And part of the group of Lion's who -- gee, about 10 years ago thought it would be a great thing to do something in the adjacent -- in the rose garden, because Lion's had started the rose garden back in the 30s. And we were talking about what the possibilities might be and because Helen Keller gave Lion's our charge to -- as she called it -- be knights of the blind -- we decided that we would take this on as a -- to create a place where people who are blind or have vision loss or people who are deaf or have hearing loss could really fully enjoy the richness of a garden.

So that's how I started to get involved with the project.

>> Stacia, I am on the board of trustees for the arc of King County. And have been a member of the steering committee for the sensory garden. My interest comes from being a parent of a daughter with a disability. And also wanting to find a space that is inclusive for all in the city. I think that's really really critical. There is a big need for that. And so it has been a joy to be a part of this project for that reason and watching it grow.

>> I am Brier Bates and I am a landscaper/landscape designer. And I have been on the steering committee for 8 years, pushing this project forward. I have a drive

to try to make places accessible for everybody and comfortable for everybody. And I did work with the Seattle children's play garden also when they were developing that.

>> I am Micah. I have been a caregiver for children and adults with special needs for several years. I just took a position in Seattle public schools. And I am working in a special Ed classroom. Jay is my father. But this project interests me for multiple different reasons concerning that population.

JAY: Great. Thank you. Am I missing anybody? Of course, I am missing you.

>> I am Barbara porter, I am an occupational therapist. I have been on the committee -- the steering committee for many years. And my interest is making things accessible for people of all abilities.

JAY: Thank you.

>> I am Jessie Maxwell, also known as steering committee -- and I have been on the committee for about 2 years now, I think. And my interest began because I have always somehow worked with either worked or volunteered in natural places and with children. And this seemed like a great combination of the two.

>> So hello, my name is Ariel. I am the director of hearing services at the speech and deafness center. I have been involved on the committee since last year. I have been involved in different committees, making sure they are all accessible -- I am on the water front design committee, canyon corner, in front of HDC, there is a little park going on there at the hearing speech and deafness center. And I want to make sure the parks are accessible for the hard of hearing community.

JAY: I would like to have the design team introduce themselves and start with a presentation.

SANDY: I am sandy Fischer and this is my partner Jeff. And we also have two other landscape designers on the project, Richard with land morphology. And Mark Epstein who specializes in therapeutic gardens. They are not with us tonight. But Richard has done quite a bit of the design work. And Mark is serving in an advisory capacity.

We do have a Powerpoint show. If you came to the last meeting, there is a little bit of redundancy, but you will also see what we have changed in response to your comments and reviews that we have had with city and other groups.

>> Can you stand to that side? There you go.

SANDY: We start out with --

>> Please make sure the light is on in the back --

JAY: Unfortunately it goes side to side.

SANDY: We do want to remind everybody this is not a therapeutic garden and it is not a playground. Even though there may be therapeutic elements and elements that are playful. It is a sensory garden, it is designed for all abilities. It is a place that celebrates bringing people together. And it will be a garden that will be very immersive and memorable.

So when we think about designing the garden, we think about the elements that are in the garden, but we also think about curating the sequences and the compositions, the contrasts, the change, movement. What you will see, what you will hear. What you will touch. Smell. Taste. And it's really the sequencing of that experience that really makes the place in the garden. And encounters and interactions that you have in the garden with other people and with the plants should really stimulate the sense -- your senses and your sense of community.

So again, we are thinking about patterns, movement sequence, the scale, the texture, the form, the structure, how many things contrast and how much continuity. Would choreograph the sequences as you move through the garden. And climate and weather would change throughout the seasons and what the style of the garden is.

We advanced the planting design quite a bit from the last might be. So if you have a chance to look around afterwards, you will see the range of plant materials that have been selected. And I can tell you that we have thought about seasons, smells, we have thought about touch. We have thought about what they look like. It's going to be a very, very rich experience.

The garden is located near the rose garden at the Woodland Park Zoo. The original project site was much larger. Almost twice as large as what we are looking at.

And we have also looked at how it can be accessed by transit. We know that there's some challenges, but those have been brought to the city's attention. And we hope that long-term that will be addressed. That is a bit outside of our project.

So when you park in the zoo parking lot. There is a handicapped ADA spaces -- there is a bark cross walk. And then you are directed to travel north. And then this path -- you will head -- let's see -- then you head east and that's your -- you are in the rose garden, and then you pass by the fountain feature. So the noise of the fountain will help announce your arrival once you become more familiar with the site.

Just past the fountain, you will enter into what we call the orientation terrace. And that will have a change of pavement. It will be a larger space. It will have an overhead trellis with vines with both color and smell. And there will be a tactile map there that would orient you to the pathways and the features of the garden.

And then as you continue -- and we have broken the garden into two, we call one the meadow garden, which is open and light filled. That is actually the one that is closest to the fountain. After you pass through that and you head south, you are in what's the Woodland garden, that is where the actual garden -- the sensory gardens that exist right now are in the Woodland garden. So between the 2 gardens there is also a lot of contrast. The meadow will be open, light filled, a little more activity -- the Woodland will be cooler. Darker. A little bit finer grain, smaller scale.

So the sensory of those 2 gardens will be noticeable. And after you pass through the orientation terrace, there is actually a handrail included. And a Shoreline. So the way finding is quite simple along the south edge of the meadow garden.

And then there's two figure 8 loops that pull you further into the garden. All of those will have an edge, but as you get further into the garden, it's a little less continuous. So a little more challenging as you move into the garden.

Some of the features that there's quite a few benches, we have taken care to design those to set them back so you won't actually run into them. And we are also leaving gaps. So people in wheel chairs can pull in next to the bench and sit side by side.

Right in the center will be an artificial turf mound. It mounds up about 3 feet. So it's a place that people could lay on the grass, look at the sky, look up into the limbs of the trees. And then behind that is another circular garden. And on one side of that is

what we call cathedral melodies. And it's a -- it's got a series of instruments that are activated through touch.

But some of them are things like a rasp -- that if you run up and down you will feel the vibrations. So if you don't hear, you might enjoy that space for the vibration.

And then there will also be some chimes and bells that hang off to the side that again are hand activated. So touch and sound are a big part of that feature.

So that would be the outer most loop. And then if you come back to where the rail on the south edge of the garden, and you continue up that pathway, you come to another node, which is a decision point that you could either go north and stay in the meadow garden or you would go south and head into the Woodland. The Woodland is one curvilinear continuous path with a couple of features off to either side.

The first one that you would encounter would be a series of swings -- porch swings, but they would be hanging from a log structure. So swings -- last public meeting, everyone really liked the swings. We were really afraid we may not be able to afford them. They were way down at the end. So we moved those up. If you were at the last meeting we had a deck with drums. We no longer have the drums or the deck with drums. But in that location we have now introduced swings.

On either side of that, there's some smaller spaces designed called key holes. And we were going to recycle the lumber from some of the trees that come down to create little spirals that you could move into. We just had a meeting with the city and because of the scale that those would need to be for the -- wheelchairs -- we may have to reconfigure those a bit. But we thought that they would be particularly attractive to children with autism as a kind of a space that you could go into that is quiet and cocoon, but if it gets to be so big that it doesn't have that sense of scale, we may have to reconfigure that, or maybe it will be a longer pathline with logs with just a couple of alcoves that you can tuck into. That is an outcome of yesterday's meeting and we haven't incorporated that into the design.

In the Woodland garden, because there's the mature row of Cedars, we are not doing a lot of change to the elevation or grade. But it will be a cool space and have a lot of ferns and Woodland plants and Mahonia, and probably not quite as much aroma or smell as the meadow garden. That is where the sun and the plants are.

In the meadow garden we undulated -- we have railings that are 3 inches high to 3 and a half feet tall. And you roll the gardens up and down. So people can access and touch them.

We have -- I am doing a lot of describing, but we have also pictures that show some of the precedent images that we thought about. So here is an example of the steel rolling up and down. We will not build the bench where it projects out. The bench will be tucked into 2 levels of steel so you get the continuous edge.

As you can see, those of you who have site can see the character. Those that don't, I hope I am doing a good job of explaining.

JEFF: Let me know if you need to go back to the site plan. You are doing a good job of describing these, I thought I would bring some of the images up.

SANDY: Okay. Great. We have also drawn quite a few illustrative sections to show how the ground will roll up and down. You will see how it doesn't look flat. But I also want to assure you that the sidewalks are absolutely flat. They have no more than a 3% grade. And 2% through most of the one place it gets up to 3%. So the sidewalks stay absolutely level. And it is the gardens on either side of you that roll up and undulate.

>> Can I ask a question? How does 2 and 3% relate to my background as an OT. We always look for a wheelchair ramp to be 12 feet long for 1 foot --

SANDY: It is much flatter than that. 2% means you only drop --

JEFF: So instead of 1 and 12, it would be 1 and 50.

>> Okay. Great.

SANDY: So really flat. So the railing we are including is not requires for ramps. It is just people that might have balance issues or people that just might want more certainty. But it isn't a ramp.

Again, you can start to see here, one other feature that I didn't mention that is in the meadow garden is called table of understanding. And it's a -- large metal table. And the table top will be laser cut into patterns. And the patterns will be plants and animals. So they will be visually very interesting. But they will also be tactile.

And I am going to let you go through some more slides here, I think.

This was a little more detail on the meadow garden. But again, passing past the fountain, passing underneath the Arbor, deciding to stay along the Shoreline with the railing or deciding to venture into one of 3 loops. The third loop is really just passive and you walk around gardens and touch and smell and feel them. The middle one has the cathedral melodies and the mound. And the very first one has the table of understanding off to the side.

We looked at a lot of precedents from other locations. A lot of the early thinking has been incorporated and some elements that were decided to be too active -- things like wind socks are not included. We loved the idea of the water and the tactile -- we don't have the budget right now to be able to include that.

The arbor, as you pass under it, will have lots of vegetation draping over it, and there will be a change in the shade and the sun patterns. It won't be real abrupt, because that could be confusing. But it will -- you will know that you are entering the meadow garden because you will pass under this trellis and it will be a little cooler.

I mentioned the table. This is an example of cut metal. We are thinking something more with the plants and animals. Something that is a common to everybody.

And then the mounds are not quite as large as the picture we are showing here. But -- and we decided to use the artificial turf. Because it will be easier to maintain. And it will take more wear and tear. But it will be a mound that people can climb up and over or lay on.

The cathedral of melodies, there is some images here of a deep tone temple bell. I mentioned the rasp. There is a wood rasp and a stainless steel rasp. You can touch those or run sticks up and down them and activate them.

One thing we thought about that we didn't talk about last time is what we call the rain maker. And it would be tubes that would be mounted on steel, and as you turn them, they will have seeds or stones in them. And that will again make noise and vibration.

And then there's chimes. And another set of bells. We've developed that quite a bit further, we have been working with somebody who actually builds instruments.

Within the garden there will be a lot of tactile features too. There are small areas along the edge where we might have cobbles or small stones. We have to take

some trees down, we will recycle those into a wall where you can come up against it and touch the log ends. And we are hoping those logs will be arranged in a branching pattern between the big and the small.

The perimeter planting frame as I mentioned is something that rolls up and down. And we are also looking at really rich meadow. So it will be planting in drifts of the plants -- there will be some places where a plant will be highlighted.

And another thing about big masses is the more they get touched or picked, it is not like one individual plant becomes so precious.

The meadow plants are going to be a little more colorful than the plants that we use in the woodlands. They should attract pollinators and song birds -- so that's another sensory --

The steel walls, I think we are leaning towards purple. We originally were looking at red. And we decided that color was too bright and might be agitating. But our benches would not be out like that. They would sit in 2 sets of steel. And in a couple of places they will pull out a niche for wheel chairs.

We mentioned there will be tactile map at the entrance terrace. There will also be -- we are exploring what the other signage will be. We think there might be one tall pole. And we are thinking at each end of the garden there will be -- and we are still debating how much signage to do on the plants. That is still being explored.

This is a picture of the Woodland garden, you see it is a serpentine path. The main feature in the Woodland garden is the porch swings. And there was concern yesterday -- usually the parks department doesn't allow swings. But we are making sure there is no pinching. And one idea we had today is it would anchor at the bottom so it would only swing a certain distance. We want to make sure it's not -- you know -- it's safe.

Again, you will see the Woodland plants are a lot cooler colors. Blues and greens. Some flowers, but you don't get as much flowers in the shade. And that's one of the reasons we do need to open up that meadow garden. It is really needed to get light to get the diversity of plants.

There will be the strolling path. Right now it is just dirt. We are proposing a stabilized crushed stone with (INAUDIBLE) in it that will be ADA accessible. We have

heard the more paving we can get, the better. We just don't have the budget to pave everything right now.

The sculpted hedges -- between the rose garden and the Woodland, we are going to have hedges that are sculpted and roll up and down. And that will be a sense of enclosure. It will reflect the sculptural plants in the rose garden and it will provide a few more views in for safety and security.

The log wall I talked about is the logs stacked -- so you feel the ends of them. The porch swing, we are thinking might actually be supported by some log type features. Something like this --

There was a lot of discussion about trees and tree retention. And I would say we are saving 29. We are relocating 2 maples. We are removing 6. 2 are unhealthy. And they will be dead soon. We are planting 23 trees, and we are exploring a lot of recycling strategies for the trees we are removing.

Since the last plan, I just wanted to highlight some of the changes that we have made through this process with your input. The drums and the deck have been removed.

The musical instruments have been further developed to have both vibration and sound and visually be interesting.

We have had the design details reviewed by city ADA specialists, s and a therapeutic design expert.

We have further developed the planting palate. We have added more hard surface in paved areas. The walks are wider.

More opportunities for two wheel chairs to pass. But we don't want to make them all 8 feet wide. Because it's just not the scale of this garden, we want the intimacy. So that's one of the reasons we are using the curvilinear forms that we can pull in and out. The bright colors have been toned down to avoid over stimulating.

The Shoreline and the handrail have been added for way finding. The wind socks were removed. The sculpted hedges were added for more views in. And the benches were detailed not to project into or become an obstacle. And also provide opportunities for wheel chairs to be side by side with benches.

We have added a mound. A lot of people expressed early on that they were disappointed to lose the hillside. Because the original site was going to be much bigger. This doesn't replace it, but it does give you a place to go up and over, up and down.

The key holes are going to be redesigned. The Woodland is definitely now a quiet respite. There is not any noisy activities in the Woodland. That also helps with the issue that you raised last time about weddings in the rose garden and noise.

So the elements that make the most noise are the furthest away. But they are not really noise elements. They are sound, but I wouldn't call them noise.

And then we are working with the zoo on the tree retention and replacement strategy.

I think with that, I pretty much -- open it for comments?

JAY: I will reiterate. They worked really hard. You can see that the original vision was much more -- actually much more. There was more elements, more detail, more things going on. But I'm the keeper of the budget. And I asked them to keep it within the budget. So (INAUDIBLE) but we still have a lot. And it is still a great garden.

SANDY: There would be opportunities if in the Woodland something did come forward and there was money for a tactile water feature, that could still be added. So there are opportunities here for people to sponsor additions to the garden, whether it is in this contract or the future.

JAY: And I will also add -- I notice Plenti Keith -- he is the representative of the Woodland Park Zoo. And they have asked us to make this as easily kept up as possible.

Those kinds of efforts to really help out. Because we don't want the garden to be a burden on that aspect. So --

SANDY: So I am hoping that I described this well for everybody in attendance. But we will open it for questions, clarifications, comments. Things that might make it stronger. Things you like?

>> I just noticed one thing I want to comment is I like the evolution of where it's gone from this is the first one --

SANDY: That's the second one actually. But the one you saw at the last public meeting.

>> Oh, okay. It just seemed a little too over done the first time. And this seems much more simple, elegant, easier to understand. Even from a plan view.

I have a couple of questions. One of the items that was a real hot point last time was that entry point from the parking lot -- it was a really loose gravel path, did that get resolved in

SANDY: It has resolved that the zoo has committed to maintain it as an ADA accessible crushed stone surface, they won't pave it.

>> Right now it is real thick.

>> It is not wheelchair accessible --

>> It actually is now.

>> It has been changed?

>> Yeah, well we had allowed -- just sort of inadvertently allowed more loose material to accumulate. And that has been recently removed. And we had the ADA center at the UW come and inspect it. And it's up to snuff. And we will maintain it to be up to snuff in the future.

SANDY: The issue for those of you who weren't here last time or haven't heard, the rose garden is a historic site. And the sense is that the uniformity of the pavement of the pathways is part of the historic fabric. And if we were to change that, we would need to change all of the pathways, which would leave us absolutely no money for our garden.

JAY: But the commitment is there. Not just -- we are responsible for it, we can not do public gardens, public places without being responsive to our accessibility requirements and our values. We just want to make that happen.

SANDY: I would also say sometimes working with a budget does actually make you look harder and decide what are the key features and how many. So the simplicity maybe was somewhat generated by the budget. But also the comments and just another round.

>> Yeah, I think once you get all of that diversity in there, you don't need a lot of other things to make it interesting. That is what makes it interesting. And the other comment I wanted to make was you mentioned not all paths would be 8 feet wide. But I can't tell on the plan --

SANDY: This one -- they are all -- they are never less than 5. I believe this one is 6 all the way through the Woodland. Then you will see here it widens out. Probably gets to be 10 or 12 here. Probably about 8 here, 8 here. 6 at the entrance, so they are changing. But say this area where you are going through the cathedral of music, it widens out a lot. Because we expect people to kind of stop in this eddy and touch and play. And we still want the ability to move between the two paths.

>> And one last question. Not to dominate here. You mentioned the steel -- undulating steel walls would also be seating. And my concern for that is steel for seating is cold in the winter and hot in the summer.

SANDY: No, the surfacing is wood with the detail in the -- so what happens is the steel is wandering and then it will go back. And the back of it may be steel. But the seating is wood.

>> Okay.

>> Having worked in the garden often over the years, one of the accessibility points is the bridge over Aurora to lower Woodland park. And to be able to have access on the opposite side of the meadow garden from the rose garden entrance.

SANDY: We can't have it, right?

>> Right. Yeah, that's not currently an entrance to the rose garden. And that entire area is utility and employee parking area. That's part of the maintenance area of the zoo.

>> Outside the gates?

>> Some day in the really, really big picture -- you know, twice Seattle has voted down covering over Aurora. And another idea that has been floating is like a transit stop or a station. Or if they ever extend the train or something. But that's not in anybody's long-term plan at this point. But right now, the fact is even if you did -- even if you were able to be in that corner, the path down to the tunnel is too steep. And it can't be made ADA compliant without an elevator. So the paths are too steep. So they are accessible for other folks who aren't limited by that --

SANDY: It came up in the meeting a week or so ago -- people wish there was a gate where you could come from this path in. And I think the zoo has said that's not the way you are operating, right?

>> Yeah, and part of the background about that is you would have to understand that by creating an entrance, you have the expectation of parking and accessibility. And we are providing neither of those. So that would be misleading people. And another thing that came up early in the design process was the rose garden is kind of safe. Because it does have just 3 entrances and they are very visible. And facing a parking lot. So once you are in, you are kind of okay to let your kid walk ahead of you. So that sense of being contained. And provides security -- not just the sense of security. But also the ability for those who maintain it, to sweep it and make sure that it's safe (INAUDIBLE).

>> Makes sense.

JAY: Yes? In the back?

>> How much of this garden will be visible from the rose garden? Like if I stood in the south and looked towards the north would I be able to see it?

SANDY: Mostly you are going to see the tops of the trees, and you would see people walking -- because we will swoop down to be 4 feet high. But pretty much all the features in the Woodland would be below that height, except perhaps the swing -- supports from the swings which we look at being logs, so they look kind of tree like.

The arbor would come up a little higher. And in the original plan we had it closer to the fountain. And we were asked to pull it in. But it will actually have vegetation on it, so it won't be visually intrusive. And this cathedral of melodies will actually have a pole with some wires that come off of it. But I would say most of the garden -- because of the hedge -- you will see the tops of the trees, but not a lot of the garden --

>> Were you wanting more or less?

>> No, I want less.

JAY: Less. Yeah.

SANDY: Well I am thinking you are going to see a bit here, you are going to see a pole here. And then I think -- and maybe the supports for the porch swings, which will be logs.

>> And one last question, so on the north east fence that is currently there that runs east to west -- the existing one --

>> The one on the bottom.

>> No -- I'm sorry, where the fountain or the entrance is, there is that existing fence with the stacked stone pillars --

SANDY: Right. So I was in the garden the other day and talked to the gardeners about how this all works.

>> That's us --

SANDY: In response to your comments, we changed that. So that hedge isn't showing up changed on this plan, but it does in the construction plan. So that hedge is up in here, and we are ending the fence in the hedge. Just like we talked about.

>> But the posts themselves, is there any -- will we be able to salvage those and incorporate them into the design?

SANDY: The stone posts yes which run right here, they have all been moved here. And this one is the existing line of stone posts. They run here, we have moved them over and put them in the hedge. I recognize you with the hat on. That's right. You will see in the plans for fence line -- I didn't mention that, but we are putting a little more decorative fence in, we have the detail in here. It is nicer than chain link. It's not as nice as the wrought iron that is the historic fence. Put some vines on it too.

>> Have you decided what you are going to use for the hedge? The plants you will use for the hedge?

SANDY: Yeah, Richard is not here, and he did the planting design. But he was referencing something in Europe that was actually a mix of materials. And the planting plan is back there, so you can take a look at that. I can't remember offhand. But I know it isn't just one plan. And in a few places like the Holly, we are trying to save that and tie into it.

>> Hi, my name is Kelley. And I am deaf, clearly. And I have two things that I want to comment about. The first thing is I don't see a lot of attractions for people -- for kids who are deaf. I see one opportunity for vibration. But where are the attractions for kids who can't hear? We enjoy beautiful visual areas, but I wish there was maybe one more vibration attraction or artifact or I don't know exactly what. But something. I am happy this is starting to address this, and it is happening at all. I don't know, what do the

other deaf folks think? What do you think we could add for deaf children specifically. And the second thing is the wall scares me, the steel wall scares me honestly. How high is it?

SANDY: From 8 inches up to 3 and a half feet. Up and down.

>> Okay. Because I actually think people are going to grab onto it and lose their balance if it's thin -- is it sharp in any areas? They might fall over it. It sounds dangerous. Hard steel doesn't sound very inviting. Maybe there can be some rubber put on the top of it and not interrupt the visual of the steel, I don't know.

SANDY: So a couple of things, it's not a playground. But if you have some playful elements you think would be -- we should incorporate, we are all -- we want to hear. The idea of the steel wall was really to bring the plants up to be within reach of people in wheel chairs or smaller kids. It isn't going to be sharp. It's not -- I mean it's going to be probably a quarter of an inch thick. And the dirt will be level with it on one side.

>> And the detail will show the top edge being smoothed out or rounded. And it will also be powder coated or painted. So it will be a smooth surface on top. It will be safe. And it won't be a very tall.

>> When? Is this something that is being prioritized? Or something that will be added a long time later? We want it to be equitable as far as time.

SANDY: Well I think visually, the garden will be very interesting. What do you think? The plants are a priority. And so lifting the beds up and undulating the land forms is the priority piece of the plan.

>> Can I say something that might clarify too? The falling off -- the plants are in the high areas, people aren't in the high areas, they are on the path, lower level. So it's not -- there's not a falling issue here.

SANDY: No, you wouldn't fall off of it. And by lifting it up and rolling the terrain, it allows us to get really good soil in and plant --

>> Well one of the pictures showed the sidewalk, and there's a wall right next to it, so I envisioned walking along, and grabbing the top of the sidewalk -- maybe I am wrong, but falling over the other side of it.

JAY: I think every planter -- we really wanted raised plantings.

>> We are not going to lift the steel out above the plants. There are a couple of pictures that showed it -- but we aren't doing that. It has dirt to one side and a vertical drop.

JAY: As opposed to building a stone or concrete wall, which is thick and expensive -- metal -- it is not inexpensive. But it allows for a thin, sturdy durable container in the planter that we can shape in different ways and allow for that -- the planter part to come up to those --

>> You had a good character picture. Maybe you can --

JAY: But more back to the ideas of more vibration things, what is that? That's a very good question. Very good conversation to have.

>> Well, for deaf people -- I don't know, other deaf people I need your help. If we are standing on something, maybe the floor could kind of vibrate -- that's what scared me, the picture you just had up there.

SANDY: So we are not going to project above -- so where we use the steel, it's going to be flush with the grade. So we are not doing this. It will always be flat so that the top of the steel and then the plants beyond it. And that will role up and down.

>> You know, in terms of that sort of border wall, I think the origin tension was to create a means of guidance for a person that has a visual impairment. And, you know, using one's hands is definitely a part of that experience. As you are exploring the garden, I think the idea is to make sure that the plantings and the things adjacent to that Shoreline or that guidance wall if we want to call it that -- will be benign. Not something that will be threatening or dangerous or sharp. And I know sandy, you mentioned earlier that there might also be some opportunity down the road with additional funding to add extra elements. And that might allow for some kind of process of developing sort of an interactive vibratory type installation.

>> There is the possibility of doing something in the ground plane. We still show some circles there, we haven't figured out what they might be. And that might be something.

I mean, there's a lot of tactile elements in the garden.

JAY: We had the drum --

>> But nobody wanted the drum.

>> Apparently there might be somebody who does. And so we -- we had the idea of I will say board walk -- something that was rhythmic, right? Yeah --

SANDY: Yeah, we had those in, they came out last time. I guess we could revisit putting them back in.

The rain maker, which are these elements that would rotate and would have stones or beads or something in them. There would be some vibration with that.

I am not arguing, because I want it to be very rich. But I don't actually -- I guess do you feel like there's a certain community that is better represented? Because I feel like we are trying to find a balance between --

>> I just wanted to add to the vibration that she is talking about. If you have a surface that moves like that, that gives kids on the autism spectrum receptive input. So it is a calming element as well. So from that standpoint, it may meet their needs as well. As would the vibrations. It is a calming sensory experience.

SANDY: So you are saying wood would be a good thing?

>> Vibration, like on the ground level you were talking about -- she was talking about something that vibrates or something that you step on that moves with vibration or something like that. That would give appropriate (INAUDIBLE) input for kids with autism as well. So it is a good thing. It is a good thing.

SANDY: Okay.

You know, we actually still -- on the plan, we still have some circles we haven't figured out what to do --

JAY: Sounds like a good idea. That's terrific, exactly what we need to do. This is the challenge. This is the thing. Let's meet that goal and get there.

>> And the goal is also to have areas that are not yet developed that may at some point be sponsored for example or find a grant or something and continue this journey. Because obviously you have only been able to do some of what you wanted to do.

SANDY: Like the little water feature, everybody liked the idea of a basinless water feature that is tactile that you can feel and play. But I guess we prioritized other things.

>> There's already plenty of water in the rose garden. I would suggest back to the tactile walking surface -- there's a project I worked on up at the Fircrest school in Shoreline. And we built what is called a bouncy bridge. And it's completely ADA accessible made out of trek composite material. And it has just enough tactile bounce to it. You might want to check it out.

SANDY: That would be great, especially if you have things we can look at. That's great.

>> Another idea -- that we had -- it's really fun to walk on that wood floor out there, it is kind of creeky. There is some sort of movement to it, so go ahead and feel it out there when you go out there. That is another idea we just talked about.

JAY: Yeah.

SANDY: We can put that back in.

JAY: Yeah.

>> That's where I got the idea from is walking out there.

JAY: Yeah, I think this -- we are -- as mentioned earlier, that parks -- and I am parks. And we have standards. And we tend to land hard on creative ideas. I will say that in a public way, I guess because primarily we have to maintain them. And safety and durability and all of the things we have to be stewards of the public -- money and trust for. And not that we are not doing that for this garden. But this -- again, the values of this garden help us to look beyond those. And we have a basis -- you know -- a way to move and test and to explore with this garden that --

SANDY: Maybe we could put the wood over by the cathedral, off in that eddy.

>> Yeah. I am thinking about the handrail too. The handrail could be more vibratory somehow. I think there are elements in there that could be activated that we are not currently thinking about.

>> A question on the swing. How are you -- I know in parks in the schools they have taken the swings out of the schools. How are you going to -- will there be a landing pad?

SANDY: We have a resilient surface programmed underneath it. And we were talking about trying to anchor it so they could only swing a certain distance. I have seen that done in other parks.

JAY: But we heard really all throughout the process that people really thought the movement of the swing was really one to keep in and make it happen. One thing that challenges our standards, but we are going to do it.

SANDY: The parks department said we would never allow that in the park. But we might here. (LAUGHTER).

JAY: All right. I know there is people in the back that have great ideas. (LAUGHTER).

>> We are just here to listen.

JEFF: One thing I wanted to point out is the size. And I have heard it from other people too. It is not a real big space. And so there actually is a lot going on within the space now as far as -- I mean, just the planting itself. But also all of the different tactile elements and the walls and the pathways. So for those of you who have been out there, you realize how small of a space it really is for all that's being proposed within it. It's going to be a very sensory rich space.

JAY: And I also think that again, where it's at -- now remember it's a part of the rose garden. And the rose garden itself is already a pretty amazing sensory space. So I think what it garden does is starts to amplify and enhance the rose garden. And in the same way that is all set in the zoo. You are hearing tigers and other animals bellow all of the time. So I just think it's going to be quite an extraordinary place to be. And to see. And to feel that we don't have in Seattle. There are parts of it in Seattle. And we have a great Arboretum. And other parks. With pretty dramatic elements in it. But this will be pretty nice.

>> I was talking to the person with decreased vision. And he was asking for some sort of -- maybe an app or a sound thing so that it would kind of tell you how to experience it.

SANDY: So you checked into that, Jeff.

JEFF: Yeah, and I think you guys added some more to that discussion, David -- maybe last meeting. There is an app -- I have heard of called i beacon that is programmed for different sites. I know that a lot of subway systems in bigger cities use it.

But it helps give auditory directions to people through a smart phone. Does that answer that --

SANDY: The people that build the tactile maps actually sent us some information on that, right?

JEFF: Right. So I think light house in San Francisco sent some information. But did you guys provide feedback on that last meeting? No? I thought maybe you had.

SANDY: I think Richard was talking about.

DAVID: Are you looking at me?

JEFF: Yes. Or maybe -- I don't remember your name. But did you -- are you familiar with that system?

DAVID: We talked about tactile representation. So the tactile map that sandy was talking about at the very entrance as being useful. But also you can get narrative descriptions that you can read before you go. Or and of course nowadays you have i phones and braille wireless devices that you can read with you. And you can read on-site. And you have sort of spoken narratives too. There are several different ways of it. But the information could be presented if it's done well.

SANDY: But I thought that lighthouse in San Francisco sent us an actual narrative talking that was an app -- talking about you travel east so many feet and this is on your right. And this is on your left.

DAVID: They do those types of things these days. Yes. And the gentlemen that I mentioned to you that is a personal friend of mine, his business specializes in that.

So you know, depending on who you are contacting, you might find the expertise you are looking for to provide effective description -- just the other day I was with a friend who is actually our ADA manager at the lighthouse -- no, actually this is a different person. Near our agency we have a tactile art exhibit -- art gallery actually, and the woman who manages it is a visually impaired person. And she talked about video description -- for like movies and things -- the sort of visual description is becoming more common. And she is not really happy with the characteristics of those descriptions. That they are really not done as a visual enhancement. It doesn't provide the visual information. It provides the history of something. You know, so it's sort of an amended narrative that explains something about what it is that person is trying to understand

better. But it's not like if you are describing a piece of art. It doesn't describe what the visual appearance of it is. So she was saying -- you know, in terms of the way it was done, she hasn't really experienced one of those that really captures sort of the experience visually well in a narrative. So in the case of the garden, you know, you may have some opportunity to do that. But having it done in a way that is actually effective is going to be the real challenge. How do you describe the elements in the narrative that is going to represent the visual or the tactile or auditory elements that a person might miss otherwise.

SANDY: So the plants are ephemeral. So what you might find in April will be different than what you find in June than what you find in September. And so that would also be a challenge.

>> And you could possibly manipulate the narrative to reflect those elements. You can talk about the seasons in relation to what is present on a given day. So if a person happens to show up in the middle of spring. They might look for these elements that is described as being a spring time bloom or the fall. And you could break it down into sort of this seasonal description. You could have chapters in which, you know, if you go through in the fall, this is what you would find. You can organize it in a particular way that might make sense.

>> That would be a great way to write a grant or find a sponsor --

>> Maybe that would be something you could do down the road.

SANDY: That is a great idea.

JEFF: Back to your original question in the back. It is something we have started to explore, but probably not the scope of this particular project. But something I could see very easily coming -- you know, soon thereafter, after it is implemented.

JAY: You know, the zoo itself has interpretive programming and signage and messaging.

SANDY: Do you do apps?

>> Yes. Yes. And that's an expanding area that we will probably continue to expand. And the orientation -- as you come into the garden, the orientation area was going to have -- at the very least braille --

SANDY: Some type of tactile map and visual -- we don't have that designed yet, we need to get with your signage people too.

JAY: Okay. Last chance. (LAUGHTER). Thank you everybody -- sorry --

>> Just a question. Would you describe sort of next steps? And can I just put in a plug for anyone who is interested and you need their contact information -- if people are interested in sort of becoming part of big -- more a part of the project, you know, via the steering committee or whatever we are going to end up calling ourselves.

JAY: Well, yeah, okay -- so next steps. And I think what we do is we have a website. We definitely will post incrementally the stages that the project from here on now will go through, which is now really a construction documentation process. We need to get a bid set organized by February of next year for bidding. And a notice to proceed for construction early in the spring or late spring -- let's say April. And then a built by June or July of next year. So -- yeah. Amazing. So it's really going to happen -- I know people have been working on this thing for many, many years. So it's really going to happen. (LAUGHTER). I am sure that makes you happy. But it is going to happen. But we realize that people obviously have invested now in it, and we want to be able to share the process. So as this design grows and becomes more detailed, some of these -- answers to some of these things we definitely will post on our website. But on the website, we are going to link to the Seattle sensory garden and their group. Because it's an exciting project. They need to and want to move on with this in many ways. And also work with their obligations for the rose garden as well as this garden. So -- yeah -- so we will make that happen. And on there then it will be up to you to kind of organize the dates of your meetings and --

SANDY: And we have another working group meeting in November.

JAY: We do have one more working group meeting. That would be a good chance to review the progress.

SANDY: I thought it was the 9th of November.

JAY: The 9th, yeah. Are you not here?

>> I have another meeting at that time.

JAY: Busy people.

SANDY: I need to check that.

JAY: That sounds right. We will confirm that and get that out. And make sure that that's all announced. And you can always call me and take my card. Communicate, e-mail. Whatever. And I will tell you what I know. And I will even -- with the committees, working groups permission. You know, they are open to -- they have a longstanding role in their communities and others. And so that all keeps this project -- can be a connective process, which is great. People brought together here that really weren't talking to one another, I guess on things in a way. So this is a great opportunity for the garden to do that, to make connections.

>> Thanks. (APPLAUSE).

JAY: All right.

SANDY: Thanks everybody for coming.

SENSORY GARDEN PUBLIC MEETING #2

Comments and Responses

- | | |
|--|--|
| 1 One of the items that was a real hot point last time was that entry point from the parking lot it was a really loose gravel path, did that get resolved in | Pliny noted that the problem has been corrected. Any new paths constructed with soft surface will be maintained to ADA standards by the zoo |
| 2 Concern about width of paths | Minimum 5' on main paths and intermittently they widen to 8-10' for passing. Keyholes will be redesigned as a feature with min 36" and one way travel through |
| 3 Steel seating is cold | Walls supporting benches will be steel but seating surfaces will be wood |
| 4 Accessibility of bridge from Aurora | It is not ADA compliant and City and Zoo are looking at solutions |
| 5 be able to have access on the opposite side of the meadow garden from the rose garden entrance. | From zoo operation standpoint, this is not possible |
| 6 How much of this garden is visible fro Rose garden. We prefer very little | Very little, only the structures that project up- the arbor, music feature supports and possibly swing supports |
| 7 Are stone posts being salvaged | Yes, and reused |
| 8 Where is fence line | It will tie into the existing fence in the hedge, per gardener's request |
| 9 Not enough attractions for deaf people | See the summary of sensory features. We have created a framework. If special communities can raise funds, we can add additional features |
| 10 I would like to see areas that vibrate | See above response. Good location would be in Music area |
| 11 Steel wall scares me | We clarified, it does not project out of the grouped as was shown in the picture. It is an important feature as it allows us to raise up the garden to be accessible at a variety of levels. It can also serve as a guiderail at lower level |

12 Important to create a balance between people we are serving	Agree, and we will start a list of future opportunities that can be added if funds are found
13 Vibration good for kids with autism	Again, if we have funds we can add features
14 would like a water feature included	Again, possible if we raise funds. The Rose garden has water
15 Would like a creaky wood floor or bridge	We have identified 2 opportunities and locations. These will be added if there is funding. City has some concern about durability of materials. We had wood and drums in and removed them per public meeting #1 comments
16 Swings- not allowed in schools. How are you addressing	We are looking at a porch swing with resilient surfacing below and perhaps a stop to limit height they can travel. Parks will generally not allow this but may make an exception in this instance
17 Will there be an Ap for sight impaired	We are looking into iBeacon. Will explore what apps the zoo uses
18 Tactile Map desired	we are looking into Brail and a 3d model
19 Use of video	Would be a great opportunity for the website to enrich the experience of the users
20 How do we address ephemeral , seasonal aspects of plants	Can describe what might be experienced in different seasons
21 Email Comments	
22 I hope one person's preference will not cause features to be removed	

22 The original intent of the garden was to have both calming and alerting influences, those coming from climbing, compression, tunnel, jumping, pushing or pulling heavy objects (all examples of proprioceptive input) built into the backdrop or landscape as well as through the organic influences of plantings. I almost feel as if those who truly are sensory seekers and have sensory challenges are not represented in terms of things that appeal to a calming or stimulating influence, and a whole segment of the population that the original intent of the garden was designed for has been missed. I would like a bit more information about the Cathedral of Melodies and what the installation will entail. I agree with the conversation about the vibration being an integral part of the garden, as not only will those who are deaf be able to experience the garden, but for those with sensory challenges, it will be a calming influence. The bells that can be shaken or rattled seemed a bit trivial in the big scheme of what this garden was to represent. While the swing is a wonderful item, those who can truly benefit from it would prefer that it be enclosed or cocooned (similar to the twig vases and enclosed sculptures you showed in our first meeting or the sensation of being enveloped in a hammock) and am using it as an example of how the proposed swing almost fulfills a sensory need but not quite. I think that your wall of water would be a calming influence for everyone, and would serve a dual purpose as a sound curtain to those in the Rose Garden. You mentioned cost was the

E mail response. Thank you for the comments. We have had MANY since the last public meeting. I plan to get with Jay to figure out how to address all of them. I would be happy to meet with you if you can come to our office

Here are a few initial thoughts

It would be possible to include more features if there are donors. A water feature would be great. Probably \$7500-\$10,000 all in. The committee is also charged with raising maintenance funds and this seems to be stalled.

We do have a small mound and the swinging benches

We have a VERY sensory rich planting plan that I will forward soon

I think we can add some vibratory elements back into the plan

We are talking about how to make the cathedral of melodies a more engaging element. In response to comments at

First public meeting we removed decking and drums but we will revisit. Comments from gardeners is they do not want sound features so we need to resolve this also.

There are lots of competing interested and conflicting goals.

We too are disappointed that the requirements for ADA accessibility and safety prevent us from being able to include many of the features you are interested in tunnels, hammocks and keyholes or contained places. As an example the more intimate keyholes need to be 5' wide, have views in, not be climbable. Even swinging benches need special approval. The space we are working with precludes much of a "hill climb, but we do have a small mound. I think

Jay's / parks / working groups priority is to get the basic circulation and garden in and leave opportunities for more elements if there is more fundraising. We would appreciate you thoughts on who might fund special features like a fountain

What would be most helpful to us is some specific examples of things we should include. With those ideas, we can approach parks to see possibility. I think we do all need to remember it is a garden with some play and therapeutic features. Most important is it is welcoming to all. We have used the feedback to establish priorities. I am sorry you have missed meetings

We would like you to provide research and ideas. That is precisely what the working group was formed to do. We have perhaps been more sensitive to needs of the

23 With the statistics of autism being 1 in 68 children currently in the world and that number being higher in this region due to access to world class services in Seattle, I really think this is a critical piece to make sure is fully developed and part of the garden design. I would be happy to provide more information on the sensory integration challenges and research and solutions if that would be of any help.

The basic goal of this project remains to provide an inclusive space for all ages and abilities to experience nature through their senses in imaginative, educational, therapeutic and life enhancing ways. The ssg steering committee and I thought the design committee agreed that not everyone experience may be had by all but there would be an alternate path or experience to have. What I do not want to see happen is something disappearing because one person does not like it.