

1 GENERAL GROWTH PROPERTIES, INC.

2

3 COLUMBIA, MD

4

5 COMMUNITY FORUM

6

7 VISION IN FOCUS: CULTURE

8

9 The above-mentioned Community Forum was held

10 on Thursday, May 8, 2008, commencing at 7:00 p.m. at

11 General Growth Properties, 10275 Little Patuxent Parkway,

12 Columbia, Maryland 21044, before Kenneth Norris,

13 Notary Public.

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15 PRESENTERS: Gail Dexter Lord,

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19 MODERATOR: GREG HAMM

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21 REPORTED BY: Kenneth Norris

## 1           P R O C E E D I N G S

2           MR. HAMM: Thank you all for coming. If I  
3 can ask you to take your seat so we can begin? Thank  
4 you for coming. My name is Greg Hamm, and I'm the  
5 brief general vice president and general manager of  
6 Columbia for General Growth Properties.

7           It's a pleasure to be here this evening, and  
8 I'm very appreciative of your attendance tonight. And  
9 some of you may have been with us last night and the  
10 night before, and that we'll be seeing more of one  
11 another in the coming weeks as well.

12          April 28th was a night that we had, and it  
13 was a night that we began to present the community's  
14 vision as seen through the eyes of our master planning  
15 team that included Sasaki Associates and Cooper,  
16 Robertson, among others.

17          And that night was preceded by four  
18 introductory presentations of members of our team that  
19 dealt with simply an introduction of each of the

20 consultants and the body of their work and why they

21 were brought in to Columbia to help us.

1           Prior to that, there had been a number of  
2 sessions called "Voices of Vision" that took place in  
3 2006 and early 2007, I believe, to talk about some of  
4 the concept and ideas that would shape the formation,  
5 ultimately, of Columbia's future.

6           And, prior to that, was a process began by  
7 the county that culminated in a vision statement, a  
8 framework document. It's called "From Time to Time,"  
9 ultimately finalized in '07; begun, maybe, in 2005.  
10 And that was the result of a focus group and a  
11 charette process that preceded that.

12           So tonight, and where we are today, is a  
13 discussion of Columbia's culture, which is, we think,  
14 very important and what we believe is the essence,  
15 really, of any efforts that we undertake with respect  
16 to Columbia's future.

17           I do want to mention a little bit more,  
18 though, about what will happen next and where we are  
19 in the overall process.

20 My background is real estate development and

21 a lot of entitlement work, getting projects zoned and

1 figured out and trying to get communities and people  
2 to come together for good ideas and make some of them  
3 happen. Perhaps we take for granted -- I'm learning  
4 that I have taken for granted, at times, the knowledge  
5 of the process and its -- if it were not my business,  
6 I would know nothing about it, and I would need to  
7 be -- need to have the process explained many times,  
8 because it is a bit -- it is a bit detailed.

9       What we will be doing and what we did on the  
10 28th was to, really, begin what I call the first page  
11 of the last chapter of this community involvement  
12 process for us to continue to learn what Columbia  
13 wants to become.

14       In most places, that would not be -- you  
15 know, the years and the effort that has gone into this  
16 would not take place.

17       Columbia is a very different place, and it's  
18 a very special place because of what it is an its  
19 culture.

20           On the 28th, we went through some of the  
21 studies that preceded me and had taken place for the

1 years that had -- had taken place since probably '05.  
2 And showed the many different ways that we began to  
3 look at the work done originally by the county, the  
4 Howard County's draft master plan, which was a very  
5 good effort and a sign of good county leadership, to  
6 lay out a draft vision for Columbia.

7       So we showed how we analyzed that, how we  
8 looked at it. And then we came up with a framework  
9 and a grade and some basic concepts. And we'll touch  
10 on those later this evening again.

11       But, going forward, in the coming weeks  
12 following the 28th, we had a presentation on,  
13 initially, the environment on Tuesday night. Keith  
14 Bowers spoke of the existing environmental conditions  
15 in and around Town Center and then -- I hope I didn't  
16 do that. Good.

17       In and around -- please don't look at the  
18 slide.

19       But Keith Bowers spoke of the environmental

20 conditions existing in the Town Center, and then in

21 areas of what's called the sub-watershed, the areas

1 that -- that Town Center is a part of. In other  
2 words, creeks and areas flow into Town Center, and  
3 because of the topography, some of it drains into  
4 Little Patuxent River, some of it drains into Lake  
5 Kittamaquindi.

6       We spoke at length about that because, what  
7 I learned early on was that the water, by the time it  
8 gets to our land in the Crescents and in Town Center,  
9 is filthy. And it's filthy in that it has not had any  
10 retention or detention. Standards that are in place  
11 today were not in place when that development took  
12 place.

13       So Keith Bowers showed how we might go about  
14 proposing some fixes upstream that is on land that we  
15 don't own. Our hope is that by the time the water  
16 would reach our property, it would have already had  
17 some treatment and cleaning. And we talked about when  
18 we submit our application in June for zoning, we will  
19 take a leadership role in trying to address that issue

20 and bring property owners together to come up with a

21 fix for that. And we want to make that a very strong

1 commitment in what we submit in June.

2       We also spoke of other green issues. The  
3 next night we spoke of traffic. And we talked about  
4 transit and then traffic opportunities that are linked  
5 to the sustainability that Keith Bowers spoke of in  
6 great detail.

7       And we -- we put forward the idea that we  
8 will be proposing in June some specific measures to  
9 begin to enhance, immediately, the transit elements of  
10 transportation.

11       And what that means is that, if we assume  
12 this is a 30-year plan and we look out halfway through  
13 that, we're roughly at about the year 2025. My guess  
14 is that it will be a very different world then with  
15 respect to transportation and transit, and we may not  
16 all be driving everywhere all the time. We may want  
17 to walk more places. We know we do. I don't know  
18 what the gas prices will be.

19       But we think there are some things that can

20 be done in the near term that we will be proposing in

21 June to enhance what's already happening with the

1 college. The connectivity. The college is, right  
2 now, leasing spaces from us at the mall. They have  
3 buses that transport students back and forth. We  
4 think that through the formation of the downtown  
5 partnership, we can immediately begin to strengthen  
6 that as part of our initial phases of redeveloping  
7 Town Center.

8       We spoke of other measures as well, what we  
9 will be presenting with respect to transit and  
10 transportation.

11       In June -- tonight we're going to talk about  
12 culture and some of the things that we would like to  
13 explore there.

14       In June, late June, we will be submitting an  
15 application that incorporates the master plan. And  
16 the plan that was shown on the 28th really showed  
17 roads and grids and how things could fit in our first  
18 phase.

19       In the coming weeks, we will be meeting with

20 the community. We've got every village -- we have got

21 meetings with every village center, and other meetings

1 in addition to that, and we will be refining a large  
2 body of the work that has been done, really, on all of  
3 Columbia Town Center. Many of the parcels we don't  
4 even own, but we want to show how all of it could work  
5 together.

6       And so the plan that we will submit in late  
7 June will include the types of buildings that could  
8 occur in each of the neighborhoods. It will include  
9 design guidelines that will govern and dictate how  
10 that design will take place, how the development could  
11 occur over time.

12       Jim Rouse didn't plan every inch of Columbia  
13 when he laid out the original master plan. And we  
14 don't think it's really best for us to show all of  
15 that. But we do want to begin to show how pieces of  
16 it can work and begin to address the issues of height,  
17 where the residential density will go, and we will be  
18 submitting the application.

19       We spoke last night of making this a

20 walkable connected place that has density and growth

21 in the right places. And the numbers that were

1 originally, or early discussed by the county are  
2 through the charette process of 5500 residential units  
3 with roughly 5 million feet of office, about a million  
4 feet of retail and hotel rooms in numbers that are, I  
5 think, we're still refining. But a meaningful number  
6 of hotel rooms would be what we would propose to have  
7 take place over the 30-year period of time.

8       But we would also be proposing at that time,  
9 specific obligations and specific commitments on our  
10 part to make sure that the sustainability objectives  
11 that we're refining with Keith Bowers that were  
12 further discussed in the traffic and transit areas are  
13 met. And so that there will be safeguards as we go  
14 through the process that guarantee that the objectives  
15 are met.

16       Part of -- perhaps the -- and I wanted to  
17 reemphasize that and clarify it. I have had a number  
18 of questions about it. We've had questions on the Web  
19 site about the process. We're happy to continue to

20 discuss it, and it's very important.

21           One of the things we would like to do, we

1 may expedite what I was going to do in early June,  
2 which is showing certain details, heights, for  
3 instance, and some of the neighborhood thought  
4 process. Perhaps before June 1st.

5 I have a team that works with me that's done  
6 a superb job, and I need to make sure they're alive  
7 and well-fed and happy. And that's my only hesitation  
8 about timing, because they've been working very  
9 diligently on this.

10 But I know it's important to the community.  
11 So we're very likely going to be increasing the use of  
12 the Web, our Web site, which is being updated  
13 continuously, to begin to answer some of the questions  
14 that are being raised and then, when we come back to  
15 one of these meetings, we can get into more detail.

16 So I did want to explain that, and I  
17 apologize if it's redundant for some of you.

18 But what we did focus on, significantly, on  
19 the 28th, was what I would consider to be a very

20 strong idea. And that idea was to link, to somehow

21 strengthen and perhaps provide a place for the

1 long-term sustainability of the idea of Columbia,  
2 which might mean the culture of Columbia.

3       And we have defined our overall objectives  
4 as largely being connectivity, restoration and  
5 diversity, inclusion.

6       This sort of culminates in what we think is  
7 completing the vision by creating a gathering place.  
8 And a gathering place for the community. This, we  
9 think, really equals culture, Columbia's culture,  
10 which is very unique.

11       And the citizen advisory panel on  
12 Merriweather did a remarkable job a few years back.  
13 Many of you participated in it. Some of you  
14 participated in it. And, as I came here 120 days ago,  
15 it was one of the earlier things I read, and I thought  
16 it was a very important piece of community work.

17       So the big idea that we came up with is  
18 really the big idea that the community came up with,  
19 which is creating this place, this gathering place

20 that sustains this culture of Columbia.

21 It became evident to me, and through the

1 work of my predecessor, Doug Godine, he had gotten  
2 some information from Gail Dexter Lord, whom I'd never  
3 heard of, but the package was very impressive. And as  
4 I read the information on the Merriweather report, I  
5 thought, on the citizens advisory counsel of  
6 Merriweather, I felt we need somebody to do this. And  
7 this was something that Godine started, and I  
8 commended him for that.

9       We didn't know Gail, we didn't have a lot of  
10 time. And we engaged Gail with, you know, with great  
11 expectations, high expectations set by what, very  
12 early on, became clear was a unique place, Columbia.  
13 What had struck me, as an outsider, was the -- you  
14 know, everywhere I turned, I continued to find  
15 interesting, fascinating things.

16       Driving to Columbia one day, I was listening  
17 to the radio and they talked about the Columbia  
18 Orchestra. I had been to Columbia, been to Bogota.  
19 That didn't sound Columbian. And talked about, at the

20 time, performing at Merriweather. I just about drove

21 off the road. Columbia has a symphony orchestra.

1 That's remarkable.

2       And then I learned about the library, and I  
3 meet Ms. Gross and I hear that it's the best library  
4 system in the country. And I treated that with  
5 scepticism. After meeting -- after meeting the  
6 leadership of the library, I was convinced it very  
7 likely is the best library in the country.

8       I then heard of Toby's Dinner Theater. And  
9 Toby graciously invited me to attend the last  
10 performance of "The Sound of Music," and I dragged my  
11 four daughters there, and literally dragged them.  
12 They were insistent that this was going to be a fool's  
13 errand. And somehow I got them all in the car.

14       They laughed and they said, you know, poppa,  
15 we thought this was going to be awful. This was  
16 unbelievable.

17       And I had the same response. And I think  
18 people who know this, not me, but people that give the  
19 Helen Hayes Awards recognized it recently. And Toby's

20 Dinner Theater, on the 28th, was awarded the Helen

21 Hayes Award. And I believe, and I may misstate it,

1 but she was, Toby's Dinner Theater, as I understand  
2 it, won for the best music and competed with  
3 productions at the Kennedy Center and every other  
4 major art center in the metropolitan area. That's  
5 remarkable. Eight shows a week and they're packed.  
6 The quality is superb.

7       College, I meet the college. I meet -- I  
8 get to know the college. I could not -- couldn't  
9 fathom having a community college so strong. The  
10 hospital system. The same thing.

11       And, so, Columbia, the idea of connecting  
12 these things, providing a place for these multiple  
13 cultural and critical elements to come together, we  
14 thought was essential to any first move made in any  
15 redevelopment of Columbia.

16       So I apologize for the lengthy introduction,  
17 but we have high expectations for Gail Dexter Lord.  
18 She exceeded our high expectations. I got to meet  
19 Gail, really, after her first presentation to the

20 community at 10:30 at night, with her team. And we

21 met at 12:30, and it was one of the best evenings,

1 professionally, I've ever had. It was delightful.

2       And it got me very enthused about this big  
3 idea of beginning to create, it's like a gathering  
4 place, a strengthening place, to really sustain  
5 Columbia in what it is.

6       Gail, in a very short period of time,  
7 assembled a team. With her tonight is Lindsey Martin,  
8 a senior consultant with Lord, and Nicky DeJesus, who  
9 is -- grew up in Columbia. And Gail had, in addition  
10 to Lindsay and Nicky, others. And within, you know, a  
11 week, two weeks, she'd met with just about everybody  
12 in Columbia and knew about them. And, so, it was a  
13 delightful, delightful time and a delightful thing to  
14 see unfold.

15       So, tonight, Gail Dexter Lord, who is  
16 president of Lord Cultural Resources, the largest  
17 cultural planning firm in the world, with offices in  
18 Canada, China, France, Spain, as well as the U.S., is  
19 going to present what her findings were and what some

20 of her recommendations are for the future culture of

21 Columbia.

1           Because I took so much time in the  
2 introduction, I'm going to beg pardon in not reading  
3 the impressive list of accomplishments of Ms. Lord.  
4 We did do that in our earlier presentation. Maybe  
5 I'll do that in the question and answer period.

6           But Ms. Lord is clearly among the most  
7 esteemed cultural consultants in the world. We're  
8 delighted to have her on our team. And I would ask  
9 Columbia to give a warm welcome to Gail Lord. Thank  
10 you.

11           (Applause)

12           MS. LORD: Greg, that was such a nice  
13 introduction. I don't know if I can live up to it,  
14 but fortunately, in a strange way, I don't have to,  
15 because this is about Columbia. It's about the  
16 cultural liveliness of this community and what we  
17 learned about it. And it's about -- it's actually all  
18 about you.

19           So if I stumble a bit in this presentation

20 with all the technology and everything, forgive me,

21 because it is not really about that, it's about trying

1 to make sure, by having this dialogue with you this  
2 evening, that I am, and my wonderful team, with the  
3 guidance of all the great people at GGP, have  
4 understood what the potential is here and have a  
5 visionary, yet also realistic plan, for building into  
6 the future.

7       So that's what all this is going to be  
8 about.

9       A little bit of history.

10       We started working with Columbia in January  
11 of 2008, this past January, and the idea was to -- the  
12 master planning process is great and has been going on  
13 for quite some time, but there have been specific  
14 process for addressing what we call a cultural master,  
15 a cultural plan or a cultural master plan.

16       And there are a number of questions that you  
17 ask in a cultural plan in this regard. So the  
18 questions would be, for example, what does the  
19 community actually need and expect from cultural

20 development? And that is a question that you get

21 answers from by asking people. So we conducted a lot

1 of interviews and Nicky and Lindsay assisted our  
2 office in doing that.

3       What can be done for existing cultural  
4 organizations to allow them to flourish? And for  
5 those of you who heard me speak last time, it's really  
6 the philosophy of our organization, we've been doing  
7 cultural planning for 27 years and some related work  
8 before that, is that culture is not something that is  
9 imposed on a community, that that's something else,  
10 but culture grows from within a community.

11       So coming to understand the existing  
12 organization, what they need and how they can grow  
13 into the future. Again, we do that by looking, by  
14 observing and by talking with people.

15       What are the best practices for sustainable  
16 and intact, both, cultural development? Those are  
17 questions that we ask. We look at other communities  
18 and we draw on a vast storehouse of experience to  
19 address that one. What are the opportunities for

20 partnership?

21 When we started our business, partnership

1 only meant one thing, you know, when we started the  
2 business, we didn't have enough money to do a loan.  
3 Now the partnership are 32 multiple different kinds of  
4 of personal relationships. And it also refers to ways  
5 of working together to maximize resources.

6       So that we really no longer think that  
7 organization A should go here and organization B  
8 should go here, but it's the time to try for  
9 organizations together, maybe ones who have not met  
10 each other before, to try and build something new and  
11 better together.

12       And finally, what is the culture that -- for  
13 Columbia and how is it unique?

14       One always looks for a kind of unique  
15 selling proposition, and we'll talk about that in a  
16 few minutes.

17       So what did we do? Well, we visited, we  
18 toured the various cultural institutions' attractions.  
19 We didn't go to every cultural center because as I may

20 have mentioned before, you have fantastic cultural  
21 centers. They're beautiful. I think that they would

1 be the envy of anybody in a community, large or small.

2 But we visited many of them.

3 We interviewed, I guess, all together

4 somewhere about 50 people. Some of the community

5 leaders, some of the practitioners, some of the arts

6 leaders, and to really get a better sense of what the

7 needs and aspirations of the community are.

8 We created an inventory of cultural

9 resources, and it is impressive. I'll give you a

10 highlight. We facilitated a day-long charette with

11 people on staff at GGP and other invited guests to

12 brainstorm around the results of what we learned.

13 Well, we came up with some findings and some

14 observations at this point.

15 You -- first of all, Columbia exists in a

16 very culturally rich region. Between Baltimore,

17 Washington and West Virginia, there are over a hundred

18 notable cultural institutions. So your only region is

19 within a two-F grade region. Interestingly, Howard

20 county is, itself, culturally rich with over 68

21 institutions. And they include membership

1 organizations, nonprofit community service  
2 organizations of a cultural nature, for-profit  
3 organizations and civic organizations. So there is a  
4 huge diversity of organizations, which is actually  
5 something very, very healthy.

6       A community of this size, you might think,  
7 well, you might suspect it to be civic organizations.  
8 That would be enough. But, in fact, you have a  
9 tremendous diversity of government, and other types of  
10 membership and so on.

11       A lot of other cultural activities take  
12 place outside the Town Center. That is to say, not in  
13 a Town Center, and that speaks to the general issue of  
14 what is the Town Center of Columbia.

15       Columbia was a great community that didn't  
16 really have a planned center, it was the Town Center  
17 in the fact that it has a shopping mall, and that, in  
18 itself, is a regional attraction.

19       But a complete community includes a

20 gathering place. A gathering place. And that, from a  
21 cultural perspective, it is really what we thought was

1 lacking and what people told us, consistently, was  
2 lacking, in terms of Columbia and how Columbians do  
3 belong in the picture.

4       And I guess we quickly came to the  
5 conclusion that culture is one of the forces that can  
6 create a great gathering place, a really needful Town  
7 Center for this community. Now, of course, culture  
8 can't do it alone. You need good roads, you need  
9 walkable places, you need many, many, amenities.  
10 Culture never does anything alone. I really need to  
11 stress that.

12       But, certainly, the culture exists here.  
13 And the culture that will be developed here are going  
14 to be the key factors to creating the kind of  
15 gathering place that we have heard over and over and  
16 over again in our interviews, is what people who live  
17 in Columbia want. They want it for now, they want it  
18 for the future. And that's important.

19       Now, when we look at the existing cultural

20 facilities or the cultural environment we like, we saw

21 that there were many strengths. There were more

1 strengths than weaknesses, but there were also  
2 weaknesses. So I will go through them on a pretty  
3 high level.

4       There were many on the positive, there are  
5 many high quality arts and educational opportunities.  
6 And a great -- I mean, there are many things. You  
7 have the cultural centers, you have the community  
8 college.

9       The community college facilities are  
10 fantastic. But, of course, as that college becomes  
11 more successful, which it's rapidly becoming, the  
12 facilities that were kind of intended for the  
13 community are really no longer as accessible to them.  
14 So there is a leading problem there of additional  
15 facilities needed to teach you what was provided in  
16 that college.

17       There are tremendous functionality in the  
18 performing arts. And, yet, there really aren't enough  
19 places for them. You have, as Greg mentioned, one of

20 the more successful libraries in the whole country, in

21 terms of user-ship and morally. And on the other

1 hand, you can see that this library is soon going to  
2 outgrow its walls and its collections and, really, its  
3 facilities, if it hasn't already done so.

4       The cost of cultural events and programs is  
5 actually quite reasonable. And that's, indeed, a very  
6 good thing. One of the problems that happens when you  
7 improve cultural infrastructure in a community, I  
8 think you all know, those of you who have friends at  
9 who happen to be in other communities, is that the  
10 cost of maintaining those kinds of facilities we see,  
11 and therefore the cost of using them, the cost of  
12 renting them, and, ultimately, there will be increased  
13 ticket prices.

14       And one of the things that we're very well  
15 aware of is that there's a certain appropriate balance  
16 that has to be struck between affordability,  
17 accessibility, and excellence. And that, actually, is  
18 something that we will be bearing in mind as we move  
19 forward in this process.

20           Going on to more strengths. The

21 organizations have a unique local flavor, and I think

1 that that's really special. It's always very hard to  
2 identify what that is. Now, Lindsay and I were  
3 actually at -- and Nicky, too -- we were recently at a  
4 conference in Denver, and we walked into what was the  
5 American Association of Conferences and one of the  
6 keynote speakers was Michael Shandel. I don't know if  
7 I said his name right. I'm sorry.

8       Anyway, the bookstore which also features  
9 books for the female professions and also books for  
10 female speakers, well, there was not a shelf of books  
11 by this man, it was like a wall of books by this man.

12       So, to the degree to which this community --  
13 and he's one of many people -- and, of course, you  
14 have this great literary group that has a huge number  
15 of activities -- there is a special flavor to the  
16 culture in this community that's expressed in many  
17 different ways. And including having very  
18 accomplished people in many fields, including the  
19 arts.

20           One of the problems that was mentioned,  
21 though, is that as we evolve into a knowledge-based

1 society in which more and more people actually intend  
2 to and can be successful, I mean, reasonably  
3 successful, if not widely successful, in making their  
4 living through the arts or through knowledge-based  
5 industries or arts industries and so on, the question  
6 is for a community like this to actually have enough  
7 facilities for aspiring professionals. And I'm going  
8 to put that question out and deal with it in a couple  
9 of minutes.

10       So you have enthusiasm, you have dedication,  
11 you have character, you have diversity and you have  
12 lot of fantastic things about your cultural  
13 achievement. But, naturally, you couldn't hire a  
14 consultant without them telling you you've also got  
15 some problems. And that's where we go next.

16       The environment is perhaps overly  
17 decentralized. It has been evident, has it not, over  
18 this short period of time, but we heard it from many  
19 interviews that we've conducted that it's hard to

20 find.

21 I mean, this is not -- there are flashing

1 signs, you know, to tell you you can do pottery. You  
2 know, this is a community that kind of unfolds itself  
3 in a kind of slow and, perhaps, very subtle way.

4       So and that may be because, after all,  
5 people, if you live here, you have a right to your  
6 privacy, and that's probably what it's all about. But  
7 that really speaks to keep up your privacy in the  
8 different villages -- that's perfect -- but I think  
9 you need a Town Center, where everybody knows a  
10 cultural gathering place. This is where you go to  
11 find out what's happening. This is where you can have  
12 a bill ordered to a Bill Kaye or one of those fancy LD  
13 retrieve things that we don't always think are in good  
14 taste, however nothing in bad taste.

15       (Laughter)

16       But, somehow addressing the reality that,  
17 between having the centralized arts environment and  
18 having something too dispersed to really have a kind  
19 of critical mass, that's a bad word because, as you

20 know critical mass comes from the ad industry, but

21 anyway, critical mass of activities, we have to find

1 the right balance there.

2       And I guess even maybe a little bit more  
3 importantly is this idea that when you are doing a  
4 plan, a cultural plan or a community master plan,  
5 which is what Greg is talking about, we're not  
6 actually planning for five or ten years. We're  
7 planning for 25 years.

8       And that means, for many of us, I would have  
9 to include myself, if I were living here, we're not  
10 planning for me. We're planning for the next  
11 generation to come. And that means that we have to  
12 think about what are the cultural needs for the 21st  
13 century? And they are a little bit different from  
14 what was planned.

15       What you have now that was planned just  
16 after the middle of the 20th century. And here is  
17 where, I think 1960's, 1970's, even 1980'S, the focus  
18 is very much on the practitioner. So let's have  
19 studio spaces, let's have spaces for classes, let's

20 have spaces to perform.

21 Well, now we have to think of spaces for

1 knowledge and creation. And that's a different  
2 requirement for that. We know, from people like  
3 Richard Florida, if you are a fan of his work on the  
4 "Creative Class," is that creative people want to live  
5 in communities where they can come together. Where  
6 there is not a foreign atmosphere, where people can  
7 mix, you know. It's not always your neighbors, but  
8 it's people who you meet in a town center, even in a  
9 community like this. And we heard this, by the way,  
10 in interview after interview.

11         And, finally, even though this a relatively  
12 small community, it has a global significance. And  
13 that's based on the vision that Jim Rouse might have  
14 been so impressed and inspired in leading us into this  
15 community. I could mention that my company is very  
16 privileged to be the planning -- one of the main  
17 planning teams working on the new national movement  
18 for African-American History and Culture, which is  
19 going to be opening up in a Mall in Washington in

20 2015, so it will come as no surprise to you that I am

21 particularly deeply moved by the history of this

1 community in terms of his leadership in integration in  
2 this part of the country.

3       So you have a tremendous global significance  
4 already, you know, as the kind of community you're  
5 planning to be.

6       But what is it now in a very, very changed  
7 world of the 21st century, what is your global globe.

8 And one of the things that people said to us in the  
9 interviews was, I want, you know, my children do want  
10 to live here. Whether they can afford it is another  
11 issue, but I want that.

12       And we had this conversation last time I was  
13 here. And I pointed out that sometimes our children  
14 don't do what we want them to do. I am living  
15 testimony to that. But the point is, other people's  
16 children. I mean, somebody's children have to come  
17 and want to live here for there to be a viable  
18 community.

19       And so one of the -- so, therefore, this

20 issue of global significance for the people who are --

21 young people who are growing into the 21st century,

1 that matters. And I will go into this is a little bit  
2 more to say that, it mattered to the pioneers of this  
3 community. Think about it. We have to find out the  
4 mission, or you have to find out the mission for the  
5 next pioneer. Not exactly pioneers, but, the next  
6 wave, which is more obvious.

7       So some other weaknesses, just to say, this  
8 is maybe not worded perfectly, but this is a weak  
9 linkage to the broader world. There was a strong  
10 linkage back in the 1960's, but what is the linkage  
11 today? What is the point of relevance? I just have  
12 been talking about it. There really are not enough  
13 resources for professional artists, right? I think  
14 there's terrific resources, I was saying to one of the  
15 staff here.

16       So if I were an artist like somebody who  
17 would write something run of the mill or someone who  
18 would write poetry or something like that, there are  
19 terrific resources for nonprofessional artists in the

20 community. But the way the world is going, there are

21 more and more and more professional artists, and so

1 there aren't enough resources for them. I mean, we  
2 have to think about that.

3       There's also a lack of events and programs  
4 that can draw a regional audience. Now, I know this  
5 is a balancing issue. You have a mall that draws a  
6 regional audience. That's very economically important  
7 to the success of your community. If you were the  
8 only people shopping in that mall, it wouldn't be as  
9 good, it wouldn't be as big, and it wouldn't be as  
10 profitable, and I think your community probably would  
11 not be as healthy.

12       But, actually, in the twenty-first century  
13 is also true of culture. You need to have some level,  
14 maybe not going into all the villages, but some level,  
15 there needs to be some cultural amenities here that  
16 also draw a club here, that can also draw a regional  
17 audience. And that also means community structures  
18 that would support it, roads and hotels and  
19 restaurants and all these other things.

20 Town Centered art programs are limited.

21 I've mentioned that quite a few times, and we have

1 observed it as well. And, of course, there is a lack  
2 of performance space for the full diversity of  
3 performing arts organizations and presenting  
4 organizations, which is really very impressive.

5 Well, we looked at all this, and we have  
6 this read and we gave the matter a lot of thought.

7 And we thought that going forward, we would like to  
8 establish some guiding principles that would guide the  
9 cultural plan.

10 And we came up with three guiding  
11 principles, and they're really very simple. But I  
12 think that they're important, because for you, at some  
13 point, I hope that you would comment on these and say  
14 whether you think they're good or bad or something is  
15 missing, but they should be, when you have guiding  
16 principles, they are going to be like your base mark  
17 or your tape measure against which you measure differ  
18 initially. There are issues, we think, you should  
19 adhere to or strengthen these principles.

20           So the first one is heritage. Columbia was

21 created to be a complete city that's enjoyed by a

1 diverse population. This is a plan that's going to  
2 fulfill Jim Rouse's aspiration for Columbia by  
3 developing a strong cultural dimension. If you read  
4 the history -- I'm sure many of you have -- I've been  
5 fascinated by it, and you see the groups of experts  
6 that he brought into the planning of this community.

7       There is one, though, that's missing. I  
8 don't think this existed in the 1950's. I was barely a  
9 child then, so certainly, not an infant, but the idea  
10 that there should be a cultural plan just wasn't there  
11 then. So it was kind of a missing dimension.

12       There were so many futuristic aspects of it.  
13 Everything from how you diversity religion, so many  
14 fantastic things. But this is something that was  
15 missing.

16       But it's extremely important that the  
17 heritage of this place be celebrated, maintained.

18       Another guiding principle that we thought  
19 would be good is exploration. And this relates to

20 recognizing Columbia's unique social capital. It's a

21 real jargon word, but I'm going explain it to you.

1 Build upon it and share it with the world.  
2       So it is about a kind of immediate  
3 exploration and we talked about an internal  
4 exploration and an external exploration, both. Social  
5 capital is a buzz word. I think it was invented by a  
6 sociologist at Harvard named Robert Putnam. And it's  
7 about a community's ability to solve problems  
8 together.

9       Columbia is incredibly strong in social  
10 capital. And in a way, we think that that is one of  
11 the richest cultural things that you have. You have  
12 tremendous social capital. We are interested in  
13 seeing how that can be explored to create cultural  
14 capital.

15       And then the third principle, one that  
16 people talked about constantly was the vision of  
17 connectivity. And this is a lack of connectivism in  
18 the cultural activities in Columbia. The need to have  
19 more connectivity and to have more in that physical,

20 you know, is it walkable, can you ride your bike

21 there, and also with Howard County and also beyond.

1 So connectivity is one of the key principles.

2 Now, from principles, we go to  
3 recommendations.

4 So here they are. And, of course, I'm  
5 frantic to answer your questions as this is presented  
6 to you.

7 Our number one recommendation concerns the  
8 Merriweather Post Pavilion.

9 This really could be, and should be, the  
10 jewel in the crown of the cultural offerings of this  
11 community. It meets the test of quite a few things,  
12 including heritage, including connectivity, including  
13 regional attraction, it's very important.

14 It is a much-loved place by original  
15 residents and also by artists. It has problems which  
16 relate to the fact that it definitely needs  
17 renovation. It is well managed. It is actually  
18 profitable, which is a positive indicator for further  
19 improving it.

20 I know that GGP is willing to spearhead and

21 commit to making whatever improvements are necessary

1 and needed to realize the full potential of this  
2 place.

3       We think that there is an additional need  
4 for performing art spaces. We have some ideas about,  
5 you know, seat counts and things like that. But we  
6 feel that those initial performing art spaces need to  
7 be planned in a way that is complimentary to this,  
8 really, core facility. And it's very important.

9       We think that -- I will show you a plan that  
10 you've probably already seen -- that there needs to be  
11 a kind of gateway, a cultural gateway, that will lead,  
12 on one side, to Symphony Woods and therefore, to  
13 Merriweather Post, and then on the other side to the  
14 new Market Square that links to the existing mall.

15       And I want to -- I don't know if this  
16 pointer will work. I think this is a very nice  
17 rendering. And one of the reasons I like this  
18 picture, I'm going to show it twice, is that,  
19 actually, the particular view -- actually, when you

20 think about it, Merriweather Post does look like the

21 jewel in the crown in this rendering. It's a very

1 interesting kind of visual, you know, visual  
2 presentation. I think, actually, that if the space  
3 was planned better, we would have that feeling about  
4 it. And, of course, if it were renovated and if you  
5 were a jewel rather than a dilapidated old building,  
6 then you would feel that way, too.

7       But I know some of you have been here to the  
8 presentations on April 28th, have seen this plan  
9 before, which, you know, it needs a small right here.  
10 There is an area leading up to it that is going to be  
11 a square. That square will have a skating rink in the  
12 winter, have a farmer's market and other activities  
13 now that can be expected to be left out in the good  
14 weather. So it would be that kind of a gathering  
15 place.

16       And here, this is what I mean by the  
17 gateway. And I'm going to talk about this for quite  
18 some length in these slides, and these are more  
19 fountains, water features leading to Symphony Woods

20 and leading to Merriweather Post.

21 Now, these two buildings, they're only

1 notional and maybe won't be there, but it is the  
2 essence of the gateway that will also create this  
3 whole area here, well, really the whole thing will be  
4 a feeling, a gathering place, a there-there, a center  
5 for this community that is a shopping mall. I'm being  
6 very direct about it.

7       This building could be a made into a library  
8 building. You have a great library. The library is  
9 kind of like the lifeblood of your community. And if  
10 it is not overgrown now, it will be, you know,  
11 particularly grown out of its building in a very short  
12 matter of time.

13       And this building could be a combination of  
14 incubator spaces for art organizations. You know,  
15 there is no place for a nonprofit arts organization.  
16 You could have a rented space, could have space in  
17 here that could be for small theater spaces, like a  
18 150-foot Black Box or 200 feet performance space, or a  
19 flexible theatre free performance space.

20            So that's what we mean. And don't look at

21 -- this is only a master diagram, it's not an open

1 architecture -- but you can see what I think is nice  
2 about it is it's a gateway. And it's a gateway that  
3 works both ways. And it creates a sense of arrival  
4 and a sense of space.

5       So looking right on, another recommendation  
6 that we have is that there be a new library building,  
7 right, that you capitalize on your success.

8       Now, I think I showed pictures of this  
9 library. It's in Cerritos, California. Cerritos has  
10 some similarities, actually, to Columbia. And what I  
11 mean by an experienced library, it's a library in  
12 which the community can actually do more than just  
13 check out books and read books and put up things on  
14 the computer, it's a whole experience.

15       Increasingly, and it's very strange when you  
16 think about it, in the twenty-first century when you  
17 think of books, you would think of the past.  
18 Everybody is using the Internet and all this new  
19 technology. In fact, libraries have changed and have

20 become new community centers.

21 Seattle has a fantastic new library by

1 Racoulan. San Francisco has a fantastic new library.  
2 And libraries are increasingly acquiring some  
3 characteristic museums, galleries and meeting places  
4 and book community forums and town halls.

5       And what's really nice about this particular  
6 one, and I think that maybe you could consider it  
7 here, is that inside, they have special areas for all  
8 different kinds of people that use a library. And  
9 what we're seeing here is actually the -- this is the  
10 entrance to the children's library.

11       And there is another section which is the  
12 entrance to, like, the mature adult library. And it  
13 has a fireplace, and it has a reading area, cozy  
14 nooks. And then there's a teen-aged library.

15       And each of the areas is a theme. And so  
16 each of the areas becomes a meeting place for that  
17 community.

18       Now, that is just one kind of new kind of  
19 library that there is. But if there was ever a

20 library that was a candidate for a pretty fantastic

21 makeover, because it is so well used by the community,

1 I think your's is. So we're recommending a big  
2 investment in the library.

3 We also are recommending, and this is part  
4 of the heritage theme, the heritage principle, I  
5 should say -- that there be a Columbia business  
6 center.

7 Now, actually, I misspoke. This sort of  
8 thing happens sometimes. Because, if we go back to  
9 our gateway -- here it is, okay -- this, we could  
10 conceivably, that could also be part of this building,  
11 or it could be part of this building, you know, on  
12 this nice thoroughfare going across here. Nobody is  
13 putting things in specific places, but there are lots  
14 of opportunity.

15 So why a visitor center?

16 Well, a visitor center would be a place that  
17 people could go to find out what's happening in  
18 Columbia. They could pick out, they could get  
19 information there. They could -- it could be a place

20 where people who are looking to live in Columbia could

21 learn about the history of the community.

1           It could be a way of making your archives,  
2 which is fantastic, I spent quite a bit of time in the  
3 archives, the archives are accessible to people. You  
4 are concerned as people move in and as the community  
5 expands, it becomes more dense, will people share the  
6 values that are so important that made Columbia what  
7 it is.

8           Well, this visitor center would be a good  
9 way of making sure that that could possibly happen.

10          Some of you are wandering, what does the  
11 word "ecomuseum" mean. Ecomuseum doesn't actually  
12 mean it's about ecology. Although, that's a good  
13 idea, too. It could be about that. It's the idea  
14 that the museum has no walls, that it's something that  
15 is part of the environment.

16          And so an ecomuseum would be, for example,  
17 to give people a chance to dial different, as they're  
18 riding a bike or walking or driving through Columbia,  
19 they would see signs at different places that they

20 could dial up on their cell phone and hear about the

21 history and where this happened or where that happened

1 for certain events and other events. The idea of an  
2 ecomuseum is the ability to make the whole community's  
3 heritage come alive.

4       This other concept that we're really excited  
5 about is, we think that you could have something very  
6 significant for the world called the "center for small  
7 cities."

8       And they would really be a way of taking the  
9 Columbia archives, which, as I said, are very  
10 fantastic, and turning it into an attraction which has  
11 quite a bit of relevance.

12       I'm just going to run ahead. It would  
13 have -- show you a picture that might -- that just  
14 might help.

15       Just a sketch. But, you know, 2008 is a  
16 very important year. It's the first year in human  
17 history that more than 50 percent of the world's  
18 people live in cities. That's really quite sad.  
19 People -- human beings have been around for -- it's a

20 debatable how many years -- but it's the first year

21 that the majority of the world's people have lived in

1 cities.

2       And, of course, when people make that  
3 statement and when I've made that statement, many  
4 times you think about big cities, and I think about  
5 Tokyo, New York. But the fact is that most of the  
6 people living in cities are, in fact, living in small  
7 cities, right? There are more small cities than there  
8 are big cities.

9       And there's an art form, if you like, to a  
10 successful small city, and you found it. Right here.  
11 You found it. And it would be very interesting to  
12 have a center for small cities. And we have found  
13 this idea in various places, and we find people are  
14 getting very excited about it.

15       So there is the idea of small cities. This  
16 whole picture is just sort of an idea that there would  
17 be maps that showed what other sizes of a different  
18 city? What's the difference between them? A town and  
19 a city and a village and a town and a city? And what

20 is it in India? And what is it in the Eastern United

21 States? And what is it in the Central United States,

1 and what is it in the West? And what is it in Latin

2 America?

3 And what do small cities have in common, and

4 what do small cities have to learn from each other?

5 And what can Columbia teach the world, and what can

6 Columbia learn from the world?

7 And we got excited because we think there is

8 an opportunity to reach out. Of course, with the

9 college here, and also with the University of Maryland

10 and perhaps with Johns Hopkins, we think that this is

11 an area of a great deal of interest.

12 And I've got a couple of other pictures.

13 It's also a place of study, it's a place we can have

14 conferences. What this pictures shows is it's a

15 place, also, where you can dream. Because it's also

16 the empowerment of people to dream about perfecting

17 and improving our community, whether it be

18 environment, whether it be water management, whether

19 it be culture, whatever aspect it might be. So we see

20 that as an important piece of this cultural plan.

21 We're also recommending that there be a

1 professional quality exhibition space somewhere in  
2 that gateway area or somewhere in this new center that  
3 will host exciting shows.

4       They might be art shows, they might be  
5 exhibitions for some museums in the region, they might  
6 be exhibitions for outside the region. But that you  
7 have enough people coming to Columbia that there  
8 really could be quite a bit of excitement around  
9 exhibitions. It's also something frankly that could  
10 be part of a serious library. But it's a function  
11 that could be supported there.

12       And, as I mentioned earlier, there's the  
13 idea of having some kind of incubator space for  
14 meetings and offices for local cultural organizations  
15 and also a place to celebrate the incredible success  
16 that is Toby's Dinner Theater.

17       Now, this may be a little grandiose about  
18 that. I don't know if anybody from Toby's is in the  
19 audience or not, but we have this as a topical

20 picture. And here is a picture that's shows what that

21 exhibition space might be like.

1           Again, it's a place, it is not huge, after  
2 all, you're not Washington, you're not Baltimore, but  
3 you should have a place that could show interesting  
4 exhibitions that maintain proper climate control. And  
5 I think it would be a gathering place and a place that  
6 -- intellectual discourse for very highly educated and  
7 intelligent people who live here.

8           Well, where do we go from here in all this?

9           It's implementing, refining, creating a real  
10 cultural plan. It's not an abracadabra type of thing.  
11 There's lots of steps that have to be taken. A lot of  
12 negotiations need to take place.

13          So we're recommending that an implementation  
14 working group be created to coordinate each step of  
15 the cultural master plan. And this would be a working  
16 group drawn from the community, drawn from elected  
17 people in Howard County. Obviously, different people  
18 would be involved in it. So we have to work on  
19 exactly who, but there needs to be a group that takes

20 ownership of the cultural plan.

21 We also recommend that Columbia apply for

1 the Maryland State Arts Council, Maryland Arts and  
2 Entertainment District Program. That's a great  
3 program that can really hugely benefit from a number  
4 of financial incentives to the creation of this new,  
5 if you like, downtown gathering place, and we think  
6 that would be key. And we think that more work has to  
7 be done to explore a partnership with established  
8 organizations.

9       We feel that it's extremely important that  
10 there be a center, that there be a fair there. And  
11 this is kind of an example. There has to be a real  
12 place that people see this is the cultural center.  
13 This is the gathering place. This is the city, if you  
14 like, and that's what this slide symbolizes.

15       But we're also recommending some other  
16 features, that if you like maybe more low-key, some of  
17 the things I've been talking about, a sculpture  
18 parking garden. You know, Symphony Woods is, well,  
19 it's unutilized for a lot of reasons. One is it's

20 really not that attractive. I mean, it has a

21 sentimental quality, and it has a history. But I

1 think, probably something that would be more  
2 beautiful, in my opinion, my recommendation, would be  
3 more appropriate.

4       There should be water features. Of course,  
5 environmentally-friendly ones would be very possible  
6 these days with new technology, but fountains, and, of  
7 course, now we have musical fountains. We've got a  
8 fountain where people come out on weekends to hear  
9 music and watch lights and watch the water. Bringing  
10 people together to share experiences.

11       In May, I will show you pictures of a dog  
12 park in Central Park. I'm not a pet person, so I will  
13 let Lindsay talk about this one. And space for a -- a  
14 space for a projected setting. You all are going to  
15 get what you want to use in that vicinity, anyway,  
16 space for a farmer's market, which I've already talked  
17 about.

18       This, of course, is fantastic and entirely  
19 unaffordable, sculpture for this community, but it is

20 an example of the fact that you could be broadening

21 your horizons.

1           This is, of course, is Chicago's Millennium  
2 Park, to a sculpture that is more of our time than the  
3 current culture, that is a historic culture, and  
4 that's part of the history of Columbia, but will be  
5 moving more into the future.

6           This an example of a maze. Mazes are a lot  
7 of fun. It makes something of an historical nature of  
8 a garden a real attraction. I think attracting people  
9 is pretty much a good thing, because you get to  
10 support places. And then you have more restaurant  
11 life, you have more street life, you have more  
12 density. So we included that picture.

13          And here's a very moving picture, which is  
14 the idea of a children's garden. I do not know where  
15 they got such lovely raised children for this  
16 photograph, but I think, again, we've heard so many  
17 times that there wasn't really enough to do for  
18 families with children, grandparents with children,  
19 extended families with children, and so on. You have

20 a beautiful climate here, you know, with a garden

21 park, you know what I say. But so much of year where

1 people can really enjoy the outdoors.

2       So a theme garden is more of a constructive  
3 cultural experience rather than a kind of left-alone  
4 cultural experience. It's something that I would  
5 really urge on you.

6       So our next steps are very exciting, and  
7 we're very happy to be working with you. We're going  
8 to be forming some kind of advisory committee that we  
9 will look to work with, made up of the culturally  
10 invested community members to oversee development of  
11 this master plan.

12       We have to -- I mean, you know 50 people is  
13 a lot in a short period of time, but it's by no means  
14 enough. We need to be aware that there needs to be  
15 more experiences in interviews and communication.

16       There needs to be a continuing participation  
17 in the GGP community outreach process as well as  
18 conducting workshops to test these ideas. And we have  
19 noted a lot of ideas, but we need to get feedback on

20 them, and generate new ideas.

21       And we also will want, and some of these

1 ideas represent some substantial investment, and so  
2 based on if we can get other community experiences on  
3 how to finance these various things will become quite  
4 important.

5       We're going to come back to this picture,  
6 but I'm just going to close with this comment: That,  
7 really, what we feel that the cultural master plan is  
8 about is, it's a completing the vision that was  
9 started by Jim Rouse, a truly great American person --  
10 I did not have an opportunity to meet him a number of  
11 years ago -- by creating the community gathering  
12 place. And culture is a very sensible way of doing  
13 that.

14       So I would like to thank you for your  
15 patience and turn the floor over to discussion.

16       (Applause)

17       MR. HAMM: Thank you very much, Gail.

18       That was, as always, exceeded my  
19 expectations again. But thank you.

20 I would like to begin by introducing two  
21 dignitaries, one of whom I've seen, delegate Liz Bobo,

1 who's with us tonight.

2 (Applause)

3 One of whom I haven't seen, but I'm sure

4 she's here, Counselwoman Mary Kay Sigaty.

5 (Applause)

6 MR. HAMM: I was sure she was here because

7 she has been everywhere I have been in the last few

8 months, and I admire her commitment.

9 And I would like, tonight, to take

10 questions. And I was told -- I stood here last night

11 as they took questions. The light is very bright. I

12 had a very difficult time seeing. And I was told

13 later that delegate Bobo had her hand up for much of

14 the night, and I didn't call on her. And I apologize

15 publicly for that and would like to offer the first

16 question to delegate Bobo tonight, should she wish to

17 take it.

18 So -- though, I don't want to put her on the

19 spot. I will keep watching to make sure, if she were

20 to change her mind, so my apologies for last night.

21 Now, we'll come down and take questions.

1           There will be cards that, I believe, can be  
2 passed to the center aisles, if people are more  
3 comfortable posing their questions in writing.

4           My apologies, there is another dignitary  
5 here tonight whom I haven't seen, Counselwoman Jen  
6 Terrasa, who has been here three nights this week as  
7 well.

8           (Applause)

9           And was, I think, the last among the very  
10 last people to leave on the first two nights, and I  
11 won't make any promises about tonight with respect to  
12 that. Thank you for coming as well.

13          Yes. Toby.

14          TOBY: Can you hear me? I hate microphones.  
15 I just wanted to defend Jim Rouse and his vision for  
16 culture meeting places. His dream was never  
17 fulfilled -- and I had the pleasure of working with  
18 him -- was for the Lakefront to become civil garden,  
19 and there to be restaurants, and there to be little

20 theaters and concerts.

21           And it really started in the early days of

1 lots of concerts, every birthday. And there's a lot  
2 of old-timers here. We all went down to the Lakefront  
3 and Jim cut the cake. And it would be his group  
4 performing. And it was a real sense of comradery and  
5 culture. So Jim would love your idea, but he did  
6 start one on the other side. So, thank you, Jim.

7        Could you address, Gail, what you see around  
8 the pavilion, itself? There's a pavilion, and in the  
9 crown there is a jewel. Then we have things directly  
10 behind the jewel enhancing the jewel. And the cake,  
11 the whipped cream -- the jewel is the cherry, right?

12        So what do we see? Because when we were  
13 deliberating what should happen to Merriweather, I  
14 just saw a great cultural expanse of activity with  
15 children's theater, with outside theater. For years,  
16 I swept my banner as a theatre group to Wolf Trap on  
17 the outside stages where parents brought their  
18 children. And I can't quite grasp what's happening  
19 around the pavilion there, directly around it.

20 MS. LORD: Well, I think the truth is, we're  
21 not there yet. So I think we have a big opportunity.

1           There are buildings nearby. Are some of  
2 those buildings appropriate for other cultural uses?  
3 Are they appropriate? If so, for which uses?

4           Clearly, a huge outdoor amphitheater is, you  
5 know, is something that, you know, must be determined  
6 on the principle of the amount of space. So, you  
7 know, there always has to be space around them.

8           I think, myself, that this idea of a gateway  
9 and kind of the two -- what do you call that?

10          MR. HAMM: Market Square.

11          MS. LORD: Market Square, you need to have,  
12 I think, a fairly dense urban presence not far from  
13 the pavilion. Because, in a way, that's where you're  
14 going to generate a lot of traffic for people walking,  
15 basically, enjoying themselves.

16          MR. HAMM: One of the other things that Alan  
17 Ward, from Sasaki, who came up with this plan, and  
18 team did, there was -- general growth plan is really  
19 Merriweather, includes the barns in this area here.

20 As I have said before, this area is all

21 owned by Columbia Association. This parcel is a

1 General Growth parcel and has been in, you know, it's  
2 one that is also an opportunity for something. But  
3 the thought was it could also be some type of little  
4 building here that might be a museum. It might be the  
5 children's theater that Toby has spoken of.

6       The other idea in the discovery of the  
7 notion of a discovery library, or it was called  
8 something else by Gail today, is that, opportunities  
9 for children to, you know, to get into the woods, to  
10 communicate with Symphony Woods and have, maybe, an  
11 outdoor stage somewhere in this area, is very real in  
12 Market Square.

13       And I regret that there's -- that I didn't  
14 include that in here tonight, but in Market Square,  
15 there is also an opportunity for smaller performance  
16 areas. And what Alan Ward envisioned there was a --  
17 something different than what I had seen anywhere  
18 else.

19       In a place I'm familiar with in Virginia,

20 that I won't mention the name, but a very nice

21 successful place that has an outdoor area. Alan Ward

1 did design a place there, and it is an enclosed  
2 outdoor area across from a fountain. When I say  
3 enclosed, it has a glass, a very well designed, by  
4 RTKL, cover, and that has outdoor concerts. It's very  
5 utilized.

6       And, in the winter, it's often used for the  
7 hotel to have -- they can have conferences out there,  
8 they have lunches, they have meetings in decent  
9 weather. Alan envisioned something similar here by  
10 the mall, adjacent to Market Square.

11       But the key, the great part of it is, is  
12 that it is at the same elevation as this, so there is  
13 a real sense of connection with this place that we  
14 think could become the cultural spine of Columbia.

15       And Alan's idea here, though, is to, in  
16 Market Square, have a place that's enclosed maybe in  
17 the winter, but then, has a retractable -- has  
18 retractable roof features that are kind of suspended  
19 by a trellis system.

20           And, so, in the summer, it might be more

21 appropriate for a farmer's market, maybe for a

1 children's theater. And there are different themes  
2 and ideas that will develop, eventually, with the  
3 group, that Gail mentioned.

4       One of the keys to these places is the  
5 programming. It's great to make a nice space, but in  
6 order to make those places come alive, they need  
7 programming. And part of what General Growth will  
8 propose in our zoning application master plan -- we  
9 will have a master plan attached to our zoning  
10 application -- will be a role, taking, again, a  
11 leadership role and creating programming  
12 opportunities.

13       We currently own Merriweather. It is a  
14 profitable -- it is a very well, you know, in spite of  
15 its lack of physical -- I'll let you finish the  
16 sentence -- in spite of the things it currently lacks  
17 physically, because of the good work of the team who  
18 is programming there and bringing in events, it's a  
19 very profitable venue.

20           And one of the things that we want to do is

21 think of some creative ways to harness that piece of

1 this for the community and see if we can't utilize the  
2 success in order to subsidize certain things that may  
3 not be as profitable, but that still make up the  
4 culture.

5       Toby, with respect to the comments of --  
6 regarding Jim Rouse, I think -- I'm sure Gail feels  
7 the same way. She and I were talking tonight before,  
8 and she says, you know, it's really scary because you  
9 are in a completely different business and you and I  
10 agree about 90 percent of the time on everything. I  
11 said 95, because, you know, 99. She may have not  
12 understood all the history. And everyone here, I  
13 think, understands the history because many of you  
14 lived part of it. And it's not ancient history, it's  
15 recent history, just for the record.

16       And I was just going to say one thing, and  
17 that is that the respect that, when I have discovered,  
18 piecemeal, the pieces of Columbia and Howard County  
19 that are so strong, it is absolutely a tribute to the

20 vision of Jim Rouse and his specific commitment to

21 understanding everything that is needed to foster good

1 citizens and make -- create a good environment.

2       And I heard of the Columbia Foundation, I  
3 meet them, I hear the story. And they talked about a  
4 community foundation. I said, you like a community  
5 foundation. Yes, exactly. Well, you know, it may  
6 have been the first community foundation in the United  
7 States. And now it's sort of the standard everywhere,  
8 that, you know, the way for communities to give back.  
9 And Jim Rouse pioneered that idea, because he said  
10 there won't be institutions out here.

11       So, you know, the reason the strengths that  
12 are remarkable are here, are a tribute to that vision  
13 and that man that I knew something about and continue  
14 to learn more about. And I am very impressed by it.  
15 More than impressed. He's a very remarkable person.  
16 You have a followup?

17       PARTICIPANT: I was just going to ask, would  
18 there be an art council like there is now? The art  
19 council now started out in a way, and there's a lot to

20 bring the arts groups together.

21 MS. LORD: I would say that the art council

1 is one of your big success stories. And that what  
2 we're talking about here is more of an implementation  
3 group in mounting a plan.

4 I would expect that the arts council to be  
5 part of that group. It is just like a working group  
6 that, in a way, is going to be answerable for the --

7 PARTICIPANT: Facilities that are going to  
8 exist.

9 MS. LORD: Could the arts council move into  
10 town?

11 PARTICIPANT: Yes. I think that would be  
12 great. That would be a step.

13 MS. LORD: But the idea is there would be  
14 space.

15 MR. HAMM: Yes, ma'am?

16 PARTICIPANT: I'm having trouble  
17 understanding quite where this is. Like where is the  
18 mall? It's down at the bottom somewhere. Where is  
19 Little Patuxent Parkway? Is that going to go away?

20 Or are these buildings in the mall not with what's in

21 the bottom? Or are they across from Patuxent Parkway?

1 And how much land are we talking about? Is it a  
2 quarter of a mile, is it a half a mile?

3 MR. HAMM: All very good questions.

4 This is Little Patuxent Parkway here, this  
5 street that you see part of. This is roughly --  
6 pardon me?

7 PARTICIPANT: Is it going to have car  
8 traffic?

9 MR. HAMM: Yes. And we studied, because  
10 this area of -- this area, now, where Wine in the  
11 Woods is, drops 10 or 15 feet, so there's some  
12 topography there. We looked at maybe moving the road  
13 or doing something to get people underneath there to  
14 walk there. And increasingly, it became clear, and I  
15 think the planners are more unanimous today, that at  
16 grade crossings really work best.

17 But, last night, there was a lot of  
18 discussion about traffic calming measures, so that  
19 Little Patuxent Parkway, if we include additional road

20 systems, rectilinear roads in the grid of Columbia,

21 Little Patuxent Parkway can cease to be the raceway,

1 you know. We want to create other ways for people to  
2 get around to reduce the velocity of traffic on LPP.

3       So this would involve a traffic light here,  
4 as well as -- and right now, there's one kind of, like  
5 right here, a parking lot here, and then what we call  
6 Corporate 30. Is there another name for that  
7 building? And what's the bank in Corporate 30? PB  
8 and T? It's about a 12-story office building located  
9 right here. And this is a parking garage, just a  
10 2-level parking structure.

11       And one of the things that became clear  
12 early on, and one of the reasons this began to come  
13 together was because General Growth actually owns all  
14 of this land, which is kind of a rare thing in  
15 Columbia. There are a lot of different land ownership  
16 structures. So we want to do something we actually  
17 could do and minimize, you know, the need for  
18 acquiring land or doing things that make it very  
19 difficult to do.

20           This building that's existing, the 12-story  
21 building, is an older building. And, you know, it

1 would be considered functionally -- I don't want to  
2 say anything because we're still leasing it, but it's  
3 not a building that would be rebuilt today, I'll say  
4 it that way.

5       And, so, this distance, Market Square, this  
6 would be the ring road that right now goes around the  
7 mall. And the ring road, one of the things we talked  
8 about last night, again, was if the ring road takes on  
9 a different character and it, too, becomes more of a  
10 rectilinear, more of a square than a circle. And it  
11 has edges and it has sidewalks and trees and is  
12 adjacent to other parks where our current parking lot  
13 is.

14       You know, we've got -- there is no shortage  
15 of parking spaces around this area. I don't think  
16 anybody can complain of parking shortages there. But  
17 if we can make the ring road more pedestrian- and  
18 vehicular-friendly, it alone, has a significant  
19 benefit on traffic.

20           So the idea would be to strengthen the ring

21 road here, and then have retail all the way down to

1 this area where the mall would be, essentially. And  
2 have a very strong retail connection that leads us to  
3 this point.

4       This could be -- this very well could be a  
5 hotel with a convention center, if the center for  
6 small cities were to take shape and come to life as we  
7 think and hope it will. And if a convention hotel  
8 were built, it could be a very nice programming  
9 feature to attract international audiences to the  
10 Center For Small Cities.

11       The thought is, now this will be an office  
12 building. But one of the other strong ideas is to  
13 make sure that the edges of these buildings along LPP  
14 are alive. And that might mean if this were to be a  
15 hotel, that might mean the hotel restaurant is there.  
16 Maybe some of the edges of Little Patuxent face of  
17 these buildings could be some of the exhibit space.

18       And we'll talk, when we submit our zoning,  
19 we will have what our developers consider to be

20 hideous things called proffers. And -- I'll grab some

21 water. Proffers are commitments that developers make

1 to correspond with zoning.

2 Thank you very much. I beg your pardon.

3 This is probably good my mouth went dry. I  
4 was about to commit to something.

5 MS. LORD: What was the proffer?

6 MR. HAMM: The proffer is a term that is  
7 used to describe commitments made that correspond with  
8 zoning or entitlements so that, in exchange for zoning  
9 to a municipality, developers or landowners often make  
10 commitments that they will do thus and so.

11 So among the thus-and-so commitments that we  
12 will be considering and explaining to the community  
13 before it's ultimately submitted to the county, would  
14 be some of the spaces that Gail has called for,  
15 whether it's exhibit space, whether it's space for the  
16 Center for Small Cities, some of these things very  
17 well could take place in the areas, you know, the  
18 retail-like areas along Little Patuxent Parkway, in  
19 early phases. They could also take place in more of

20 the retail areas that would link to the mall

21 eventually.

1           But we really like the idea of bringing this  
2 edge of Little Patuxent Parkway alive so that it feels  
3 as though the life reaches out to LPP, and then  
4 eventually, ties into Merriweather, and interesting  
5 things that might happen with the barns or within  
6 Merriweather, if this were to be a library or, you  
7 know, a community facility of the arts and Columbia  
8 Association or whatever ideas the community ultimately  
9 decides on.

10           Yes, ma'am?

11           PARTICIPANT: Have you considered  
12 connectivity between this central area and already  
13 existing arts centers like the Horowitz Center or  
14 Rouse Theater or Columbia Art Center, you know, how  
15 might we be able to expand this vision to connect to  
16 those entities.

17           MS. LORD: Well, I guess it is a couple  
18 different kinds of connectivity. One is the actual  
19 ability to find the places which would be the improved

20 signage and improving walkability. Because in some

21 cases, the distances are not really all that great,

1 they just seem great.

2       And, of course, I'm not a traffic planner or  
3 a road planner, but I have been to this sharett you  
4 referred to, and I know that the other members of the  
5 team are doing a lot of work to try to get that kind  
6 of sense of connectivity in the road system.

7       There's also the fact that with a central  
8 place with a kind of marquee location, if you like, as  
9 a Town Center, you have the opportunity to provide  
10 funding aid, to provide information so the people are  
11 aware of what's happening and that they are going to  
12 go there.

13       I think that, you know, it is a kind of hub  
14 and flow. I'm not crazy about hub and flow as a  
15 metaphor, but it is the kind of hub and flow. It is  
16 very hard to find the end of the spokes if there is no  
17 house. And that is the situation now.

18       MR. HAMM: Among the ideas that we talked  
19 about with the college, is their need, and the

20 hospital's as well, frankly, for housing and student

21 housing. And each of these places are somewhat

1 landlocked. So among the planning priority and the  
2 things that we have spoken about and will address in  
3 more detail, is in enhancing linkages to the college.  
4 And, obviously, the cultural offerings of the college.

5       One of the challenges we face is with  
6 diversity today. I think diversity today really is  
7 one of age and age diversity and how we encourage  
8 younger people to live here, as Gail had mentioned.

9       So an idea that's worked very well in  
10 Austin, Texas, is -- and probably other places, but it  
11 is the only one I know of -- is incorporating, not  
12 traditional student housing, but, really, market-rate  
13 apartments that have three rooms and a shared bathroom  
14 that tend to be occupied by students, because they're  
15 built in close proximity and incorporating ground  
16 floor retail in those places.

17       And that sort of, you know, we have a task  
18 force that will be meeting on affordable housing and  
19 full-spectrum housing very soon. Those ideas are

20 things I think we could use to strengthen the linkage

21 to the college, which is part of your question.

1 Gail and her team visited every facility  
2 you've spoken of. And, one of the things they were  
3 very careful in doing was making sure that nothing  
4 they recommended would in any way cause harm to any of  
5 these facilities.

6 Yes?

7 PARTICIPANT: I'm very excited about all  
8 this, and I'm real happy Toby's here. I've recently  
9 gotten back in the theater with a small community  
10 theater group. And that all kind of leads me into  
11 trying to fill in a hole that I am either not getting  
12 or we haven't really touched on.

13 A lot of cultural activity for people  
14 looking for arts and for music, a lot of things, a lot  
15 of ideas being aimed at very young kids, hopefully  
16 well paid, some connectivity with the college, looking  
17 for use and maybe holding onto them so that this  
18 becomes a community that's attractive for them to live  
19 in.

20           But, then, again, you know, I have

21 teenagers. And one of the gaps that I see in the

1 community here, if they're not at the mall or they're  
2 not at a football or a basketball game, there really  
3 isn't a whole lot going on for teenagers in Columbia.

4       And, you know, I'm just wondering if there's  
5 anything that's been talked about or anything in the  
6 plan that would address the youth culture, because  
7 that's part of the diversity, and how that might  
8 adapt, going forward. Because we know what it looks  
9 like today, but we also know that 10 years from now,  
10 it isn't going to look anything like it does right  
11 now.

12       MS. LORD: A quick comment on that. You  
13 express a very, very good point. And I can say a  
14 couple of things on that in that -- and let Nicky talk  
15 because she was a teenager here. And she is a  
16 successful adult, and she has interesting explanations  
17 about all that.

18       I guess that some of the things that we  
19 heard about that, you know, you have a fantastic --

20 your high schools are very incredible, high school

21 auditoriums is a dream. So, as far as institutional

1 cultural resources, they are actually quite good.  
2 There are opportunities like Toby's and the programs  
3 that she runs.

4 I'm wondering if this isn't about, also,  
5 informal cultural opportunities. I mean, after all,  
6 that is something that really teenagers are finding  
7 themselves, they are thirsting to be adults, and that  
8 one is having access to things, for lack of a better  
9 word, and more urban-type experiences; but, yet, in a  
10 kind of relatively safe environment that this  
11 wonderful community presents. And something that has  
12 to do with jazz musicians, you know, really  
13 accomplished jazz musicians who would really love to  
14 put up a coffee shop and play jazz there and, you  
15 know, kids could go there even before drinking age.

16 And the need is to build enough density that  
17 you can have informal urbanistic kinds of activities  
18 where kids can sort of hang out in a constructive and  
19 appropriate way.

20           And I know that's a lot of words, but can a

21 community this size actually conceive something like

1 this without help? If you could, it would be easier  
2 and you would have done it already.

3       And the way that that is affordable, the way  
4 that coffee shop with enough room for a jazz combo or,  
5 you know, other kinds of informal gathering places  
6 that are affordable, is because you have enough  
7 density.

8       If you don't have enough density, if there  
9 is more housing for them or/and you would have some  
10 regional attractions that draw people to come to have  
11 a coffee or come to have a drink, from other  
12 surrounding communities.

13       So that's -- that's really what I would  
14 anticipate, but Nicky, maybe you can comment on that.  
15 Maybe I'm completely wrong. I imagine I may be, but  
16 what do I know?

17       NICKY: Okay. Well, I think you're  
18 absolutely right. I did go to high school here in  
19 Columbia. I went to Oakland Mills High School, and

20 not nice to see that nothing has changed for high

21 schools here in Columbia.

1           There was nothing to do when I lived here,  
2 either, for us. And we were either at the mall or the  
3 library, or we said we were at the library and were in  
4 Baltimore or D.C.

5           So I think some of the venues that we're  
6 suggesting here, particularly the outdoor spaces, I  
7 think the programming that could go on in places like  
8 a market center or some of the other venues, the Black  
9 Box Theater, I think the programming that can go on in  
10 those very diverse spaces could be very attractive for  
11 young people.

12          I would certainly not want to go to D.C. or  
13 Baltimore if we had this kind of thing when I was in  
14 high school. But that's a very good comment. Thank  
15 you so much.

16          MR. HAMM: I might read two quick questions  
17 from the audience.

18          They are both good. I'll let Gail address  
19 the first of them.

20 Give us an idea of what groups participate

21 in the charette you organized earlier this year.

1 MS. LORD: That charette was really  
2 principally for General Growth Properties as a way of  
3 educating fine people like Gregg in culture. It's not  
4 the same field.

5 And also the other -- as well as the other  
6 adults on the team. So that was really the focus of  
7 that charette.

8 So it's the next stage that we are going to  
9 start have charettes with you. Don't feel that you  
10 were not invited, because it was internal.

11 MR. HAMM: I would be the first to admit  
12 that culture is not my field. I'm from Arizona.

13 The other --

14 MS. LORD: Greg and I are going to take this  
15 show on the road with Toby. We'll do an ultimate  
16 planning show.

17 MR. HAMM: The other question I won't  
18 answer, but it's a good question. And I can't read  
19 the signature, and you don't have to admit who it's

20 from. But it says, "Why not get the ball rolling by

21 offering this headquarters building as our new central

1 library and cultural center?"

2 I don't think the library would want it  
3 after they understood some of the issues and  
4 challenges we have in it. But it's an interesting  
5 idea. And I don't -- there are some challenges, but  
6 something I had never thought of.

7 Yes, sir?

8 PARTICIPANT: I have a question.

9 This is very good to have the central focus  
10 and vision of creating through the market place and  
11 the gardens which you've determined could be the  
12 jewel. I agree with that, it needs a little  
13 polishing, but it is a jewel.

14 My concern is, what about the Lakefront?  
15 That's another jewel in Columbia. And how do we  
16 polish that jewel? Are we considering walkways and  
17 ways to connect the lake to this, or is that something  
18 that's kind of in the background, not much attention  
19 has been paid.

20 MR. HAMM: No. It's an excellent question.

21 We addressed that in more detail in the earlier

1 evenings and regret that we don't have our visuals.

2       But among the first thing, you know, what we  
3 -- what we studied was three ways that the mall  
4 needs -- and the mall is a 1.3 million square foot  
5 mall, that's a very large mall, in the middle of  
6 Columbia.

7       We studied three ways that it could connect  
8 and begin to reshape the growth. One to the east  
9 towards the Lakefront, one to the west towards Wilde  
10 Lake, and one to the south.

11       Earlier efforts focused on immediately going  
12 east or west. And what we found when we went to the  
13 east towards the Lakefront from the middle part of the  
14 mall, was that we no longer owned any of the land or  
15 buildings that could go there.

16       So it's very -- we can't -- we don't have  
17 the right to condemn or make some of those  
18 connections, day one, that would get you to the, for  
19 instance, the Clyde's Restaurant or the American

20 Cities Building.

21        So we then studied going the other way to

1 Wilde Lake and kind of came up with the same problem,  
2 and realized that, you know, Wilde Lake neighborhood  
3 probably wants to be more residential in nature, less  
4 retail, you know, some retail, some mixed-use, but not  
5 heavy. And we then, 90 days ago, 120 days ago, began  
6 to focus on this approach.

7       What you don't see here, though, is the ring  
8 road. And to get to your question, I'll get there  
9 eventually, the ring road, which is here, and this is  
10 roughly elevation 365, and it goes to the traffic  
11 light, which is at the -- it's right next to the  
12 restaurant, the Italian restaurant, "That's Amore," so  
13 this road goes to That's Amore. And there's a traffic  
14 light there. You cross the street. And you come to  
15 our parking lot over here.

16       And what we've showed in the earlier plans  
17 was what we call the "steps to the lake," and some  
18 have called them the Spanish steps. And that's a  
19 very, very carefully and well done landscape plan by

20 Alan Ward, Sasaki again, who is the Gail Ward of land

21 planning and landscape architecture.

1           And the idea is, you know, having a  
2 3 percent slope or grade that's ADA accessible and  
3 convenient and walkable that goes to the Lakefront.  
4 And it's actually land we think we own. So we can do  
5 it.

6           And that was good until we, you know, with  
7 this in a very early part of this development, we can  
8 immediately connect kind of this center here of lots  
9 of activity where the retail meets the office and  
10 hotel and ties into the cultural. But we immediately  
11 would take the retail here, roughly in the first, you  
12 know, in the first phase of development, another block  
13 that would be eventual, but the street would be  
14 established day one, and go all the way down to these  
15 very nice steps that link you to the Lakefront. And  
16 so that would be our first move.

17           We met with Columbia Association -- when did  
18 we meet with them? April 3rd. And we had a very  
19 constructive meeting. And we will -- the board,

20 recently, the Columbia Association Board has allowed

21 us to begin to talk with them on four topics.

1           One of them includes the lakefronts and the  
2 bell tower out here. The bell tower, you know, could  
3 become a Caroline. It could be a kind of interesting  
4 place for that. It could be a concert Caroline, which  
5 there are maybe four in the D.C. metro area.

6           And, you know, collectively, if the  
7 structure were built properly, over time, we could  
8 make it, you know, one of the better ones in the  
9 country and in the world. That's kind of an  
10 interesting twist on culture. And one of the reasons  
11 it's an intriguing idea is because it's out in the  
12 lake, so it's not next to someone's window.

13           It also -- there are noise issues with 29  
14 and the trees. So having, you know, enhancing that  
15 feature and really creating a cultural, you know,  
16 access in that direction of the Lakefront, could be a  
17 pretty neat idea. And I think that's -- that, too, is  
18 doable in some fashion and some form in a reasonable  
19 period of time.

20 MS. LORD: I want to take back what I said

21 that you know a lot about culture. That Caroline idea

1 is a very, very strong one, actually. And, you know,  
2 we can also think about it as opportunity for  
3 contemporary creation as well, because we can play  
4 traditional music or we can also have competition,  
5 young people composing music for it. That, then,  
6 becomes a focus of an event.

7 I think it's a really -- actually, it's a  
8 very, very strong idea. It's your idea. Put it in  
9 the report.

10 MR. HAMM: I was just lucky.

11 Yes?

12 PARTICIPANT: Just a couple of comments and  
13 then a question.

14 The City of Portland, Oregon, charges  
15 builders and developers 2 1/2 percent, I guess, of  
16 their development each year to support the arts. So I  
17 don't know whether that was included at all in your  
18 thinking.

19 Secondly, when Al Scabrow was in charge of

20 Columbia for the Rouse company, we used to ask him,

21 when is the Tivoli Garden going to come. And his

1 answer was that it was very difficult to sell property  
2 around the lake because in wintertime, people would  
3 probably not want to go there, given where the parking  
4 is.

5         And, actually, he had a client for an ice  
6 cream store, which, in nice weather, would seem like a  
7 wonderful idea, but what is that business going to do  
8 in the wintertime? People aren't going to want to go  
9 down too far and walk too far.

10         So that was pretty much that there wasn't  
11 success. It doesn't mean there wouldn't be success in  
12 the future from some other point of view.

13         The other thing is that I'm left still  
14 concerned why you say you don't want to do harm to the  
15 existing arts organizations. I think we need to know  
16 that some of the village centers have a very strong  
17 arts production, arts production programs.

18         And I, as you were talking, Gail, I kept  
19 going, but what about, what about, what about Slayton

20 House, what about historic Oakly, what's going to

21 happen to them?

1           And I think that it would probably be a good  
2 idea to have all of those -- have the village centers  
3 and the Columbia Association engaged in a conversation  
4 so that we can create collaboration. So that if there  
5 was an arts program, an overall Columbia arts program  
6 or Howard County arts program, all of these small  
7 groups would be included. Because they are very  
8 important to us, and there are people who have been  
9 working at them for a very long time.

10           And then the last thing, regarding teenagers  
11 and having something to do. Columbia probably has  
12 more things to do than any place I've ever been. But  
13 teenagers, for some reason, say that there's nothing  
14 to do here. It's boring. Well, we've got swimming  
15 pools, we've got gyms, we've got, you know, you name  
16 it, it's here.

17           And it seems to be a sociological thing,  
18 where teens say they have nothing to do, but I think  
19 it may have more to do with who's in control. They

20 probably don't want adults running their leisure time.

21 So just for whatever that's worth.

1 MS. LORD: Well, for whatever it's worth, I  
2 think all your comments are worth a lot. So,  
3 absolutely, in this next stage, we have to work  
4 closely with the existing cultural centers. They're  
5 just fabulous. We spent quite some time at one or two  
6 of them, and I was completely impressed.

7 So, certainly, the intent is to create a  
8 center that's going to strengthen them and release all  
9 this energy. So that's the intent, and we have to  
10 have a structure to make sure that that intent  
11 happens. The road to whatever is paved with good  
12 intentions, but I hear your point about that.

13 And I think the mystery of teenagers, well,  
14 it will always be a mystery. And we, you know, we  
15 just keep -- they're natural contrarians, but that's  
16 all part of human development. But I think it would  
17 be clear that more -- what I would call informal,  
18 which I think is the point you picked up on, too, can  
19 help. That's all we can say.

20 MR. HAMM: Now, I might add to that that the

21 teenage issue, I do think that creating a place that

1 -- there are all kinds of cliches, vibrant,  
2 there-there, choose your cliché -- creating a place  
3 that is a 24-hour environment, people that live above  
4 it, they walk, you know, they can shop, it has a  
5 feeling, it's well-planned.

6       It -- then it begins to lend itself to some  
7 of the uses that Gail mentioned. And then it has the  
8 programming. And the programming is what you were  
9 referring to. And I'm not sure, 2 or 3 percent, but  
10 some commitment on an ongoing basis from, you know,  
11 net new development in the area is absolutely  
12 appropriate to transit, to the formation of a  
13 transportation management association, as it is to  
14 culture and to making these things work.

15       So if there's programming, that's part of  
16 one of the things Gail mentioned. It turns out, we  
17 recently did, Alan Ward designed one in Woodlands,  
18 Texas. We opened the park about a month ago, and it  
19 was -- she was -- we sent someone to stay and to go

20 look at the one she referenced, not knowing we just

21 built one in Texas. She was going to expand anyway,

1 but in Barcelona, I think. A fountain that changes  
2 colors at night, and it has music and then, every  
3 night, there's different music.

4 Well, programatically, that music could be,  
5 some nights, there for teenagers, and maybe there  
6 could be a place they could even bring a skateboard  
7 and it can be okay. My attorneys -- I don't know if  
8 they have any skateboards or not, you know, they're  
9 not intrinsically evil, you know. They are, you know,  
10 kids need things to do.

11 So the other idea is that, you know,  
12 Symphony Woods can come to life. And that's part of  
13 what we're trying to do here. One idea is little  
14 areas for kids that has rocks and there's some  
15 topography there.

16 And, you know, there might be some other, as  
17 you call them, informal areas that open up in Symphony  
18 Woods. And I think the Central Park -- I've never  
19 made the Central Park analogy, but others have. You

20 know, there's some interesting ideas that could come

21 from that commitment to programming.

1           Harnessing the economic opportunity that  
2 redevelopments can create can begin to make some of  
3 these things happen.

4           Yes, ma'am?

5           PARTICIPANT: This is a comment for  
6 consideration on what I guess I can describe as  
7 quasi-cultural activity. But, you know, every  
8 educational institution, every nonprofit in Howard  
9 County does conferences, have fundraisers, whether  
10 it's the chamber having a trade show or the Human  
11 Service's annual conference or the Domestic Violence  
12 Center annual gala.

13           And those kinds of organizations cannot  
14 afford hotels, plus they're not usually a very  
15 appropriate setting. And once you get past a hundred,  
16 150 people, you have outgrown the local interface  
17 centers, which are open space.

18           So some gathering space does not have to be  
19 ultra fancy and can even reek a little bit of profit,

20 perhaps, because they usually plan to spend some  
21 money. It's really at a very high premium in this

1 community.

2 Ten Oaks Ballroom, I'm sure you explored  
3 that, you know, started by the fire house auxiliary,  
4 they are millionaires, because it's one of the few  
5 places, as a community, where you can get more than  
6 150 people. It's also gotten very expensive and you  
7 have to use one of three caterers.

8 But when you think of the number of  
9 nonprofits in this community, the educational  
10 institutions, the environmental groups, all do these  
11 fundraising events, everything, I really think some  
12 place building in some meaningful things I think would  
13 be a gift to the community, as well as, perhaps at  
14 least pay more and might make a profit. Thank you.

15 MS. LORD: Great idea. We've taken note.

16 MR. HAMM: I'm very proud to say and  
17 announce that my 16-year-old, my teenager, is a  
18 volunteer EMT. And that may have something do with  
19 wanting to be around firemen, but I'm not sure. I'm

20 very proud of her and she's very committed to the fire

21 house, and I have been spending more time at our fire

1 house.

2 (Laughter)

3 And the fire house, you know, it's a  
4 fascinating, you know, that there are some very  
5 interesting -- and she's -- and I'm seeing them from  
6 my daughter, who's now, you know, negotiating with me  
7 at home about the fire house opportunity in  
8 Columbia -- and she's telling me about the innovative  
9 architectural things happening in fire houses, pancake  
10 breakfasts, I mean, there's nothing -- if you're  
11 talking about building community, and we think about  
12 the futures of village centers and some of those  
13 things that we're trying to wrestle with, we will be  
14 addressing a new fire house location in our plan.

15 And there's all kinds of interesting ideas  
16 that can come with that that address -- I'm not sure  
17 about the one you mentioned, but I have the same thing  
18 in California, Arizona, they are really interesting,  
19 you know, that may be part of, part of the plan as

20 well.

21 Yes, ma'am?

1           PARTICIPANT: Thank you so much for all  
2 you're doing. You put a great deal of energy and  
3 talent into all these programs. Thank you.

4           I wanted to ask your executive assistant,  
5 Barbara Nicholas, to talk a little bit about the Wilde  
6 Times Cafe that flourished for a time in the Wilde  
7 Lake Village Center. It was run, I think, by high  
8 school students with the help of volunteers who were  
9 mainly parents. I think she mentioned it once.

10          Maybe I'm mistaken, but we did have a Wilde  
11 Times Cafe that was sort of a coffee house. I didn't  
12 visit it, but if somebody here did, I would really  
13 like to here about it.

14          It went under partly because the volunteers  
15 burned out and partly because there was one fracas in  
16 the parking lot, which, I think, we can manage things  
17 like that with security. And it was a great pity.

18          But that was -- and your staffer here who,  
19 you know, consulted and is a former high school

20 student here in Columbia, maybe you know the Wilde

21 Times Cafe as a kind of model.

1 MR. HAMM: The name does sound like a place  
2 Barb would know of.

3 (Laughter)

4 For clarification, she's my boss. So.

5 PARTICIPANT: Sorry, Barbara.

6 MR. HAMM: She's not my colleague. All  
7 right.

8 PARTICIPANT: But it was run by high school  
9 students through their commercial program. It was  
10 part of their high school training, so it was just a  
11 beautiful partnering of education and fun.

12 And I am so with you on skateboards. And  
13 they are now going to become standard in all the  
14 regional parks in Howard County. After years of  
15 people saying this is not a good activity, suddenly,  
16 now they're going to be standard, so I really would  
17 encourage it.

18 It's a place where kids can show off. They  
19 can gain self esteem, they can fraternize with peers.

20 And it does need to be managed, because they will

21 become unruly, defy the public, and need a good

1 personality who can work with them.

2 I think it would add to this. It would

3 bring teens to this whole area, to put in a

4 skateboarding activity.

5 And also dance barns. Dance barns were

6 mentioned in the focus group. The Catonsville

7 Community College has a very successful barn that has

8 like sidy coat dancing and all other kinds of sort of

9 ethnic dancing and international stuff.

10 And that could cater to teens, it could

11 cater to any age group, the aging hippies or the aged

12 hippies for this year.

13 Okay. You know, right now, you have a great

14 teen area behind the mall, the restaurant area where

15 the cinema is. Cinema, I think, brings teens. And I

16 notice that is a happening place on a Saturday night

17 in good weather. Oh, my, the people-watching that

18 goes on, the young folks are there watching each

19 other, admiring each other. You've got something

20 going there already. I don't know if you can tie that

21 in or duplicate it in a slightly different setting.

1           MR. HAMM: It was a very good recommendation  
2 made and I apologize. The person who made it may be  
3 here and I don't remember who it was, was to  
4 strengthen the link early on between the mall, between  
5 the theaters and the cultural spine, as I'm calling  
6 it. Nobody else is calling it that, but the cultural  
7 spine.

8           And I, in thinking back, it was one of Alan  
9 Ward's initial thoughts to, you know, to begin to  
10 create an interesting -- with the theaters over there,  
11 you could begin to create an entertainment venue that  
12 is attractive.

13           So that's something we're going to be  
14 looking at in the coming weeks. And I know Barb would  
15 like to address Wilde Times. No?

16           PARTICIPANT: I was in a couple times years  
17 ago.

18           MR. HAMM: Thank you, though.  
19           Yes? Somebody? Mary Kay?

20 MARY KAY SIGATY: Well, I do have to do this

21 in addressing Wilde Times and the whole concept of

1 youth. I actually was one of those volunteers. I  
2 spent many a night behind the bar sitting on a stool,  
3 because it was totally run by students. It was a  
4 fabulous idea.

5       It is -- those kinds of ideas that are part  
6 of the community really require adults to work with  
7 students. Sadly, it fell apart because the landlord  
8 and the other businesses in the area couldn't support  
9 it. It wasn't because of anything that was a weakness  
10 in even their business plan. It was a fabulous idea.

11       But it speaks to the role of community in  
12 relation to youth and how adults can take the  
13 opportunity to teach our children through very real  
14 life situations, how to become adult and how to become  
15 entrepreneurs and how to become the community that  
16 we're trying to help them be.

17       So there is that opportunity, I think, for  
18 us, as we go forward, to remember what it is we need  
19 to do in relation to them, and can we find space to

20 allow this to happen.

21       Again, it comes back to, I think, the idea

1 of informal spaces and also, then, committed, just a  
2 commitment on the part of members of the community to  
3 be able to sustain with our youth.

4 MS. LORD: I want to really thank you for  
5 that comment. There's one thing that, clearly, from  
6 this example, I hear from a number of people, is that  
7 we should have like a teen advisory, youth advisory  
8 group for our cultural implementation plan, because,  
9 you know, it's also about the financial capital. One  
10 example, a fantastic example of social capital, this  
11 Wilde Cafe was. And so we need to, you know, this has  
12 been a short study so far away, but we will be  
13 communicating with them.

14 MR. HAMM: Yes, and we're taking notes. So  
15 thank you. Yes, ma'am?

16 PARTICIPANT: Last -- on Tuesday when I was  
17 observing this schematic the first time and there was  
18 reference to the barns and the potential of them being  
19 viable locations, it was sort of fluffed out there, my

20 instincts were that they would be marvelous

21 torpedo-factory-type facilities. Because from the

1 growth of people working inside, you know, inside a  
2 unit, it's everything that you've been talking about  
3 where people collectively come together and  
4 unabashedly feed one another as resources for their  
5 own personal development.

6       And then on the Wednesday morning, yesterday  
7 morning, I had the wonderful fortune of being a part  
8 of listening in an audience to economic forecasts to  
9 our region that was presented by a number of different  
10 organizations. But, basically, it dealt with real  
11 estate and the projection of what's going to be coming  
12 and how it's going to be coming and what the impact is  
13 going to be on our region.

14       And Town Center was an integral group core  
15 of what is being proposed in relation to the amount of  
16 housing and amount of programs that are going to be  
17 here. And the one thing that struck me so  
18 considerably in my affection for Columbia was a  
19 statistic that, in downtown Baltimore, they are seeing

20 what's called an urbanization of where people who are

21 working are also now living.

1           And that is directly attributable to the  
2 fact that the price of gas is going to probably  
3 maintain the 3 to \$4 status for a period of about two  
4 more years. And that context, with the fact that it's  
5 very difficult to get around, people are seeking to  
6 live more where they work.

7           And, then, coming back in a circumspect sort  
8 of way to this whole torpedo-type image, I'm now  
9 looking at the same prospect in a different way two  
10 days later. And that would be a place where artists  
11 can live and artists can work together and establish a  
12 viable format that already exists, without a  
13 tremendous amount of renovation and vitalization as a  
14 core of a cultural opinion.

15           MS. LORD: Again, another wonderful idea and  
16 a reason why our next stage of work just has to be so  
17 collaborative with you. Definitely, living and  
18 working, it's no longer just for big cities. It's  
19 also for small cities, smaller communities.

20           PARTICIPANT: It's the whole supply and  
21 demand. That's why their interest in the egress of

1 this and this is what, for all the programs that you  
2 presented, have been dealing and it is more helpful in  
3 getting there. Thank you.

4 MS. LORD: Thank you.

5 MR. HAMM: One thing, and that is that, of  
6 late, downtown Columbia has not attracted the job  
7 growth that it had historically. And we're not  
8 attracting it as rapidly as Gateway is, for instance,  
9 out of 95. With the influx of Brackers, there will be  
10 new jobs. That's going to happen. And there's going  
11 to be, not direct, but ancillary support jobs as well.

12 A comment was made, and I understand it and  
13 I don't quarrel with it, that our plan on the 28th  
14 showed the dessert before the main course. And that's  
15 correct. One reason it is, is because we would like  
16 to create a place that employers would begin to say,  
17 you know what? I'd like to move my company there.

18 And it's not Alice Brown anymore, but, you  
19 know, if you think of the investment firms in

20 Baltimore and you think of some of these places in

21 downtown Baltimore that, you know -- I think back to

1 this place I used to work in Virginia. And there we  
2 were able -- I don't want to keep talking about it,  
3 but we were able to get Anderson Consulting to move  
4 their D.C. headquarters from Washington to Reston,  
5 Virginia.

6       And that was unthinkable. I mean, no one  
7 believed it was going to happen. We didn't believe  
8 it. We kind of believed it, but we wanted to believe  
9 it. And we made that happen.

10       And that, you know, they built a big  
11 building. They moved their headquarters there. They  
12 built a very innovative office, hotel and building so  
13 their consultants from all over the world go there.

14 And, you know, they have a hotel there.

15       And their choice, the reason for choosing it  
16 over Tysons or Alexandria or other places is that  
17 relative to those places, it was more affordable.

18       You know, downtown Baltimore, you know,  
19 that's a great place. It will become an increasing

20 affordability issue there. Perhaps we can --

21 hopefully, we'll be able to accommodate, here, more

1 options for affordability.

2       And if we serve the dessert first, our hope  
3 is that we attract some employers, so that, indeed,  
4 you will be able to walk to work. More people will be  
5 able to do that. And that's the concept.

6       And the mixing of uses works, works from a  
7 traffic reduction standpoint, CO2 emissions. It's  
8 healthier because you walk more. All these things  
9 that, you know, I believe very firmly in.

10       And I thank you for your questions and  
11 comments.

12       Why don't we take two more questions and  
13 then our Web site will --

14       Yes, sir?

15       PARTICIPANT: This has to do with capturing  
16 possibly some of the ability of the national scene.  
17 There are many, many small city venue operators from  
18 anything from the story tellers, artist of the West,  
19 to the altered arts groups, possibly other kinds of

20 cultural things like the dozens. I think small

21 venders are not like downtown Baltimore, a large

1 space, I mean, a space something like this in  
2 partnership.

3       Is there a possibility that the hotel could,  
4 in phase one or later, be established as part of that  
5 process where it could be almost operating the market,  
6 but also become an arts hotel where groups have come  
7 in year around. They rotate in every spring, they're  
8 a water color artist who like exotic places to,  
9 Columbia could be another workshop.

10       Is that a possibility for that hotel to  
11 operate in the market to also become a very specially  
12 known hotel.

13       MS. LORD: Well, I think that there is a lot  
14 of precedents for kind of mixed-use in the hotel  
15 field, because it's also a part of granting and  
16 creating image. And, you know, you could have, you  
17 know, the art hotels where there's not only the art in  
18 the hotels but all the artists that have designed the  
19 different hotel rooms where designers are.

20           So I think this is exactly the kind of

21 creative thinking that we can be doing with this plan.

1 I like that idea, and, of course, it could be a  
2 financial incentive, as well, for hotels to offer some  
3 incubation space.

4 PARTICIPANT: Space for fine art shows.

5 MS. LORD: Definitely. Well, that could be  
6 any number of these buildings that we've talked about.

7 MR. HAMM: I think it's an intriguing idea  
8 it ties in with, I think, the idea of artists lofts,  
9 artists-in-residence concept of, you know, the  
10 question is making a decision on where to apply the  
11 resources that we have, and making sure that there is  
12 an operating entity and systems in place and for you  
13 to fund it.

14 Hotels, for the record, are, you know,  
15 they're the trickiest of all these projects to finance  
16 and develop. Full service hotels, even more so. So  
17 that's one of the things that we'll be talking to the  
18 county about with respect to the potential for TIFF  
19 financing.

20           And that was one of the, you know, maybe

21 I'll address that as we wrap up, but one of the

1 mechanisms that we believe can be utilized here, as  
2 was just utilized in National Harbor. And if you  
3 haven't driven through there, I drove through the  
4 other day by accident because I missed the turn in  
5 Alexandria. It's remarkable what they've done there.  
6 And I think it will end up being a huge benefit to  
7 Prince George's County.

8       But what TIF financing does, is it -- and  
9 what -- we've used this in Woodlands. Woodlands,  
10 Texas is now, in every economic measure, the most  
11 productive financial center in the Houston area. It  
12 outperforms Houston in office rent, lower vacancies,  
13 hotel, ADR's, lower hotel vacancies, higher retail  
14 sales per square foot. And 12 years ago that was not  
15 the case.

16       They built their town center, they created a  
17 TIF district that -- and Tom D'Alessandro, you know,  
18 I'm very proud of what he did there. He is my boss.  
19 -- you know, because I knew it, I saw it before he

20 went. And Woodlands is north of nowhere. It's not

21 slightly north of Houston. I mean, it's nowhere.

1           And I remember driving by it. I'd never  
2 been into it. And when I heard the things happening,  
3 by virtue of this town center they created, and  
4 harnessing the future economic growth of the tax base.

5           And the developer puts his land into a  
6 special tax district, so existing residents have no  
7 tax exposure or anything else. The developer does,  
8 because if the revenues don't come in, and, you know,  
9 the taxes are applied to the developer's land, and,  
10 ultimately, at risk. If, you know, if those don't  
11 pay, they take the land. So the developer puts his  
12 land into it, he puts his effort into it, and  
13 creativity.

14           But it's a great way to harness. Woodlands  
15 did not have the infrastructure that Gail described  
16 that I keep bragging about and that I'm so impressed  
17 with. And it wasn't in between Washington and  
18 Baltimore, it was nowhere. And now they're selling  
19 condos for \$500 a foot there in Woodlands.

20           And Woodlands, it's the hottest, it's --

21 one of the people involved in the -- a financial

1 person said that it's as though there's no recession  
2 there. And the rest of the country is going through  
3 it, things are slowing down.

4 Well, we start from a much better place to  
5 implement some of these ideas and to create a very  
6 collaborative and creative financing vehicle to kick  
7 these things off, and still have a net positive  
8 benefit, financially, to the county and the Columbia  
9 Association. I mean, I think the benefits of both of  
10 those, and we will demonstrate that in the coming  
11 weeks, will be enormous.

12 PARTICIPANT: One last comment in the  
13 weaning hours is that crossing, a good example of that  
14 type of thing, would it be the crossing between the  
15 east and west wing of the National Gallery downtown  
16 where they have a plaza, Belgian block that interrupts  
17 the --

18 MR. HAMM: Half grade?

19 PARTICIPANT: Yes.

20 MR. HAMM: Yes. And I -- and thankfully,  
21 this is a county street. The county is fantastic, so

1 we don't need state permission. And the idea would be  
2 to let people know very early on that something  
3 different is happening here in Little Patuxent  
4 Parkway.

5       And the idea of pavers across the street is  
6 exactly, you know, the right types of pavers, and, you  
7 know, all of a sudden, well, there's a little district  
8 here that is different. And Little Patuxent begins to  
9 change. The face changes. We get the steps to the  
10 lake early on. We get the street trees going, and  
11 people begin to know that, wow, something different is  
12 happening here.

13       One more question and then we'll --  
14 unless --

15       PARTICIPANT: Just a quick comment. I would  
16 really like to see a place, not just teens, but also  
17 by teens. A place where they can express themselves  
18 in a variety of ways to the entire community, whether  
19 it's art, music, but a place that is theirs for the

20 community.

21 MR. HAMM: Terrific. Once again, thank you.

1 MS. LORD: I'll just add, I'm really  
2 inspired by knowing so many of you came out to other  
3 meetings on the subject, I'm really inspired that you  
4 would stay here and participate. And I think the  
5 ideas you've shared with us are absolutely fantastic.  
6 And I know that we're very charged up about having the  
7 opportunity to work with you. And I want to thank my  
8 partner.

9 (Applause)

10 MR. HAMM: Thank you. It's a delight to be  
11 your cultural companion.

12 Thank you all very much.

13 (The Hearing concluded at 9:22 p.m.)

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1 State of Maryland

2 City of Baltimore, to wit:

3 I, KENNETH NORRIS, a Notary of the State  
4 of Maryland, City of Baltimore, do hereby certify that  
5 the within named witness personally appeared before me  
6 at the time and place herein set out, and after having  
7 been duly sworn by me, according to law, was examined  
8 by counsel.

9 I further certify that the examination  
10 was recorded stenographically by me and this  
11 transcript is a true record of the proceedings.

12 I further certify that I am not of  
13 counsel to any of the parties, nor in any way  
14 interested in the outcome of this action.

15 As witness my hand and notarial seal  
16 this 12th day of May, 2008.

17

\_\_\_\_\_

18

KENNETH NORRIS

19

Notary Public

20 My Commission Expires:

21 July 7, 2010

