	town Development Review Board		Uncertified Condensed Copy
			3
		1	let's start before we move along, let's
		2	start with those.
	CITY OF JACKSONVILLE	2	
	DOWNTOWN DEVELOPMENT REVIEW BOARD	3	And, Mr. Lee, if we could start with you,
	MEETING	4	please.
		-	
		5	BOARD MEMBER LEE: Trevor Lee, board
		6	member.
	Proceedings held on Thursday, July 11, 2024,	7	BOARD MEMBER MONAHAN: Gary Monahan, board
	commencing at 2:01 p.m., at the Jacksonville Public	-	
		8	member.
	Library, 303 North Main Street, Multipurpose Room,	9	BOARD MEMBER BERLING: Joana Berling,
	Jacksonville, Florida, before Diane M. Tropia, FPR, a	10	board member.
	Notary Public in and for the State of Florida at Large.	-	
		11	THE CHAIRMAN: Matt Brockelman, board
	BOARD MEMBERS PRESENT:	12	chair.
		13	BOARD MEMBER DAWSON: Carl Dawson, board
	MATT BROCKELMAN, Chairman. GARY MONAHAN, Secretary.	-	
	ENNIS DAVIS, Board Member, via Zoom. TREVOR LEE, Board Member.	14	member.
	FREDERICK JONES, Board Member.	15	BOARD MEMBER JONES: Fred Jones, board
	JOANA BERLING, Board Member. CARL DAWSON, JR., Board Member.	16	member.
		-	
	ALSO PRESENT:	17	MS. PAROLA: Guy Parola, staff.
	GUY PAROLA, DIA, Operations Manager.	18	MS. KELLY: Susan Kelly, staff.
	SUSAN KELLY, DIA, Redevelopment Coordinator.	19	MR. HARVEY: Terrence Harvey, Office of
	TERRENCE HARVEY, Office of General Counsel. JASON TEAL, Office of General Counsel	-	-
	RAUL ARIAS, City Council Member/Liaison. AVA HILL, DIA, Administrative Assistant.	20	General Counsel.
		21	MR. TEAL: Jason Teal, Office of General
		22	Counsel.
		23	
			MS. HILL: Ava Hill, DIA staff.
		24	THE CHAIRMAN: All right. Thank you all.
		25	A quick housekeeping note on the agenda,
	Diane M. Tropia , Inc., Post Office Box 2373 , Jacksonville , FL 32203 (904) 821-0300	-	
			Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203
			(904) 821-0300
	2		4
			T
1	PROCEEDINGS	1	
1	PROCEEDINGS	1	Board Members. We are going to swap Action
	P R O C E E D I N G S July 11, 2024 2:01 p.m.	1 2	
1 2			Board Members. We are going to swap Action
		2	Board Members. We are going to swap Action Items C and D. So the Pearl Street District, Block N5, will be going first, followed by the
	July 11, 2024 2:01 p.m.	2 3 4	Board Members. We are going to swap Action Items C and D. So the Pearl Street District, Block N5, will be going first, followed by the Lofts at Southbank.
2	July 11, 2024 2:01 p.m.	2 3 4 5	Board Members. We are going to swap Action Items C and D. So the Pearl Street District, Block N5, will be going first, followed by the Lofts at Southbank. But first, Action Item B, Ordinance
2 3 4	July 11, 2024 2:01 p.m. THE CHAIRMAN: All right. Good afternoon, Board Members and members of the public.	2 3 4	Board Members. We are going to swap Action Items C and D. So the Pearl Street District, Block N5, will be going first, followed by the Lofts at Southbank.
2 3 4 5	July 11, 2024 2:01 p.m. THE CHAIRMAN: All right. Good afternoon, Board Members and members of the public. I will call the Thursday, July 11th, DDRB	2 3 4 5	Board Members. We are going to swap Action Items C and D. So the Pearl Street District, Block N5, will be going first, followed by the Lofts at Southbank. But first, Action Item B, Ordinance 2024-0478, amendments to Chapter 656, which is
2 3 4	July 11, 2024 2:01 p.m. THE CHAIRMAN: All right. Good afternoon, Board Members and members of the public. I will call the Thursday, July 11th, DDRB meeting to order at 2:01 p.m.	2 3 4 5 6 7	Board Members. We are going to swap Action Items C and D. So the Pearl Street District, Block N5, will be going first, followed by the Lofts at Southbank. But first, Action Item B, Ordinance 2024-0478, amendments to Chapter 656, which is a companion bill to the stadium legislation.
2 3 4 5	July 11, 2024 2:01 p.m. THE CHAIRMAN: All right. Good afternoon, Board Members and members of the public. I will call the Thursday, July 11th, DDRB	2 3 4 5 6 7 8	Board Members. We are going to swap Action Items C and D. So the Pearl Street District, Block N5, will be going first, followed by the Lofts at Southbank. But first, Action Item B, Ordinance 2024-0478, amendments to Chapter 656, which is a companion bill to the stadium legislation. And, Ms. Kelly, if we could please get a
2 3 4 5 6	July 11, 2024 2:01 p.m. THE CHAIRMAN: All right. Good afternoon, Board Members and members of the public. I will call the Thursday, July 11th, DDRB meeting to order at 2:01 p.m.	2 3 4 5 6 7	Board Members. We are going to swap Action Items C and D. So the Pearl Street District, Block N5, will be going first, followed by the Lofts at Southbank. But first, Action Item B, Ordinance 2024-0478, amendments to Chapter 656, which is a companion bill to the stadium legislation.
2 3 4 5 6 7 8	July 11, 2024 2:01 p.m. THE CHAIRMAN: All right. Good afternoon, Board Members and members of the public. I will call the Thursday, July 11th, DDRB meeting to order at 2:01 p.m. Board members, as usual, our first action item of the day is the approval of our meeting	2 3 4 5 6 7 8	Board Members. We are going to swap Action Items C and D. So the Pearl Street District, Block N5, will be going first, followed by the Lofts at Southbank. But first, Action Item B, Ordinance 2024-0478, amendments to Chapter 656, which is a companion bill to the stadium legislation. And, Ms. Kelly, if we could please get a
2 3 4 5 6 7 8 9	July 11, 2024 2:01 p.m. THE CHAIRMAN: All right. Good afternoon, Board Members and members of the public. I will call the Thursday, July 11th, DDRB meeting to order at 2:01 p.m. Board members, as usual, our first action item of the day is the approval of our meeting minutes from last meeting. Hopefully, you have	2 3 4 5 6 7 8 9 10	Board Members. We are going to swap Action Items C and D. So the Pearl Street District, Block N5, will be going first, followed by the Lofts at Southbank. But first, Action Item B, Ordinance 2024-0478, amendments to Chapter 656, which is a companion bill to the stadium legislation. And, Ms. Kelly, if we could please get a staff report. MS. KELLY: Absolutely.
2 3 4 5 6 7 8 9	July 11, 2024 2:01 p.m. THE CHAIRMAN: All right. Good afternoon, Board Members and members of the public. I will call the Thursday, July 11th, DDRB meeting to order at 2:01 p.m. Board members, as usual, our first action item of the day is the approval of our meeting minutes from last meeting. Hopefully, you have had a chance to review them. We'll take any	2 3 4 5 6 7 8 9 10 11	Board Members. We are going to swap Action Items C and D. So the Pearl Street District, Block N5, will be going first, followed by the Lofts at Southbank. But first, Action Item B, Ordinance 2024-0478, amendments to Chapter 656, which is a companion bill to the stadium legislation. And, Ms. Kelly, if we could please get a staff report. MS. KELLY: Absolutely. So Ordinance 2024-0478, as the Chair said,
2 3 4 5 6 7 8 9 10 11	July 11, 2024 2:01 p.m. THE CHAIRMAN: All right. Good afternoon, Board Members and members of the public. I will call the Thursday, July 11th, DDRB meeting to order at 2:01 p.m. Board members, as usual, our first action item of the day is the approval of our meeting minutes from last meeting. Hopefully, you have	2 3 4 5 6 7 8 9 10 11 12	Board Members. We are going to swap Action Items C and D. So the Pearl Street District, Block N5, will be going first, followed by the Lofts at Southbank. But first, Action Item B, Ordinance 2024-0478, amendments to Chapter 656, which is a companion bill to the stadium legislation. And, Ms. Kelly, if we could please get a staff report. MS. KELLY: Absolutely. So Ordinance 2024-0478, as the Chair said, it serves as a companion bill to Ordinance
2 3 4 5 6 7 8 9	July 11, 2024 2:01 p.m. THE CHAIRMAN: All right. Good afternoon, Board Members and members of the public. I will call the Thursday, July 11th, DDRB meeting to order at 2:01 p.m. Board members, as usual, our first action item of the day is the approval of our meeting minutes from last meeting. Hopefully, you have had a chance to review them. We'll take any	2 3 4 5 6 7 8 9 10 11	Board Members. We are going to swap Action Items C and D. So the Pearl Street District, Block N5, will be going first, followed by the Lofts at Southbank. But first, Action Item B, Ordinance 2024-0478, amendments to Chapter 656, which is a companion bill to the stadium legislation. And, Ms. Kelly, if we could please get a staff report. MS. KELLY: Absolutely. So Ordinance 2024-0478, as the Chair said,
2 3 4 5 6 7 8 9 10 11	July 11, 2024 2:01 p.m. THE CHAIRMAN: All right. Good afternoon, Board Members and members of the public. I will call the Thursday, July 11th, DDRB meeting to order at 2:01 p.m. Board members, as usual, our first action item of the day is the approval of our meeting minutes from last meeting. Hopefully, you have had a chance to review them. We'll take any amendments to those now or I'll take a motion	2 3 4 5 6 7 8 9 10 11 12	Board Members. We are going to swap Action Items C and D. So the Pearl Street District, Block N5, will be going first, followed by the Lofts at Southbank. But first, Action Item B, Ordinance 2024-0478, amendments to Chapter 656, which is a companion bill to the stadium legislation. And, Ms. Kelly, if we could please get a staff report. MS. KELLY: Absolutely. So Ordinance 2024-0478, as the Chair said, it serves as a companion bill to Ordinance 2024-0904, which was the stadium bill. This
2 3 4 5 6 7 8 9 10 11 12 13	July 11, 2024 2:01 p.m. THE CHAIRMAN: All right. Good afternoon, Board Members and members of the public. I will call the Thursday, July 11th, DDRB meeting to order at 2:01 p.m. Board members, as usual, our first action item of the day is the approval of our meeting minutes from last meeting. Hopefully, you have had a chance to review them. We'll take any amendments to those now or I'll take a motion to approve. BOARD MEMBER MONAHAN: So moved.	2 3 4 5 6 7 8 9 10 11 12 13 14	Board Members. We are going to swap Action Items C and D. So the Pearl Street District, Block N5, will be going first, followed by the Lofts at Southbank. But first, Action Item B, Ordinance 2024-0478, amendments to Chapter 656, which is a companion bill to the stadium legislation. And, Ms. Kelly, if we could please get a staff report. MS. KELLY: Absolutely. So Ordinance 2024-0478, as the Chair said, it serves as a companion bill to Ordinance 2024-0904, which was the stadium bill. This amends the uses generally permitted in the CCBD
2 3 4 5 6 7 8 9 10 11 12 13 14	July 11, 2024 2:01 p.m. THE CHAIRMAN: All right. Good afternoon, Board Members and members of the public. I will call the Thursday, July 11th, DDRB meeting to order at 2:01 p.m. Board members, as usual, our first action item of the day is the approval of our meeting minutes from last meeting. Hopefully, you have had a chance to review them. We'll take any amendments to those now or I'll take a motion to approve. BOARD MEMBER MONAHAN: So moved. THE CHAIRMAN: There's a been a motion.	2 3 4 5 6 7 8 9 10 11 12 13 14 15	Board Members. We are going to swap Action Items C and D. So the Pearl Street District, Block N5, will be going first, followed by the Lofts at Southbank. But first, Action Item B, Ordinance 2024-0478, amendments to Chapter 656, which is a companion bill to the stadium legislation. And, Ms. Kelly, if we could please get a staff report. MS. KELLY: Absolutely. So Ordinance 2024-0478, as the Chair said, it serves as a companion bill to Ordinance 2024-0904, which was the stadium bill. This amends the uses generally permitted in the CCBD Zoning District to add that temporary parking
2 3 4 5 6 7 8 9 10 11 12 13 14 15	July 11, 2024 2:01 p.m. THE CHAIRMAN: All right. Good afternoon, Board Members and members of the public. I will call the Thursday, July 11th, DDRB meeting to order at 2:01 p.m. Board members, as usual, our first action item of the day is the approval of our meeting minutes from last meeting. Hopefully, you have had a chance to review them. We'll take any amendments to those now or I'll take a motion to approve. BOARD MEMBER MONAHAN: So moved. THE CHAIRMAN: There's a been a motion. Is there a second?	2 3 4 5 6 7 8 9 10 11 12 13 14	Board Members. We are going to swap Action Items C and D. So the Pearl Street District, Block N5, will be going first, followed by the Lofts at Southbank. But first, Action Item B, Ordinance 2024-0478, amendments to Chapter 656, which is a companion bill to the stadium legislation. And, Ms. Kelly, if we could please get a staff report. MS. KELLY: Absolutely. So Ordinance 2024-0478, as the Chair said, it serves as a companion bill to Ordinance 2024-0904, which was the stadium bill. This amends the uses generally permitted in the CCBD
2 3 4 5 6 7 8 9 10 11 12 13 14	July 11, 2024 2:01 p.m. THE CHAIRMAN: All right. Good afternoon, Board Members and members of the public. I will call the Thursday, July 11th, DDRB meeting to order at 2:01 p.m. Board members, as usual, our first action item of the day is the approval of our meeting minutes from last meeting. Hopefully, you have had a chance to review them. We'll take any amendments to those now or I'll take a motion to approve. BOARD MEMBER MONAHAN: So moved. THE CHAIRMAN: There's a been a motion.	2 3 4 5 6 7 8 9 10 11 12 13 14 15	Board Members. We are going to swap Action Items C and D. So the Pearl Street District, Block N5, will be going first, followed by the Lofts at Southbank. But first, Action Item B, Ordinance 2024-0478, amendments to Chapter 656, which is a companion bill to the stadium legislation. And, Ms. Kelly, if we could please get a staff report. MS. KELLY: Absolutely. So Ordinance 2024-0478, as the Chair said, it serves as a companion bill to Ordinance 2024-0904, which was the stadium bill. This amends the uses generally permitted in the CCBD Zoning District to add that temporary parking is allowed on any downtown parcel with the CCBD
2 3 4 5 6 7 8 9 10 11 12 13 14 15	July 11, 2024 2:01 p.m. THE CHAIRMAN: All right. Good afternoon, Board Members and members of the public. I will call the Thursday, July 11th, DDRB meeting to order at 2:01 p.m. Board members, as usual, our first action item of the day is the approval of our meeting minutes from last meeting. Hopefully, you have had a chance to review them. We'll take any amendments to those now or I'll take a motion to approve. BOARD MEMBER MONAHAN: So moved. THE CHAIRMAN: There's a been a motion. Is there a second?	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17	Board Members. We are going to swap Action Items C and D. So the Pearl Street District, Block N5, will be going first, followed by the Lofts at Southbank. But first, Action Item B, Ordinance 2024-0478, amendments to Chapter 656, which is a companion bill to the stadium legislation. And, Ms. Kelly, if we could please get a staff report. MS. KELLY: Absolutely. So Ordinance 2024-0478, as the Chair said, it serves as a companion bill to Ordinance 2024-0904, which was the stadium bill. This amends the uses generally permitted in the CCBD Zoning District to add that temporary parking is allowed on any downtown parcel with the CCBD designation for, quote, no longer than four
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17	July 11, 2024 2:01 p.m. THE CHAIRMAN: All right. Good afternoon, Board Members and members of the public. I will call the Thursday, July 11th, DDRB meeting to order at 2:01 p.m. Board members, as usual, our first action item of the day is the approval of our meeting minutes from last meeting. Hopefully, you have had a chance to review them. We'll take any amendments to those now or I'll take a motion to approve. BOARD MEMBER MONAHAN: So moved. THE CHAIRMAN: There's a been a motion. Is there a second? BOARD MEMBER BERLING: Second. THE CHAIRMAN: And there's been a second.	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18	Board Members. We are going to swap Action Items C and D. So the Pearl Street District, Block N5, will be going first, followed by the Lofts at Southbank. But first, Action Item B, Ordinance 2024-0478, amendments to Chapter 656, which is a companion bill to the stadium legislation. And, Ms. Kelly, if we could please get a staff report. MS. KELLY: Absolutely. So Ordinance 2024-0478, as the Chair said, it serves as a companion bill to Ordinance 2024-0904, which was the stadium bill. This amends the uses generally permitted in the CCBD Zoning District to add that temporary parking is allowed on any downtown parcel with the CCBD designation for, quote, no longer than four years on a site that is used primarily for
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18	July 11, 2024 2:01 p.m. THE CHAIRMAN: All right. Good afternoon, Board Members and members of the public. I will call the Thursday, July 11th, DDRB meeting to order at 2:01 p.m. Board members, as usual, our first action item of the day is the approval of our meeting minutes from last meeting. Hopefully, you have had a chance to review them. We'll take any amendments to those now or I'll take a motion to approve. BOARD MEMBER MONAHAN: So moved. THE CHAIRMAN: There's a been a motion. Is there a second? BOARD MEMBER BERLING: Second. THE CHAIRMAN: And there's been a second. All those in favor of approving the	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17	Board Members. We are going to swap Action Items C and D. So the Pearl Street District, Block N5, will be going first, followed by the Lofts at Southbank. But first, Action Item B, Ordinance 2024-0478, amendments to Chapter 656, which is a companion bill to the stadium legislation. And, Ms. Kelly, if we could please get a staff report. MS. KELLY: Absolutely. So Ordinance 2024-0478, as the Chair said, it serves as a companion bill to Ordinance 2024-0904, which was the stadium bill. This amends the uses generally permitted in the CCBD Zoning District to add that temporary parking is allowed on any downtown parcel with the CCBD designation for, quote, no longer than four
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19	July 11, 2024 2:01 p.m. THE CHAIRMAN: All right. Good afternoon, Board Members and members of the public. I will call the Thursday, July 11th, DDRB meeting to order at 2:01 p.m. Board members, as usual, our first action item of the day is the approval of our meeting minutes from last meeting. Hopefully, you have had a chance to review them. We'll take any amendments to those now or I'll take a motion to approve. BOARD MEMBER MONAHAN: So moved. THE CHAIRMAN: There's a been a motion. Is there a second? BOARD MEMBER BERLING: Second. All those in favor of approving the meeting minutes from June 13th, please say aye.	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18	Board Members. We are going to swap Action Items C and D. So the Pearl Street District, Block N5, will be going first, followed by the Lofts at Southbank. But first, Action Item B, Ordinance 2024-0478, amendments to Chapter 656, which is a companion bill to the stadium legislation. And, Ms. Kelly, if we could please get a staff report. MS. KELLY: Absolutely. So Ordinance 2024-0478, as the Chair said, it serves as a companion bill to Ordinance 2024-0904, which was the stadium bill. This amends the uses generally permitted in the CCBD Zoning District to add that temporary parking is allowed on any downtown parcel with the CCBD designation for, quote, no longer than four years on a site that is used primarily for
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20	July 11, 2024 2:01 p.m. THE CHAIRMAN: All right. Good afternoon, board Members and members of the public. I will call the Thursday, July 11th, DDRB meeting to order at 2:01 p.m. Board members, as usual, our first action item of the day is the approval of our meeting minutes from last meeting. Hopefully, you have had a chance to review them. We'll take any amendments to those now or I'll take a motion to approve. BOARD MEMBER MONAHAN: So moved. Ite CHAIRMAN: There's a been a motion. Is there a second? BOARD MEMBER BERLING: Second. All those in favor of approving the meeting minutes from June 13th, please say aye. BOARD MEMBERS: Aye.	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20	Board Members. We are going to swap Action Items C and D. So the Pearl Street District, Block N5, will be going first, followed by the Lofts at Southbank. But first, Action Item B, Ordinance 2024-0478, amendments to Chapter 656, which is a companion bill to the stadium legislation. And, Ms. Kelly, if we could please get a staff report. MS. KELLY: Absolutely. So Ordinance 2024-0478, as the Chair said, it serves as a companion bill to Ordinance 2024-0904, which was the stadium bill. This amends the uses generally permitted in the CCBD Zoning District to add that temporary parking is allowed on any downtown parcel with the CCBD designation for, quote, no longer than four years on a site that is used primarily for government use or to satisfy the parking needs for NFL games.
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19	July 11, 2024 2:01 p.m. THE CHAIRMAN: All right. Good afternoon, Board Members and members of the public. I will call the Thursday, July 11th, DDRB meeting to order at 2:01 p.m. Board members, as usual, our first action item of the day is the approval of our meeting minutes from last meeting. Hopefully, you have had a chance to review them. We'll take any amendments to those now or I'll take a motion to approve. BOARD MEMBER MONAHAN: So moved. THE CHAIRMAN: There's a been a motion. Is there a second? BOARD MEMBER BERLING: Second. All those in favor of approving the meeting minutes from June 13th, please say aye.	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21	Board Members. We are going to swap Action Items C and D. So the Pearl Street District, Block N5, will be going first, followed by the Lofts at Southbank. But first, Action Item B, Ordinance 2024-0478, amendments to Chapter 656, which is a companion bill to the stadium legislation. And, Ms. Kelly, if we could please get a staff report. MS. KELLY: Absolutely. So Ordinance 2024-0478, as the Chair said, it serves as a companion bill to Ordinance 2024-0904, which was the stadium bill. This amends the uses generally permitted in the CCBD Zoning District to add that temporary parking is allowed on any downtown parcel with the CCBD designation for, quote, no longer than four years on a site that is used primarily for government use or to satisfy the parking needs for NFL games. The current currently, temporary
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20	July 11, 2024 2:01 p.m. THE CHAIRMAN: All right. Good afternoon, board Members and members of the public. I will call the Thursday, July 11th, DDRB meeting to order at 2:01 p.m. Board members, as usual, our first action item of the day is the approval of our meeting minutes from last meeting. Hopefully, you have had a chance to review them. We'll take any amendments to those now or I'll take a motion to approve. BOARD MEMBER MONAHAN: So moved. THE CHAIRMAN: There's a been a motion. Is there a second? BOARD MEMBER BERLING: Second. THE CHAIRMAN: And there's been a second. All those in favor of approving the meeting minutes from June 13th, please say aye. BOARD MEMBERS: Aye. THE CHAIRMAN: Any opposed?	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20	Board Members. We are going to swap Action Items C and D. So the Pearl Street District, Block N5, will be going first, followed by the Lofts at Southbank. But first, Action Item B, Ordinance 2024-0478, amendments to Chapter 656, which is a companion bill to the stadium legislation. And, Ms. Kelly, if we could please get a staff report. MS. KELLY: Absolutely. So Ordinance 2024-0478, as the Chair said, it serves as a companion bill to Ordinance 2024-0904, which was the stadium bill. This amends the uses generally permitted in the CCBD Zoning District to add that temporary parking is allowed on any downtown parcel with the CCBD designation for, quote, no longer than four years on a site that is used primarily for government use or to satisfy the parking needs for NFL games. The current currently, temporary parking is only permitted for governmental use
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22	July 11, 2024 2:01 p.m. THE CHAIRMAN: All right. Good afternoon, board Members and members of the public. I will call the Thursday, July 11th, DDRB meeting to order at 2:01 p.m. Board members, as usual, our first action item of the day is the approval of our meeting minutes from last meeting. Hopefully, you have had a chance to review them. We'll take any amendments to those now or I'll take a motion to approve. BOARD MEMBER MONAHAN: So moved. THE CHAIRMAN: There's a been a motion. Is there a second? BOARD MEMBER BERLING: Second. It CHAIRMAN: And there's been a second. Al those in favor of approving the meeting minutes from June 13th, please say aye. BOARD MEMBERS: Aye. THE CHAIRMAN: Any opposed? BOARD MEMBERS: (No response.)	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21	Board Members. We are going to swap Action Items C and D. So the Pearl Street District, Block N5, will be going first, followed by the Lofts at Southbank. But first, Action Item B, Ordinance 2024-0478, amendments to Chapter 656, which is a companion bill to the stadium legislation. And, Ms. Kelly, if we could please get a staff report. MS. KELLY: Absolutely. So Ordinance 2024-0478, as the Chair said, it serves as a companion bill to Ordinance 2024-0904, which was the stadium bill. This amends the uses generally permitted in the CCBD Zoning District to add that temporary parking is allowed on any downtown parcel with the CCBD designation for, quote, no longer than four years on a site that is used primarily for government use or to satisfy the parking needs for NFL games. The current currently, temporary
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 9 20 21 22 23	July 11, 2024 2:01 p.m. THE CHAIRMAN: All right. Good afternoon, foord Members and members of the public. I will call the Thursday, July 11th, DDRB meeting to order at 2:01 p.m. Board members, as usual, our first action item of the day is the approval of our meeting minutes from last meeting. Hopefully, you have had a chance to review them. We'll take any amendments to those now or I'll take a motion to approve. BOARD MEMBER MONAHAN: So moved. THE CHAIRMAN: There's a been a motion. Is there a second? BOARD MEMBER BERLING: Second. It CHAIRMAN: And there's been a second. Al those in favor of approving the meeting minutes from June 13th, please say aye. BOARD MEMBERS: Aye. THE CHAIRMAN: Any opposed? BOARD MEMBERS: (No response.) THE CHAIRMAN: By your action, show the	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23	Board Members. We are going to swap Action Items C and D. So the Pearl Street District, Block N5, will be going first, followed by the Lofts at Southbank. But first, Action Item B, Ordinance 2024-0478, amendments to Chapter 656, which is a companion bill to the stadium legislation. And, Ms. Kelly, if we could please get a staff report. MS. KELLY: Absolutely. So Ordinance 2024-0478, as the Chair said, it serves as a companion bill to Ordinance 2024-0904, which was the stadium bill. This amends the uses generally permitted in the CCBD Zoning District to add that temporary parking is allowed on any downtown parcel with the CCBD designation for, quote, no longer than four years on a site that is used primarily for government use or to satisfy the parking needs for NFL games. The current currently, temporary parking is only permitted for governmental use with no longer than two years for
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 9 20 21 22 23 24	<text><text><text><text><text><text><text><text><text></text></text></text></text></text></text></text></text></text>	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24	Board Members. We are going to swap Action Items C and D. So the Pearl Street District, Block N5, will be going first, followed by the Lofts at Southbank. But first, Action Item B, Ordinance 2024-0478, amendments to Chapter 656, which is a companion bill to the stadium legislation. And, Ms. Kelly, if we could please get a staff report. MS. KELLY: Absolutely. So Ordinance 2024-0478, as the Chair said, it serves as a companion bill to Ordinance 2024-0904, which was the stadium bill. This amends the uses generally permitted in the CCBD Zoning District to add that temporary parking is allowed on any downtown parcel with the CCBD designation for, quote, no longer than four years on a site that is used primarily for government use or to satisfy the parking needs for NFL games. The current currently, temporary parking is only permitted for governmental use with no longer than two years for City-authorized special events no longer than
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 9 20 21 22 23	July 11, 2024 2:01 p.m. THE CHAIRMAN: All right. Good afternoon, foord Members and members of the public. I will call the Thursday, July 11th, DDRB meeting to order at 2:01 p.m. Board members, as usual, our first action item of the day is the approval of our meeting minutes from last meeting. Hopefully, you have had a chance to review them. We'll take any amendments to those now or I'll take a motion to approve. BOARD MEMBER MONAHAN: So moved. THE CHAIRMAN: There's a been a motion. Is there a second? BOARD MEMBER BERLING: Second. It CHAIRMAN: And there's been a second. Al those in favor of approving the meeting minutes from June 13th, please say aye. BOARD MEMBERS: Aye. THE CHAIRMAN: Any opposed? BOARD MEMBERS: (No response.) THE CHAIRMAN: By your action, show the	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23	Board Members. We are going to swap Action Items C and D. So the Pearl Street District, Block N5, will be going first, followed by the Lofts at Southbank. But first, Action Item B, Ordinance 2024-0478, amendments to Chapter 656, which is a companion bill to the stadium legislation. And, Ms. Kelly, if we could please get a staff report. MS. KELLY: Absolutely. So Ordinance 2024-0478, as the Chair said, it serves as a companion bill to Ordinance 2024-0904, which was the stadium bill. This amends the uses generally permitted in the CCBD Zoning District to add that temporary parking is allowed on any downtown parcel with the CCBD designation for, quote, no longer than four years on a site that is used primarily for government use or to satisfy the parking needs for NFL games. The current currently, temporary parking is only permitted for governmental use with no longer than two years for City-authorized special events no longer than three days and for approved construction
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 9 20 21 22 23 24	<text><text><text><text><text><text><text><text><text></text></text></text></text></text></text></text></text></text>	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24	Board Members. We are going to swap Action Items C and D. So the Pearl Street District, Block N5, will be going first, followed by the Lofts at Southbank. But first, Action Item B, Ordinance 2024-0478, amendments to Chapter 656, which is a companion bill to the stadium legislation. And, Ms. Kelly, if we could please get a staff report. MS. KELLY: Absolutely. So Ordinance 2024-0478, as the Chair said, it serves as a companion bill to Ordinance 2024-0904, which was the stadium bill. This amends the uses generally permitted in the CCBD Zoning District to add that temporary parking is allowed on any downtown parcel with the CCBD designation for, quote, no longer than four years on a site that is used primarily for government use or to satisfy the parking needs for NFL games. The current currently, temporary parking is only permitted for governmental use with no longer than two years for City-authorized special events no longer than
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24	<text><text><text><text><text><text><text><text><text><text><text></text></text></text></text></text></text></text></text></text></text></text>	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24	Board Members. We are going to swap Action Items C and D. So the Pearl Street District, Block N5, will be going first, followed by the Lofts at Southbank. But first, Action Item B, Ordinance 2024-0478, amendments to Chapter 656, which is a companion bill to the stadium legislation. And, Ms. Kelly, if we could please get a staff report. MS. KELLY: Absolutely. So Ordinance 2024-0478, as the Chair said, it serves as a companion bill to Ordinance 2024-0904, which was the stadium bill. This amends the uses generally permitted in the CCBD Zoning District to add that temporary parking is allowed on any downtown parcel with the CCBD designation for, quote, no longer than four years on a site that is used primarily for government use or to satisfy the parking needs for NFL games. The current currently, temporary parking is only permitted for governmental use with no longer than two years for City-authorized special events no longer than three days and for approved construction

	town Development Review Board	1	Uncertified Condensed Copy
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22	5 staging. Staff is recommending approval. THE CHAIRMAN: Thank you, Ms. Kelly. Board Members, any questions for staff? BOARD MEMBERS: (No response.) THE CHAIRMAN: Okay. Seeing none, Mr. Secretary, could we please get in the posture to discuss the item? BOARD MEMBER MONAHAN: Thank you, Mr. Chair. Move Ordinance Item B, Ordinance 2024-0478, Chapter 656, amendments, companion to the stadium bill, with the staff recommendations. THE CHAIRMAN: All right. There's been a motion. Is there a second? BOARD MEMBER JONES: Second. THE CHAIRMAN: And there's been a second. Any discussion, Board Members? And, Mr. Lee, we'll start with you. BOARD MEMBER LEE: No comment.	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22	7 for work, and we do have a physical quorum, he will also be able to vote, when we do vote on items. So, Mr. Davis, please feel free to weigh in if you have any comments here. My apologies for missing you the first time. BOARD MEMBER DAVIS: Yeah, no comments. THE CHAIRMAN: Okay. All right. Board Members, seeing no additional board comments, there's been a motion and a second to recommend approval of Ordinance 2024-0478. All those in favor, please say aye. BOARD MEMBERS: Aye. THE CHAIRMAN: Any opposed? BOARD MEMBERS: (No response.) THE CHAIRMAN: Okay. By your action, show that the ordinance recommendation will be forwarded with unanimous approval. Okay. On to the first action item. As I mentioned, we're swapping C and D, so this will be Action Item D, DDRB Application 2024-006,
23	Thank you, Mr. Chair.	23	conceptual approval for the Pearl Street
24	THE CHAIRMAN: Mr. Monahan.	24	District, Block N5.
25	BOARD MEMBER MONAHAN: No comments.	25	And we will open the public hearing.
	Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203		Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203
	(904) 821-0300		(904) 821-0300
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20	6 Thank you, Mr. Chair. THE CHAIRMAN: Ms. Berling. BOARD MEMBER BERLING: No comments. Thank you. THE CHAIRMAN: Mr. Dawson. BOARD MEMBER DAWSON: No comment, Mr. Chair. THE CHAIRMAN: And Mr. Jones. BOARD MEMBER JONES: No comments, Mr. Chair. THE CHAIRMAN: All right. And I also do not have any comments, but just want to remind the public what this is. In these situations, sometimes our committees our board is asked to weigh in on legislation pending before Council that impacts downtown development, and so this, ultimately, is a recommendation from our body that will be forwarded to the full City Council when they consider this legislation.	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20	And, Ms. Kelly, if we could please get a staff report. MS. KELLY: Yes, sir. DDRB Application 2024-006 is for the conceptual review of the Pearl Street District. This is Block N5. This is the existing, what I call the "lighthouse parking garage." The subject site takes up the entire block, bounded by West Union and West Beaver to the north and south, and North Pearl and North Julia on the west and east. The applicant seeks to renovate the structure, adding commercial storefronts along the Beaver Street frontage, which would then wrap the corners of both Pearl and Julia Streets. The project does not fit neatly into the Code because it's an existing parking garage. So the build-to lines will remain as is, urban open space not required, and the height of the
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19	 6 Thank you, Mr. Chair. THE CHAIRMAN: Ms. Berling. BOARD MEMBER BERLING: No comments. Thank you. THE CHAIRMAN: Mr. Dawson. BOARD MEMBER DAWSON: No comment, Mr. Chair. THE CHAIRMAN: And Mr. Jones. BOARD MEMBER JONES: No comments, Mr. Chair. THE CHAIRMAN: All right. And I also do not have any comments, but just want to remind the public what this is. In these situations, sometimes our committees our board is asked to weigh in on legislation pending before Council that impacts downtown development, and so this, ultimately, is a recommendation from our body that will be forwarded to the full City Council when they 	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19	And, Ms. Kelly, if we could please get a staff report. MS. KELLY: Yes, sir. DDRB Application 2024-006 is for the conceptual review of the Pearl Street District. This is Block N5. This is the existing, what I call the "lighthouse parking garage." The subject site takes up the entire block, bounded by West Union and West Beaver to the north and south, and North Pearl and North Julia on the west and east. The applicant seeks to renovate the structure, adding commercial storefronts along the Beaver Street frontage, which would then wrap the corners of both Pearl and Julia Streets. The project does not fit neatly into the Code because it's an existing parking garage. So the build-to lines will remain as is, urban
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22	 6 Thank you, Mr. Chair. THE CHAIRMAN: Ms. Berling. BOARD MEMBER BERLING: No comments. Thank you. THE CHAIRMAN: Mr. Dawson. BOARD MEMBER DAWSON: No comment, Mr. Chair. THE CHAIRMAN: And Mr. Jones. BOARD MEMBER JONES: No comments, Mr. Chair. THE CHAIRMAN: All right. And I also do not have any comments, but just want to remind the public what this is. In these situations, sometimes our committees our board is asked to weigh in on legislation pending before Council that impacts downtown development, and so this, ultimately, is a recommendation from our body that will be forwarded to the full City Council when they consider this legislation. MS. KELLY: Pardon me. I think Mr. Davis is on the Zoom. 	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22	And, Ms. Kelly, if we could please get a staff report. MS. KELLY: Yes, sir. DDRB Application 2024-006 is for the conceptual review of the Pearl Street District. This is Block N5. This is the existing, what I call the "lighthouse parking garage." The subject site takes up the entire block, bounded by West Union and West Beaver to the north and south, and North Pearl and North Julia on the west and east. The applicant seeks to renovate the structure, adding commercial storefronts along the Beaver Street frontage, which would then wrap the corners of both Pearl and Julia Streets. The project does not fit neatly into the Code because it's an existing parking garage. So the build-to lines will remain as is, urban open space not required, and the height of the structure remains unchanged. Code requirements for the form parking
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 9 20 21	 6 Thank you, Mr. Chair. THE CHAIRMAN: Ms. Berling. BOARD MEMBER BERLING: No comments. Thank you. THE CHAIRMAN: Mr. Dawson. BOARD MEMBER DAWSON: No comment, Mr. Chair. THE CHAIRMAN: And Mr. Jones. BOARD MEMBER JONES: No comments, Mr. Chair. THE CHAIRMAN: All right. And I also do not have any comments, but just want to remind the public what this is. In these situations, sometimes our committees our board is asked to weigh in on legislation pending before Council that impacts downtown development, and so this, ultimately, is a recommendation from our body that will be forwarded to the full City Council when they consider this legislation. MS. KELLY: Pardon me. I think Mr. Davis is on the Zoom. THE CHAIRMAN: Yes. Thank you, Ms. Kelly. 	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23	And, Ms. Kelly, if we could please get a staff report. MS. KELLY: Yes, sir. DDRB Application 2024-006 is for the conceptual review of the Pearl Street District. This is Block N5. This is the existing, what I call the "lighthouse parking garage." The subject site takes up the entire block, bounded by West Union and West Beaver to the north and south, and North Pearl and North Julia on the west and east. The applicant seeks to renovate the structure, adding commercial storefronts along the Beaver Street frontage, which would then wrap the corners of both Pearl and Julia Streets. The project does not fit neatly into the Code because it's an existing parking garage. So the build-to lines will remain as is, urban open space not required, and the height of the structure remains unchanged. Code requirements for the form parking garages are really only applicable to new
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22	 6 Thank you, Mr. Chair. THE CHAIRMAN: Ms. Berling. BOARD MEMBER BERLING: No comments. Thank you. THE CHAIRMAN: Mr. Dawson. BOARD MEMBER DAWSON: No comment, Mr. Chair. THE CHAIRMAN: And Mr. Jones. BOARD MEMBER JONES: No comments, Mr. Chair. THE CHAIRMAN: All right. And I also do not have any comments, but just want to remind the public what this is. In these situations, sometimes our committees our board is asked to weigh in on legislation pending before Council that impacts downtown development, and so this, ultimately, is a recommendation from our body that will be forwarded to the full City Council when they consider this legislation. MS. KELLY: Pardon me. I think Mr. Davis is on the Zoom. THE CHAIRMAN: Yes. Thank you, Ms. Kelly. We do have Board Member Davis with us on 	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24	And, Ms. Kelly, if we could please get a staff report. MS. KELLY: Yes, sir. DDRB Application 2024-006 is for the conceptual review of the Pearl Street District. This is Block N5. This is the existing, what I call the "lighthouse parking garage." The subject site takes up the entire block, bounded by West Union and West Beaver to the north and south, and North Pearl and North Julia on the west and east. The applicant seeks to renovate the structure, adding commercial storefronts along the Beaver Street frontage, which would then wrap the corners of both Pearl and Julia Streets. The project does not fit neatly into the Code because it's an existing parking garage. So the build-to lines will remain as is, urban open space not required, and the height of the structure remains unchanged. Code requirements for the form parking garages are really only applicable to new parking structures. So, as such, the
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23	6 Thank you, Mr. Chair. THE CHAIRMAN: Ms. Berling. BOARD MEMBER BERLING: No comments. Thank you. THE CHAIRMAN: Mr. Dawson. BOARD MEMBER DAWSON: No comment, Mr. Chair. THE CHAIRMAN: And Mr. Jones. BOARD MEMBER JONES: No comments, Mr. Chair. THE CHAIRMAN: All right. And I also do not have any comments, but just want to remind the public what this is. In these situations, sometimes our committees our board is asked to weigh in on legislation pending before Council that impacts downtown development, and so this, ultimately, is a recommendation from our body that will be forwarded to the full City Council when they consider this legislation. MS. KELLY: Pardon me. I think Mr. Davis is on the Zoom. THE CHAIRMAN: Yes. Thank you, Ms. Kelly. We do have Board Member Davis with us on Zoom. And since he is out of town, traveling	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23	And, Ms. Kelly, if we could please get a staff report. MS. KELLY: Yes, sir. DDRB Application 2024-006 is for the conceptual review of the Pearl Street District. This is Block N5. This is the existing, what I call the "lighthouse parking garage." The subject site takes up the entire block, bounded by West Union and West Beaver to the north and south, and North Pearl and North Julia on the west and east. The applicant seeks to renovate the structure, adding commercial storefronts along the Beaver Street frontage, which would then wrap the corners of both Pearl and Julia Streets. The project does not fit neatly into the Code because it's an existing parking garage. So the build-to lines will remain as is, urban open space not required, and the height of the structure remains unchanged. Code requirements for the form parking garages are really only applicable to new parking structures. So, as such, the requirements are not applicable. However,
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24	 6 Thank you, Mr. Chair. THE CHAIRMAN: Ms. Berling. BOARD MEMBER BERLING: No comments. Thank you. THE CHAIRMAN: Mr. Dawson. BOARD MEMBER DAWSON: No comment, Mr. Chair. THE CHAIRMAN: And Mr. Jones. BOARD MEMBER JONES: No comments, Mr. Chair. THE CHAIRMAN: All right. And I also do not have any comments, but just want to remind the public what this is. In these situations, sometimes our committees our board is asked to weigh in on legislation pending before Council that impacts downtown development, and so this, ultimately, is a recommendation from our body that will be forwarded to the full City Council when they consider this legislation. MS. KELLY: Pardon me. I think Mr. Davis is on the Zoom. THE CHAIRMAN: Yes. Thank you, Ms. Kelly. We do have Board Member Davis with us on 	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24	And, Ms. Kelly, if we could please get a staff report. MS. KELLY: Yes, sir. DDRB Application 2024-006 is for the conceptual review of the Pearl Street District. This is Block N5. This is the existing, what I call the "lighthouse parking garage." The subject site takes up the entire block, bounded by West Union and West Beaver to the north and south, and North Pearl and North Julia on the west and east. The applicant seeks to renovate the structure, adding commercial storefronts along the Beaver Street frontage, which would then wrap the corners of both Pearl and Julia Streets. The project does not fit neatly into the Code because it's an existing parking garage. So the build-to lines will remain as is, urban open space not required, and the height of the structure remains unchanged. Code requirements for the form parking garages are really only applicable to new parking structures. So, as such, the

City of Jacksonville Downtown Development Review Board

Down	own Development Review Board		July 11, 2024 Uncertified Condensed Copy
	9		11
1	staff does find that the proposed adaptation is	1	who are all here to observe.
2	consistent with the purpose and intent of the	2	And then I've got the Bold Line team with
3	Code in that the redesign reduces the impact of	3	me today, Bruce Werner and Matt Snyder.
4	the parking garage on the pedestrian	4	We can move to Slide 3.
		-	
5	environment and provides the opportunity for	5	Not to duplicate Susan, but just to
6	active uses on the ground floor.	6	reorient, we're in the northeast corner of the
7	So while much of the form and massing are	7	Pearl Street District that everyone has seen
8	not subject to change, the addition of this	8	multiple times, so we won't belabor all of
9	double-height volume of commercial space serves	9	those points.
10	as a transition to the Pedestrian Zone, adding	10	Slide.
11	interest and definition to the block front.	11	And this is the building that we all
12	There is modulation of the storefront bays	12	affectionately know as the "lighthouse garage,"
13	which develop distinct architectural volumes	13	which is the first of the old Baptist garages
14	and break up the monotony of the existing	14	as you're coming into downtown.
15	parking structure. Awnings, columns, and	15	On the next slide you'll see the current
16	recesses add to the variety and the potential	16	condition, which is pretty stark along the
17	for activation along the public realm.	17	corridor. We at least have some good tree
18	So for those reasons, staff is	18	coverage, but we can do a lot better.
19	recommending approval of Application 2024-006	19	Moving on to the next, this is the block
20	with conditions. And for consistency, these	20	between Union and Beaver. And to remind
20	are the same conditions that were placed on the	20	everybody, both of these are the FDOT
22	prior approvals for the other development pads	22	corridors, but one of the big pushes of the
23	within the multiphased site plan, so I'm not	22	Pearl Street District is to make Beaver Street
	going to read them to you. These are the same		
24		24	come down to the pedestrian scale. So on the
25	ones that we've been adding to each block.	25	next slide, to remind everyone of the context
	Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203		Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203
	(904) 821-0300		(904) 821-0300
	10		10
	10		12
1	But I'm happy to take any questions.	1	we're creating, all of these buildings that
2	But I'm happy to take any questions. THE CHAIRMAN: Okay. Thank you,	2	we're creating, all of these buildings that we're bringing to the district have the
	But I'm happy to take any questions. THE CHAIRMAN: Okay. Thank you, Ms. Kelly.	2 3	we're creating, all of these buildings that we're bringing to the district have the mixed-use component with massive retail
2	But I'm happy to take any questions. THE CHAIRMAN: Okay. Thank you, Ms. Kelly. Board Members, any questions for staff	2 3 4	we're creating, all of these buildings that we're bringing to the district have the mixed-use component with massive retail fronting all of these streets.
2 3	But I'm happy to take any questions. THE CHAIRMAN: Okay. Thank you, Ms. Kelly. Board Members, any questions for staff before we hear from the applicant?	2 3	we're creating, all of these buildings that we're bringing to the district have the mixed-use component with massive retail fronting all of these streets. This garage is what's going to anchor that
2 3	But I'm happy to take any questions. THE CHAIRMAN: Okay. Thank you, Ms. Kelly. Board Members, any questions for staff before we hear from the applicant? BOARD MEMBERS: (No response.)	2 3 4	we're creating, all of these buildings that we're bringing to the district have the mixed-use component with massive retail fronting all of these streets. This garage is what's going to anchor that northeast corner of the district along the
2 3 4 5	But I'm happy to take any questions. THE CHAIRMAN: Okay. Thank you, Ms. Kelly. Board Members, any questions for staff before we hear from the applicant? BOARD MEMBERS: (No response.) THE CHAIRMAN: Okay. Seeing no questions	2 3 4 5	we're creating, all of these buildings that we're bringing to the district have the mixed-use component with massive retail fronting all of these streets. This garage is what's going to anchor that
2 3 4 5 6	But I'm happy to take any questions. THE CHAIRMAN: Okay. Thank you, Ms. Kelly. Board Members, any questions for staff before we hear from the applicant? BOARD MEMBERS: (No response.)	2 3 4 5 6	we're creating, all of these buildings that we're bringing to the district have the mixed-use component with massive retail fronting all of these streets. This garage is what's going to anchor that northeast corner of the district along the
2 3 4 5 6 7	But I'm happy to take any questions. THE CHAIRMAN: Okay. Thank you, Ms. Kelly. Board Members, any questions for staff before we hear from the applicant? BOARD MEMBERS: (No response.) THE CHAIRMAN: Okay. Seeing no questions	2 3 4 5 6 7	we're creating, all of these buildings that we're bringing to the district have the mixed-use component with massive retail fronting all of these streets. This garage is what's going to anchor that northeast corner of the district along the festival street.
2 3 4 5 6 7 8	But I'm happy to take any questions. THE CHAIRMAN: Okay. Thank you, Ms. Kelly. Board Members, any questions for staff before we hear from the applicant? BOARD MEMBERS: (No response.) THE CHAIRMAN: Okay. Seeing no questions at this time, Ms. Trimmer, come on up.	2 3 4 5 6 7 8	we're creating, all of these buildings that we're bringing to the district have the mixed-use component with massive retail fronting all of these streets. This garage is what's going to anchor that northeast corner of the district along the festival street. Slide.
2 3 4 5 6 7 8 9	But I'm happy to take any questions. THE CHAIRMAN: Okay. Thank you, Ms. Kelly. Board Members, any questions for staff before we hear from the applicant? BOARD MEMBERS: (No response.) THE CHAIRMAN: Okay. Seeing no questions at this time, Ms. Trimmer, come on up. (Ms. Trimmer approaches the podium.)	2 3 4 5 6 7 8 9	 we're creating, all of these buildings that we're bringing to the district have the mixed-use component with massive retail fronting all of these streets. This garage is what's going to anchor that northeast corner of the district along the festival street. Slide. The focal point of all of these
2 3 4 5 6 7 8 9 10	But I'm happy to take any questions. THE CHAIRMAN: Okay. Thank you, Ms. Kelly. Board Members, any questions for staff before we hear from the applicant? BOARD MEMBERS: (No response.) THE CHAIRMAN: Okay. Seeing no questions at this time, Ms. Trimmer, come on up. (Ms. Trimmer approaches the podium.) THE CHAIRMAN: And, Ms. Kelly, if we could	2 3 4 5 6 7 8 9	 we're creating, all of these buildings that we're bringing to the district have the mixed-use component with massive retail fronting all of these streets. This garage is what's going to anchor that northeast corner of the district along the festival street. Slide. The focal point of all of these improvements is this northeast corner of the
2 3 4 5 6 7 8 9 10 11	But I'm happy to take any questions. THE CHAIRMAN: Okay. Thank you, Ms. Kelly. Board Members, any questions for staff before we hear from the applicant? BOARD MEMBERS: (No response.) THE CHAIRMAN: Okay. Seeing no questions at this time, Ms. Trimmer, come on up. (Ms. Trimmer approaches the podium.) THE CHAIRMAN: And, Ms. Kelly, if we could dim the lights in the front just to help folks	2 3 4 5 6 7 8 9 10 11	 we're creating, all of these buildings that we're bringing to the district have the mixed-use component with massive retail fronting all of these streets. This garage is what's going to anchor that northeast corner of the district along the festival street. Slide. The focal point of all of these improvements is this northeast corner of the Pearl Street District at Beaver and Pearl where
2 3 4 5 6 7 8 9 10 11 12	But I'm happy to take any questions. THE CHAIRMAN: Okay. Thank you, Ms. Kelly. Board Members, any questions for staff before we hear from the applicant? BOARD MEMBERS: (No response.) THE CHAIRMAN: Okay. Seeing no questions at this time, Ms. Trimmer, come on up. (Ms. Trimmer approaches the podium.) THE CHAIRMAN: And, Ms. Kelly, if we could dim the lights in the front just to help folks see the projector.	2 3 4 5 6 7 8 9 10 11 12	 we're creating, all of these buildings that we're bringing to the district have the mixed-use component with massive retail fronting all of these streets. This garage is what's going to anchor that northeast corner of the district along the festival street. Slide. The focal point of all of these improvements is this northeast corner of the Pearl Street District at Beaver and Pearl where you see the corner that frames, as I said, the
2 3 4 5 6 7 8 9 10 11 12 13	But I'm happy to take any questions. THE CHAIRMAN: Okay. Thank you, Ms. Kelly. Board Members, any questions for staff before we hear from the applicant? BOARD MEMBERS: (No response.) THE CHAIRMAN: Okay. Seeing no questions at this time, Ms. Trimmer, come on up. (Ms. Trimmer approaches the podium.) THE CHAIRMAN: And, Ms. Kelly, if we could dim the lights in the front just to help folks see the projector. MS. KELLY: (Complies.)	2 3 4 5 6 7 8 9 10 11 12 13	 we're creating, all of these buildings that we're bringing to the district have the mixed-use component with massive retail fronting all of these streets. This garage is what's going to anchor that northeast corner of the district along the festival street. Slide. The focal point of all of these improvements is this northeast corner of the Pearl Street District at Beaver and Pearl where you see the corner that frames, as I said, the festival street.
2 3 4 5 6 7 8 9 10 11 12 13 14	But I'm happy to take any questions. THE CHAIRMAN: Okay. Thank you, Ms. Kelly. Board Members, any questions for staff before we hear from the applicant? BOARD MEMBERS: (No response.) THE CHAIRMAN: Okay. Seeing no questions at this time, Ms. Trimmer, come on up. (Ms. Trimmer approaches the podium.) THE CHAIRMAN: And, Ms. Kelly, if we could dim the lights in the front just to help folks see the projector. MS. KELLY: (Complies.) MS. TRIMMER: Thank you.	2 3 4 5 6 7 8 9 10 11 12 13 14	<pre>we're creating, all of these buildings that we're bringing to the district have the mixed-use component with massive retail fronting all of these streets. This garage is what's going to anchor that northeast corner of the district along the festival street. Slide. The focal point of all of these improvements is this northeast corner of the Pearl Street District at Beaver and Pearl where you see the corner that frames, as I said, the festival street. A lot of things have been done on this</pre>
2 3 4 5 6 7 8 9 10 11 12 13 14 15	But I'm happy to take any questions. THE CHAIRMAN: Okay. Thank you, Ms. Kelly. Board Members, any questions for staff before we hear from the applicant? BOARD MEMBERS: (No response.) THE CHAIRMAN: Okay. Seeing no questions at this time, Ms. Trimmer, come on up. (Ms. Trimmer approaches the podium.) THE CHAIRMAN: And, Ms. Kelly, if we could dim the lights in the front just to help folks see the projector. MS. KELLY: (Complies.) MS. TRIMMER: Thank you. Can I switch slides or are you	2 3 4 5 6 7 8 9 10 11 12 13 14 15	 we're creating, all of these buildings that we're bringing to the district have the mixed-use component with massive retail fronting all of these streets. This garage is what's going to anchor that northeast corner of the district along the festival street. Slide. The focal point of all of these improvements is this northeast corner of the Pearl Street District at Beaver and Pearl where you see the corner that frames, as I said, the festival street. A lot of things have been done on this corner. We've pulled the entrance tower that
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16	But I'm happy to take any questions. THE CHAIRMAN: Okay. Thank you, Ms. Kelly. Board Members, any questions for staff before we hear from the applicant? BOARD MEMBERS: (No response.) THE CHAIRMAN: Okay. Seeing no questions at this time, Ms. Trimmer, come on up. (Ms. Trimmer approaches the podium.) THE CHAIRMAN: And, Ms. Kelly, if we could dim the lights in the front just to help folks see the projector. MS. KELLY: (Complies.) MS. TRIMMER: Thank you. Can I switch slides or are you switching	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16	 we're creating, all of these buildings that we're bringing to the district have the mixed-use component with massive retail fronting all of these streets. This garage is what's going to anchor that northeast corner of the district along the festival street. Slide. The focal point of all of these improvements is this northeast corner of the Pearl Street District at Beaver and Pearl where you see the corner that frames, as I said, the festival street. A lot of things have been done on this corner. We've pulled the entrance tower that has the circulation for the building back and
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17	But I'm happy to take any questions. THE CHAIRMAN: Okay. Thank you, Ms. Kelly. Board Members, any questions for staff before we hear from the applicant? BOARD MEMBERS: (No response.) THE CHAIRMAN: Okay. Seeing no questions at this time, Ms. Trimmer, come on up. (Ms. Trimmer approaches the podium.) THE CHAIRMAN: And, Ms. Kelly, if we could dim the lights in the front just to help folks see the projector. MS. KELLY: (Complies.) MS. TRIMMER: Thank you. Can I switch slides or are you switching MS. KELLY: Probably not.	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17	 we're creating, all of these buildings that we're bringing to the district have the mixed-use component with massive retail fronting all of these streets. This garage is what's going to anchor that northeast corner of the district along the festival street. Slide. The focal point of all of these improvements is this northeast corner of the Pearl Street District at Beaver and Pearl where you see the corner that frames, as I said, the festival street. A lot of things have been done on this corner. We've pulled the entrance tower that has the circulation for the building back and added all this openness and windows to it to
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18	But I'm happy to take any questions. THE CHAIRMAN: Okay. Thank you, Ms. Kelly. Board Members, any questions for staff before we hear from the applicant? BOARD MEMBERS: (No response.) THE CHAIRMAN: Okay. Seeing no questions at this time, Ms. Trimmer, come on up. (Ms. Trimmer approaches the podium.) THE CHAIRMAN: And, Ms. Kelly, if we could dim the lights in the front just to help folks see the projector. MS. KELLY: (Complies.) MS. TRIMMER: Thank you. Can I switch slides or are you switching MS. KELLY: Probably not. MS. TRIMMER: Perfect. Good afternoon.	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18	 we're creating, all of these buildings that we're bringing to the district have the mixed-use component with massive retail fronting all of these streets. This garage is what's going to anchor that northeast corner of the district along the festival street. Slide. The focal point of all of these improvements is this northeast corner of the Pearl Street District at Beaver and Pearl where you see the corner that frames, as I said, the festival street. A lot of things have been done on this corner. We've pulled the entrance tower that has the circulation for the building back and added all this openness and windows to it to really brighten that corner. It allowed us to create this pedestrian scale at the corner so
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19	But I'm happy to take any questions. THE CHAIRMAN: Okay. Thank you, Ms. Kelly. Board Members, any questions for staff before we hear from the applicant? BOARD MEMBERS: (No response.) THE CHAIRMAN: Okay. Seeing no questions at this time, Ms. Trimmer, come on up. (Ms. Trimmer approaches the podium.) THE CHAIRMAN: And, Ms. Kelly, if we could dim the lights in the front just to help folks see the projector. MS. KELLY: (Complies.) MS. TRIMMER: Thank you. Can I switch slides or are you switching MS. KELLY: Probably not. MS. TRIMMER: Perfect. Good afternoon. Cyndy Trimmer, One Independent Drive,	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19	 we're creating, all of these buildings that we're bringing to the district have the mixed-use component with massive retail fronting all of these streets. This garage is what's going to anchor that northeast corner of the district along the festival street. Slide. The focal point of all of these improvements is this northeast corner of the Pearl Street District at Beaver and Pearl where you see the corner that frames, as I said, the festival street. A lot of things have been done on this corner. We've pulled the entrance tower that has the circulation for the building back and added all this openness and windows to it to really brighten that corner. It allowed us to create this pedestrian scale at the corner so that we've got the tiered system. You have
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20	But I'm happy to take any questions. THE CHAIRMAN: Okay. Thank you, Ms. Kelly. Board Members, any questions for staff before we hear from the applicant? BOARD MEMBERS: (No response.) THE CHAIRMAN: Okay. Seeing no questions at this time, Ms. Trimmer, come on up. (Ms. Trimmer approaches the podium.) THE CHAIRMAN: And, Ms. Kelly, if we could dim the lights in the front just to help folks see the projector. MS. KELLY: (Complies.) MS. TRIMMER: Thank you. Can I switch slides or are you switching MS. KELLY: Probably not. MS. TRIMMER: Perfect. Good afternoon. Cyndy Trimmer, One Independent Drive, Suite 1200, on behalf of the applicants.	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20	 we're creating, all of these buildings that we're bringing to the district have the mixed-use component with massive retail fronting all of these streets. This garage is what's going to anchor that northeast corner of the district along the festival street. Slide. The focal point of all of these improvements is this northeast corner of the Pearl Street District at Beaver and Pearl where you see the corner that frames, as I said, the festival street. A lot of things have been done on this corner. We've pulled the entrance tower that has the circulation for the building back and added all this openness and windows to it to really brighten that corner. It allowed us to create this pedestrian scale at the corner so that we've got the tiered system. You have beginnings of seeing the retail that we have
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21	But I'm happy to take any questions. THE CHAIRMAN: Okay. Thank you, Ms. Kelly. Board Members, any questions for staff before we hear from the applicant? BOARD MEMBERS: (No response.) THE CHAIRMAN: Okay. Seeing no questions at this time, Ms. Trimmer, come on up. (Ms. Trimmer approaches the podium.) THE CHAIRMAN: And, Ms. Kelly, if we could dim the lights in the front just to help folks see the projector. MS. KELLY: (Complies.) MS. TRIMMER: Thank you. Can I switch slides or are you switching MS. KELLY: Probably not. MS. TRIMMER: Perfect. Good afternoon. Cyndy Trimmer, One Independent Drive, Suite 1200, on behalf of the applicants. I've got the Gateway team here with me	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21	 we're creating, all of these buildings that we're bringing to the district have the mixed-use component with massive retail fronting all of these streets. This garage is what's going to anchor that northeast corner of the district along the festival street. Slide. The focal point of all of these improvements is this northeast corner of the Pearl Street District at Beaver and Pearl where you see the corner that frames, as I said, the festival street. A lot of things have been done on this corner. We've pulled the entrance tower that has the circulation for the building back and added all this openness and windows to it to really brighten that corner. It allowed us to create this pedestrian scale at the corner so that we've got the tiered system. You have beginnings of seeing the retail that we have distinguished and wrapped around this building,
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23	But I'm happy to take any questions. THE CHAIRMAN: Okay. Thank you, Ms. Kelly. Board Members, any questions for staff before we hear from the applicant? BOARD MEMBERS: (No response.) THE CHAIRMAN: Okay. Seeing no questions at this time, Ms. Trimmer, come on up. (Ms. Trimmer approaches the podium.) THE CHAIRMAN: And, Ms. Kelly, if we could dim the lights in the front just to help folks see the projector. MS. KELLY: (Complies.) MS. TRIMMER: Thank you. Can I switch slides or are you switching MS. KELLY: Probably not. MS. TRIMMER: Perfect. Good afternoon. Cyndy Trimmer, One Independent Drive, Suite 1200, on behalf of the applicants. I've got the Gateway team here with me today Eric Shullman and Justin Gravatt. We	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23	 we're creating, all of these buildings that we're bringing to the district have the mixed-use component with massive retail fronting all of these streets. This garage is what's going to anchor that northeast corner of the district along the festival street. Slide. The focal point of all of these improvements is this northeast corner of the Pearl Street District at Beaver and Pearl where you see the corner that frames, as I said, the festival street. A lot of things have been done on this corner. We've pulled the entrance tower that has the circulation for the building back and added all this openness and windows to it to really brighten that corner. It allowed us to create this pedestrian scale at the corner so that we've got the tiered system. You have beginnings of seeing the retail that we have distinguished and wrapped around this building, including the materiality differentiation.
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24	But I'm happy to take any questions. THE CHAIRMAN: Okay. Thank you, Ms. Kelly. Board Members, any questions for staff before we hear from the applicant? BOARD MEMBERS: (No response.) THE CHAIRMAN: Okay. Seeing no questions at this time, Ms. Trimmer, come on up. (Ms. Trimmer approaches the podium.) THE CHAIRMAN: And, Ms. Kelly, if we could dim the lights in the front just to help folks see the projector. MS. KELLY: (Complies.) MS. TRIMMER: Thank you. Can I switch slides or are you switching MS. KELLY: Probably not. MS. TRIMMER: Perfect. Good afternoon. Cyndy Trimmer, One Independent Drive, Suite 1200, on behalf of the applicants. I've got the Gateway team here with me today Eric Shullman and Justin Gravatt. We have some new members of the team; Henry	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24	 we're creating, all of these buildings that we're bringing to the district have the mixed-use component with massive retail fronting all of these streets. This garage is what's going to anchor that northeast corner of the district along the festival street. Slide. The focal point of all of these improvements is this northeast corner of the Pearl Street District at Beaver and Pearl where you see the corner that frames, as I said, the festival street. A lot of things have been done on this corner. We've pulled the entrance tower that has the circulation for the building back and added all this openness and windows to it to really brighten that corner. It allowed us to create this pedestrian scale at the corner so that we've got the tiered system. You have beginnings of seeing the retail that we have distinguished and wrapped around this building, including the materiality differentiation. And then we go to the next slide. You
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23	But I'm happy to take any questions. THE CHAIRMAN: Okay. Thank you, Ms. Kelly. Board Members, any questions for staff before we hear from the applicant? BOARD MEMBERS: (No response.) THE CHAIRMAN: Okay. Seeing no questions at this time, Ms. Trimmer, come on up. (Ms. Trimmer approaches the podium.) THE CHAIRMAN: And, Ms. Kelly, if we could dim the lights in the front just to help folks see the projector. MS. KELLY: (Complies.) MS. TRIMMER: Thank you. Can I switch slides or are you switching MS. KELLY: Probably not. MS. TRIMMER: Perfect. Good afternoon. Cyndy Trimmer, One Independent Drive, Suite 1200, on behalf of the applicants. I've got the Gateway team here with me today Eric Shullman and Justin Gravatt. We have some new members of the team; Henry McGonnigal, Wright Deas, and Justin Strinka,	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23	 we're creating, all of these buildings that we're bringing to the district have the mixed-use component with massive retail fronting all of these streets. This garage is what's going to anchor that northeast corner of the district along the festival street. Slide. The focal point of all of these improvements is this northeast corner of the Pearl Street District at Beaver and Pearl where you see the corner that frames, as I said, the festival street. A lot of things have been done on this corner. We've pulled the entrance tower that has the circulation for the building back and added all this openness and windows to it to really brighten that corner. It allowed us to create this pedestrian scale at the corner so that we've got the tiered system. You have beginnings of seeing the retail that we have distinguished and wrapped around this building, including the materiality differentiation. And then we go to the next slide. You will see that wrap down along the corridor.
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24	But I'm happy to take any questions. THE CHAIRMAN: Okay. Thank you, Ms. Kelly. Board Members, any questions for staff before we hear from the applicant? BOARD MEMBERS: (No response.) THE CHAIRMAN: Okay. Seeing no questions at this time, Ms. Trimmer, come on up. (Ms. Trimmer approaches the podium.) THE CHAIRMAN: And, Ms. Kelly, if we could dim the lights in the front just to help folks see the projector. MS. KELLY: (Complies.) MS. TRIMMER: Thank you. Can I switch slides or are you switching MS. KELLY: Probably not. MS. TRIMMER: Perfect. Good afternoon. Cyndy Trimmer, One Independent Drive, Suite 1200, on behalf of the applicants. I've got the Gateway team here with me today Eric Shullman and Justin Gravatt. We have some new members of the team; Henry	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24	 we're creating, all of these buildings that we're bringing to the district have the mixed-use component with massive retail fronting all of these streets. This garage is what's going to anchor that northeast corner of the district along the festival street. Slide. The focal point of all of these improvements is this northeast corner of the Pearl Street District at Beaver and Pearl where you see the corner that frames, as I said, the festival street. A lot of things have been done on this corner. We've pulled the entrance tower that has the circulation for the building back and added all this openness and windows to it to really brighten that corner. It allowed us to create this pedestrian scale at the corner so that we've got the tiered system. You have beginnings of seeing the retail that we have distinguished and wrapped around this building, including the materiality differentiation. And then we go to the next slide. You

City of Jacksonville

July 11, 2024

	town Development Review Board	1	Uncertified Condensed Copy
	13		15
1	We've brought the retail forward ever so	1	The plan view on here shows the
2	slightly and as a differentiated the	2	improvements. And, again, we were really
3	materials. The intent is really to get the	3	focusing on highlighting Beaver and wrapping
	, .	-	
4	garage to fade into the background. We talked	4	those two corners that we have on that front of
5	with staff about different treatments for the	5	the facade.
6	garage, looking at if we should try to do	6	And then you can see the garage
7	murals. We know we're all a little bit tired	7	circulation where we're restricting the access
			-
8	of murals. And we agreed here with what we	8	to that Pearl Street side, so that's going to
9	were doing on this ground floor and how it	9	help improve traffic flow around the block as
10	really does make that experience pop. We don't	10	well.
11	want to junk up the garage. We do just want to	11	We can skip the next handful. You can
		12	•
12	let it kind of fade into that background.		flip through them if you're bored, but they are
13	We've got to have a I was just taking a	13	just garage circulation.
14	breath.	14	Down to Page 21.
15	On the last slide before we move on, you	15	So, consistent with the district plan that
16	can see the different elements that we've	16	you've previously seen and approved, we have
17	created along that Beaver Street corridor,	17	the expansive frontages. We are more than
18	which will have the varying storefronts. We	18	doubling the amenity zone so that we can
19	would like the opportunity for each of the	19	continue that lush, landscaped area that you're
20	different retailers to be able to personalize	20	going to see throughout the rest of the
	those storefronts, but they'll have those	21	district onto this corridor.
21			
22	repeating themes with the brick that's created	22	And, again, you can see the 14-foot
23	with that horizontal element that pulls	23	expansive frontage that we're pulling from
24	forward, then the vertical elements to	24	those buildings so that we can activate the
25	differentiate the storefronts.	25	ground floors.
	Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203		Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203
	(904) 821-0300		(904) 821-0300
	14		16
			16
1	There is a very large pedestrian clear	1	The next couple of slides are consistent
1	There is a very large pedestrian clear	1 2	The next couple of slides are consistent
2	There is a very large pedestrian clear zone and then frontage zone we'll see when we	2	The next couple of slides are consistent with what you saw in the multiphase plan.
2 3	There is a very large pedestrian clear zone and then frontage zone we'll see when we get to the cross-sections, but the intent of	2 3	The next couple of slides are consistent with what you saw in the multiphase plan. Everything is meeting and exceeding the minimum
2 3 4	There is a very large pedestrian clear zone and then frontage zone we'll see when we get to the cross-sections, but the intent of this is that all of that retail frontage will	2 3 4	The next couple of slides are consistent with what you saw in the multiphase plan. Everything is meeting and exceeding the minimum requirements for streetscape.
2 3	There is a very large pedestrian clear zone and then frontage zone we'll see when we get to the cross-sections, but the intent of this is that all of that retail frontage will have the ability to be activated, pour out into	2 3	The next couple of slides are consistent with what you saw in the multiphase plan. Everything is meeting and exceeding the minimum requirements for streetscape. When you get to Page 24, that is Union
2 3 4	There is a very large pedestrian clear zone and then frontage zone we'll see when we get to the cross-sections, but the intent of this is that all of that retail frontage will	2 3 4	The next couple of slides are consistent with what you saw in the multiphase plan. Everything is meeting and exceeding the minimum requirements for streetscape.
2 3 4 5	There is a very large pedestrian clear zone and then frontage zone we'll see when we get to the cross-sections, but the intent of this is that all of that retail frontage will have the ability to be activated, pour out into	2 3 4 5	The next couple of slides are consistent with what you saw in the multiphase plan. Everything is meeting and exceeding the minimum requirements for streetscape. When you get to Page 24, that is Union
2 3 4 5 6 7	There is a very large pedestrian clear zone and then frontage zone we'll see when we get to the cross-sections, but the intent of this is that all of that retail frontage will have the ability to be activated, pour out into the street, and really cap off that Pearl Street District.	2 3 4 5 6 7	The next couple of slides are consistent with what you saw in the multiphase plan. Everything is meeting and exceeding the minimum requirements for streetscape. When you get to Page 24, that is Union Street, and it's going to stay in its current condition. There's actually a pretty robust
2 3 4 5 6 7 8	There is a very large pedestrian clear zone and then frontage zone we'll see when we get to the cross-sections, but the intent of this is that all of that retail frontage will have the ability to be activated, pour out into the street, and really cap off that Pearl Street District. And as Susan highlighted, the different	2 3 4 5 6 7 8	The next couple of slides are consistent with what you saw in the multiphase plan. Everything is meeting and exceeding the minimum requirements for streetscape. When you get to Page 24, that is Union Street, and it's going to stay in its current condition. There's actually a pretty robust landscape palette along that street with good
2 3 4 5 6 7 8 9	There is a very large pedestrian clear zone and then frontage zone we'll see when we get to the cross-sections, but the intent of this is that all of that retail frontage will have the ability to be activated, pour out into the street, and really cap off that Pearl Street District. And as Susan highlighted, the different elements that we've included, the awnings and	2 3 4 5 6 7 8 9	The next couple of slides are consistent with what you saw in the multiphase plan. Everything is meeting and exceeding the minimum requirements for streetscape. When you get to Page 24, that is Union Street, and it's going to stay in its current condition. There's actually a pretty robust landscape palette along that street with good shade coverage, so we'll be working to preserve
2 3 4 5 6 7 8 9	There is a very large pedestrian clear zone and then frontage zone we'll see when we get to the cross-sections, but the intent of this is that all of that retail frontage will have the ability to be activated, pour out into the street, and really cap off that Pearl Street District. And as Susan highlighted, the different elements that we've included, the awnings and the transparency along that frontage, all are	2 3 4 5 6 7 8 9	The next couple of slides are consistent with what you saw in the multiphase plan. Everything is meeting and exceeding the minimum requirements for streetscape. When you get to Page 24, that is Union Street, and it's going to stay in its current condition. There's actually a pretty robust landscape palette along that street with good shade coverage, so we'll be working to preserve that and, again, brightening up the side of the
2 3 4 5 6 7 8 9	There is a very large pedestrian clear zone and then frontage zone we'll see when we get to the cross-sections, but the intent of this is that all of that retail frontage will have the ability to be activated, pour out into the street, and really cap off that Pearl Street District. And as Susan highlighted, the different elements that we've included, the awnings and the transparency along that frontage, all are really meant to break up that facade of that	2 3 4 5 6 7 8 9	The next couple of slides are consistent with what you saw in the multiphase plan. Everything is meeting and exceeding the minimum requirements for streetscape. When you get to Page 24, that is Union Street, and it's going to stay in its current condition. There's actually a pretty robust landscape palette along that street with good shade coverage, so we'll be working to preserve that and, again, brightening up the side of the facade there.
2 3 4 5 6 7 8 9 10	There is a very large pedestrian clear zone and then frontage zone we'll see when we get to the cross-sections, but the intent of this is that all of that retail frontage will have the ability to be activated, pour out into the street, and really cap off that Pearl Street District. And as Susan highlighted, the different elements that we've included, the awnings and the transparency along that frontage, all are	2 3 4 5 6 7 8 9	The next couple of slides are consistent with what you saw in the multiphase plan. Everything is meeting and exceeding the minimum requirements for streetscape. When you get to Page 24, that is Union Street, and it's going to stay in its current condition. There's actually a pretty robust landscape palette along that street with good shade coverage, so we'll be working to preserve that and, again, brightening up the side of the
2 3 4 5 6 7 8 9 10 11	There is a very large pedestrian clear zone and then frontage zone we'll see when we get to the cross-sections, but the intent of this is that all of that retail frontage will have the ability to be activated, pour out into the street, and really cap off that Pearl Street District. And as Susan highlighted, the different elements that we've included, the awnings and the transparency along that frontage, all are really meant to break up that facade of that	2 3 4 5 6 7 8 9 10 11	The next couple of slides are consistent with what you saw in the multiphase plan. Everything is meeting and exceeding the minimum requirements for streetscape. When you get to Page 24, that is Union Street, and it's going to stay in its current condition. There's actually a pretty robust landscape palette along that street with good shade coverage, so we'll be working to preserve that and, again, brightening up the side of the facade there.
2 3 4 5 6 7 8 9 10 11 12 13	There is a very large pedestrian clear zone and then frontage zone we'll see when we get to the cross-sections, but the intent of this is that all of that retail frontage will have the ability to be activated, pour out into the street, and really cap off that Pearl Street District. And as Susan highlighted, the different elements that we've included, the awnings and the transparency along that frontage, all are really meant to break up that facade of that garage and bring things down to the pedestrian scale.	2 3 4 5 6 7 8 9 10 11 12 13	The next couple of slides are consistent with what you saw in the multiphase plan. Everything is meeting and exceeding the minimum requirements for streetscape. When you get to Page 24, that is Union Street, and it's going to stay in its current condition. There's actually a pretty robust landscape palette along that street with good shade coverage, so we'll be working to preserve that and, again, brightening up the side of the facade there. On 25, you see the hardscape and streetscape, which is consistent with what
2 3 4 5 6 7 8 9 10 11 12 13 14	There is a very large pedestrian clear zone and then frontage zone we'll see when we get to the cross-sections, but the intent of this is that all of that retail frontage will have the ability to be activated, pour out into the street, and really cap off that Pearl Street District. And as Susan highlighted, the different elements that we've included, the awnings and the transparency along that frontage, all are really meant to break up that facade of that garage and bring things down to the pedestrian scale. On the northwest corner, on the next	2 3 4 5 6 7 8 9 10 11 12 13 14	The next couple of slides are consistent with what you saw in the multiphase plan. Everything is meeting and exceeding the minimum requirements for streetscape. When you get to Page 24, that is Union Street, and it's going to stay in its current condition. There's actually a pretty robust landscape palette along that street with good shade coverage, so we'll be working to preserve that and, again, brightening up the side of the facade there. On 25, you see the hardscape and streetscape, which is consistent with what you've approved previously. And we've worked
2 3 4 5 6 7 8 9 10 11 12 13 14 15	There is a very large pedestrian clear zone and then frontage zone we'll see when we get to the cross-sections, but the intent of this is that all of that retail frontage will have the ability to be activated, pour out into the street, and really cap off that Pearl Street District. And as Susan highlighted, the different elements that we've included, the awnings and the transparency along that frontage, all are really meant to break up that facade of that garage and bring things down to the pedestrian scale. On the northwest corner, on the next slide, everybody will be thrilled to know we	2 3 4 5 6 7 8 9 10 11 12 13 14 15	The next couple of slides are consistent with what you saw in the multiphase plan. Everything is meeting and exceeding the minimum requirements for streetscape. When you get to Page 24, that is Union Street, and it's going to stay in its current condition. There's actually a pretty robust landscape palette along that street with good shade coverage, so we'll be working to preserve that and, again, brightening up the side of the facade there. On 25, you see the hardscape and streetscape, which is consistent with what you've approved previously. And we've worked with staff and will adopt the guidelines that
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16	There is a very large pedestrian clear zone and then frontage zone we'll see when we get to the cross-sections, but the intent of this is that all of that retail frontage will have the ability to be activated, pour out into the street, and really cap off that Pearl Street District. And as Susan highlighted, the different elements that we've included, the awnings and the transparency along that frontage, all are really meant to break up that facade of that garage and bring things down to the pedestrian scale. On the northwest corner, on the next slide, everybody will be thrilled to know we are keeping the lighthouse, but the lighthouse	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16	The next couple of slides are consistent with what you saw in the multiphase plan. Everything is meeting and exceeding the minimum requirements for streetscape. When you get to Page 24, that is Union Street, and it's going to stay in its current condition. There's actually a pretty robust landscape palette along that street with good shade coverage, so we'll be working to preserve that and, again, brightening up the side of the facade there. On 25, you see the hardscape and streetscape, which is consistent with what you've approved previously. And we've worked with staff and will adopt the guidelines that are approved for this district. And that
2 3 4 5 6 7 8 9 10 11 12 13 14 15	There is a very large pedestrian clear zone and then frontage zone we'll see when we get to the cross-sections, but the intent of this is that all of that retail frontage will have the ability to be activated, pour out into the street, and really cap off that Pearl Street District. And as Susan highlighted, the different elements that we've included, the awnings and the transparency along that frontage, all are really meant to break up that facade of that garage and bring things down to the pedestrian scale. On the northwest corner, on the next slide, everybody will be thrilled to know we are keeping the lighthouse, but the lighthouse will be getting a refresh. We have a	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17	The next couple of slides are consistent with what you saw in the multiphase plan. Everything is meeting and exceeding the minimum requirements for streetscape. When you get to Page 24, that is Union Street, and it's going to stay in its current condition. There's actually a pretty robust landscape palette along that street with good shade coverage, so we'll be working to preserve that and, again, brightening up the side of the facade there. On 25, you see the hardscape and streetscape, which is consistent with what you've approved previously. And we've worked with staff and will adopt the guidelines that are approved for this district. And that condition is fine with the team.
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16	There is a very large pedestrian clear zone and then frontage zone we'll see when we get to the cross-sections, but the intent of this is that all of that retail frontage will have the ability to be activated, pour out into the street, and really cap off that Pearl Street District. And as Susan highlighted, the different elements that we've included, the awnings and the transparency along that frontage, all are really meant to break up that facade of that garage and bring things down to the pedestrian scale. On the northwest corner, on the next slide, everybody will be thrilled to know we are keeping the lighthouse, but the lighthouse	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16	The next couple of slides are consistent with what you saw in the multiphase plan. Everything is meeting and exceeding the minimum requirements for streetscape. When you get to Page 24, that is Union Street, and it's going to stay in its current condition. There's actually a pretty robust landscape palette along that street with good shade coverage, so we'll be working to preserve that and, again, brightening up the side of the facade there. On 25, you see the hardscape and streetscape, which is consistent with what you've approved previously. And we've worked with staff and will adopt the guidelines that are approved for this district. And that
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17	There is a very large pedestrian clear zone and then frontage zone we'll see when we get to the cross-sections, but the intent of this is that all of that retail frontage will have the ability to be activated, pour out into the street, and really cap off that Pearl Street District. And as Susan highlighted, the different elements that we've included, the awnings and the transparency along that frontage, all are really meant to break up that facade of that garage and bring things down to the pedestrian scale. On the northwest corner, on the next slide, everybody will be thrilled to know we are keeping the lighthouse, but the lighthouse will be getting a refresh. We have a	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17	The next couple of slides are consistent with what you saw in the multiphase plan. Everything is meeting and exceeding the minimum requirements for streetscape. When you get to Page 24, that is Union Street, and it's going to stay in its current condition. There's actually a pretty robust landscape palette along that street with good shade coverage, so we'll be working to preserve that and, again, brightening up the side of the facade there. On 25, you see the hardscape and streetscape, which is consistent with what you've approved previously. And we've worked with staff and will adopt the guidelines that are approved for this district. And that condition is fine with the team.
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19	There is a very large pedestrian clear zone and then frontage zone we'll see when we get to the cross-sections, but the intent of this is that all of that retail frontage will have the ability to be activated, pour out into the street, and really cap off that Pearl Street District. And as Susan highlighted, the different elements that we've included, the awnings and the transparency along that frontage, all are really meant to break up that facade of that garage and bring things down to the pedestrian scale. On the northwest corner, on the next slide, everybody will be thrilled to know we are keeping the lighthouse, but the lighthouse will be getting a refresh. We have a commitment in our redevelopment agreement with the City that this will be a collaboration with	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19	The next couple of slides are consistent with what you saw in the multiphase plan. Everything is meeting and exceeding the minimum requirements for streetscape. When you get to Page 24, that is Union Street, and it's going to stay in its current condition. There's actually a pretty robust landscape palette along that street with good shade coverage, so we'll be working to preserve that and, again, brightening up the side of the facade there. On 25, you see the hardscape and streetscape, which is consistent with what you've approved previously. And we've worked with staff and will adopt the guidelines that are approved for this district. And that condition is fine with the team. On the next slide you will see that we're creating the amenity area. Right now
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20	There is a very large pedestrian clear zone and then frontage zone we'll see when we get to the cross-sections, but the intent of this is that all of that retail frontage will have the ability to be activated, pour out into the street, and really cap off that Pearl Street District. And as Susan highlighted, the different elements that we've included, the awnings and the transparency along that frontage, all are really meant to break up that facade of that garage and bring things down to the pedestrian scale. On the northwest corner, on the next slide, everybody will be thrilled to know we are keeping the lighthouse, but the lighthouse will be getting a refresh. We have a commitment in our redevelopment agreement with the City that this will be a collaboration with the artist community to do something new on the	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20	The next couple of slides are consistent with what you saw in the multiphase plan. Everything is meeting and exceeding the minimum requirements for streetscape. When you get to Page 24, that is Union Street, and it's going to stay in its current condition. There's actually a pretty robust landscape palette along that street with good shade coverage, so we'll be working to preserve that and, again, brightening up the side of the facade there. On 25, you see the hardscape and streetscape, which is consistent with what you've approved previously. And we've worked with staff and will adopt the guidelines that are approved for this district. And that condition is fine with the team. On the next slide you will see that we're creating the amenity area. Right now everything is up against the building. Now
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21	There is a very large pedestrian clear zone and then frontage zone we'll see when we get to the cross-sections, but the intent of this is that all of that retail frontage will have the ability to be activated, pour out into the street, and really cap off that Pearl Street District. And as Susan highlighted, the different elements that we've included, the awnings and the transparency along that frontage, all are really meant to break up that facade of that garage and bring things down to the pedestrian scale. On the northwest corner, on the next slide, everybody will be thrilled to know we are keeping the lighthouse, but the lighthouse will be getting a refresh. We have a commitment in our redevelopment agreement with the City that this will be a collaboration with the artist community to do something new on the facade of it, but it will be staying and	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21	The next couple of slides are consistent with what you saw in the multiphase plan. Everything is meeting and exceeding the minimum requirements for streetscape. When you get to Page 24, that is Union Street, and it's going to stay in its current condition. There's actually a pretty robust landscape palette along that street with good shade coverage, so we'll be working to preserve that and, again, brightening up the side of the facade there. On 25, you see the hardscape and streetscape, which is consistent with what you've approved previously. And we've worked with staff and will adopt the guidelines that are approved for this district. And that condition is fine with the team. On the next slide you will see that we're creating the amenity area. Right now everything is up against the building. Now that we're activating that frontage, we're
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22	There is a very large pedestrian clear zone and then frontage zone we'll see when we get to the cross-sections, but the intent of this is that all of that retail frontage will have the ability to be activated, pour out into the street, and really cap off that Pearl Street District. And as Susan highlighted, the different elements that we've included, the awnings and the transparency along that frontage, all are really meant to break up that facade of that garage and bring things down to the pedestrian scale. On the northwest corner, on the next slide, everybody will be thrilled to know we are keeping the lighthouse, but the lighthouse will be getting a refresh. We have a commitment in our redevelopment agreement with the City that this will be a collaboration with the artist community to do something new on the facade of it, but it will be staying and included in a highlighted feature.	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22	The next couple of slides are consistent with what you saw in the multiphase plan. Everything is meeting and exceeding the minimum requirements for streetscape. When you get to Page 24, that is Union Street, and it's going to stay in its current condition. There's actually a pretty robust landscape palette along that street with good shade coverage, so we'll be working to preserve that and, again, brightening up the side of the facade there. On 25, you see the hardscape and streetscape, which is consistent with what you've approved previously. And we've worked with staff and will adopt the guidelines that are approved for this district. And that condition is fine with the team. On the next slide you will see that we're creating the amenity area. Right now everything is up against the building. Now that we're activating that frontage, we're pulling everything into the amenity zone. We
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21	There is a very large pedestrian clear zone and then frontage zone we'll see when we get to the cross-sections, but the intent of this is that all of that retail frontage will have the ability to be activated, pour out into the street, and really cap off that Pearl Street District. And as Susan highlighted, the different elements that we've included, the awnings and the transparency along that frontage, all are really meant to break up that facade of that garage and bring things down to the pedestrian scale. On the northwest corner, on the next slide, everybody will be thrilled to know we are keeping the lighthouse, but the lighthouse will be getting a refresh. We have a commitment in our redevelopment agreement with the City that this will be a collaboration with the artist community to do something new on the facade of it, but it will be staying and	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21	The next couple of slides are consistent with what you saw in the multiphase plan. Everything is meeting and exceeding the minimum requirements for streetscape. When you get to Page 24, that is Union Street, and it's going to stay in its current condition. There's actually a pretty robust landscape palette along that street with good shade coverage, so we'll be working to preserve that and, again, brightening up the side of the facade there. On 25, you see the hardscape and streetscape, which is consistent with what you've approved previously. And we've worked with staff and will adopt the guidelines that are approved for this district. And that condition is fine with the team. On the next slide you will see that we're creating the amenity area. Right now everything is up against the building. Now that we're activating that frontage, we're
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22	There is a very large pedestrian clear zone and then frontage zone we'll see when we get to the cross-sections, but the intent of this is that all of that retail frontage will have the ability to be activated, pour out into the street, and really cap off that Pearl Street District. And as Susan highlighted, the different elements that we've included, the awnings and the transparency along that frontage, all are really meant to break up that facade of that garage and bring things down to the pedestrian scale. On the northwest corner, on the next slide, everybody will be thrilled to know we are keeping the lighthouse, but the lighthouse will be getting a refresh. We have a commitment in our redevelopment agreement with the City that this will be a collaboration with the artist community to do something new on the facade of it, but it will be staying and included in a highlighted feature.	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22	The next couple of slides are consistent with what you saw in the multiphase plan. Everything is meeting and exceeding the minimum requirements for streetscape. When you get to Page 24, that is Union Street, and it's going to stay in its current condition. There's actually a pretty robust landscape palette along that street with good shade coverage, so we'll be working to preserve that and, again, brightening up the side of the facade there. On 25, you see the hardscape and streetscape, which is consistent with what you've approved previously. And we've worked with staff and will adopt the guidelines that are approved for this district. And that condition is fine with the team. On the next slide you will see that we're creating the amenity area. Right now everything is up against the building. Now that we're activating that frontage, we're pulling everything into the amenity zone. We
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23	There is a very large pedestrian clear zone and then frontage zone we'll see when we get to the cross-sections, but the intent of this is that all of that retail frontage will have the ability to be activated, pour out into the street, and really cap off that Pearl Street District. And as Susan highlighted, the different elements that we've included, the awnings and the transparency along that frontage, all are really meant to break up that facade of that garage and bring things down to the pedestrian scale. On the northwest corner, on the next slide, everybody will be thrilled to know we are keeping the lighthouse, but the lighthouse will be getting a refresh. We have a commitment in our redevelopment agreement with the City that this will be a collaboration with the artist community to do something new on the facade of it, but it will be staying and included in a highlighted feature. The rest of the facade on the next slide is going to be cleaned and brightened.	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23	The next couple of slides are consistent with what you saw in the multiphase plan. Everything is meeting and exceeding the minimum requirements for streetscape. When you get to Page 24, that is Union Street, and it's going to stay in its current condition. There's actually a pretty robust landscape palette along that street with good shade coverage, so we'll be working to preserve that and, again, brightening up the side of the facade there. On 25, you see the hardscape and streetscape, which is consistent with what you've approved previously. And we've worked with staff and will adopt the guidelines that are approved for this district. And that condition is fine with the team. On the next slide you will see that we're creating the amenity area. Right now everything is up against the building. Now that we're activating that frontage, we're pulling everything into the amenity zone. We are meeting and exceeding all of the requirements for shade.
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24	There is a very large pedestrian clear zone and then frontage zone we'll see when we get to the cross-sections, but the intent of this is that all of that retail frontage will have the ability to be activated, pour out into the street, and really cap off that Pearl Street District. And as Susan highlighted, the different elements that we've included, the awnings and the transparency along that frontage, all are really meant to break up that facade of that garage and bring things down to the pedestrian scale. On the northwest corner, on the next slide, everybody will be thrilled to know we are keeping the lighthouse, but the lighthouse will be getting a refresh. We have a commitment in our redevelopment agreement with the City that this will be a collaboration with the artist community to do something new on the facade of it, but it will be staying and included in a highlighted feature. The rest of the facade on the next slide is going to be cleaned and brightened. I think we can skip forward to 16.	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24	The next couple of slides are consistent with what you saw in the multiphase plan. Everything is meeting and exceeding the minimum requirements for streetscape. When you get to Page 24, that is Union Street, and it's going to stay in its current condition. There's actually a pretty robust landscape palette along that street with good shade coverage, so we'll be working to preserve that and, again, brightening up the side of the facade there. On 25, you see the hardscape and streetscape, which is consistent with what you've approved previously. And we've worked with staff and will adopt the guidelines that are approved for this district. And that condition is fine with the team. On the next slide you will see that we're creating the amenity area. Right now everything is up against the building. Now that we're activating that frontage, we're pulling everything into the amenity zone. We are meeting and exceeding all of the requirements for shade. On the next slide you'll see that we're
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24	There is a very large pedestrian clear zone and then frontage zone we'll see when we get to the cross-sections, but the intent of this is that all of that retail frontage will have the ability to be activated, pour out into the street, and really cap off that Pearl Street District. And as Susan highlighted, the different elements that we've included, the awnings and the transparency along that frontage, all are really meant to break up that facade of that garage and bring things down to the pedestrian scale. On the northwest corner, on the next slide, everybody will be thrilled to know we are keeping the lighthouse, but the lighthouse will be getting a refresh. We have a commitment in our redevelopment agreement with the City that this will be a collaboration with the artist community to do something new on the facade of it, but it will be staying and included in a highlighted feature. The rest of the facade on the next slide is going to be cleaned and brightened.	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24	The next couple of slides are consistent with what you saw in the multiphase plan. Everything is meeting and exceeding the minimum requirements for streetscape. When you get to Page 24, that is Union Street, and it's going to stay in its current condition. There's actually a pretty robust landscape palette along that street with good shade coverage, so we'll be working to preserve that and, again, brightening up the side of the facade there. On 25, you see the hardscape and streetscape, which is consistent with what you've approved previously. And we've worked with staff and will adopt the guidelines that are approved for this district. And that condition is fine with the team. On the next slide you will see that we're creating the amenity area. Right now everything is up against the building. Now that we're activating that frontage, we're pulling everything into the amenity zone. We are meeting and exceeding all of the requirements for shade.

City of Jacksonville Downtown Development Review Board

 meeting a minimum 50 percent shade coverage. and that is a commitment we've made in our and that is a commitment we've made in our development agreement with the Cly as well. The last is the landscape palette which we's are working with the law to all of those standing the guidelines that were adopting with them. to belabor this one too much, but I do want to to belabor this one too much, but I do want to take an opportunity to recognize Gateway and thak them for showing us as I said, the repurposing of these garages is something value. that all ob to congratulate Bold Line and their team, in particular Bruce and Matt, for the creativity with which they approached this. to the labor to congratulate Bold Line and the it team, in particular Bruce and Matt, for the creativity with which they approached this. to the area. So we have the entire team available for the creativity with which they approached this. the creativity with which approached this. the creative team available for th	Dowr	town Development Review Board		Uncertified Condensed Copy
2 and that is a commitment we've made in our 2 I had no affection for the lighthouse 3 development agreement with the City to adopt and will garage, so 1 think what you guys are doing 4 The last is the landscape palette which we are working with the City to adopt and will right now is just making it a lot better than 5 commit to all of those standing the right now is just making it a lot better than 7 uidelines that we're adopting with them. file the standing the 7 thad no affection for the lighthouse so is see one of this, that we can induce some 8 thad has them for showing us as I said, the so is see one of this, that we can induce some 1 thank them for showing us as I said, the in roadway that we want to change, to be a little 1 think that they have really done an this is a home run. 1 think that they have really done an this is a home run. 1 think that they have really done an this is a home run. 1 think that they have really done an this is a home run. 1 think that they have really done an this is a home run. 1 think that they ha				
 development agreement with the City as well. The last is the landscape patter which well. grange, so I think what you guys are doing ti ever was. And I think just a really ti ever was. And I think just a really well-executed project given this behemoth that we can induce some change on Union Street because I think that's to belabor this one too much, but I do want to to belabor this one too much, but I do want to to the and this that we can induce some change on Union Street because I think that's that may that we can induce some change on Union Street because I think that's that and populate Bold Line and their team, in particular Bruce and Matt, for I think that they have really done an the reativity with which they approached this. I think that they have really done an the reativity with which they approached this. I think that they have really done an the reats. THE CHAIRMAN: Great. Thank you, THE CHAIRMAN: Great. Thank you, THE CHAIRMAN: Great. Thank you, Ms. Trimmer. BOARD MEMBERS (No response.) THE CHAIRMAN: Great. Thank you; we have any public comments? Ms. Triumer. BOARD MEMBERS (No response.) THE CHAIRMAN: Careat. Thank you; Ms. Trail, key office flow 2375, Jacksonville, FL 32203 (004) 821-0300 applicant at this stage? THE CHAIRMAN: Careat. Thank you; more particle as a string one yoblic comments, Mr. Secretary. BOARD MEMBER MONAHAN: Thank you; Move item DDRB 2024-006, Pearl Street District, Block MS, conceptual, with staff recommendations. THE CHAIRMAN: And there's been a BOARD MEMBER MAIN: All right. There's been a BOARD MEMBER BERLING: Second. THE CHAIRMAN: And t	1		1	
 The last is the landscape palette which we are working with the City to adopt and will serve was. And I think just a really what we can adopting with them. it ever was. And I think just a really what we can adopt the serve account of this, that we can adopt the serve account of this, that we can adopt the serve account of the serve	2	and that is a commitment we've made in our	2	I had no affection for the lighthouse
 are working with the City to adopt and will commit to all of those standing the guidelines that we're adopting with them. And with that, like I said, I don't want to belabor this one too much, but I do want to take an opportunity to recognize Gateway and thak them for showing us as I said, the take an opportunity to recognize Gateway and thak them for showing us as I said, the take an opportunity to recognize Gateway and thak them for showing us as I said, the take an opportunity to recognize Gateway and thak them for showing us as I said, the the creativity with which they approached this. the creativity with which they approached this. the creativity with which they approached this. do the area. so we have the entire team available for questions and we look forward to your feedback. THE CHAIRMAN: Great. Thank you, Ms. Timmer. BoARD Members, any questions for the bane M Tropia, Inc., Post Office Rox 2375, Jacksonville, FL 3203 (004) 821-4300 applicant at this stage? applicant at this stage? applicant at this stage? THE CHAIRMAN: All right. Seeing none, do we have any public comments. applicant at this stage? THE CHAIRMAN: All right. There's been a motion. THE CHAIRMAN: All right. There's been a	3	development agreement with the City as well.	3	garage, so I think what you guys are doing
 are working with the City to adopt and will commit to all of those standing the guidelines that we're adopting with them. And with that, like I said, I don't want to belabor this one too much, but I do want to take an opportunity to recognize Gateway and thak them for showing us as I said, the take an opportunity to recognize Gateway and thak them for showing us as I said, the take an opportunity to recognize Gateway and thak them for showing us as I said, the take an opportunity to recognize Gateway and thak them for showing us as I said, the the creativity with which they approached this. the creativity with which they approached this. the creativity with which they approached this. do the area. so we have the entire team available for questions and we look forward to your feedback. THE CHAIRMAN: Great. Thank you, Ms. Timmer. BoARD Members, any questions for the bane M Tropia, Inc., Post Office Rox 2375, Jacksonville, FL 3203 (004) 821-4300 applicant at this stage? applicant at this stage? applicant at this stage? THE CHAIRMAN: All right. Seeing none, do we have any public comments. applicant at this stage? THE CHAIRMAN: All right. There's been a motion. THE CHAIRMAN: All right. There's been a	4	The last is the landscape palette which we	4	
6 commit to all of those standing the guidelines that we're adopting with them. 6 well-executed project given this behemoth to belabor this one too much, but I do want to take an opportunity to recognize Gateway and take an opportunity to recognize Gateway and take an opportunity to recognize Gateway and thank them for showing us as I said, the repurposing of these garages is something viable. 7 that's downtown. And, hopefully, when we can induce some shange on Union Street because I think that's going to be, really, the next piece of arterial repurposing of these garages is something viable. 1 thank them for showing us as I said, the repurposing of these garages is something viable. 1 roadway that we want to change, to be a little bit more walkable. So gagin, a big shout-out, was hoping maybe you could put a zip line from the tower down to the bottom to bring viast how here the entire team available for guestions and we look forward to your feedback. The CHAIRMAN: Great. Thank you, we have any bubic Great. Thank you, we have any bubic Great. Thank you, we have any bubic comments? The CHAIRMAN: Clay. Seeing non, do we have any public comments? 20 1 applicant at this stage? 15 1 Gateway team has actually hired national comments, Mr. Sacretary. 2 motion. 20 20 20 1 We have any public comments? 1 1 1 1 applicant at this stage? 2 2 1 appl				
7 guidelines that we're adopting with them. 7 that's downtown. And, hopefully, what we can 9 to belabor this one too much, but I do want to 8 do is see more of this, that we can induce some 9 to belabor this one too much, but I do want to 10 there want to change, to be a little 10 them for showing us as I said, the 11 their them for showing us as I said, the 14 them for showing us as I said, the 12 bit more walkable. So again, a big shout-out, 14 And also to congratulate Bold Line and 14 Thacks. 15 14 their team, in particular Bruce and Matt, for 14 Thacks. 16 15 their team. and also to congratulate Bold Line and 16 16 16 16 their team. and also to congratulate Bold Line and 16 17 16 17 16			-	
 And with that, like I said, I don't want to belabor this one too much, but I do want to to take an opportunity to recognize Gateway and thank them for showing us as I said, the repurposing of these garages is something viable. And also to congratulate Bold Line and their team, in particular Bruce and Matt, for the treativity with which they approached this. And also to congratulate Bold Line and their team, in particular Bruce and Matt, for the treativity with which they approached this. T I think that they have really done an ustsanding job and are setting a really high ber for others that are looking to do this in the area. So we have the entire team available for questions and we look forward to your feedback. Ms. Timmer. Board Members, any questions for the Diane M. Tropia. Inc. Post Office Box 2375, Jacksonville, FL 32203 (904) 821-0300 THE CHAIRMAN: Great. Thank you, Ms. Tripia. Inc. Post Office Box 2375, Jacksonville, FL 32203 (904) 821-0300 applicant at this stage? applicant at this stage? BOARD MEMBER MONAHAN: Okay. Seeing no public comments. Mr. Secretary. BOARD MEMBER MONAHAN: Thank you, Mr. Chair. THE CHAIRMAN: All right. There's been a moton. THE CHAIRMAN: A		5	-	
 to belabor this one too much, but I do want to to belabor this one too much, but I do want to take an opportunity to recognize Gateway and thank them for showing us as I said, the going to be, really, the next piece of arterial going to be, really, the next piece of arterial going to be, really, the next piece of arterial their team, in particular Bruce and Matt, for their team, and are setting a really high so we have the entire team available for guestions and we look forward to your feedback. So we have the entire team available for guestions and we look forward to your feedback. Board Members, any questions for the Diame M. Tropia, Inc., Past Office Box 2375, Jaaksonville, FL 3203 guestions and we look forward to your feedback. guestions and				
10 take an opportunity to recognize Gateway and 11 i going to be, really, the next piece of arterial 11 11 thank them for showing us as I said, the 12 repurposing of these garages is something 13 viable. 13 viable. 14 And also to congratulate Bold Line and 15 their team, in particular Bruce and Mat, for 16 16 14 And also to congratulate Bold Line and 15 their team, in particular Bruce and Mat, for 16 17 Honkskie. 50 again, a big shout-out, 13 17 I think that they have really done an 14 14 Thanks. 16 18 outstanding job and are setting a really high 19 bar for others that are looking to do this in 19 10 BOARD MEMBER DAWSON: I agree with 16 14 The CHAIRMAN: Great. Thank you, 11 The CHAIRMAN: Great. Thank you, 11 10 Imas hoging maybe you could put a zip 10 20 applicant at this stage? 18 Gateway team has actually hired national 2 20 14 applicant at this stage? 18 Gateway team has actually hired national 2 20 14 applicant at this stage? 18 Gateway team has actually hired national 2 20 <tr< th=""><th>8</th><th></th><th>8</th><th></th></tr<>	8		8	
11 thank them for showing us as I said, the 11 roadway that we want to change, to be a little 12 repurposing of these garages is something 11 roadway that we want to change, to be a little 14 And also to congratulate Bold Line and 11 their team, in particular Bruce and Matt, for 16 their team, in particular Bruce and Matt, for 14 Thanks. 17 I think that they have really done an 14 Thanks. 18 outstanding job and are setting a really high 16 Mr. Dones. It's a beautiful project. 19 bar for others that are looking to do this in 10 16 Mr. Jones. It's a beautiful project. 20 questions and we look forward to your feedback. 17 I haws have here entire team available for 21 Bo ARD MEMBERS: (No response.) 20 One question I do have, though, is, do you 23 more people to downtown. 20 Ms. Trimmer. 24 baplicant at this stage? 20 16 32 3 applicant at this stage? 21 Gateway team has actually hired national 20 4 we have any public comments? 7 Sthere's hobody that has announced y	9	to belabor this one too much, but I do want to	9	change on Union Street because I think that's
12 repurposing of these garages is something 12 bit more walkable. So again, a big shout-out, 13 viable. 12 bit more walkable. So again, a big shout-out, 14 And also to congratulate Bold Line and 15 the creativity with which they approached this. 15 their team, in particular Bruce and Matt, for 14 Thacks. 16 their team, in particular Bruce and Matt, for 15 THE CHAIRMAN: James a could put a zip 16 bar for others that are looking to do this in 16 Mr. Jones. It's a beautiful project. 17 BOARD MEMBER DAWSON: I agree with 17 I was hoping maybe you could put a zip 18 bur for others that are looking tor 20 Ine from the tower down to the bottom to bring 18 THE CHAIRMAN: Great. Thank you, 20 One question I do have, though, is, do you 20 applicant at this stage? 20 One question I do have, though is, do you 21 applicant at this stage? 16 Gateway team has actually hired national 22 applicant at this stage? 1 Gateway team has announced yet, but they 23 BOARD MEMBER MONAHAN: Thank you, 16 3 programming for all of the gro	10	take an opportunity to recognize Gateway and	10	going to be, really, the next piece of arterial
12 repurposing of these garages is something 12 bit more walkable. So again, a big shout-out, 13 viable. 12 bit more walkable. So again, a big shout-out, 14 And also to congratulate Bold Line and 15 the creativity with which they approached this. 15 their team, in particular Bruce and Matt, for 14 Thacks. 16 their team, in particular Bruce and Matt, for 15 THE CHAIRMAN: James a could put a zip 16 bar for others that are looking to do this in 16 Mr. Jones. It's a beautiful project. 17 BOARD MEMBER DAWSON: I agree with 17 I was hoping maybe you could put a zip 18 bur for others that are looking tor 20 Ine from the tower down to the bottom to bring 18 THE CHAIRMAN: Great. Thank you, 20 One question I do have, though, is, do you 20 applicant at this stage? 20 One question I do have, though is, do you 21 applicant at this stage? 16 Gateway team has actually hired national 22 applicant at this stage? 1 Gateway team has announced yet, but they 23 BOARD MEMBER MONAHAN: Thank you, 16 3 programming for all of the gro	11	thank them for showing us as I said, the	11	roadway that we want to change, to be a little
 viable. And also to congratulate Bold Line and their team, in particular Bruce and Matt, for the creativity with which they approached this. T I think that they have really done an outstanding job and are setting a really high bar for others that are looking to do this in to the area. So we have the entire team available for questions and we look forward to your feedback. BoaRD MEMBER DAWSON: I agree with the area. So we have the entire team available for questions and we look forward to your feedback. Board Members, any questions for the Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203 (004) 821-0300 applicant at this stage? applicant at this stage? applicant at this stage? THE CHAIRMAN: All right. Seeing none, do we have any public comments? BOARD MEMBERS: (No response.) THE CHAIRMAN: All right. Seeing none, do we have any public comments? Sorny, the residences, but then also serve as a BOARD MEMBER MONAHAN: Thank you, Mr. Chair. THE CHAIRMAN: All right. There's been a motion. THE CHAIRMAN: And there's been a - me BOARD MEMBER BERLING: Second. THE CHAIRMAN: And there's been a - me BOARD MEMBER BERLING: Second. THE CHAIRMAN: And there's been a - me BOARD MEMBER BERLING: Second. THE CHAIRMAN: And there's been a - me BOARD MEMBER BERLING: Second. THE CHAIRMAN: And there's been a - me BOARD MEMBER BERLING: Second. THE CHAIRMAN: And there's been a - me BOARD MEMBER BERLING: Second. THE CHAIRMAN: And there's be	12	repurposing of these garages is something	12	bit more walkable. So again, a big shout-out,
14 And also to congratulate Bold Line and 14 Thanks. 15 their team, in particular Bruce and Matt, for 15 THE CHAIRMAN: Thank you, Mr. Jones. 17 I think that they have really done an 16 Mr. Jones. 17 18 outstanding job and are setting a really high 18 Mr. Jones. 18 Mr. Jones. 14 THE CHAIRMAN: I agree with 19 br for others that are looking to do this in 18 Mr. Jones. 17 BOARD MEMBER DAWSON: I agree with 20 questions and we look forward to your feedback. 17 more people to downtown. 20 21 So we have the entire team available for more people to downtown. 20 applicant at this stage? 25 MS. TRIMMER: Through the Chair, the 22 BOARD MEMBERS: (No response.) 16 20 16 20 3 THE CHAIRMAN: All right. Seeing non, you 20 16 3 20 4 we have any public comments? 5 5 5 5 there's nobody that has announced yet, but they are maing a very strategic effort to bring people into this corridor. 3 BOARD MEMBER MONAHAN: Thark you, 16				
 their team, in particular Bruce and Matt, for the creativity with which they approached this. I think that they have really done an outstanding job and are setting a really high bar for others that are looking to do this in guestions and we look forward to your feedback. THE CHAIRMAN: Great. Thank you, Ms. Trimmer. BooRD MemBER S: (No response.) THE CHAIRMAN: All right. Seeing no public comments. THE CHAIRMAN: Okay. Seeing no public comments. THE CHAIRMAN: Okay. Seeing no public comments. THE CHAIRMAN: All right. Thark you, BOARD MEMBER DAVS Second. THE CHAIRMAN: All right. There's been a BOARD MEMBER DAVS. THE CHAIRMAN: All right. There's been a BOARD MEMBER DAVS. THE CHAIRMAN: All right. There's been a BOARD MEMBER DAVIS: I second that. THE CHAIRMAN: All right. There's been a BOARD MEMBER DAVIS: I second that. THE CHAIRMAN: All right. There's been a BOARD MEMBER DAVIS: I second that. THE CHAIRMAN: All right. There's been a BOARD MEMBER DAVIS: I second that. THE CHAIRMAN: All right. There's been a BOARD MEMBER DAVIS: I second that. THE CHAIRMAN: All right. There's been a BOARD MEMBER DAVIS: I second that. BOARD MEMBER DAVIS: I second that. BOARD MEMBER DAVIS: I second that. THE CHAIRMAN: All right. There's been a BOARD MEMBER DAVIS: I second that. BOARD MEMBER DAVIS: I second that. BOARD MEMBER DAVIS: I second that. BOAR				
16 the creativity with which they approached this. 17 I think that they have really done an outstanding job and are setting a really high out to the area. 16 Mr. Dawson. 19 bar for others that are looking to do this in outstanding job and are setting a really high the area. 17 I was hoping maybe you could put a zip ine from the tower down to the bottom to bring more people to downtown. 20 30 0 expestion 1 do have, though, is, do you have any preleases or is there any kind of specific tenants that you're looking for? 23 BOARD MEMBERS. (No response.) (904) 821-0300 18 1 applicant at this stage? 18 2 BOARD MEMBERS. (No response.) (904) 821-0300 10 3 THE CHAIRMAN: All right. Seeing non, the comments. 20 1 applicant at this stage? 1 3 THE CHAIRMAN: All right. Seeing non, yublic comments? 5 6 comments. Mr. Secretary. 9 9 BOARD MEMBER MONAHAN: Thank you, 40 16 10 Mr. Chair. 11 11 BOARD MEMBER MONAHAN: Second. 13 12 District, Block N5, conceptual, with staff 13 13 THE CHAIRMAN: All right. There's been a -time othowe i				
 17 I think that they have really done an outstanding job and are setting a really high bar for others that are looking to do this in the area. 18 outstanding job and are setting a really high bar for others that are looking to do this in the area. 19 Jane M. Troja, Inc., Pest Office Box 2375, Jacksonville, FL 3203 (904) 821-0300 10 applicant at this stage? 11 applicant at this stage? 21 BOARD MEMBERS: (No response.) 3 THE CHAIRMAN: All right. Seeing none, do we have any public comments? 3 Mr. Chair. 10 Area CHAIRMAN: New of the dot have any public 4 we have any public comments? 3 BOARD MEMBER MONAHAN: Thank you, 14 Mr. Chair. 15 Mox ither asscond? 16 Is there a second? 17 THE CHAIRMAN: All right. There's been a motion. 18 OARD MEMBER DAVIS: I second that. 19 Jarea and the second? 10 Mr. Chair. 11 BOARD MEMBER MONAHAN: All right. There's been a motion. 12 BOARD MEMBER DAVIS: I second that. 14 THE CHAIRMAN: All right. There's been a motion. 15 motion. 16 THE CHAIRMAN: All right. There's been a motion. 17 THE CHAIRMAN: All right. There's been a motion. 18 OARD MEMBER DAVIS: I second that. 19 BOARD MEMBER DAVIS: I second that. 10 Mr. Jones, why don't we start with you? 24 BOARD MEMBER DAVIS: I second that. 25 MCA MEMBER DAVIS: I second that. 26 OKAD MEMBER DAVIS: I second that. 27 THE CHAIRMAN: All right. There's been a motion. 28 OARD MEMBER DAVIS: I second that. 29 OKAD MEMBER DAVIS: I second that. 20 Okay. Thank you, Mr. Davis. 21 Dokay. Thank you, Mr. Davis. 22 Let's move on to bard discussion, then. 23 Mr. Onahan. 24 BOARD MEMBER JONES: Again, a big a shoul-out to the Gateway Jax team. This is an 				• •
 outstanding job and are setting a really high bar for others that are looking to do this in the area. So we have the entire team available for guestions and we look forward to your feedback. THE CHAIRMAN: Great. Thank you, Ms. Trimmer. Board Members, any questions for the Diame M. Tropia, Inc., Pest Office Box 2375, Jacksonville, FL 32203 (904) 821-0300 applicant at this stage? BOARD MEMBERS: (No response.) THE CHAIRMAN: Okay. Seeing no public comments. MS. HILL: We do not have any public comments. MS. HILL: We do not have any public comments, Mr. Secretary. BOARD MEMBER MONAHAN: Thank you, Mr. Chair. Move item DDRB 2024-006, Pearl Street District, Block N5, conceptual, with staff recommendations. THE CHAIRMAN: All right. There's been a motion. THE CHAIRMAN: All right. There's been a motion. THE CHAIRMAN: All right. There's been a motion. BOARD MEMBER DAVIS: I second that. BOARD MEMBER DAVIS: I second that. THE CHAIRMAN: All right. There's been a motion. BOARD MEMBER DAVIS: I second that. THE CHAIRMAN: All right. There's been a motion. BOARD MEMBER DAVIS: I second that. B				
 19 bar for others that are looking to do this in 19 bar for others that are looking to do this in 20 the area. 21 So we have the entire team available for 22 questions and we look forward to your feedback. 23 THE CHAIRMAN: Great. Thank you, 24 MS. Trimmer. 25 Board Members, any questions for the 26 Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203 (904) 821-0300 20 THE CHAIRMAN: All right. Seeing none, do 37 THE CHAIRMAN: Okay. Seeing no public 4 we have any public comments? 5 MS. HILL: We do not have any public comments, Mr. Secretary. 9 BOARD MEMBER MONAHAN: Thank you, 11 THE CHAIRMAN: All right. There's been a more second? 12 District, Block NS, conceptual, with staff 13 recommendations. 14 THE CHAIRMAN: All right. There's been a more second? 15 there a second? 16 Is there a second? 17 BOARD MEMBER BERLING: Second. 18 THE CHAIRMAN: All right. There's been a more second? 19 BOARD MEMBER BERLING: Second. 10 THE CHAIRMAN: All right. There's been a more and finity for the lighthouse either, and The CHAIRMAN: All right. There's been a more second? 18 THE CHAIRMAN: All right. There's been a more second? 19 BOARD MEMBER BERLING: Second. 11 THE CHAIRMAN: All right. There's been a more second? 12 Okay, Thank you, Mr. Davis. 13 THE CHAIRMAN: And there's been a more second? 14 CHAIRMAN: And there's been a more second? 15 THE CHAIRMAN: And there's been a more second? 16 Is there a second? 17 BOARD MEMBER DAVIS: I second that. 19 BOARD MEMBER DAVIS: I second that. 10 Ckay, Thank you, Mr. Davis. 21 ChAIRMAN: And there's been a more second? 22 Let's move on to board discussion, then. 23 BOARD MEMBER JONES: Again, a big as policion later. And I think that was th				-
 20 the area. 20 the area. 21 So we have the entire team available for 21 guestions and we look forward to your feedback. 22 THE CHAIRMAN: Great. Thank you, 23 THE CHAIRMAN: Great. Thank you, 24 MS. Trimmer. 25 Board Members, any questions for the 26 Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203 20 (904) 821-0300 20 1 21 applicant at this stage? 22 BOARD MEMBERS: (No response.) 37 THE CHAIRMAN: All right. Seeing none, do 3 THE CHAIRMAN: All right. Seeing none, do 4 we have any public comments? 5 MS. HILL: We do not have any public 6 comments. 7 THE CHAIRMAN: All right. Seeing none public 6 comments. 7 THE CHAIRMAN: All right. Seeing none public 6 comments. 7 THE CHAIRMAN: All right. Thank you, 10 Mr. Chair. 11 Move item DDRB 2024-006, Pearl Street 12 District, Block NS, conceptual, with staff 13 there a second? 14 THE CHAIRMAN: All right. There's been a motion. 15 there a second? 16 THE CHAIRMAN: All right. There's been a 17 BOARD MEMBER DAVIS: I second that. 10 ChAIRMAN: You, Mr. Davis. 21 District, Block NS, conceptual, with staff 13 there a second? 14 THE CHAIRMAN: All right. There's been a 15 BOARD MEMBER DAVIS: I second. 16 THE CHAIRMAN: All right. There's been a 17 BOARD MEMBER DAVIS: I second. 18 THE CHAIRMAN: All there's been a 19 BOARD MEMBER DAVIS: I second that. 10 THE CHAIRMAN: All right. There's been a 19 BOARD MEMBER DAVIS: I second that. 10 THE CHAIRMAN: All right. There's been a 19 BOARD MEMBER DAVIS: I second that. 10 THE CHAIRMAN: You, Mr. Davis. 21 Disk mere a second? 22 Disk more on to board discussion, then. 23 THE CHAIRMAN: You	18		18	
 So we have the entire team available for questions and we look forward to your feedback. questions and we look forward to your feedback. The CHAIRMAN: Great. Thank you, Ms. Trimmer. Board Members, any questions for the Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203 (904) 821-0300 applicant at this stage? BOARD MEMBERS: (No response.) THE CHAIRMAN: All right. Seeing none, do we have any public comments? Ms. HILL: We do not have any public comments, Mr. Secretary. BOARD MEMBER MONAHAN: Thank you, Mr. Chair. BOARD MEMBER MONAHAN: All right. There's been a motion. THE CHAIRMAN: All there's been a motion. TH	19	bar for others that are looking to do this in	19	
 So we have the entire team available for questions and we look forward to your feedback. questions and we look forward to your feedback. The CHAIRMAN: Great. Thank you, Ms. Trimmer. Board Members, any questions for the Diane M. Tropia, Inc. Post Office Box 2375, Jacksonville, FL 32203 (904) 821-0300 applicant at this stage? applicant at this stage? BOARD MEMBERS: (No response.) THE CHAIRMAN: All right. Seeing none, do we have any public comments? MS. HILL: We do not have any public comments, Mr. Secretary. BOARD MEMBER MONAHAN: Thank you, Mr. Chair. District, Block N5, conceptual, with staff recommendations. THE CHAIRMAN: All right. There's been a motion. THE CHAIRMAN: All there's been a motion. THE	20	the area.	20	line from the tower down to the bottom to bring
 questions and we look forward to your feedback. THE CHAIRMAN: Great. Thank you, Ms. Trimmer. Board Members, any questions for the Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203 (904) 821-0300 applicant at this stage? BOARD MEMBERS: (No response.) THE CHAIRMAN: All right. Seeing none, do we have any public comments? BOARD MEMBERS: (No response.) THE CHAIRMAN: All right. Seeing none, do we have any public comments? BOARD MEMBERS: (No response.) THE CHAIRMAN: Okay. Seeing no public comments, Mr. Sceretary. BOARD MEMBER MONAHAN: Thank you, Mr. Chair. Move item DDRB 2024-006, Pearl Street District, Block NS, conceptual, with staff recommendations. THE CHAIRMAN: All right. There's been a maxima ready. I do noto. THE CHAIRMAN: All right. There's been a maxima ready and the daterady. I do noto. THE CHAIRMAN: All right. There's been a maxima ready and think that was the BOARD MEMBER BERLING: Second. THE CHAIRMAN: All tright. There's been a maxima we will be seeing a signage THE CHAIRMAN: - second. Okay. Thank you, Mr. Davis. Let's move on to board discussion, then. Mr. Jones, why don't we start with you? Shout-out to the Gateway Jax team. This is an 	21	So we have the entire team available for	21	more people to downtown.
 THE CHAIRMAN: Great. Thank you, Ms. Trimmer. Board Members, any questions for the Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203 (904) 821-0300 applicant at this stage? applicant at this stage? BOARD MEMBERS: (No response.) THE CHAIRMAN: All right. Seeing none, do we have any public comments? MS. HILL: We do not have any public comments. THE CHAIRMAN: All right. Seeing no public comments. BOARD MEMBER MONAHAN: Thank you, Mr. Chair. BOARD MEMBER MONAHAN: Thank you, Mr. Chair. BOARD MEMBER SEQ24-006, Pearl Street District, Block N5, conceptual, with staff recommendations. THE CHAIRMAN: All right. There's been a BOARD MEMBER BERLING: Second. Is there a second? THE CHAIRMAN: And there's been a BOARD MEMBER BERLING: Second. THE CHAIRMAN: And there's been a BOARD MEMBER BERLING: Second. THE CHAIRMAN: - second. CHAIRMAN: - second. ChARD MEMBER DAVIS: I second that. ChAIRMAN: - second. ChARD MEMBER DAVIS: I second that. ChARD MEMBER DAVIS: I second that. ChARD MEMBER DAVIS: I second. Shout-out to the Gateway Jax team. This is an 	22	questions and we look forward to your feedback.	22	
 Ms. Trimmer. Board Members, any questions for the Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203 (904) 821-0300 applicant at this stage? BOARD MEMBERS: (No response.) THE CHAIRMAN: All right. Seeing none, do we have any public comments? MS. HILL: We do not have any public comments. THE CHAIRMAN: Okay. Seeing no public comments. Mr. Secretary. BOARD MEMBER MONAHAN: Thank you, Mr. Chair. Move item DDRB 2024-006, Pearl Street District, Block NS, conceptual, with staff recommendations. THE CHAIRMAN: All right. There's been a sorry, the residences, but then also serve as a destination to bring people into this corridor. BOARD MEMBER BERLING: Second. THE CHAIRMAN: And there's been a BOARD MEMBER BERLING: Second. THE CHAIRMAN: And there's been a BOARD MEMBER DAVIS: I second that. THE CHAIRMAN: And there's been a BOARD MEMBER DAVIS: I second that. THE CHAIRMAN: And there's been a BOARD MEMBER DAVIS: I second that. THE CHAIRMAN: And there's been a BOARD MEMBER DAVIS: I second that. THE CHAIRMAN: And there's been a BOARD MEMBER DAVIS: I second that. THE CHAIRMAN: And there's been a BOARD MEMBER DAVIS: I second that. THE CHAIRMAN: And there's been a BOARD MEMBER DAVIS: I second that. THE CHAIRMAN: And there's been a BOARD MEMBER DAVIS: I second that. THE CHAIRMAN: And there's been a BOARD MEMBER DAVIS: I second that. THE CHAIRMAN: And there's been a BOARD MEMBER DAVIS: I second that. THE CHAIRMAN: And there's been a BOARD MEMBER DAVIS: I second that. THE CHAIRMAN: And there's been a BOARD MEMBER DAVIS: I second that. THE CHAIRMAN: Thank you, Mr. Davis. Let'				
 Board Members, any questions for the Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203 (904) 821-0300 applicant at this stage? BOARD MEMBERS: (No response.) THE CHAIRMAN: All right. Seeing no public comments, Mr. Secretary. BOARD MEMBER MONAHAN: Thank you, Mr. Chair. THE CHAIRMAN: All right. There's been a BOARD MEMBER BERLING: Second. THE CHAIRMAN: All right. There's been a THE CHAIRMAN: All right. There's been a BOARD MEMBER BERLING: Second. THE CHAIRMAN: And there's been a BOARD MEMBER BERLING: Second. THE CHAIRMAN: And there's been a BOARD MEMBER BERLING: Second. THE CHAIRMAN: And there's been a BOARD MEMBER DAVIS: I second that. THE CHAIRMAN: And there's been a BOARD MEMBER DAVIS: I second that. THE CHAIRMAN: And there's been a BOARD MEMBER DAVIS: I second that. THE CHAIRMAN: And there's been a BOARD MEMBER DAVIS: I second. THE CHAIRMAN: And there's been a BOARD MEMBER DAVIS: I second. THE CHAIRMAN: And there's been a BOARD MEMBER DAVIS: I second. THE CHAIRMAN: And there's been a BOARD MEMBER DAVIS: I second. THE CHAIRMAN: And there's been a BOARD MEMBER DAVIS: I second. THE CHAIRMAN: And there's been a BOARD MEMBER DAVIS: I second. THE CHAIRMAN: And there's been a BOARD MEMBER DAVIS: I second. THE CHAIRMAN: And there's been a BOARD MEMBER DAVIS: I second. THE CHAIRMAN: And there's been a BOARD MEMBER DAVIS: I second. THE CHAIRMAN: And there's been a BOARD MEMBER DAVIS: Addition back and a signage application later, and I think that was the only thing that I would have commented on. It's a successful project, so kudos to the CHAIRMAN: Thank you, BOARD MEMBER JONES: Again, a				
Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203 (904) 821-0300Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203 (904) 821-03001applicant at this stage?1Gateway team has actually hired national consultants to work with them for the 3202BOARD MEMBERS: (No response.)1Gateway team has actually hired national consultants to work with them for the 3203THE CHAIRMAN: All right. Seeing none, do we have any public comments?1Gateway team has actually hired national consultants to work with them for the 3206THE CHAIRMAN: Okay. Seeing no public comments, Mr. Secretary.5here's nobody that has announced yet, but they 637THE CHAIRMAN: Okay. Seeing no public comments, Mr. Secretary.6are making a very strategic effort to bring 778corrny, the residences, but then also serve as a 99destination to bring people into this corridor.10Mr. Chair.10BOARD MEMBER MONAHAN: Thank you, 11THE CHAIRMAN: All right. There's been a 131114THE CHAIRMAN: All right. There's been a 1413BOARD MEMBER BERLING: Second.1316Is there a second?16and I really appreciate the architecture here.17BOARD MEMBER DAVIS: I second that.19only thing that I would have commented on.19BOARD MEMBER DAVIS: I second that.19only thing that I would have commented on.10THE CHAIRMAN: And there's been a 1910It really appreciate the architectur				
(904) 821-0300(904) 821-03001applicant at this stage?12BOARD MEMBERS: (No response.)13THE CHAIRMAN: All right. Seeing none, do34we have any public comments?25MS. HILL: We do not have any public36comments.57THE CHAIRMAN: Okay. Seeing no public8comments, Mr. Secretary.9BOARD MEMBER MONAHAN: Thank you,10Mr. Chair.11Move item DDRB 2024-006, Pearl Street12District, Block NS, conceptual, with staff13recommendations.14THE CHAIRMAN: All right. There's been a15motion.16Is there a second?17BOARD MEMBER BERLING: Second.18THE CHAIRMAN: And there's been a19BOARD MEMBER BERLING: Second.10THE CHAIRMAN: And there's been a19BOARD MEMBER BERLING: Second.11THE CHAIRMAN: And there's been a19BOARD MEMBER BERLING: Second.11THE CHAIRMAN: And there's been a19BOARD MEMBER BERLING: Second.11THE CHAIRMAN: And there's been a19BOARD MEMBER DAVIS: I second that.10THE CHAIRMAN: And there's been a19BOARD MEMBER DAVIS: I second that.10THE CHAIRMAN: And there's been a11Okay. Thank you, Mr. Davis.12Let's move on to board discussion, then.13THE CHAIRMAN: And there's been a -	25		25	-
18181applicant at this stage?12BOARD MEMBERS: (No response.)33THE CHAIRMAN: All right. Seeing none, do44we have any public comments?55MS. HILL: We do not have any public66comments.77THE CHAIRMAN: Okay. Seeing no public68comments, Mr. Secretary.69BOARD MEMBER MONAHAN: Thank you,710Mr. Chair.711Move item DDRB 2024-006, Pearl Street12District, Block N5, conceptual, with staff713recommendations.1114THE CHAIRMAN: All right. There's been a1315motion.1416Is there a second?1317BOARD MEMBER BERLING: Second.1418THE CHAIRMAN: And there's been a1919BOARD MEMBER DAVIS: I second that.1920Okay. Thank you, Mr. Davis.2122Let's move on to board discussion, then.2323Mr. Jones, why don't we start with you?2424BOARD MEMBER JONES: Again, a big2425Shout-out to the Gateway Jax team. This is an25				
1applicant at this stage?1Gateway team has actually hired national2BOARD MEMBERS: (No response.)1Gateway team has actually hired national3THE CHAIRMAN: All right. Seeing none, do3programming for all of the ground-floor retail4we have any public comments?3programming for all of the ground-floor retail5MS. HILL: We do not have any public3space within the Pearl Street District. So6comments, Mr. Secretary.6are making a very strategic effort to bring7THE CHAIRMAN: Okay. Seeing no public7things that will support the retail, but I'm8comments, Mr. Secretary.9destination to bring people into this corridor.9BOARD MEMBER MONAHAN: Thank you,9destination to bring people into this corridor.10Mr. Chair.10BOARD MEMBER DAWSON: Thank you.11Move item DDRB 2024-006, Pearl Street11THE CHAIRMAN: All right. There's been a12District, Block N5, conceptual, with staff12Ms. Berling.13recommendations.13BOARD MEMBER BERLING: Second.14THE CHAIRMAN: All right. There's been a16Is there a second?15THE CHAIRMAN: And there's been a16and I really appreciate the architecture here.17BOARD MEMBER DAVIS: I second that.17I imagine we will be seeing a signage18THE CHAIRMAN: second.11I imagine we will be seeing a signage19BOARD MEMBER DONES: Again, a big24				
 BOARD MEMBERS: (No response.) THE CHAIRMAN: All right. Seeing none, do we have any public comments? MS. HILL: We do not have any public comments. THE CHAIRMAN: Okay. Seeing no public comments. Mr. Secretary. BOARD MEMBER MONAHAN: Thank you, move item DDRB 2024-006, Pearl Street District, Block NS, conceptual, with staff recommendations. THE CHAIRMAN: All right. There's been a motion. THE CHAIRMAN: And there's been a BOARD MEMBER BERLING: Second. THE CHAIRMAN: And there's been a BOARD MEMBER DAVIS: I second that. Chair, Jones, why don't we start with you? Shout-out to the Gateway Jax team. This is an Canadian and there second? Shout-out to the Gateway Jax team. This is an Canadia and the commendation and there's been a BOARD MEMBER DAVIS: I second that. Chair All really appreciate the architecture here. THE CHAIRMAN: second. THE CHAIRMAN: second. THE CHAIRMAN: second. THE CHAIRMAN: Thank you, Mr. Davis. BOARD MEMBER JONES: Again, a big Shout-out to the Gateway Jax team. This is an Chair All really appendiate the month and there's basen a BOARD MEMBER JONES: Again, a big THE CHAIRMAN: Thank you, Ms. Berling. Mr. Chair. 				
 THE CHAIRMAN: All right. Seeing none, do we have any public comments? MS. HILL: We do not have any public comments. THE CHAIRMAN: Okay. Seeing no public comments. Mr. Secretary. BOARD MEMBER MONAHAN: Thank you, Mr. Chair. District, Block N5, conceptual, with staff recommendations. THE CHAIRMAN: All right. There's been a BOARD MEMBER BERLING: Second. THE CHAIRMAN: And there's been a BOARD MEMBER DAVIS: I second that. Chair, Jones, why don't we start with you? Mr. Jones, why don't we start with you? shout-out to the Gateway Jax team. This is an 	1		1	
 we have any public comments? MS. HILL: We do not have any public comments. THE CHAIRMAN: Okay. Seeing no public comments, Mr. Secretary. BOARD MEMBER MONAHAN: Thank you, Mr. Chair. District, Block N5, conceptual, with staff recommendations. THE CHAIRMAN: All right. There's been a motion. THE CHAIRMAN: All right. There's been a motion. Is there a second? THE CHAIRMAN: And there's been a BOARD MEMBER DAVIS: I second that. BOARD MEMBER DAVIS: I second that. Chair. Chair. THE CHAIRMAN: And there's been a BOARD MEMBER DAVIS: I second that. Chair. Chair	2	BOARD MEMBERS: (No response.)	2	consultants to work with them for the
 MS. HILL: We do not have any public comments. THE CHAIRMAN: Okay. Seeing no public comments, Mr. Secretary. BOARD MEMBER MONAHAN: Thank you, Mr. Chair. Move item DDRB 2024-006, Pearl Street District, Block N5, conceptual, with staff recommendations. THE CHAIRMAN: All right. There's been a sthere a second? THE CHAIRMAN: And there's been a Sthere a second? THE CHAIRMAN: And there's been a BOARD MEMBER DAVIS: I second that. BOARD MEMBER DAVIS: I second that. THE CHAIRMAN: I'm BOARD MEMBER BERLING: Second. THE CHAIRMAN: And there's been a BOARD MEMBER DAVIS: I second that. THE CHAIRMAN: Second. THE CHAIRMAN: Second. Chair, Jones, why don't we start with you? Shout-out to the Gateway Jax team. This is an Mr. Jones, Way don't we start with you? Mr. Jones, why don't we start with you? Shout-out to the Gateway Jax team. This is an Mr. Jones, Way Common sector with staff Mr. Jones, Way don't we start with you? Mr. Jones, Way don't we start with you? Mr. Chair. Mr. Jones, Way don't we start with you? Mr. Chair. 	3	THE CHAIRMAN: All right. Seeing none, do	3	programming for all of the ground-floor retail
 6 comments. THE CHAIRMAN: Okay. Seeing no public scomments, Mr. Secretary. BOARD MEMBER MONAHAN: Thank you, Mr. Chair. Move item DDRB 2024-006, Pearl Street District, Block N5, conceptual, with staff recommendations. THE CHAIRMAN: All right. There's been a THE CHAIRMAN: All right. There's been a THE CHAIRMAN: All right. There's been a BOARD MEMBER BERLING: I echo what my fellow board members have said already. I do not have an affinity for the lighthouse either, BOARD MEMBER BERLING: Second. THE CHAIRMAN: And there's been a BOARD MEMBER DAVIS: I second that. Chair. Mr. Jones, why don't we start with you? Mr. Jones, why don't we start with you? Shout-out to the Gateway Jax team. This is an Mr. Jones, why don't we start with you? Shout-out to the Gateway Jax team. This is an Kr. Jones, why don't we start with you? Mr. Chair. Kr. Jones, Way Jon't we start with you? Mr. Davis. Mr. Jones, why don't we start with you? Mr. Chair. Kr. Jones, Way Jon't we start with you? Mr. Chair. Kr. Jones, Way Jon't we start with you? Mr. Chair. Kr. Jones, Way Jon't we start with you? Kr. Chair. Kr. Jones, Way Jon't we start with you? Mr. Chair. Kr. Chair. Kr. Jones, Way Jon't we start with you? Kr. Chair. Kr. Chair. Kr.	4	we have any public comments?	4	space within the Pearl Street District. So
 6 comments. THE CHAIRMAN: Okay. Seeing no public scomments, Mr. Secretary. BOARD MEMBER MONAHAN: Thank you, Mr. Chair. Move item DDRB 2024-006, Pearl Street District, Block N5, conceptual, with staff recommendations. THE CHAIRMAN: All right. There's been a THE CHAIRMAN: All right. There's been a THE CHAIRMAN: All right. There's been a BOARD MEMBER BERLING: I echo what my fellow board members have said already. I do not have an affinity for the lighthouse either, BOARD MEMBER BERLING: Second. THE CHAIRMAN: And there's been a BOARD MEMBER DAVIS: I second that. Chair. Mr. Jones, why don't we start with you? Mr. Jones, why don't we start with you? Shout-out to the Gateway Jax team. This is an Mr. Jones, why don't we start with you? Shout-out to the Gateway Jax team. This is an Kr. Jones, why don't we start with you? Mr. Chair. Kr. Jones, Way Jon't we start with you? Mr. Davis. Mr. Jones, why don't we start with you? Mr. Chair. Kr. Jones, Way Jon't we start with you? Mr. Chair. Kr. Jones, Way Jon't we start with you? Mr. Chair. Kr. Jones, Way Jon't we start with you? Kr. Chair. Kr. Jones, Way Jon't we start with you? Mr. Chair. Kr. Chair. Kr. Jones, Way Jon't we start with you? Kr. Chair. Kr. Chair. Kr.	5	MS. HILL: We do not have any public	5	there's nobody that has announced yet, but they
 THE CHAIRMAN: Okay. Seeing no public comments, Mr. Secretary. BOARD MEMBER MONAHAN: Thank you, Mr. Chair. Move item DDRB 2024-006, Pearl Street District, Block N5, conceptual, with staff recommendations. THE CHAIRMAN: All right. There's been a THE CHAIRMAN: All right. There's been a motion. Is there a second? THE CHAIRMAN: And there's been a BOARD MEMBER BERLING: Second. THE CHAIRMAN: And there's been a BOARD MEMBER BERLING: Second. THE CHAIRMAN: And there's been a BOARD MEMBER DAVIS: I second that. BOARD MEMBER DAVIS: I second that. Chair. Chair. Mr. Jones, why don't we start with you? Shout-out to the Gateway Jax team. This is an THE CHAIRMAN: Thank you, 25 Mr. Jones, why don't we start with you? Mr. Sones, why don't we start with you? Mr. Chair. Mr. Sones, why don't we start with you? Mr. Chair. Mr. Chair. Mr. Sones, why don't we start with you? Mr. Chair. Mr. Sones, why don't we start with you? Mr. Chair. 	6		6	
 8 comments, Mr. Secretary. 9 BOARD MEMBER MONAHAN: Thank you, 10 Mr. Chair. 11 Move item DDRB 2024-006, Pearl Street 12 District, Block N5, conceptual, with staff 13 recommendations. 14 THE CHAIRMAN: All right. There's been a 15 motion. 16 Is there a second? 17 BOARD MEMBER BERLING: Second. 18 THE CHAIRMAN: And there's been a 19 BOARD MEMBER DAVIS: I second that. 10 THE CHAIRMAN: second. 11 THE CHAIRMAN: second. 12 District, Jones, why don't we start with you? 24 BOARD MEMBER JONES: Again, a big 25 shout-out to the Gateway Jax team. This is an 			-	
 BOARD MEMBER MONAHAN: Thank you, Mr. Chair. Move item DDRB 2024-006, Pearl Street District, Block N5, conceptual, with staff recommendations. THE CHAIRMAN: All right. There's been a motion. Is there a second? THE CHAIRMAN: And there's been a BOARD MEMBER DAVIS: I second that. BOARD MEMBER DAVIS: I second that. BOARD MEMBER DAVIS: I second that. THE CHAIRMAN: second. THE CHAIRMAN: second. THE CHAIRMAN: second. Chay. Thank you, Mr. Davis. Let's move on to board discussion, then. Mr. Jones, why don't we start with you? BOARD MEMBER JONES: Again, a big shout-out to the Gateway Jax team. This is an Goard MEMBER MONAHAN: Thank you, Mr. Chair. Mr. Chair. 		, .	-	
 Mr. Chair. Move item DDRB 2024-006, Pearl Street District, Block N5, conceptual, with staff recommendations. THE CHAIRMAN: All right. There's been a motion. Is there a second? BOARD MEMBER BERLING: Second. THE CHAIRMAN: And there's been a BOARD MEMBER DAVIS: I second that. BOARD MEMBER DAVIS: I second that. THE CHAIRMAN: second. THE CHAIRMAN: second. THE CHAIRMAN: second. Okay. Thank you, Mr. Davis. Let's move on to board discussion, then. Mr. Jones, why don't we start with you? BOARD MEMBER JONES: Again, a big shout-out to the Gateway Jax team. This is an 			-	
 Move item DDRB 2024-006, Pearl Street District, Block N5, conceptual, with staff recommendations. THE CHAIRMAN: All right. There's been a motion. Is there a second? BOARD MEMBER BERLING: Second. THE CHAIRMAN: And there's been a BOARD MEMBER DAVIS: I second that. THE CHAIRMAN: second. THE CHAIRMAN: second. Okay. Thank you, Mr. Davis. Let's move on to board discussion, then. Mr. Jones, why don't we start with you? BOARD MEMBER JONES: Again, a big shout-out to the Gateway Jax team. This is an 			-	• • •
 District, Block N5, conceptual, with staff recommendations. THE CHAIRMAN: All right. There's been a motion. Is there a second? BOARD MEMBER BERLING: Second. THE CHAIRMAN: And there's been a BOARD MEMBER DAVIS: I second that. THE CHAIRMAN: second. THE CHAIRMAN: second. THE CHAIRMAN: second. THE CHAIRMAN: second. Okay. Thank you, Mr. Davis. Let's move on to board discussion, then. Mr. Jones, why don't we start with you? BOARD MEMBER JONES: Again, a big shout-out to the Gateway Jax team. This is an Mr. Chair. Ms. Berling. Ms. Berling. BOARD MEMBER MONAHAN: Thank you, Mr. Chair. 				
 recommendations. THE CHAIRMAN: All right. There's been a motion. Is there a second? Is there a second? BOARD MEMBER BERLING: Second. THE CHAIRMAN: And there's been a BOARD MEMBER DAVIS: I second that. THE CHAIRMAN: second. Chay. Thank you, Mr. Davis. Let's move on to board discussion, then. Mr. Jones, why don't we start with you? BOARD MEMBER JONES: Again, a big shout-out to the Gateway Jax team. This is an 				
 14 THE CHAIRMAN: All right. There's been a motion. 15 there a second? 16 Is there a second? 17 BOARD MEMBER BERLING: Second. 18 THE CHAIRMAN: And there's been a 19 BOARD MEMBER DAVIS: I second that. 20 THE CHAIRMAN: second. 21 Okay. Thank you, Mr. Davis. 22 Let's move on to board discussion, then. 23 Mr. Jones, why don't we start with you? 24 BOARD MEMBER JONES: Again, a big 25 shout-out to the Gateway Jax team. This is an 14 fellow board members have said already. I do 15 not have an affinity for the lighthouse either, 16 and I really appreciate the architecture here. 17 I imagine we will be seeing a signage application later, and I think that was the 19 only thing that I would have commented on. 20 It's a successful project, so kudos to 21 Okay. Thank you, Mr. Davis. 22 Let's move on to board discussion, then. 23 Mr. Jones, why don't we start with you? 24 BOARD MEMBER JONES: Again, a big 25 shout-out to the Gateway Jax team. This is an 26 Mr. Chair. 				
 motion. Is there a second? BOARD MEMBER BERLING: Second. THE CHAIRMAN: And there's been a BOARD MEMBER DAVIS: I second that. BOARD MEMBER DAVIS: I second that. THE CHAIRMAN: second. THE CHAIRMAN: second. Okay. Thank you, Mr. Davis. Let's move on to board discussion, then. Mr. Jones, why don't we start with you? BOARD MEMBER JONES: Again, a big shout-out to the Gateway Jax team. This is an Is there a second? Is there a second? Is there a second? not have an affinity for the lighthouse either, and I really appreciate the architecture here. I imagine we will be seeing a signage application later, and I think that was the only thing that I would have commented on. It's a successful project, so kudos to everybody involved. THE CHAIRMAN: Thank you, Ms. Berling. Mr. Monahan. BOARD MEMBER JONES: Again, a big Mr. Chair. 	-			•
 Is there a second? BOARD MEMBER BERLING: Second. THE CHAIRMAN: And there's been a BOARD MEMBER DAVIS: I second that. BOARD MEMBER DAVIS: I second that. THE CHAIRMAN: second. THE CHAIRMAN: second. Chay. Thank you, Mr. Davis. Let's move on to board discussion, then. Mr. Jones, why don't we start with you? BOARD MEMBER JONES: Again, a big Shout-out to the Gateway Jax team. This is an and I really appreciate the architecture here. and I really appreciate the architecture here. I imagine we will be seeing a signage application later, and I think that was the only thing that I would have commented on. It's a successful project, so kudos to It's a successful project, so kudos to THE CHAIRMAN: Thank you, Ms. Berling. Mr. Monahan. BOARD MEMBER JONES: Again, a big Mr. Chair. 	14	THE CHAIRMAN: All right. There's been a	14	
 BOARD MEMBER BERLING: Second. THE CHAIRMAN: And there's been a BOARD MEMBER DAVIS: I second that. BOARD MEMBER DAVIS: I second that. THE CHAIRMAN: second. THE CHAIRMAN: second. Okay. Thank you, Mr. Davis. Let's move on to board discussion, then. Mr. Jones, why don't we start with you? Mr. Jones, why don't we start with you? BOARD MEMBER JONES: Again, a big Shout-out to the Gateway Jax team. This is an 	15	motion.	15	not have an affinity for the lighthouse either,
 18 THE CHAIRMAN: And there's been a 19 BOARD MEMBER DAVIS: I second that. 20 THE CHAIRMAN: second. 21 Okay. Thank you, Mr. Davis. 22 Let's move on to board discussion, then. 23 Mr. Jones, why don't we start with you? 24 BOARD MEMBER JONES: Again, a big 25 shout-out to the Gateway Jax team. This is an 	16	Is there a second?	16	and I really appreciate the architecture here.
 18 THE CHAIRMAN: And there's been a 19 BOARD MEMBER DAVIS: I second that. 20 THE CHAIRMAN: second. 21 Okay. Thank you, Mr. Davis. 22 Let's move on to board discussion, then. 23 Mr. Jones, why don't we start with you? 24 BOARD MEMBER JONES: Again, a big 25 shout-out to the Gateway Jax team. This is an 18 application later, and I think that was the 19 only thing that I would have commented on. 20 It's a successful project, so kudos to 21 everybody involved. 22 THE CHAIRMAN: Thank you, Ms. Berling. 23 Mr. Jones, why don't we start with you? 24 BOARD MEMBER JONES: Again, a big 25 shout-out to the Gateway Jax team. This is an 26 Mr. Chair. 	17	BOARD MEMBER BERLING: Second.	17	I imagine we will be seeing a signage
 BOARD MEMBER DAVIS: I second that. THE CHAIRMAN: second. Okay. Thank you, Mr. Davis. Let's move on to board discussion, then. Mr. Jones, why don't we start with you? BOARD MEMBER JONES: Again, a big shout-out to the Gateway Jax team. This is an Only thing that I would have commented on. It's a successful project, so kudos to It's a succestable and to<	18	THE CHAIRMAN: And there's been a	18	application later, and I think that was the
 20 THE CHAIRMAN: second. 21 Okay. Thank you, Mr. Davis. 22 Let's move on to board discussion, then. 23 Mr. Jones, why don't we start with you? 24 BOARD MEMBER JONES: Again, a big 25 shout-out to the Gateway Jax team. This is an 20 It's a successful project, so kudos to 21 everybody involved. 22 THE CHAIRMAN: Thank you, Ms. Berling. 23 Mr. Monahan. 24 BOARD MEMBER JONES: Again, a big 25 Mr. Chair. 	19	BOARD MEMBER DAVIS: I second that.	19	
21Okay. Thank you, Mr. Davis.21everybody involved.22Let's move on to board discussion, then.22THE CHAIRMAN: Thank you, Ms. Berling.23Mr. Jones, why don't we start with you?23Mr. Monahan.24BOARD MEMBER JONES: Again, a big24BOARD MEMBER MONAHAN: Thank you,25shout-out to the Gateway Jax team. This is an25Mr. Chair.				, -
 Let's move on to board discussion, then. Mr. Jones, why don't we start with you? BOARD MEMBER JONES: Again, a big shout-out to the Gateway Jax team. This is an THE CHAIRMAN: Thank you, Ms. Berling. Mr. Monahan. BOARD MEMBER MONAHAN: Thank you, Mr. Monahan. Mr. Monahan.<!--</th--><th></th><th></th><th></th><th></th>				
 23 Mr. Jones, why don't we start with you? 24 BOARD MEMBER JONES: Again, a big 25 shout-out to the Gateway Jax team. This is an 26 Mr. Monahan. 27 Mr. Monahan. 28 BOARD MEMBER MONAHAN: Thank you, 29 Mr. Chair. 				
 24 BOARD MEMBER JONES: Again, a big 25 shout-out to the Gateway Jax team. This is an 26 Mr. Chair. 				
25 shout-out to the Gateway Jax team. This is an 25 Mr. Chair.	2J		23	riti rivitatiati
	A 4		0.4	DOADD MEMDED MONIALIANI, Themas was
Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203 Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203		BOARD MEMBER JONES: Again, a big		
		BOARD MEMBER JONES: Again, a big shout-out to the Gateway Jax team. This is an		Mr. Chair.
(904) 821-0300 (904) 821-0300		BOARD MEMBER JONES: Again, a big shout-out to the Gateway Jax team. This is an Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203		

Down	town Development Review Board	1	Uncertified Condensed Copy
	21		23
1	Ms. Trimmer, you took the words out of my	1	Hendricks and Prudential. The site abuts
2	mouth. This project, again and other	2	office and commercial development, and the
3	portions of this project continues to set the	3	intersection of Prudential and Hendricks is a
4	bar for the type of development that we want to	4	primary commercial node within the Southbank
5	see in downtown Jacksonville, another smart,	5	district. The Southbank Riverwalk is located
6	well-designed, pedestrian-friendly project	6	less than a thousand feet from the subject
7	that, you know, is exactly what we want, so	7	site.
8	kudos to the team.	8	The project is for a 10-story, mixed-use
9	Thank you.	9	building with ground-floor commercial
10	THE CHAIRMAN: Mr. Lee.	10	programming, basically; office, retail,
11	BOARD MEMBER LEE: Thank you, Mr. Chair.	11	restaurant. And that will need to be
12	I'll agree and say that I think the	12	consistent with the approved PUD, which is PUD
13	simple, straightforward architecture is exactly	13	2024-0152.
14	right for this project. I think it comes	14	There are it's anticipated that there
14	across really well, and I'm excited to see it	15	will be personal property self-storage uses on
		16	
16	get built.	-	Floors 3 through 6 and residential uses on
17	Thank you, Mr. Chair.	17	Floors 7 through 10. So at the corner of Prudential and
18	THE CHAIRMAN: Thank you, Mr. Lee.	18	
19	Mr. Davis.	19	Hendricks, the Pedestrian Zone is approximately
20	BOARD MEMBER DAVIS: No comments. I just	20	18 feet wide with about 16 feet of additional
21	echo the sentiment of everyone else.	21	width, which has been provided by recessing the
22	THE CHAIRMAN: All right. And well done	22	ground-floor commercial uses.
23	from me as well.	23	Additionally, due to the grade change
24	Okay. Board Members, seeing no additional	24	that's on the site, the finished floor has been
25	board comments, let's go ahead and vote on the	25	designed at about 2 to 3 feet above grade, and
	Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203		Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203
	(904) 821-0300		(904) 821-0300
	22		24
1	22 motion before us.	1	24 that's accessed by stairs and ramps at the
1 2		1 2	
	motion before us. All of those in favor, please say aye. BOARD MEMBERS: Aye.		that's accessed by stairs and ramps at the different areas. In general, the proposed structure is set
2	motion before us. All of those in favor, please say aye. BOARD MEMBERS: Aye. THE CHAIRMAN: Any opposed?	2	that's accessed by stairs and ramps at the different areas.
2 3	motion before us. All of those in favor, please say aye. BOARD MEMBERS: Aye.	2 3	that's accessed by stairs and ramps at the different areas. In general, the proposed structure is set
2 3 4	motion before us. All of those in favor, please say aye. BOARD MEMBERS: Aye. THE CHAIRMAN: Any opposed?	2 3 4	that's accessed by stairs and ramps at the different areas. In general, the proposed structure is set back from all property lines by anywhere from
2 3 4 5	motion before us. All of those in favor, please say aye. BOARD MEMBERS: Aye. THE CHAIRMAN: Any opposed? BOARD MEMBERS: (No response.)	2 3 4 5	that's accessed by stairs and ramps at the different areas. In general, the proposed structure is set back from all property lines by anywhere from 2 to 11 feet to accommodate an expanded
2 3 4 5 6	motion before us. All of those in favor, please say aye. BOARD MEMBERS: Aye. THE CHAIRMAN: Any opposed? BOARD MEMBERS: (No response.) THE CHAIRMAN: Seeing none, Board Members,	2 3 4 5 6	that's accessed by stairs and ramps at the different areas. In general, the proposed structure is set back from all property lines by anywhere from 2 to 11 feet to accommodate an expanded Pedestrian Zone, and this is allowed by Code.
2 3 4 5 6 7	motion before us. All of those in favor, please say aye. BOARD MEMBERS: Aye. THE CHAIRMAN: Any opposed? BOARD MEMBERS: (No response.) THE CHAIRMAN: Seeing none, Board Members, by your action, show the application approved	2 3 4 5 6 7	that's accessed by stairs and ramps at the different areas. In general, the proposed structure is set back from all property lines by anywhere from 2 to 11 feet to accommodate an expanded Pedestrian Zone, and this is allowed by Code. So the design team, as I said, they met
2 3 4 5 6 7 8	motion before us. All of those in favor, please say aye. BOARD MEMBERS: Aye. THE CHAIRMAN: Any opposed? BOARD MEMBERS: (No response.) THE CHAIRMAN: Seeing none, Board Members, by your action, show the application approved unanimously.	2 3 4 5 6 7 8	that's accessed by stairs and ramps at the different areas. In general, the proposed structure is set back from all property lines by anywhere from 2 to 11 feet to accommodate an expanded Pedestrian Zone, and this is allowed by Code. So the design team, as I said, they met with staff, and staff finds that the block
2 3 4 5 6 7 8 9	motion before us. All of those in favor, please say aye. BOARD MEMBERS: Aye. THE CHAIRMAN: Any opposed? BOARD MEMBERS: (No response.) THE CHAIRMAN: Seeing none, Board Members, by your action, show the application approved unanimously. Congratulations.	2 3 4 5 6 7 8 9	that's accessed by stairs and ramps at the different areas. In general, the proposed structure is set back from all property lines by anywhere from 2 to 11 feet to accommodate an expanded Pedestrian Zone, and this is allowed by Code. So the design team, as I said, they met with staff, and staff finds that the block modulation has been improved. The vertical
2 3 4 5 6 7 8 9	 motion before us. All of those in favor, please say aye. BOARD MEMBERS: Aye. THE CHAIRMAN: Any opposed? BOARD MEMBERS: (No response.) THE CHAIRMAN: Seeing none, Board Members, by your action, show the application approved unanimously. Congratulations. And that brings us to our final action 	2 3 4 5 6 7 8 9	that's accessed by stairs and ramps at the different areas. In general, the proposed structure is set back from all property lines by anywhere from 2 to 11 feet to accommodate an expanded Pedestrian Zone, and this is allowed by Code. So the design team, as I said, they met with staff, and staff finds that the block modulation has been improved. The vertical elements that had been present before have been
2 3 4 5 6 7 8 9 10 11	motion before us. All of those in favor, please say aye. BOARD MEMBERS: Aye. THE CHAIRMAN: Any opposed? BOARD MEMBERS: (No response.) THE CHAIRMAN: Seeing none, Board Members, by your action, show the application approved unanimously. Congratulations. And that brings us to our final action item of the day, DDRB Application 2024-003,	2 3 4 5 6 7 8 9 10 11	that's accessed by stairs and ramps at the different areas. In general, the proposed structure is set back from all property lines by anywhere from 2 to 11 feet to accommodate an expanded Pedestrian Zone, and this is allowed by Code. So the design team, as I said, they met with staff, and staff finds that the block modulation has been improved. The vertical elements that had been present before have been made more dominant and articulated some more,
2 3 4 5 6 7 8 9 10 11 12	 motion before us. All of those in favor, please say aye. BOARD MEMBERS: Aye. THE CHAIRMAN: Any opposed? BOARD MEMBERS: (No response.) THE CHAIRMAN: Seeing none, Board Members, by your action, show the application approved unanimously. Congratulations. And that brings us to our final action item of the day, DDRB Application 2024-003, conceptual approval for the Lofts at Southbank. And let's open that public hearing. 	2 3 4 5 6 7 8 9 10 11 12	that's accessed by stairs and ramps at the different areas. In general, the proposed structure is set back from all property lines by anywhere from 2 to 11 feet to accommodate an expanded Pedestrian Zone, and this is allowed by Code. So the design team, as I said, they met with staff, and staff finds that the block modulation has been improved. The vertical elements that had been present before have been made more dominant and articulated some more, so they create a rhythm across the building and a frame for activation and buildout the
2 3 4 5 6 7 8 9 10 11 12 13 14	motion before us. All of those in favor, please say aye. BOARD MEMBERS: Aye. THE CHAIRMAN: Any opposed? BOARD MEMBERS: (No response.) THE CHAIRMAN: Seeing none, Board Members, by your action, show the application approved unanimously. Congratulations. And that brings us to our final action item of the day, DDRB Application 2024-003, conceptual approval for the Lofts at Southbank. And let's open that public hearing. And, Ms. Kelly, if we could get a staff	2 3 4 5 6 7 8 9 10 11 12 13 14	that's accessed by stairs and ramps at the different areas. In general, the proposed structure is set back from all property lines by anywhere from 2 to 11 feet to accommodate an expanded Pedestrian Zone, and this is allowed by Code. So the design team, as I said, they met with staff, and staff finds that the block modulation has been improved. The vertical elements that had been present before have been made more dominant and articulated some more, so they create a rhythm across the building and a frame for activation and buildout the ground level, as well as, like, a frame that
2 3 4 5 6 7 8 9 10 11 12 13 14 15	 motion before us. All of those in favor, please say aye. BOARD MEMBERS: Aye. THE CHAIRMAN: Any opposed? BOARD MEMBERS: (No response.) THE CHAIRMAN: Seeing none, Board Members, by your action, show the application approved unanimously. Congratulations. And that brings us to our final action item of the day, DDRB Application 2024-003, conceptual approval for the Lofts at Southbank. And let's open that public hearing. And, Ms. Kelly, if we could get a staff report on that, please. 	2 3 4 5 6 7 8 9 10 11 12 13 14 15	that's accessed by stairs and ramps at the different areas. In general, the proposed structure is set back from all property lines by anywhere from 2 to 11 feet to accommodate an expanded Pedestrian Zone, and this is allowed by Code. So the design team, as I said, they met with staff, and staff finds that the block modulation has been improved. The vertical elements that had been present before have been made more dominant and articulated some more, so they create a rhythm across the building and a frame for activation and buildout the ground level, as well as, like, a frame that adds some visual interest at the skyline.
2 3 4 5 6 7 8 9 10 11 12 13 14	 motion before us. All of those in favor, please say aye. BOARD MEMBERS: Aye. THE CHAIRMAN: Any opposed? BOARD MEMBERS: (No response.) THE CHAIRMAN: Seeing none, Board Members, by your action, show the application approved unanimously. Congratulations. And that brings us to our final action item of the day, DDRB Application 2024-003, conceptual approval for the Lofts at Southbank. And let's open that public hearing. And, Ms. Kelly, if we could get a staff report on that, please. MS. KELLY: Yes, sir. 	2 3 4 5 6 7 8 9 10 11 12 13 14	that's accessed by stairs and ramps at the different areas. In general, the proposed structure is set back from all property lines by anywhere from 2 to 11 feet to accommodate an expanded Pedestrian Zone, and this is allowed by Code. So the design team, as I said, they met with staff, and staff finds that the block modulation has been improved. The vertical elements that had been present before have been made more dominant and articulated some more, so they create a rhythm across the building and a frame for activation and buildout the ground level, as well as, like, a frame that adds some visual interest at the skyline. The verticality helps to differentiate the
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17	 motion before us. All of those in favor, please say aye. BOARD MEMBERS: Aye. THE CHAIRMAN: Any opposed? BOARD MEMBERS: (No response.) THE CHAIRMAN: Seeing none, Board Members, by your action, show the application approved unanimously. Congratulations. And that brings us to our final action item of the day, DDRB Application 2024-003, conceptual approval for the Lofts at Southbank. And let's open that public hearing. And, Ms. Kelly, if we could get a staff report on that, please. MS. KELLY: Yes, sir. DDRB Application 2024-003 is for the 	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17	that's accessed by stairs and ramps at the different areas. In general, the proposed structure is set back from all property lines by anywhere from 2 to 11 feet to accommodate an expanded Pedestrian Zone, and this is allowed by Code. So the design team, as I said, they met with staff, and staff finds that the block modulation has been improved. The vertical elements that had been present before have been made more dominant and articulated some more, so they create a rhythm across the building and a frame for activation and buildout the ground level, as well as, like, a frame that adds some visual interest at the skyline. The verticality helps to differentiate the building you know, the building facades.
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18	 motion before us. All of those in favor, please say aye. BOARD MEMBERS: Aye. THE CHAIRMAN: Any opposed? BOARD MEMBERS: (No response.) THE CHAIRMAN: Seeing none, Board Members, by your action, show the application approved unanimously. Congratulations. And that brings us to our final action item of the day, DDRB Application 2024-003, conceptual approval for the Lofts at Southbank. And let's open that public hearing. And, Ms. Kelly, if we could get a staff report on that, please. MS. KELLY: Yes, sir. DDRB Application 2024-003 is for the conceptual review of the Lofts at Southbank. 	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18	that's accessed by stairs and ramps at the different areas. In general, the proposed structure is set back from all property lines by anywhere from 2 to 11 feet to accommodate an expanded Pedestrian Zone, and this is allowed by Code. So the design team, as I said, they met with staff, and staff finds that the block modulation has been improved. The vertical elements that had been present before have been made more dominant and articulated some more, so they create a rhythm across the building and a frame for activation and buildout the ground level, as well as, like, a frame that adds some visual interest at the skyline. The verticality helps to differentiate the building you know, the building facades. And the interior uses, though they can still be
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19	 motion before us. All of those in favor, please say aye. BOARD MEMBERS: Aye. THE CHAIRMAN: Any opposed? BOARD MEMBERS: (No response.) THE CHAIRMAN: Seeing none, Board Members, by your action, show the application approved unanimously. Congratulations. And that brings us to our final action item of the day, DDRB Application 2024-003, conceptual approval for the Lofts at Southbank. And let's open that public hearing. And, Ms. Kelly, if we could get a staff report on that, please. MS. KELLY: Yes, sir. DDRB Application 2024-003 is for the conceptual review of the Lofts at Southbank. 	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19	that's accessed by stairs and ramps at the different areas. In general, the proposed structure is set back from all property lines by anywhere from 2 to 11 feet to accommodate an expanded Pedestrian Zone, and this is allowed by Code. So the design team, as I said, they met with staff, and staff finds that the block modulation has been improved. The vertical elements that had been present before have been made more dominant and articulated some more, so they create a rhythm across the building and a frame for activation and buildout the ground level, as well as, like, a frame that adds some visual interest at the skyline. The verticality helps to differentiate the building you know, the building facades. And the interior uses, though they can still be read from the exterior; however, the elements
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20	 motion before us. All of those in favor, please say aye. BOARD MEMBERS: Aye. THE CHAIRMAN: Any opposed? BOARD MEMBERS: (No response.) THE CHAIRMAN: Seeing none, Board Members, by your action, show the application approved unanimously. Congratulations. And that brings us to our final action item of the day, DDRB Application 2024-003, conceptual approval for the Lofts at Southbank. And let's open that public hearing. And, Ms. Kelly, if we could get a staff report on that, please. MS. KELLY: Yes, sir. DDRB Application 2024-003 is for the conceptual review of the Lofts at Southbank. This item was deferred at the April 11th DDRB meeting so that the development team could meet 	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20	that's accessed by stairs and ramps at the different areas. In general, the proposed structure is set back from all property lines by anywhere from 2 to 11 feet to accommodate an expanded Pedestrian Zone, and this is allowed by Code. So the design team, as I said, they met with staff, and staff finds that the block modulation has been improved. The vertical elements that had been present before have been made more dominant and articulated some more, so they create a rhythm across the building and a frame for activation and buildout the ground level, as well as, like, a frame that adds some visual interest at the skyline. The verticality helps to differentiate the building you know, the building facades. And the interior uses, though they can still be read from the exterior; however, the elements such as the spandrel glass at the corner of
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21	 motion before us. All of those in favor, please say aye. BOARD MEMBERS: Aye. THE CHAIRMAN: Any opposed? BOARD MEMBERS: (No response.) THE CHAIRMAN: Seeing none, Board Members, by your action, show the application approved unanimously. Congratulations. And that brings us to our final action item of the day, DDRB Application 2024-003, conceptual approval for the Lofts at Southbank. And let's open that public hearing. And, Ms. Kelly, if we could get a staff report on that, please. MS. KELLY: Yes, sir. DDRB Application 2024-003 is for the conceptual review of the Lofts at Southbank. This item was deferred at the April 11th DDRB meeting so that the development team could meet with staff and, hopefully, get a little bit 	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21	that's accessed by stairs and ramps at the different areas. In general, the proposed structure is set back from all property lines by anywhere from 2 to 11 feet to accommodate an expanded Pedestrian Zone, and this is allowed by Code. So the design team, as I said, they met with staff, and staff finds that the block modulation has been improved. The vertical elements that had been present before have been made more dominant and articulated some more, so they create a rhythm across the building and a frame for activation and buildout the ground level, as well as, like, a frame that adds some visual interest at the skyline. The verticality helps to differentiate the building you know, the building facades. And the interior uses, though they can still be read from the exterior; however, the elements such as the spandrel glass at the corner of Prudential and Hendricks and those more
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22	 motion before us. All of those in favor, please say aye. BOARD MEMBERS: Aye. THE CHAIRMAN: Any opposed? BOARD MEMBERS: (No response.) THE CHAIRMAN: Seeing none, Board Members, by your action, show the application approved unanimously. Congratulations. And that brings us to our final action item of the day, DDRB Application 2024-003, conceptual approval for the Lofts at Southbank. And let's open that public hearing. And, Ms. Kelly, if we could get a staff report on that, please. MS. KELLY: Yes, sir. DDRB Application 2024-003 is for the conceptual review of the Lofts at Southbank. This item was deferred at the April 11th DDRB meeting so that the development team could meet with staff and, hopefully, get a little bit closer to the Code. 	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22	that's accessed by stairs and ramps at the different areas. In general, the proposed structure is set back from all property lines by anywhere from 2 to 11 feet to accommodate an expanded Pedestrian Zone, and this is allowed by Code. So the design team, as I said, they met with staff, and staff finds that the block modulation has been improved. The vertical elements that had been present before have been made more dominant and articulated some more, so they create a rhythm across the building and a frame for activation and buildout the ground level, as well as, like, a frame that adds some visual interest at the skyline. The verticality helps to differentiate the building you know, the building facades. And the interior uses, though they can still be read from the exterior; however, the elements such as the spandrel glass at the corner of Prudential and Hendricks and those more dominant vertical pilasters, they divide the
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23	 motion before us. All of those in favor, please say aye. BOARD MEMBERS: Aye. THE CHAIRMAN: Any opposed? BOARD MEMBERS: (No response.) THE CHAIRMAN: Seeing none, Board Members, by your action, show the application approved unanimously. Congratulations. And that brings us to our final action item of the day, DDRB Application 2024-003, conceptual approval for the Lofts at Southbank. And let's open that public hearing. And, Ms. Kelly, if we could get a staff report on that, please. MS. KELLY: Yes, sir. DDRB Application 2024-003 is for the conceptual review of the Lofts at Southbank. This item was deferred at the April 11th DDRB meeting so that the development team could meet with staff and, hopefully, get a little bit closer to the Code. The overall site consists of four parcels 	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23	that's accessed by stairs and ramps at the different areas. In general, the proposed structure is set back from all property lines by anywhere from 2 to 11 feet to accommodate an expanded Pedestrian Zone, and this is allowed by Code. So the design team, as I said, they met with staff, and staff finds that the block modulation has been improved. The vertical elements that had been present before have been made more dominant and articulated some more, so they create a rhythm across the building and a frame for activation and buildout the ground level, as well as, like, a frame that adds some visual interest at the skyline. The verticality helps to differentiate the building you know, the building facades. And the interior uses, though they can still be read from the exterior; however, the elements such as the spandrel glass at the corner of Prudential and Hendricks and those more dominant vertical pilasters, they divide the massing a bit more.
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24	 motion before us. All of those in favor, please say aye. BOARD MEMBERS: Aye. THE CHAIRMAN: Any opposed? BOARD MEMBERS: (No response.) THE CHAIRMAN: Seeing none, Board Members, by your action, show the application approved unanimously. Congratulations. And that brings us to our final action item of the day, DDRB Application 2024-003, conceptual approval for the Lofts at Southbank. And let's open that public hearing. And, Ms. Kelly, if we could get a staff report on that, please. MS. KELLY: Yes, sir. DDRB Application 2024-003 is for the conceptual review of the Lofts at Southbank. This item was deferred at the April 11th DDRB meeting so that the development team could meet with staff and, hopefully, get a little bit closer to the Code. The overall site consists of four parcels that form, like, an upside down L shape. And 	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24	that's accessed by stairs and ramps at the different areas. In general, the proposed structure is set back from all property lines by anywhere from 2 to 11 feet to accommodate an expanded Pedestrian Zone, and this is allowed by Code. So the design team, as I said, they met with staff, and staff finds that the block modulation has been improved. The vertical elements that had been present before have been made more dominant and articulated some more, so they create a rhythm across the building and a frame for activation and buildout the ground level, as well as, like, a frame that adds some visual interest at the skyline. The verticality helps to differentiate the building you know, the building facades. And the interior uses, though they can still be read from the exterior; however, the elements such as the spandrel glass at the corner of Prudential and Hendricks and those more dominant vertical pilasters, they divide the massing a bit more. With that being said, by Code, the
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23	 motion before us. All of those in favor, please say aye. BOARD MEMBERS: Aye. THE CHAIRMAN: Any opposed? BOARD MEMBERS: (No response.) THE CHAIRMAN: Seeing none, Board Members, by your action, show the application approved unanimously. Congratulations. And that brings us to our final action item of the day, DDRB Application 2024-003, conceptual approval for the Lofts at Southbank. And let's open that public hearing. And, Ms. Kelly, if we could get a staff report on that, please. MS. KELLY: Yes, sir. DDRB Application 2024-003 is for the conceptual review of the Lofts at Southbank. This item was deferred at the April 11th DDRB meeting so that the development team could meet with staff and, hopefully, get a little bit closer to the Code. The overall site consists of four parcels 	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23	that's accessed by stairs and ramps at the different areas. In general, the proposed structure is set back from all property lines by anywhere from 2 to 11 feet to accommodate an expanded Pedestrian Zone, and this is allowed by Code. So the design team, as I said, they met with staff, and staff finds that the block modulation has been improved. The vertical elements that had been present before have been made more dominant and articulated some more, so they create a rhythm across the building and a frame for activation and buildout the ground level, as well as, like, a frame that adds some visual interest at the skyline. The verticality helps to differentiate the building you know, the building facades. And the interior uses, though they can still be read from the exterior; however, the elements such as the spandrel glass at the corner of Prudential and Hendricks and those more dominant vertical pilasters, they divide the massing a bit more.

(904) 821-0300

City of Jacksonville Downtown Development Review Board

6 of 27 sheets

(904) 821-0300

Down	town Development Review Board		Uncertified Condensed Copy
	25		27
1	architectural transition in height from the	1	let's go ahead and disclose those now.
2	surrounding lower story buildings, and staff	2	Mr. Lee, could we start with you, please.
3	finds that the developer should make every	3	BOARD MEMBER LEE: Yes, sir.
4	effort to achieve this architectural transition	4	I had ex parte communication with the
5	in scale.	5	architects in April and ex parte communication
6	Additionally, we found that the Home	6	with Cyndy Trimmer yesterday.
7	Street elevation, which I don't have a picture	7	THE CHAIRMAN: Thank you.
8	of in front you here, but that and Home	8	Mr. Monahan.
	•	-	
9	Street is a secondary elevation, but we still	9	BOARD MEMBER MONAHAN: Thank you,
10	felt that it was kind of sparse and could	10	Mr. Chair.
11	benefit from some additional articulation.	11	I met with the development/design team,
12	So having said all that, staff is	12	virtually, Tuesday, the 9th, and received an
13	recommending conceptual approval this is	13	email from Ms. Powell yesterday, the 10th.
14	conceptual of DDRB Application 2024-003	14	THE CHAIRMAN: Ms. Berling.
15	subject to five conditions:	15	BOARD MEMBER BERLING: Thank you,
16	The first condition is that the developer	16	Mr. Chair.
17	will meet with staff to identify any deviations	17	I also spoke with the developer and the
18	that might be needed; that the structure shall	18	architect on the team via a Teams call earlier
19	be designed to create an architectural	19	in the week and received the same email.
20	transition from the height and scale of	20	THE CHAIRMAN: Mr. Dawson.
21	surrounding buildings to the ultimate height of	21	BOARD MEMBER DAWSON: Thank you.
22	the proposed structure, which may be there's	22	I received an email from Nancy Powell.
23	no height limitation in the Southbank, so it	23	THE CHAIRMAN: Mr. Jones.
24	the height the overall height of the	24	BOARD MEMBER JONES: Thank you.
25	structure is fine.	25	The same ex parte communications that the
	Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203		, Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203
	(904) 821-0300		(904) 821-0300
	(904) 02 [-0300		(304) 021-0300
1	26	1	28
1	26 The third condition, additional	1	28 previous board members have had and spoke with
2	26 The third condition, additional articulation and maybe that's deeper scoring	1 2 3	28 previous board members have had and spoke with Ms. Trimmer and the architect team on Monday
2 3	26 The third condition, additional articulation and maybe that's deeper scoring or reveal, material or color additions	3	28 previous board members have had and spoke with Ms. Trimmer and the architect team on Monday via Teams.
2 3 4	26 The third condition, additional articulation and maybe that's deeper scoring or reveal, material or color additions should be designed for the Home Street	3 4	28 previous board members have had and spoke with Ms. Trimmer and the architect team on Monday via Teams. THE CHAIRMAN: All right. And I, too,
2 3 4 5	26 The third condition, additional articulation and maybe that's deeper scoring or reveal, material or color additions should be designed for the Home Street elevation.	3 4 5	28 previous board members have had and spoke with Ms. Trimmer and the architect team on Monday via Teams. THE CHAIRMAN: All right. And I, too, received that same email from Ms. Powell.
2 3 4 5 6	26 The third condition, additional articulation and maybe that's deeper scoring or reveal, material or color additions should be designed for the Home Street elevation. The metal louver screening material, we	3 4 5 6	28 previous board members have had and spoke with Ms. Trimmer and the architect team on Monday via Teams. THE CHAIRMAN: All right. And I, too, received that same email from Ms. Powell. Okay. Thank you, Board Members.
2 3 4 5 6 7	26 The third condition, additional articulation and maybe that's deeper scoring or reveal, material or color additions should be designed for the Home Street elevation. The metal louver screening material, we would like that to be reconsidered or that more	3 4 5 6 7	28 previous board members have had and spoke with Ms. Trimmer and the architect team on Monday via Teams. THE CHAIRMAN: All right. And I, too, received that same email from Ms. Powell. Okay. Thank you, Board Members. Ms. Trimmer, the floor is yours again.
2 3 4 5 6 7 8	26 The third condition, additional articulation and maybe that's deeper scoring or reveal, material or color additions should be designed for the Home Street elevation. The metal louver screening material, we would like that to be reconsidered or that more detail be provided to ensure that the screening	3 4 5 6 7 8	28 previous board members have had and spoke with Ms. Trimmer and the architect team on Monday via Teams. THE CHAIRMAN: All right. And I, too, received that same email from Ms. Powell. Okay. Thank you, Board Members. Ms. Trimmer, the floor is yours again. (Ms. Kovacocy approaches the podium.)
2 3 4 5 6 7 8 9	26 The third condition, additional articulation and maybe that's deeper scoring or reveal, material or color additions should be designed for the Home Street elevation. The metal louver screening material, we would like that to be reconsidered or that more detail be provided to ensure that the screening material is architecturally compatible with the	3 4 5 6 7 8 9	28 previous board members have had and spoke with Ms. Trimmer and the architect team on Monday via Teams. THE CHAIRMAN: All right. And I, too, received that same email from Ms. Powell. Okay. Thank you, Board Members. Ms. Trimmer, the floor is yours again. (Ms. Kovacocy approaches the podium.) MS. KOVACOCY: Karie Kovacocy, 1908
2 3 4 5 6 7 8 9 10	26 The third condition, additional articulation and maybe that's deeper scoring or reveal, material or color additions should be designed for the Home Street elevation. The metal louver screening material, we would like that to be reconsidered or that more detail be provided to ensure that the screening material is architecturally compatible with the overall structure.	3 4 5 6 7 8 9 10	28 previous board members have had and spoke with Ms. Trimmer and the architect team on Monday via Teams. THE CHAIRMAN: All right. And I, too, received that same email from Ms. Powell. Okay. Thank you, Board Members. Ms. Trimmer, the floor is yours again. (Ms. Kovacocy approaches the podium.) MS. KOVACOCY: Karie Kovacocy, 1908 Morningside Street, 32205, Group 4 Design.
2 3 4 5 6 7 8 9 10 11	26 The third condition, additional articulation and maybe that's deeper scoring or reveal, material or color additions should be designed for the Home Street elevation. The metal louver screening material, we would like that to be reconsidered or that more detail be provided to ensure that the screening material is architecturally compatible with the overall structure. Material specifications, including color	3 4 5 6 7 8 9 10 11	28 previous board members have had and spoke with Ms. Trimmer and the architect team on Monday via Teams. THE CHAIRMAN: All right. And I, too, received that same email from Ms. Powell. Okay. Thank you, Board Members. Ms. Trimmer, the floor is yours again. (Ms. Kovacocy approaches the podium.) MS. KOVACOCY: Karie Kovacocy, 1908 Morningside Street, 32205, Group 4 Design. Sorry, you're going to get me instead of
2 3 4 5 6 7 8 9 10 11 12	26 The third condition, additional articulation and maybe that's deeper scoring or reveal, material or color additions should be designed for the Home Street elevation. The metal louver screening material, we would like that to be reconsidered or that more detail be provided to ensure that the screening material is architecturally compatible with the overall structure. Material specifications, including color selections of the spandrel glass and the louver	3 4 5 6 7 8 9 10 11 12	28 previous board members have had and spoke with Ms. Trimmer and the architect team on Monday via Teams. THE CHAIRMAN: All right. And I, too, received that same email from Ms. Powell. Okay. Thank you, Board Members. Ms. Trimmer, the floor is yours again. (Ms. Kovacocy approaches the podium.) MS. KOVACOCY: Karie Kovacocy, 1908 Morningside Street, 32205, Group 4 Design. Sorry, you're going to get me instead of Cyndy first, so
2 3 4 5 6 7 8 9 10 11 12 13	26 The third condition, additional articulation and maybe that's deeper scoring or reveal, material or color additions should be designed for the Home Street elevation. The metal louver screening material, we would like that to be reconsidered or that more detail be provided to ensure that the screening material is architecturally compatible with the overall structure. Material specifications, including color selections of the spandrel glass and the louver screening, shall be provided with the final	3 4 5 6 7 8 9 10 11 12 13	28 previous board members have had and spoke with Ms. Trimmer and the architect team on Monday via Teams. THE CHAIRMAN: All right. And I, too, received that same email from Ms. Powell. Okay. Thank you, Board Members. Ms. Trimmer, the floor is yours again. (Ms. Kovacocy approaches the podium.) MS. KOVACOCY: Karie Kovacocy, 1908 Morningside Street, 32205, Group 4 Design. Sorry, you're going to get me instead of Cyndy first, so First, I want to thank all of you again
2 3 4 5 6 7 8 9 10 11 12 13 14	26 The third condition, additional articulation and maybe that's deeper scoring or reveal, material or color additions should be designed for the Home Street elevation. The metal louver screening material, we would like that to be reconsidered or that more detail be provided to ensure that the screening material is architecturally compatible with the overall structure. Material specifications, including color selections of the spandrel glass and the louver screening, shall be provided with the final submittal package, and then we need to see a	3 4 5 6 7 8 9 10 11 12 13 14	28 previous board members have had and spoke with Ms. Trimmer and the architect team on Monday via Teams. THE CHAIRMAN: All right. And I, too, received that same email from Ms. Powell. Okay. Thank you, Board Members. Ms. Trimmer, the floor is yours again. (Ms. Kovacocy approaches the podium.) MS. KOVACOCY: Karie Kovacocy, 1908 Morningside Street, 32205, Group 4 Design. Sorry, you're going to get me instead of Cyndy first, so First, I want to thank all of you again for the opportunity, coming back around. The
2 3 4 5 6 7 8 9 10 11 12 13 14 15	26 The third condition, additional articulation and maybe that's deeper scoring or reveal, material or color additions should be designed for the Home Street elevation. The metal louver screening material, we would like that to be reconsidered or that more detail be provided to ensure that the screening material is architecturally compatible with the overall structure. Material specifications, including color selections of the spandrel glass and the louver screening, shall be provided with the final submittal package, and then we need to see a shade study or shade calculations with the	3 4 5 6 7 8 9 10 11 12 13 14 15	28 previous board members have had and spoke with Ms. Trimmer and the architect team on Monday via Teams. THE CHAIRMAN: All right. And I, too, received that same email from Ms. Powell. Okay. Thank you, Board Members. Ms. Trimmer, the floor is yours again. (Ms. Kovacocy approaches the podium.) MS. KOVACOCY: Karie Kovacocy, 1908 Morningside Street, 32205, Group 4 Design. Sorry, you're going to get me instead of Cyndy first, so First, I want to thank all of you again for the opportunity, coming back around. The amount of support and feedback that we've
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16	26 The third condition, additional articulation and maybe that's deeper scoring or reveal, material or color additions should be designed for the Home Street elevation. The metal louver screening material, we would like that to be reconsidered or that more detail be provided to ensure that the screening material is architecturally compatible with the overall structure. Material specifications, including color selections of the spandrel glass and the louver screening, shall be provided with the final submittal package, and then we need to see a shade study or shade calculations with the final submittal package.	3 4 5 6 7 8 9 10 11 12 13 14 15 16	28 previous board members have had and spoke with Ms. Trimmer and the architect team on Monday via Teams. THE CHAIRMAN: All right. And I, too, received that same email from Ms. Powell. Okay. Thank you, Board Members. Ms. Trimmer, the floor is yours again. (Ms. Kovacocy approaches the podium.) MS. KOVACOCY: Karie Kovacocy, 1908 Morningside Street, 32205, Group 4 Design. Sorry, you're going to get me instead of Cyndy first, so First, I want to thank all of you again for the opportunity, coming back around. The amount of support and feedback that we've gotten over the course of the past couple of
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17	26 The third condition, additional articulation and maybe that's deeper scoring or reveal, material or color additions should be designed for the Home Street elevation. The metal louver screening material, we would like that to be reconsidered or that more detail be provided to ensure that the screening material is architecturally compatible with the overall structure. Material specifications, including color selections of the spandrel glass and the louver screening, shall be provided with the final submittal package, and then we need to see a shade study or shade calculations with the final submittal package. And I'm happy to take any questions.	3 4 5 6 7 8 9 10 11 12 13 14 15 16 17	28 previous board members have had and spoke with Ms. Trimmer and the architect team on Monday via Teams. THE CHAIRMAN: All right. And I, too, received that same email from Ms. Powell. Okay. Thank you, Board Members. Ms. Trimmer, the floor is yours again. (Ms. Kovacocy approaches the podium.) MS. KOVACOCY: Karie Kovacocy, 1908 Morningside Street, 32205, Group 4 Design. Sorry, you're going to get me instead of Cyndy first, so First, I want to thank all of you again for the opportunity, coming back around. The amount of support and feedback that we've gotten over the course of the past couple of months has been greatly, greatly appreciated,
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18	26 The third condition, additional articulation and maybe that's deeper scoring or reveal, material or color additions should be designed for the Home Street elevation. The metal louver screening material, we would like that to be reconsidered or that more detail be provided to ensure that the screening material is architecturally compatible with the overall structure. Material specifications, including color selections of the spandrel glass and the louver screening, shall be provided with the final submittal package, and then we need to see a shade study or shade calculations with the final submittal package. And I'm happy to take any questions. THE CHAIRMAN: Thank you, Ms. Kelly.	3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18	28 previous board members have had and spoke with Ms. Trimmer and the architect team on Monday via Teams. THE CHAIRMAN: All right. And I, too, received that same email from Ms. Powell. Okay. Thank you, Board Members. Ms. Trimmer, the floor is yours again. (Ms. Kovacocy approaches the podium.) MS. KOVACOCY: Karie Kovacocy, 1908 Morningside Street, 32205, Group 4 Design. Sorry, you're going to get me instead of Cyndy first, so First, I want to thank all of you again for the opportunity, coming back around. The amount of support and feedback that we've gotten over the course of the past couple of months has been greatly, greatly appreciated, not only Joana, your expertise has also
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19	26 The third condition, additional articulation and maybe that's deeper scoring or reveal, material or color additions should be designed for the Home Street elevation. The metal louver screening material, we would like that to be reconsidered or that more detail be provided to ensure that the screening material is architecturally compatible with the overall structure. Material specifications, including color selections of the spandrel glass and the louver screening, shall be provided with the final submittal package, and then we need to see a shade study or shade calculations with the final submittal package. And I'm happy to take any questions. THE CHAIRMAN: Thank you, Ms. Kelly. Board Members, any questions for staff?	3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19	28 previous board members have had and spoke with Ms. Trimmer and the architect team on Monday via Teams. THE CHAIRMAN: All right. And I, too, received that same email from Ms. Powell. Okay. Thank you, Board Members. Ms. Trimmer, the floor is yours again. (Ms. Kovacocy approaches the podium.) MS. KOVACOCY: Karie Kovacocy, 1908 Morningside Street, 32205, Group 4 Design. Sorry, you're going to get me instead of Cyndy first, so First, I want to thank all of you again for the opportunity, coming back around. The amount of support and feedback that we've gotten over the course of the past couple of months has been greatly, greatly appreciated, not only Joana, your expertise has also helped, and even the community outreach. Even
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20	26 The third condition, additional articulation and maybe that's deeper scoring or reveal, material or color additions should be designed for the Home Street elevation. The metal louver screening material, we would like that to be reconsidered or that more detail be provided to ensure that the screening material is architecturally compatible with the overall structure. Material specifications, including color selections of the spandrel glass and the louver screening, shall be provided with the final submittal package, and then we need to see a shade study or shade calculations with the final submittal package. And I'm happy to take any questions. THE CHAIRMAN: Thank you, Ms. Kelly. Board Members, any questions for staff? BOARD MEMBERS: (No response.)	3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20	28 previous board members have had and spoke with Ms. Trimmer and the architect team on Monday via Teams. THE CHAIRMAN: All right. And I, too, received that same email from Ms. Powell. Okay. Thank you, Board Members. Ms. Trimmer, the floor is yours again. (Ms. Kovacocy approaches the podium.) MS. KOVACOCY: Karie Kovacocy, 1908 Morningside Street, 32205, Group 4 Design. Sorry, you're going to get me instead of Cyndy first, so First, I want to thank all of you again for the opportunity, coming back around. The amount of support and feedback that we've gotten over the course of the past couple of months has been greatly, greatly appreciated, not only Joana, your expertise has also helped, and even the community outreach. Even Mr. Pappas had a nice word and email to say,
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21	26 The third condition, additional articulation and maybe that's deeper scoring or reveal, material or color additions should be designed for the Home Street elevation. The metal louver screening material, we would like that to be reconsidered or that more detail be provided to ensure that the screening material is architecturally compatible with the overall structure. Material specifications, including color selections of the spandrel glass and the louver screening, shall be provided with the final submittal package, and then we need to see a shade study or shade calculations with the final submittal package. And I'm happy to take any questions. THE CHAIRMAN: Thank you, Ms. Kelly. Board Members, any questions for staff? BOARD MEMBERS: (No response.) THE CHAIRMAN: All right. And also	3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21	28 previous board members have had and spoke with Ms. Trimmer and the architect team on Monday via Teams. THE CHAIRMAN: All right. And I, too, received that same email from Ms. Powell. Okay. Thank you, Board Members. Ms. Trimmer, the floor is yours again. (Ms. Kovacocy approaches the podium.) MS. KOVACOCY: Karie Kovacocy, 1908 Morningside Street, 32205, Group 4 Design. Sorry, you're going to get me instead of Cyndy first, so First, I want to thank all of you again for the opportunity, coming back around. The amount of support and feedback that we've gotten over the course of the past couple of months has been greatly, greatly appreciated, not only Joana, your expertise has also helped, and even the community outreach. Even Mr. Pappas had a nice word and email to say, sent along to us last month, so
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22	26 The third condition, additional articulation and maybe that's deeper scoring or reveal, material or color additions should be designed for the Home Street elevation. The metal louver screening material, we would like that to be reconsidered or that more detail be provided to ensure that the screening material is architecturally compatible with the overall structure. Material specifications, including color selections of the spandrel glass and the louver screening, shall be provided with the final submittal package, and then we need to see a shade study or shade calculations with the final submittal package. And I'm happy to take any questions. THE CHAIRMAN: Thank you, Ms. Kelly. Board Members, any questions for staff? BOARD MEMBERS: (No response.) THE CHAIRMAN: All right. And also before right before we move on to the	3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22	28 previous board members have had and spoke with Ms. Trimmer and the architect team on Monday via Teams. THE CHAIRMAN: All right. And I, too, received that same email from Ms. Powell. Okay. Thank you, Board Members. Ms. Trimmer, the floor is yours again. (Ms. Kovacocy approaches the podium.) MS. KOVACOCY: Karie Kovacocy, 1908 Morningside Street, 32205, Group 4 Design. Sorry, you're going to get me instead of Cyndy first, so First, I want to thank all of you again for the opportunity, coming back around. The amount of support and feedback that we've gotten over the course of the past couple of months has been greatly, greatly appreciated, not only Joana, your expertise has also helped, and even the community outreach. Even Mr. Pappas had a nice word and email to say, sent along to us last month, so I'm going to go through this relatively
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23	26 The third condition, additional articulation and maybe that's deeper scoring or reveal, material or color additions should be designed for the Home Street elevation. The metal louver screening material, we would like that to be reconsidered or that more detail be provided to ensure that the screening material is architecturally compatible with the overall structure. Material specifications, including color selections of the spandrel glass and the louver screening, shall be provided with the final submittal package, and then we need to see a shade study or shade calculations with the final submittal package. And I'm happy to take any questions. THE CHAIRMAN: Thank you, Ms. Kelly. Board Members, any questions for staff? BOARD MEMBERS: (No response.) THE CHAIRMAN: All right. And also before right before we move on to the applicant's presentation, I do want to give an	3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23	28 previous board members have had and spoke with Ms. Trimmer and the architect team on Monday via Teams. THE CHAIRMAN: All right. And I, too, received that same email from Ms. Powell. Okay. Thank you, Board Members. Ms. Trimmer, the floor is yours again. (Ms. Kovacocy approaches the podium.) MS. KOVACOCY: Karie Kovacocy, 1908 Morningside Street, 32205, Group 4 Design. Sorry, you're going to get me instead of Cyndy first, so First, I want to thank all of you again for the opportunity, coming back around. The amount of support and feedback that we've gotten over the course of the past couple of months has been greatly, greatly appreciated, not only Joana, your expertise has also helped, and even the community outreach. Even Mr. Pappas had a nice word and email to say, sent along to us last month, so I'm going to go through this relatively quickly so we can get to more of the points you
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24	26 The third condition, additional articulation and maybe that's deeper scoring or reveal, material or color additions should be designed for the Home Street elevation. The metal louver screening material, we would like that to be reconsidered or that more detail be provided to ensure that the screening material is architecturally compatible with the overall structure. Material specifications, including color selections of the spandrel glass and the louver screening, shall be provided with the final submittal package, and then we need to see a shade study or shade calculations with the final submittal package. And I'm happy to take any questions. THE CHAIRMAN: Thank you, Ms. Kelly. Board Members, any questions for staff? BOARD MEMBERS: (No response.) THE CHAIRMAN: All right. And also before right before we move on to the applicant's presentation, I do want to give an opportunity if any board members had any	3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24	28 previous board members have had and spoke with Ms. Trimmer and the architect team on Monday via Teams. THE CHAIRMAN: All right. And I, too, received that same email from Ms. Powell. Okay. Thank you, Board Members. Ms. Trimmer, the floor is yours again. (Ms. Kovacocy approaches the podium.) MS. KOVACOCY: Karie Kovacocy, 1908 Morningside Street, 32205, Group 4 Design. Sorry, you're going to get me instead of Cyndy first, so First, I want to thank all of you again for the opportunity, coming back around. The amount of support and feedback that we've gotten over the course of the past couple of months has been greatly, greatly appreciated, not only Joana, your expertise has also helped, and even the community outreach. Even Mr. Pappas had a nice word and email to say, sent along to us last month, so I'm going to go through this relatively quickly so we can get to more of the points you guys wanted to discuss.
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23	26 The third condition, additional articulation and maybe that's deeper scoring or reveal, material or color additions should be designed for the Home Street elevation. The metal louver screening material, we would like that to be reconsidered or that more detail be provided to ensure that the screening material is architecturally compatible with the overall structure. Material specifications, including color selections of the spandrel glass and the louver screening, shall be provided with the final submittal package, and then we need to see a shade study or shade calculations with the final submittal package. And I'm happy to take any questions. THE CHAIRMAN: Thank you, Ms. Kelly. Board Members, any questions for staff? BOARD MEMBERS: (No response.) THE CHAIRMAN: All right. And also before right before we move on to the applicant's presentation, I do want to give an opportunity if any board members had any ex parte communication with the applicant,	3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23	28 previous board members have had and spoke with Ms. Trimmer and the architect team on Monday via Teams. THE CHAIRMAN: All right. And I, too, received that same email from Ms. Powell. Okay. Thank you, Board Members. Ms. Trimmer, the floor is yours again. (Ms. Kovacocy approaches the podium.) MS. KOVACOCY: Karie Kovacocy, 1908 Morningside Street, 32205, Group 4 Design. Sorry, you're going to get me instead of Cyndy first, so First, I want to thank all of you again for the opportunity, coming back around. The amount of support and feedback that we've gotten over the course of the past couple of months has been greatly, greatly appreciated, not only Joana, your expertise has also helped, and even the community outreach. Even Mr. Pappas had a nice word and email to say, sent along to us last month, so I'm going to go through this relatively quickly so we can get to more of the points you guys wanted to discuss. So if you want to go ahead, next slide.
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24	26 The third condition, additional articulation and maybe that's deeper scoring or reveal, material or color additions should be designed for the Home Street elevation. The metal louver screening material, we would like that to be reconsidered or that more detail be provided to ensure that the screening material is architecturally compatible with the overall structure. Material specifications, including color selections of the spandrel glass and the louver screening, shall be provided with the final submittal package, and then we need to see a shade study or shade calculations with the final submittal package. And I'm happy to take any questions. THE CHAIRMAN: Thank you, Ms. Kelly. Board Members, any questions for staff? BOARD MEMBERS: (No response.) THE CHAIRMAN: All right. And also before right before we move on to the applicant's presentation, I do want to give an opportunity if any board members had any	3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24	28 previous board members have had and spoke with Ms. Trimmer and the architect team on Monday via Teams. THE CHAIRMAN: All right. And I, too, received that same email from Ms. Powell. Okay. Thank you, Board Members. Ms. Trimmer, the floor is yours again. (Ms. Kovacocy approaches the podium.) MS. KOVACOCY: Karie Kovacocy, 1908 Morningside Street, 32205, Group 4 Design. Sorry, you're going to get me instead of Cyndy first, so First, I want to thank all of you again for the opportunity, coming back around. The amount of support and feedback that we've gotten over the course of the past couple of months has been greatly, greatly appreciated, not only Joana, your expertise has also helped, and even the community outreach. Even Mr. Pappas had a nice word and email to say, sent along to us last month, so I'm going to go through this relatively quickly so we can get to more of the points you guys wanted to discuss.

(904) 821-0300

(904) 821-0300

	29		31
1	We're all familiar with the location on	1	
			all have come to know, appreciate, and fear the
2	the Southbank at the corner of Prudential and	2	flooding in the San Marco area, so we will be
3	Hendricks.	3	elevating the finished floor from the street
4	This was a slide showing, you know,	4	level.
	we we do understand and are aware that the		So then this is getting into more of the
5		5	
6	height, even though it is unlimited in this	6	landscape requirements.
7	district, that we are not surrounded	7	These are footprints that show, level by
8	immediately by tall buildings, but you can see	8	level, the mixed-use portion. At the ground
9	that we've got everything from 4-, 5-, 10-,	9	floor, we have public parking. It is a one-way
		-	
10	39-, you know, 40-some-story buildings in the	10	entrance, so you enter from Prudential and exit
11	Southbank area.	11	on Home. And the residential parking, which is
12	Next.	12	private, will be on the second floor, which is
13	This is kind of a very simplified	13	entered and exited through Home Street only.
14	cross-section of the river all the way to what	14	There will be two spaces for offices, one
15	we would eventually deem San Marco on page	15	being for the storage office for public entry,
16	left. And the big, kind of dark void in that	16	and then the other is the residential lobby.
17	middle is how we are cut off from the San Marco	17	And the large orange portion is what is
18	district by the 95 overpass.	18	reserved, 8,500 square feet, for future retail
19	This is just, again, you know, showing,	19	and/or restaurant.
20	organically, height, how development kind of	20	The second floor, again, as I mentioned,
21	occurs. I know that is a big conversation	21	is a hundred percent private, reserved parking
22	item, is massing. And organically over town	22	for the residential use only.
23	this has kind of lived harmoniously throughout	23	Floors 3 through 6 are the storage unit
24	the greater Jacksonville area.	24	component. And then as we hit Floor 7
25	This is all of existing shots around	25	level 7 is the first floor of the multifamily
	Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203		, Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203
	(904) 821-0300		(904) 821-0300
	30		32
1	the property from different view angles. This	1	where it has a chared amonity indeer chace
	and property more and end anglest mile		where it has a shared amenity indoor space,
2		2	
	one is looking towards the river, along	2	which is the darker blue, and then an outdoor
3	one is looking towards the river, along Hendricks.	2 3	which is the darker blue, and then an outdoor amenity, which is the recessed courtyard that
3 4	one is looking towards the river, along Hendricks. Again, existing conditions around the	2 3 4	which is the darker blue, and then an outdoor amenity, which is the recessed courtyard that looks over Prudential.
3	one is looking towards the river, along Hendricks. Again, existing conditions around the perimeter of the property, down Prudential and	2 3	which is the darker blue, and then an outdoor amenity, which is the recessed courtyard that looks over Prudential. As we continue up all the way to the 10th
3 4	one is looking towards the river, along Hendricks. Again, existing conditions around the	2 3 4	which is the darker blue, and then an outdoor amenity, which is the recessed courtyard that looks over Prudential.
3 4 5	one is looking towards the river, along Hendricks. Again, existing conditions around the perimeter of the property, down Prudential and	2 3 4 5	which is the darker blue, and then an outdoor amenity, which is the recessed courtyard that looks over Prudential. As we continue up all the way to the 10th
3 4 5 6 7	one is looking towards the river, along Hendricks. Again, existing conditions around the perimeter of the property, down Prudential and looking back towards Hendricks, towards San Marco.	2 3 4 5 6 7	which is the darker blue, and then an outdoor amenity, which is the recessed courtyard that looks over Prudential. As we continue up all the way to the 10th floor, that is the floor footprint to accommodate the 100 units residential units.
3 4 5 6 7 8	one is looking towards the river, along Hendricks. Again, existing conditions around the perimeter of the property, down Prudential and looking back towards Hendricks, towards San Marco. Continuing around with existing	2 3 4 5 6 7 8	which is the darker blue, and then an outdoor amenity, which is the recessed courtyard that looks over Prudential. As we continue up all the way to the 10th floor, that is the floor footprint to accommodate the 100 units residential units. This was, you know, some inspirational
3 4 5 6 7 8 9	one is looking towards the river, along Hendricks. Again, existing conditions around the perimeter of the property, down Prudential and looking back towards Hendricks, towards San Marco. Continuing around with existing conditions. Right now, there is a you know,	2 3 4 5 6 7 8 9	which is the darker blue, and then an outdoor amenity, which is the recessed courtyard that looks over Prudential. As we continue up all the way to the 10th floor, that is the floor footprint to accommodate the 100 units residential units. This was, you know, some inspirational images around, you know, the Southbank, looking
3 4 5 6 7 8	one is looking towards the river, along Hendricks. Again, existing conditions around the perimeter of the property, down Prudential and looking back towards Hendricks, towards San Marco. Continuing around with existing conditions. Right now, there is a you know, abandoned one-story structures that no longer	2 3 4 5 6 7 8	which is the darker blue, and then an outdoor amenity, which is the recessed courtyard that looks over Prudential. As we continue up all the way to the 10th floor, that is the floor footprint to accommodate the 100 units residential units. This was, you know, some inspirational images around, you know, the Southbank, looking for some cues of, you know, simplicity. What
3 4 5 6 7 8 9	one is looking towards the river, along Hendricks. Again, existing conditions around the perimeter of the property, down Prudential and looking back towards Hendricks, towards San Marco. Continuing around with existing conditions. Right now, there is a you know,	2 3 4 5 6 7 8 9	which is the darker blue, and then an outdoor amenity, which is the recessed courtyard that looks over Prudential. As we continue up all the way to the 10th floor, that is the floor footprint to accommodate the 100 units residential units. This was, you know, some inspirational images around, you know, the Southbank, looking
3 4 5 6 7 8 9 10	one is looking towards the river, along Hendricks. Again, existing conditions around the perimeter of the property, down Prudential and looking back towards Hendricks, towards San Marco. Continuing around with existing conditions. Right now, there is a you know, abandoned one-story structures that no longer	2 3 4 5 6 7 8 9	which is the darker blue, and then an outdoor amenity, which is the recessed courtyard that looks over Prudential. As we continue up all the way to the 10th floor, that is the floor footprint to accommodate the 100 units residential units. This was, you know, some inspirational images around, you know, the Southbank, looking for some cues of, you know, simplicity. What we wanted to do was make sure that we were
3 4 5 6 7 8 9 10 11 12	one is looking towards the river, along Hendricks. Again, existing conditions around the perimeter of the property, down Prudential and looking back towards Hendricks, towards San Marco. Continuing around with existing conditions. Right now, there is a you know, abandoned one-story structures that no longer house retail or restaurant anymore and then a surface parking lot and a vacant lot	2 3 4 5 6 7 8 9 10 11 12	which is the darker blue, and then an outdoor amenity, which is the recessed courtyard that looks over Prudential. As we continue up all the way to the 10th floor, that is the floor footprint to accommodate the 100 units residential units. This was, you know, some inspirational images around, you know, the Southbank, looking for some cues of, you know, simplicity. What we wanted to do was make sure that we were giving, you know, the accolades for the time
3 4 5 6 7 8 9 10 11 12 13	one is looking towards the river, along Hendricks. Again, existing conditions around the perimeter of the property, down Prudential and looking back towards Hendricks, towards San Marco. Continuing around with existing conditions. Right now, there is a you know, abandoned one-story structures that no longer house retail or restaurant anymore and then a surface parking lot and a vacant lot immediately to our left.	2 3 4 5 6 7 8 9 10 11 12 13	which is the darker blue, and then an outdoor amenity, which is the recessed courtyard that looks over Prudential. As we continue up all the way to the 10th floor, that is the floor footprint to accommodate the 100 units residential units. This was, you know, some inspirational images around, you know, the Southbank, looking for some cues of, you know, simplicity. What we wanted to do was make sure that we were giving, you know, the accolades for the time period that a lot of the Southbank was
3 4 5 6 7 8 9 10 11 12 13 14	one is looking towards the river, along Hendricks. Again, existing conditions around the perimeter of the property, down Prudential and looking back towards Hendricks, towards San Marco. Continuing around with existing conditions. Right now, there is a you know, abandoned one-story structures that no longer house retail or restaurant anymore and then a surface parking lot and a vacant lot immediately to our left. And our site-specific and how we are	2 3 4 5 6 7 8 9 10 11 12 13 14	which is the darker blue, and then an outdoor amenity, which is the recessed courtyard that looks over Prudential. As we continue up all the way to the 10th floor, that is the floor footprint to accommodate the 100 units residential units. This was, you know, some inspirational images around, you know, the Southbank, looking for some cues of, you know, simplicity. What we wanted to do was make sure that we were giving, you know, the accolades for the time period that a lot of the Southbank was constructed over and not anyone coming back and
3 4 5 6 7 8 9 10 11 12 13	one is looking towards the river, along Hendricks. Again, existing conditions around the perimeter of the property, down Prudential and looking back towards Hendricks, towards San Marco. Continuing around with existing conditions. Right now, there is a you know, abandoned one-story structures that no longer house retail or restaurant anymore and then a surface parking lot and a vacant lot immediately to our left. And our site-specific and how we are treating the Pedestrian Zones and also buffer	2 3 4 5 6 7 8 9 10 11 12 13 14 15	which is the darker blue, and then an outdoor amenity, which is the recessed courtyard that looks over Prudential. As we continue up all the way to the 10th floor, that is the floor footprint to accommodate the 100 units residential units. This was, you know, some inspirational images around, you know, the Southbank, looking for some cues of, you know, simplicity. What we wanted to do was make sure that we were giving, you know, the accolades for the time period that a lot of the Southbank was constructed over and not anyone coming back and saying, "Oh, this was definitely built between
3 4 5 6 7 8 9 10 11 12 13 14	one is looking towards the river, along Hendricks. Again, existing conditions around the perimeter of the property, down Prudential and looking back towards Hendricks, towards San Marco. Continuing around with existing conditions. Right now, there is a you know, abandoned one-story structures that no longer house retail or restaurant anymore and then a surface parking lot and a vacant lot immediately to our left. And our site-specific and how we are	2 3 4 5 6 7 8 9 10 11 12 13 14	which is the darker blue, and then an outdoor amenity, which is the recessed courtyard that looks over Prudential. As we continue up all the way to the 10th floor, that is the floor footprint to accommodate the 100 units residential units. This was, you know, some inspirational images around, you know, the Southbank, looking for some cues of, you know, simplicity. What we wanted to do was make sure that we were giving, you know, the accolades for the time period that a lot of the Southbank was constructed over and not anyone coming back and
3 4 5 6 7 8 9 10 11 12 13 14 15	one is looking towards the river, along Hendricks. Again, existing conditions around the perimeter of the property, down Prudential and looking back towards Hendricks, towards San Marco. Continuing around with existing conditions. Right now, there is a you know, abandoned one-story structures that no longer house retail or restaurant anymore and then a surface parking lot and a vacant lot immediately to our left. And our site-specific and how we are treating the Pedestrian Zones and also buffer	2 3 4 5 6 7 8 9 10 11 12 13 14 15	which is the darker blue, and then an outdoor amenity, which is the recessed courtyard that looks over Prudential. As we continue up all the way to the 10th floor, that is the floor footprint to accommodate the 100 units residential units. This was, you know, some inspirational images around, you know, the Southbank, looking for some cues of, you know, simplicity. What we wanted to do was make sure that we were giving, you know, the accolades for the time period that a lot of the Southbank was constructed over and not anyone coming back and saying, "Oh, this was definitely built between
3 4 5 6 7 8 9 10 11 12 13 14 15 16 17	one is looking towards the river, along Hendricks. Again, existing conditions around the perimeter of the property, down Prudential and looking back towards Hendricks, towards San Marco. Continuing around with existing conditions. Right now, there is a you know, abandoned one-story structures that no longer house retail or restaurant anymore and then a surface parking lot and a vacant lot immediately to our left. And our site-specific and how we are treating the Pedestrian Zones and also buffer areas with green areas, planting areas, and hardscape. A blowup of that.	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16	which is the darker blue, and then an outdoor amenity, which is the recessed courtyard that looks over Prudential. As we continue up all the way to the 10th floor, that is the floor footprint to accommodate the 100 units residential units. This was, you know, some inspirational images around, you know, the Southbank, looking for some cues of, you know, simplicity. What we wanted to do was make sure that we were giving, you know, the accolades for the time period that a lot of the Southbank was constructed over and not anyone coming back and saying, "Oh, this was definitely built between 2010 and 2020," you know, things like that. So we did want to go move back to clean,
3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18	one is looking towards the river, along Hendricks. Again, existing conditions around the perimeter of the property, down Prudential and looking back towards Hendricks, towards San Marco. Continuing around with existing conditions. Right now, there is a you know, abandoned one-story structures that no longer house retail or restaurant anymore and then a surface parking lot and a vacant lot immediately to our left. And our site-specific and how we are treating the Pedestrian Zones and also buffer areas with green areas, planting areas, and hardscape. A blowup of that. These next several slides we can go	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18	which is the darker blue, and then an outdoor amenity, which is the recessed courtyard that looks over Prudential. As we continue up all the way to the 10th floor, that is the floor footprint to accommodate the 100 units residential units. This was, you know, some inspirational images around, you know, the Southbank, looking for some cues of, you know, simplicity. What we wanted to do was make sure that we were giving, you know, the accolades for the time period that a lot of the Southbank was constructed over and not anyone coming back and saying, "Oh, this was definitely built between 2010 and 2020," you know, things like that. So we did want to go move back to clean, orthogonal, geometric, architectural lines.
3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19	one is looking towards the river, along Hendricks. Again, existing conditions around the perimeter of the property, down Prudential and looking back towards Hendricks, towards San Marco. Continuing around with existing conditions. Right now, there is a you know, abandoned one-story structures that no longer house retail or restaurant anymore and then a surface parking lot and a vacant lot immediately to our left. And our site-specific and how we are treating the Pedestrian Zones and also buffer areas with green areas, planting areas, and hardscape. A blowup of that. These next several slides we can go through and always come back to. These are	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19	which is the darker blue, and then an outdoor amenity, which is the recessed courtyard that looks over Prudential. As we continue up all the way to the 10th floor, that is the floor footprint to accommodate the 100 units residential units. This was, you know, some inspirational images around, you know, the Southbank, looking for some cues of, you know, simplicity. What we wanted to do was make sure that we were giving, you know, the accolades for the time period that a lot of the Southbank was constructed over and not anyone coming back and saying, "Oh, this was definitely built between 2010 and 2020," you know, things like that. So we did want to go move back to clean, orthogonal, geometric, architectural lines. And then this is just a little evolution
3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20	one is looking towards the river, along Hendricks. Again, existing conditions around the perimeter of the property, down Prudential and looking back towards Hendricks, towards San Marco. Continuing around with existing conditions. Right now, there is a you know, abandoned one-story structures that no longer house retail or restaurant anymore and then a surface parking lot and a vacant lot immediately to our left. And our site-specific and how we are treating the Pedestrian Zones and also buffer areas with green areas, planting areas, and hardscape. A blowup of that. These next several slides we can go through and always come back to. These are giving examples of the added and increased	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20	which is the darker blue, and then an outdoor amenity, which is the recessed courtyard that looks over Prudential. As we continue up all the way to the 10th floor, that is the floor footprint to accommodate the 100 units residential units. This was, you know, some inspirational images around, you know, the Southbank, looking for some cues of, you know, simplicity. What we wanted to do was make sure that we were giving, you know, the accolades for the time period that a lot of the Southbank was constructed over and not anyone coming back and saying, "Oh, this was definitely built between 2010 and 2020," you know, things like that. So we did want to go move back to clean, orthogonal, geometric, architectural lines. And then this is just a little evolution of the Southbank over time.
3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19	one is looking towards the river, along Hendricks. Again, existing conditions around the perimeter of the property, down Prudential and looking back towards Hendricks, towards San Marco. Continuing around with existing conditions. Right now, there is a you know, abandoned one-story structures that no longer house retail or restaurant anymore and then a surface parking lot and a vacant lot immediately to our left. And our site-specific and how we are treating the Pedestrian Zones and also buffer areas with green areas, planting areas, and hardscape. A blowup of that. These next several slides we can go through and always come back to. These are giving examples of the added and increased Pedestrian Zone, especially along Prudential	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21	which is the darker blue, and then an outdoor amenity, which is the recessed courtyard that looks over Prudential. As we continue up all the way to the 10th floor, that is the floor footprint to accommodate the 100 units residential units. This was, you know, some inspirational images around, you know, the Southbank, looking for some cues of, you know, simplicity. What we wanted to do was make sure that we were giving, you know, the accolades for the time period that a lot of the Southbank was constructed over and not anyone coming back and saying, "Oh, this was definitely built between 2010 and 2020," you know, things like that. So we did want to go move back to clean, orthogonal, geometric, architectural lines. And then this is just a little evolution of the Southbank over time. Next slide.
3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20	one is looking towards the river, along Hendricks. Again, existing conditions around the perimeter of the property, down Prudential and looking back towards Hendricks, towards San Marco. Continuing around with existing conditions. Right now, there is a you know, abandoned one-story structures that no longer house retail or restaurant anymore and then a surface parking lot and a vacant lot immediately to our left. And our site-specific and how we are treating the Pedestrian Zones and also buffer areas with green areas, planting areas, and hardscape. A blowup of that. These next several slides we can go through and always come back to. These are giving examples of the added and increased	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20	which is the darker blue, and then an outdoor amenity, which is the recessed courtyard that looks over Prudential. As we continue up all the way to the 10th floor, that is the floor footprint to accommodate the 100 units residential units. This was, you know, some inspirational images around, you know, the Southbank, looking for some cues of, you know, simplicity. What we wanted to do was make sure that we were giving, you know, the accolades for the time period that a lot of the Southbank was constructed over and not anyone coming back and saying, "Oh, this was definitely built between 2010 and 2020," you know, things like that. So we did want to go move back to clean, orthogonal, geometric, architectural lines. And then this is just a little evolution of the Southbank over time.
3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22	one is looking towards the river, along Hendricks. Again, existing conditions around the perimeter of the property, down Prudential and looking back towards Hendricks, towards San Marco. Continuing around with existing conditions. Right now, there is a you know, abandoned one-story structures that no longer house retail or restaurant anymore and then a surface parking lot and a vacant lot immediately to our left. And our site-specific and how we are treating the Pedestrian Zones and also buffer areas with green areas, planting areas, and hardscape. A blowup of that. These next several slides we can go through and always come back to. These are giving examples of the added and increased Pedestrian Zone, especially along Prudential and Hendricks.	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22	which is the darker blue, and then an outdoor amenity, which is the recessed courtyard that looks over Prudential. As we continue up all the way to the 10th floor, that is the floor footprint to accommodate the 100 units residential units. This was, you know, some inspirational images around, you know, some inspirational images around, you know, the Southbank, looking for some cues of, you know, simplicity. What we wanted to do was make sure that we were giving, you know, the accolades for the time period that a lot of the Southbank was constructed over and not anyone coming back and saying, "Oh, this was definitely built between 2010 and 2020," you know, things like that. So we did want to go move back to clean, orthogonal, geometric, architectural lines. And then this is just a little evolution of the Southbank over time. Next slide. And you can see here, this is the
3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23	one is looking towards the river, along Hendricks. Again, existing conditions around the perimeter of the property, down Prudential and looking back towards Hendricks, towards San Marco. Continuing around with existing conditions. Right now, there is a you know, abandoned one-story structures that no longer house retail or restaurant anymore and then a surface parking lot and a vacant lot immediately to our left. And our site-specific and how we are treating the Pedestrian Zones and also buffer areas with green areas, planting areas, and hardscape. A blowup of that. These next several slides we can go through and always come back to. These are giving examples of the added and increased Pedestrian Zone, especially along Prudential and Hendricks. As we mentioned before, there is going to	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23	which is the darker blue, and then an outdoor amenity, which is the recessed courtyard that looks over Prudential. As we continue up all the way to the 10th floor, that is the floor footprint to accommodate the 100 units residential units. This was, you know, some inspirational images around, you know, some inspirational images around, you know, the Southbank, looking for some cues of, you know, simplicity. What we wanted to do was make sure that we were giving, you know, the accolades for the time period that a lot of the Southbank was constructed over and not anyone coming back and saying, "Oh, this was definitely built between 2010 and 2020," you know, things like that. So we did want to go move back to clean, orthogonal, geometric, architectural lines. And then this is just a little evolution of the Southbank over time. Next slide. And you can see here, this is the importing the new building into the skyline.
3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24	one is looking towards the river, along Hendricks. Again, existing conditions around the perimeter of the property, down Prudential and looking back towards Hendricks, towards San Marco. Continuing around with existing conditions. Right now, there is a you know, abandoned one-story structures that no longer house retail or restaurant anymore and then a surface parking lot and a vacant lot immediately to our left. And our site-specific and how we are treating the Pedestrian Zones and also buffer areas with green areas, planting areas, and hardscape. A blowup of that. These next several slides we can go through and always come back to. These are giving examples of the added and increased Pedestrian Zone, especially along Prudential and Hendricks. As we mentioned before, there is going to be a height difference there. One, two	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24	which is the darker blue, and then an outdoor amenity, which is the recessed courtyard that looks over Prudential. As we continue up all the way to the 10th floor, that is the floor footprint to accommodate the 100 units residential units. This was, you know, some inspirational images around, you know, some inspirational images around, you know, the Southbank, looking for some cues of, you know, simplicity. What we wanted to do was make sure that we were giving, you know, the accolades for the time period that a lot of the Southbank was constructed over and not anyone coming back and saying, "Oh, this was definitely built between 2010 and 2020," you know, things like that. So we did want to go move back to clean, orthogonal, geometric, architectural lines. And then this is just a little evolution of the Southbank over time. Next slide. And you can see here, this is the importing the new building into the skyline. This slide is, you know, pretty important to
3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23	one is looking towards the river, along Hendricks. Again, existing conditions around the perimeter of the property, down Prudential and looking back towards Hendricks, towards San Marco. Continuing around with existing conditions. Right now, there is a you know, abandoned one-story structures that no longer house retail or restaurant anymore and then a surface parking lot and a vacant lot immediately to our left. And our site-specific and how we are treating the Pedestrian Zones and also buffer areas with green areas, planting areas, and hardscape. A blowup of that. These next several slides we can go through and always come back to. These are giving examples of the added and increased Pedestrian Zone, especially along Prudential and Hendricks. As we mentioned before, there is going to be a height difference there. One, two first and foremost, satisfy the floodplain. We	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23	which is the darker blue, and then an outdoor amenity, which is the recessed courtyard that looks over Prudential. As we continue up all the way to the 10th floor, that is the floor footprint to accommodate the 100 units residential units. This was, you know, some inspirational images around, you know, some inspirational images around, you know, the Southbank, looking for some cues of, you know, simplicity. What we wanted to do was make sure that we were giving, you know, the accolades for the time period that a lot of the Southbank was constructed over and not anyone coming back and saying, "Oh, this was definitely built between 2010 and 2020," you know, things like that. So we did want to go move back to clean, orthogonal, geometric, architectural lines. And then this is just a little evolution of the Southbank over time. Next slide. And you can see here, this is the importing the new building into the skyline. This slide is, you know, pretty important to us. It starts showing you know, even though
3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24	one is looking towards the river, along Hendricks. Again, existing conditions around the perimeter of the property, down Prudential and looking back towards Hendricks, towards San Marco. Continuing around with existing conditions. Right now, there is a you know, abandoned one-story structures that no longer house retail or restaurant anymore and then a surface parking lot and a vacant lot immediately to our left. And our site-specific and how we are treating the Pedestrian Zones and also buffer areas with green areas, planting areas, and hardscape. A blowup of that. These next several slides we can go through and always come back to. These are giving examples of the added and increased Pedestrian Zone, especially along Prudential and Hendricks. As we mentioned before, there is going to be a height difference there. One, two	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24	which is the darker blue, and then an outdoor amenity, which is the recessed courtyard that looks over Prudential. As we continue up all the way to the 10th floor, that is the floor footprint to accommodate the 100 units residential units. This was, you know, some inspirational images around, you know, some inspirational images around, you know, the Southbank, looking for some cues of, you know, simplicity. What we wanted to do was make sure that we were giving, you know, the accolades for the time period that a lot of the Southbank was constructed over and not anyone coming back and saying, "Oh, this was definitely built between 2010 and 2020," you know, things like that. So we did want to go move back to clean, orthogonal, geometric, architectural lines. And then this is just a little evolution of the Southbank over time. Next slide. And you can see here, this is the importing the new building into the skyline. This slide is, you know, pretty important to
3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24	one is looking towards the river, along Hendricks. Again, existing conditions around the perimeter of the property, down Prudential and looking back towards Hendricks, towards San Marco. Continuing around with existing conditions. Right now, there is a you know, abandoned one-story structures that no longer house retail or restaurant anymore and then a surface parking lot and a vacant lot immediately to our left. And our site-specific and how we are treating the Pedestrian Zones and also buffer areas with green areas, planting areas, and hardscape. A blowup of that. These next several slides we can go through and always come back to. These are giving examples of the added and increased Pedestrian Zone, especially along Prudential and Hendricks. As we mentioned before, there is going to be a height difference there. One, two first and foremost, satisfy the floodplain. We	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24	which is the darker blue, and then an outdoor amenity, which is the recessed courtyard that looks over Prudential. As we continue up all the way to the 10th floor, that is the floor footprint to accommodate the 100 units residential units. This was, you know, some inspirational images around, you know, some inspirational images around, you know, the Southbank, looking for some cues of, you know, simplicity. What we wanted to do was make sure that we were giving, you know, the accolades for the time period that a lot of the Southbank was constructed over and not anyone coming back and saying, "Oh, this was definitely built between 2010 and 2020," you know, things like that. So we did want to go move back to clean, orthogonal, geometric, architectural lines. And then this is just a little evolution of the Southbank over time. Next slide. And you can see here, this is the importing the new building into the skyline. This slide is, you know, pretty important to us. It starts showing you know, even though

City of Jacksonville Downtown Development Review Board

	33		35
1	I know a lot of the massing questions are about	1	know, sitting at bb's or driving towards the
2	within the site, we can't lose sight of how	2	river, this would be the corridor that you
3	this is also enveloped into the urban fabric.	3	would see.
4	So, you know, south, here, is San Marco. You	4	The other thing that we did on this corner
5	know, we do have the hotel, we have the	5	that you abuts the surface parking lot is
6	Station. And then as you move further north,	6	we've turned that corner with an open,
7	across the underpass, we start gradually going	7	two-story space that allows for even more
			outdoor seating that can wrap that corner and
8	up and we feel that massing of a 10-story	8	
9	building is deemed pretty appropriate within	9	turn into that alleyway a bit. And then we're
10	the greater scale.	10	also proposing landscape improvements along
11	Next. Closer up image, you can see the 95	11	that alleyway to screen the building and buffer
12	overpass to the top of the page.	12	that parking lot.
13	These were just quick diagrams to show the	13	Next.
14	undulation of the facade. It's anywhere from	14	This is going down Prudential towards the
15	about 3 feet to 8 feet to 60 feet, all the way	15	intersection. The entry to the public garage
16	along the seventh floor where the amenity deck	16	is immediately there on your right. This is
17	is located.	17	also the entrance that any of the small
18	This is the elevation along Prudential	18	delivery trucks and majority of the trucks
19	Drive. We are giving a lot of thought and	19	that and traffic that this does generate are
20	attention to the pedestrian level. This also	20	more like box truck size, and they if you
21	is really celebrating the corner of Prudential	21	could if you saw on the previous slide, that
	and Hendricks and then allowing the glass and	22	is directional parking, so it is one way in,
22			
23	metal panels and I do apologize, we do have	23	one way out. And then the covered colonnade
24	the materials board to help articulate that a	24	that allows people to get up, out you know,
25	little better, but we will talk about it later.	25	off the sidewalk and out of the elements all
	Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203		Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203
	(904) 821-0300		(904) 821-0300
		1	
	34		36
1	In some of these slides, you'll see a better	1	36 along the Prudential and Hendricks facade.
1		1 2	
	In some of these slides, you'll see a better		along the Prudential and Hendricks facade.
2	In some of these slides, you'll see a better view of it.	2	along the Prudential and Hendricks facade. This is the main intersection of
2 3	In some of these slides, you'll see a better view of it. The next one. This is Hendricks. So this is kind of	2 3	along the Prudential and Hendricks facade. This is the main intersection of Prudential and Hendricks. And you'll be able,
2 3 4	In some of these slides, you'll see a better view of it. The next one. This is Hendricks. So this is kind of what you would see maybe sitting at bb's,	2 3 4 5	along the Prudential and Hendricks facade. This is the main intersection of Prudential and Hendricks. And you'll be able, again, to see, we've got vertical elements of columns that become an exoskeleton as we rise
2 3 4 5 6	In some of these slides, you'll see a better view of it. The next one. This is Hendricks. So this is kind of what you would see maybe sitting at bb's, sitting across the street with a surface	2 3 4 5 6	along the Prudential and Hendricks facade. This is the main intersection of Prudential and Hendricks. And you'll be able, again, to see, we've got vertical elements of columns that become an exoskeleton as we rise up.
2 3 4 5 6 7	In some of these slides, you'll see a better view of it. The next one. This is Hendricks. So this is kind of what you would see maybe sitting at bb's, sitting across the street with a surface parking lot on the left and the remainder of	2 3 4 5 6 7	along the Prudential and Hendricks facade. This is the main intersection of Prudential and Hendricks. And you'll be able, again, to see, we've got vertical elements of columns that become an exoskeleton as we rise up. One thing we did really want to pay
2 3 4 5 6 7 8	In some of these slides, you'll see a better view of it. The next one. This is Hendricks. So this is kind of what you would see maybe sitting at bb's, sitting across the street with a surface parking lot on the left and the remainder of the apartments and the building pushed well	2 3 4 5 6 7 8	along the Prudential and Hendricks facade. This is the main intersection of Prudential and Hendricks. And you'll be able, again, to see, we've got vertical elements of columns that become an exoskeleton as we rise up. One thing we did really want to pay attention to, not only at the pedestrian scale,
2 3 4 5 6 7 8 9	In some of these slides, you'll see a better view of it. The next one. This is Hendricks. So this is kind of what you would see maybe sitting at bb's, sitting across the street with a surface parking lot on the left and the remainder of the apartments and the building pushed well back towards Home Street.	2 3 4 5 6 7 8 9	along the Prudential and Hendricks facade. This is the main intersection of Prudential and Hendricks. And you'll be able, again, to see, we've got vertical elements of columns that become an exoskeleton as we rise up. One thing we did really want to pay attention to, not only at the pedestrian scale, was how this adds to the Southbank skyline; you
2 3 4 5 6 7 8 9 10	In some of these slides, you'll see a better view of it. The next one. This is Hendricks. So this is kind of what you would see maybe sitting at bb's, sitting across the street with a surface parking lot on the left and the remainder of the apartments and the building pushed well back towards Home Street. This is the Home Street elevation. The	2 3 4 5 6 7 8 9 10	along the Prudential and Hendricks facade. This is the main intersection of Prudential and Hendricks. And you'll be able, again, to see, we've got vertical elements of columns that become an exoskeleton as we rise up. One thing we did really want to pay attention to, not only at the pedestrian scale, was how this adds to the Southbank skyline; you know, what you will see driving by, along 95,
2 3 4 5 6 7 8 9 10 11	In some of these slides, you'll see a better view of it. The next one. This is Hendricks. So this is kind of what you would see maybe sitting at bb's, sitting across the street with a surface parking lot on the left and the remainder of the apartments and the building pushed well back towards Home Street. This is the Home Street elevation. The Station apartments are across the street from	2 3 4 5 6 7 8 9 10 11	along the Prudential and Hendricks facade. This is the main intersection of Prudential and Hendricks. And you'll be able, again, to see, we've got vertical elements of columns that become an exoskeleton as we rise up. One thing we did really want to pay attention to, not only at the pedestrian scale, was how this adds to the Southbank skyline; you know, what you will see driving by, along 95, and we were again, this is conceptual, but
2 3 4 5 6 7 8 9 10 11 12	In some of these slides, you'll see a better view of it. The next one. This is Hendricks. So this is kind of what you would see maybe sitting at bb's, sitting across the street with a surface parking lot on the left and the remainder of the apartments and the building pushed well back towards Home Street. This is the Home Street elevation. The Station apartments are across the street from us. This has the so this also has you	2 3 4 5 6 7 8 9 10 11 12	along the Prudential and Hendricks facade. This is the main intersection of Prudential and Hendricks. And you'll be able, again, to see, we've got vertical elements of columns that become an exoskeleton as we rise up. One thing we did really want to pay attention to, not only at the pedestrian scale, was how this adds to the Southbank skyline; you know, what you will see driving by, along 95, and we were again, this is conceptual, but we're already starting to look at how we can
2 3 4 5 6 7 8 9 10 11 12 13	In some of these slides, you'll see a better view of it. The next one. This is Hendricks. So this is kind of what you would see maybe sitting at bb's, sitting across the street with a surface parking lot on the left and the remainder of the apartments and the building pushed well back towards Home Street. This is the Home Street elevation. The Station apartments are across the street from us. This has the so this also has you can see on the left-hand side, that is the	2 3 4 5 6 7 8 9 10 11 12 13	along the Prudential and Hendricks facade. This is the main intersection of Prudential and Hendricks. And you'll be able, again, to see, we've got vertical elements of columns that become an exoskeleton as we rise up. One thing we did really want to pay attention to, not only at the pedestrian scale, was how this adds to the Southbank skyline; you know, what you will see driving by, along 95, and we were again, this is conceptual, but we're already starting to look at how we can celebrate the top of the building with exterior
2 3 4 5 6 7 8 9 10 11 12 13 14	In some of these slides, you'll see a better view of it. The next one. This is Hendricks. So this is kind of what you would see maybe sitting at bb's, sitting across the street with a surface parking lot on the left and the remainder of the apartments and the building pushed well back towards Home Street. This is the Home Street elevation. The Station apartments are across the street from us. This has the so this also has you can see on the left-hand side, that is the entry and exit for the residents up to the	2 3 4 5 6 7 8 9 10 11 12 13 14	along the Prudential and Hendricks facade. This is the main intersection of Prudential and Hendricks. And you'll be able, again, to see, we've got vertical elements of columns that become an exoskeleton as we rise up. One thing we did really want to pay attention to, not only at the pedestrian scale, was how this adds to the Southbank skyline; you know, what you will see driving by, along 95, and we were again, this is conceptual, but we're already starting to look at how we can celebrate the top of the building with exterior lighting and then having, of course, a
2 3 4 5 6 7 8 9 10 11 12 13 14 15	In some of these slides, you'll see a better view of it. The next one. This is Hendricks. So this is kind of what you would see maybe sitting at bb's, sitting across the street with a surface parking lot on the left and the remainder of the apartments and the building pushed well back towards Home Street. This is the Home Street elevation. The Station apartments are across the street from us. This has the so this also has you can see on the left-hand side, that is the entry and exit for the residents up to the second floor parking. And then in the center	2 3 4 5 6 7 8 9 10 11 12 13 14 15	along the Prudential and Hendricks facade. This is the main intersection of Prudential and Hendricks. And you'll be able, again, to see, we've got vertical elements of columns that become an exoskeleton as we rise up. One thing we did really want to pay attention to, not only at the pedestrian scale, was how this adds to the Southbank skyline; you know, what you will see driving by, along 95, and we were again, this is conceptual, but we're already starting to look at how we can celebrate the top of the building with exterior lighting and then having, of course, a welcoming and large area for pedestrians.
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16	In some of these slides, you'll see a better view of it. The next one. This is Hendricks. So this is kind of what you would see maybe sitting at bb's, sitting across the street with a surface parking lot on the left and the remainder of the apartments and the building pushed well back towards Home Street. This is the Home Street elevation. The Station apartments are across the street from us. This has the so this also has you can see on the left-hand side, that is the entry and exit for the residents up to the second floor parking. And then in the center is the exit for the public parking.	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16	along the Prudential and Hendricks facade. This is the main intersection of Prudential and Hendricks. And you'll be able, again, to see, we've got vertical elements of columns that become an exoskeleton as we rise up. One thing we did really want to pay attention to, not only at the pedestrian scale, was how this adds to the Southbank skyline; you know, what you will see driving by, along 95, and we were again, this is conceptual, but we're already starting to look at how we can celebrate the top of the building with exterior lighting and then having, of course, a welcoming and large area for pedestrians. As we all know, the sidewalks of the
2 3 4 5 6 7 8 9 10 11 12 13 14 15	In some of these slides, you'll see a better view of it. The next one. This is Hendricks. So this is kind of what you would see maybe sitting at bb's, sitting across the street with a surface parking lot on the left and the remainder of the apartments and the building pushed well back towards Home Street. This is the Home Street elevation. The Station apartments are across the street from us. This has the so this also has you can see on the left-hand side, that is the entry and exit for the residents up to the second floor parking. And then in the center is the exit for the public parking. This is the elevation that abuts the	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17	along the Prudential and Hendricks facade. This is the main intersection of Prudential and Hendricks. And you'll be able, again, to see, we've got vertical elements of columns that become an exoskeleton as we rise up. One thing we did really want to pay attention to, not only at the pedestrian scale, was how this adds to the Southbank skyline; you know, what you will see driving by, along 95, and we were again, this is conceptual, but we're already starting to look at how we can celebrate the top of the building with exterior lighting and then having, of course, a welcoming and large area for pedestrians. As we all know, the sidewalks of the Southbank that weave especially into San Marco
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16	In some of these slides, you'll see a better view of it. The next one. This is Hendricks. So this is kind of what you would see maybe sitting at bb's, sitting across the street with a surface parking lot on the left and the remainder of the apartments and the building pushed well back towards Home Street. This is the Home Street elevation. The Station apartments are across the street from us. This has the so this also has you can see on the left-hand side, that is the entry and exit for the residents up to the second floor parking. And then in the center is the exit for the public parking. This is the elevation that abuts the property line with WeWork. There is a very	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16	along the Prudential and Hendricks facade. This is the main intersection of Prudential and Hendricks. And you'll be able, again, to see, we've got vertical elements of columns that become an exoskeleton as we rise up. One thing we did really want to pay attention to, not only at the pedestrian scale, was how this adds to the Southbank skyline; you know, what you will see driving by, along 95, and we were again, this is conceptual, but we're already starting to look at how we can celebrate the top of the building with exterior lighting and then having, of course, a welcoming and large area for pedestrians. As we all know, the sidewalks of the Southbank that weave especially into San Marco are a bit of an obstacle course right now. And
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17	In some of these slides, you'll see a better view of it. The next one. This is Hendricks. So this is kind of what you would see maybe sitting at bb's, sitting across the street with a surface parking lot on the left and the remainder of the apartments and the building pushed well back towards Home Street. This is the Home Street elevation. The Station apartments are across the street from us. This has the so this also has you can see on the left-hand side, that is the entry and exit for the residents up to the second floor parking. And then in the center is the exit for the public parking. This is the elevation that abuts the	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17	along the Prudential and Hendricks facade. This is the main intersection of Prudential and Hendricks. And you'll be able, again, to see, we've got vertical elements of columns that become an exoskeleton as we rise up. One thing we did really want to pay attention to, not only at the pedestrian scale, was how this adds to the Southbank skyline; you know, what you will see driving by, along 95, and we were again, this is conceptual, but we're already starting to look at how we can celebrate the top of the building with exterior lighting and then having, of course, a welcoming and large area for pedestrians. As we all know, the sidewalks of the Southbank that weave especially into San Marco
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18	In some of these slides, you'll see a better view of it. The next one. This is Hendricks. So this is kind of what you would see maybe sitting at bb's, sitting across the street with a surface parking lot on the left and the remainder of the apartments and the building pushed well back towards Home Street. This is the Home Street elevation. The Station apartments are across the street from us. This has the so this also has you can see on the left-hand side, that is the entry and exit for the residents up to the second floor parking. And then in the center is the exit for the public parking. This is the elevation that abuts the property line with WeWork. There is a very	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18	along the Prudential and Hendricks facade. This is the main intersection of Prudential and Hendricks. And you'll be able, again, to see, we've got vertical elements of columns that become an exoskeleton as we rise up. One thing we did really want to pay attention to, not only at the pedestrian scale, was how this adds to the Southbank skyline; you know, what you will see driving by, along 95, and we were again, this is conceptual, but we're already starting to look at how we can celebrate the top of the building with exterior lighting and then having, of course, a welcoming and large area for pedestrians. As we all know, the sidewalks of the Southbank that weave especially into San Marco are a bit of an obstacle course right now. And
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19	In some of these slides, you'll see a better view of it. The next one. This is Hendricks. So this is kind of what you would see maybe sitting at bb's, sitting across the street with a surface parking lot on the left and the remainder of the apartments and the building pushed well back towards Home Street. This is the Home Street elevation. The Station apartments are across the street from us. This has the so this also has you can see on the left-hand side, that is the entry and exit for the residents up to the second floor parking. And then in the center is the exit for the public parking. This is the elevation that abuts the property line with WeWork. There is a very generous amount of mature trees that are on	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19	along the Prudential and Hendricks facade. This is the main intersection of Prudential and Hendricks. And you'll be able, again, to see, we've got vertical elements of columns that become an exoskeleton as we rise up. One thing we did really want to pay attention to, not only at the pedestrian scale, was how this adds to the Southbank skyline; you know, what you will see driving by, along 95, and we were again, this is conceptual, but we're already starting to look at how we can celebrate the top of the building with exterior lighting and then having, of course, a welcoming and large area for pedestrians. As we all know, the sidewalks of the Southbank that weave especially into San Marco are a bit of an obstacle course right now. And anything and everything that we can do to
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20	In some of these slides, you'll see a better view of it. The next one. This is Hendricks. So this is kind of what you would see maybe sitting at bb's, sitting across the street with a surface parking lot on the left and the remainder of the apartments and the building pushed well back towards Home Street. This is the Home Street elevation. The Station apartments are across the street from us. This has the so this also has you can see on the left-hand side, that is the entry and exit for the residents up to the second floor parking. And then in the center is the exit for the public parking. This is the elevation that abuts the property line with WeWork. There is a very generous amount of mature trees that are on that property line, and that line WeWork that we will not be touching and we'll make	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20	along the Prudential and Hendricks facade. This is the main intersection of Prudential and Hendricks. And you'll be able, again, to see, we've got vertical elements of columns that become an exoskeleton as we rise up. One thing we did really want to pay attention to, not only at the pedestrian scale, was how this adds to the Southbank skyline; you know, what you will see driving by, along 95, and we were again, this is conceptual, but we're already starting to look at how we can celebrate the top of the building with exterior lighting and then having, of course, a welcoming and large area for pedestrians. As we all know, the sidewalks of the Southbank that weave especially into San Marco are a bit of an obstacle course right now. And anything and everything that we can do to improve it and our main goal is to bring the Southbank standards that are along the
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22	In some of these slides, you'll see a better view of it. The next one. This is Hendricks. So this is kind of what you would see maybe sitting at bb's, sitting across the street with a surface parking lot on the left and the remainder of the apartments and the building pushed well back towards Home Street. This is the Home Street elevation. The Station apartments are across the street from us. This has the so this also has you can see on the left-hand side, that is the entry and exit for the residents up to the second floor parking. And then in the center is the exit for the public parking. This is the elevation that abuts the property line with WeWork. There is a very generous amount of mature trees that are on that property line, and that line WeWork that we will not be touching and we'll make sure that we are preserving and protecting	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22	along the Prudential and Hendricks facade. This is the main intersection of Prudential and Hendricks. And you'll be able, again, to see, we've got vertical elements of columns that become an exoskeleton as we rise up. One thing we did really want to pay attention to, not only at the pedestrian scale, was how this adds to the Southbank skyline; you know, what you will see driving by, along 95, and we were again, this is conceptual, but we're already starting to look at how we can celebrate the top of the building with exterior lighting and then having, of course, a welcoming and large area for pedestrians. As we all know, the sidewalks of the Southbank that weave especially into San Marco are a bit of an obstacle course right now. And anything and everything that we can do to improve it and our main goal is to bring the Southbank standards that are along the Riverwalk further into the neighborhood and
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23	In some of these slides, you'll see a better view of it. The next one. This is Hendricks. So this is kind of what you would see maybe sitting at bb's, sitting across the street with a surface parking lot on the left and the remainder of the apartments and the building pushed well back towards Home Street. This is the Home Street elevation. The Station apartments are across the street from us. This has the so this also has you can see on the left-hand side, that is the entry and exit for the residents up to the second floor parking. And then in the center is the exit for the public parking. This is the elevation that abuts the property line with WeWork. There is a very generous amount of mature trees that are on that property line, and that line WeWork that we will not be touching and we'll make sure that we are preserving and protecting through the course of construction.	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23	along the Prudential and Hendricks facade. This is the main intersection of Prudential and Hendricks. And you'll be able, again, to see, we've got vertical elements of columns that become an exoskeleton as we rise up. One thing we did really want to pay attention to, not only at the pedestrian scale, was how this adds to the Southbank skyline; you know, what you will see driving by, along 95, and we were again, this is conceptual, but we're already starting to look at how we can celebrate the top of the building with exterior lighting and then having, of course, a welcoming and large area for pedestrians. As we all know, the sidewalks of the Southbank that weave especially into San Marco are a bit of an obstacle course right now. And anything and everything that we can do to improve it and our main goal is to bring the Southbank standards that are along the Riverwalk further into the neighborhood and encapsulate this this intersection with
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24	In some of these slides, you'll see a better view of it. The next one. This is Hendricks. So this is kind of what you would see maybe sitting at bb's, sitting across the street with a surface parking lot on the left and the remainder of the apartments and the building pushed well back towards Home Street. This is the Home Street elevation. The Station apartments are across the street from us. This has the so this also has you can see on the left-hand side, that is the entry and exit for the residents up to the second floor parking. And then in the center is the exit for the public parking. This is the elevation that abuts the property line with WeWork. There is a very generous amount of mature trees that are on that property line, and that line WeWork that we will not be touching and we'll make sure that we are preserving and protecting through the course of construction. And then we get into more of the 3D	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24	along the Prudential and Hendricks facade. This is the main intersection of Prudential and Hendricks. And you'll be able, again, to see, we've got vertical elements of columns that become an exoskeleton as we rise up. One thing we did really want to pay attention to, not only at the pedestrian scale, was how this adds to the Southbank skyline; you know, what you will see driving by, along 95, and we were again, this is conceptual, but we're already starting to look at how we can celebrate the top of the building with exterior lighting and then having, of course, a welcoming and large area for pedestrians. As we all know, the sidewalks of the Southbank that weave especially into San Marco are a bit of an obstacle course right now. And anything and everything that we can do to improve it and our main goal is to bring the Southbank standards that are along the Riverwalk further into the neighborhood and encapsulate this this intersection with paving and vegetation.
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23	In some of these slides, you'll see a better view of it. The next one. This is Hendricks. So this is kind of what you would see maybe sitting at bb's, sitting across the street with a surface parking lot on the left and the remainder of the apartments and the building pushed well back towards Home Street. This is the Home Street elevation. The Station apartments are across the street from us. This has the so this also has you can see on the left-hand side, that is the entry and exit for the residents up to the second floor parking. And then in the center is the exit for the public parking. This is the elevation that abuts the property line with WeWork. There is a very generous amount of mature trees that are on that property line, and that line WeWork that we will not be touching and we'll make sure that we are preserving and protecting through the course of construction.	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23	along the Prudential and Hendricks facade. This is the main intersection of Prudential and Hendricks. And you'll be able, again, to see, we've got vertical elements of columns that become an exoskeleton as we rise up. One thing we did really want to pay attention to, not only at the pedestrian scale, was how this adds to the Southbank skyline; you know, what you will see driving by, along 95, and we were again, this is conceptual, but we're already starting to look at how we can celebrate the top of the building with exterior lighting and then having, of course, a welcoming and large area for pedestrians. As we all know, the sidewalks of the Southbank that weave especially into San Marco are a bit of an obstacle course right now. And anything and everything that we can do to improve it and our main goal is to bring the Southbank standards that are along the Riverwalk further into the neighborhood and encapsulate this this intersection with

(904) 821-0300

City of Jacksonville Downtown Development Review Board

(904) 821-0300

July 11, 2024 Uncertified Condensed Copy

35

1 Street towards Hendricks. The inset, the 2 vignette photo up at the left is actually all 3 of the existing trees. A couple of them are in 4 the right-of-way and the majority of those are, 5 like I said, along the property line on 6 WeWork's property, so those will stay and be 7 maintained. 1 All right. Board Members, seeing on 3 any public comment? 2 any public comment? 6 WeWork's property, so those will stay and be 7 maintained. 5 N.S. HILL: Yes, we do. We'll start with 6 Ed Vandergriff. 7 All right. Board Members, seeing on any public comment? 4 Thank you for the presentation. 8 WeWork's property, so those will stay and be 7 6 Ed Vandergriff. 9 atthe surface parking loa long Hendricks. 10 ALDIENCE (EMBBER: Sure. 10 11 atthe surface parking low in a loa surfachicks. 11 11 Marco Place. 11 12 any moles and the staff for providing me lots of 13 11 11 11 14 att 1478 Riverplace Boulevard, also known as 14 14 1478 Riverplace Boulevard, also known as 15 13 15 connace that heads down Prudential. 16 11 11 11 11 11 11 11 14 at 1478 Riverplace B		Jacksonville		July 11, 2024
2 vignette photo up at the left is actually all of the xisting trees. A couple of them are in the right-of-way and the majority of those are, it like I said, along the property line on WeWork's property, so those will stary and be Wework's property, so those will stary and be it like I said, along the property line on Wework's property, so those will stary and be it like I said, along the property line on Wework's property, so those will stary and be Wework's property, so those will stary and be it be it be it ago, about how we turned the corner only does this elevation git of along Hendricks. The it with Memory Wework's property, so those will stary and be it be it be it ago, about how we turned the corner only does this elevation git of along Hendricks. The Memory Wework's and Prudential corner, but also this to corner as well. The My mane is GV Vandergriff, and I live information. I followed this project. And as information. I followed this project. And as informat	Downt	•		Uncertified Condensed Copy 39
 a of the existing trees. A couple of them are in the registrof. For the malority of those are, like I said, along the property line on a my public comment? a This is the corner that I spoke of a b Work's property, so those will stay and be mainted. c Mark you for the presentation. a This is the corner that I spoke of a b B's restaurant would be to your left. So not only the ladies for the record. a turns the corner to help activate no only the ladies for the record. a corner as well. t turns the corner to help activate no tonly the therdricks and Prudential corner, but also this is corner as well. corner as well. t corner at Prudential and t coherner at Prudential and corner as well. corner as well. corner at bere is a large kind of a gathering overhang space and then the covered ther, so thor the resultion. a nother shot of that with ADA-accessible ramping due to the elevation change. conde that heads down Prudential. conner as on the staff for providing me lots of support. And as 19 my long time friend and former associate told or me, thes ship has already sailed on this 21 project, but - 20 oyou all know what a neo emulationist. gramping due to the elevation change. f parking garage, and that would be the entrance 11 probably around 120 feet. moth Hat's it. BOARD MEMBER LEE: Thank you, Mr. Chair. How tall is the building? MS. KOVACCCY: With the parapet. the RADAP MEMBER LEE: Thank you, Sir. g question? MS. KOVACCCY: With the parapet. g question? MS. KOVACCY: With the parapet. g any please state those now. g anard MEMBER DAVIS: Sure. g and in an email frow NAVAIAN:	1	Street towards Hendricks. The inset, the	1	All right. Board Members, seeing no
4 the right-of-way and the majority of those are, like I said, along the property line on Thank you for the presentation. 5 WeWork's property, so those will stay and be 7 maintained. 5 8 MCM:sis the corner that I spoke of a 5 9 Ittite bit ago, about how we turned the corner address for the record. 10 at the surface parking lot along Hendricks. 9 11 abb's restaurant would be to your left. 5 2 only does this elevation give you a little 10 12 only does this elevation give you a little 11 14 turns the corner to help activate not only the 14 14 This is the corner as well. 11 15 This is the corner at Prudential and 14 18 chandren three, so alreg kind of 19 20 gathering overhang space and then the covered 10 10 21 Another shot of that with ADA-accessible 21 21 23 and the staff for providing me lots of 15 24 Samad the staff for providing me lots of <t< th=""><th>2</th><th>vignette photo up at the left is actually all</th><th>2</th><th>additional questions at this stage, do we have</th></t<>	2	vignette photo up at the left is actually all	2	additional questions at this stage, do we have
5 MS. HILL: Yes, we do. We'll start with 6 WeWork's property, so those will stay and be 7 MS. HILL: Yes, we do. We'll start with 8 This is the corner that I spoke of a 9 at the surface parking lot along Hendricks. 10 at the surface parking lot along Hendricks. 11 Bb's restaurant would be to your left. So not 12 only does this elevation give you a little 13 sense of privacy and destination, it actually 14 turns the corner to help activate not only the 15 Hendricks and Prudential corner, but also this 16 conna de hard thead sown Prudential 17 This is the corner at Prudential 18 colonade that heads down Prudential 19 my long time friend and former associate told 10 ather start with ADA-accessible 17 This is intro office Box 273, backsonville, FL 3220 18 parking garage, and that would be the entrance 19 myself on fire, but I want to talk to you 4 think it works. So that's kind office Box 273, backsonville, FL 3220 19 garaming due to the elevation change. 21 par	3	of the existing trees. A couple of them are in	3	any public comment?
6 Ed Vandergriff. 7 maintained. 8 This is the corner that I spoke of a 9 ittle bit ago, about how we turned the corner 10 att mesurface parking lot along Hendricks. 11 Bb's restaurant would be to your left. So not 12 only does this elevation give you a little 13 sense of privacy and destination, it actually 14 turns the corner to help activate not only the 15 Hendricks. and Prudential corner, but also this 16 corner as well. 17 This is the corner at Prudential and 18 Hendricks. We pulled the building facade back, 19 address for all. I want to say thanks to 17 This is further down, closer 24 Same thing. This is further down, closer 25 to the enivacen and that would be the entrance 26 This is stage? 3 And that's it. 3 and that's it. 4 think it works. So that's kind of me today. 2 paplicant at this stage? 3 And that's it. 4 paplicant at this stage?	4	the right-of-way and the majority of those are,	4	Thank you for the presentation.
7 Maintained. 7 (Audience member approaches the podium.) 8 This is the corner that I spoke of a 9 10 at the surface parking lot along Hendricks. 10 11 Bb's restaurant would be to your left. So not see staturant would be to your left. So not see see invocy and destination, it actually 10 12 only does this elevation give you a little 11 Can I close this so you'll be able to see 13 sense of privacy and destination, it actually 11 I. M. My name is Ed Vandergriff, and I live 14 turns the corner to help activate not only the 11 M. Mem is Ed Vandergriff, and I live 14 turns the corner at Prudential and 11 11 This is the corner at Prudential for the world facade back. 15 connade that heads down Prudential. 17 Same thing. This is further down, closer 16 Tist of all. I want to say thanks to 15 to the entrance on Prudential for the public 12 12 13 may long time friend and former associate told 14 parking garage, and that would be the entrance 14 14 14 14 14 14 14 parking garage, and that would be the entrace 1	5	like I said, along the property line on	5	MS. HILL: Yes, we do. We'll start with
8 This is the corner that I spoke of a 3 8 MS. HILL: Please state your name and your 3 address for the record. 9 bits restaurant would be to your left. So not 20 only does this elevation give you all title 20 address for the record. AUDIENCE MEMBER: Sure. 13 sense of privacy and destination, it actually 21 the dricks and Prudential corner, but also this 22 Can I close this selvator, and as an Marco Place. 14 turns the corner at Prudential and 23 This is the corner at Prudential and 24 Same Hing, This is further down, closer 24 Same thing, This is further down, closer 24 Same thing, This is further down, closer 25 Same thing, This is further down, closer 26 26 This is tage? 14 parking garage, and that would be the entrance 25 Same thing, This sig further down, closer 26 28 1 26 parking garage, and that would be the entrance 26 This is stage? 28 1 26 board Members, any questions for the 27 Sk COVACOCY: Ware 10 stories, so we're 28 1 1 28 BOARD MEMBER LEE: Thank you, 39 Sam Marco Place, where 1 live, doesn't 30 years, and we could push with parking. 20 29 BOARD MEMBER MONAHAN: No, sir. 30 1 1	6	WeWork's property, so those will stay and be	6	Ed Vandergriff.
 9 little bit ago, about how we turned the corner 10 at the surface parking lot along Hendricks. 11 Bb's restaurant would be to your left. So not 12 only does this elevation give you a little 13 sense of privacy and destination, it actually 14 turns the corner to help activate not only the 15 Hendricks and Prudential corner, but also this 16 corner as well. 17 This is the corner at Prudential and 18 Hendricks. We pulled the building facade back, 19 chamfered there, so there is a large kind of 10 gathering overhang space and then the covered 11 colonade that heads down Prudential. 12 Another shot of that with ADA-accessible 13 ramping due to the elevation change. 14 parking garage, and that would be the entrance 14 parking garage, and that would be the entrance 14 probably around 120 feet. 15 BOARD MEMBER LEE: Thank you, 16 BOARD MEMBER LEE: Thank you, 17 THE CHAIRMAN: Mr. Monahan, did you have a 18 BOARD MEMBER LEE: Thank you, 19 crobably around 120 feet. 19 probably around 120 feet. 10 BOARD MEMBER LEE: Thank you, 11 THE CHAIRMAN: Mr. Monahan, did you have a 15 gloast? 16 BOARD MEMBER LEE: Thank you, 17 THE CHAIRMAN: And, Mr. Davis, I 18 apologize. During the ex parte disclosures, I, 19 again, failed to recognize you. So if you had 19 apologize. During the ex parte disclosures, I, 19 agalo, failed to recognize you. So if you had 20 available parking. 21 Ihad an email from Nancy Powell. The 	7	maintained.	7	(Audience member approaches the podium.)
10 at the surface parking lot along Hendricks. 10 AUDIENCE MEMBER: Sure. 11 Bb's restaurant would be to your left. So not Can I close this so you'll be able to see 13 sense of privacy and destination, it actually Can I close this so you'll be able to see 14 turns the corner to help activate not only the Hendricks and Prudential corner, but also this 16 Corner as well. 13 17 This is the corner at Prudential and 14 18 Hendricks. We pulled the building facade back, 16 19 cohamfered there, so there is a large kind of 10 20 gathering overhang space and then the covered 10 This is further down, closer 21 cohonade that would be the entrance 16 Isici is 7 it's not bandied around. It's a 23 The CHAIRMAN: Okay. Thank you so much. 5 Sath Merce Jul want to talk to you 3 And that's it. 3 40 4 THE CHAIRMAN: Okay. Thank you so much. 5 Sath Merce Jul want to talk to you 3 Math tat's it. 3 and yall are talented people; I've read 4 THE CHAIRMAN: Mexay. Thank you, Mr. Chair. 9	8		8	
11 Bb's restaurant would be to your left. So not 11 Can I close this so you'll be able to see 12 only does this elevation give you a little 13 Image: So you'll be able to see 12 only does this elevation give you a little 14 Image: So you'll be able to see 14 turns the corner to help activate not only the 14 Image: So you'll be able to see 14 turns the corner to help activate not only the 14 Image: So you'll be able to see 15 Hendricks and Prudential corner, but also this 15 So Marco Place. 16 connade that heads down Prudential. 16 First of all, I want to say thanks to 17 This is the corner at Prudential and 18 Information. I followed this project. And as 12 connade that heads down Prudential. 19 project, but 12 Another shot of that with ADA-accessible 21 Do you all know what a neo emulationist 23 ramping due to the elevation change. 23 Image:	9	- ·	9	
12only does this elevation give you a little12me? No? Don't be mean.13sense of privacy and destination, it actually14me? No? Don't be mean.14turns the corner at corner at prudential corner, but also this14me? No? Don't be mean.15tendricks and Prudential corner, but also this1414 Wr Name is Ed Vandergriff, and I live16corner as well.15Hendricks. We pulled the building facade back,1617This is the corner at Prudential and17Susan and the staff for providing me lots of18hendricks. We pulled the building facade back,18First of all, I want to say thanks to17colonade that heads down Prudential.10me, the ship has already sailed on this20gathering overhang space and then the covered10me, the ship has already sailed on this21colonade that heads down Prudential tower.20Do you all know what a neo emulationist23ramping due to the elevation change.21Do you all know what a neo emulationist24Same thing. This is further down, closer26Work what a neo emulationist25to the entrace on Prudential tort publicDiane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 322032026uddhist monk that yous omuch.381think it works. So that's kind of me today.2that would be the entrace381think it works. So that's kind of me today.3And that's it.1think it works. So that's kind of me today.4	10		10	
 sense of privacy and destination, it actually turns the corner to help activate not only the turns the corner to help activate not only the thendricks and Prudential corner, but also this corner as well. This is the corner at Prudential and Hendricks. We pulled the building facade back, chamfered there, so there is a large kind of gathering overhang space and then the covered colonade that heads down Prudential. colonade that heads down Prudential. another shot of that with ADA-accessible ramping due to the elevation change. Same thing. This is further down, closer to the entrance on Prudential for the public Diane M. Tropia, Inc., Pest Office Box 2376, Jacksonville, FL 3220 (804) 821-0300 parking garage, and that would be the entrance there to the residential tower. and that's it. BOARD MEMBER LEE: Thank you, Mr. Chair. BOARD MEMBER LEE: Thank you. mobably around 120 feet. probably around 120 feet. probably around 120 feet. probably around 120 feet. mothal is the building? BOARD MEMBER LEE: Thank you. guestion? BOARD MEMBER LEE: Thank you. guestion? BOARD MEMBER MONAHAN: No, sir. THE CHAIRMAN: And, Mr. Davis, I apologize. During the ex parte disclosures, I, BOARD MEMBER DAVIS: Sure. I had an email		•		·
14turns the corner to help activate not only the15Hendricks and Prudential corner, but also this16corner as well.17This is the corner at Prudential and18Hendricks. We pulled the building facade back,19colonnade that heads down Prudential.20gathering overhang space and then the covered21colonnade that heads down Prudential.22Another shot of that with ADA-accessible23rampting due to the elevation change.24Same thing. This is further down, closer25to the entrance on Prudential for the public26Diane M. Tropia, Inc., Pest Office Box 2375, Jacksonville, FL 322027(804) 821-030028129parking garage, and that would be the entrance20(804) 821-030021parking garage, and that would be the entrance3And that's it.3And that's it.4THE CHAIRMAN: Okay. Thank you so much.5BOARD MEMBER LEE: Thank you.3BOARD MEMBER LEE: Thank you.3MS KOVACOCY: With the parapet.11probably around 120 feet.12MS KOVACOCY: With the parapet.13MS COXACOCY: With the parapet.14THE CHAIRMAN: Mr. Monahan, did you have a15apologize. During the ex parte disclosures, I,16BOARD MEMBER DAVIS: Sure.17THE CHAIRMAN: Mr. Monahan, did you have a18apologize. During the ex parte disclosures, I,19apolo				
 Hendricks and Prudential corner, but also this corner as well. This is the corner at Prudential and Hendricks. We pulled the building facade back, chamfered there, so there is a large kind of gathering overhang space and then the covered colonnade that heads down Prudential. Another shot of that with ADA-accessible ramping due to the elevation change. Same thing. This is further down, closer to the entrance on Prudential for the public Diane M. Tropia. Inc., Post Office Box 2375, Jacksonville, FL 3223 (904) 821-0300 parking garage, and that would be the entrance there to the residential tower. And that's it. The CHAIRMAN: Okay. Thank you so much. BOARD MEMBER LEE: Thank you. MS. KOVACOCY: We are 10 stories, so we're probably around 120 feet. BOARD MEMBER LEE: Thank you. MS. KOVACOCY: With the parapet. THE CHAIRMAN: Mr. Monahan, did you have a guestion? BOARD MEMBER LEE: Thank you. MS. KOVACOCY: With the parapet. THE CHAIRMAN: Mn. Monahan, did you have a gouestion? BOARD MEMBER LEE: Thank you. Shopping so we didn't have to worry about it, fla apologize. During the ex parte disclosures, I, apologize. During the exparte disclosures, I, apologize. During the exparte disclosures, I, apologize. During the expare disclosures, I, apologize. During				
16 corner as well. First of all, I want to say thanks to 17 This is the corner at Prudential and 16 First of all, I want to say thanks to 18 Hendricks. We pulled the building facade back, 19 Susan and the staff for providing me lots of 19 colonnade that heads down Prudential. 19 my long time friend and former associate told 20 gathering overhang space and then the covered 10 me, the ship has already sailed on this 21 colonnade that heads down Prudential. 12 Do you all know what a neo emulationist 23 ramping due to the elevation change. 21 Buddhist monk that pours kerosine on himself, 24 Same thing. This is further down, closer 25 to the entrance on Prudential for the public Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203 (904) 821-0300 40 1 parking garage, and that would be the entrance 1 think it works. So that's kind of me today. 2 1 THE CHAIRMAN: Okay. Thank you so much. 5 Facts right, sail on. 3 And that's it. 1 myslef on fire, but I want to talk to you 4 because the staff originally, if I've got the 5				
 17 This is the corner at Prudential and 18 Hendricks. We pulled the building facade back, 19 chamfered there, so there is a large kind of 20 gathering overhang space and then the covered 21 colonnade that heads down Prudential. 22 Another shot of that with ADA-accessible 23 ramping due to the elevation change. 24 Same thing. This is further down, closer 25 to the entrance on Prudential for the public 21 Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203		-	-	
 Hendricks. We pulled the building facade back, damfered there, so there is a large kind of gathering overhang space and then the covered colonnade that heads down Prudential. Another shot of that with ADA-accessible aramping due to the elevation change. Same thing. This is further down, closer Same thing. This is further down, closer to the entrance on Prudential for the public Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FI 32203 (904) 821-0300 parking garage, and that would be the entrance there to the residential tower. And that's it. THE CHAIRMAN: Okay. Thank you so much. BOARD MEMBER LEE: Thank you, Mr. Chair. BOARD MEMBER LEE: Thank you. MS. KOVACOCY: With the parapet. MS. KOVACOCY: With the parapet. THE CHAIRMAN: 10 feet. BOARD MEMBER LEE: Thank you. MS. KOVACOCY: With the parapet. THE CHAIRMAN: No, sir. THE CHAIRMAN: No, sir. BOARD MEMBER LEE: Thank you. BOARD MEMBER MONAHAN: No, sir. THE CHAIRMAN: And, Mr. Davis, I gaeion? BOARD MEMBER MONAHAN: No, sir. THE CHAIRMAN: And, Mr. Davis, I gaeion? BOARD MEMBER MONAHAN: No, sir. THE CHAIRMAN: And, Mr. Davis, I gapolicize. During the ex parte disclosures, I, again, failed to recognize you. So if you had any, please state those now. BOARD MEMBER DAVIS: Sure. I had an email from Nancy Powell. The 				
 19 chamfered there, so there is a large kind of 20 gathering overhang space and then the covered 21 colonnade that heads down Prudential. 22 Another shot of that with ADA-accessible 23 ramping due to the elevation change. 24 Same thing. This is further down, closer 25 to the entrance on Prudential for the public Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203 (904) 821-0300 21 parking garage, and that would be the entrance 24 there to the residential tower. 32 And that's it. 4 THE CHAIRMAN: Okay. Thank you so much. 5 Board Members, any questions for the 3 applicant at this stage? 7 Mr. Lee. 8 BOARD MEMBER LEE: Thank you, Mr. Chair. 9 How tall is the building? 10 MS. KOVACOCY: We are 10 stories, so we're 11 probably around 120 feet. 12 BOARD MEMBER LEE: Thank you. 13 MS. KOVACOCY: With the parapet. 14 THE CHAIRMAN: Mr. Monahan, di you have 3 question? 16 BOARD MEMBER MONAHAN: No, sir. 17 THE CHAIRMAN: And, Mr. Davis, I 3 question? 16 BOARD MEMBER MONAHAN: No, sir. 17 THE CHAIRMAN: And, Mr. Davis, I 3 agoin, failed to recognize you. So if you had 3 any, please state those now. 21 BOARD MEMBER DAVIS: Sure. 22 BOARD MEMBER DAVIS: Sure. 23 BOARD MEMBER ADDA MEMBER ADDA MEMBER ADDA So if you had 3 any, please state those now. 24 BOARD MEMBER DAVIS: Sure. 25 BOARD MEMBER DAVIS: Sure. 26 DOARD MEMBER DAVIS: Sure. 27 BOARD MEMBER DAVIS: Sure. 28 DOARD MEMBER ADDA So if you had 3 any, please state those now. 29 DOARD MEMBER DAVIS: Sure. 20 ARD MEMBER DAVIS: Sure. 21 had an email from Nancy Powell. The 				· ·
 20 gathering overhang space and then the covered 21 colonnade that heads down Prudential. 22 Another shot of that with ADA-accessible 23 another shot of that with ADA-accessible 24 Same thing. This is further down, closer 25 to the entrance on Prudential for the public 26 Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203 27 (904) 821-0300 28 29 In parking garage, and that would be the entrance 20 there to the residential tower. 31 And that's it. 32 And that's it. 33 And that's it. 34 THE CHAIRMAN: Okay. Thank you so much. 35 BOARD MEMBER LEE: Thank you, Mr. Chair. 39 How tall is the building? 30 MS. KOVACOCY: We are 10 stories, so we're 31 probably around 120 feet. 32 BOARD MEMBER LEE: Thank you. 33 MS. KOVACOCY: With the parapet. 34 THE CHAIRMAN: Mr. Monahan, did you have a 34 guestion? 35 BOARD MEMBER MONAHAN: No, sir. 36 THE CHAIRMAN: And, Mr. Davis, I 37 BOARD MEMBER MONAHAN: No, sir. 38 GOARD MEMBER MONAHAN: No, sir. 39 COARD MEMBER MONAHAN: No, sir. 31 BOARD MEMBER MONAHAN: No, sir. 32 BOARD MEMBER MONAHAN: No, sir. 33 And that's it. 34 Chair and an email from Nancy Powell. The 				
 21 colonnade that heads down Prudential. 22 Another shot of that with ADA-accessible 23 ramping due to the elevation change. 24 Same thing. This is further down, closer 25 to the entrance on Prudential for the public Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203 (904) 821-0300 38 1 parking garage, and that would be the entrance 2 there to the residential tower. 3 And that's it. 4 THE CHAIRMAN: Okay. Thank you so much. 5 Board Members, any questions for the a pplicant at this stage? 7 Mr. Lee. 8 BOARD MEMBER LEE: Thank you, Mr. Chair. 9 How tall is the building? 10 MS. KOVACOCY: We are 10 stories, so we're 11 probably around 120 feet. 12 BOARD MEMBER LEE: Thank you. 13 MS. KOVACOCY: With the parapet. 14 THE CHAIRMAN: Mr. Monahan, did you have a 15 question? 16 BOARD MEMBER MONAHAN: No, sir. 17 THE CHAIRMAN: And, Mr. Davis, I 18 apologize. During the ex parte disclosures, I, again, failed to recognize you. So if you had any, please state those now. 21 BOARD MEMBER DAVIS: Sure. 22 I had an email from Nancy Powell. The 		· •		, 5
 Another shot of that with ADA-accessible ramping due to the elevation change. Same thing. This is further down, closer to the entrance on Prudential for the public Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203 (904) 821-0300 parking garage, and that would be the entrance there to the residential tower. And that's it. THE CHAIRMAN: Okay. Thank you so much. BOARD MEMBER LEE: Thank you, Mr. Chair. How tall is the building? MS. KOVACOCY: We are 10 stories, so we're probably around 120 feet. BOARD MEMBER LEE: Thank you. MS. KOVACOCY: We are 10 stories, so we're THE CHAIRMAN: Mr. Monahan, did you have a guestion? BOARD MEMBER LEE: Thank you. guestion? BOARD MEMBER LEE: Thank you. guestion? THE CHAIRMAN: Mr. Monahan, did you have a guestion? BOARD MEMBER LEE: Thank you. guestion? BOARD MEMBER ALEE: Thank you. apologize. During the ex parte disclosures, I, again, failed to recognize you. So if you had any, please state those now. BOARD MEMBER ADVIS: Sure. BOARD MEMBER ADVIS: Sure. BOARD MEMBER ADVIS: Sure. Had an email from Nancy Powell. The 				
 ramping due to the elevation change. Same thing. This is further down, closer to the entrance on Prudential for the public Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203 (904) 821-0300 parking garage, and that would be the entrance (904) 821-0300 parking garage, and that would be the entrance there to the residential tower. And that's it. THE CHAIRMAN: Okay. Thank you so much. Board Members, any questions for the applicant at this stage? Mr. Lee. BOARD MEMBER LEE: Thank you. BOARD MEMBER LEE: Thank you. BOARD MEMBER LEE: Thank you. THE CHAIRMAN: Mr. Monahan, did you have a Guestion? BOARD MEMBER MONAHAN: No, sir. THE CHAIRMAN: And, Mr. Davis, I apologize. During the ex parte disclosures, I, again, failed to recognize you. So if you had Mad an email from Nancy Powell. The 23 [sic] is? It's not bandied around. It's a BOARD MEMBER DAVIS: Sure. BOARD MEMBER DAVIS: Sure. BoARD MEMBER DAVIS: Sure. Had an email from Nancy Powell. The 				
 24 Same thing. This is further down, closer 25 to the entrance on Prudential for the public Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203 (904) 821-0300 1 parking garage, and that would be the entrance 2 there to the residential tower. 3 And that's it. 4 THE CHAIRMAN: Okay. Thank you so much. 5 Board Members, any questions for the applicant at this stage? 7 Mr. Lee. 8 BOARD MEMBER LEE: Thank you, Mr. Chair. 9 How tall is the building? 10 MS. KOVACOCY: We are 10 stories, so we're 11 probably around 120 feet. 12 BOARD MEMBER LEE: Thank you. 13 MS. KOVACOCY: With the parapet. 14 THE CHAIRMAN: Mr. Monahan, did you have a 15 question? 16 BOARD MEMBER MONAHAN: No, sir. 17 THE CHAIRMAN: And, Mr. Davis, I 18 apologize. During the ex parte disclosures, I, again, failed to recognize you. So if you had 20 ARD MEMBER DAVIS: Sure. 21 BOARD MEMBER DAVIS: Sure. 22 I had an email from Nancy Powell. The 24 Buddhist monk that pours kerosine on himself, sets himself on fire for world peace. I don't Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203 (904) 821-0300 40 41 think it works. So that's kind of me today. 22 I'm going to set myself I'm not going to set myself on fire, but I want to talk to you 42 think it works. So that's kind of me today. 43 dotart this stage? 44 think it works. So that's kind of me today. 45 dotart this stage? 46 And y'all are talented people; I've read 47 all your little resumes; lots of City planning, 40 the notion is, what do people do with their 41 thuge problem with parking. 42 I've lived on fashionable Lake Marco for 43 dotart the the into the garage to park. 44 shopping so we didn't have to worry about it, 45 but now it's very, very diffi				
 to the entrance on Prudential for the public Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 3220 (904) 821-0300 sets himself on fire for world peace. I don't Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 3220 (904) 821-0300 parking garage, and that would be the entrance there to the residential tower. And that's it. THE CHAIRMAN: Okay. Thank you so much. Board Members, any questions for the applicant at this stage? Mr. Lee. BOARD MEMBER LEE: Thank you, Mr. Chair. How tall is the building? MS. KOVACOCY: We are 10 stories, so we're probably around 120 feet. BOARD MEMBER LEE: Thank you. MS. KOVACOCY: With the parapet. THE CHAIRMAN: Mr. Monahan, did you have a question? BOARD MEMBER MONAHAN: No, sir. THE CHAIRMAN: And, Mr. Davis, I apologize. During the ex parte disclosures, I, again, failed to recognize you. So if you had any, please state those now. I had an email from Nancy Powell. The 				
Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203 (904) 821-0300Jane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203 (904) 821-030038Jane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203 (904) 821-030038Jane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203 (904) 821-030038Jane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203 (904) 821-030038Jane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203 (904) 821-030038Jane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203 (904) 821-03004010And that's it.Jane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203 (904) 821-0300Jane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203 (904) 821-0300Jacksonville, FL 3220 (904) 821-0300400Jacksonville, FL 3220 (904) 821-0300Jacksonville, FL 3220 Jacksonville, FL 3220Jacksonville, FL 3220 Jacksonville, FL 3200Jacksonville, FL 3220 Jacksonville, FL 3200Jacksonville, FL 3220 Jack		-		•
(904) 821-0300(904) 821-030038401parking garage, and that would be the entrance382there to the residential tower.33And that's it.14THE CHAIRMAN: Okay. Thank you so much.55Board Members, any questions for the66applicant at this stage?37Mr. Lee.8BOARD MEMBER LEE: Thank you, Mr. Chair.9How tall is the building?10MS. KOVACOCY: We are 10 stories, so we're11probably around 120 feet.12BOARD MEMBER LEE: Thank you.13MS. KOVACOCY: With the parapet.14THE CHAIRMAN: Mr. Monahan, did you have a14THE CHAIRMAN: Mr. Monahan, did you have a15question?16BOARD MEMBER MONAHAN: No, sir.17THE CHAIRMAN: And, Mr. Davis, I18apologize. During the ex parte disclosures, I,19again, failed to recognize you. So if you had20any, please state those now.21BOARD MEMBER DAVIS: Sure.22I had an email from Nancy Powell. The	25	•	23	
 38 1 parking garage, and that would be the entrance 2 there to the residential tower. 3 And that's it. 4 THE CHAIRMAN: Okay. Thank you so much. 5 Board Members, any questions for the 6 applicant at this stage? 7 Mr. Lee. 8 BOARD MEMBER LEE: Thank you, Mr. Chair. 9 How tall is the building? 10 MS. KOVACOCY: We are 10 stories, so we're 11 probably around 120 feet. 12 BOARD MEMBER LEE: Thank you. 13 MS. KOVACOCY: With the parapet. 14 THE CHAIRMAN: Mr. Monahan, did you have a 15 question? 16 BOARD MEMBER MONAHAN: No, sir. 17 THE CHAIRMAN: And, Mr. Davis, I 18 apologize. During the ex parte disclosures, I, 19 again, failed to recognize you. So if you had 20 ARD MEMBER DAVIS: Sure. 21 I had an email from Nancy Powell. The 				
 2 there to the residential tower. 3 And that's it. 4 THE CHAIRMAN: Okay. Thank you so much. 5 Board Members, any questions for the 6 applicant at this stage? 7 Mr. Lee. 8 BOARD MEMBER LEE: Thank you, Mr. Chair. 9 How tall is the building? 10 MS. KOVACOCY: We are 10 stories, so we're 11 probably around 120 feet. 12 BOARD MEMBER LEE: Thank you. 13 MS. KOVACOCY: We are 10 stories, so we're 14 THE CHAIRMAN: Mr. Monahan, did you have a 15 question? 16 BOARD MEMBER MONAHAN: No, sir. 17 THE CHAIRMAN: And, Mr. Davis, I 18 apologize. During the ex parte disclosures, I, 19 again, failed to recognize you. So if you had 20 And y'all are talented people; I've read 7 and y'all are talented people; I've read 7 and y'all are talented people; I've read 7 and y'all are talented people; I've read 8 Iots of architects, even a landscape architect. 9 But the notion is, what do people do with their 10 cars? Because San Marco, in general, has a 11 huge problem with parking. 12 I've lived on fashionable Lake Marco for 13 30 years, and we could just walk around the 14 shopping so we didn't have to worry about it, 15 but now it's very, very difficult to find a 16 place to park. 17 San Marco Place, where I live, doesn't 18 have enough visitor parking. When we have 19 guests, we take our cars and pay to park across 20 the street and let them into the garage so they 21 I had an email from Nancy Powell. The 				
 3 And that's it. 4 THE CHAIRMAN: Okay. Thank you so much. 5 Board Members, any questions for the 6 applicant at this stage? 7 Mr. Lee. 8 BOARD MEMBER LEE: Thank you, Mr. Chair. 9 How tall is the building? 10 MS. KOVACOCY: We are 10 stories, so we're 11 probably around 120 feet. 12 BOARD MEMBER LEE: Thank you. 13 MS. KOVACOCY: With the parapet. 14 THE CHAIRMAN: Mr. Monahan, did you have a 15 guestion? 16 BOARD MEMBER MONAHAN: No, sir. 17 THE CHAIRMAN: And, Mr. Davis, I 18 apologize. During the ex parte disclosures, I, 19 again, failed to recognize you. So if you had 20 any, please state those now. 22 I had an email from Nancy Powell. The 3 myself on fire, but I want to talk to you 4 because the staff originally, if I've got the 5 facts right, said no. 6 And y'all are talented people; I've read 7 all your little resumes; lots of City planning, 8 lots of architects, even a landscape architect. 9 But the notion is, what do people do with their 10 cars? Because San Marco, in general, has a 11 huge problem with parking. 12 I've lived on fashionable Lake Marco for 13 30 years, and we could just walk around the 14 shopping so we didn't have to worry about it, 15 but now it's very, very difficult to find a 16 place to park. 17 San Marco Place, where I live, doesn't 18 have enough visitor parking. When we have 19 guests, we take our cars and pay to park across 20 the street and let them into the garage so they 21 and an email from Nancy Powell. The 	1	parking garage, and that would be the entrance	1	think it works. So that's kind of me today.
4THE CHAIRMAN: Okay. Thank you so much. Board Members, any questions for the applicant at this stage?4because the staff originally, if I've got the facts right, said no.6applicant at this stage?6And y'all are talented people; I've read7Mr. Lee.6And y'all are talented people; I've read8BOARD MEMBER LEE: Thank you, Mr. Chair.9How tall is the building?89How tall is the building?8Iots of architects, even a landscape architect.9How tall is the building?9But the notion is, what do people do with their10MS. KOVACOCY: We are 10 stories, so we're10cars? Because San Marco, in general, has a11probably around 120 feet.11huge problem with parking.12BOARD MEMBER LEE: Thank you.12I've lived on fashionable Lake Marco for13MS. KOVACOCY: With the parapet.1330 years, and we could just walk around the14THE CHAIRMAN: Mr. Monahan, did you have a14shopping so we didn't have to worry about it,15question?15but now it's very, very difficult to find a16BOARD MEMBER MONAHAN: No, sir.17San Marco Place, where I live, doesn't18apologize. During the ex parte disclosures, I,18have enough visitor parking. When we have19again, failed to recognize you. So if you had19guests, we take our cars and pay to park across20any, please state those now.20any, please state those now.2121BOARD MEMB	2	there to the residential tower.	2	I'm going to set myself I'm not going to set
 5 Board Members, any questions for the applicant at this stage? 7 Mr. Lee. 8 BOARD MEMBER LEE: Thank you, Mr. Chair. 9 How tall is the building? 10 MS. KOVACOCY: We are 10 stories, so we're 11 probably around 120 feet. 12 BOARD MEMBER LEE: Thank you. 13 MS. KOVACOCY: With the parapet. 14 THE CHAIRMAN: Mr. Monahan, did you have a 15 question? 16 BOARD MEMBER MONAHAN: No, sir. 17 THE CHAIRMAN: And, Mr. Davis, I 18 apologize. During the ex parte disclosures, I, 19 again, failed to recognize you. So if you had 20 any, please state those now. 21 BOARD MEMBER DAVIS: Sure. 22 I had an email from Nancy Powell. The 5 facts right, said no. 6 And y'all are talented people; I've read 7 all your little resumes; lots of City planning, 8 lots of architects, even a landscape architect. 9 But the notion is, what do people do with their 10 cars? Because San Marco, in general, has a 11 huge problem with parking. 12 I've lived on fashionable Lake Marco for 13 30 years, and we could just walk around the 14 shopping so we didn't have to worry about it, 15 but now it's very, very difficult to find a 16 place to park. 17 San Marco Place, where I live, doesn't 18 have enough visitor parking. When we have 19 guests, we take our cars and pay to park across 20 the street and let them into the garage so they 21 had an email from Nancy Powell. The 	3	And that's it.	3	myself on fire, but I want to talk to you
 6 applicant at this stage? 7 Mr. Lee. 8 BOARD MEMBER LEE: Thank you, Mr. Chair. 9 How tall is the building? 10 MS. KOVACOCY: We are 10 stories, so we're 11 probably around 120 feet. 12 BOARD MEMBER LEE: Thank you. 13 MS. KOVACOCY: With the parapet. 14 THE CHAIRMAN: Mr. Monahan, did you have a 15 question? 16 BOARD MEMBER MONAHAN: No, sir. 17 THE CHAIRMAN: And, Mr. Davis, I 18 apologize. During the ex parte disclosures, I, 19 again, failed to recognize you. So if you had 20 any, please state those now. 21 BOARD MEMBER DAVIS: Sure. 22 I had an email from Nancy Powell. The 6 And y'all are talented people; I've read 7 and y'all are talented people; I've read 7 all your little resumes; lots of City planning, 8 lots of architects, even a landscape architect. 9 But the notion is, what do people do with their 10 cars? Because San Marco, in general, has a 11 huge problem with parking. 12 I've lived on fashionable Lake Marco for 13 30 years, and we could just walk around the 14 shopping so we didn't have to worry about it, 15 but now it's very, very difficult to find a 16 place to park. 17 San Marco Place, where I live, doesn't 18 have enough visitor parking. When we have 19 guests, we take our cars and pay to park across 20 the street and let them into the garage so they 21 available parking. 	4	THE CHAIRMAN: Okay. Thank you so much.	4	because the staff originally, if I've got the
 7 Mr. Lee. 8 BOARD MEMBER LEE: Thank you, Mr. Chair. 9 How tall is the building? 10 MS. KOVACOCY: We are 10 stories, so we're 11 probably around 120 feet. 12 BOARD MEMBER LEE: Thank you. 13 MS. KOVACOCY: With the parapet. 14 THE CHAIRMAN: Mr. Monahan, did you have a 15 question? 16 BOARD MEMBER MONAHAN: No, sir. 17 THE CHAIRMAN: And, Mr. Davis, I 18 apologize. During the ex parte disclosures, I, 19 again, failed to recognize you. So if you had 20 any, please state those now. 21 BOARD MEMBER DAVIS: Sure. 22 I had an email from Nancy Powell. The 7 all your little resumes; lots of City planning, 8 lots of architects, even a landscape architect. 9 But the notion is, what do people do with their 10 cars? Because San Marco, in general, has a 11 huge problem with parking. 12 I've lived on fashionable Lake Marco for 13 30 years, and we could just walk around the 14 shopping so we didn't have to worry about it, 15 but now it's very, very difficult to find a 16 place to park. 17 San Marco Place, where I live, doesn't 18 have enough visitor parking. When we have 19 guests, we take our cars and pay to park across 20 the street and let them into the garage so they 21 had an email from Nancy Powell. The 	5		5	facts right, said no.
 BOARD MEMBER LEE: Thank you, Mr. Chair. How tall is the building? MS. KOVACOCY: We are 10 stories, so we're probably around 120 feet. BOARD MEMBER LEE: Thank you. BOARD MEMBER LEE: Thank you. MS. KOVACOCY: With the parapet. THE CHAIRMAN: Mr. Monahan, did you have a guestion? BOARD MEMBER MONAHAN: No, sir. THE CHAIRMAN: And, Mr. Davis, I apologize. During the ex parte disclosures, I, again, failed to recognize you. So if you had any, please state those now. BOARD MEMBER DAVIS: Sure. I had an email from Nancy Powell. The 	6		6	
 9 How tall is the building? 10 MS. KOVACOCY: We are 10 stories, so we're 11 probably around 120 feet. 12 BOARD MEMBER LEE: Thank you. 13 MS. KOVACOCY: With the parapet. 14 THE CHAIRMAN: Mr. Monahan, did you have a 15 question? 16 BOARD MEMBER MONAHAN: No, sir. 17 THE CHAIRMAN: And, Mr. Davis, I 18 apologize. During the ex parte disclosures, I, 19 again, failed to recognize you. So if you had 20 any, please state those now. 21 BOARD MEMBER DAVIS: Sure. 22 I had an email from Nancy Powell. The 9 But the notion is, what do people do with their 10 cars? Because San Marco, in general, has a 11 huge problem with parking. 12 I've lived on fashionable Lake Marco for 13 30 years, and we could just walk around the 14 shopping so we didn't have to worry about it, 15 but now it's very, very difficult to find a 16 place to park. 17 San Marco Place, where I live, doesn't 18 have enough visitor parking. When we have 19 guests, we take our cars and pay to park across 20 the street and let them into the garage so they 21 and an email from Nancy Powell. The 	7		7	
 MS. KOVACOCY: We are 10 stories, so we're probably around 120 feet. BOARD MEMBER LEE: Thank you. MS. KOVACOCY: With the parapet. THE CHAIRMAN: Mr. Monahan, did you have a question? BOARD MEMBER MONAHAN: No, sir. THE CHAIRMAN: And, Mr. Davis, I apologize. During the ex parte disclosures, I, again, failed to recognize you. So if you had any, please state those now. BOARD MEMBER DAVIS: Sure. I had an email from Nancy Powell. The 			8	•
 11 probably around 120 feet. 12 BOARD MEMBER LEE: Thank you. 13 MS. KOVACOCY: With the parapet. 14 THE CHAIRMAN: Mr. Monahan, did you have a 15 question? 16 BOARD MEMBER MONAHAN: No, sir. 17 THE CHAIRMAN: And, Mr. Davis, I 18 apologize. During the ex parte disclosures, I, 19 again, failed to recognize you. So if you had 20 any, please state those now. 21 BOARD MEMBER DAVIS: Sure. 22 I had an email from Nancy Powell. The 11 huge problem with parking. 12 I've lived on fashionable Lake Marco for 13 30 years, and we could just walk around the 14 shopping so we didn't have to worry about it, 15 but now it's very, very difficult to find a 16 place to park. 17 San Marco Place, where I live, doesn't 18 have enough visitor parking. When we have 19 guests, we take our cars and pay to park across 20 the street and let them into the garage so they 21 had an email from Nancy Powell. The 		5	-	
 BOARD MEMBER LEE: Thank you. MS. KOVACOCY: With the parapet. THE CHAIRMAN: Mr. Monahan, did you have a question? BOARD MEMBER MONAHAN: No, sir. THE CHAIRMAN: And, Mr. Davis, I apologize. During the ex parte disclosures, I, again, failed to recognize you. So if you had any, please state those now. BOARD MEMBER DAVIS: Sure. I had an email from Nancy Powell. The 				
 MS. KOVACOCY: With the parapet. THE CHAIRMAN: Mr. Monahan, did you have a question? BOARD MEMBER MONAHAN: No, sir. THE CHAIRMAN: And, Mr. Davis, I apologize. During the ex parte disclosures, I, again, failed to recognize you. So if you had any, please state those now. BOARD MEMBER DAVIS: Sure. I had an email from Nancy Powell. The 30 years, and we could just walk around the shopping so we didn't have to worry about it, but now it's very, very difficult to find a place to park. San Marco Place, where I live, doesn't have enough visitor parking. When we have guests, we take our cars and pay to park across the street and let them into the garage so they can find a place to park because there's no available parking. 		. ,		
 14 THE CHAIRMAN: Mr. Monahan, did you have a 14 shopping so we didn't have to worry about it, 15 question? 16 BOARD MEMBER MONAHAN: No, sir. 17 THE CHAIRMAN: And, Mr. Davis, I 18 apologize. During the ex parte disclosures, I, 19 again, failed to recognize you. So if you had 20 any, please state those now. 21 BOARD MEMBER DAVIS: Sure. 22 I had an email from Nancy Powell. The 14 shopping so we didn't have to worry about it, 15 but now it's very, very difficult to find a 16 place to park. 17 San Marco Place, where I live, doesn't 18 have enough visitor parking. When we have 19 guests, we take our cars and pay to park across 20 the street and let them into the garage so they 21 can find a place to park because there's no 22 available parking. 		•		
 15 question? 16 BOARD MEMBER MONAHAN: No, sir. 17 THE CHAIRMAN: And, Mr. Davis, I 18 apologize. During the ex parte disclosures, I, 19 again, failed to recognize you. So if you had 20 any, please state those now. 21 BOARD MEMBER DAVIS: Sure. 22 I had an email from Nancy Powell. The 15 but now it's very, very difficult to find a 16 place to park. 17 San Marco Place, where I live, doesn't 18 have enough visitor parking. When we have 19 guests, we take our cars and pay to park across 20 the street and let them into the garage so they 21 an find a place to park because there's no 22 available parking. 			-	•
 BOARD MEMBER MONAHAN: No, sir. THE CHAIRMAN: And, Mr. Davis, I apologize. During the ex parte disclosures, I, again, failed to recognize you. So if you had any, please state those now. BOARD MEMBER DAVIS: Sure. I had an email from Nancy Powell. The BOARD MEMBER DAVIS: Sure. I had an email from Nancy Powell. The 				
 17 THE CHAIRMAN: And, Mr. Davis, I 18 apologize. During the ex parte disclosures, I, 19 again, failed to recognize you. So if you had 20 any, please state those now. 21 BOARD MEMBER DAVIS: Sure. 22 I had an email from Nancy Powell. The 17 San Marco Place, where I live, doesn't 18 have enough visitor parking. When we have 19 guests, we take our cars and pay to park across 20 the street and let them into the garage so they 21 can find a place to park because there's no 22 available parking. 		•		
 18 apologize. During the ex parte disclosures, I, 19 again, failed to recognize you. So if you had 20 any, please state those now. 21 BOARD MEMBER DAVIS: Sure. 22 I had an email from Nancy Powell. The 18 have enough visitor parking. When we have 19 guests, we take our cars and pay to park across 20 the street and let them into the garage so they 21 can find a place to park because there's no 22 available parking. 				
 19 again, failed to recognize you. So if you had 20 any, please state those now. 21 BOARD MEMBER DAVIS: Sure. 22 I had an email from Nancy Powell. The 19 guests, we take our cars and pay to park across 20 the street and let them into the garage so they 21 can find a place to park because there's no 22 available parking. 				
20any, please state those now.20the street and let them into the garage so they21BOARD MEMBER DAVIS: Sure.21can find a place to park because there's no22I had an email from Nancy Powell. The22				
21BOARD MEMBER DAVIS: Sure.21can find a place to park because there's no22I had an email from Nancy Powell. The22available parking.				
22I had an email from Nancy Powell. The22available parking.				,
23 design team did reach out, but we never did 23 So if I my memory I'm not the person	23	design team did reach out, but we never did	23	So if I my memory I'm not the person
24connect on (inaudible) at the moment.24I used to be. I've lived in Jacksonville for	24	-	24	
25THE CHAIRMAN: Thank you so much.2552 years, 40 years in San Marco, had an	25	THE CHAIRMAN: Thank you so much.	25	52 years, 40 years in San Marco, had an
Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203 Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203		Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203		Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203
(904) 821-0300 (904) 821-0300		(904) 821-0300		(904) 821-0300

-	f Jacksonville		July 11, 2024
Down	town Development Review Board 41		Uncertified Condensed Copy 43
1	incredible love living here, great place to	1	MS. HILL: Yes, we do.
2	raise a family. And I think the it's	2	Nancy Powell.
3	cleaned up.	3	(Audience member approaches the podium.)
4	In a younger life, I was really big on	4	AUDIENCE MEMBER: Hi.
5	community service and I thought the best thing	5	Nancy Powell, Scenic Jacksonville.
6	I could do were [sic] bring higher paying jobs	6	And you all got my letter, but I may read
7	to Jacksonville. I was involved with the	7	a few comments from that letter and add
8	Chamber. I went on 12 C trips, learned lots	8	additional comments today.
9	about urban development and redevelopment.	9	First of all, Scenic Jacksonville cares a
10	Most of it didn't get applied.	10	lot about how Jacksonville looks and feels from
11	But if I if I from the presentation,	11	a pedestrian and human scale level. And good
12	it sounds like you're 20-something spaces on	12	architecture, great buildings is really
13	the first floor for 15,000 square feet. Maybe	13	important for our downtown.
14	it's really only about 12,000 square feet of	14	At the last meeting, you all got the
15	retail. That's not enough. I mean, anybody	15	presentation. You said to go back to the
16	knows that.	16	drawing board, and we are feeling that that
17	Oh, one other thing. I made my I	17	should be done again today.
18	worked at Haskell for 20 years, but my real	18	The minor changes that were made were some
19	I did a lot, but my real forte was real estate	19	improvements, but we don't feel it makes up for
20 21	development. And I left Haskell in 2001 to go out on my own, and I've been a real estate	20 21	the serious issues that are going to be here for 50 years. We don't have a problem with the
21	developer all over the country, even in Moscow,	21	height, but the four stories, blank walls
22	Russia, but so I think these developers are	22	lots of them on all four sides is a problem,
24	clever. I mean, putting the affordable who	24	and they need to be I don't know how you
25	can vote against affordable housing?	25	you know, I think the community didn't want
	Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203		Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203
	(904) 821-0300		(904) 821-0300
	42		44
1	But it's hard to figure out where	1	this unit because of primarily because of
2	affordable housing is. And as a taxpayer, I	2	the way storage units look. So it's very hard
3	think the building design improvements are	3	to do it, but we feel like they need to go back
4	incredible. The question is	4	and do more.
5	MS. HILL: Thank you.	5	As density increases around this
6	Your time is up. Thank you.	6	neighborhood I agree that there will be
7	MR. VANDERGRIFF: Oh, I was going to ask	7	other taller buildings you will look
8	if there was a time limit.	8	directly across at these blank walls. I was
9	THE CHAIRMAN: Ed, if you can bring it in	9	just at the Performing Arts Center and there
10	for a landing, I'll give you 15 seconds if you have any closing comments for us.	10	was a blank wall right across from me from a on the second floor, and I was looking out at
11 12	MR. VANDERGRIFF: Okay. I would like	11 12	it and I was like, oh, my gosh. It shouldn't
12	y'all to think about this in the future. You	12	have to be that way.
14	have created a I'll say an unintended	14	Our design committee, you know, nobody
15	consequence of more parking. The retail and	15	speaks all the same voices and we had some
16	office will fail. Even by CBD standards,	16	disagreement about this, but I wanted to draw
17	there's one parking space per unit. There are	17	attention to the upper floors and the way that
18	a hundred units and 76 parking spaces. How	18	the concrete pillars are kind of outside of
19	does that work? Fair question.	19	you know, the windows seemed to be recessed
20	THE CHAIRMAN: Thank you, sir.	20	behind them. And I'm putting myself in a
21	MR. VANDERGRIFF: Don't do it again.	21	resident's shoes, thinking of looking out and
22	And I wish I asked about the time. I	22	not having any function to those except I
23	thought the meeting went until 5 o'clock.	23	guess they're supposed to look good. But
24	THE CHAIRMAN: Ava, do we have any	24	you're going to see concrete pillars instead of
25	additional public comment?	25	having more of a view. And all of the windows,
	Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203		Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203
1	(904) 821-0300		(904) 821-0300

	45		47
1	you know, feel a little small. There's no	1	used, I was hoping to see or didn't use that
2	balconies.	2	I was hoping to see was MD Anderson, and
3	So I think the residential part deserves	3	MD Anderson is actually relatively similar in
_	•	_	
4	better from a functionality standpoint, view	4	scale, about nine stories, about 140 feet, and
5	corridors, and it shouldn't just we	5	it is also in a transitional area, kind of
6	shouldn't have these concrete walls that stick	6	making that move from San Marco up to some
7	out in front that serve some purpose, but I	7	taller structures on the Baptist campus, but it
8	don't think they're really functioning for	8	doesn't feel that big. When you look at it,
9	anything.	9	even in some of the background images of this
10	So I would like to somebody else, maybe	10	illustration package, you will see that MD does
11	an architect, to to comment on that. And so	11	a really good job of trying to make itself not
12	we feel that this, you know, is not really	12	feel so big.
13	adding to the quality of the work that we'd	13	And that's one of the things I kept
14	like to see, and I think it's partly just	14	thinking about that I was hoping to see on this
15	because of the function of the storage units	15	latest round of design drawings, was a project
16	MS. HILL: Thank you.	16	that didn't feel as big as it is. And the
17	MS. POWELL: and the parking.	17	design team, in my opinion, really went the
18	MS. HILL: Your time is up.	18	other way. They went the way of making a tall
19	MS POWELL: Thank you.	19	building feel even taller with the continuous
20	THE CHAIRMAN: Thank you, Ms. Powell.	20	columns that draw your eyes straight up to the
21	Any additional public comments?	21	very, very top of this building and beyond.
22	MS. HILL: That's it.	22	So I think I struggle with that a little
23	THE CHAIRMAN: Okay. Seeing no additional	23	bit as a transitional building between some
24	public comments, we will close the public	24	lower height structures and some taller height
25	hearing.	25	structures. I can appreciate the attempt to be
25	5	25	
	Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203		Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203
	(904) 821-0300		(904) 821-0300
	46		48
1	Mr. Secretary.	1	48 modern with the design.I don't think I have
1		1	
	Mr. Secretary.		modern with the design. I don't think I have
2	Mr. Secretary. BOARD MEMBER MONAHAN: Thank you, Mr. Chair.	2	modern with the design. I don't think I have an issue with that so much as just it feels very tall. It feels much taller than it really
2 3 4	Mr. Secretary. BOARD MEMBER MONAHAN: Thank you, Mr. Chair. Move Item C, DDRB 2024-003, Lofts at	2 3	modern with the design. I don't think I have an issue with that so much as just it feels very tall. It feels much taller than it really is. And some examples more like MD would maybe
2 3 4 5	Mr. Secretary. BOARD MEMBER MONAHAN: Thank you, Mr. Chair. Move Item C, DDRB 2024-003, Lofts at Southbank, conceptual, with staff	2 3 4 5	modern with the design. I don't think I have an issue with that so much as just it feels very tall. It feels much taller than it really is. And some examples more like MD would maybe serve the design team a little bit better.
2 3 4 5 6	Mr. Secretary. BOARD MEMBER MONAHAN: Thank you, Mr. Chair. Move Item C, DDRB 2024-003, Lofts at Southbank, conceptual, with staff recommendations.	2 3 4 5 6	modern with the design. I don't think I have an issue with that so much as just it feels very tall. It feels much taller than it really is. And some examples more like MD would maybe serve the design team a little bit better. The overall massing, I think, is has
2 3 4 5 6 7	Mr. Secretary. BOARD MEMBER MONAHAN: Thank you, Mr. Chair. Move Item C, DDRB 2024-003, Lofts at Southbank, conceptual, with staff recommendations. THE CHAIRMAN: Okay. Thank you.	2 3 4 5 6 7	modern with the design. I don't think I have an issue with that so much as just it feels very tall. It feels much taller than it really is. And some examples more like MD would maybe serve the design team a little bit better. The overall massing, I think, is has improved since the last time where we have some
2 3 4 5 6 7 8	Mr. Secretary. BOARD MEMBER MONAHAN: Thank you, Mr. Chair. Move Item C, DDRB 2024-003, Lofts at Southbank, conceptual, with staff recommendations. THE CHAIRMAN: Okay. Thank you. There's been a motion.	2 3 4 5 6 7 8	modern with the design. I don't think I have an issue with that so much as just it feels very tall. It feels much taller than it really is. And some examples more like MD would maybe serve the design team a little bit better. The overall massing, I think, is has improved since the last time where we have some setbacks on the taller floors, there's some
2 3 4 5 6 7 8 9	Mr. Secretary. BOARD MEMBER MONAHAN: Thank you, Mr. Chair. Move Item C, DDRB 2024-003, Lofts at Southbank, conceptual, with staff recommendations. THE CHAIRMAN: Okay. Thank you. There's been a motion. Is there a second?	2 3 4 5 6 7 8 9	modern with the design. I don't think I have an issue with that so much as just it feels very tall. It feels much taller than it really is. And some examples more like MD would maybe serve the design team a little bit better. The overall massing, I think, is has improved since the last time where we have some setbacks on the taller floors, there's some setbacks for your retail spaces. I think those
2 3 4 5 6 7 8 9 10	Mr. Secretary. BOARD MEMBER MONAHAN: Thank you, Mr. Chair. Move Item C, DDRB 2024-003, Lofts at Southbank, conceptual, with staff recommendations. THE CHAIRMAN: Okay. Thank you. There's been a motion. Is there a second? BOARD MEMBER BERLING: Second.	2 3 4 5 6 7 8 9	modern with the design. I don't think I have an issue with that so much as just it feels very tall. It feels much taller than it really is. And some examples more like MD would maybe serve the design team a little bit better. The overall massing, I think, is has improved since the last time where we have some setbacks on the taller floors, there's some setbacks for your retail spaces. I think those are positive developments.
2 3 4 5 6 7 8 9 10 11	Mr. Secretary. BOARD MEMBER MONAHAN: Thank you, Mr. Chair. Move Item C, DDRB 2024-003, Lofts at Southbank, conceptual, with staff recommendations. THE CHAIRMAN: Okay. Thank you. There's been a motion. Is there a second? BOARD MEMBER BERLING: Second. THE CHAIRMAN: And it's seconded by	2 3 4 5 6 7 8 9 10 11	modern with the design. I don't think I have an issue with that so much as just it feels very tall. It feels much taller than it really is. And some examples more like MD would maybe serve the design team a little bit better. The overall massing, I think, is has improved since the last time where we have some setbacks on the taller floors, there's some setbacks for your retail spaces. I think those are positive developments. And then I kind of agree on some of the
2 3 4 5 6 7 8 9 10 11 12	Mr. Secretary. BOARD MEMBER MONAHAN: Thank you, Mr. Chair. Move Item C, DDRB 2024-003, Lofts at Southbank, conceptual, with staff recommendations. THE CHAIRMAN: Okay. Thank you. There's been a motion. Is there a second? BOARD MEMBER BERLING: Second. THE CHAIRMAN: And it's seconded by Ms. Berling.	2 3 4 5 6 7 8 9 10 11 12	modern with the design. I don't think I have an issue with that so much as just it feels very tall. It feels much taller than it really is. And some examples more like MD would maybe serve the design team a little bit better. The overall massing, I think, is has improved since the last time where we have some setbacks on the taller floors, there's some setbacks for your retail spaces. I think those are positive developments. And then I kind of agree on some of the more blank walls and blank spaces. I don't
2 3 4 5 6 7 8 9 10 11 12 13	Mr. Secretary. BOARD MEMBER MONAHAN: Thank you, Mr. Chair. Move Item C, DDRB 2024-003, Lofts at Southbank, conceptual, with staff recommendations. THE CHAIRMAN: Okay. Thank you. There's been a motion. Is there a second? BOARD MEMBER BERLING: Second. THE CHAIRMAN: And it's seconded by Ms. Berling. All right. We'll move on to board	2 3 4 5 6 7 8 9 10 11 12 13	modern with the design. I don't think I have an issue with that so much as just it feels very tall. It feels much taller than it really is. And some examples more like MD would maybe serve the design team a little bit better. The overall massing, I think, is has improved since the last time where we have some setbacks on the taller floors, there's some setbacks for your retail spaces. I think those are positive developments. And then I kind of agree on some of the more blank walls and blank spaces. I don't really have a specific direction for some of
2 3 4 5 6 7 8 9 10 11 12 13 14	Mr. Secretary. BOARD MEMBER MONAHAN: Thank you, Mr. Chair. Move Item C, DDRB 2024-003, Lofts at Southbank, conceptual, with staff recommendations. THE CHAIRMAN: Okay. Thank you. There's been a motion. Is there a second? BOARD MEMBER BERLING: Second. THE CHAIRMAN: And it's seconded by Ms. Berling. All right. We'll move on to board discussion.	2 3 4 5 6 7 8 9 10 11 12 13 14	modern with the design. I don't think I have an issue with that so much as just it feels very tall. It feels much taller than it really is. And some examples more like MD would maybe serve the design team a little bit better. The overall massing, I think, is has improved since the last time where we have some setbacks on the taller floors, there's some setbacks for your retail spaces. I think those are positive developments. And then I kind of agree on some of the more blank walls and blank spaces. I don't really have a specific direction for some of that work, but I think some more study belongs
2 3 4 5 6 7 8 9 10 11 12 13 14 15	Mr. Secretary. BOARD MEMBER MONAHAN: Thank you, Mr. Chair. Move Item C, DDRB 2024-003, Lofts at Southbank, conceptual, with staff recommendations. THE CHAIRMAN: Okay. Thank you. There's been a motion. Is there a second? BOARD MEMBER BERLING: Second. THE CHAIRMAN: And it's seconded by Ms. Berling. All right. We'll move on to board discussion. Mr. Lee, why don't we start with you this	2 3 4 5 6 7 8 9 10 11 12 13 14 15	modern with the design. I don't think I have an issue with that so much as just it feels very tall. It feels much taller than it really is. And some examples more like MD would maybe serve the design team a little bit better. The overall massing, I think, is has improved since the last time where we have some setbacks on the taller floors, there's some setbacks for your retail spaces. I think those are positive developments. And then I kind of agree on some of the more blank walls and blank spaces. I don't really have a specific direction for some of that work, but I think some more study belongs to those walls because there will be
2 3 4 5 6 7 8 9 10 11 12 13 14	Mr. Secretary. BOARD MEMBER MONAHAN: Thank you, Mr. Chair. Move Item C, DDRB 2024-003, Lofts at Southbank, conceptual, with staff recommendations. THE CHAIRMAN: Okay. Thank you. There's been a motion. Is there a second? BOARD MEMBER BERLING: Second. THE CHAIRMAN: And it's seconded by Ms. Berling. All right. We'll move on to board discussion.	2 3 4 5 6 7 8 9 10 11 12 13 14	modern with the design. I don't think I have an issue with that so much as just it feels very tall. It feels much taller than it really is. And some examples more like MD would maybe serve the design team a little bit better. The overall massing, I think, is has improved since the last time where we have some setbacks on the taller floors, there's some setbacks for your retail spaces. I think those are positive developments. And then I kind of agree on some of the more blank walls and blank spaces. I don't really have a specific direction for some of that work, but I think some more study belongs
2 3 4 5 6 7 8 9 10 11 12 13 14 15	Mr. Secretary. BOARD MEMBER MONAHAN: Thank you, Mr. Chair. Move Item C, DDRB 2024-003, Lofts at Southbank, conceptual, with staff recommendations. THE CHAIRMAN: Okay. Thank you. There's been a motion. Is there a second? BOARD MEMBER BERLING: Second. THE CHAIRMAN: And it's seconded by Ms. Berling. All right. We'll move on to board discussion. Mr. Lee, why don't we start with you this time, please. BOARD MEMBER LEE: Thank you,	2 3 4 5 6 7 8 9 10 11 12 13 14 15	modern with the design. I don't think I have an issue with that so much as just it feels very tall. It feels much taller than it really is. And some examples more like MD would maybe serve the design team a little bit better. The overall massing, I think, is has improved since the last time where we have some setbacks on the taller floors, there's some setbacks for your retail spaces. I think those are positive developments. And then I kind of agree on some of the more blank walls and blank spaces. I don't really have a specific direction for some of that work, but I think some more study belongs to those walls because there will be development on those spaces in the future. Overall, though, I'm still a supporter of
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16	Mr. Secretary. BOARD MEMBER MONAHAN: Thank you, Mr. Chair. Move Item C, DDRB 2024-003, Lofts at Southbank, conceptual, with staff recommendations. THE CHAIRMAN: Okay. Thank you. There's been a motion. Is there a second? BOARD MEMBER BERLING: Second. THE CHAIRMAN: And it's seconded by Ms. Berling. All right. We'll move on to board discussion. Mr. Lee, why don't we start with you this time, please.	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16	modern with the design. I don't think I have an issue with that so much as just it feels very tall. It feels much taller than it really is. And some examples more like MD would maybe serve the design team a little bit better. The overall massing, I think, is has improved since the last time where we have some setbacks on the taller floors, there's some setbacks for your retail spaces. I think those are positive developments. And then I kind of agree on some of the more blank walls and blank spaces. I don't really have a specific direction for some of that work, but I think some more study belongs to those walls because there will be development on those spaces in the future.
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17	Mr. Secretary. BOARD MEMBER MONAHAN: Thank you, Mr. Chair. Move Item C, DDRB 2024-003, Lofts at Southbank, conceptual, with staff recommendations. THE CHAIRMAN: Okay. Thank you. There's been a motion. Is there a second? BOARD MEMBER BERLING: Second. THE CHAIRMAN: And it's seconded by Ms. Berling. All right. We'll move on to board discussion. Mr. Lee, why don't we start with you this time, please. BOARD MEMBER LEE: Thank you,	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17	modern with the design. I don't think I have an issue with that so much as just it feels very tall. It feels much taller than it really is. And some examples more like MD would maybe serve the design team a little bit better. The overall massing, I think, is has improved since the last time where we have some setbacks on the taller floors, there's some setbacks for your retail spaces. I think those are positive developments. And then I kind of agree on some of the more blank walls and blank spaces. I don't really have a specific direction for some of that work, but I think some more study belongs to those walls because there will be development on those spaces in the future. Overall, though, I'm still a supporter of
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18	Mr. Secretary. BOARD MEMBER MONAHAN: Thank you, Mr. Chair. Move Item C, DDRB 2024-003, Lofts at Southbank, conceptual, with staff recommendations. THE CHAIRMAN: Okay. Thank you. There's been a motion. Is there a second? BOARD MEMBER BERLING: Second. THE CHAIRMAN: And it's seconded by Ms. Berling. All right. We'll move on to board discussion. Mr. Lee, why don't we start with you this time, please. BOARD MEMBER LEE: Thank you, Mr. Chairman.	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18	modern with the design. I don't think I have an issue with that so much as just it feels very tall. It feels much taller than it really is. And some examples more like MD would maybe serve the design team a little bit better. The overall massing, I think, is has improved since the last time where we have some setbacks on the taller floors, there's some setbacks for your retail spaces. I think those are positive developments. And then I kind of agree on some of the more blank walls and blank spaces. I don't really have a specific direction for some of that work, but I think some more study belongs to those walls because there will be development on those spaces in the future. Overall, though, I'm still a supporter of the project, maybe not necessarily the
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19	Mr. Secretary. BOARD MEMBER MONAHAN: Thank you, Mr. Chair. Move Item C, DDRB 2024-003, Lofts at Southbank, conceptual, with staff recommendations. THE CHAIRMAN: Okay. Thank you. There's been a motion. Is there a second? BOARD MEMBER BERLING: Second. THE CHAIRMAN: And it's seconded by Ms. Berling. All right. We'll move on to board discussion. Mr. Lee, why don't we start with you this time, please. BOARD MEMBER LEE: Thank you, Mr. Chairman. And just a point of clarification. That	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19	modern with the design. I don't think I have an issue with that so much as just it feels very tall. It feels much taller than it really is. And some examples more like MD would maybe serve the design team a little bit better. The overall massing, I think, is has improved since the last time where we have some setbacks on the taller floors, there's some setbacks for your retail spaces. I think those are positive developments. And then I kind of agree on some of the more blank walls and blank spaces. I don't really have a specific direction for some of that work, but I think some more study belongs to those walls because there will be development on those spaces in the future. Overall, though, I'm still a supporter of the project, maybe not necessarily the architecture. Having a mixed-use project like this is in our city, a true mixed-use with
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21	Mr. Secretary. BOARD MEMBER MONAHAN: Thank you, Mr. Chair. Move Item C, DDRB 2024-003, Lofts at Southbank, conceptual, with staff recommendations. THE CHAIRMAN: Okay. Thank you. There's been a motion. Is there a second? BOARD MEMBER BERLING: Second. THE CHAIRMAN: And it's seconded by Ms. Berling. All right. We'll move on to board discussion. Mr. Lee, why don't we start with you this time, please. BOARD MEMBER LEE: Thank you, Mr. Chairman. And just a point of clarification. That was a move to approve; is that correct? THE CHAIRMAN: I believe so.	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21	modern with the design. I don't think I have an issue with that so much as just it feels very tall. It feels much taller than it really is. And some examples more like MD would maybe serve the design team a little bit better. The overall massing, I think, is has improved since the last time where we have some setbacks on the taller floors, there's some setbacks for your retail spaces. I think those are positive developments. And then I kind of agree on some of the more blank walls and blank spaces. I don't really have a specific direction for some of that work, but I think some more study belongs to those walls because there will be development on those spaces in the future. Overall, though, I'm still a supporter of the project, maybe not necessarily the architecture. Having a mixed-use project like this is in our city, a true mixed-use with retail, storage, apartments, and parking is
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22	Mr. Secretary. BOARD MEMBER MONAHAN: Thank you, Mr. Chair. Move Item C, DDRB 2024-003, Lofts at Southbank, conceptual, with staff recommendations. THE CHAIRMAN: Okay. Thank you. There's been a motion. Is there a second? BOARD MEMBER BERLING: Second. THE CHAIRMAN: And it's seconded by Ms. Berling. All right. We'll move on to board discussion. Mr. Lee, why don't we start with you this time, please. BOARD MEMBER LEE: Thank you, Mr. Chairman. And just a point of clarification. That was a move to approve; is that correct? THE CHAIRMAN: I believe so. Mr. Monahan.	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22	modern with the design. I don't think I have an issue with that so much as just it feels very tall. It feels much taller than it really is. And some examples more like MD would maybe serve the design team a little bit better. The overall massing, I think, is has improved since the last time where we have some setbacks on the taller floors, there's some setbacks for your retail spaces. I think those are positive developments. And then I kind of agree on some of the more blank walls and blank spaces. I don't really have a specific direction for some of that work, but I think some more study belongs to those walls because there will be development on those spaces in the future. Overall, though, I'm still a supporter of the project, maybe not necessarily the architecture. Having a mixed-use with retail, storage, apartments, and parking is very positive, it's a very positive development
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23	Mr. Secretary. BOARD MEMBER MONAHAN: Thank you, Mr. Chair. Move Item C, DDRB 2024-003, Lofts at Southbank, conceptual, with staff recommendations. THE CHAIRMAN: Okay. Thank you. There's been a motion. Is there a second? BOARD MEMBER BERLING: Second. THE CHAIRMAN: And it's seconded by Ms. Berling. All right. We'll move on to board discussion. Mr. Lee, why don't we start with you this time, please. BOARD MEMBER LEE: Thank you, Mr. Chairman. And just a point of clarification. That was a move to approve; is that correct? THE CHAIRMAN: I believe so. Mr. Monahan. BOARD MEMBER MONAHAN: That's correct.	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23	modern with the design. I don't think I have an issue with that so much as just it feels very tall. It feels much taller than it really is. And some examples more like MD would maybe serve the design team a little bit better. The overall massing, I think, is has improved since the last time where we have some setbacks on the taller floors, there's some setbacks for your retail spaces. I think those are positive developments. And then I kind of agree on some of the more blank walls and blank spaces. I don't really have a specific direction for some of that work, but I think some more study belongs to those walls because there will be development on those spaces in the future. Overall, though, I'm still a supporter of the project, maybe not necessarily the architecture. Having a mixed-use project like this is in our city, a true mixed-use with retail, storage, apartments, and parking is very positive, it's a very positive development for how we'd like to use very limited land in
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24	Mr. Secretary. BOARD MEMBER MONAHAN: Thank you, Mr. Chair. Move Item C, DDRB 2024-003, Lofts at Southbank, conceptual, with staff recommendations. THE CHAIRMAN: Okay. Thank you. There's been a motion. Is there a second? BOARD MEMBER BERLING: Second. THE CHAIRMAN: And it's seconded by Ms. Berling. All right. We'll move on to board discussion. Mr. Lee, why don't we start with you this time, please. BOARD MEMBER LEE: Thank you, Mr. Chairman. And just a point of clarification. That was a move to approve; is that correct? THE CHAIRMAN: I believe so. Mr. Monahan. BOARD MEMBER MONAHAN: That's correct. BOARD MEMBER LEE: Thank you.	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24	modern with the design. I don't think I have an issue with that so much as just it feels very tall. It feels much taller than it really is. And some examples more like MD would maybe serve the design team a little bit better. The overall massing, I think, is has improved since the last time where we have some setbacks on the taller floors, there's some setbacks for your retail spaces. I think those are positive developments. And then I kind of agree on some of the more blank walls and blank spaces. I don't really have a specific direction for some of that work, but I think some more study belongs to those walls because there will be development on those spaces in the future. Overall, though, I'm still a supporter of the project, maybe not necessarily the architecture. Having a mixed-use project like this is in our city, a true mixed-use with retail, storage, apartments, and parking is very positive, it's a very positive development for how we'd like to use very limited land in our urban space.
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23	Mr. Secretary. BOARD MEMBER MONAHAN: Thank you, Mr. Chair. Move Item C, DDRB 2024-003, Lofts at Southbank, conceptual, with staff recommendations. THE CHAIRMAN: Okay. Thank you. There's been a motion. Is there a second? BOARD MEMBER BERLING: Second. THE CHAIRMAN: And it's seconded by Ms. Berling. All right. We'll move on to board discussion. Mr. Lee, why don't we start with you this time, please. BOARD MEMBER LEE: Thank you, Mr. Chairman. And just a point of clarification. That was a move to approve; is that correct? THE CHAIRMAN: I believe so. Mr. Monahan. BOARD MEMBER MONAHAN: That's correct.	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23	modern with the design. I don't think I have an issue with that so much as just it feels very tall. It feels much taller than it really is. And some examples more like MD would maybe serve the design team a little bit better. The overall massing, I think, is has improved since the last time where we have some setbacks on the taller floors, there's some setbacks for your retail spaces. I think those are positive developments. And then I kind of agree on some of the more blank walls and blank spaces. I don't really have a specific direction for some of that work, but I think some more study belongs to those walls because there will be development on those spaces in the future. Overall, though, I'm still a supporter of the project, maybe not necessarily the architecture. Having a mixed-use project like this is in our city, a true mixed-use with retail, storage, apartments, and parking is very positive, it's a very positive development for how we'd like to use very limited land in

(904) 821-0300

(904) 821-0300

47

City of Jacksonville Downtown Development Review Board

45

	f Jacksonville town Development Review Board		July 11, 2024 Uncertified Condensed Copy
	49		51
1	THE CHAIRMAN: Thank you, Mr. Lee.	1	they've done a successful job of addressing
2	Mr. Monahan.	2	that.
3	BOARD MEMBER MONAHAN: Thank you,	3	And while the building is vertical and
4	Mr. Chair.	4	there are vertical elements that have that
5	I will start off by saying kudos to the	5	like, registration lines, and I think, really,
6	team for bringing us what we have in front of	6	it really ties to some of the architecture
7	us. I think it is an improvement from the	7	throughout this area and then over the bridge
8 9	previous renderings we've seen. And kudos as well for creating increasing, excuse me, the	8 9	as well, I think that the way that they've treated it horizontally on purpose also has
9 10	Pedestrian Zone space and the setback. I think	9 10	that connection.
11	that's very smart. That corner there could be	11	And so for me, while, yes, it is very
12	a lot more walkable, and I think this helps	12	vertical, to Mr. Lee's point, it also happens
13	achieve that.	13	in three layers. And I think that we need to,
14	But my comments on the rest of the project	14	like, remember how you're going to interact
15	will remain similar to those that I mentioned	15	with this building.
16	in the meeting with the design team. I'd like	16	We're seeing a facade and we're seeing an
17	to see the windows on the Prudential frontage	17	image on a page, but the reality is it's
18	continued around all the way around the	18	like I want to get us back to a human context,
19	corner on Hendricks. It doesn't make much	19	right? So we're going to walk this from a
20	sense to me to just stop and leave it that	20	pedestrian standpoint, we're going to walk and
21	space where those two metal louvers are. I	21	engage with this. And if you look at one of
22	think you continue, two more windows.	22	the elevations, you'll see that that's
23	And I would like to see them continued all	23	it's it almost feels like it's three levels
24	the way down Prudential. I know that's a break	24	of an activation on that on that
25	from my comments in our meeting, but, I mean, I	25	exterior, but also it feels like you have a
	Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203		Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203
	(904) 821-0300		(904) 821-0300
	50		52
	The first of the state of the s		
1	think it just makes sense to do that. It's a	1	mass that you're engaging with, and that's
2	high-traffic street and, you know, it it	2	really how you're going to experience this
23	high-traffic street and, you know, it it faces the river, so I'd like to see the windows	2 3	really how you're going to experience this building.
2 3 4	high-traffic street and, you know, it it faces the river, so I'd like to see the windows continued completely down Prudential.	2 3 4	really how you're going to experience this building. And you can see that. You there's an
2 3 4 5	high-traffic street and, you know, it it faces the river, so I'd like to see the windows continued completely down Prudential. And then I'll concur with Ms. Powell, that	2 3 4 5	really how you're going to experience this building. And you can see that. You there's an image of an individual and then you can see the
2 3 4 5 6	high-traffic street and, you know, it it faces the river, so I'd like to see the windows continued completely down Prudential. And then I'll concur with Ms. Powell, that the wall on Home Street does need some type of	2 3 4 5 6	really how you're going to experience this building. And you can see that. You there's an image of an individual and then you can see the area that was above it. And so in the
2 3 4 5 6 7	high-traffic street and, you know, it it faces the river, so I'd like to see the windows continued completely down Prudential. And then I'll concur with Ms. Powell, that the wall on Home Street does need some type of treatment. I will let my architect colleagues	2 3 4 5 6 7	really how you're going to experience this building. And you can see that. You there's an image of an individual and then you can see the area that was above it. And so in the reality, the pedestrian is going to engage with
2 3 4 5 6 7 8	high-traffic street and, you know, it it faces the river, so I'd like to see the windows continued completely down Prudential. And then I'll concur with Ms. Powell, that the wall on Home Street does need some type of treatment. I will let my architect colleagues on the board suggest what that might be, but I	2 3 4 5 6 7 8	really how you're going to experience this building. And you can see that. You there's an image of an individual and then you can see the area that was above it. And so in the reality, the pedestrian is going to engage with that first bar. And I think they've done an
2 3 4 5 6 7	high-traffic street and, you know, it it faces the river, so I'd like to see the windows continued completely down Prudential. And then I'll concur with Ms. Powell, that the wall on Home Street does need some type of treatment. I will let my architect colleagues on the board suggest what that might be, but I just want to put my comments on the record.	2 3 4 5 6 7	really how you're going to experience this building. And you can see that. You there's an image of an individual and then you can see the area that was above it. And so in the reality, the pedestrian is going to engage with
2 3 4 5 6 7 8 9	high-traffic street and, you know, it it faces the river, so I'd like to see the windows continued completely down Prudential. And then I'll concur with Ms. Powell, that the wall on Home Street does need some type of treatment. I will let my architect colleagues on the board suggest what that might be, but I	2 3 4 5 6 7 8 9	really how you're going to experience this building. And you can see that. You there's an image of an individual and then you can see the area that was above it. And so in the reality, the pedestrian is going to engage with that first bar. And I think they've done an excellent job of of, you know, activating
2 3 4 5 6 7 8 9 10	high-traffic street and, you know, it it faces the river, so I'd like to see the windows continued completely down Prudential. And then I'll concur with Ms. Powell, that the wall on Home Street does need some type of treatment. I will let my architect colleagues on the board suggest what that might be, but I just want to put my comments on the record. Thank you.	2 3 4 5 6 7 8 9	really how you're going to experience this building. And you can see that. You there's an image of an individual and then you can see the area that was above it. And so in the reality, the pedestrian is going to engage with that first bar. And I think they've done an excellent job of of, you know, activating that, which was one of our, you know, main
2 3 4 5 6 7 8 9 10 11	high-traffic street and, you know, it it faces the river, so I'd like to see the windows continued completely down Prudential. And then I'll concur with Ms. Powell, that the wall on Home Street does need some type of treatment. I will let my architect colleagues on the board suggest what that might be, but I just want to put my comments on the record. Thank you. THE CHAIRMAN: Thank you, Mr. Monahan. Luckily, we have such a colleague next. Ms. Berling, no pressure.	2 3 4 5 6 7 8 9 10 11	really how you're going to experience this building. And you can see that. You there's an image of an individual and then you can see the area that was above it. And so in the reality, the pedestrian is going to engage with that first bar. And I think they've done an excellent job of of, you know, activating that, which was one of our, you know, main sticking points back in April, and so I
2 3 4 5 6 7 8 9 10 11 12	high-traffic street and, you know, it it faces the river, so I'd like to see the windows continued completely down Prudential. And then I'll concur with Ms. Powell, that the wall on Home Street does need some type of treatment. I will let my architect colleagues on the board suggest what that might be, but I just want to put my comments on the record. Thank you. THE CHAIRMAN: Thank you, Mr. Monahan. Luckily, we have such a colleague next. Ms. Berling, no pressure. BOARD MEMBER BERLING: Well, it's a good	2 3 4 5 6 7 8 9 10 11 12	really how you're going to experience this building. And you can see that. You there's an image of an individual and then you can see the area that was above it. And so in the reality, the pedestrian is going to engage with that first bar. And I think they've done an excellent job of of, you know, activating that, which was one of our, you know, main sticking points back in April, and so I appreciate that. Thank you. So that's that first level. And then you have to realize that we're going to experience
2 3 4 5 6 7 8 9 10 11 12 13 14 15	high-traffic street and, you know, it it faces the river, so I'd like to see the windows continued completely down Prudential. And then I'll concur with Ms. Powell, that the wall on Home Street does need some type of treatment. I will let my architect colleagues on the board suggest what that might be, but I just want to put my comments on the record. Thank you. THE CHAIRMAN: Thank you, Mr. Monahan. Luckily, we have such a colleague next. Ms. Berling, no pressure. BOARD MEMBER BERLING: Well, it's a good thing that I'm happy standing alone.	2 3 4 5 6 7 8 9 10 11 12 13 14 15	really how you're going to experience this building. And you can see that. You there's an image of an individual and then you can see the area that was above it. And so in the reality, the pedestrian is going to engage with that first bar. And I think they've done an excellent job of of, you know, activating that, which was one of our, you know, main sticking points back in April, and so I appreciate that. Thank you. So that's that first level. And then you have to realize that we're going to experience this thick building, it's part of our
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16	 high-traffic street and, you know, it it faces the river, so I'd like to see the windows continued completely down Prudential. And then I'll concur with Ms. Powell, that the wall on Home Street does need some type of treatment. I will let my architect colleagues on the board suggest what that might be, but I just want to put my comments on the record. Thank you. THE CHAIRMAN: Thank you, Mr. Monahan. Luckily, we have such a colleague next. Ms. Berling, no pressure. BOARD MEMBER BERLING: Well, it's a good thing that I'm happy standing alone. I guess I'll step back and echo some of 	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16	really how you're going to experience this building. And you can see that. You there's an image of an individual and then you can see the area that was above it. And so in the reality, the pedestrian is going to engage with that first bar. And I think they've done an excellent job of of, you know, activating that, which was one of our, you know, main sticking points back in April, and so I appreciate that. Thank you. So that's that first level. And then you have to realize that we're going to experience this thick building, it's part of our cityscape, and they they showed a rendering,
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17	 high-traffic street and, you know, it it faces the river, so I'd like to see the windows continued completely down Prudential. And then I'll concur with Ms. Powell, that the wall on Home Street does need some type of treatment. I will let my architect colleagues on the board suggest what that might be, but I just want to put my comments on the record. Thank you. THE CHAIRMAN: Thank you, Mr. Monahan. Luckily, we have such a colleague next. Ms. Berling, no pressure. BOARD MEMBER BERLING: Well, it's a good thing that I'm happy standing alone. I guess I'll step back and echo some of the comments that I had originally, so and 	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17	really how you're going to experience this building. And you can see that. You there's an image of an individual and then you can see the area that was above it. And so in the reality, the pedestrian is going to engage with that first bar. And I think they've done an excellent job of of, you know, activating that, which was one of our, you know, main sticking points back in April, and so I appreciate that. Thank you. So that's that first level. And then you have to realize that we're going to experience this thick building, it's part of our cityscape, and they they showed a rendering, and I think the perspective was a little bit
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18	high-traffic street and, you know, it it faces the river, so I'd like to see the windows continued completely down Prudential. And then I'll concur with Ms. Powell, that the wall on Home Street does need some type of treatment. I will let my architect colleagues on the board suggest what that might be, but I just want to put my comments on the record. Thank you. THE CHAIRMAN: Thank you, Mr. Monahan. Luckily, we have such a colleague next. Ms. Berling, no pressure. BOARD MEMBER BERLING: Well, it's a good thing that I'm happy standing alone. I guess I'll step back and echo some of the comments that I had originally, so and leave it at some thoughts that I put out there	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18	really how you're going to experience this building. And you can see that. You there's an image of an individual and then you can see the area that was above it. And so in the reality, the pedestrian is going to engage with that first bar. And I think they've done an excellent job of of, you know, activating that, which was one of our, you know, main sticking points back in April, and so I appreciate that. Thank you. So that's that first level. And then you have to realize that we're going to experience this thick building, it's part of our cityscape, and they they showed a rendering, and I think the perspective was a little bit skewed from the automobile standpoint in order
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19	 high-traffic street and, you know, it it faces the river, so I'd like to see the windows continued completely down Prudential. And then I'll concur with Ms. Powell, that the wall on Home Street does need some type of treatment. I will let my architect colleagues on the board suggest what that might be, but I just want to put my comments on the record. Thank you. THE CHAIRMAN: Thank you, Mr. Monahan. Luckily, we have such a colleague next. Ms. Berling, no pressure. BOARD MEMBER BERLING: Well, it's a good thing that I'm happy standing alone. I guess I'll step back and echo some of the comments that I had originally, so and leave it at some thoughts that I put out there at our last meet in April, which was, I think, 	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19	really how you're going to experience this building. And you can see that. You there's an image of an individual and then you can see the area that was above it. And so in the reality, the pedestrian is going to engage with that first bar. And I think they've done an excellent job of of, you know, activating that, which was one of our, you know, main sticking points back in April, and so I appreciate that. Thank you. So that's that first level. And then you have to realize that we're going to experience this thick building, it's part of our cityscape, and they they showed a rendering, and I think the perspective was a little bit skewed from the automobile standpoint in order to get a sense of the whole building. But from
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20	 high-traffic street and, you know, it it faces the river, so I'd like to see the windows continued completely down Prudential. And then I'll concur with Ms. Powell, that the wall on Home Street does need some type of treatment. I will let my architect colleagues on the board suggest what that might be, but I just want to put my comments on the record. Thank you. THE CHAIRMAN: Thank you, Mr. Monahan. Luckily, we have such a colleague next. Ms. Berling, no pressure. BOARD MEMBER BERLING: Well, it's a good thing that I'm happy standing alone. I guess I'll step back and echo some of the comments that I had originally, so and leave it at some thoughts that I put out there at our last meet in April, which was, I think, along the lines of staff's recommendation. 	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20	really how you're going to experience this building. And you can see that. You there's an image of an individual and then you can see the area that was above it. And so in the reality, the pedestrian is going to engage with that first bar. And I think they've done an excellent job of of, you know, activating that, which was one of our, you know, main sticking points back in April, and so I appreciate that. Thank you. So that's that first level. And then you have to realize that we're going to experience this thick building, it's part of our cityscape, and they they showed a rendering, and I think the perspective was a little bit skewed from the automobile standpoint in order to get a sense of the whole building. But from the vehicle on the highways, you're really
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21	 high-traffic street and, you know, it it faces the river, so I'd like to see the windows continued completely down Prudential. And then I'll concur with Ms. Powell, that the wall on Home Street does need some type of treatment. I will let my architect colleagues on the board suggest what that might be, but I just want to put my comments on the record. Thank you. THE CHAIRMAN: Thank you, Mr. Monahan. Luckily, we have such a colleague next. Ms. Berling, no pressure. BOARD MEMBER BERLING: Well, it's a good thing that I'm happy standing alone. I guess I'll step back and echo some of the comments that I had originally, so and leave it at some thoughts that I put out there at our last meet in April, which was, I think, along the lines of staff's recommendation. And, at that point, I think I was really 	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21	really how you're going to experience this building. And you can see that. You there's an image of an individual and then you can see the area that was above it. And so in the reality, the pedestrian is going to engage with that first bar. And I think they've done an excellent job of of, you know, activating that, which was one of our, you know, main sticking points back in April, and so I appreciate that. Thank you. So that's that first level. And then you have to realize that we're going to experience this thick building, it's part of our cityscape, and they they showed a rendering, and I think the perspective was a little bit skewed from the automobile standpoint in order to get a sense of the whole building. But from the vehicle on the highways, you're really going to engage with this this top tier of
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22	 high-traffic street and, you know, it it faces the river, so I'd like to see the windows continued completely down Prudential. And then I'll concur with Ms. Powell, that the wall on Home Street does need some type of treatment. I will let my architect colleagues on the board suggest what that might be, but I just want to put my comments on the record. Thank you. THE CHAIRMAN: Thank you, Mr. Monahan. Luckily, we have such a colleague next. Ms. Berling, no pressure. BOARD MEMBER BERLING: Well, it's a good thing that I'm happy standing alone. I guess I'll step back and echo some of the comments that I had originally, so and leave it at some thoughts that I put out there at our last meet in April, which was, I think, along the lines of staff's recommendation. And, at that point, I think I was really critical of the massing of this building 	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22	really how you're going to experience this building. And you can see that. You there's an image of an individual and then you can see the area that was above it. And so in the reality, the pedestrian is going to engage with that first bar. And I think they've done an excellent job of of, you know, activating that, which was one of our, you know, main sticking points back in April, and so I appreciate that. Thank you. So that's that first level. And then you have to realize that we're going to experience this thick building, it's part of our cityscape, and they they showed a rendering, and I think the perspective was a little bit skewed from the automobile standpoint in order to get a sense of the whole building. But from the vehicle on the highways, you're really going to engage with this this top tier of the building.
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23	high-traffic street and, you know, it it faces the river, so I'd like to see the windows continued completely down Prudential. And then I'll concur with Ms. Powell, that the wall on Home Street does need some type of treatment. I will let my architect colleagues on the board suggest what that might be, but I just want to put my comments on the record. Thank you. THE CHAIRMAN: Thank you, Mr. Monahan. Luckily, we have such a colleague next. Ms. Berling, no pressure. BOARD MEMBER BERLING: Well, it's a good thing that I'm happy standing alone. I guess I'll step back and echo some of the comments that I had originally, so and leave it at some thoughts that I put out there at our last meet in April, which was, I think, along the lines of staff's recommendation. And, at that point, I think I was really critical of the massing of this building that and the scale, and so I want to start	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23	really how you're going to experience this building. And you can see that. You there's an image of an individual and then you can see the area that was above it. And so in the reality, the pedestrian is going to engage with that first bar. And I think they've done an excellent job of of, you know, activating that, which was one of our, you know, main sticking points back in April, and so I appreciate that. Thank you. So that's that first level. And then you have to realize that we're going to experience this thick building, it's part of our cityscape, and they they showed a rendering, and I think the perspective was a little bit skewed from the automobile standpoint in order to get a sense of the whole building. But from the vehicle on the highways, you're really going to engage with this this top tier of the building. And so that step back I will let the
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24	high-traffic street and, you know, it it faces the river, so I'd like to see the windows continued completely down Prudential. And then I'll concur with Ms. Powell, that the wall on Home Street does need some type of treatment. I will let my architect colleagues on the board suggest what that might be, but I just want to put my comments on the record. Thank you. THE CHAIRMAN: Thank you, Mr. Monahan. Luckily, we have such a colleague next. Ms. Berling, no pressure. BOARD MEMBER BERLING: Well, it's a good thing that I'm happy standing alone. I guess I'll step back and echo some of the comments that I had originally, so and leave it at some thoughts that I put out there at our last meet in April, which was, I think, along the lines of staff's recommendation. And, at that point, I think I was really critical of the massing of this building that and the scale, and so I want to start there because it gives way to my general	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24	really how you're going to experience this building. And you can see that. You there's an image of an individual and then you can see the area that was above it. And so in the reality, the pedestrian is going to engage with that first bar. And I think they've done an excellent job of of, you know, activating that, which was one of our, you know, main sticking points back in April, and so I appreciate that. Thank you. So that's that first level. And then you have to realize that we're going to experience this thick building, it's part of our cityscape, and they they showed a rendering, and I think the perspective was a little bit skewed from the automobile standpoint in order to get a sense of the whole building. But from the vehicle on the highways, you're really going to engage with this this top tier of the building. And so that step back I will let the architect who designed the project speak to the
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23	high-traffic street and, you know, it it faces the river, so I'd like to see the windows continued completely down Prudential. And then I'll concur with Ms. Powell, that the wall on Home Street does need some type of treatment. I will let my architect colleagues on the board suggest what that might be, but I just want to put my comments on the record. Thank you. THE CHAIRMAN: Thank you, Mr. Monahan. Luckily, we have such a colleague next. Ms. Berling, no pressure. BOARD MEMBER BERLING: Well, it's a good thing that I'm happy standing alone. I guess I'll step back and echo some of the comments that I had originally, so and leave it at some thoughts that I put out there at our last meet in April, which was, I think, along the lines of staff's recommendation. And, at that point, I think I was really critical of the massing of this building that and the scale, and so I want to start there because it gives way to my general comments on the building, and I think that	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23	really how you're going to experience this building. And you can see that. You there's an image of an individual and then you can see the area that was above it. And so in the reality, the pedestrian is going to engage with that first bar. And I think they've done an excellent job of of, you know, activating that, which was one of our, you know, main sticking points back in April, and so I appreciate that. Thank you. So that's that first level. And then you have to realize that we're going to experience this thick building, it's part of our cityscape, and they they showed a rendering, and I think the perspective was a little bit skewed from the automobile standpoint in order to get a sense of the whole building. But from the vehicle on the highways, you're really going to engage with this this top tier of the building. And so that step back I will let the architect who designed the project speak to the views and the quality of the view because,
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24	high-traffic street and, you know, it it faces the river, so I'd like to see the windows continued completely down Prudential. And then I'll concur with Ms. Powell, that the wall on Home Street does need some type of treatment. I will let my architect colleagues on the board suggest what that might be, but I just want to put my comments on the record. Thank you. THE CHAIRMAN: Thank you, Mr. Monahan. Luckily, we have such a colleague next. Ms. Berling, no pressure. BOARD MEMBER BERLING: Well, it's a good thing that I'm happy standing alone. I guess I'll step back and echo some of the comments that I had originally, so and leave it at some thoughts that I put out there at our last meet in April, which was, I think, along the lines of staff's recommendation. And, at that point, I think I was really critical of the massing of this building that and the scale, and so I want to start there because it gives way to my general	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24	really how you're going to experience this building. And you can see that. You there's an image of an individual and then you can see the area that was above it. And so in the reality, the pedestrian is going to engage with that first bar. And I think they've done an excellent job of of, you know, activating that, which was one of our, you know, main sticking points back in April, and so I appreciate that. Thank you. So that's that first level. And then you have to realize that we're going to experience this thick building, it's part of our cityscape, and they they showed a rendering, and I think the perspective was a little bit skewed from the automobile standpoint in order to get a sense of the whole building. But from the vehicle on the highways, you're really going to engage with this this top tier of the building. And so that step back I will let the architect who designed the project speak to the

	f Jacksonville		July 11, 2024
Down	town Development Review Board 53		Uncertified Condensed Copy 55
1	depending on the depth of that recess on that	1	because that was a lot to digest and we can
2	top level bar, I would argue that there's not	2	continue talking about it if need be.
3	going to be a lack of quality for the	3	THE CHAIRMAN: Thank you, Ms. Berling.
4	individual that's inhabiting that space, the	4	Mr. Dawson.
5	but that goes beyond, I think, my purview in	5	BOARD MEMBER DAWSON: This is a tough one.
6	commenting on the project.	6	Like my good friend, Mr. Vandergriff, I'm
7	But I do appreciate how you did step back	7	also a developer. This is a little bit of
8	that building and allow that relief. So while,	8	retail, it's self-storage, and workforce
9	no, you did not pull the whole mass back, you	9	housing. And I would love to see a Taj Mahal
10	did so in a way that allows us that variation	10	here, but I understand the developer needs to
11	and allows us to experience this building in	11	keep his costs down.
12	three kind of separate horizontal bandings but	12	On the other hand, I agree with Ms. Powell
13	while still being vertical and still being a	13	in that the upper floors, the change that they
14	whole, cohesive project.	14	put there is it's hard for me to understand.
15	So I could go on with a lot of things that	15	And the blank walls, I don't know if
16	I think are successful. I think I will comment	16	they're necessary, if there can be some kind
17	on the back where there was that registration	17	of denning, anything, but or maybe we're
18	line. I agree with staff, and I appreciate the	18	going to turn it into a place where you can
19	time and attention that you put to your	19	show movies, like they did supposed to do at
20	comments and your feedback.	20	the CSX building.
21	The only thing I think I disagree on is	21	But I'm caught. Again, you're trying to
22	the level of articulation on the back. I think	22	meet costs. They've done a nice job a nicer
23	it is so difficult to do pause successfully.	23	job, but there are there could be some room
24	And I like their moments of pause. It's not	24	for improvements.
25	Orlando theme park architecture, right? We're	25	Thank you.
	Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203		Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203
	(904) 821-0300		(904) 821-0300
	54		56
		_	
1	not just being additive to be additive. And	1	THE CHAIRMAN: Thank you, Mr. Dawson.
2	not just being additive to be additive. And that's so and I think as an architect, the	2	THE CHAIRMAN: Thank you, Mr. Dawson. Mr. Jones.
2 3	not just being additive to be additive. And that's so and I think as an architect, the hardest job for us to do is to be minimalistic	2 3	THE CHAIRMAN: Thank you, Mr. Dawson. Mr. Jones. BOARD MEMBER JONES: Yes. Thank you,
2 3 4	not just being additive to be additive. And that's so and I think as an architect, the hardest job for us to do is to be minimalistic or do clean well. And because it's so	2 3 4	THE CHAIRMAN: Thank you, Mr. Dawson. Mr. Jones. BOARD MEMBER JONES: Yes. Thank you, Mr. Chair.
2 3 4 5	not just being additive to be additive. And that's so and I think as an architect, the hardest job for us to do is to be minimalistic or do clean well. And because it's so difficult, we go the other way most times.	2 3 4 5	THE CHAIRMAN: Thank you, Mr. Dawson. Mr. Jones. BOARD MEMBER JONES: Yes. Thank you, Mr. Chair. Again, I am in support of this project,
2 3 4 5 6	not just being additive to be additive. And that's so and I think as an architect, the hardest job for us to do is to be minimalistic or do clean well. And because it's so difficult, we go the other way most times. And I appreciate this project because	2 3 4 5 6	THE CHAIRMAN: Thank you, Mr. Dawson. Mr. Jones. BOARD MEMBER JONES: Yes. Thank you, Mr. Chair. Again, I am in support of this project, conceptually, from a use standpoint and, you
2 3 4 5 6 7	not just being additive to be additive. And that's so and I think as an architect, the hardest job for us to do is to be minimalistic or do clean well. And because it's so difficult, we go the other way most times. And I appreciate this project because that's not happening. And so while I wouldn't	2 3 4 5 6 7	THE CHAIRMAN: Thank you, Mr. Dawson. Mr. Jones. BOARD MEMBER JONES: Yes. Thank you, Mr. Chair. Again, I am in support of this project, conceptually, from a use standpoint and, you know, really trying to repurpose this corner.
2 3 4 5 6 7 8	not just being additive to be additive. And that's so and I think as an architect, the hardest job for us to do is to be minimalistic or do clean well. And because it's so difficult, we go the other way most times. And I appreciate this project because that's not happening. And so while I wouldn't take extreme objection to having those reveal	2 3 4 5 6 7 8	THE CHAIRMAN: Thank you, Mr. Dawson. Mr. Jones. BOARD MEMBER JONES: Yes. Thank you, Mr. Chair. Again, I am in support of this project, conceptually, from a use standpoint and, you know, really trying to repurpose this corner. I agree with the staff comments and the
2 3 4 5 6 7 8 9	not just being additive to be additive. And that's so and I think as an architect, the hardest job for us to do is to be minimalistic or do clean well. And because it's so difficult, we go the other way most times. And I appreciate this project because that's not happening. And so while I wouldn't take extreme objection to having those reveal lines happen a little bit with more depth, I	2 3 4 5 6 7 8 9	THE CHAIRMAN: Thank you, Mr. Dawson. Mr. Jones. BOARD MEMBER JONES: Yes. Thank you, Mr. Chair. Again, I am in support of this project, conceptually, from a use standpoint and, you know, really trying to repurpose this corner. I agree with the staff comments and the conditions. I think it's just the balance of
2 3 4 5 6 7 8 9 10	not just being additive to be additive. And that's so and I think as an architect, the hardest job for us to do is to be minimalistic or do clean well. And because it's so difficult, we go the other way most times. And I appreciate this project because that's not happening. And so while I wouldn't take extreme objection to having those reveal lines happen a little bit with more depth, I think a little bit of light study on that back	2 3 4 5 6 7 8 9	THE CHAIRMAN: Thank you, Mr. Dawson. Mr. Jones. BOARD MEMBER JONES: Yes. Thank you, Mr. Chair. Again, I am in support of this project, conceptually, from a use standpoint and, you know, really trying to repurpose this corner. I agree with the staff comments and the conditions. I think it's just the balance of the board members of trying to make sense of
2 3 4 5 6 7 8 9 10 11	not just being additive to be additive. And that's so and I think as an architect, the hardest job for us to do is to be minimalistic or do clean well. And because it's so difficult, we go the other way most times. And I appreciate this project because that's not happening. And so while I wouldn't take extreme objection to having those reveal lines happen a little bit with more depth, I think a little bit of light study on that back and how you know, time of day and shadow,	2 3 4 5 6 7 8 9 10 11	THE CHAIRMAN: Thank you, Mr. Dawson. Mr. Jones. BOARD MEMBER JONES: Yes. Thank you, Mr. Chair. Again, I am in support of this project, conceptually, from a use standpoint and, you know, really trying to repurpose this corner. I agree with the staff comments and the conditions. I think it's just the balance of the board members of trying to make sense of what Ms. Berling said. She had some really
2 3 4 5 6 7 8 9 10 11 12	not just being additive to be additive. And that's so and I think as an architect, the hardest job for us to do is to be minimalistic or do clean well. And because it's so difficult, we go the other way most times. And I appreciate this project because that's not happening. And so while I wouldn't take extreme objection to having those reveal lines happen a little bit with more depth, I think a little bit of light study on that back and how you know, time of day and shadow, et cetera, would help move this along further.	2 3 4 5 6 7 8 9 10 11 12	THE CHAIRMAN: Thank you, Mr. Dawson. Mr. Jones. BOARD MEMBER JONES: Yes. Thank you, Mr. Chair. Again, I am in support of this project, conceptually, from a use standpoint and, you know, really trying to repurpose this corner. I agree with the staff comments and the conditions. I think it's just the balance of the board members of trying to make sense of what Ms. Berling said. She had some really good points in there, as well as what Mr. Lee
2 3 4 5 6 7 8 9 10 11 12 13	not just being additive to be additive. And that's so and I think as an architect, the hardest job for us to do is to be minimalistic or do clean well. And because it's so difficult, we go the other way most times. And I appreciate this project because that's not happening. And so while I wouldn't take extreme objection to having those reveal lines happen a little bit with more depth, I think a little bit of light study on that back and how you know, time of day and shadow, et cetera, would help move this along further. I don't take objection to how you	2 3 4 5 6 7 8 9 10 11 12 13	THE CHAIRMAN: Thank you, Mr. Dawson. Mr. Jones. BOARD MEMBER JONES: Yes. Thank you, Mr. Chair. Again, I am in support of this project, conceptually, from a use standpoint and, you know, really trying to repurpose this corner. I agree with the staff comments and the conditions. I think it's just the balance of the board members of trying to make sense of what Ms. Berling said. She had some really good points in there, as well as what Mr. Lee has said. And I think, you know, we can work
2 3 4 5 6 7 8 9 10 11 12 13 14	not just being additive to be additive. And that's so and I think as an architect, the hardest job for us to do is to be minimalistic or do clean well. And because it's so difficult, we go the other way most times. And I appreciate this project because that's not happening. And so while I wouldn't take extreme objection to having those reveal lines happen a little bit with more depth, I think a little bit of light study on that back and how you know, time of day and shadow, et cetera, would help move this along further. I don't take objection to how you experience that. I do like that the trees are	2 3 4 5 6 7 8 9 10 11 12 13 14	THE CHAIRMAN: Thank you, Mr. Dawson. Mr. Jones. BOARD MEMBER JONES: Yes. Thank you, Mr. Chair. Again, I am in support of this project, conceptually, from a use standpoint and, you know, really trying to repurpose this corner. I agree with the staff comments and the conditions. I think it's just the balance of the board members of trying to make sense of what Ms. Berling said. She had some really good points in there, as well as what Mr. Lee has said. And I think, you know, we can work through those issues to come out with
2 3 4 5 6 7 8 9 10 11 12 13 14 15	not just being additive to be additive. And that's so and I think as an architect, the hardest job for us to do is to be minimalistic or do clean well. And because it's so difficult, we go the other way most times. And I appreciate this project because that's not happening. And so while I wouldn't take extreme objection to having those reveal lines happen a little bit with more depth, I think a little bit of light study on that back and how you know, time of day and shadow, et cetera, would help move this along further. I don't take objection to how you experience that. I do like that the trees are mature. I imagine that if there's an issue	2 3 4 5 6 7 8 9 10 11 12 13 14 15	THE CHAIRMAN: Thank you, Mr. Dawson. Mr. Jones. BOARD MEMBER JONES: Yes. Thank you, Mr. Chair. Again, I am in support of this project, conceptually, from a use standpoint and, you know, really trying to repurpose this corner. I agree with the staff comments and the conditions. I think it's just the balance of the board members of trying to make sense of what Ms. Berling said. She had some really good points in there, as well as what Mr. Lee has said. And I think, you know, we can work through those issues to come out with something, you know, that might address some of
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16	not just being additive to be additive. And that's so and I think as an architect, the hardest job for us to do is to be minimalistic or do clean well. And because it's so difficult, we go the other way most times. And I appreciate this project because that's not happening. And so while I wouldn't take extreme objection to having those reveal lines happen a little bit with more depth, I think a little bit of light study on that back and how you know, time of day and shadow, et cetera, would help move this along further. I don't take objection to how you experience that. I do like that the trees are mature. I imagine that if there's an issue during construction and you had to replace	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16	THE CHAIRMAN: Thank you, Mr. Dawson. Mr. Jones. BOARD MEMBER JONES: Yes. Thank you, Mr. Chair. Again, I am in support of this project, conceptually, from a use standpoint and, you know, really trying to repurpose this corner. I agree with the staff comments and the conditions. I think it's just the balance of the board members of trying to make sense of what Ms. Berling said. She had some really good points in there, as well as what Mr. Lee has said. And I think, you know, we can work through those issues to come out with something, you know, that might address some of the blank walls and the concern the balance
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17	not just being additive to be additive. And that's so and I think as an architect, the hardest job for us to do is to be minimalistic or do clean well. And because it's so difficult, we go the other way most times. And I appreciate this project because that's not happening. And so while I wouldn't take extreme objection to having those reveal lines happen a little bit with more depth, I think a little bit of light study on that back and how you know, time of day and shadow, et cetera, would help move this along further. I don't take objection to how you experience that. I do like that the trees are mature. I imagine that if there's an issue during construction and you had to replace them, you would do it with, like, mature trees.	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17	THE CHAIRMAN: Thank you, Mr. Dawson. Mr. Jones. BOARD MEMBER JONES: Yes. Thank you, Mr. Chair. Again, I am in support of this project, conceptually, from a use standpoint and, you know, really trying to repurpose this corner. I agree with the staff comments and the conditions. I think it's just the balance of the board members of trying to make sense of what Ms. Berling said. She had some really good points in there, as well as what Mr. Lee has said. And I think, you know, we can work through those issues to come out with something, you know, that might address some of the blank walls and the concern the balance of those concerns, and have a good product at
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16	not just being additive to be additive. And that's so and I think as an architect, the hardest job for us to do is to be minimalistic or do clean well. And because it's so difficult, we go the other way most times. And I appreciate this project because that's not happening. And so while I wouldn't take extreme objection to having those reveal lines happen a little bit with more depth, I think a little bit of light study on that back and how you know, time of day and shadow, et cetera, would help move this along further. I don't take objection to how you experience that. I do like that the trees are mature. I imagine that if there's an issue during construction and you had to replace them, you would do it with, like, mature trees. And so from a pedestrian standpoint, that's	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16	THE CHAIRMAN: Thank you, Mr. Dawson. Mr. Jones. BOARD MEMBER JONES: Yes. Thank you, Mr. Chair. Again, I am in support of this project, conceptually, from a use standpoint and, you know, really trying to repurpose this corner. I agree with the staff comments and the conditions. I think it's just the balance of the board members of trying to make sense of what Ms. Berling said. She had some really good points in there, as well as what Mr. Lee has said. And I think, you know, we can work through those issues to come out with something, you know, that might address some of the blank walls and the concern the balance of those concerns, and have a good product at the end that everybody can I know not
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18	not just being additive to be additive. And that's so and I think as an architect, the hardest job for us to do is to be minimalistic or do clean well. And because it's so difficult, we go the other way most times. And I appreciate this project because that's not happening. And so while I wouldn't take extreme objection to having those reveal lines happen a little bit with more depth, I think a little bit of light study on that back and how you know, time of day and shadow, et cetera, would help move this along further. I don't take objection to how you experience that. I do like that the trees are mature. I imagine that if there's an issue during construction and you had to replace them, you would do it with, like, mature trees. And so from a pedestrian standpoint, that's what you will experience most. So I feel like,	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18	THE CHAIRMAN: Thank you, Mr. Dawson. Mr. Jones. BOARD MEMBER JONES: Yes. Thank you, Mr. Chair. Again, I am in support of this project, conceptually, from a use standpoint and, you know, really trying to repurpose this corner. I agree with the staff comments and the conditions. I think it's just the balance of the board members of trying to make sense of what Ms. Berling said. She had some really good points in there, as well as what Mr. Lee has said. And I think, you know, we can work through those issues to come out with something, you know, that might address some of the blank walls and the concern the balance of those concerns, and have a good product at the end that everybody can I know not everybody, you know, was in favor of this, but
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19	not just being additive to be additive. And that's so and I think as an architect, the hardest job for us to do is to be minimalistic or do clean well. And because it's so difficult, we go the other way most times. And I appreciate this project because that's not happening. And so while I wouldn't take extreme objection to having those reveal lines happen a little bit with more depth, I think a little bit of light study on that back and how you know, time of day and shadow, et cetera, would help move this along further. I don't take objection to how you experience that. I do like that the trees are mature. I imagine that if there's an issue during construction and you had to replace them, you would do it with, like, mature trees. And so from a pedestrian standpoint, that's what you will experience most. So I feel like, you know, spending more just, like, spending	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20	THE CHAIRMAN: Thank you, Mr. Dawson. Mr. Jones. BOARD MEMBER JONES: Yes. Thank you, Mr. Chair. Again, I am in support of this project, conceptually, from a use standpoint and, you know, really trying to repurpose this corner. I agree with the staff comments and the conditions. I think it's just the balance of the board members of trying to make sense of what Ms. Berling said. She had some really good points in there, as well as what Mr. Lee has said. And I think, you know, we can work through those issues to come out with something, you know, that might address some of the blank walls and the concern the balance of those concerns, and have a good product at the end that everybody can I know not everybody, you know, was in favor of this, but at the end of the day I think we can come
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21	not just being additive to be additive. And that's so and I think as an architect, the hardest job for us to do is to be minimalistic or do clean well. And because it's so difficult, we go the other way most times. And I appreciate this project because that's not happening. And so while I wouldn't take extreme objection to having those reveal lines happen a little bit with more depth, I think a little bit of light study on that back and how you know, time of day and shadow, et cetera, would help move this along further. I don't take objection to how you experience that. I do like that the trees are mature. I imagine that if there's an issue during construction and you had to replace them, you would do it with, like, mature trees. And so from a pedestrian standpoint, that's what you will experience most. So I feel like, you know, spending more just, like, spending more on articulating a facade, I think it	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21	THE CHAIRMAN: Thank you, Mr. Dawson. Mr. Jones. BOARD MEMBER JONES: Yes. Thank you, Mr. Chair. Again, I am in support of this project, conceptually, from a use standpoint and, you know, really trying to repurpose this corner. I agree with the staff comments and the conditions. I think it's just the balance of the board members of trying to make sense of what Ms. Berling said. She had some really good points in there, as well as what Mr. Lee has said. And I think, you know, we can work through those issues to come out with something, you know, that might address some of the blank walls and the concern the balance of those concerns, and have a good product at the end that everybody can I know not everybody, you know, was in favor of this, but at the end of the day I think we can come together and get a product that we can be proud
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20	not just being additive to be additive. And that's so and I think as an architect, the hardest job for us to do is to be minimalistic or do clean well. And because it's so difficult, we go the other way most times. And I appreciate this project because that's not happening. And so while I wouldn't take extreme objection to having those reveal lines happen a little bit with more depth, I think a little bit of light study on that back and how you know, time of day and shadow, et cetera, would help move this along further. I don't take objection to how you experience that. I do like that the trees are mature. I imagine that if there's an issue during construction and you had to replace them, you would do it with, like, mature trees. And so from a pedestrian standpoint, that's what you will experience most. So I feel like, you know, spending more just, like, spending	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20	THE CHAIRMAN: Thank you, Mr. Dawson. Mr. Jones. BOARD MEMBER JONES: Yes. Thank you, Mr. Chair. Again, I am in support of this project, conceptually, from a use standpoint and, you know, really trying to repurpose this corner. I agree with the staff comments and the conditions. I think it's just the balance of the board members of trying to make sense of what Ms. Berling said. She had some really good points in there, as well as what Mr. Lee has said. And I think, you know, we can work through those issues to come out with something, you know, that might address some of the blank walls and the concern the balance of those concerns, and have a good product at the end that everybody can I know not everybody, you know, was in favor of this, but at the end of the day I think we can come
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22	not just being additive to be additive. And that's so and I think as an architect, the hardest job for us to do is to be minimalistic or do clean well. And because it's so difficult, we go the other way most times. And I appreciate this project because that's not happening. And so while I wouldn't take extreme objection to having those reveal lines happen a little bit with more depth, I think a little bit of light study on that back and how you know, time of day and shadow, et cetera, would help move this along further. I don't take objection to how you experience that. I do like that the trees are mature. I imagine that if there's an issue during construction and you had to replace them, you would do it with, like, mature trees. And so from a pedestrian standpoint, that's what you will experience most. So I feel like, you know, spending more just, like, spending more on articulating a facade, I think it diminish the quality of the architecture here,	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22	THE CHAIRMAN: Thank you, Mr. Dawson. Mr. Jones. BOARD MEMBER JONES: Yes. Thank you, Mr. Chair. Again, I am in support of this project, conceptually, from a use standpoint and, you know, really trying to repurpose this corner. I agree with the staff comments and the conditions. I think it's just the balance of the board members of trying to make sense of what Ms. Berling said. She had some really good points in there, as well as what Mr. Lee has said. And I think, you know, we can work through those issues to come out with something, you know, that might address some of the blank walls and the concern the balance of those concerns, and have a good product at the end that everybody can I know not everybody, you know, was in favor of this, but at the end of the day I think we can come together and get a product that we can be proud of on this corner.
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23	not just being additive to be additive. And that's so and I think as an architect, the hardest job for us to do is to be minimalistic or do clean well. And because it's so difficult, we go the other way most times. And I appreciate this project because that's not happening. And so while I wouldn't take extreme objection to having those reveal lines happen a little bit with more depth, I think a little bit of light study on that back and how you know, time of day and shadow, et cetera, would help move this along further. I don't take objection to how you experience that. I do like that the trees are mature. I imagine that if there's an issue during construction and you had to replace them, you would do it with, like, mature trees. And so from a pedestrian standpoint, that's what you will experience most. So I feel like, you know, spending more just, like, spending more on articulating a facade, I think it diminish the quality of the architecture here, not enhance it, and it wouldn't be truly	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23	THE CHAIRMAN: Thank you, Mr. Dawson. Mr. Jones. BOARD MEMBER JONES: Yes. Thank you, Mr. Chair. Again, I am in support of this project, conceptually, from a use standpoint and, you know, really trying to repurpose this corner. I agree with the staff comments and the conditions. I think it's just the balance of the board members of trying to make sense of what Ms. Berling said. She had some really good points in there, as well as what Mr. Lee has said. And I think, you know, we can work through those issues to come out with something, you know, that might address some of the blank walls and the concern the balance of those concerns, and have a good product at the end that everybody can I know not everybody, you know, was in favor of this, but at the end of the day I think we can come together and get a product that we can be proud of on this corner. And with respect to the public realm
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24	not just being additive to be additive. And that's so and I think as an architect, the hardest job for us to do is to be minimalistic or do clean well. And because it's so difficult, we go the other way most times. And I appreciate this project because that's not happening. And so while I wouldn't take extreme objection to having those reveal lines happen a little bit with more depth, I think a little bit of light study on that back and how you know, time of day and shadow, et cetera, would help move this along further. I don't take objection to how you experience that. I do like that the trees are mature. I imagine that if there's an issue during construction and you had to replace them, you would do it with, like, mature trees. And so from a pedestrian standpoint, that's what you will experience most. So I feel like, you know, spending more just, like, spending more on articulating a facade, I think it diminish the quality of the architecture here, not enhance it, and it wouldn't be truly experienced by the community anyway.	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24	THE CHAIRMAN: Thank you, Mr. Dawson. Mr. Jones. BOARD MEMBER JONES: Yes. Thank you, Mr. Chair. Again, I am in support of this project, conceptually, from a use standpoint and, you know, really trying to repurpose this corner. I agree with the staff comments and the conditions. I think it's just the balance of the board members of trying to make sense of what Ms. Berling said. She had some really good points in there, as well as what Mr. Lee has said. And I think, you know, we can work through those issues to come out with something, you know, that might address some of the blank walls and the concern the balance of those concerns, and have a good product at the end that everybody can I know not everybody, you know, was in favor of this, but at the end of the day I think we can come together and get a product that we can be proud of on this corner. And with respect to the public realm improvements, I really appreciate the execution
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24	not just being additive to be additive. And that's so and I think as an architect, the hardest job for us to do is to be minimalistic or do clean well. And because it's so difficult, we go the other way most times. And I appreciate this project because that's not happening. And so while I wouldn't take extreme objection to having those reveal lines happen a little bit with more depth, I think a little bit of light study on that back and how you know, time of day and shadow, et cetera, would help move this along further. I don't take objection to how you experience that. I do like that the trees are mature. I imagine that if there's an issue during construction and you had to replace them, you would do it with, like, mature trees. And so from a pedestrian standpoint, that's what you will experience most. So I feel like, you know, spending more just, like, spending more on articulating a facade, I think it diminish the quality of the architecture here, not enhance it, and it wouldn't be truly experienced by the community anyway. And so I will stop there and take a breath	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24	THE CHAIRMAN: Thank you, Mr. Dawson. Mr. Jones. BOARD MEMBER JONES: Yes. Thank you, Mr. Chair. Again, I am in support of this project, conceptually, from a use standpoint and, you know, really trying to repurpose this corner. I agree with the staff comments and the conditions. I think it's just the balance of the board members of trying to make sense of what Ms. Berling said. She had some really good points in there, as well as what Mr. Lee has said. And I think, you know, we can work through those issues to come out with something, you know, that might address some of the blank walls and the concern the balance of those concerns, and have a good product at the end that everybody can I know not everybody, you know, was in favor of this, but at the end of the day I think we can come together and get a product that we can be proud of on this corner. And with respect to the public realm improvements, I really appreciate the execution there. And, you know, you've got a good

	fJacksonville		July 11, 2024
Down	town Development Review Board 57		Uncertified Condensed Copy 59
1	frontage zone. There's a good, wide, walk and	1	really hope that the design team could take the
2	talk zone and furnishing zone. So all of that	2	same some of the same approaches that has
3	was well-executed, at least from my	3	been taken on the Prudential side and actually
4	perspective, and look forward to seeing the	4	apply that to those other two elevations as
5	final product.	5	well.
6	THE CHAIRMAN: Thank you, Mr. Jones.	6	I'm not necessarily too concerned about
7	Mr. Davis.	7	the west elevation because in the future
8	BOARD MEMBER DAVIS: So, you know, I	8	because there's not a street on that side.
9	didn't have the opportunity to sit down with	9	There could likely be another project years
10	the development team and get a better	10	down the line and where you've got something
11	understanding of what's been shown here today,	11	just as tall sitting here and and blocking
12	so this is my first time hearing their	12	whatever that is.
13	perspective of how the design went and our	13	So, for me, I think it's just consider
14	process went. So it does help me better	14	the need to treat Home Street and Hendricks
15	understand why it looks this way.	15	Avenue with just as much priority from a design
16	You know, one of the things I struggled	16	perspective, from a facade differentiation
17	with early on was there was a slide I	17	perspective as we've taken on the Prudential
18	think it was Page 20 in the presentation	18	side facade.
19	that talked about historical precedence, and it	19	THE CHAIRMAN: Okay. Thank you,
20	took, like, random buildings two on the	20	Mr. Davis.
21	Northbank, two on the Southbank and, really, that's not the definition of historic	21	I want to thank staff for a good review
22		22	here. I think in one way or another a lot of
23 24	precedence from a preservation perspective or the historic world I sit in.	23 24	your recommended conditions speak to some of the things that board members have articulated
24	Yet, with that being said, when you start	24	today, so I appreciate that.
23	Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203	23	Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203
	(904) 821-0300		(904) 821-0300
	58		60
			00
1	plucking the pieces while I was focusing on	1	The board members also took a lot of the
1 2		1 2	
	plucking the pieces while I was focusing on		The board members also took a lot of the
2	plucking the pieces while I was focusing on that, I saw Art Deco, I saw some Brutalism, I saw some Mid-Century Modern. And it seemed like there was just a mix of pieces of	2	The board members also took a lot of the feedback I have, so I won't repeat it. I will say that I really do like what you've done at the pedestrian level, especially with the
2 3	plucking the pieces while I was focusing on that, I saw Art Deco, I saw some Brutalism, I saw some Mid-Century Modern. And it seemed like there was just a mix of pieces of architecture that just didn't match, almost	2	The board members also took a lot of the feedback I have, so I won't repeat it. I will say that I really do like what you've done at the pedestrian level, especially with the corners of the building. I think having that
2 3 4	plucking the pieces while I was focusing on that, I saw Art Deco, I saw some Brutalism, I saw some Mid-Century Modern. And it seemed like there was just a mix of pieces of architecture that just didn't match, almost being like Frankenstein-type (inaudible)	2 3 4	The board members also took a lot of the feedback I have, so I won't repeat it. I will say that I really do like what you've done at the pedestrian level, especially with the corners of the building. I think having that covered sort of seating and pass-through area
2 3 4 5 6 7	plucking the pieces while I was focusing on that, I saw Art Deco, I saw some Brutalism, I saw some Mid-Century Modern. And it seemed like there was just a mix of pieces of architecture that just didn't match, almost being like Frankenstein-type (inaudible) building. But kind of hearing the process now,	2 3 4 5 6 7	The board members also took a lot of the feedback I have, so I won't repeat it. I will say that I really do like what you've done at the pedestrian level, especially with the corners of the building. I think having that covered sort of seating and pass-through area helps with the the scale of the experience
2 3 4 5 6 7 8	plucking the pieces while I was focusing on that, I saw Art Deco, I saw some Brutalism, I saw some Mid-Century Modern. And it seemed like there was just a mix of pieces of architecture that just didn't match, almost being like Frankenstein-type (inaudible) building. But kind of hearing the process now, I understand how it got to that point or	2 3 4 5 6 7 8	The board members also took a lot of the feedback I have, so I won't repeat it. I will say that I really do like what you've done at the pedestrian level, especially with the corners of the building. I think having that covered sort of seating and pass-through area helps with the the scale of the experience at the pedestrian level and reveal some of the
2 3 4 5 6 7 8 9	plucking the pieces while I was focusing on that, I saw Art Deco, I saw some Brutalism, I saw some Mid-Century Modern. And it seemed like there was just a mix of pieces of architecture that just didn't match, almost being like Frankenstein-type (inaudible) building. But kind of hearing the process now, I understand how it got to that point or what what direction they were shooting for	2 3 4 5 6 7 8 9	The board members also took a lot of the feedback I have, so I won't repeat it. I will say that I really do like what you've done at the pedestrian level, especially with the corners of the building. I think having that covered sort of seating and pass-through area helps with the the scale of the experience at the pedestrian level and reveal some of the corner views and other things.
2 3 4 5 6 7 8 9 10	plucking the pieces while I was focusing on that, I saw Art Deco, I saw some Brutalism, I saw some Mid-Century Modern. And it seemed like there was just a mix of pieces of architecture that just didn't match, almost being like Frankenstein-type (inaudible) building. But kind of hearing the process now, I understand how it got to that point or what what direction they were shooting for to get to this look.	2 3 4 5 6 7 8 9 10	The board members also took a lot of the feedback I have, so I won't repeat it. I will say that I really do like what you've done at the pedestrian level, especially with the corners of the building. I think having that covered sort of seating and pass-through area helps with the the scale of the experience at the pedestrian level and reveal some of the corner views and other things. But this is all part of the conceptual
2 3 4 5 6 7 8 9 10 11	plucking the pieces while I was focusing on that, I saw Art Deco, I saw some Brutalism, I saw some Mid-Century Modern. And it seemed like there was just a mix of pieces of architecture that just didn't match, almost being like Frankenstein-type (inaudible) building. But kind of hearing the process now, I understand how it got to that point or what what direction they were shooting for to get to this look. I'm not going to beat a dead horse on a	2 3 4 5 6 7 8 9 10 11	The board members also took a lot of the feedback I have, so I won't repeat it. I will say that I really do like what you've done at the pedestrian level, especially with the corners of the building. I think having that covered sort of seating and pass-through area helps with the the scale of the experience at the pedestrian level and reveal some of the corner views and other things. But this is all part of the conceptual review process. So we understand, I think
2 3 4 5 6 7 8 9 10 11 12	plucking the pieces while I was focusing on that, I saw Art Deco, I saw some Brutalism, I saw some Mid-Century Modern. And it seemed like there was just a mix of pieces of architecture that just didn't match, almost being like Frankenstein-type (inaudible) building. But kind of hearing the process now, I understand how it got to that point or what what direction they were shooting for to get to this look. I'm not going to beat a dead horse on a on the Prudential side at this point. I would	2 3 4 5 6 7 8 9 10 11 12	The board members also took a lot of the feedback I have, so I won't repeat it. I will say that I really do like what you've done at the pedestrian level, especially with the corners of the building. I think having that covered sort of seating and pass-through area helps with the the scale of the experience at the pedestrian level and reveal some of the corner views and other things. But this is all part of the conceptual review process. So we understand, I think you all do and we do as a board that this
2 3 4 5 6 7 8 9 10 11 12 13	plucking the pieces while I was focusing on that, I saw Art Deco, I saw some Brutalism, I saw some Mid-Century Modern. And it seemed like there was just a mix of pieces of architecture that just didn't match, almost being like Frankenstein-type (inaudible) building. But kind of hearing the process now, I understand how it got to that point or what what direction they were shooting for to get to this look. I'm not going to beat a dead horse on a on the Prudential side at this point. I would just say that, you know, in reality, while we	2 3 4 5 6 7 8 9 10 11 12 13	The board members also took a lot of the feedback I have, so I won't repeat it. I will say that I really do like what you've done at the pedestrian level, especially with the corners of the building. I think having that covered sort of seating and pass-through area helps with the the scale of the experience at the pedestrian level and reveal some of the corner views and other things. But this is all part of the conceptual review process. So we understand, I think you all do and we do as a board that this isn't necessarily what it's going to look like
2 3 4 5 6 7 8 9 10 11 12 13 14	plucking the pieces while I was focusing on that, I saw Art Deco, I saw some Brutalism, I saw some Mid-Century Modern. And it seemed like there was just a mix of pieces of architecture that just didn't match, almost being like Frankenstein-type (inaudible) building. But kind of hearing the process now, I understand how it got to that point or what what direction they were shooting for to get to this look. I'm not going to beat a dead horse on a on the Prudential side at this point. I would just say that, you know, in reality, while we look at Prudential as the front facade, it's	2 3 4 5 6 7 8 9 10 11 12 13 14	The board members also took a lot of the feedback I have, so I won't repeat it. I will say that I really do like what you've done at the pedestrian level, especially with the corners of the building. I think having that covered sort of seating and pass-through area helps with the the scale of the experience at the pedestrian level and reveal some of the corner views and other things. But this is all part of the conceptual review process. So we understand, I think you all do and we do as a board that this isn't necessarily what it's going to look like at final, but this is a necessary part of the
2 3 4 5 6 7 8 9 10 11 12 13	plucking the pieces while I was focusing on that, I saw Art Deco, I saw some Brutalism, I saw some Mid-Century Modern. And it seemed like there was just a mix of pieces of architecture that just didn't match, almost being like Frankenstein-type (inaudible) building. But kind of hearing the process now, I understand how it got to that point or what what direction they were shooting for to get to this look. I'm not going to beat a dead horse on a on the Prudential side at this point. I would just say that, you know, in reality, while we look at Prudential as the front facade, it's only 7,900 cars or so driving through that area	2 3 4 5 6 7 8 9 10 11 12 13	The board members also took a lot of the feedback I have, so I won't repeat it. I will say that I really do like what you've done at the pedestrian level, especially with the corners of the building. I think having that covered sort of seating and pass-through area helps with the the scale of the experience at the pedestrian level and reveal some of the corner views and other things. But this is all part of the conceptual review process. So we understand, I think you all do and we do as a board that this isn't necessarily what it's going to look like
2 3 4 5 6 7 8 9 10 11 12 13 14 15	plucking the pieces while I was focusing on that, I saw Art Deco, I saw some Brutalism, I saw some Mid-Century Modern. And it seemed like there was just a mix of pieces of architecture that just didn't match, almost being like Frankenstein-type (inaudible) building. But kind of hearing the process now, I understand how it got to that point or what what direction they were shooting for to get to this look. I'm not going to beat a dead horse on a on the Prudential side at this point. I would just say that, you know, in reality, while we look at Prudential as the front facade, it's	2 3 4 5 6 7 8 9 10 11 12 13 14 15	The board members also took a lot of the feedback I have, so I won't repeat it. I will say that I really do like what you've done at the pedestrian level, especially with the corners of the building. I think having that covered sort of seating and pass-through area helps with the the scale of the experience at the pedestrian level and reveal some of the corner views and other things. But this is all part of the conceptual review process. So we understand, I think you all do and we do as a board that this isn't necessarily what it's going to look like at final, but this is a necessary part of the process, to get feedback from the public and
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16	plucking the pieces while I was focusing on that, I saw Art Deco, I saw some Brutalism, I saw some Mid-Century Modern. And it seemed like there was just a mix of pieces of architecture that just didn't match, almost being like Frankenstein-type (inaudible) building. But kind of hearing the process now, I understand how it got to that point or what what direction they were shooting for to get to this look. I'm not going to beat a dead horse on a on the Prudential side at this point. I would just say that, you know, in reality, while we look at Prudential as the front facade, it's only 7,900 cars or so driving through that area on Prudential and Hendricks, but we've got	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16	The board members also took a lot of the feedback I have, so I won't repeat it. I will say that I really do like what you've done at the pedestrian level, especially with the corners of the building. I think having that covered sort of seating and pass-through area helps with the the scale of the experience at the pedestrian level and reveal some of the corner views and other things. But this is all part of the conceptual review process. So we understand, I think you all do and we do as a board that this isn't necessarily what it's going to look like at final, but this is a necessary part of the process, to get feedback from the public and from the board members. I think that was
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17	plucking the pieces while I was focusing on that, I saw Art Deco, I saw some Brutalism, I saw some Mid-Century Modern. And it seemed like there was just a mix of pieces of architecture that just didn't match, almost being like Frankenstein-type (inaudible) building. But kind of hearing the process now, I understand how it got to that point or what what direction they were shooting for to get to this look. I'm not going to beat a dead horse on a on the Prudential side at this point. I would just say that, you know, in reality, while we look at Prudential as the front facade, it's only 7,900 cars or so driving through that area on Prudential and Hendricks, but we've got 180,000 cars passing through this area and	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17	The board members also took a lot of the feedback I have, so I won't repeat it. I will say that I really do like what you've done at the pedestrian level, especially with the corners of the building. I think having that covered sort of seating and pass-through area helps with the the scale of the experience at the pedestrian level and reveal some of the corner views and other things. But this is all part of the conceptual review process. So we understand, I think you all do and we do as a board that this isn't necessarily what it's going to look like at final, but this is a necessary part of the process, to get feedback from the public and from the board members. I think that was achieved here today, and so we we look
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18	plucking the pieces while I was focusing on that, I saw Art Deco, I saw some Brutalism, I saw some Mid-Century Modern. And it seemed like there was just a mix of pieces of architecture that just didn't match, almost being like Frankenstein-type (inaudible) building. But kind of hearing the process now, I understand how it got to that point or what what direction they were shooting for to get to this look. I'm not going to beat a dead horse on a on the Prudential side at this point. I would just say that, you know, in reality, while we look at Prudential as the front facade, it's only 7,900 cars or so driving through that area on Prudential and Hendricks, but we've got 180,000 cars passing through this area and seeing that south facade from Interstate 95.	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18	The board members also took a lot of the feedback I have, so I won't repeat it. I will say that I really do like what you've done at the pedestrian level, especially with the corners of the building. I think having that covered sort of seating and pass-through area helps with the the scale of the experience at the pedestrian level and reveal some of the corner views and other things. But this is all part of the conceptual review process. So we understand, I think you all do and we do as a board that this isn't necessarily what it's going to look like at final, but this is a necessary part of the process, to get feedback from the public and from the board members. I think that was achieved here today, and so we we look forward to seeing what you're able to do with
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19	plucking the pieces while I was focusing on that, I saw Art Deco, I saw some Brutalism, I saw some Mid-Century Modern. And it seemed like there was just a mix of pieces of architecture that just didn't match, almost being like Frankenstein-type (inaudible) building. But kind of hearing the process now, I understand how it got to that point or what what direction they were shooting for to get to this look. I'm not going to beat a dead horse on a on the Prudential side at this point. I would just say that, you know, in reality, while we look at Prudential as the front facade, it's only 7,900 cars or so driving through that area on Prudential and Hendricks, but we've got 180,000 cars passing through this area and seeing that south facade from Interstate 95. And that tends to always yeah, we're going to be able to see it. So, you know, what I really struggle with	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19	The board members also took a lot of the feedback I have, so I won't repeat it. I will say that I really do like what you've done at the pedestrian level, especially with the corners of the building. I think having that covered sort of seating and pass-through area helps with the the scale of the experience at the pedestrian level and reveal some of the corner views and other things. But this is all part of the conceptual review process. So we understand, I think you all do and we do as a board that this isn't necessarily what it's going to look like at final, but this is a necessary part of the process, to get feedback from the public and from the board members. I think that was achieved here today, and so we we look forward to seeing what you're able to do with that. We look forward to the continued dialogue in the hopes that at final there is something
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20	plucking the pieces while I was focusing on that, I saw Art Deco, I saw some Brutalism, I saw some Mid-Century Modern. And it seemed like there was just a mix of pieces of architecture that just didn't match, almost being like Frankenstein-type (inaudible) building. But kind of hearing the process now, I understand how it got to that point or what what direction they were shooting for to get to this look. I'm not going to beat a dead horse on a on the Prudential side at this point. I would just say that, you know, in reality, while we look at Prudential as the front facade, it's only 7,900 cars or so driving through that area on Prudential and Hendricks, but we've got 180,000 cars passing through this area and seeing that south facade from Interstate 95. And that tends to always yeah, we're going to be able to see it. So, you know, what I really struggle with on this one in regards and staff has already	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20	The board members also took a lot of the feedback I have, so I won't repeat it. I will say that I really do like what you've done at the pedestrian level, especially with the corners of the building. I think having that covered sort of seating and pass-through area helps with the the scale of the experience at the pedestrian level and reveal some of the corner views and other things. But this is all part of the conceptual review process. So we understand, I think you all do and we do as a board that this isn't necessarily what it's going to look like at final, but this is a necessary part of the process, to get feedback from the public and from the board members. I think that was achieved here today, and so we we look forward to seeing what you're able to do with that. We look forward to the continued dialogue in the hopes that at final there is something that we can all get really excited about, so
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21	plucking the pieces while I was focusing on that, I saw Art Deco, I saw some Brutalism, I saw some Mid-Century Modern. And it seemed like there was just a mix of pieces of architecture that just didn't match, almost being like Frankenstein-type (inaudible) building. But kind of hearing the process now, I understand how it got to that point or what what direction they were shooting for to get to this look. I'm not going to beat a dead horse on a on the Prudential side at this point. I would just say that, you know, in reality, while we look at Prudential as the front facade, it's only 7,900 cars or so driving through that area on Prudential and Hendricks, but we've got 180,000 cars passing through this area and seeing that south facade from Interstate 95. And that tends to always yeah, we're going to be able to see it. So, you know, what I really struggle with on this one in regards and staff has already pointed it out, but just about facade	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21	The board members also took a lot of the feedback I have, so I won't repeat it. I will say that I really do like what you've done at the pedestrian level, especially with the corners of the building. I think having that covered sort of seating and pass-through area helps with the the scale of the experience at the pedestrian level and reveal some of the corner views and other things. But this is all part of the conceptual review process. So we understand, I think you all do and we do as a board that this isn't necessarily what it's going to look like at final, but this is a necessary part of the process, to get feedback from the public and from the board members. I think that was achieved here today, and so we we look forward to seeing what you're able to do with that. We look forward to the continued dialogue in the hopes that at final there is something that we can all get really excited about, so good job so far. Thank you for the improved
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24	plucking the pieces while I was focusing on that, I saw Art Deco, I saw some Brutalism, I saw some Mid-Century Modern. And it seemed like there was just a mix of pieces of architecture that just didn't match, almost being like Frankenstein-type (inaudible) building. But kind of hearing the process now, I understand how it got to that point or what what direction they were shooting for to get to this look. I'm not going to beat a dead horse on a on the Prudential side at this point. I would just say that, you know, in reality, while we look at Prudential as the front facade, it's only 7,900 cars or so driving through that area on Prudential and Hendricks, but we've got 180,000 cars passing through this area and seeing that south facade from Interstate 95. And that tends to always yeah, we're going to be able to see it. So, you know, what I really struggle with on this one in regards and staff has already pointed it out, but just about facade differentiation on, really, both the Hendricks	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24	The board members also took a lot of the feedback I have, so I won't repeat it. I will say that I really do like what you've done at the pedestrian level, especially with the corners of the building. I think having that covered sort of seating and pass-through area helps with the the scale of the experience at the pedestrian level and reveal some of the corner views and other things. But this is all part of the conceptual review process. So we understand, I think you all do and we do as a board that this isn't necessarily what it's going to look like at final, but this is a necessary part of the process, to get feedback from the public and from the board members. I think that was achieved here today, and so we we look forward to seeing what you're able to do with that. We look forward to the continued dialogue in the hopes that at final there is something that we can all get really excited about, so good job so far. Thank you for the improved design and and look forward to continuing to
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23	plucking the pieces while I was focusing on that, I saw Art Deco, I saw some Brutalism, I saw some Mid-Century Modern. And it seemed like there was just a mix of pieces of architecture that just didn't match, almost being like Frankenstein-type (inaudible) building. But kind of hearing the process now, I understand how it got to that point or what what direction they were shooting for to get to this look. I'm not going to beat a dead horse on a on the Prudential side at this point. I would just say that, you know, in reality, while we look at Prudential as the front facade, it's only 7,900 cars or so driving through that area on Prudential and Hendricks, but we've got 180,000 cars passing through this area and seeing that south facade from Interstate 95. And that tends to always yeah, we're going to be able to see it. So, you know, what I really struggle with on this one in regards and staff has already pointed it out, but just about facade differentiation on, really, both the Hendricks and the south elevation of Home Street. And I	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23	The board members also took a lot of the feedback I have, so I won't repeat it. I will say that I really do like what you've done at the pedestrian level, especially with the corners of the building. I think having that covered sort of seating and pass-through area helps with the the scale of the experience at the pedestrian level and reveal some of the corner views and other things. But this is all part of the conceptual review process. So we understand, I think you all do and we do as a board that this isn't necessarily what it's going to look like at final, but this is a necessary part of the process, to get feedback from the public and from the board members. I think that was achieved here today, and so we we look forward to seeing what you're able to do with that. We look forward to the continued dialogue in the hopes that at final there is something that we can all get really excited about, so good job so far. Thank you for the improved design and and look forward to continuing to work with you.
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24	plucking the pieces while I was focusing on that, I saw Art Deco, I saw some Brutalism, I saw some Mid-Century Modern. And it seemed like there was just a mix of pieces of architecture that just didn't match, almost being like Frankenstein-type (inaudible) building. But kind of hearing the process now, I understand how it got to that point or what what direction they were shooting for to get to this look. I'm not going to beat a dead horse on a on the Prudential side at this point. I would just say that, you know, in reality, while we look at Prudential as the front facade, it's only 7,900 cars or so driving through that area on Prudential and Hendricks, but we've got 180,000 cars passing through this area and seeing that south facade from Interstate 95. And that tends to always yeah, we're going to be able to see it. So, you know, what I really struggle with on this one in regards and staff has already pointed it out, but just about facade differentiation on, really, both the Hendricks	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24	The board members also took a lot of the feedback I have, so I won't repeat it. I will say that I really do like what you've done at the pedestrian level, especially with the corners of the building. I think having that covered sort of seating and pass-through area helps with the the scale of the experience at the pedestrian level and reveal some of the corner views and other things. But this is all part of the conceptual review process. So we understand, I think you all do and we do as a board that this isn't necessarily what it's going to look like at final, but this is a necessary part of the process, to get feedback from the public and from the board members. I think that was achieved here today, and so we we look forward to seeing what you're able to do with that. We look forward to the continued dialogue in the hopes that at final there is something that we can all get really excited about, so good job so far. Thank you for the improved design and and look forward to continuing to

-	Jacksonville own Development Review Board		July 11, 2024 Uncertified Condensed Copy
Down	61		63
1	Board Members, any additional comments?	1	approval of Board Member Ott to serve as
2	BOARD MEMBERS: (No response.)	2	president [sic].
3	THE CHAIRMAN: Okay. Seeing none, there's	3	THE CHAIRMAN: Okay. There's been a
4	been a motion to approve with the staff	4	motion to formally elect Board Member Ott as
5	conditions, and there's been a second.	5	our next chair, effective at the end of this
6	All those in favor, please say aye.	6	meeting.
7	BOARD MEMBER MONAHAN: Aye.	7	Is there a second?
8	BOARD MEMBER BERLING: Aye.	8	BOARD MEMBER DAVIS: I'll second that.
9	BOARD MEMBER DAWSON: Aye.	9	THE CHAIRMAN: And a second by Mr. Davis.
10	BOARD MEMBER JONES: Aye.	10	All those in favor, please say aye.
11	THE CHAIRMAN: Aye.	11	BOARD MEMBERS: Aye.
12	Any opposed?	12	THE CHAIRMAN: Any opposed?
13	BOARD MEMBER LEE: Nay.	13	BOARD MEMBERS: (No response.)
14	BOARD MEMBER DAVIS: Nay.	14	THE CHAIRMAN: All right. Board Members,
15	THE CHAIRMAN: Okay. Show that Board	15	by your action, show that Ms. Ott has been
16	Members Davis and Lee were opposed, which means	16	elected unanimously.
17	that it carries four-two I believe is the	17	And, Susan, I know we talked about this
18	count.	18	prior, but I would ask you to get with Linzee
19	Congratulations.	19	and the rest of the board. As you know, we
20	MR. TEAL: Five to two.	20	need to set up a Nominating Committee for the
21	THE CHAIRMAN: Five-two. Thank you.	21	board members who end up serving on that
22	Congratulations. We look forward to	22	Nominating Committee to present a slate to the
23 24	seeing you back later at final.	23 24	rest of us for the next vice chair and
24 25	Okay. Board Members, that wraps up our action items for the day. We do not have any	24 25	secretary of the board which will be presented at one of our subsequent summer meetings.
25	Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203	25	Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203
	(904) 821-0300		(904) 821-0300
	62		64
1	Old Business.	1	I will make a note briefly to say that I
2	We do have one item of New Business. As	2	think this is Board Member Monahan's final
3	you recall from the last meeting, I opened the	3	board meeting with us.
4	floor for nominations for our next chairperson.	4	Gary, I want to thank you personally for
5	Ms. Linzee Ott was nominated and accepted that	5	your service as secretary these past two years
6	nomination. But as part of that process, I do	6	and for stepping up and serving on several of
7	have to reopen the floor for nominations today	7	the committees that we've set up and just
8	before we formally vote, so I will do that now.	8	overall honor you for your service. So thank
9	If there are any additional nominations,	9	you for that. I wanted to make a note of that
10	Board Members, please feel free to offer those	10	before we adjourned today.
11	now.	11	BOARD MEMBER MONAHAN: Thank you, sir.
12	BOARD MEMBERS: (No response.)	12	THE CHAIRMAN: And now let's move on.
13	THE CHAIRMAN: Okay. Seeing none, Linzee	13	We do have our final public comment
14 15	is the only nominee, but I do believe we still need to vote on that.	14 15	portion, if there are any public commenters who
15 16	Terrence, Jason, do we need a motion for	15 16	wish to speak. MS. HILL: There are no public comments.
17	that or is can we just vote since there's	17	THE CHAIRMAN: Okay. Seeing none and
18	already been a nomination process?	18	seeing our business concluded, Board Members, I
19	MR. TEAL: You'll still need to make a	19	will adjourn us at 3:08.
20	motion.	20	Thank you.
21	THE CHAIRMAN: Okay. Mr. Secretary, would	21	(The foregoing proceedings were adjourned
22	you mind doing that?	22	at 3:08 p.m.)
		23	
23	BOARD MEMBER MONAHAN: Sure. Thank you,		
23 24	BOARD MEMBER MONAHAN: Sure. Thank you, Mr. Chair.	24	
	•	24 25	
24	Mr. Chair.		Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203

Down	town Development Review Board
1	65 CERTIFICATE OF REPORTER
2	
3	STATE OF FLORIDA)
4	COUNTY OF DUVAL)
5 6 7 8 9 10 11	I, Diane M. Tropia, Florida Professional Reporter, certify that I was authorized to and did stenographically report the foregoing proceedings and that the transcript is a true and complete record of my stenographic notes.
12 13 14 15 16 17	DATED this 21st day of July 2024.
18	Diane M. Tropia Florida Professional Reporter
19 20 21	
22 23 24 25	
23	Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203 (904) 821-0300

1	4	Action [3] - 4:1, 4:5, 7:22	alleyway [2] - 35:9, 35:11	9:19, 22:12, 25:13, 63:1
10 [3] - 23:17, 29:9,	4 [2] - 28:10, 29:9	activate [2] - 15:24,	allow [1] - 53:8	approvals [1] - 9:22
38:10	40 [1] - 40:25	37:14	allowed [3] - 4:16,	approve [3] - 2:12,
10-story [2] - 23:8,	40-some-story [1] -	activated [1] - 14:5	12:18, 24:6	46:20, 61:4
33:8	29:10	activating [2] - 16:21,	allowing [1] - 33:22	approved [6] - 4:25,
100 [1] - 32:7		52:9	allows [4] - 35:7,	15:16, 16:14, 16:16,
10th [2] - 27:13, 32:5	5	activation [3] - 9:17,	35:24, 53:10, 53:11	22:7, 23:12
11 [3] - 1:6, 2:1, 24:5	-	24:13, 51:24	almost [2] - 51:23,	approving [1] - 2:18
11th [2] - 2:5, 22:19	5 [2] - 29:9, 42:23	active [1] - 9:6	58:5	April [4] - 22:19, 27:5,
12 [1] - 41:8	50 [2] - 17:1, 43:21	ADA [1] - 37:22	alone [1] - 50:15	50:19, 52:11
12,000 [1] - 41:14	52 [1] - 40:25	ADA-accessible [1] -	ALSO [1] - 1:17	architect [7] - 27:18,
120 [1] - 38:11		37:22	amendments [3] -	28:2, 40:8, 45:11,
1200 [1] - 10:21	6	adaptation [1] - 9:1	2:11, 4:6, 5:12	50:7, 52:24, 54:2
13th [1] - 2:19	0	add [3] - 4:15, 9:16,	amends [1] - 4:14	architects [2] - 27:5,
14-foot [1] - 15:22	6 [2] - 23:16, 31:23	43:7	amenity [6] - 15:18,	40:8
140 [1] - 47:4	60 [1] - 33:15	added [2] - 12:17,	16:19, 16:22, 32:1,	architectural [5] -
1478 [1] - 39:14	656 [2] - 4:6, 5:12	30:20	32:3, 33:16	9:13, 25:1, 25:4,
15 [1] - 42:10	7	adding [4] - 8:13,	amount [2] - 28:15,	25:19, 32:18
15,000 [1] - 41:13	7	9:10, 9:25, 45:13	34:19	architecturally [1] -
16 [2] - 14:25, 23:20	7 [3] - 23:17, 31:24,	addition [1] - 9:8	anchor [1] - 12:5	26:9
18 [1] - 23:20	31:25	additional [12] - 7:10,	Anderson [2] - 47:2,	architecture [8] - 20:16, 21:13, 43:12,
180,000 [1] - 58:17	7,900 [1] - 58:15	21:24, 23:20, 25:11,	47:3	, , ,
1908 [1] - 28:9	76 [1] - 42:18	26:1, 39:2, 42:25,	angles [1] - 30:1	48:19, 51:6, 53:25, 54:22, 58:5
	10[1] 42.10	43:8, 45:21, 45:23,	announced [1] - 20:5	area [13] - 15:19,
2	8	61:1, 62:9	anticipated [1] - 23:14	16:19, 17:20, 29:11,
	0	additionally [2] -	anyway [1] - 54:24	29:24, 31:2, 36:15,
2 [2] - 23:25, 24:5	8 [1] - 33:15	23:23, 25:6 additions [1] - 26:3	apartments [3] - 34:8,	47:5, 51:7, 52:6,
20 [2] - 41:18, 57:18	8,500 [1] - 31:18	additive [2] - 54:1	34:11, 48:21	58:15, 58:17, 60:6
20-something [1] -		address [2] - 39:9,	apologies [1] - 7:5	areas [4] - 24:2, 30:16
41:12	9	56:15	apologize [2] - 33:23, 38:18	argue [1] - 53:2
2001 [1] - 41:20		addressing [1] - 51:1	applicable [2] - 8:23,	ARIAS [1] - 1:20
2010 [1] - 32:16 2020 [1] - 32:16	95 [4] - 29:18, 33:11,	adds [2] - 24:15, 36:9	8:25	Art [1] - 58:2
	36:10, 58:18	adjourn [1] - 64:19	applicant [5] - 8:12,	arterial [1] - 19:10
2024 [3] - 1:6, 2:1, 65:15	9th [1] - 27:12	adjourned [2] - 64:10,	10:5, 18:1, 26:25,	articulate [1] - 33:24
2024-003 [4] - 22:11,	-	64:21	38:6	articulated [2] - 24:11,
2024-003 [4] - 22.11, 22:17, 25:14, 46:4	Α	Administrative [1] -	applicant's [1] - 26:23	59:24
2024-006 [4] - 7:22,		1:21	applicants [1] - 10:21	articulating [1] - 54:21
8:4, 9:19, 18:11	abandoned [1] - 30:10	adopt [2] - 16:15, 17:5	application [2] -	articulation [3] -
2024-0152 [1] - 23:13	ability [1] - 14:5	adopted [1] - 2:24	20:18, 22:7	25:11, 26:2, 53:22
2024-0478 [4] - 4:6,	able [6] - 7:2, 13:20, 36:3, 39:11, 58:20,	adopting [1] - 17:7	Application [6] - 7:22,	artist [1] - 14:20
4:11, 5:12, 7:12	30:3, 39:11, 58:20, 60:18	affection [1] - 19:2	8:4, 9:19, 22:11,	Arts [1] - 44:9
2024-0904 [1] - 4:13	absolutely [1] - 4:10	affectionately [1] -	22:17, 25:14	Assistant [1] - 1:21
21 [1] - 15:14	abuts [3] - 23:1,	11:12	applied [1] - 41:10	associate [1] - 39:19
21st [1] - 65:15	34:17, 35:5	affinity [1] - 20:15	apply [1] - 59:4	attempt [1] - 47:25
24 [1] - 16:5	accepted [1] - 62:5	affordable [3] - 41:24,	appreciate [9] - 20:16,	attention [4] - 33:20,
25 [1] - 16:12	access [1] - 15:7	41:25, 42:2	31:1, 47:25, 52:12,	36:8, 44:17, 53:19
2:01 [3] - 1:7, 2:1, 2:6	accessed [1] - 24:1	afternoon [2] - 2:3,	53:7, 53:18, 54:6,	Audience [2] - 39:7,
	accessible [1] - 37:22	10:19	56:24, 59:25	43:3
3	accolades [1] - 32:12	agenda [1] - 3:25	appreciated [1] -	AUDIENCE [2] -
	accommodate [2] -	ago [1] - 37:9	28:17	39:10, 43:4
3 [5] - 11:4, 23:16,	24:5, 32:7	agree [7] - 19:17,	approached [1] -	authorized [2] - 4:24,
23:25, 31:23, 33:15	achieve [2] - 25:4,	21:12, 44:6, 48:11,	17:16	65:8
30 [1] - 40:13	49:13	53:18, 55:12, 56:8	approaches [5] - 10:9,	automobile [1] - 52:18
303 [1] - 1:8	achieved [1] - 60:17	agreed [1] - 13:8	28:8, 39:7, 43:3,	AVA [1] - 1:21
32205 [1] - 28:10	action [8] - 2:7, 2:23,	agreement [2] - 14:18,	59:2	Ava [2] - 3:23, 42:24
39 [1] - 29:10	7:17, 7:20, 22:7,	17:3	appropriate [1] - 33:9	available [2] - 17:21,
3:08 [2] - 64:19, 64:22	22:10, 61:25, 63:15	ahead [3] - 21:25,	approval [9] - 2:8, 5:2,	40:22
3D [1] - 34:24		27:1, 28:25	7:11, 7:19, 7:23,	Avenue [1] - 59:15
	7 M Tronia Inc D			

Diane M. Tropia', Inc., Post Office Box 2375', Jacksonville', FL 32203-(904) 821-0300

aware [1] - 29:5	47:16	63:4, 63:14, 64:2,	С	Chamber [1] - 41:8
awesome [1] - 19:1	bill [4] - 4:7, 4:12,	64:18		chamfered [1] - 37:19
awnings [2] - 9:15,	4:13, 5:13	body [1] - 6:18	calculations [1] -	chance [1] - 2:10
14:9	bit [13] - 13:7, 19:12,	Bold [2] - 11:2, 17:14	26:15	change [6] - 9:8, 19:9,
aye [14] - 2:19, 2:20,	22:21, 24:23, 35:9,	bored [1] - 15:12	campus [1] - 47:7	19:11, 23:23, 37:23,
7:13, 7:14, 22:2,	36:18, 37:9, 47:23,	bottom [1] - 19:20	cap [1] - 14:6	55:13
22:3, 61:6, 61:7,	48:5, 52:17, 54:9,	Boulevard [1] - 39:14	cares [1] - 43:9	changes [1] - 43:18
61:8, 61:9, 61:10,	54:10, 55:7	bounded [1] - 8:9	CARL [1] - 1:16	Chapter [2] - 4:6, 5:12
61:11, 63:10, 63:11	blank [7] - 43:22, 44:8,	box [1] - 35:20	Carl [1] - 3:13	circulation [3] - 12:16,
	44:10, 48:12, 55:15,	break [3] - 9:14,	carries [1] - 61:17	15:7, 15:13
В	56:16	14:11, 49:24	cars [4] - 40:10, 40:19,	City [7] - 1:20, 4:24,
	block [6] - 8:9, 9:11,	breath [2] - 13:14,	58:15, 58:17	6:19, 14:19, 17:3,
background [3] -	9:25, 11:19, 15:9,	54:25	caught [1] - 55:21	17:5, 40:7
13:4, 13:12, 47:9	24:8	brick [1] - 13:22	CBD [1] - 42:16	CITY [1] - 1:1
balance [2] - 56:9,	Block [4] - 4:3, 7:24,	bridge [1] - 51:7	CCBD [2] - 4:14, 4:16	city [1] - 48:20
56:16	8:6, 18:12	briefly [1] - 64:1	celebrate [1] - 36:13	City-authorized [1] -
balconies [1] - 45:2	blocking [1] - 59:11	brighten [1] - 12:18	celebrating [1] - 33:21	4:24
bandied [1] - 39:23	blowup [1] - 30:17	brightened [1] - 14:24	Center [1] - 44:9	cityscape [1] - 52:16
bandings [1] - 53:12	blue [1] - 32:2	brightening [1] -	center [1] - 34:15	clarification [1] -
Baptist [2] - 11:13,	board [35] - 2:7, 3:5,	16:10	Century [1] - 58:3	46:19
47:7	3:7, 3:10, 3:11, 3:13,	bring [7] - 14:12,	CERTIFICATE [1] -	clean [2] - 32:17, 54:4
bar [4] - 17:19, 21:4,	3:15, 5:4, 6:15, 7:9,	19:20, 20:6, 20:9,	65:1	cleaned [2] - 14:24,
52:8, 53:2	7:10, 10:4, 17:25,	36:20, 41:6, 42:9	certify [1] - 65:8	41:3
bays [1] - 9:12	18:22, 20:14, 21:24,	bringing [2] - 12:2,	cetera [1] - 54:12	clear [1] - 14:1
bb's [3] - 34:5, 35:1,	21:25, 26:19, 26:24,	49:6	chair [6] - 3:12, 6:7,	clever [1] - 41:24
37:11	28:1, 33:24, 38:5,	brings [1] - 22:10	6:10, 21:17, 63:5,	close [2] - 39:11,
beat [1] - 58:11	43:16, 46:13, 50:8,	BROCKELMAN [1] -	63:23	45:24
beautiful [1] - 19:18	56:10, 59:24, 60:1, 60:12, 60:16, 61:1,	1:13	Chair [16] - 4:11, 5:10,	closer [3] - 22:22,
Beaver [7] - 8:9, 8:14,	63:19, 63:21, 63:24,	Brockelman [1] - 3:11	5:23, 6:1, 18:10,	33:11, 37:24
11:20, 11:23, 12:11, 13:17, 15:3	64:3	brought [1] - 13:1	19:25, 20:25, 21:11,	closing [1] - 42:11
become [1] - 36:5	BOARD [69] - 1:2,	Bruce [2] - 11:3, 17:15	27:10, 27:16, 38:8,	Code [5] - 8:18, 9:3,
beginnings [1] - 12:21	1:12, 2:13, 2:16,	Brutalism [1] - 58:2	46:3, 48:25, 49:4,	22:22, 24:6, 24:24
behalf [1] - 10:21	2:20, 2:22, 3:5, 3:7,	Buddhist [1] - 39:24	56:4, 62:24	code [1] - 8:22
behemoth [1] - 19:6	3:9, 3:13, 3:15, 5:5,	buffer [2] - 30:15,	CHAIRMAN [74] - 2:3,	cohesive [1] - 53:14
behind [1] - 44:20	5:9, 5:18, 5:22, 5:25,	35:11	2:14, 2:17, 2:21,	collaboration [1] -
belabor [2] - 11:8,	6:3, 6:6, 6:9, 7:7,	build [1] - 8:19	2:23, 3:11, 3:24, 5:3,	14:19
17:9	7:14, 7:16, 10:6,	build-to [1] - 8:19	5:6, 5:15, 5:19, 5:24,	colleague [1] - 50:12
belongs [1] - 48:14	18:2, 18:9, 18:17,	building [33] - 11:11,	6:2, 6:5, 6:8, 6:11, 6:22, 7:8, 7:15, 7:17	colleagues [1] - 50:7
benefit [1] - 25:11	18:19, 18:24, 19:17,	12:16, 12:22, 16:20,	6:23, 7:8, 7:15, 7:17, 10:2, 10:7, 10:10,	colonnade [2] - 35:23,
BERLING [10] - 1:15,	20:10, 20:13, 20:24,	23:9, 24:12, 24:17,	10:2, 10:7, 10:10, 17:23, 18:3, 18:7,	37:21
2:16, 3:9, 6:3, 18:17,	21:11, 21:20, 22:3,	24:25, 32:23, 33:9, 34:8, 35:11, 36:13	18:14, 18:18, 18:20,	color [2] - 26:3, 26:11
20:13, 27:15, 46:10,	22:5, 26:20, 27:3,	34:8, 35:11, 36:13, 37:18, 38:9, 42:3,	19:15, 20:11, 20:22,	columns [3] - 9:15, 36:5, 47:20
50:14, 61:8	27:9, 27:15, 27:21,	47:19, 47:21, 47:23,	21:10, 21:18, 21:22,	coming [4] - 11:14,
Berling [9] - 3:9, 6:2,	27:24, 38:8, 38:12,	50:22, 50:25, 51:3,	22:4, 22:6, 26:18,	28:14, 32:14, 36:25
20:12, 20:22, 27:14,	38:16, 38:21, 46:2,	51:15, 52:3, 52:15,	26:21, 27:7, 27:14,	commencing [1] - 1:7
46:12, 50:13, 55:3,	46:10, 46:17, 46:23,	52:19, 52:22, 53:8,	27:20, 27:23, 28:4,	comment [7] - 5:22,
56:11	46:24, 49:3, 50:14,	53:11, 55:20, 58:7,	38:4, 38:14, 38:17,	6:6, 39:3, 42:25,
best [1] - 41:5	55:5, 56:3, 57:8,	60:5	38:25, 42:9, 42:20,	45:11, 53:16, 64:13
better [8] - 11:18,	61:2, 61:7, 61:8,	buildings [9] - 12:1,	42:24, 45:20, 45:23,	commented [1] -
19:4, 33:25, 34:1,	61:9, 61:10, 61:13,	15:24, 25:2, 25:21,	46:7, 46:11, 46:21,	20:19
45:4, 48:5, 57:10,	61:14, 62:12, 62:23, 62:8, 62:11, 62:12	29:8, 29:10, 43:12,	49:1, 50:11, 55:3,	commenters [1] -
57:14	63:8, 63:11, 63:13, 64:11	44:7, 57:20	56:1, 57:6, 59:19,	64:14
between [3] - 11:20,	64:11 Board [21] - 1:14,	buildout [1] - 24:13	61:3, 61:11, 61:15,	commenting [1] - 53:6
32:15, 47:23	1:14, 1:15, 1:15,	built [2] - 21:16, 32:15	61:21, 62:13, 62:21,	comments [26] - 5:25,
beyond [2] - 47:21,	1:16, 2:4, 4:1, 5:20,	Business [2] - 62:1,	63:3, 63:9, 63:12,	6:3, 6:9, 6:12, 7:5,
53:5	6:24, 22:6, 28:6,	62:2	63:14, 64:12, 64:17	7:7, 7:10, 18:4, 18:6,
big [9] - 11:22, 18:24,	39:1, 61:15, 61:24,	business [1] - 64:18	Chairman [2] - 1:13,	18:8, 21:20, 21:25,
19:12, 29:16, 29:21,	62:10, 62:25, 63:1,		46:18	42:11, 43:7, 43:8,
41:4, 47:8, 47:12,	32.10, 02.20, 00.1,		chairperson [1] - 62:4	45:21, 45:24, 49:14,
-			•	

Diane M. Tropia', Inc., Post Office Box' 2375', Jacksonville', FL 32203 (904) 821-0300

49:25, 50:9, 50:17,	consistent [5] - 9:2,	24:12, 24:25, 25:19	design [14] - 24:7,	disclosures [1] -
50:25, 53:20, 56:8,	15:15, 16:1, 16:13,	created [3] - 13:17,	38:23, 42:3, 44:14,	38:18
61:1, 64:16	23:12	13:22, 42:14	46:25, 47:15, 47:17,	discuss [2] - 5:8,
commercial [6] - 8:13,	consists [1] - 22:23	creating [3] - 12:1,	48:1, 48:5, 49:16,	28:24
9:9, 23:2, 23:4, 23:9,	constructed [1] -	16:19, 49:9	57:13, 59:1, 59:15,	discussion [3] - 5:20,
23:22	32:14	creativity [1] - 17:16	60:24	18:22, 46:14
commit [1] - 17:6	construction [3] -	critical [1] - 50:22	Design [1] - 28:10	distinct [1] - 9:13
commitment [2] -	4:25, 34:23, 54:16	cross [2] - 14:3, 29:14	designation [1] - 4:17	distinguished [1] -
14:18, 17:2	consultants [1] - 20:2	cross-section [1] -	designed [5] - 21:6,	12:22
committee [1] - 44:14	context [2] - 11:25,	29:14	23:25, 25:19, 26:4,	District [10] - 4:2,
Committee [2] -	51:18	cross-sections [1] -	52:24	4:15, 7:24, 8:5, 11:7,
63:20, 63:22	continue [4] - 15:19,	14:3	destination [2] - 20:9, 37:13	11:23, 12:11, 14:7, 18:12, 20:4
committees [2] - 6:15, 64:7	32:5, 49:22, 55:2 continued [4] - 49:18,	CSX [1] - 55:20 cues [1] - 32:10	detail [1] - 26:8	district [8] - 12:2,
communication [3] -	49:23, 50:4, 60:20	current [3] - 4:21,	develop [1] - 9:13	12:6, 15:15, 15:21,
26:25, 27:4, 27:5	continues [1] - 21:3	11:15, 16:6	developer [6] - 25:3,	16:16, 23:5, 29:7,
communications [1] -	continuing [2] - 30:8,	cut [1] - 29:17	25:16, 27:17, 41:22,	29:18
27:25	60:24	Cyndy [3] - 10:20,	55:7, 55:10	divide [1] - 24:22
community [5] -	continuous [1] - 47:19	27:6, 28:12	developers [1] - 41:23	dominant [2] - 24:11,
14:20, 28:19, 41:5,	conversation [1] -		DEVELOPMENT [1] -	24:22
43:25, 54:24	29:21	D	1:2	done [8] - 12:14,
companion [3] - 4:7,	Coordinator [1] - 1:19		development [12] -	17:17, 21:22, 43:17,
4:12, 5:12	corner [27] - 11:6,	dark [1] - 29:16	6:17, 9:22, 17:3,	51:1, 52:8, 55:22,
compatible [1] - 26:9	12:6, 12:10, 12:12,	darker [1] - 32:2	21:4, 22:20, 23:2,	60:3
complete [1] - 65:10	12:15, 12:18, 12:19,	DATED [1] - 65:15	29:20, 41:9, 41:20,	double [1] - 9:9
completely [1] - 50:4	14:14, 22:25, 23:18,	DAVIS [8] - 1:14, 7:7, 18:19, 21:20, 38:21,	48:16, 48:22, 57:10 development/design	double-height [1] - 9:9
Complies [1] - 10:13 component [2] - 12:3,	24:20, 29:2, 33:21, 35:4, 35:6, 35:8,	57:8, 61:14, 63:8	[1] - 27:11	doubling [1] - 15:18
31:24	37:8, 37:9, 37:14,	Davis [10] - 6:21, 6:24,	developments [1] -	down [16] - 11:24,
conceptual [10] - 7:23,	37:15, 37:16, 37:17,	7:4, 18:21, 21:19,	48:10	12:25, 14:12, 15:14,
8:5, 18:12, 22:12,	49:11, 49:19, 56:7,	38:17, 57:7, 59:20,	deviations [1] - 25:17	19:20, 22:24, 30:5,
22:18, 25:13, 25:14,	56:22, 60:9	61:16, 63:9	DIA [4] - 1:18, 1:19,	35:14, 36:25, 37:21,
36:11, 46:5, 60:10	corners [3] - 8:15,	Dawson [7] - 3:13,	1:21, 3:23	37:24, 49:24, 50:4,
conceptually [1] -	15:4, 60:5	6:5, 19:16, 20:11,	diagrams [1] - 33:13	55:11, 57:9, 59:10
56:6	correct [2] - 46:20,	27:20, 55:4, 56:1	dialogue [1] - 60:20	DOWNTOWN [1] - 1:2
concern [1] - 56:16	46:23	DAWSON [8] - 1:16,	Diane [3] - 1:9, 65:7,	downtown [7] - 4:16,
concerned [1] - 59:6	corridor [6] - 11:17,	3:13, 6:6, 19:17,	65:18	6:17, 11:14, 19:7,
concerns [1] - 56:17	12:25, 13:17, 15:21,	20:10, 27:21, 55:5,	difference [1] - 30:24	19:21, 21:5, 43:13
concluded [1] - 64:18	20:9, 35:2 corridors [2] - 11:22,	61:9 days [1] - 4:25	different [6] - 13:5,	draw [2] - 44:16, 47:20 drawing [1] - 43:16
concrete [3] - 44:18, 44:24, 45:6	45:5	DDRB [9] - 2:5, 7:22,	13:16, 13:20, 14:8, 24:2, 30:1	drawings [1] - 47:15
concur [1] - 50:5	costs [2] - 55:11,	8:4, 18:11, 22:11,	differentiate [2] -	Drive [2] - 10:20,
condition [5] - 11:16,	55:22	22:17, 22:19, 25:14,	13:25, 24:16	33:19
16:7, 16:17, 25:16,	Council [3] - 1:20,	46:4	differentiated [1] -	driving [3] - 35:1,
26:1	6:16, 6:19	dead [1] - 58:11	13:2	36:10, 58:15
conditions [8] - 9:20,	Counsel [4] - 1:19,	Deas [1] - 10:25	differentiation [3] -	due [2] - 23:23, 37:23
9:21, 25:15, 30:4,	1:20, 3:20, 3:22	deck [1] - 33:16	12:23, 58:24, 59:16	duplicate [1] - 11:5
30:9, 56:9, 59:23,	count [1] - 61:18	Deco [1] - 58:2	difficult [3] - 40:15,	during [2] - 38:18,
61:5	country [1] - 41:22	deem [1] - 29:15	53:23, 54:5	54:16
congratulate [1] -	COUNTY [1] - 65:4	deemed [1] - 33:9	digest [1] - 55:1	DUVAL [1] - 65:4
17:14	couple [3] - 16:1, 28:16, 37:3	deeper [1] - 26:2	dim [1] - 10:11	E
congratulations [3] - 22:9, 61:19, 61:22	28:16, 37:3 course [4] - 28:16,	deferred [1] - 22:19 definitely [1] - 32:15	diminish [1] - 54:22 direction [2] - 48:13,	E
connect [1] - 38:24	34:23, 36:14, 36:18	definition [2] - 9:11,	58:9	early [1] - 57:17
connection [1] - 51:10	courtyard [1] - 32:3	57:22	directional [1] - 35:22	east [1] - 8:11
consequence [1] -	coverage [3] - 11:18,	delivery [1] - 35:18	directly [1] - 44:8	echo [3] - 20:13,
42:15	16:9, 17:1	denning [1] - 55:17	disagree [1] - 53:21	21:21, 50:16
consider [3] - 6:20,	covered [3] - 35:23,	density [1] - 44:5	disagreement [1] -	Ed [3] - 39:6, 39:13,
59:13, 62:25	37:20, 60:6	depth [2] - 53:1, 54:9	44:16	42:9
consistency [1] - 9:20	create [4] - 12:19,	deserves [1] - 45:3	disclose [1] - 27:1	effective [1] - 63:5
			E Is also apprillar EI	

Diane M. Tropia', Inc., Post Office Box 2375', Jacksonville', FL 32203 (904) 821-0300

effort [2] - 20:6, 25:4	excited [2] - 21:15,	33:15, 38:11, 41:13,	63:4	40:10, 50:24
either [1] - 20:15	60:22	41:14, 47:4	former [1] - 39:19	General [4] - 1:19,
elect [1] - 63:4	excuse [1] - 49:9	fellow [1] - 20:14	forte [1] - 41:19	1:20, 3:20, 3:21
elected [1] - 63:16	executed [2] - 19:6,	felt [1] - 25:10	forward [9] - 13:1,	generally [1] - 4:14
element [1] - 13:23	57:3	festival [2] - 12:7,	13:24, 14:25, 17:22,	generate [1] - 35:19
elements [8] - 13:16,	execution [1] - 56:24	12:13	57:4, 60:18, 60:20,	generous [1] - 34:19
13:24, 14:9, 24:10,	existing [7] - 8:6,	few [1] - 43:7	60:24, 61:22	geometric [1] - 32:18
24:19, 35:25, 36:4,	8:18, 9:14, 29:25,	figure [1] - 42:1	forwarded [2] - 6:19,	given [1] - 19:6
51:4	30:4, 30:8, 37:3	final [9] - 22:10, 26:13,	7:19	glass [3] - 24:20,
elevating [1] - 31:3	exit [3] - 31:10, 34:14,	26:16, 57:5, 60:14,	four [5] - 4:17, 22:23,	26:12, 33:22
elevation [10] - 25:7,	34:16	60:21, 61:23, 64:2,	43:22, 43:23, 61:17	goal [1] - 36:20
25:9, 26:5, 33:18,	exited [1] - 31:13	64:13	four-two [1] - 61:17	gosh [1] - 44:12
34:10, 34:17, 37:12,	exoskeleton [1] - 36:5	fine [2] - 16:17, 25:25	FPR [1] - 1:9	government [1] - 4:19
37:23, 58:25, 59:7	expanded [1] - 24:5	finished [2] - 23:24,	frame [2] - 24:13,	governmental [1] -
elevations [2] - 51:22,	expansive [2] - 15:17,	31:3	24:14	4:22
59:4	15:23	fire [2] - 39:25, 40:3	frames [1] - 12:12	grade [2] - 23:23,
email [6] - 27:13,	experience [7] -	first [17] - 2:7, 4:3, 4:5,	Frankenstein [1] -	23:25
27:19, 27:22, 28:5,	13:10, 52:2, 52:14,	7:6, 7:20, 11:13,	58:6	23.25 gradually [1] - 33:7
28:20, 38:22	53:11, 54:14, 54:19,	25:16, 28:12, 28:13,	Frankenstein-type [1]	
emulationist [1] -	53.11, 54.14, 54.19, 60:7	25.16, 26.12, 26.13, 30:25, 31:25, 39:16,	- 58:6	Gravatt [1] - 10:23
39:22		41:13, 43:9, 52:8,		great [3] - 17:23, 41:1,
	experienced [1] - 54:24	41.13, 43.9, 52.8, 52:13, 57:12	Fred [1] - 3:15	43:12
encapsulate [1] -	54:24 expertise [1] - 28:18	52.13, 57.12 fit [1] - 8:17	FREDERICK [1] - 1:15	greater [2] - 29:24,
36:23		fit [1] - 8:17 five [3] - 25:15, 61:20,	free [2] - 7:4, 62:10	33:10
end [4] - 56:18, 56:20,	exterior [3] - 24:19,		friend [2] - 39:19, 55:6	greatly [2] - 28:17
63:5, 63:21	36:13, 51:25	61:21	friendly [1] - 21:6	green [1] - 30:16
engage [3] - 51:21,	extreme [1] - 54:8	five-two [1] - 61:21	front [7] - 9:11, 10:11,	ground [8] - 9:6, 13:9,
52:7, 52:21	eyes [1] - 47:20	flip [1] - 15:12	15:4, 25:8, 45:7,	15:25, 20:3, 23:9,
engaging [1] - 52:1		flooding [1] - 31:2	49:6, 58:14	23:22, 24:14, 31:8
enhance [1] - 54:23	F	floodplain [1] - 30:25	frontage [8] - 8:14,	ground-floor [3] -
ENNIS [1] - 1:14	fabria (4) 22.2	floor [20] - 9:6, 13:9,	14:2, 14:4, 14:10,	20:3, 23:9, 23:22
ensure [1] - 26:8	fabric [1] - 33:3	20:3, 23:9, 23:22,	15:23, 16:21, 49:17,	Group [1] - 28:10
	f			
enter [1] - 31:10	facade [15] - 14:11,	23:24, 28:7, 31:3,	57:1	guess [2] - 44:23,
entered [1] - 31:13	14:21, 14:23, 15:5,	23:24, 28:7, 31:3, 31:9, 31:12, 31:20,	57:1 frontages [1] - 15:17	guess [2] - 44:23, 50:16
entered [1] - 31:13 entire [2] - 8:8, 17:21	14:21, 14:23, 15:5, 16:11, 33:14, 36:1,	23:24, 28:7, 31:3, 31:9, 31:12, 31:20, 31:25, 32:6, 33:16,	57:1 frontages [1] - 15:17 fronting [1] - 12:4	guess [2] - 44:23, 50:16 guests [1] - 40:19
entered [1] - 31:13 entire [2] - 8:8, 17:21 entrance [5] - 12:15,	14:21, 14:23, 15:5, 16:11, 33:14, 36:1, 37:18, 51:16, 54:21,	23:24, 28:7, 31:3, 31:9, 31:12, 31:20, 31:25, 32:6, 33:16, 34:15, 41:13, 44:11,	57:1 frontages [1] - 15:17 fronting [1] - 12:4 full [1] - 6:19	guess [2] - 44:23, 50:16
entered [1] - 31:13 entire [2] - 8:8, 17:21	14:21, 14:23, 15:5, 16:11, 33:14, 36:1, 37:18, 51:16, 54:21, 58:14, 58:18, 58:23,	23:24, 28:7, 31:3, 31:9, 31:12, 31:20, 31:25, 32:6, 33:16, 34:15, 41:13, 44:11, 62:4, 62:7	57:1 frontages [1] - 15:17 fronting [1] - 12:4 full [1] - 6:19 function [2] - 44:22,	guess [2] - 44:23, 50:16 guests [1] - 40:19
entered [1] - 31:13 entire [2] - 8:8, 17:21 entrance [5] - 12:15, 31:10, 35:17, 37:25, 38:1	14:21, 14:23, 15:5, 16:11, 33:14, 36:1, 37:18, 51:16, 54:21, 58:14, 58:18, 58:23, 59:16, 59:18	23:24, 28:7, 31:3, 31:9, 31:12, 31:20, 31:25, 32:6, 33:16, 34:15, 41:13, 44:11, 62:4, 62:7 Floor [1] - 31:24	57:1 frontages [1] - 15:17 fronting [1] - 12:4 full [1] - 6:19 function [2] - 44:22, 45:15	guess [2] - 44:23, 50:16 guests [1] - 40:19 guidelines [2] - 16:15,
entered [1] - 31:13 entire [2] - 8:8, 17:21 entrance [5] - 12:15, 31:10, 35:17, 37:25, 38:1 entry [3] - 31:15,	14:21, 14:23, 15:5, 16:11, 33:14, 36:1, 37:18, 51:16, 54:21, 58:14, 58:18, 58:23, 59:16, 59:18 facades [1] - 24:17	23:24, 28:7, 31:3, 31:9, 31:12, 31:20, 31:25, 32:6, 33:16, 34:15, 41:13, 44:11, 62:4, 62:7 Floor [1] - 31:24 Floors [2] - 23:16,	57:1 frontages [1] - 15:17 fronting [1] - 12:4 full [1] - 6:19 function [2] - 44:22,	guess [2] - 44:23, 50:16 guests [1] - 40:19 guidelines [2] - 16:15, 17:7
entered [1] - 31:13 entire [2] - 8:8, 17:21 entrance [5] - 12:15, 31:10, 35:17, 37:25, 38:1 entry [3] - 31:15, 34:14, 35:15	14:21, 14:23, 15:5, 16:11, 33:14, 36:1, 37:18, 51:16, 54:21, 58:14, 58:18, 58:23, 59:16, 59:18 facades [1] - 24:17 faces [1] - 50:3	23:24, 28:7, 31:3, 31:9, 31:12, 31:20, 31:25, 32:6, 33:16, 34:15, 41:13, 44:11, 62:4, 62:7 Floor [1] - 31:24 Floors [2] - 23:16, 23:17	57:1 frontages [1] - 15:17 fronting [1] - 12:4 full [1] - 6:19 function [2] - 44:22, 45:15 functionality [1] - 45:4 functioning [1] - 45:8	guess [2] - 44:23, 50:16 guests [1] - 40:19 guidelines [2] - 16:15, 17:7 Guy [1] - 3:17
entered [1] - 31:13 entire [2] - 8:8, 17:21 entrance [5] - 12:15, 31:10, 35:17, 37:25, 38:1 entry [3] - 31:15,	14:21, 14:23, 15:5, 16:11, 33:14, 36:1, 37:18, 51:16, 54:21, 58:14, 58:18, 58:23, 59:16, 59:18 facades [1] - 24:17 faces [1] - 50:3 facts [1] - 40:5	23:24, 28:7, 31:3, 31:9, 31:12, 31:20, 31:25, 32:6, 33:16, 34:15, 41:13, 44:11, 62:4, 62:7 Floor [1] - 31:24 Floors [2] - 23:16, 23:17 floors [5] - 15:25,	57:1 frontages [1] - 15:17 fronting [1] - 12:4 full [1] - 6:19 function [2] - 44:22, 45:15 functionality [1] - 45:4	guess [2] - 44:23, 50:16 guests [1] - 40:19 guidelines [2] - 16:15, 17:7 Guy [1] - 3:17 GUY [1] - 1:18
entered [1] - 31:13 entire [2] - 8:8, 17:21 entrance [5] - 12:15, 31:10, 35:17, 37:25, 38:1 entry [3] - 31:15, 34:14, 35:15	14:21, 14:23, 15:5, 16:11, 33:14, 36:1, 37:18, 51:16, 54:21, 58:14, 58:18, 58:23, 59:16, 59:18 facades [1] - 24:17 faces [1] - 50:3 facts [1] - 40:5 fade [2] - 13:4, 13:12	23:24, 28:7, 31:3, 31:9, 31:12, 31:20, 31:25, 32:6, 33:16, 34:15, 41:13, 44:11, 62:4, 62:7 Floor [1] - 31:24 Floors [2] - 23:16, 23:17 floors [5] - 15:25, 31:23, 44:17, 48:8,	57:1 frontages [1] - 15:17 fronting [1] - 12:4 full [1] - 6:19 function [2] - 44:22, 45:15 functionality [1] - 45:4 functioning [1] - 45:8	guess [2] - 44:23, 50:16 guests [1] - 40:19 guidelines [2] - 16:15, 17:7 Guy [1] - 3:17 GUY [1] - 1:18
entered [1] - 31:13 entire [2] - 8:8, 17:21 entrance [5] - 12:15, 31:10, 35:17, 37:25, 38:1 entry [3] - 31:15, 34:14, 35:15 enveloped [1] - 33:3	14:21, 14:23, 15:5, 16:11, 33:14, 36:1, 37:18, 51:16, 54:21, 58:14, 58:18, 58:23, 59:16, 59:18 facades [1] - 24:17 faces [1] - 50:3 facts [1] - 40:5 fade [2] - 13:4, 13:12 fail [1] - 42:16	23:24, 28:7, 31:3, 31:9, 31:12, 31:20, 31:25, 32:6, 33:16, 34:15, 41:13, 44:11, 62:4, 62:7 Floor [1] - 31:24 Floors [2] - 23:16, 23:17 floors [5] - 15:25, 31:23, 44:17, 48:8, 55:13	57:1 frontages [1] - 15:17 fronting [1] - 12:4 full [1] - 6:19 function [2] - 44:22, 45:15 functionality [1] - 45:4 functioning [1] - 45:8 furnishing [1] - 57:2	guess [2] - 44:23, 50:16 guests [1] - 40:19 guidelines [2] - 16:15, 17:7 Guy [1] - 3:17 GUY [1] - 1:18 guys [2] - 19:3, 28:24 H
entered [1] - 31:13 entire [2] - 8:8, 17:21 entrance [5] - 12:15, 31:10, 35:17, 37:25, 38:1 entry [3] - 31:15, 34:14, 35:15 enveloped [1] - 33:3 environment [1] - 9:5	$\begin{array}{c} 14:21,\ 14:23,\ 15:5,\\ 16:11,\ 33:14,\ 36:1,\\ 37:18,\ 51:16,\ 54:21,\\ 58:14,\ 58:18,\ 58:23,\\ 59:16,\ 59:18\\ \hline \textbf{facades}\ [1]-24:17\\ \hline \textbf{faces}\ [1]-50:3\\ \hline \textbf{facts}\ [1]-40:5\\ \hline \textbf{fade}\ [2]-13:4,\ 13:12\\ \hline \textbf{fail}\ [1]-42:16\\ \hline \textbf{failed}\ [1]-38:19\\ \end{array}$	$\begin{array}{c} 23:24,\ 28:7,\ 31:3,\\ 31:9,\ 31:12,\ 31:20,\\ 31:25,\ 32:6,\ 33:16,\\ 34:15,\ 41:13,\ 44:11,\\ 62:4,\ 62:7\\ \hline \textbf{Floor}\ [1]-\ 31:24\\ \hline \textbf{Floors}\ [2]-\ 23:16,\\ 23:17\\ \hline \textbf{floors}\ [5]-\ 15:25,\\ 31:23,\ 44:17,\ 48:8,\\ 55:13\\ \hline \textbf{Florida}\ [4]-\ 1:9,\ 1:10,\\ \end{array}$	57:1 frontages [1] - 15:17 fronting [1] - 12:4 full [1] - 6:19 function [2] - 44:22, 45:15 functionality [1] - 45:4 functioning [1] - 45:8 furnishing [1] - 57:2 future [4] - 31:18,	guess [2] - 44:23, 50:16 guests [1] - 40:19 guidelines [2] - 16:15, 17:7 Guy [1] - 3:17 GUY [1] - 1:18 guys [2] - 19:3, 28:24
entered [1] - 31:13 entire [2] - 8:8, 17:21 entrance [5] - 12:15, 31:10, 35:17, 37:25, 38:1 entry [3] - 31:15, 34:14, 35:15 enveloped [1] - 33:3 environment [1] - 9:5 Eric [1] - 10:23	$\begin{array}{c} 14:21,\ 14:23,\ 15:5,\\ 16:11,\ 33:14,\ 36:1,\\ 37:18,\ 51:16,\ 54:21,\\ 58:14,\ 58:18,\ 58:23,\\ 59:16,\ 59:18\\ \hline \textbf{facades}\ [1]-24:17\\ \hline \textbf{faces}\ [1]-24:17\\ \hline \textbf{faces}\ [1]-50:3\\ \hline \textbf{facts}\ [1]-40:5\\ \hline \textbf{fade}\ [2]-13:4,\ 13:12\\ \hline \textbf{fail}\ [1]-42:16\\ \hline \textbf{failed}\ [1]-38:19\\ \hline \textbf{fair}\ [1]-42:19\\ \end{array}$	$\begin{array}{c} 23:24,\ 28:7,\ 31:3,\\ 31:9,\ 31:12,\ 31:20,\\ 31:25,\ 32:6,\ 33:16,\\ 34:15,\ 41:13,\ 44:11,\\ 62:4,\ 62:7\\ \hline \textbf{Floor}\ [1]-\ 31:24\\ \hline \textbf{Floors}\ [2]-\ 23:16,\\ 23:17\\ \hline \textbf{floors}\ [5]-\ 15:25,\\ 31:23,\ 44:17,\ 48:8,\\ 55:13\\ \hline \textbf{Florida}\ [4]-\ 1:9,\ 1:10,\\ 65:7,\ 65:18\\ \end{array}$	57:1 frontages [1] - 15:17 fronting [1] - 12:4 full [1] - 6:19 function [2] - 44:22, 45:15 functionality [1] - 45:4 functioning [1] - 45:8 furnishing [1] - 57:2 future [4] - 31:18,	guess [2] - 44:23, 50:16 guests [1] - 40:19 guidelines [2] - 16:15, 17:7 Guy [1] - 3:17 GUY [1] - 1:18 guys [2] - 19:3, 28:24 H
entered [1] - 31:13 entire [2] - 8:8, 17:21 entrance [5] - 12:15, 31:10, 35:17, 37:25, 38:1 entry [3] - 31:15, 34:14, 35:15 enveloped [1] - 33:3 environment [1] - 9:5 Eric [1] - 10:23 especially [3] - 30:21,	$14:21, 14:23, 15:5, \\16:11, 33:14, 36:1, \\37:18, 51:16, 54:21, \\58:14, 58:18, 58:23, \\59:16, 59:18 \\ \textbf{facades} [1] - 24:17 \\ \textbf{faces} [1] - 50:3 \\ \textbf{facts} [1] - 40:5 \\ \textbf{fade} [2] - 13:4, 13:12 \\ \textbf{fail} [1] - 42:16 \\ \textbf{failed} [1] - 38:19 \\ \textbf{fair} [1] - 42:19 \\ \textbf{familiar} [1] - 29:1 \\ \end{bmatrix}$	23:24, 28:7, 31:3, 31:9, 31:12, 31:20, 31:25, 32:6, 33:16, 34:15, 41:13, 44:11, 62:4, 62:7 Floor [1] - 31:24 Floors [2] - 23:16, 23:17 floors [5] - 15:25, 31:23, 44:17, 48:8, 55:13 Florida [4] - 1:9, 1:10, 65:7, 65:18 FLORIDA [1] - 65:3	57:1 frontages [1] - 15:17 fronting [1] - 12:4 full [1] - 6:19 function [2] - 44:22, 45:15 functionality [1] - 45:4 functioning [1] - 45:8 furnishing [1] - 57:2 future [4] - 31:18, 42:13, 48:16, 59:7 G	guess [2] - 44:23, 50:16 guests [1] - 40:19 guidelines [2] - 16:15, 17:7 Guy [1] - 3:17 GUY [1] - 1:18 guys [2] - 19:3, 28:24 H hand [2] - 34:13,
entered [1] - 31:13 entire [2] - 8:8, 17:21 entrance [5] - 12:15, 31:10, 35:17, 37:25, 38:1 entry [3] - 31:15, 34:14, 35:15 enveloped [1] - 33:3 environment [1] - 9:5 Eric [1] - 10:23 especially [3] - 30:21, 36:17, 60:4	$\begin{array}{c} 14:21,\ 14:23,\ 15:5,\\ 16:11,\ 33:14,\ 36:1,\\ 37:18,\ 51:16,\ 54:21,\\ 58:14,\ 58:18,\ 58:23,\\ 59:16,\ 59:18\\ \hline \textbf{facades}\ [1]-24:17\\ \hline \textbf{faces}\ [1]-24:17\\ \hline \textbf{faces}\ [1]-50:3\\ \hline \textbf{facts}\ [1]-40:5\\ \hline \textbf{fade}\ [2]-13:4,\ 13:12\\ \hline \textbf{fail}\ [1]-42:16\\ \hline \textbf{failed}\ [1]-38:19\\ \hline \textbf{fair}\ [1]-42:19\\ \end{array}$	23:24, 28:7, 31:3, 31:9, 31:12, 31:20, 31:25, 32:6, 33:16, 34:15, 41:13, 44:11, 62:4, 62:7 Floors [1] - 31:24 Floors [2] - 23:16, 23:17 floors [5] - 15:25, 31:23, 44:17, 48:8, 55:13 Florida [4] - 1:9, 1:10, 65:7, 65:18 FLORIDA [1] - 65:3 flow [1] - 15:9	57:1 frontages [1] - 15:17 fronting [1] - 12:4 full [1] - 6:19 function [2] - 44:22, 45:15 functionality [1] - 45:4 functioning [1] - 45:8 furnishing [1] - 57:2 future [4] - 31:18, 42:13, 48:16, 59:7	guess [2] - 44:23, 50:16 guests [1] - 40:19 guidelines [2] - 16:15, 17:7 Guy [1] - 3:17 GUY [1] - 1:18 guys [2] - 19:3, 28:24 H hand [2] - 34:13, 55:12
entered [1] - 31:13 entire [2] - 8:8, 17:21 entrance [5] - 12:15, 31:10, 35:17, 37:25, 38:1 entry [3] - 31:15, 34:14, 35:15 enveloped [1] - 33:3 environment [1] - 9:5 Eric [1] - 10:23 especially [3] - 30:21, 36:17, 60:4 estate [2] - 41:19,	$14:21, 14:23, 15:5, \\16:11, 33:14, 36:1, \\37:18, 51:16, 54:21, \\58:14, 58:18, 58:23, \\59:16, 59:18 \\ \textbf{facades} [1] - 24:17 \\ \textbf{faces} [1] - 50:3 \\ \textbf{facts} [1] - 40:5 \\ \textbf{fade} [2] - 13:4, 13:12 \\ \textbf{fail} [1] - 42:16 \\ \textbf{failed} [1] - 38:19 \\ \textbf{fair} [1] - 42:19 \\ \textbf{familiar} [1] - 29:1 \\ \end{bmatrix}$	23:24, 28:7, 31:3, 31:9, 31:12, 31:20, 31:25, 32:6, 33:16, 34:15, 41:13, 44:11, 62:4, 62:7 Floor [1] - 31:24 Floors [2] - 23:16, 23:17 floors [5] - 15:25, 31:23, 44:17, 48:8, 55:13 Florida [4] - 1:9, 1:10, 65:7, 65:18 FLORIDA [1] - 65:3 flow [1] - 15:9 focal [1] - 12:9	57:1 frontages [1] - 15:17 fronting [1] - 12:4 full [1] - 6:19 function [2] - 44:22, 45:15 functionality [1] - 45:4 functioning [1] - 45:8 furnishing [1] - 57:2 future [4] - 31:18, 42:13, 48:16, 59:7 G	guess [2] - 44:23, 50:16 guests [1] - 40:19 guidelines [2] - 16:15, 17:7 Guy [1] - 3:17 GUY [1] - 1:18 guys [2] - 19:3, 28:24 H hand [2] - 34:13, 55:12 handful [1] - 15:11
entered [1] - 31:13 entire [2] - 8:8, 17:21 entrance [5] - 12:15, 31:10, 35:17, 37:25, 38:1 entry [3] - 31:15, 34:14, 35:15 enveloped [1] - 33:3 environment [1] - 9:5 Eric [1] - 10:23 especially [3] - 30:21, 36:17, 60:4 estate [2] - 41:19, 41:21	$14:21, 14:23, 15:5, \\16:11, 33:14, 36:1, \\37:18, 51:16, 54:21, \\58:14, 58:18, 58:23, \\59:16, 59:18 \\ \textbf{facades} [1] - 24:17 \\ \textbf{faces} [1] - 50:3 \\ \textbf{facts} [1] - 40:5 \\ \textbf{fade} [2] - 13:4, 13:12 \\ \textbf{fail} [1] - 42:16 \\ \textbf{failed} [1] - 38:19 \\ \textbf{fair} [1] - 42:19 \\ \textbf{familiar} [1] - 29:1 \\ \textbf{family} [1] - 41:2 \\ \end{bmatrix}$	23:24, 28:7, 31:3, 31:9, 31:12, 31:20, 31:25, 32:6, 33:16, 34:15, 41:13, 44:11, 62:4, 62:7 Floors [1] - 31:24 Floors [2] - 23:16, 23:17 floors [5] - 15:25, 31:23, 44:17, 48:8, 55:13 Florida [4] - 1:9, 1:10, 65:7, 65:18 FLORIDA [1] - 65:3 flow [1] - 15:9	57:1 frontages [1] - 15:17 fronting [1] - 12:4 full [1] - 6:19 function [2] - 44:22, 45:15 functionality [1] - 45:4 functioning [1] - 45:8 furnishing [1] - 57:2 future [4] - 31:18, 42:13, 48:16, 59:7 G games [1] - 4:20	$guess [2] - 44:23, \\ 50:16 \\ guests [1] - 40:19 \\ guidelines [2] - 16:15, \\ 17:7 \\ Guy [1] - 3:17 \\ GUY [1] - 1:18 \\ guys [2] - 19:3, 28:24 \\ \hline H \\ hand [2] - 34:13, \\ 55:12 \\ handful [1] - 15:11 \\ happy [3] - 10:1, \\ \end{cases}$
entered [1] - 31:13 entire [2] - 8:8, 17:21 entrance [5] - 12:15, 31:10, 35:17, 37:25, 38:1 entry [3] - 31:15, 34:14, 35:15 enveloped [1] - 33:3 environment [1] - 9:5 Eric [1] - 10:23 especially [3] - 30:21, 36:17, 60:4 estate [2] - 41:19, 41:21 et [1] - 54:12	$14:21, 14:23, 15:5, \\16:11, 33:14, 36:1, \\37:18, 51:16, 54:21, \\58:14, 58:18, 58:23, \\59:16, 59:18 \\ \textbf{facades} [1] - 24:17 \\ \textbf{faces} [1] - 24:17 \\ \textbf{faces} [1] - 50:3 \\ \textbf{facts} [1] - 40:5 \\ \textbf{fade} [2] - 13:4, 13:12 \\ \textbf{fail} [1] - 42:16 \\ \textbf{failed} [1] - 38:19 \\ \textbf{fair} [1] - 42:19 \\ \textbf{familiar} [1] - 29:1 \\ \textbf{family} [1] - 41:2 \\ \textbf{far} [1] - 60:23 \\ \end{bmatrix}$	23:24, 28:7, 31:3, 31:9, 31:12, 31:20, 31:25, 32:6, 33:16, 34:15, 41:13, 44:11, 62:4, 62:7 Floor [1] - 31:24 Floors [2] - 23:16, 23:17 floors [5] - 15:25, 31:23, 44:17, 48:8, 55:13 Florida [4] - 1:9, 1:10, 65:7, 65:18 FLORIDA [1] - 65:3 flow [1] - 15:9 focal [1] - 12:9	57:1 frontages [1] - 15:17 fronting [1] - 12:4 full [1] - 6:19 function [2] - 44:22, 45:15 functionality [1] - 45:4 functioning [1] - 45:8 furnishing [1] - 57:2 future [4] - 31:18, 42:13, 48:16, 59:7 G games [1] - 4:20 garage [15] - 8:7, 8:18,	$guess [2] - 44:23, \\ 50:16 \\ guests [1] - 40:19 \\ guidelines [2] - 16:15, \\ 17:7 \\ Guy [1] - 3:17 \\ GUY [1] - 1:18 \\ guys [2] - 19:3, 28:24 \\ \hline H \\ hand [2] - 34:13, \\ 55:12 \\ handful [1] - 15:11 \\ happy [3] - 10:1, \\ 26:17, 50:15 \\ \hline$
entered [1] - 31:13 entire [2] - 8:8, 17:21 entrance [5] - 12:15, 31:10, 35:17, 37:25, 38:1 entry [3] - 31:15, 34:14, 35:15 enveloped [1] - 33:3 environment [1] - 9:5 Eric [1] - 10:23 especially [3] - 30:21, 36:17, 60:4 estate [2] - 41:19, 41:21 et [1] - 54:12 events [1] - 4:24	$14:21, 14:23, 15:5, \\16:11, 33:14, 36:1, \\37:18, 51:16, 54:21, \\58:14, 58:18, 58:23, \\59:16, 59:18 \\ \textbf{facades} [1] - 24:17 \\ \textbf{faces} [1] - 24:17 \\ \textbf{faces} [1] - 24:17 \\ \textbf{faces} [1] - 40:5 \\ \textbf{fade} [2] - 13:4, 13:12 \\ \textbf{fail} [1] - 42:16 \\ \textbf{failed} [1] - 38:19 \\ \textbf{fair} [1] - 42:19 \\ \textbf{familiar} [1] - 29:1 \\ \textbf{familiar} [1] - 29:1 \\ \textbf{family} [1] - 41:2 \\ \textbf{far} [1] - 60:23 \\ \textbf{fashionable} [1] - \\ \end{bmatrix}$	$\begin{array}{c} 23:24,\ 28:7,\ 31:3,\\ 31:9,\ 31:12,\ 31:20,\\ 31:25,\ 32:6,\ 33:16,\\ 34:15,\ 41:13,\ 44:11,\\ 62:4,\ 62:7\\ \hline \textbf{Floor}\ [1]-\ 31:24\\ \hline \textbf{Floors}\ [2]-\ 23:16,\\ 23:17\\ \hline \textbf{floors}\ [5]-\ 15:25,\\ 31:23,\ 44:17,\ 48:8,\\ 55:13\\ \hline \textbf{Florida}\ [4]-\ 1:9,\ 1:10,\\ 65:7,\ 65:18\\ \hline \textbf{FLORIDA}\ [1]-\ 65:3\\ \hline \textbf{flow}\ [1]-\ 15:9\\ \hline \textbf{focusing}\ [2]-\ 15:3,\\ 58:1\\ \hline \textbf{folks}\ [1]-\ 10:11\\ \end{array}$	57:1 frontages [1] - 15:17 fronting [1] - 12:4 full [1] - 6:19 function [2] - 44:22, 45:15 functionality [1] - 45:4 functioning [1] - 45:8 furnishing [1] - 57:2 future [4] - 31:18, 42:13, 48:16, 59:7 G games [1] - 4:20 garage [15] - 8:7, 8:18, 9:4, 11:12, 12:5,	$guess [2] - 44:23, \\50:16 \\guests [1] - 40:19 \\guidelines [2] - 16:15, \\17:7 \\Guy [1] - 3:17 \\GUY [1] - 1:18 \\guys [2] - 19:3, 28:24 \\\hline H \\hand [2] - 34:13, \\55:12 \\handful [1] - 15:11 \\happy [3] - 10:1, \\26:17, 50:15 \\hard [3] - 42:1, 44:2, \\ \end{cases}$
entered [1] - 31:13 entire [2] - 8:8, 17:21 entrance [5] - 12:15, 31:10, 35:17, 37:25, 38:1 entry [3] - 31:15, 34:14, 35:15 enveloped [1] - 33:3 environment [1] - 9:5 Eric [1] - 10:23 especially [3] - 30:21, 36:17, 60:4 estate [2] - 41:19, 41:21 et [1] - 54:12 events [1] - 4:24 eventually [1] - 29:15 evolution [1] - 32:19	14:21, 14:23, 15:5, 16:11, 33:14, 36:1, 37:18, 51:16, 54:21, 58:14, 58:18, 58:23, 59:16, 59:18 facades [1] - 24:17 faces [1] - 50:3 facts [1] - 40:5 fade [2] - 13:4, 13:12 fail [1] - 42:16 failed [1] - 38:19 fair [1] - 42:19 familiar [1] - 29:1 family [1] - 41:2 far [1] - 60:23 fashionable [1] - 40:12	$\begin{array}{c} 23:24,\ 28:7,\ 31:3,\\ 31:9,\ 31:12,\ 31:20,\\ 31:25,\ 32:6,\ 33:16,\\ 34:15,\ 41:13,\ 44:11,\\ 62:4,\ 62:7\\ \hline \textbf{Floor}\ [1]-\ 31:24\\ \hline \textbf{Floors}\ [2]-\ 23:16,\\ 23:17\\ \hline \textbf{floors}\ [5]-\ 15:25,\\ 31:23,\ 44:17,\ 48:8,\\ 55:13\\ \hline \textbf{Florida}\ [4]-\ 1:9,\ 1:10,\\ 65:7,\ 65:18\\ \hline \textbf{FLORIDA}\ [1]-\ 65:3\\ \hline \textbf{flow}\ [1]-\ 15:9\\ \hline \textbf{focusing}\ [2]-\ 15:3,\\ 58:1\\ \end{array}$	57:1 frontages [1] - 15:17 fronting [1] - 12:4 full [1] - 6:19 function [2] - 44:22, 45:15 functionality [1] - 45:4 functioning [1] - 45:8 furnishing [1] - 57:2 future [4] - 31:18, 42:13, 48:16, 59:7 G games [1] - 4:20 garage [15] - 8:7, 8:18, 9:4, 11:12, 12:5, 13:4, 13:6, 13:11,	$guess [2] - 44:23, \\50:16 \\guests [1] - 40:19 \\guidelines [2] - 16:15, \\17:7 \\Guy [1] - 3:17 \\GUY [1] - 1:18 \\guys [2] - 19:3, 28:24 \\\hline H \\hand [2] - 34:13, \\55:12 \\handful [1] - 15:11 \\happy [3] - 10:1, \\26:17, 50:15 \\hard [3] - 42:1, 44:2, \\55:14 \\\hline$
entered [1] - 31:13 entire [2] - 8:8, 17:21 entrance [5] - 12:15, 31:10, 35:17, 37:25, 38:1 entry [3] - 31:15, 34:14, 35:15 enveloped [1] - 33:3 environment [1] - 9:5 Eric [1] - 10:23 especially [3] - 30:21, 36:17, 60:4 estate [2] - 41:19, 41:21 et [1] - 54:12 events [1] - 4:24 eventually [1] - 29:15 evolution [1] - 32:19 ex [5] - 26:25, 27:4,	14:21, 14:23, 15:5, 16:11, 33:14, 36:1, 37:18, 51:16, 54:21, 58:14, 58:18, 58:23, 59:16, 59:18 facades [1] - 24:17 faces [1] - 50:3 facts [1] - 40:5 fade [2] - 13:4, 13:12 fail [1] - 42:16 failed [1] - 38:19 fair [1] - 42:19 familiar [1] - 29:1 family [1] - 41:2 far [1] - 60:23 fashionable [1] - 40:12 favor [6] - 2:18, 7:13,	$\begin{array}{c} 23:24,\ 28:7,\ 31:3,\\ 31:9,\ 31:12,\ 31:20,\\ 31:25,\ 32:6,\ 33:16,\\ 34:15,\ 41:13,\ 44:11,\\ 62:4,\ 62:7\\ \hline \textbf{Floor}\ [1]-\ 31:24\\ \hline \textbf{Floors}\ [2]-\ 23:16,\\ 23:17\\ \hline \textbf{floors}\ [5]-\ 15:25,\\ 31:23,\ 44:17,\ 48:8,\\ 55:13\\ \hline \textbf{Florida}\ [4]-\ 1:9,\ 1:10,\\ 65:7,\ 65:18\\ \hline \textbf{FLORIDA}\ [1]-\ 65:3\\ \hline \textbf{flow}\ [1]-\ 15:9\\ \hline \textbf{focusing}\ [2]-\ 15:3,\\ 58:1\\ \hline \textbf{folks}\ [1]-\ 10:11\\ \end{array}$	57:1 frontages [1] - 15:17 fronting [1] - 12:4 full [1] - 6:19 function [2] - 44:22, 45:15 functionality [1] - 45:4 functioning [1] - 45:8 furnishing [1] - 57:2 future [4] - 31:18, 42:13, 48:16, 59:7 G games [1] - 4:20 garage [15] - 8:7, 8:18, 9:4, 11:12, 12:5, 13:4, 13:6, 13:11, 14:12, 15:6, 15:13,	$guess [2] - 44:23, \\50:16 \\guests [1] - 40:19 \\guidelines [2] - 16:15, \\17:7 \\Guy [1] - 3:17 \\GUY [1] - 1:18 \\guys [2] - 19:3, 28:24 \\\hline H \\hand [2] - 34:13, \\55:12 \\handful [1] - 15:11 \\happy [3] - 10:1, \\26:17, 50:15 \\hard [3] - 42:1, 44:2, \\55:14 \\hardest [1] - 54:3 \\\hline$
entered [1] - 31:13 entire [2] - 8:8, 17:21 entrance [5] - 12:15, 31:10, 35:17, 37:25, 38:1 entry [3] - 31:15, 34:14, 35:15 enveloped [1] - 33:3 environment [1] - 9:5 Eric [1] - 10:23 especially [3] - 30:21, 36:17, 60:4 estate [2] - 41:19, 41:21 et [1] - 54:12 events [1] - 4:24 eventually [1] - 29:15 evolution [1] - 32:19 ex [5] - 26:25, 27:4, 27:5, 27:25, 38:18	14:21, 14:23, 15:5, 16:11, 33:14, 36:1, 37:18, 51:16, 54:21, 58:14, 58:18, 58:23, 59:16, 59:18 facades [1] - 24:17 faces [1] - 50:3 facts [1] - 40:5 fade [2] - 13:4, 13:12 fail [1] - 42:16 failed [1] - 38:19 fair [1] - 42:19 familiar [1] - 29:1 family [1] - 41:2 far [1] - 60:23 fashionable [1] - 40:12 favor [6] - 2:18, 7:13, 22:2, 56:19, 61:6,	23:24, 28:7, 31:3, 31:9, 31:12, 31:20, 31:25, 32:6, 33:16, 34:15, 41:13, 44:11, 62:4, 62:7 Floor [1] - 31:24 Floors [2] - 23:16, 23:17 floors [5] - 15:25, 31:23, 44:17, 48:8, 55:13 Florida [4] - 1:9, 1:10, 65:7, 65:18 FLORIDA [1] - 65:3 flow [1] - 15:9 focal [1] - 12:9 focusing [2] - 15:3, 58:1 folks [1] - 10:11 followed [2] - 4:3,	57:1 frontages [1] - 15:17 fronting [1] - 12:4 full [1] - 6:19 function [2] - 44:22, 45:15 functionality [1] - 45:4 functioning [1] - 45:8 furnishing [1] - 57:2 future [4] - 31:18, 42:13, 48:16, 59:7 \mathbf{G} games [1] - 4:20 garage [15] - 8:7, 8:18, 9:4, 11:12, 12:5, 13:4, 13:6, 13:11, 14:12, 15:6, 15:13, 19:3, 35:15, 38:1,	$guess [2] - 44:23, \\50:16 \\guests [1] - 40:19 \\guidelines [2] - 16:15, \\17:7 \\Guy [1] - 3:17 \\GUY [1] - 1:18 \\guys [2] - 19:3, 28:24 \\\hline H \\hand [2] - 34:13, \\55:12 \\handful [1] - 15:11 \\happy [3] - 10:1, \\26:17, 50:15 \\hard [3] - 42:1, 44:2, \\55:14 \\hardest [1] - 54:3 \\hardscape [2] - 16:12, \\\end{cases}$
entered [1] - 31:13 entire [2] - 8:8, 17:21 entrance [5] - 12:15, 31:10, 35:17, 37:25, 38:1 entry [3] - 31:15, 34:14, 35:15 enveloped [1] - 33:3 environment [1] - 9:5 Eric [1] - 10:23 especially [3] - 30:21, 36:17, 60:4 estate [2] - 41:19, 41:21 et [1] - 54:12 events [1] - 4:24 eventually [1] - 29:15 evolution [1] - 32:19 ex [5] - 26:25, 27:4, 27:5, 27:25, 38:18 exactly [2] - 21:7,	14:21, 14:23, 15:5, 16:11, 33:14, 36:1, 37:18, 51:16, 54:21, 58:14, 58:18, 58:23, 59:16, 59:18 facades [1] - 24:17 faces [1] - 50:3 facts [1] - 40:5 fade [2] - 13:4, 13:12 fail [1] - 42:16 failed [1] - 38:19 fair [1] - 42:19 familiar [1] - 29:1 family [1] - 41:2 far [1] - 60:23 fashionable [1] - 40:12 favor [6] - 2:18, 7:13, 22:2, 56:19, 61:6, 63:10	$\begin{array}{c} 23:24,\ 28:7,\ 31:3,\\ 31:9,\ 31:12,\ 31:20,\\ 31:25,\ 32:6,\ 33:16,\\ 34:15,\ 41:13,\ 44:11,\\ 62:4,\ 62:7\\ \hline \textbf{Floor}\ [1]-\ 31:24\\ \hline \textbf{Floors}\ [2]-\ 23:16,\\ 23:17\\ \hline \textbf{floors}\ [5]-\ 15:25,\\ 31:23,\ 44:17,\ 48:8,\\ 55:13\\ \hline \textbf{Florida}\ [4]-\ 1:9,\ 1:10,\\ 65:7,\ 65:18\\ \hline \textbf{FLORIDA}\ [1]-\ 65:3\\ \hline \textbf{flow}\ [1]-\ 15:9\\ \hline \textbf{focusing}\ [2]-\ 15:3,\\ 58:1\\ \hline \textbf{folks}\ [1]-\ 10:11\\ \hline \textbf{followed}\ [2]-\ 4:3,\\ 39:18\\ \end{array}$	57:1 frontages [1] - 15:17 fronting [1] - 12:4 full [1] - 6:19 function [2] - 44:22, 45:15 functionality [1] - 45:4 functioning [1] - 45:8 furnishing [1] - 57:2 future [4] - 31:18, 42:13, 48:16, 59:7 \mathbf{G} games [1] - 4:20 garage [15] - 8:7, 8:18, 9:4, 11:12, 12:5, 13:4, 13:6, 13:11, 14:12, 15:6, 15:13, 19:3, 35:15, 38:1, 40:20	$guess [2] - 44:23, \\50:16 \\guests [1] - 40:19 \\guidelines [2] - 16:15, \\17:7 \\Guy [1] - 3:17 \\GUY [1] - 1:18 \\guys [2] - 19:3, 28:24 \\\hline H \\hand [2] - 34:13, \\55:12 \\handful [1] - 15:11 \\happy [3] - 10:1, \\26:17, 50:15 \\hard [3] - 42:1, 44:2, \\55:14 \\hardest [1] - 54:3 \\hardscape [2] - 16:12, \\30:17 \\\\ \end{bmatrix}$
entered [1] - 31:13 entire [2] - 8:8, 17:21 entrance [5] - 12:15, 31:10, 35:17, 37:25, 38:1 entry [3] - 31:15, 34:14, 35:15 enveloped [1] - 33:3 environment [1] - 9:5 Eric [1] - 10:23 especially [3] - 30:21, 36:17, 60:4 estate [2] - 41:19, 41:21 et [1] - 54:12 events [1] - 4:24 eventually [1] - 29:15 evolution [1] - 32:19 ex [5] - 26:25, 27:4, 27:5, 27:25, 38:18 exactly [2] - 21:7, 21:13	14:21, 14:23, 15:5, 16:11, 33:14, 36:1, 37:18, 51:16, 54:21, 58:14, 58:18, 58:23, 59:16, 59:18 facades [1] - 24:17 faces [1] - 50:3 facts [1] - 40:5 fade [2] - 13:4, 13:12 fail [1] - 42:16 failed [1] - 38:19 fair [1] - 42:19 familiar [1] - 29:1 family [1] - 41:2 far [1] - 60:23 fashionable [1] - 40:12 favor [6] - 2:18, 7:13, 22:2, 56:19, 61:6, 63:10 FDOT [1] - 11:21	23:24, 28:7, 31:3, 31:9, 31:12, 31:20, 31:25, 32:6, 33:16, 34:15, 41:13, 44:11, 62:4, 62:7 Floor [1] - 31:24 Floors [2] - 23:16, 23:17 floors [5] - 15:25, 31:23, 44:17, 48:8, 55:13 Florida [4] - 1:9, 1:10, 65:7, 65:18 FLORIDA [1] - 65:3 flow [1] - 15:9 focusing [2] - 15:3, 58:1 folks [1] - 10:11 followed [2] - 4:3, 39:18 footprint [1] - 32:6	57:1 frontages [1] - 15:17 fronting [1] - 12:4 full [1] - 6:19 function [2] - 44:22, 45:15 functionality [1] - 45:4 functioning [1] - 45:8 furnishing [1] - 57:2 future [4] - 31:18, 42:13, 48:16, 59:7 \mathbf{G} games [1] - 4:20 garage [15] - 8:7, 8:18, 9:4, 11:12, 12:5, 13:4, 13:6, 13:11, 14:12, 15:6, 15:13, 19:3, 35:15, 38:1, 40:20 garages [3] - 8:23,	$\begin{array}{c} \textbf{guess} [2] - 44:23, \\ 50:16 \\ \textbf{guests} [1] - 40:19 \\ \textbf{guidelines} [2] - 16:15, \\ 17:7 \\ \textbf{Guy} [1] - 3:17 \\ \textbf{GUY} [1] - 1:18 \\ \textbf{guys} [2] - 19:3, 28:24 \\ \end{array}$
entered [1] - 31:13 entire [2] - 8:8, 17:21 entrance [5] - 12:15, 31:10, 35:17, 37:25, 38:1 entry [3] - 31:15, 34:14, 35:15 enveloped [1] - 33:3 environment [1] - 9:5 Eric [1] - 10:23 especially [3] - 30:21, 36:17, 60:4 estate [2] - 41:19, 41:21 et [1] - 54:12 events [1] - 4:24 eventually [1] - 29:15 evolution [1] - 32:19 ex [5] - 26:25, 27:4, 27:5, 27:25, 38:18 exactly [2] - 21:7, 21:13 examples [3] - 30:20,	14:21, 14:23, 15:5, 16:11, 33:14, 36:1, 37:18, 51:16, 54:21, 58:14, 58:18, 58:23, 59:16, 59:18 facades [1] - 24:17 faces [1] - 50:3 facts [1] - 40:5 fade [2] - 13:4, 13:12 fail [1] - 42:16 failed [1] - 38:19 fair [1] - 42:19 familiar [1] - 29:1 family [1] - 41:2 far [1] - 60:23 fashionable [1] - 40:12 favor [6] - 2:18, 7:13, 22:2, 56:19, 61:6, 63:10 FDOT [1] - 11:21 fear [1] - 31:1	23:24, 28:7, 31:3, 31:9, 31:12, 31:20, 31:25, 32:6, 33:16, 34:15, 41:13, 44:11, 62:4, 62:7 Floor [1] - 31:24 Floors [2] - 23:16, 23:17 floors [5] - 15:25, 31:23, 44:17, 48:8, 55:13 Florida [4] - 1:9, 1:10, 65:7, 65:18 FLORIDA [1] - 65:3 flow [1] - 15:9 focusing [2] - 15:3, 58:1 folks [1] - 10:11 followed [2] - 4:3, 39:18 footprint [1] - 32:6 footprints [1] - 31:7	57:1 frontages [1] - 15:17 fronting [1] - 12:4 full [1] - 6:19 function [2] - 44:22, 45:15 functionality [1] - 45:4 functioning [1] - 45:8 furnishing [1] - 57:2 future [4] - 31:18, 42:13, 48:16, 59:7 \mathbf{G} games [1] - 4:20 garage [15] - 8:7, 8:18, 9:4, 11:12, 12:5, 13:4, 13:6, 13:11, 14:12, 15:6, 15:13, 19:3, 35:15, 38:1, 40:20 garages [3] - 8:23, 11:13, 17:12	$\begin{array}{c} \textbf{guess} [2] - 44:23, \\ 50:16 \\ \textbf{guests} [1] - 40:19 \\ \textbf{guidelines} [2] - 16:15, \\ 17:7 \\ \textbf{Guy} [1] - 3:17 \\ \textbf{GUY} [1] - 1:18 \\ \textbf{guys} [2] - 19:3, 28:24 \\ \end{array}$
entered [1] - 31:13 entire [2] - 8:8, 17:21 entrance [5] - 12:15, 31:10, 35:17, 37:25, 38:1 entry [3] - 31:15, 34:14, 35:15 enveloped [1] - 33:3 environment [1] - 9:5 Eric [1] - 10:23 especially [3] - 30:21, 36:17, 60:4 estate [2] - 41:19, 41:21 et [1] - 54:12 events [1] - 4:24 eventually [1] - 29:15 evolution [1] - 32:19 ex [5] - 26:25, 27:4, 27:5, 27:25, 38:18 exactly [2] - 21:7, 21:13 examples [3] - 30:20, 46:25, 48:4	14:21, 14:23, 15:5, 16:11, 33:14, 36:1, 37:18, 51:16, 54:21, 58:14, 58:18, 58:23, 59:16, 59:18 facades [1] - 24:17 faces [1] - 50:3 facts [1] - 40:5 fade [2] - 13:4, 13:12 fail [1] - 42:16 failed [1] - 38:19 fair [1] - 42:19 familiar [1] - 29:1 family [1] - 41:2 far [1] - 60:23 fashionable [1] - 40:12 favor [6] - 2:18, 7:13, 22:2, 56:19, 61:6, 63:10 FDOT [1] - 11:21 feature [1] - 14:22	23:24, 28:7, 31:3, 31:9, 31:12, 31:20, 31:25, 32:6, 33:16, 34:15, 41:13, 44:11, 62:4, 62:7 Floor [1] - 31:24 Floors [2] - 23:16, 23:17 floors [5] - 15:25, 31:23, 44:17, 48:8, 55:13 Florida [4] - 1:9, 1:10, 65:7, 65:18 FLORIDA [1] - 65:3 flow [1] - 15:9 focal [1] - 15:9 focal [1] - 15:9 focal [1] - 15:9 focal [1] - 12:9 focusing [2] - 15:3, 58:1 folks [1] - 10:11 followed [2] - 4:3, 39:18 footprint [1] - 32:6 footprints [1] - 31:7 foregoing [2] - 64:21,	57:1 frontages [1] - 15:17 fronting [1] - 12:4 full [1] - 6:19 function [2] - 44:22, 45:15 functionality [1] - 45:4 functioning [1] - 45:8 furnishing [1] - 57:2 future [4] - 31:18, 42:13, 48:16, 59:7 \mathbf{G} games [1] - 4:20 garage [15] - 8:7, 8:18, 9:4, 11:12, 12:5, 13:4, 13:6, 13:11, 14:12, 15:6, 15:13, 19:3, 35:15, 38:1, 40:20 garages [3] - 8:23, 11:13, 17:12 GARY [1] - 1:13	$\begin{array}{c} \textbf{guess} [2] - 44:23, \\ 50:16 \\ \textbf{guests} [1] - 40:19 \\ \textbf{guidelines} [2] - 16:15, \\ 17:7 \\ \textbf{Guy} [1] - 3:17 \\ \textbf{GUY} [1] - 1:18 \\ \textbf{guys} [2] - 19:3, 28:24 \\ \end{array}$
entered [1] - 31:13 entire [2] - 8:8, 17:21 entrance [5] - 12:15, 31:10, 35:17, 37:25, 38:1 entry [3] - 31:15, 34:14, 35:15 enveloped [1] - 33:3 environment [1] - 9:5 Eric [1] - 10:23 especially [3] - 30:21, 36:17, 60:4 estate [2] - 41:19, 41:21 et [1] - 54:12 events [1] - 4:24 eventually [1] - 29:15 evolution [1] - 32:19 ex [5] - 26:25, 27:4, 27:5, 27:25, 38:18 exactly [2] - 21:7, 21:13 examples [3] - 30:20, 46:25, 48:4 exceeding [2] - 16:3,	14:21, 14:23, 15:5, 16:11, 33:14, 36:1, 37:18, 51:16, 54:21, 58:14, 58:18, 58:23, 59:16, 59:18 facades [1] - 24:17 faces [1] - 50:3 facts [1] - 40:5 fade [2] - 13:4, 13:12 fail [1] - 42:16 failed [1] - 38:19 fair [1] - 42:19 familiar [1] - 29:1 family [1] - 41:2 far [1] - 60:23 fashionable [1] - 40:12 favor [6] - 2:18, 7:13, 22:2, 56:19, 61:6, 63:10 FDOT [1] - 11:21 feature [1] - 14:22 feedback [5] - 17:22,	23:24, 28:7, 31:3, 31:9, 31:12, 31:20, 31:25, 32:6, 33:16, 34:15, 41:13, 44:11, 62:4, 62:7 Floor [1] - 31:24 Floors [2] - 23:16, 23:17 floors [5] - 15:25, 31:23, 44:17, 48:8, 55:13 Florida [4] - 1:9, 1:10, 65:7, 65:18 FLORIDA [1] - 65:3 flow [1] - 15:9 focal [1] - 15:9 focal [1] - 15:9 focal [1] - 15:9 focal [1] - 10:11 folks [1] - 10:11 folks [1] - 10:11 followed [2] - 4:3, 39:18 footprint [1] - 32:6 footprints [1] - 31:7 foregoing [2] - 64:21, 65:9	57:1 frontages [1] - 15:17 fronting [1] - 12:4 full [1] - 6:19 function [2] - 44:22, 45:15 functionality [1] - 45:4 functioning [1] - 45:8 furnishing [1] - 57:2 future [4] - 31:18, 42:13, 48:16, 59:7 G games [1] - 4:20 garage [15] - 8:7, 8:18, 9:4, 11:12, 12:5, 13:4, 13:6, 13:11, 14:12, 15:6, 15:13, 19:3, 35:15, 38:1, 40:20 garages [3] - 8:23, 11:13, 17:12 GARY [1] - 1:13 Gary [2] - 3:7, 64:4	$\begin{array}{c} \textbf{guess} [2] - 44:23, \\ 50:16 \\ \textbf{guests} [1] - 40:19 \\ \textbf{guidelines} [2] - 16:15, \\ 17:7 \\ \textbf{Guy} [1] - 3:17 \\ \textbf{GUY} [1] - 1:18 \\ \textbf{guys} [2] - 19:3, 28:24 \\ \end{array}$
entered [1] - 31:13 entire [2] - 8:8, 17:21 entrance [5] - 12:15, 31:10, 35:17, 37:25, 38:1 entry [3] - 31:15, 34:14, 35:15 enveloped [1] - 33:3 environment [1] - 9:5 Eric [1] - 10:23 especially [3] - 30:21, 36:17, 60:4 estate [2] - 41:19, 41:21 et [1] - 54:12 events [1] - 4:24 eventually [1] - 29:15 evolution [1] - 32:19 ex [5] - 26:25, 27:4, 27:5, 27:25, 38:18 exactly [2] - 21:7, 21:13 examples [3] - 30:20, 46:25, 48:4 exceeding [2] - 16:3, 16:23	14:21, 14:23, 15:5, 16:11, 33:14, 36:1, 37:18, 51:16, 54:21, 58:14, 58:18, 58:23, 59:16, 59:18 facades [1] - 24:17 faces [1] - 50:3 facts [1] - 40:5 fade [2] - 13:4, 13:12 fail [1] - 42:16 failed [1] - 38:19 fair [1] - 42:19 familiar [1] - 29:1 family [1] - 41:2 far [1] - 60:23 fashionable [1] - 40:12 favor [6] - 2:18, 7:13, 22:2, 56:19, 61:6, 63:10 FDOT [1] - 11:21 feat [1] - 31:1 feature [1] - 14:22 feedback [5] - 17:22, 28:15, 53:20, 60:2, 60:15	23:24, 28:7, 31:3, 31:9, 31:12, 31:20, 31:25, 32:6, 33:16, 34:15, 41:13, 44:11, 62:4, 62:7 Floor [1] - 31:24 Floors [2] - 23:16, 23:17 floors [5] - 15:25, 31:23, 44:17, 48:8, 55:13 Florida [4] - 1:9, 1:10, 65:7, 65:18 FLORIDA [1] - 65:3 flow [1] - 15:9 focal [1] - 10:11 followed [2] - 4:3, 39:18 footprint [1] - 32:6 footprints [1] - 31:7 foregoing [2] - 64:21, 65:9 foremost [1] - 30:25	57:1 frontages [1] - 15:17 fronting [1] - 12:4 full [1] - 6:19 function [2] - 44:22, 45:15 functionality [1] - 45:4 functioning [1] - 45:8 furnishing [1] - 57:2 future [4] - 31:18, 42:13, 48:16, 59:7 \mathbf{G} games [1] - 4:20 garage [15] - 8:7, 8:18, 9:4, 11:12, 12:5, 13:4, 13:6, 13:11, 14:12, 15:6, 15:13, 19:3, 35:15, 38:1, 40:20 garages [3] - 8:23, 11:13, 17:12 GARY [1] - 1:13 Gary [2] - 3:7, 64:4 Gateway [4] - 10:22,	$\begin{array}{c} \textbf{guess} [2] - 44:23, \\ 50:16 \\ \textbf{guests} [1] - 40:19 \\ \textbf{guidelines} [2] - 16:15, \\ 17:7 \\ \textbf{Guy} [1] - 3:17 \\ \textbf{GUY} [1] - 1:18 \\ \textbf{guys} [2] - 19:3, 28:24 \\ \end{array}$
entered [1] - 31:13 entire [2] - 8:8, 17:21 entrance [5] - 12:15, 31:10, 35:17, 37:25, 38:1 entry [3] - 31:15, 34:14, 35:15 enveloped [1] - 33:3 environment [1] - 9:5 Eric [1] - 10:23 especially [3] - 30:21, 36:17, 60:4 estate [2] - 41:19, 41:21 et [1] - 54:12 events [1] - 4:24 eventually [1] - 29:15 evolution [1] - 32:19 ex [5] - 26:25, 27:4, 27:5, 27:25, 38:18 exactly [2] - 21:7, 21:13 examples [3] - 30:20, 46:25, 48:4 exceeding [2] - 16:3,	14:21, 14:23, 15:5, 16:11, 33:14, 36:1, 37:18, 51:16, 54:21, 58:14, 58:18, 58:23, 59:16, 59:18 facades [1] - 24:17 faces [1] - 50:3 facts [1] - 40:5 fade [2] - 13:4, 13:12 fail [1] - 42:16 failed [1] - 38:19 fair [1] - 42:19 familiar [1] - 29:1 family [1] - 41:2 far [1] - 60:23 fashionable [1] - 40:12 favor [6] - 2:18, 7:13, 22:2, 56:19, 61:6, 63:10 FDOT [1] - 11:21 feature [1] - 14:22 feedback [5] - 17:22, 28:15, 53:20, 60:2,	23:24, 28:7, 31:3, 31:9, 31:12, 31:20, 31:25, 32:6, 33:16, 34:15, 41:13, 44:11, 62:4, 62:7 Floor [1] - 31:24 Floors [2] - 23:16, 23:17 floors [5] - 15:25, 31:23, 44:17, 48:8, 55:13 Florida [4] - 1:9, 1:10, 65:7, 65:18 FLORIDA [1] - 65:3 flow [1] - 15:9 focal [1] - 15:3, 58:1 folks [1] - 10:11 followed [2] - 4:3, 39:18 footprint [1] - 32:6 footprints [1] - 31:7 foregoing [2] - 64:21, 65:9 foremost [1] - 30:25 form [3] - 8:22, 9:7,	57:1 frontages [1] - 15:17 fronting [1] - 12:4 full [1] - 6:19 function [2] - 44:22, 45:15 functionality [1] - 45:4 functioning [1] - 45:8 furnishing [1] - 57:2 future [4] - 31:18, 42:13, 48:16, 59:7 \mathbf{G} games [1] - 4:20 garage [15] - 8:7, 8:18, 9:4, 11:12, 12:5, 13:4, 13:6, 13:11, 14:12, 15:6, 15:13, 19:3, 35:15, 38:1, 40:20 garages [3] - 8:23, 11:13, 17:12 GARY [1] - 1:13 Gary [2] - 3:7, 64:4 Gateway [4] - 10:22, 17:10, 18:25, 20:1	$\begin{array}{c} \textbf{guess} [2] - 44:23, \\ 50:16 \\ \textbf{guests} [1] - 40:19 \\ \textbf{guidelines} [2] - 16:15, \\ 17:7 \\ \textbf{Guy} [1] - 3:17 \\ \textbf{GUY} [1] - 1:18 \\ \textbf{guys} [2] - 19:3, 28:24 \\ \end{array}$

Diane M. Tropia', Inc., Post Office Box' 2375', Jacksonville', FL 32203 (904) 821-0300

hear [1] - 10:5	horse [1] - 58:11	inspirational [1] - 32:8	к	Lee's [1] - 51:12
hearing [5] - 7:25,	hotel [1] - 33:5	instead [2] - 28:11,	n	left [7] - 29:16, 30:13,
22:13, 45:25, 57:12,	house [1] - 30:11	44:24	Karie [1] - 28:9	34:7, 34:13, 37:2,
58:7	housekeeping [1] -	intent [3] - 9:2, 13:3,	keep [1] - 55:11	37:11, 41:20
height [14] - 8:20, 9:9,	3:25	14:3	keeping [1] - 14:16	left-hand [1] - 34:13
25:1, 25:20, 25:21,	housing [3] - 41:25,	interact [1] - 51:14	KELLY [8] - 1:19,	legislation [3] - 4:7,
25:23, 25:24, 29:6,	42:2, 55:9	interest [2] - 9:11,	3:18, 4:10, 6:21, 8:3,	6:16, 6:20
29:20, 30:24, 43:22,	huge [1] - 40:11	24:15	10:13, 10:17, 22:16	less [1] - 23:6
47:24	human [2] - 43:11,	interior [1] - 24:18	Kelly [9] - 3:18, 4:8,	letter [2] - 43:6, 43:7
held [1] - 1:6	51:18	intersection [4] - 23:3,	5:3, 6:23, 8:1, 10:3,	level [12] - 24:14, 31:4,
help [6] - 10:11, 15:9,	hundred [2] - 31:21,	35:15, 36:2, 36:23	10:10, 22:14, 26:18	31:7, 31:8, 31:25,
33:24, 37:14, 54:12,	42:18	Interstate [1] - 58:18	kept [1] - 47:13	33:20, 43:11, 52:13,
57:14		introductions [1] -	kerosine [1] - 39:24	53:2, 53:22, 60:4,
helped [1] - 28:19		2:25	kind [16] - 13:12,	60:8
helps [3] - 24:16,		involved [2] - 20:21,	19:23, 25:10, 29:13,	levels [1] - 51:23
49:12, 60:7	identify [1] - 25:17	41:7	29:16, 29:20, 29:23,	Library [1] - 1:8
Hendricks [20] - 23:1,	illustration [1] - 47:10	issue [2] - 48:2, 54:15	34:4, 37:19, 40:1,	life [1] - 41:4
23:3, 23:19, 24:21,	image [3] - 33:11,	issues [2] - 43:20,	44:18, 47:5, 48:11,	light [1] - 54:10
29:3, 30:3, 30:6,	51:17, 52:5	56:14	53:12, 55:16, 58:7	lighthouse [6] - 8:7,
30:22, 33:22, 34:4,	images [2] - 32:9, 47:9	Item [4] - 4:5, 5:11,	known [1] - 39:14	11:12, 14:16, 19:2,
36:1, 36:3, 37:1,	imagine [2] - 20:17,	7:22, 46:4	knows [1] - 41:16	20:15
37:10, 37:15, 37:18,	54:15	item [8] - 2:8, 5:8,	Kovacocy [2] - 28:8,	lighting [1] - 36:14
49:19, 58:16, 58:24,	immediately [3] -	7:20, 18:11, 22:11,	28:9	lights [1] - 10:11
59:14	29:8, 30:13, 35:16	22:19, 29:22, 62:2	KOVACOCY [3] -	likely [1] - 59:9
Henry [1] - 10:24	impact [1] - 9:3	items [2] - 7:3, 61:25	28:9, 38:10, 38:13	limit [1] - 42:8
hi [2] - 39:13, 43:4	impacts [1] - 6:16	Items [1] - 4:2	kudos [5] - 19:13,	limitation [1] - 25:23
high [2] - 17:18, 50:2	important [2] - 32:24,	itself [1] - 47:11	20:20, 21:8, 49:5,	limited [1] - 48:23
high-traffic [1] - 50:2	43:13		49:8	Line [2] - 11:2, 17:14
higher [1] - 41:6	importing [1] - 32:23	J	10.0	line [7] - 19:20, 34:18,
highlighted [2] - 14:8,	improve [2] - 15:9,	5	L	34:20, 37:5, 53:18,
				04.20, 07.0, 00.10,
14:22	36:20	JACKSONVILLE [1] -		59.10
14:22 highlighting [1] - 15:3		JACKSONVILLE [1] - 1:1	lack [1] - 53:3	59:10 lines 161 - 8:19, 24:4.
highlighting [1] - 15:3	36:20 improved [3] - 24:9, 48:7, 60:23		lack [1] - 53:3 Lake [1] - 40:12	lines [6] - 8:19, 24:4,
	improved [3] - 24:9,	1:1		lines [6] - 8:19, 24:4, 32:18, 50:20, 51:5,
highlighting [1] - 15:3 highways [1] - 52:20 Hill [1] - 3:23	improved [3] - 24:9, 48:7, 60:23	1:1 Jacksonville [9] - 1:7,	Lake [1] - 40:12	lines [6] - 8:19, 24:4, 32:18, 50:20, 51:5, 54:9
highlighting [1] - 15:3 highways [1] - 52:20	improved [3] - 24:9, 48:7, 60:23 improvement [1] -	1:1 Jacksonville [9] - 1:7, 1:9, 21:5, 29:24,	Lake [1] - 40:12 land [1] - 48:23	lines [6] - 8:19, 24:4, 32:18, 50:20, 51:5, 54:9 Linzee [3] - 62:5,
highlighting [1] - 15:3 highways [1] - 52:20 Hill [1] - 3:23 HILL [11] - 1:21, 3:23, 18:5, 39:5, 39:8,	improved [3] - 24:9, 48:7, 60:23 improvement [1] - 49:7 improvements [7] -	1:1 Jacksonville [9] - 1:7, 1:9, 21:5, 29:24, 40:24, 41:7, 43:5,	Lake [1] - 40:12 land [1] - 48:23 landing [1] - 42:10	lines [6] - 8:19, 24:4, 32:18, 50:20, 51:5, 54:9 Linzee [3] - 62:5, 62:13, 63:18
highlighting [1] - 15:3 highways [1] - 52:20 Hill [1] - 3:23 HILL [11] - 1:21, 3:23,	improved [3] - 24:9, 48:7, 60:23 improvement [1] - 49:7 improvements [7] - 12:10, 15:2, 35:10,	1:1 Jacksonville [9] - 1:7, 1:9, 21:5, 29:24, 40:24, 41:7, 43:5, 43:9, 43:10	Lake [1] - 40:12 land [1] - 48:23 landing [1] - 42:10 landscape [5] - 16:8,	lines [6] - 8:19, 24:4, 32:18, 50:20, 51:5, 54:9 Linzee [3] - 62:5, 62:13, 63:18 live [2] - 39:13, 40:17
highlighting [1] - 15:3 highways [1] - 52:20 Hill [1] - 3:23 HILL [11] - 1:21, 3:23, 18:5, 39:5, 39:8, 42:5, 43:1, 45:16,	improved [3] - 24:9, 48:7, 60:23 improvement [1] - 49:7 improvements [7] -	1:1 Jacksonville [9] - 1:7, 1:9, 21:5, 29:24, 40:24, 41:7, 43:5, 43:9, 43:10 Jason [2] - 3:21, 62:16	Lake [1] - 40:12 land [1] - 48:23 landing [1] - 42:10 landscape [5] - 16:8, 17:4, 31:6, 35:10,	lines [6] - 8:19, 24:4, 32:18, 50:20, 51:5, 54:9 Linzee [3] - 62:5, 62:13, 63:18 live [2] - 39:13, 40:17 lived [3] - 29:23,
highlighting [1] - 15:3 highways [1] - 52:20 Hill [1] - 3:23 HILL [11] - 1:21, 3:23, 18:5, 39:5, 39:8, 42:5, 43:1, 45:16, 45:18, 45:22, 64:16	improved [3] - 24:9, 48:7, 60:23 improvement [1] - 49:7 improvements [7] - 12:10, 15:2, 35:10, 42:3, 43:19, 55:24, 56:24	1:1 Jacksonville [9] - 1:7, 1:9, 21:5, 29:24, 40:24, 41:7, 43:5, 43:9, 43:10 Jason [2] - 3:21, 62:16 JASON [1] - 1:20 Jax [1] - 18:25	Lake [1] - 40:12 land [1] - 48:23 landing [1] - 42:10 landscape [5] - 16:8, 17:4, 31:6, 35:10, 40:8	lines [6] - 8:19, 24:4, 32:18, 50:20, 51:5, 54:9 Linzee [3] - 62:5, 62:13, 63:18 live [2] - 39:13, 40:17 lived [3] - 29:23, 40:12, 40:24
highlighting [1] - 15:3 highways [1] - 52:20 Hill [1] - 3:23 HILL [11] - 1:21, 3:23, 18:5, 39:5, 39:8, 42:5, 43:1, 45:16, 45:18, 45:22, 64:16 himself [2] - 39:24,	<pre>improved [3] - 24:9, 48:7, 60:23 improvement [1] - 49:7 improvements [7] - 12:10, 15:2, 35:10, 42:3, 43:19, 55:24,</pre>	1:1 Jacksonville [9] - 1:7, 1:9, 21:5, 29:24, 40:24, 41:7, 43:5, 43:9, 43:10 Jason [2] - 3:21, 62:16 JASON [1] - 1:20	Lake [1] - 40:12 land [1] - 48:23 landing [1] - 42:10 landscape [5] - 16:8, 17:4, 31:6, 35:10, 40:8 landscaped [1] -	lines [6] - 8:19, 24:4, 32:18, 50:20, 51:5, 54:9 Linzee [3] - 62:5, 62:13, 63:18 live [2] - 39:13, 40:17 lived [3] - 29:23, 40:12, 40:24 living [1] - 41:1
highlighting [1] - 15:3 highways [1] - 52:20 Hill [1] - 3:23 HILL [11] - 1:21, 3:23, 18:5, 39:5, 39:8, 42:5, 43:1, 45:16, 45:18, 45:22, 64:16 himself [2] - 39:24, 39:25	improved [3] - 24:9, 48:7, 60:23 improvement [1] - 49:7 improvements [7] - 12:10, 15:2, 35:10, 42:3, 43:19, 55:24, 56:24 inaudible [2] - 38:24,	1:1 Jacksonville [9] - 1:7, 1:9, 21:5, 29:24, 40:24, 41:7, 43:5, 43:9, 43:10 Jason [2] - 3:21, 62:16 JASON [1] - 1:20 Jax [1] - 18:25 JOANA [1] - 1:15	Lake [1] - 40:12 land [1] - 48:23 landing [1] - 42:10 landscape [5] - 16:8, 17:4, 31:6, 35:10, 40:8 landscaped [1] - 15:19	lines [6] - 8:19, 24:4, 32:18, 50:20, 51:5, 54:9 Linzee [3] - 62:5, 62:13, 63:18 live [2] - 39:13, 40:17 lived [3] - 29:23, 40:12, 40:24 living [1] - 41:1 lobby [1] - 31:16
highlighting [1] - 15:3 highways [1] - 52:20 Hill [1] - 3:23 HILL [11] - 1:21, 3:23, 18:5, 39:5, 39:8, 42:5, 43:1, 45:16, 45:18, 45:22, 64:16 himself [2] - 39:24, 39:25 hired [1] - 20:1	improved [3] - 24:9, 48:7, 60:23 improvement [1] - 49:7 improvements [7] - 12:10, 15:2, 35:10, 42:3, 43:19, 55:24, 56:24 inaudible [2] - 38:24, 58:6	1:1 Jacksonville [9] - 1:7, 1:9, 21:5, 29:24, 40:24, 41:7, 43:5, 43:9, 43:10 Jason [2] - 3:21, 62:16 JASON [1] - 1:20 Jax [1] - 18:25 JOANA [1] - 1:15 Joana [2] - 3:9, 28:18	Lake [1] - 40:12 land [1] - 48:23 landing [1] - 42:10 landscape [5] - 16:8, 17:4, 31:6, 35:10, 40:8 landscaped [1] - 15:19 large [4] - 14:1, 31:17,	lines [6] - 8:19, 24:4, 32:18, 50:20, 51:5, 54:9 Linzee [3] - 62:5, 62:13, 63:18 live [2] - 39:13, 40:17 lived [3] - 29:23, 40:12, 40:24 living [1] - 41:1 lobby [1] - 31:16 located [3] - 22:25,
$\label{eq:highlighting [1] - 15:3} \\ \mbox{highways [1] - 52:20} \\ \mbox{Hill [1] - 3:23} \\ \mbox{HILL [11] - 1:21, 3:23, } \\ \mbox{18:5, 39:5, 39:8, } \\ \mbox{42:5, 43:1, 45:16, } \\ \mbox{45:18, 45:22, 64:16} \\ \mbox{himself [2] - 39:24, } \\ \mbox{39:25} \\ \mbox{hired [1] - 20:1} \\ \mbox{historic [2] - 57:22, } \\ \end{tabular}$	improved [3] - 24:9, 48:7, 60:23 improvement [1] - 49:7 improvements [7] - 12:10, 15:2, 35:10, 42:3, 43:19, 55:24, 56:24 inaudible [2] - 38:24, 58:6 included [2] - 14:9,	1:1 Jacksonville [9] - 1:7, 1:9, 21:5, 29:24, 40:24, 41:7, 43:5, 43:9, 43:10 Jason [2] - 3:21, 62:16 JASON [1] - 1:20 Jax [1] - 18:25 JOANA [1] - 1:15 Joana [2] - 3:9, 28:18 job [8] - 17:18, 47:11,	Lake [1] - 40:12 land [1] - 48:23 landing [1] - 42:10 landscape [5] - 16:8, 17:4, 31:6, 35:10, 40:8 landscaped [1] - 15:19 large [4] - 14:1, 31:17, 36:15, 37:19	lines [6] - 8:19, 24:4, 32:18, 50:20, 51:5, 54:9 Linzee [3] - 62:5, 62:13, 63:18 live [2] - 39:13, 40:17 lived [3] - 29:23, 40:12, 40:24 living [1] - 41:1 lobby [1] - 31:16
$\label{eq:highlighting [1] - 15:3} \\ \mbox{highways [1] - 52:20} \\ \mbox{Hill [1] - 3:23} \\ \mbox{HILL [11] - 1:21, 3:23, 18:5, 39:5, 39:8, 42:5, 43:1, 45:16, 45:18, 45:22, 64:16} \\ \mbox{himself [2] - 39:24, 39:25} \\ \mbox{hired [1] - 20:1} \\ \mbox{historic [2] - 57:22, 57:24} \\ \end{tabular}$	improved [3] - 24:9, 48:7, 60:23 improvement [1] - 49:7 improvements [7] - 12:10, 15:2, 35:10, 42:3, 43:19, 55:24, 56:24 inaudible [2] - 38:24, 58:6 included [2] - 14:9, 14:22	1:1 Jacksonville [9] - 1:7, 1:9, 21:5, 29:24, 40:24, 41:7, 43:5, 43:9, 43:10 Jason [2] - 3:21, 62:16 JASON [1] - 1:20 Jax [1] - 18:25 JOANA [1] - 1:15 Joana [2] - 3:9, 28:18 job [8] - 17:18, 47:11, 51:1, 52:9, 54:3,	Lake [1] - 40:12 land [1] - 48:23 landing [1] - 42:10 landscape [5] - 16:8, 17:4, 31:6, 35:10, 40:8 landscaped [1] - 15:19 large [4] - 14:1, 31:17, 36:15, 37:19 Large [1] - 1:10	lines [6] - 8:19, 24:4, 32:18, 50:20, 51:5, 54:9 Linzee [3] - 62:5, 62:13, 63:18 live [2] - 39:13, 40:17 lived [3] - 29:23, 40:12, 40:24 living [1] - 41:1 lobby [1] - 31:16 located [3] - 22:25, 23:5, 33:17 location [1] - 29:1
$\label{eq:highlighting [1] - 15:3} \\ \mbox{highways [1] - 52:20} \\ \mbox{Hill [1] - 3:23} \\ \mbox{HILL [11] - 1:21, 3:23, 18:5, 39:5, 39:5, 39:8, 42:5, 43:1, 45:16, 45:18, 45:22, 64:16} \\ \mbox{himself [2] - 39:24, 39:25} \\ \mbox{hired [1] - 20:1} \\ \mbox{historic [2] - 57:22, 57:24} \\ \mbox{historical [1] - 57:19} \\ \end{tabular}$	improved [3] - 24:9, 48:7, 60:23 improvement [1] - 49:7 improvements [7] - 12:10, 15:2, 35:10, 42:3, 43:19, 55:24, 56:24 inaudible [2] - 38:24, 58:6 included [2] - 14:9, 14:22 including [2] - 12:23,	1:1 Jacksonville $[9] - 1:7$, 1:9, 21:5, 29:24, 40:24, 41:7, 43:5, 43:9, 43:10 Jason $[2] - 3:21$, 62:16 JASON $[1] - 1:20$ Jax $[1] - 18:25$ JOANA $[1] - 1:15$ Joana $[2] - 3:9$, 28:18 job $[8] - 17:18$, 47:11, 51:1, 52:9, 54:3, 55:22, 55:23, 60:23	Lake [1] - 40:12 land [1] - 48:23 landing [1] - 42:10 landscape [5] - 16:8, 17:4, 31:6, 35:10, 40:8 landscaped [1] - 15:19 large [4] - 14:1, 31:17, 36:15, 37:19 Large [1] - 1:10 last [8] - 2:9, 13:15,	lines [6] - 8:19, 24:4, 32:18, 50:20, 51:5, 54:9 Linzee [3] - 62:5, 62:13, 63:18 live [2] - 39:13, 40:17 lived [3] - 29:23, 40:12, 40:24 living [1] - 41:1 lobby [1] - 31:16 located [3] - 22:25, 23:5, 33:17
$\label{eq:highlighting [1] - 15:3} \\ \mbox{highways [1] - 52:20} \\ \mbox{Hill [1] - 3:23} \\ \mbox{HILL [11] - 1:21, 3:23, 18:5, 39:5, 39:8, 42:5, 43:1, 45:16, 45:18, 45:22, 64:16} \\ \mbox{himself [2] - 39:24, 39:25} \\ \mbox{hired [1] - 20:1} \\ \mbox{historic [2] - 57:22, 57:24} \\ \mbox{historical [1] - 57:19} \\ \mbox{hit [1] - 31:24} \\ \end{tabular}$	improved [3] - 24:9, 48:7, 60:23 improvement [1] - 49:7 improvements [7] - 12:10, 15:2, 35:10, 42:3, 43:19, 55:24, 56:24 inaudible [2] - 38:24, 58:6 included [2] - 14:9, 14:22 including [2] - 12:23, 26:11	1:1 Jacksonville $[9] - 1:7$, 1:9, 21:5, 29:24, 40:24, 41:7, 43:5, 43:9, 43:10 Jason $[2] - 3:21$, 62:16 JASON $[1] - 1:20$ Jax $[1] - 18:25$ JOANA $[1] - 1:15$ Joana $[2] - 3:9$, 28:18 job $[8] - 17:18$, 47:11, 51:1, 52:9, 54:3, 55:22, 55:23, 60:23 jobs $[1] - 41:6$	Lake $[1] - 40:12$ land $[1] - 48:23$ landing $[1] - 42:10$ landscape $[5] - 16:8$, 17:4, 31:6, 35:10, 40:8 landscaped $[1] -$ 15:19 large $[4] - 14:1, 31:17$, 36:15, 37:19 Large $[1] - 1:10$ last $[8] - 2:9, 13:15$, 17:4, 28:21, 43:14, 48:7, 50:19, 62:3 latest $[1] - 47:15$	lines [6] - 8:19, 24:4, 32:18, 50:20, 51:5, 54:9 Linzee [3] - 62:5, 62:13, 63:18 live [2] - 39:13, 40:17 lived [3] - 29:23, 40:12, 40:24 living [1] - 41:1 lobby [1] - 31:16 located [3] - 22:25, 23:5, 33:17 location [1] - 29:1 Lofts [4] - 4:4, 22:12,
$\label{eq:highlighting [1] - 15:3} \\ \mbox{highways [1] - 52:20} \\ \mbox{Hill [1] - 3:23} \\ \mbox{Hill [1] - 1:21, 3:23, 18:5, 39:5, 39:8, 42:5, 43:1, 45:16, 45:18, 45:22, 64:16} \\ \mbox{himself [2] - 39:24, 39:25} \\ \mbox{hired [1] - 20:1} \\ \mbox{historic [2] - 57:22, 57:24} \\ \mbox{historical [1] - 57:19} \\ \mbox{hit [1] - 31:24} \\ \mbox{Home [11] - 25:6, 25:8, 100} \\ \mbox$	improved [3] - 24:9, 48:7, 60:23 improvement [1] - 49:7 improvements [7] - 12:10, 15:2, 35:10, 42:3, 43:19, 55:24, 56:24 inaudible [2] - 38:24, 58:6 included [2] - 14:9, 14:22 including [2] - 12:23, 26:11 increased [1] - 30:20	1:1 Jacksonville [9] - 1:7, 1:9, 21:5, 29:24, 40:24, 41:7, 43:5, 43:9, 43:10 Jason [2] - 3:21, 62:16 JASON [1] - 1:20 Jax [1] - 18:25 JOANA [1] - 1:15 Joana [2] - 3:9, 28:18 job [8] - 17:18, 47:11, 51:1, 52:9, 54:3, 55:22, 55:23, 60:23 jobs [1] - 41:6 Jones [8] - 3:15, 6:8,	Lake [1] - 40:12 land [1] - 48:23 landing [1] - 42:10 landscape [5] - 16:8, 17:4, 31:6, 35:10, 40:8 landscaped [1] - 15:19 large [4] - 14:1, 31:17, 36:15, 37:19 Large [1] - 1:10 last [8] - 2:9, 13:15, 17:4, 28:21, 43:14, 48:7, 50:19, 62:3	lines [6] - $8:19, 24:4, 32:18, 50:20, 51:5, 54:9$ Linzee [3] - $62:5, 62:13, 63:18$ live [2] - $39:13, 40:17$ lived [3] - $29:23, 40:12, 40:24$ living [1] - $41:1$ lobby [1] - $31:16$ located [3] - $22:25, 23:5, 33:17$ location [1] - $29:1$ Lofts [4] - $4:4, 22:12, 22:18, 46:4$
$\label{eq:highlighting [1] - 15:3} \\ \mbox{highways [1] - 52:20} \\ \mbox{Hill [1] - 3:23} \\ \mbox{HilL [11] - 1:21, 3:23, 18:5, 39:5, 39:8, 42:5, 43:1, 45:16, 45:18, 45:22, 64:16} \\ \mbox{himself [2] - 39:24, 39:25} \\ \mbox{hired [1] - 20:1} \\ \mbox{historic [2] - 57:22, 57:24} \\ \mbox{historical [1] - 57:19} \\ \mbox{hit [1] - 31:24} \\ Home [11] - 25:6, 25:8, 26:4, 31:11, 31:13, 113, 113, 113, 113, 113,$	improved [3] - 24:9, 48:7, 60:23 improvement [1] - 49:7 improvements [7] - 12:10, 15:2, 35:10, 42:3, 43:19, 55:24, 56:24 inaudible [2] - 38:24, 58:6 included [2] - 14:9, 14:22 including [2] - 12:23, 26:11 increased [1] - 30:20 increases [1] - 44:5	1:1 Jacksonville [9] - 1:7, 1:9, 21:5, 29:24, 40:24, 41:7, 43:5, 43:9, 43:10 Jason [2] - 3:21, 62:16 JASON [1] - 1:20 Jax [1] - 18:25 JOANA [1] - 1:15 Joana [2] - 3:9, 28:18 job [8] - 17:18, 47:11, 51:1, 52:9, 54:3, 55:22, 55:23, 60:23 jobs [1] - 41:6 Jones [8] - 3:15, 6:8, 18:23, 19:15, 19:18, 27:23, 56:2, 57:6 JONES [8] - 1:15,	Lake $[1] - 40:12$ land $[1] - 48:23$ landing $[1] - 42:10$ landscape $[5] - 16:8$, 17:4, 31:6, 35:10, 40:8 landscaped $[1] -$ 15:19 large $[4] - 14:1, 31:17$, 36:15, 37:19 Large $[1] - 1:10$ last $[8] - 2:9, 13:15$, 17:4, 28:21, 43:14, 48:7, 50:19, 62:3 latest $[1] - 47:15$	lines [6] - $8:19, 24:4, 32:18, 50:20, 51:5, 54:9$ Linzee [3] - $62:5, 62:13, 63:18$ live [2] - $39:13, 40:17$ lived [3] - $29:23, 40:12, 40:24$ living [1] - $41:1$ lobby [1] - $31:16$ located [3] - $22:25, 23:5, 33:17$ location [1] - $29:1$ Lofts [4] - $4:4, 22:12, 22:18, 46:4$ look [15] - $17:22, 33:17$
$\label{eq:highlighting [1] - 15:3} \\ \mbox{highways [1] - 52:20} \\ \mbox{Hill [1] - 3:23} \\ \mbox{HILL [11] - 1:21, 3:23, 18:5, 39:5, 39:8, 42:5, 43:1, 45:16, 45:18, 45:22, 64:16} \\ \mbox{himself [2] - 39:24, 39:25} \\ \mbox{himed [1] - 20:1} \\ \mbox{historic [2] - 57:22, 57:24} \\ \mbox{historical [1] - 57:19} \\ \mbox{hit [1] - 31:24} \\ \mbox{Home [11] - 25:6, 25:8, 26:4, 31:11, 31:13, 34:9, 34:10, 36:25, 57:24} \\ \mbox{himel [1] - 31:24} \\ \mbox{Home [11] - 25:6, 25:8, 26:4, 31:11, 31:13, 34:9, 34:10, 36:25, 57:24} \\ \mbox{himel [11] - 31:24} \\ \mbox{Home [11] - 25:6, 25:8, 26:4, 31:11, 31:13, 34:9, 34:10, 36:25, 57:24} \\ \mbox{himel [11] - 31:24} \\ \mbox{Homel [11] - 31:24} \\ Homel [1$	improved [3] - 24:9, 48:7, 60:23 improvement [1] - 49:7 improvements [7] - 12:10, 15:2, 35:10, 42:3, 43:19, 55:24, 56:24 inaudible [2] - 38:24, 58:6 included [2] - 14:9, 14:22 including [2] - 12:23, 26:11 increased [1] - 30:20 increases [1] - 44:5 increasing [1] - 49:9	1:1 Jacksonville [9] - 1:7, 1:9, 21:5, 29:24, 40:24, 41:7, 43:5, 43:9, 43:10 Jason [2] - 3:21, 62:16 JASON [1] - 1:20 Jax [1] - 18:25 JOANA [1] - 1:15 Joana [2] - 3:9, 28:18 job [8] - 17:18, 47:11, 51:1, 52:9, 54:3, 55:22, 55:23, 60:23 jobs [1] - 41:6 Jones [8] - 3:15, 6:8, 18:23, 19:15, 19:18, 27:23, 56:2, 57:6	Lake $[1] - 40:12$ land $[1] - 48:23$ landing $[1] - 42:10$ landscape $[5] - 16:8$, 17:4, $31:6$, $35:10$, 40:8 landscaped $[1] -$ 15:19 large $[4] - 14:1$, $31:17$, 36:15, $37:19Large [1] - 1:10last [8] - 2:9, 13:15,17:4$, $28:21$, $43:14$, 48:7, $50:19$, $62:3latest [1] - 47:15layers [1] - 51:13$	$\begin{array}{llllllllllllllllllllllllllllllllllll$
$\label{eq:highlighting [1] - 15:3} \\ \mbox{highways [1] - 52:20} \\ \mbox{Hill [1] - 3:23} \\ \mbox{HILL [11] - 1:21, 3:23, 18:5, 39:5, 39:8, 42:5, 43:1, 45:16, 45:18, 45:22, 64:16} \\ \mbox{himself [2] - 39:24, 39:25} \\ \mbox{hired [1] - 20:1} \\ \mbox{historic [2] - 57:22, 57:24} \\ \mbox{historical [1] - 57:19} \\ \mbox{hit [1] - 31:24} \\ \mbox{Home [11] - 25:6, 25:8, 26:4, 31:11, 31:13, 34:9, 34:10, 36:25, 50:6, 58:25, 59:14} \\ \mbox{high basis} \end{tabular}$	improved [3] - 24:9, 48:7, 60:23 improvement [1] - 49:7 improvements [7] - 12:10, 15:2, 35:10, 42:3, 43:19, 55:24, 56:24 inaudible [2] - 38:24, 58:6 included [2] - 14:9, 14:22 including [2] - 12:23, 26:11 increased [1] - 30:20 increases [1] - 44:5 increasing [1] - 49:9 incredible [2] - 41:1,	1:1 Jacksonville [9] - 1:7, 1:9, 21:5, 29:24, 40:24, 41:7, 43:5, 43:9, 43:10 Jason [2] - 3:21, 62:16 JASON [1] - 1:20 Jax [1] - 18:25 JOANA [1] - 1:15 Joana [2] - 3:9, 28:18 job [8] - 17:18, 47:11, 51:1, 52:9, 54:3, 55:22, 55:23, 60:23 jobs [1] - 41:6 Jones [8] - 3:15, 6:8, 18:23, 19:15, 19:18, 27:23, 56:2, 57:6 JONES [8] - 1:15,	Lake $[1] - 40:12$ land $[1] - 48:23$ landing $[1] - 42:10$ landscape $[5] - 16:8$, 17:4, $31:6$, $35:10$, 40:8 landscaped $[1] -$ 15:19 large $[4] - 14:1$, $31:17$, 36:15, $37:19Large [1] - 1:10last [8] - 2:9, 13:15,17:4$, $28:21$, $43:14$, 48:7, $50:19$, $62:3latest [1] - 47:15layers [1] - 51:13learned [1] - 41:8$	lines [6] - 8:19, 24:4, 32:18, 50:20, 51:5, 54:9 Linzee [3] - 62:5, 62:13, $63:18live [2] - 39:13, 40:17lived [3] - 29:23,40:12$, $40:24living [1] - 41:1lobby [1] - 31:16located [3] - 22:25,23:5$, $33:17location [1] - 29:1Lofts [4] - 4:4, 22:12,22:18$, $46:4look [15] - 17:22,36:12$, $44:2$, $44:7$, 44:23, $47:8$, $51:21$,
$\label{eq:highlighting [1] - 15:3} \\ \mbox{highways [1] - 52:20} \\ \mbox{Hill [1] - 3:23} \\ \mbox{HILL [11] - 1:21, 3:23, 18:5, 39:5, 39:8, 42:5, 43:1, 45:16, 45:18, 45:22, 64:16} \\ \mbox{himself [2] - 39:24, 39:25} \\ \mbox{himed [1] - 20:1} \\ \mbox{historic [2] - 57:22, 57:24} \\ \mbox{historica [1] - 57:19} \\ \mbox{hit [1] - 31:24} \\ \mbox{Home [11] - 25:6, 25:8, 26:4, 31:11, 31:13, 34:9, 34:10, 36:25, 50:6, 58:25, 59:14} \\ \mbox{home [1] - 19:13} \\ \end{tabular}$	improved [3] - 24:9, 48:7, 60:23 improvement [1] - 49:7 improvements [7] - 12:10, 15:2, 35:10, 42:3, 43:19, 55:24, 56:24 inaudible [2] - 38:24, 58:6 included [2] - 14:9, 14:22 including [2] - 12:23, 26:11 increased [1] - 30:20 increases [1] - 44:5 increasing [1] - 49:9 incredible [2] - 41:1, 42:4	1:1 Jacksonville $[9] - 1:7$, 1:9, 21:5, 29:24, 40:24, 41:7, 43:5, 43:9, 43:10 Jason $[2] - 3:21$, 62:16 JASON $[1] - 1:20$ Jax $[1] - 18:25$ JOANA $[1] - 18:25$ JOANA $[1] - 11:5$ Joana $[2] - 3:9$, 28:18 job $[8] - 17:18$, 47:11, 51:1, 52:9, 54:3, 55:22, 55:23, 60:23 jobs $[1] - 41:6$ Jones $[8] - 3:15$, 6:8, 18:23, 19:15, 19:18, 27:23, 56:2, 57:6 JONES $[8] - 1:15$, 3:15, 5:18, 6:9, 18:24, 27:24, 56:3, 61:10	Lake $[1] - 40:12$ land $[1] - 48:23$ landing $[1] - 42:10$ landscape $[5] - 16:8$, 17:4, $31:6$, $35:10$, 40:8 landscaped $[1] -$ 15:19 large $[4] - 14:1$, $31:17$, 36:15, $37:19Large [1] - 1:10last [8] - 2:9, 13:15,17:4$, $28:21$, $43:14$, 48:7, $50:19$, $62:3latest [1] - 47:15layers [1] - 51:13learned [1] - 41:8least [2] - 11:17, 57:3$	lines [6] - 8:19, 24:4, 32:18, 50:20, 51:5, 54:9 Linzee [3] - 62:5, 62:13, $63:18live [2] - 39:13, 40:17lived [3] - 29:23,40:12$, $40:24living [1] - 41:1lobby [1] - 31:16located [3] - 22:25,23:5$, $33:17location [1] - 29:1Lofts [4] - 4:4, 22:12,22:18$, $46:4look [15] - 17:22,36:12$, $44:2$, $44:7$, 44:23, $47:8$, $51:21$, 57:4, $58:10$, $58:14$,
$\label{eq:highlighting [1] - 15:3} \\ \mbox{highways [1] - 52:20} \\ \mbox{Hill [1] - 3:23} \\ \mbox{HILL [11] - 1:21, 3:23, 18:5, 39:5, 39:8, 42:5, 43:1, 45:16, 45:18, 45:22, 64:16} \\ \mbox{himself [2] - 39:24, 39:25} \\ \mbox{hired [1] - 20:1} \\ \mbox{historic [2] - 57:22, 57:24} \\ \mbox{historical [1] - 57:19} \\ \mbox{hit [1] - 31:24} \\ \mbox{Home [11] - 25:6, 25:8, 26:4, 31:11, 31:13, 34:9, 34:10, 36:25, 50:6, 58:25, 59:14} \\ \mbox{home [1] - 19:13} \\ \mbox{homor [1] - 64:8} \\ \end{tabular}$	improved [3] - 24:9, 48:7, 60:23 improvement [1] - 49:7 improvements [7] - 12:10, 15:2, 35:10, 42:3, 43:19, 55:24, 56:24 inaudible [2] - 38:24, 58:6 included [2] - 14:9, 14:22 including [2] - 12:23, 26:11 increased [1] - 30:20 increases [1] - 44:5 increasing [1] - 49:9 incredible [2] - 41:1, 42:4 Independent [1] -	1:1 Jacksonville [9] - 1:7, 1:9, 21:5, 29:24, 40:24, 41:7, 43:5, 43:9, 43:10 Jason [2] - 3:21, 62:16 JASON [1] - 1:20 Jax [1] - 18:25 JOANA [1] - 11:15 Joana [2] - 3:9, 28:18 job [8] - 17:18, 47:11, 51:1, 52:9, 54:3, 55:22, 55:23, 60:23 jobs [1] - 41:6 Jones [8] - 3:15, 6:8, 18:23, 19:15, 19:18, 27:23, 56:2, 57:6 JONES [8] - 1:15, 3:15, 5:18, 6:9, 18:24, 27:24, 56:3,	Lake $[1] - 40:12$ land $[1] - 48:23$ landing $[1] - 42:10$ landscape $[5] - 16:8$, 17:4, $31:6$, $35:10$, 40:8 landscaped $[1] -$ 15:19 large $[4] - 14:1$, $31:17$, 36:15, $37:19Large [1] - 1:10last [8] - 2:9, 13:15,17:4$, $28:21$, $43:14$, 48:7, $50:19$, $62:3latest [1] - 47:15layers [1] - 51:13learned [1] - 41:8least [2] - 11:17, 57:3leave [2] - 49:20,$	lines [6] - 8:19, 24:4, 32:18, 50:20, 51:5, 54:9 Linzee [3] - 62:5, 62:13, 63:18 live [2] - 39:13, 40:17 lived [3] - 29:23, 40:12, 40:24 living [1] - 41:1 lobby [1] - 31:16 located [3] - 22:25, 23:5, 33:17 location [1] - 29:1 Lofts [4] - 4:4, 22:12, 22:18, 46:4 look [15] - 17:22, 36:12, 44:2, 44:7, 44:23, 47:8, 51:21, 57:4, 58:10, 58:14, 60:13, 60:17, 60:20,
$\label{eq:highlighting [1] - 15:3} \\ \mbox{highways [1] - 52:20} \\ \mbox{Hill [1] - 3:23} \\ \mbox{HILL [11] - 1:21, 3:23, 18:5, 39:5, 39:8, 42:5, 43:1, 45:16, 45:18, 45:22, 64:16} \\ \mbox{himself [2] - 39:24, 39:25} \\ \mbox{hired [1] - 20:1} \\ \mbox{historic [2] - 57:22, 57:24} \\ \mbox{historical [1] - 57:19} \\ \mbox{hit [1] - 31:24} \\ \mbox{Home [11] - 25:6, 25:8, 26:4, 31:11, 31:13, 34:9, 34:10, 36:25, 50:6, 58:25, 59:14} \\ \mbox{home [1] - 19:13} \\ \mbox{home [1] - 64:8} \\ \mbox{hope [1] - 59:1} \\ \end{tabular}$	improved [3] - 24:9, 48:7, 60:23 improvement [1] - 49:7 improvements [7] - 12:10, 15:2, 35:10, 42:3, 43:19, 55:24, 56:24 inaudible [2] - 38:24, 58:6 included [2] - 14:9, 14:22 including [2] - 12:23, 26:11 increased [1] - 30:20 increases [1] - 44:5 increasing [1] - 49:9 incredible [2] - 41:1, 42:4 Independent [1] - 10:20	1:1 Jacksonville $[9] - 1:7$, 1:9, 21:5, 29:24, 40:24, 41:7, 43:5, 43:9, 43:10 Jason $[2] - 3:21$, 62:16 JASON $[1] - 1:20$ Jax $[1] - 18:25$ JOANA $[1] - 18:25$ JOANA $[1] - 11:5$ Joana $[2] - 3:9$, 28:18 job $[8] - 17:18$, 47:11, 51:1, 52:9, 54:3, 55:22, 55:23, 60:23 jobs $[1] - 41:6$ Jones $[8] - 3:15$, 6:8, 18:23, 19:15, 19:18, 27:23, 56:2, 57:6 JONES $[8] - 1:15$, 3:15, 5:18, 6:9, 18:24, 27:24, 56:3, 61:10	Lake $[1] - 40:12$ land $[1] - 48:23$ landing $[1] - 42:10$ landscape $[5] - 16:8$, 17:4, 31:6, 35:10, 40:8 landscaped $[1] -$ 15:19 large $[4] - 14:1, 31:17$, 36:15, 37:19 Large $[1] - 1:10$ last $[8] - 2:9, 13:15$, 17:4, 28:21, 43:14, 48:7, 50:19, 62:3 latest $[1] - 47:15$ layers $[1] - 51:13$ learned $[1] - 41:8$ least $[2] - 11:17, 57:3$ leave $[2] - 49:20$, 50:18	lines [6] - 8:19, 24:4, 32:18, 50:20, 51:5, 54:9 Linzee [3] - 62:5, 62:13, 63:18 live [2] - 39:13, 40:17 lived [3] - 29:23, 40:12, 40:24 living [1] - 41:1 lobby [1] - 31:16 located [3] - 22:25, 23:5, 33:17 location [1] - 29:1 Lofts [4] - 4:4, 22:12, 22:18, 46:4 look [15] - 17:22, 36:12, 44:2, 44:7, 44:23, 47:8, 51:21, 57:4, 58:10, 58:14, 60:13, 60:17, 60:20, 60:24, 61:22
$\label{eq:highlighting [1] - 15:3} \\ \mbox{highways [1] - 52:20} \\ \mbox{Hill [1] - 3:23} \\ \mbox{HILL [11] - 1:21, 3:23, 18:5, 39:5, 39:8, 42:5, 43:1, 45:16, 45:18, 45:22, 64:16} \\ \mbox{himself [2] - 39:24, 39:25} \\ \mbox{hired [1] - 20:1} \\ \mbox{historic [2] - 57:22, 57:24} \\ \mbox{historical [1] - 57:19} \\ \mbox{hit [1] - 31:24} \\ \mbox{Home [11] - 25:6, 25:8, 26:4, 31:11, 31:13, 34:9, 34:10, 36:25, 50:6, 58:25, 59:14} \\ \mbox{home [1] - 19:13} \\ \mbox{honor [1] - 64:8} \\ \mbox{hope [1] - 59:1} \\ \\ \mbox{hopefully [3] - 2:9, \\ \end{tabular}$	improved [3] - 24:9, 48:7, 60:23 improvement [1] - 49:7 improvements [7] - 12:10, 15:2, 35:10, 42:3, 43:19, 55:24, 56:24 inaudible [2] - 38:24, 58:6 included [2] - 14:9, 14:22 including [2] - 12:23, 26:11 increases [1] - 44:5 increases [1] - 44:5 increasing [1] - 49:9 incredible [2] - 41:1, 42:4 Independent [1] - 10:20 individual [2] - 52:5,	1:1 Jacksonville [9] - 1:7, 1:9, 21:5, 29:24, 40:24, 41:7, 43:5, 43:9, 43:10 Jason [2] - 3:21, 62:16 JASON [1] - 1:20 Jax [1] - 18:25 JOANA [1] - 1:15 Joana [2] - 3:9, 28:18 job [8] - 17:18, 47:11, 51:1, 52:9, 54:3, 55:22, 55:23, 60:23 jobs [1] - 41:6 Jones [8] - 3:15, 6:8, 18:23, 19:15, 19:18, 27:23, 56:2, 57:6 JONES [8] - 1:15, 3:15, 5:18, 6:9, 18:24, 27:24, 56:3, 61:10 JR [1] - 1:16	Lake $[1] - 40:12$ land $[1] - 48:23$ landing $[1] - 42:10$ landscape $[5] - 16:8$, 17:4, 31:6, 35:10, 40:8 landscaped $[1] -$ 15:19 large $[4] - 14:1, 31:17$, 36:15, 37:19 Large $[1] - 1:10$ last $[8] - 2:9, 13:15,$ 17:4, 28:21, 43:14, 48:7, 50:19, 62:3 latest $[1] - 47:15$ layers $[1] - 51:13$ learned $[1] - 41:8$ least $[2] - 11:17, 57:3$ leave $[2] - 49:20,$ 50:18 Lee $[11] - 3:3, 3:5,$	lines [6] - 8:19, 24:4, 32:18, 50:20, 51:5, 54:9 Linzee [3] - 62:5, 62:13, $63:18live [2] - 39:13, 40:17lived [3] - 29:23,40:12$, $40:24living [1] - 41:1lobby [1] - 31:16located [3] - 22:25,23:5$, $33:17location [1] - 29:1Lofts [4] - 4:4, 22:12,22:18$, $46:4look [15] - 17:22,36:12$, $44:2$, $44:7$, 44:23, $47:8$, $51:21$, 57:4, $58:10$, $58:14$, 60:13, $60:17$, $60:20$, 60:24, $61:22looking [8] - 13:6,$
$\label{eq:highlighting [1] - 15:3} \\ \mbox{highways [1] - 52:20} \\ \mbox{Hill [1] - 3:23} \\ \mbox{HILL [11] - 1:21, 3:23, 18:5, 39:5, 39:8, 42:5, 43:1, 45:16, 45:18, 45:22, 64:16} \\ \mbox{himself [2] - 39:24, 39:25} \\ \mbox{hired [1] - 20:1} \\ \mbox{historic [2] - 57:22, 57:24} \\ \mbox{historical [1] - 57:19} \\ \mbox{hit [1] - 31:24} \\ \mbox{Home [11] - 25:6, 25:8, 26:4, 31:11, 31:13, 34:9, 34:10, 36:25, 50:6, 58:25, 59:14} \\ \mbox{home [1] - 19:13} \\ \mbox{honor [1] - 64:8} \\ \mbox{hope [1] - 59:1} \\ \mbox{hope fully [3] - 2:9, 19:7, 22:21} \\ \end{tabular}$	improved [3] - 24:9, 48:7, 60:23 improvement [1] - 49:7 improvements [7] - 12:10, 15:2, 35:10, 42:3, 43:19, 55:24, 56:24 inaudible [2] - 38:24, 58:6 included [2] - 14:9, 14:22 including [2] - 12:23, 26:11 increased [1] - 30:20 increases [1] - 44:5 increasing [1] - 49:9 incredible [2] - 41:1, 42:4 Independent [1] - 10:20 individual [2] - 52:5, 53:4 indoor [1] - 32:1 induce [1] - 19:8	1:1 Jacksonville $[9] - 1:7$, 1:9, 21:5, 29:24, 40:24, 41:7, 43:5, 43:9, 43:10 Jason $[2] - 3:21$, 62:16 JASON $[1] - 1:20$ Jax $[1] - 18:25$ JOANA $[1] - 11:5$ Joana $[2] - 3:9$, 28:18 job $[8] - 17:18$, 47:11, 51:1, 52:9, 54:3, 55:22, 55:23, 60:23 jobs $[1] - 41:6$ Jones $[8] - 3:15$, 6:8, 18:23, 19:15, 19:18, 27:23, 56:2, 57:6 JONES $[8] - 1:15$, 3:15, 5:18, 6:9, 18:24, 27:24, 56:3, 61:10 JR $[1] - 1:16$ Julia $[2] - 8:11$, 8:15	Lake $[1] - 40:12$ land $[1] - 48:23$ landing $[1] - 42:10$ landscape $[5] - 16:8$, 17:4, $31:6$, $35:10$, 40:8 landscaped $[1] -$ 15:19 large $[4] - 14:1$, $31:17$, 36:15, $37:19Large [1] - 1:10last [8] - 2:9, 13:15,17:4$, $28:21$, $43:14$, 48:7, $50:19$, $62:3latest [1] - 47:15layers [1] - 51:13learned [1] - 41:8least [2] - 11:17, 57:3leave [2] - 49:20,50:18Lee [11] - 3:3, 3:5,5:21$, $21:10$, $21:18$,	lines [6] - 8:19, 24:4, 32:18, 50:20, 51:5, 54:9 Linzee [3] - 62:5, 62:13, 63:18 live [2] - 39:13, 40:17 lived [3] - 29:23, 40:12, 40:24 living [1] - 41:1 lobby [1] - 31:16 located [3] - 22:25, 23:5, 33:17 location [1] - 29:1 Lofts [4] - 4:4, 22:12, 22:18, 46:4 look [15] - 17:22, 36:12, 44:2, 44:7, 44:23, 47:8, 51:21, 57:4, 58:10, 58:14, 60:13, 60:17, 60:20, 60:24, 61:22 looking [8] - 13:6, 17:19, 19:24, 30:2,
$\label{eq:highlighting [1] - 15:3} \\ \mbox{highways [1] - 52:20} \\ \mbox{Hill [1] - 3:23} \\ \mbox{HILL [11] - 1:21, 3:23, 18:5, 39:5, 39:8, 42:5, 43:1, 45:16, 45:18, 45:22, 64:16} \\ \mbox{himself [2] - 39:24, 39:25} \\ \mbox{hired [1] - 20:1} \\ \mbox{historic [2] - 57:22, 57:24} \\ \mbox{historical [1] - 57:19} \\ \mbox{hit [1] - 31:24} \\ \mbox{Home [11] - 25:6, 25:8, 26:4, 31:11, 31:13, 34:9, 34:10, 36:25, 50:6, 58:25, 59:14} \\ \mbox{home [1] - 19:13} \\ \mbox{home [1] - 64:8} \\ \mbox{hope [1] - 59:1} \\ \mbox{hope [1] - 59:1} \\ \mbox{hopes [1] - 60:21} \\ \mbox{hopes [1] - 60:21} \\ \end{tabular}$	improved [3] - 24:9, 48:7, 60:23 improvement [1] - 49:7 improvements [7] - 12:10, 15:2, 35:10, 42:3, 43:19, 55:24, 56:24 inaudible [2] - 38:24, 58:6 included [2] - 14:9, 14:22 including [2] - 12:23, 26:11 increased [1] - 30:20 increases [1] - 44:5 increasing [1] - 49:9 incredible [2] - 41:1, 42:4 Independent [1] - 10:20 individual [2] - 52:5, 53:4 indoor [1] - 32:1	1:1 Jacksonville [9] - 1:7, 1:9, 21:5, 29:24, 40:24, 41:7, 43:5, 43:9, 43:10 Jason [2] - 3:21, 62:16 JASON [1] - 1:20 Jax [1] - 18:25 JOANA [1] - 1:15 Joana [2] - 3:9, 28:18 job [8] - 17:18, 47:11, 51:1, 52:9, 54:3, 55:22, 55:23, 60:23 jobs [1] - 41:6 Jones [8] - 3:15, 6:8, 18:23, 19:15, 19:18, 27:23, 56:2, 57:6 JONES [8] - 1:15, 3:15, 5:18, 6:9, 18:24, 27:24, 56:3, 61:10 JR [1] - 1:16 Julia [2] - 8:11, 8:15 July [4] - 1:6, 2:1, 2:5,	Lake [1] - 40:12 land [1] - 48:23 landing [1] - 42:10 landscape [5] - 16:8, 17:4, 31:6, 35:10, 40:8 landscaped [1] - 15:19 large [4] - 14:1, 31:17, 36:15, 37:19 Large [1] - 1:10 last [8] - 2:9, 13:15, 17:4, 28:21, 43:14, 48:7, 50:19, 62:3 latest [1] - 47:15 layers [1] - 51:13 learned [1] - 41:8 least [2] - 11:17, 57:3 leave [2] - 49:20, 50:18 Lee [11] - 3:3, 3:5, 5:21, 21:10, 21:18, 27:2, 38:7, 46:15,	lines [6] - 8:19, 24:4, 32:18, 50:20, 51:5, 54:9 Linzee [3] - 62:5, 62:13, 63:18 live [2] - 39:13, 40:17 lived [3] - 29:23, 40:12, 40:24 living [1] - 41:1 lobby [1] - 31:16 located [3] - 22:25, 23:5, 33:17 location [1] - 29:1 Lofts [4] - 4:4, 22:12, 22:18, 46:4 look [15] - 17:22, 36:12, 44:2, 44:7, 44:23, 47:8, 51:21, 57:4, 58:10, 58:14, 60:13, 60:17, 60:20, 60:24, 61:22 looking [8] - 13:6, 17:19, 19:24, 30:2, 30:6, 32:9, 44:11,
$\label{eq:highlighting [1] - 15:3} \\ \mbox{highways [1] - 52:20} \\ \mbox{Hill [1] - 3:23} \\ \mbox{HILL [11] - 1:21, 3:23, 18:5, 39:5, 39:8, 42:5, 43:1, 45:16, 45:18, 45:22, 64:16} \\ \mbox{himself [2] - 39:24, 39:25} \\ \mbox{hired [1] - 20:1} \\ \mbox{historic [2] - 57:22, 57:24} \\ \mbox{historical [1] - 57:19} \\ \mbox{hit [1] - 31:24} \\ \mbox{Home [11] - 25:6, 25:8, 26:4, 31:11, 31:13, 34:9, 34:10, 36:25, 50:6, 58:25, 59:14} \\ \mbox{home [1] - 19:13} \\ \mbox{home [1] - 64:8} \\ \mbox{hope [1] - 59:1} \\ \mbox{hopes [1] - 60:21} \\ \mbox{hopes [1] - 60:21} \\ \mbox{hopeing [4] - 19:19, \\ \end{tabular}$	improved [3] - 24:9, 48:7, 60:23 improvement [1] - 49:7 improvements [7] - 12:10, 15:2, 35:10, 42:3, 43:19, 55:24, 56:24 inaudible [2] - 38:24, 58:6 included [2] - 14:9, 14:22 including [2] - 12:23, 26:11 increased [1] - 30:20 increases [1] - 44:5 increasing [1] - 49:9 incredible [2] - 41:1, 42:4 Independent [1] - 10:20 individual [2] - 52:5, 53:4 indoor [1] - 32:1 induce [1] - 19:8	1:1 Jacksonville [9] - 1:7, 1:9, 21:5, 29:24, 40:24, 41:7, 43:5, 43:9, 43:10 Jason [2] - 3:21, 62:16 JASON [1] - 1:20 Jax [1] - 18:25 JOANA [1] - 1:15 Joana [2] - 3:9, 28:18 job [8] - 17:18, 47:11, 51:1, 52:9, 54:3, 55:22, 55:23, 60:23 jobs [1] - 41:6 Jones [8] - 3:15, 6:8, 18:23, 19:15, 19:18, 27:23, 56:2, 57:6 JONES [8] - 1:15, 3:15, 5:18, 6:9, 18:24, 27:24, 56:3, 61:10 JR [1] - 1:16 Julia [2] - 8:11, 8:15 July [4] - 1:6, 2:1, 2:5, 65:15 June [1] - 2:19 junk [1] - 13:11	Lake [1] - 40:12 land [1] - 48:23 landing [1] - 42:10 landscape [5] - 16:8, 17:4, 31:6, 35:10, 40:8 landscaped [1] - 15:19 large [4] - 14:1, 31:17, 36:15, 37:19 Large [1] - 1:10 last [8] - 2:9, 13:15, 17:4, 28:21, 43:14, 48:7, 50:19, 62:3 latest [1] - 47:15 layers [1] - 51:13 learned [1] - 41:8 least [2] - 11:17, 57:3 leave [2] - 49:20, 50:18 Lee [11] - 3:3, 3:5, 5:21, 21:10, 21:18, 27:2, 38:7, 46:15, 49:1, 56:12, 61:16	lines [6] - 8:19, 24:4, 32:18, 50:20, 51:5, 54:9 Linzee [3] - 62:5, 62:13, 63:18 live [2] - 39:13, 40:17 lived [3] - 29:23, 40:12, 40:24 living [1] - 41:1 lobby [1] - 31:16 located [3] - 22:25, 23:5, 33:17 location [1] - 29:1 Lofts [4] - 4:4, 22:12, 22:18, 46:4 look [15] - 17:22, 36:12, 44:2, 44:7, 44:23, 47:8, 51:21, 57:4, 58:10, 58:14, 60:13, 60:17, 60:20, 60:24, 61:22 looking [8] - 13:6, 17:19, 19:24, 30:2, 30:6, 32:9, 44:11, 44:21
$\label{eq:highlighting [1] - 15:3} \\ \mbox{highways [1] - 52:20} \\ \mbox{Hill [1] - 3:23} \\ \mbox{HILL [11] - 1:21, 3:23, 18:5, 39:5, 39:8, 42:5, 43:1, 45:16, 45:18, 45:22, 64:16} \\ \mbox{himself [2] - 39:24, 39:25} \\ \mbox{hired [1] - 20:1} \\ \mbox{historic [2] - 57:22, 57:24} \\ \mbox{historical [1] - 57:19} \\ \mbox{hit [1] - 31:24} \\ \mbox{Home [11] - 25:6, 25:8, 26:4, 31:11, 31:13, 34:9, 34:10, 36:25, 50:6, 58:25, 59:14} \\ \mbox{home [1] - 19:13} \\ \mbox{home [1] - 64:8} \\ \mbox{hope [1] - 59:1} \\ \mbox{hope [1] - 59:1} \\ \mbox{hopes [1] - 60:21} \\ \mbox{hopes [1] - 60:21} \\ \mbox{hoping [4] - 19:19, 47:1, 47:2, 47:14} \\ \end{tabular}$	$\label{eq:spectral_setup} \begin{array}{l} \mbox{improved} [3] - 24:9, \\ 48:7, 60:23 \\ \mbox{improvement} [1] - \\ 49:7 \\ \mbox{improvements} [7] - \\ 12:10, 15:2, 35:10, \\ 42:3, 43:19, 55:24, \\ 56:24 \\ \mbox{inaudible} [2] - 38:24, \\ 58:6 \\ \mbox{included} [2] - 14:9, \\ 14:22 \\ \mbox{included} [2] - 12:23, \\ 26:11 \\ \mbox{increase} [1] - 42:2 \\ \mbox{increases} [1] - 44:5 \\ \mbox{increases} [1] - 44:5 \\ \mbox{increases} [1] - 49:9 \\ \mbox{increases} [1] - 49:9 \\ \mbox{increases} [1] - 49:9 \\ \mbox{increase} [2] - 41:1, \\ 42:4 \\ \mbox{independent} [1] - \\ 10:20 \\ \mbox{individual} [2] - 52:5, \\ 53:4 \\ \mbox{indoor} [1] - 32:1 \\ \mbox{induce} [1] - 19:8 \\ \mbox{information} [1] - \\ \end{array}$	1:1 Jacksonville [9] - 1:7, 1:9, 21:5, 29:24, 40:24, 41:7, 43:5, 43:9, 43:10 Jason [2] - 3:21, 62:16 JASON [1] - 1:20 Jax [1] - 18:25 JOANA [1] - 1:15 Joana [2] - 3:9, 28:18 job [8] - 17:18, 47:11, 51:1, 52:9, 54:3, 55:22, 55:23, 60:23 jobs [1] - 41:6 Jones [8] - 3:15, 6:8, 18:23, 19:15, 19:18, 27:23, 56:2, 57:6 JONES [8] - 1:15, 3:15, 5:18, 6:9, 18:24, 27:24, 56:3, 61:10 JR [1] - 1:16 Julia [2] - 8:11, 8:15 July [4] - 1:6, 2:1, 2:5, 65:15 June [1] - 2:19	Lake $[1] - 40:12$ land $[1] - 48:23$ landing $[1] - 42:10$ landscape $[5] - 16:8$, 17:4, 31:6, 35:10, 40:8 landscaped $[1] -$ 15:19 large $[4] - 14:1, 31:17$, 36:15, 37:19 Large $[1] - 1:10$ last $[8] - 2:9, 13:15$, 17:4, 28:21, 43:14, 48:7, 50:19, 62:3 latest $[1] - 47:15$ layers $[1] - 51:13$ learned $[1] - 41:8$ least $[2] - 11:17, 57:3$ leave $[2] - 49:20$, 50:18 Lee $[11] - 3:3, 3:5,$ 5:21, 21:10, 21:18, 27:2, 38:7, 46:15, 49:1, 56:12, 61:16 LEE $[10] - 1:14, 3:5,$	lines [6] - 8:19, 24:4, 32:18, 50:20, 51:5, 54:9 Linzee [3] - 62:5, 62:13, 63:18 live [2] - 39:13, 40:17 lived [3] - 29:23, 40:12, 40:24 living [1] - 41:1 lobby [1] - 31:16 located [3] - 22:25, 23:5, 33:17 location [1] - 29:1 Lofts [4] - 4:4, 22:12, 22:18, 46:4 look [15] - 17:22, 36:12, 44:2, 44:7, 44:23, 47:8, 51:21, 57:4, 58:10, 58:14, 60:13, 60:17, 60:20, 60:24, 61:22 looking [8] - 13:6, 17:19, 19:24, 30:2, 30:6, 32:9, 44:11, 44:21 looks [3] - 32:4, 43:10,
highlighting [1] - 15:3 highways [1] - 52:20 Hill [1] - 3:23 HILL [11] - 1:21, 3:23, 18:5, 39:5, 39:8, 42:5, 43:1, 45:16, 45:18, 45:22, 64:16 himself [2] - 39:24, 39:25 hired [1] - 20:1 historic [2] - 57:22, 57:24 historical [1] - 57:19 hit [1] - 31:24 Home [11] - 25:6, 25:8, 26:4, 31:11, 31:13, 34:9, 34:10, 36:25, 50:6, 58:25, 59:14 home [1] - 19:13 honor [1] - 64:8 hope [1] - 59:1 hopefully [3] - 2:9, 19:7, 22:21 hopes [1] - 60:21 hoping [4] - 19:19, 47:1, 47:2, 47:14 horizontal [2] - 13:23,	$\label{eq:spectral_setup} \begin{array}{l} \mbox{improved} [3] - 24:9, \\ 48:7, 60:23 \\ \mbox{improvement} [1] - \\ 49:7 \\ \mbox{improvements} [7] - \\ 12:10, 15:2, 35:10, \\ 42:3, 43:19, 55:24, \\ 56:24 \\ \mbox{inaudible} [2] - 38:24, \\ 58:6 \\ \mbox{included} [2] - 14:9, \\ 14:22 \\ \mbox{included} [2] - 12:23, \\ 26:11 \\ \mbox{increases} [1] - 42:2 \\ \mbox{increases} [1] - 44:5 \\ \mbox{increases} [1] - 44:5 \\ \mbox{increases} [1] - 49:9 \\ \mbox{increases} [1] - 19:8 \\ \mbox{indovr} [1] - 39:18 \\ \mbox{information} [1] - \\ 39:18 \\ \mbox{information} [1] - \\$	1:1 Jacksonville [9] - 1:7, 1:9, 21:5, 29:24, 40:24, 41:7, 43:5, 43:9, 43:10 Jason [2] - 3:21, 62:16 JASON [1] - 1:20 Jax [1] - 18:25 JOANA [1] - 1:15 Joana [2] - 3:9, 28:18 job [8] - 17:18, 47:11, 51:1, 52:9, 54:3, 55:22, 55:23, 60:23 jobs [1] - 41:6 Jones [8] - 3:15, 6:8, 18:23, 19:15, 19:18, 27:23, 56:2, 57:6 JONES [8] - 1:15, 3:15, 5:18, 6:9, 18:24, 27:24, 56:3, 61:10 JR [1] - 1:16 Julia [2] - 8:11, 8:15 July [4] - 1:6, 2:1, 2:5, 65:15 June [1] - 2:19 junk [1] - 13:11	Lake $[1] - 40:12$ land $[1] - 48:23$ landing $[1] - 42:10$ landscape $[5] - 16:8$, 17:4, $31:6$, $35:10$, 40:8 landscaped $[1] -$ 15:19 large $[4] - 14:1$, $31:17$, 36:15, $37:19Large [1] - 1:10last [8] - 2:9, 13:15,17:4$, $28:21$, $43:14$, 48:7, $50:19$, $62:3latest [1] - 47:15layers [1] - 51:13learned [1] - 41:8least [2] - 11:17, 57:3leave [2] - 49:20,50:18Lee [11] - 3:3, 3:5,5:21$, $21:10$, $21:18$, 27:2, $38:7$, $46:15$, 49:1, $56:12$, $61:16LEE [10] - 1:14, 3:5,5:22$, $21:11$, $27:3$,	lines [6] - 8:19, 24:4, 32:18, 50:20, 51:5, 54:9 Linzee [3] - 62:5, 62:13, 63:18 live [2] - 39:13, 40:17 lived [3] - 29:23, 40:12, 40:24 living [1] - 41:1 lobby [1] - 31:16 located [3] - 22:25, 23:5, 33:17 location [1] - 29:1 Lofts [4] - 4:4, 22:12, 22:18, 46:4 look [15] - 17:22, 36:12, 44:2, 44:7, 44:23, 47:8, 51:21, 57:4, 58:10, 58:14, 60:13, 60:17, 60:20, 60:24, 61:22 looking [8] - 13:6, 17:19, 19:24, 30:2, 30:6, 32:9, 44:11, 44:21 looks [3] - 32:4, 43:10, 57:15

-Diane M. Tropia', Inc., Post Office Box' 2375', Jacksonville', FL 32203-(904) 821-0300

26:12	5:22, 5:25, 6:3, 6:6,	missing [1] - 7:6	45:22, 64:16	none [6] - 5:6, 18:3,
louvers [1] - 49:21	6:9, 7:7, 18:9, 18:17,	mix [1] - 58:4	multifamily [1] - 31:25	22:6, 61:3, 62:13,
love [2] - 41:1, 55:9	18:19, 18:24, 19:17,	mixed [5] - 12:3, 23:8,	multiphase [1] - 16:2	64:17
lower [2] - 25:2, 47:24	20:10, 20:13, 20:24,	31:8, 48:19, 48:20	multiphased [1] - 9:23	North [3] - 1:8, 8:10
luckily [1] - 50:12	21:11, 21:20, 27:3,	mixed-use [5] - 12:3,	multiple [1] - 11:8	north [2] - 8:10, 33:6
	27:9, 27:15, 27:21,	23:8, 31:8, 48:19,		Northbank [1] - 57:21
lush [1] - 15:19	27:24, 38:8, 38:12,	48:20	Multipurpose [1] - 1:8	northeast [3] - 11:6,
М	38:16, 38:21, 39:10,	48.20 modern [1] - 48:1	murals [2] - 13:7, 13:8	•••
Μ	43:4, 46:2, 46:10,	Modern [1] - 58:3	N	12:6, 12:10 northwest [1] - 14:14
Mahal [1] - 55:9	46:17, 46:23, 46:24,		N	Notary [1] - 1:10
Main [1] - 1:8	49:3, 50:14, 55:5,	modulation [2] - 9:12, 24:9	N5 [4] - 4:3, 7:24, 8:6,	
main [3] - 36:2, 36:20,	56:3, 57:8, 61:7,	moment [1] - 38:24	18:12	note [3] - 3:25, 64:1, 64:9
52:10	61:8, 61:9, 61:10,	moments [1] - 53:24	name [2] - 39:8, 39:13	notes [1] - 65:11
maintained [1] - 37:7	61:13, 61:14, 62:23,	Monahan [8] - 3:7,	Nancy [4] - 27:22,	notion [1] - 40:9
majority [2] - 35:18,	63:8, 64:11	5:24, 20:23, 27:8,	38:22, 43:2, 43:5	Hotion [1] - 40.9
37:4	Member [10] - 1:14,	38:14, 46:22, 49:2,	national [1] - 20:1	0
Manager [1] - 1:18	1:14, 1:15, 1:15,	50:14, 40.22, 49.2, 50:11	nay [2] - 61:13, 61:14	0
Marco [12] - 29:15,	1:16, 6:24, 62:25,	MONAHAN [15] - 1:13,	neatly [1] - 8:17	o'clock [1] - 42:23
29:17, 30:7, 31:2,	63:1, 63:4, 64:2	2:13, 3:7, 5:9, 5:25,	necessarily [3] -	objection [2] - 54:8,
33:4, 36:17, 39:15,	member [7] - 3:6, 3:8,	18:9, 20:24, 27:9,	48:18, 59:6, 60:13	54:13
40:10, 40:12, 40:17,	3:10, 3:14, 3:16,	38:16, 46:2, 46:23,	necessary [2] - 55:16,	observe [1] - 11:1
40:25, 47:6	39:7, 43:3	49:3, 61:7, 62:23,	60:14	obstacle [1] - 36:18
masked [1] - 24:25	Member/Liaison [1] -	64:11	need [12] - 23:11,	occurs [1] - 29:21
mass [2] - 52:1, 53:9	1:20	Monahan's [1] - 64:2	26:14, 43:24, 44:3,	OF [4] - 1:1, 65:1,
massing [7] - 9:7,	MEMBERS [15] - 1:12,	Monday [1] - 28:2	50:6, 51:13, 55:2,	65:3, 65:4
24:23, 29:22, 33:1,	2:20, 2:22, 5:5, 7:14,	monk [1] - 39:24	59:14, 62:15, 62:16,	offer [1] - 62:10
33:8, 48:6, 50:22	7:16, 10:6, 18:2,	monotony [1] - 9:14	62:19, 63:20	Office [4] - 1:19, 1:20,
massive [1] - 12:3	22:3, 22:5, 26:20,	month [1] - 28:21	needed [1] - 25:18	3:19, 3:21
match [1] - 58:5	61:2, 62:12, 63:11,	months [1] - 28:17	needs [2] - 4:19, 55:10	office [4] - 23:2,
material [4] - 26:3,	63:13	Morningside [1] -	neglect [1] - 2:25	23:10, 31:15, 42:16
26:6, 26:9, 26:11	Members [19] - 2:4,	28:10	neighborhood [2] -	offices [1] - 31:14
materiality [1] - 12:23	4:1, 5:4, 5:20, 7:9,	Moscow [1] - 41:22	36:22, 44:6	old [1] - 11:13
materials [2] - 13:3,	10:4, 17:25, 21:24,		neo [1] - 39:22	Old [1] - 62:1
33:24	22:6, 26:19, 28:6,	most [3] - 41:10, 54:5, 54:19	never [1] - 38:23	One [1] - 10:20
matt [1] - 3:11	38:5, 39:1, 61:1,	motion [12] - 2:11,	New [1] - 62:2	one [1] - 10.20
MATT [1] - 1:13	61:16, 61:24, 62:10,	2:14, 5:16, 7:11,	new [4] - 8:23, 10:24,	19:22, 30:2, 30:10,
Matt [2] - 11:3, 17:15	63:14, 64:18	18:15, 22:1, 46:8,	14:20, 32:23	30:24, 31:9, 31:14,
mature [3] - 34:19,	members [11] - 2:4,	61:4, 62:16, 62:20,	next [22] - 11:15,	34:3, 35:22, 35:23,
54:15, 54:17	2:7, 10:24, 20:14,	62:25, 63:4	11:19, 11:25, 12:24,	36:7, 41:17, 42:17,
McGonnigal [1] -	26:24, 28:1, 56:10,	02.23, 03.4	11.10, 11.20, 12.24,	50.7, 41.17, 42.17,
	- , - , , - ,	mouth [1] - 21.2	14.14 14.23 15.11	46.25 47 13 51 21
10.25	59:24, 60:1, 60:16,	mouth [1] - 21:2	14:14, 14:23, 15:11, 16:1, 16:18, 16:25,	46:25, 47:13, 51:21, 52:10, 55:5, 57:16,
10:25 MD (41 - 47:2, 47:3		move [15] - 3:1, 5:11,	16:1, 16:18, 16:25,	52:10, 55:5, 57:16,
MD [4] - 47:2, 47:3,	59:24, 60:1, 60:16,	move [15] - 3:1, 5:11, 11:4, 13:15, 18:11,	16:1, 16:18, 16:25, 19:10, 28:25, 29:12,	52:10, 55:5, 57:16, 58:22, 59:22, 62:2,
MD [4] - 47:2, 47:3, 47:10, 48:4	59:24, 60:1, 60:16, 63:21	move [15] - 3:1, 5:11, 11:4, 13:15, 18:11, 18:22, 26:22, 32:17,	16:1, 16:18, 16:25, 19:10, 28:25, 29:12, 30:18, 32:21, 33:11,	52:10, 55:5, 57:16, 58:22, 59:22, 62:2, 63:25
MD [4] - 47:2, 47:3, 47:10, 48:4 mean [4] - 39:12,	59:24, 60:1, 60:16, 63:21 memory [1] - 40:23	move [15] - 3:1, 5:11, 11:4, 13:15, 18:11, 18:22, 26:22, 32:17, 33:6, 46:4, 46:13,	16:1, 16:18, 16:25, 19:10, 28:25, 29:12, 30:18, 32:21, 33:11, 34:3, 35:13, 50:12,	52:10, 55:5, 57:16, 58:22, 59:22, 62:2, 63:25 one-story [1] - 30:10
MD [4] - 47:2, 47:3, 47:10, 48:4 mean [4] - 39:12, 41:15, 41:24, 49:25	59:24, 60:1, 60:16, 63:21 memory [1] - 40:23 mentioned [4] - 7:21,	move [15] - 3:1, 5:11, 11:4, 13:15, 18:11, 18:22, 26:22, 32:17, 33:6, 46:4, 46:13, 46:20, 47:6, 54:12,	16:1, 16:18, 16:25, 19:10, 28:25, 29:12, 30:18, 32:21, 33:11, 34:3, 35:13, 50:12, 62:4, 63:5, 63:23	52:10, 55:5, 57:16, 58:22, 59:22, 62:2, 63:25 one-story [1] - 30:10 one-way [1] - 31:9
MD [4] - 47:2, 47:3, 47:10, 48:4 mean [4] - 39:12, 41:15, 41:24, 49:25 means [1] - 61:16	59:24, 60:1, 60:16, 63:21 memory [1] - 40:23 mentioned [4] - 7:21, 30:23, 31:20, 49:15	move [15] - 3:1, 5:11, 11:4, 13:15, 18:11, 18:22, 26:22, 32:17, 33:6, 46:4, 46:13, 46:20, 47:6, 54:12, 64:12	16:1, 16:18, 16:25, 19:10, 28:25, 29:12, 30:18, 32:21, 33:11, 34:3, 35:13, 50:12, 62:4, 63:5, 63:23 NFL [1] - 4:20	52:10, 55:5, 57:16, 58:22, 59:22, 62:2, 63:25 one-story [1] - 30:10 one-way [1] - 31:9 ones [1] - 9:25
MD [4] - 47:2, 47:3, 47:10, 48:4 mean [4] - 39:12, 41:15, 41:24, 49:25 means [1] - 61:16 meant [1] - 14:11	59:24, 60:1, 60:16, 63:21 memory [1] - 40:23 mentioned [4] - 7:21, 30:23, 31:20, 49:15 met [2] - 24:7, 27:11	move [15] - 3:1, 5:11, 11:4, 13:15, 18:11, 18:22, 26:22, 32:17, 33:6, 46:4, 46:13, 46:20, 47:6, 54:12, 64:12 moved [1] - 2:13	16:1, 16:18, 16:25, 19:10, 28:25, 29:12, 30:18, 32:21, 33:11, 34:3, 35:13, 50:12, 62:4, 63:5, 63:23 NFL [1] - 4:20 nice [2] - 28:20, 55:22	52:10, 55:5, 57:16, 58:22, 59:22, 62:2, 63:25 one-story [1] - 30:10 one-way [1] - 31:9 ones [1] - 9:25 open [4] - 7:25, 8:20,
MD [4] - 47:2, 47:3, 47:10, 48:4 mean [4] - 39:12, 41:15, 41:24, 49:25 means [1] - 61:16 meant [1] - 14:11 meet [4] - 22:20,	59:24, 60:1, 60:16, 63:21 memory [1] - 40:23 mentioned [4] - 7:21, 30:23, 31:20, 49:15 met [2] - 24:7, 27:11 metal [3] - 26:6, 33:23,	move [15] - 3:1, 5:11, 11:4, 13:15, 18:11, 18:22, 26:22, 32:17, 33:6, 46:4, 46:13, 46:20, 47:6, 54:12, 64:12 moved [1] - 2:13 movies [1] - 55:19	16:1, 16:18, 16:25, 19:10, 28:25, 29:12, 30:18, 32:21, 33:11, 34:3, 35:13, 50:12, 62:4, 63:5, 63:23 NFL [1] - 4:20 nice [2] - 28:20, 55:22 nicer [1] - 55:22	52:10, 55:5, 57:16, 58:22, 59:22, 62:2, 63:25 one-story [1] - 30:10 one-way [1] - 31:9 ones [1] - 9:25 open [4] - 7:25, 8:20, 22:13, 35:6
MD [4] - 47:2, 47:3, 47:10, 48:4 mean [4] - 39:12, 41:15, 41:24, 49:25 means [1] - 61:16 meant [1] - 14:11 meet [4] - 22:20, 25:17, 50:19, 55:22	59:24, 60:1, 60:16, 63:21 memory [1] - 40:23 mentioned [4] - 7:21, 30:23, 31:20, 49:15 met [2] - 24:7, 27:11 metal [3] - 26:6, 33:23, 49:21	move [15] - 3:1, 5:11, 11:4, 13:15, 18:11, 18:22, 26:22, 32:17, 33:6, 46:4, 46:13, 46:20, 47:6, 54:12, 64:12 moved [1] - 2:13 movies [1] - 55:19 moving [1] - 11:19	16:1, 16:18, 16:25, 19:10, 28:25, 29:12, 30:18, 32:21, 33:11, 34:3, 35:13, 50:12, 62:4, 63:5, 63:23 NFL [1] - 4:20 nice [2] - 28:20, 55:22 nicer [1] - 55:22 nine [1] - 47:4	52:10, 55:5, 57:16, 58:22, 59:22, 62:2, 63:25 one-story [1] - 30:10 one-way [1] - 31:9 ones [1] - 9:25 open [4] - 7:25, 8:20, 22:13, 35:6 opened [1] - 62:3
$\begin{array}{l} \textbf{MD} [4] - 47:2, \ 47:3, \\ 47:10, \ 48:4 \\ \textbf{mean} [4] - 39:12, \\ 41:15, \ 41:24, \ 49:25 \\ \textbf{means} [1] - 61:16 \\ \textbf{meant} [1] - 14:11 \\ \textbf{meet} [4] - 22:20, \\ 25:17, \ 50:19, \ 55:22 \\ \textbf{meeting} [15] - 2:6, \ 2:8, \end{array}$	59:24, 60:1, 60:16, 63:21 memory [1] - 40:23 mentioned [4] - 7:21, 30:23, 31:20, 49:15 met [2] - 24:7, 27:11 metal [3] - 26:6, 33:23, 49:21 Mid [1] - 58:3	move [15] - 3:1, 5:11, 11:4, 13:15, 18:11, 18:22, 26:22, 32:17, 33:6, 46:4, 46:13, 46:20, 47:6, 54:12, 64:12 moved [1] - 2:13 movies [1] - 55:19 moving [1] - 11:19 MR [7] - 3:19, 3:21,	16:1, 16:18, 16:25, 19:10, 28:25, 29:12, 30:18, 32:21, 33:11, 34:3, 35:13, 50:12, 62:4, 63:5, 63:23 NFL [1] - 4:20 nice [2] - 28:20, 55:22 nicer [1] - 55:22 nine [1] - 47:4 nobody [2] - 20:5,	52:10, 55:5, 57:16, 58:22, 59:22, 62:2, 63:25 one-story [1] - 30:10 one-way [1] - 31:9 ones [1] - 9:25 open [4] - 7:25, 8:20, 22:13, 35:6 opened [1] - 62:3 openness [1] - 12:17
MD [4] - 47:2, 47:3, 47:10, 48:4 mean [4] - 39:12, 41:15, 41:24, 49:25 means [1] - 61:16 meant [1] - 14:11 meet [4] - 22:20, 25:17, 50:19, 55:22 meeting [15] - 2:6, 2:8, 2:9, 2:19, 16:3,	59:24, 60:1, 60:16, 63:21 memory [1] - 40:23 mentioned [4] - 7:21, 30:23, 31:20, 49:15 met [2] - 24:7, 27:11 metal [3] - 26:6, 33:23, 49:21 Mid [1] - 58:3 Mid-Century [1] - 58:3	<pre>move [15] - 3:1, 5:11, 11:4, 13:15, 18:11, 18:22, 26:22, 32:17, 33:6, 46:4, 46:13, 46:20, 47:6, 54:12, 64:12 moved [1] - 2:13 movies [1] - 55:19 moving [1] - 11:19 MR [7] - 3:19, 3:21, 42:7, 42:12, 42:21,</pre>	16:1, 16:18, 16:25, 19:10, 28:25, 29:12, 30:18, 32:21, 33:11, 34:3, 35:13, 50:12, 62:4, 63:5, 63:23 NFL [1] - 4:20 nice [2] - 28:20, 55:22 nicer [1] - 55:22 nine [1] - 47:4 nobody [2] - 20:5, 44:14	52:10, 55:5, 57:16, 58:22, 59:22, 62:2, 63:25 one-story [1] - 30:10 one-way [1] - 31:9 ones [1] - 9:25 open [4] - 7:25, 8:20, 22:13, 35:6 opened [1] - 62:3 openness [1] - 12:17 Operations [1] - 1:18
MD [4] - 47:2, 47:3, 47:10, 48:4 mean [4] - 39:12, 41:15, 41:24, 49:25 means [1] - 61:16 meant [1] - 14:11 meet [4] - 22:20, 25:17, 50:19, 55:22 meeting [15] - 2:6, 2:8, 2:9, 2:19, 16:3, 16:23, 17:1, 22:20,	$59:24, 60:1, 60:16, \\ 63:21$ memory [1] - 40:23 mentioned [4] - 7:21, 30:23, 31:20, 49:15 met [2] - 24:7, 27:11 metal [3] - 26:6, 33:23, 49:21 Mid [1] - 58:3 Mid-Century [1] - 58:3 middle [1] - 29:17	$\begin{array}{l} \textbf{move} [15] - 3:1, 5:11, \\ 11:4, 13:15, 18:11, \\ 18:22, 26:22, 32:17, \\ 33:6, 46:4, 46:13, \\ 46:20, 47:6, 54:12, \\ 64:12 \\ \textbf{moved} [1] - 2:13 \\ \textbf{movies} [1] - 55:19 \\ \textbf{moving} [1] - 11:19 \\ \textbf{MR} [7] - 3:19, 3:21, \\ 42:7, 42:12, 42:21, \\ 61:20, 62:19 \\ \end{array}$	16:1, 16:18, 16:25, 19:10, 28:25, 29:12, 30:18, 32:21, 33:11, 34:3, 35:13, 50:12, 62:4, 63:5, 63:23 NFL [1] - 4:20 nice [2] - 28:20, 55:22 nicer [1] - 55:22 nine [1] - 47:4 nobody [2] - 20:5, 44:14 node [1] - 23:4	52:10, 55:5, 57:16, 58:22, 59:22, 62:2, 63:25 one-story [1] - 30:10 one-way [1] - 31:9 ones [1] - 9:25 open [4] - 7:25, 8:20, 22:13, 35:6 opened [1] - 62:3 openness [1] - 12:17 Operations [1] - 1:18 opinion [1] - 47:17
$\begin{array}{l} \textbf{MD} [4] - 47:2, \ 47:3, \\ 47:10, \ 48:4 \\ \textbf{mean} [4] - 39:12, \\ 41:15, \ 41:24, \ 49:25 \\ \textbf{means} [1] - 61:16 \\ \textbf{meant} [1] - 14:11 \\ \textbf{meet} [4] - 22:20, \\ 25:17, \ 50:19, \ 55:22 \\ \textbf{meeting} [15] - 2:6, \ 2:8, \\ 2:9, \ 2:19, \ 16:3, \\ 16:23, \ 17:1, \ 22:20, \\ 42:23, \ 43:14, \ 49:16, \\ \end{array}$	$59:24, 60:1, 60:16, \\ 63:21$ memory [1] - 40:23 mentioned [4] - 7:21, 30:23, 31:20, 49:15 met [2] - 24:7, 27:11 metal [3] - 26:6, $33:23, $ 49:21 Mid [1] - 58:3 Mid-Century [1] - 58:3 middle [1] - 29:17 might [3] - 25:18,	$\begin{array}{l} \textbf{move} [15] - 3:1, 5:11, \\ 11:4, 13:15, 18:11, \\ 18:22, 26:22, 32:17, \\ 33:6, 46:4, 46:13, \\ 46:20, 47:6, 54:12, \\ 64:12 \\ \textbf{moved} [1] - 2:13 \\ \textbf{movies} [1] - 55:19 \\ \textbf{moving} [1] - 11:19 \\ \textbf{MR} [7] - 3:19, 3:21, \\ 42:7, 42:12, 42:21, \\ 61:20, 62:19 \\ \textbf{MS} [26] - 3:17, 3:18, \end{array}$	16:1, 16:18, 16:25, 19:10, 28:25, 29:12, 30:18, 32:21, 33:11, 34:3, 35:13, 50:12, 62:4, 63:5, 63:23 NFL [1] - 4:20 nice [2] - 28:20, 55:22 nicer [1] - 55:22 nine [1] - 47:4 nobody [2] - 20:5, 44:14 node [1] - 23:4 nominated [1] - 62:5	52:10, 55:5, 57:16, 58:22, 59:22, 62:2, 63:25 one-story [1] - 30:10 one-way [1] - 31:9 ones [1] - 9:25 open [4] - 7:25, 8:20, 22:13, 35:6 opened [1] - 62:3 openness [1] - 12:17 Operations [1] - 1:18 opinion [1] - 47:17 opportunity [6] - 9:5,
$\begin{array}{l} \textbf{MD} [4] - 47:2, \ 47:3, \\ 47:10, \ 48:4 \\ \textbf{mean} [4] - 39:12, \\ 41:15, \ 41:24, \ 49:25 \\ \textbf{means} [1] - 61:16 \\ \textbf{meant} [1] - 14:11 \\ \textbf{meet} [4] - 22:20, \\ 25:17, \ 50:19, \ 55:22 \\ \textbf{meeting} [15] - 2:6, \ 2:8, \\ 2:9, \ 2:19, \ 16:3, \\ 16:23, \ 17:1, \ 22:20, \\ 42:23, \ 43:14, \ 49:16, \\ 49:25, \ 62:3, \ 63:6, \\ \end{array}$	$59:24, 60:1, 60:16, \\ 63:21$ memory [1] - 40:23 mentioned [4] - 7:21, 30:23, 31:20, 49:15 met [2] - 24:7, 27:11 metal [3] - 26:6, 33:23, 49:21 Mid [1] - 58:3 Mid-Century [1] - 58:3 middle [1] - 29:17 might [3] - 25:18, 50:8, 56:15 mind [1] - 62:22 minimalistic [1] - 54:3	$\begin{array}{l} \textbf{move} [15] - 3:1, 5:11, \\ 11:4, 13:15, 18:11, \\ 18:22, 26:22, 32:17, \\ 33:6, 46:4, 46:13, \\ 46:20, 47:6, 54:12, \\ 64:12 \\ \textbf{moved} [1] - 2:13 \\ \textbf{movies} [1] - 55:19 \\ \textbf{moving} [1] - 11:19 \\ \textbf{MR} [7] - 3:19, 3:21, \\ 42:7, 42:12, 42:21, \\ 61:20, 62:19 \\ \textbf{MS} [26] - 3:17, 3:18, \\ 3:23, 4:10, 6:21, 8:3, \\ \end{array}$	16:1, 16:18, 16:25, 19:10, 28:25, 29:12, 30:18, 32:21, 33:11, 34:3, 35:13, 50:12, 62:4, 63:5, 63:23 NFL [1] - 4:20 nice [2] - 28:20, 55:22 nicer [1] - 55:22 nine [1] - 47:4 nobody [2] - 20:5, 44:14 node [1] - 23:4 nominated [1] - 62:5 Nominating [2] -	$52:10, 55:5, 57:16, \\58:22, 59:22, 62:2, \\63:25$ one-story [1] - 30:10 one-way [1] - 31:9 ones [1] - 9:25 open [4] - 7:25, 8:20, 22:13, 35:6 opened [1] - 62:3 openness [1] - 12:17 Operations [1] - 1:18 opinion [1] - 47:17 opportunity [6] - 9:5, 13:19, 17:10, 26:24,
$\begin{array}{l} \textbf{MD} [4] - 47:2, \ 47:3, \\ 47:10, \ 48:4 \\ \textbf{mean} [4] - 39:12, \\ 41:15, \ 41:24, \ 49:25 \\ \textbf{means} [1] - 61:16 \\ \textbf{meant} [1] - 14:11 \\ \textbf{meet} [4] - 22:20, \\ 25:17, \ 50:19, \ 55:22 \\ \textbf{meeting} [15] - 2:6, \ 2:8, \\ 2:9, \ 2:19, \ 16:3, \\ 16:23, \ 17:1, \ 22:20, \\ 42:23, \ 43:14, \ 49:16, \\ 49:25, \ 62:3, \ 63:6, \\ 64:3 \\ \end{array}$	$59:24, 60:1, 60:16, \\ 63:21$ memory [1] - 40:23 mentioned [4] - 7:21, 30:23, 31:20, 49:15 met [2] - 24:7, 27:11 metal [3] - 26:6, $33:23, $ 49:21 Mid [1] - 58:3 Mid-Century [1] - 58:3 middle [1] - 29:17 might [3] - 25:18, 50:8, 56:15 mind [1] - 62:22	$\begin{array}{l} \textbf{move} [15] - 3:1, 5:11, \\ 11:4, 13:15, 18:11, \\ 18:22, 26:22, 32:17, \\ 33:6, 46:4, 46:13, \\ 46:20, 47:6, 54:12, \\ 64:12 \\ \textbf{moved} [1] - 2:13 \\ \textbf{movies} [1] - 55:19 \\ \textbf{moving} [1] - 11:19 \\ \textbf{MR} [7] - 3:19, 3:21, \\ 42:7, 42:12, 42:21, \\ 61:20, 62:19 \\ \textbf{MS} [26] - 3:17, 3:18, \\ 3:23, 4:10, 6:21, 8:3, \\ 10:13, 10:14, 10:17, \\ \end{array}$	$16:1, 16:18, 16:25, \\19:10, 28:25, 29:12, \\30:18, 32:21, 33:11, \\34:3, 35:13, 50:12, \\62:4, 63:5, 63:23 \\ \textbf{NFL} [1] - 4:20 \\ \textbf{nice} [2] - 28:20, 55:22 \\ \textbf{nice} [1] - 55:22 \\ \textbf{nine} [1] - 55:22 \\ \textbf{nine} [1] - 47:4 \\ \textbf{nobody} [2] - 20:5, \\44:14 \\ \textbf{node} [1] - 23:4 \\ \textbf{nominated} [1] - 62:5 \\ \textbf{Nominating} [2] - \\63:20, 63:22 \\ \end{bmatrix}$	52:10, 55:5, 57:16, 58:22, 59:22, 62:2, 63:25 one-story [1] - $30:10$ one-way [1] - $31:9$ ones [1] - $9:25$ open [4] - $7:25$, 8:20, 22:13, 35:6 opened [1] - $62:3$ openness [1] - $12:17$ Operations [1] - $12:17$ Operations [1] - $12:17$ opportunity [6] - $9:5$, 13:19, 17:10, 26:24, 28:14, 57:9
$\begin{array}{c} \textbf{MD} [4] - 47:2, 47:3, \\ 47:10, 48:4 \\ \textbf{mean} [4] - 39:12, \\ 41:15, 41:24, 49:25 \\ \textbf{means} [1] - 61:16 \\ \textbf{meant} [1] - 14:11 \\ \textbf{meet} [4] - 22:20, \\ 25:17, 50:19, 55:22 \\ \textbf{meeting} [15] - 2:6, 2:8, \\ 2:9, 2:19, 16:3, \\ 16:23, 17:1, 22:20, \\ 42:23, 43:14, 49:16, \\ 49:25, 62:3, 63:6, \\ 64:3 \\ \textbf{MEETING} [1] - 1:3 \\ \end{array}$	$59:24, 60:1, 60:16, \\ 63:21$ memory [1] - 40:23 mentioned [4] - 7:21, 30:23, 31:20, 49:15 met [2] - 24:7, 27:11 metal [3] - 26:6, 33:23, 49:21 Mid [1] - 58:3 Mid-Century [1] - 58:3 middle [1] - 29:17 might [3] - 25:18, 50:8, 56:15 mind [1] - 62:22 minimalistic [1] - 54:3	$\begin{array}{l} \textbf{move} [15] - 3:1, 5:11, \\ 11:4, 13:15, 18:11, \\ 18:22, 26:22, 32:17, \\ 33:6, 46:4, 46:13, \\ 46:20, 47:6, 54:12, \\ 64:12 \\ \textbf{moved} [1] - 2:13 \\ \textbf{movies} [1] - 55:19 \\ \textbf{moving} [1] - 11:19 \\ \textbf{MR} [7] - 3:19, 3:21, \\ 42:7, 42:12, 42:21, \\ 61:20, 62:19 \\ \textbf{MS} [26] - 3:17, 3:18, \\ 3:23, 4:10, 6:21, 8:3, \\ 10:13, 10:14, 10:17, \\ 10:18, 18:5, 19:25, \\ \end{array}$	16:1, 16:18, 16:25, 19:10, 28:25, 29:12, 30:18, 32:21, 33:11, 34:3, 35:13, 50:12, 62:4, 63:5, 63:23 NFL [1] - 4:20 nice [2] - 28:20, 55:22 nicer [1] - 55:22 nine [1] - 47:4 nobody [2] - 20:5, 44:14 node [1] - 23:4 nominated [1] - 62:5 Nominating [2] - 63:20, 63:22 nomination [2] - 62:6,	52:10, 55:5, 57:16, 58:22, 59:22, 62:2, 63:25 one-story [1] - $30:10$ one-way [1] - $31:9$ ones [1] - $9:25$ open [4] - $7:25$, 8:20, 22:13, 35:6 opened [1] - $62:3$ openness [1] - $12:17$ Operations [1] - $12:17$ Operations [1] - $12:17$ opportunity [6] - $9:5$, 13:19, $17:10$, $26:24$, 28:14, $57:9opposed [6] - 2:21,$
$\begin{array}{l} \textbf{MD} [4] - 47:2, \ 47:3, \\ 47:10, \ 48:4 \\ \textbf{mean} [4] - 39:12, \\ 41:15, \ 41:24, \ 49:25 \\ \textbf{means} [1] - 61:16 \\ \textbf{meant} [1] - 14:11 \\ \textbf{meet} [4] - 22:20, \\ 25:17, \ 50:19, \ 55:22 \\ \textbf{meeting} [15] - 2:6, \ 2:8, \\ 2:9, \ 2:19, \ 16:3, \\ 16:23, \ 17:1, \ 22:20, \\ 42:23, \ 43:14, \ 49:16, \\ 49:25, \ 62:3, \ 63:6, \\ 64:3 \\ \textbf{MEETING} [1] - 1:3 \\ \textbf{meetings} [1] - 63:25 \\ \end{array}$	$59:24, 60:1, 60:16, \\ 63:21$ memory [1] - 40:23 mentioned [4] - 7:21, 30:23, 31:20, 49:15 met [2] - 24:7, 27:11 metal [3] - 26:6, 33:23, 49:21 Mid [1] - 58:3 Mid-Century [1] - 58:3 middle [1] - 29:17 might [3] - 25:18, 50:8, 56:15 mind [1] - 62:22 minimalistic [1] - 54:3 minimum [2] - 16:3,	$\begin{array}{l} \textbf{move} [15] - 3:1, 5:11, \\ 11:4, 13:15, 18:11, \\ 18:22, 26:22, 32:17, \\ 33:6, 46:4, 46:13, \\ 46:20, 47:6, 54:12, \\ 64:12 \\ \textbf{moved} [1] - 2:13 \\ \textbf{movies} [1] - 55:19 \\ \textbf{moving} [1] - 11:19 \\ \textbf{MR} [7] - 3:19, 3:21, \\ 42:7, 42:12, 42:21, \\ 61:20, 62:19 \\ \textbf{MS} [26] - 3:17, 3:18, \\ 3:23, 4:10, 6:21, 8:3, \\ 10:13, 10:14, 10:17, \\ 10:18, 18:5, 19:25, \\ 22:16, 28:9, 38:10, \\ \end{array}$	16:1, 16:18, 16:25, 19:10, 28:25, 29:12, 30:18, 32:21, 33:11, 34:3, 35:13, 50:12, 62:4, 63:5, 63:23 NFL [1] - 4:20 nice [2] - 28:20, 55:22 nicer [1] - 55:22 nine [1] - 47:4 nobody [2] - 20:5, 44:14 node [1] - 23:4 nominated [1] - 62:5 Nominating [2] - 63:20, 63:22 nomination [2] - 62:6, 62:18	52:10, 55:5, 57:16, 58:22, 59:22, 62:2, 63:25 one-story [1] - $30:10$ one-way [1] - $31:9$ ones [1] - $9:25$ open [4] - $7:25$, 8:20, 22:13, 35:6 opened [1] - $62:3$ openness [1] - $12:17$ Operations [1] - $12:17$ Operat
$\begin{array}{c} \text{MD} [4] - 47:2, 47:3, \\ 47:10, 48:4 \\ \text{mean} [4] - 39:12, \\ 41:15, 41:24, 49:25 \\ \text{means} [1] - 61:16 \\ \text{meant} [1] - 14:11 \\ \text{meet} [4] - 22:20, \\ 25:17, 50:19, 55:22 \\ \text{meeting} [15] - 2:6, 2:8, \\ 2:9, 2:19, 16:3, \\ 16:23, 17:1, 22:20, \\ 42:23, 43:14, 49:16, \\ 49:25, 62:3, 63:6, \\ 64:3 \\ \text{MEETING} [1] - 1:3 \\ \text{meetings} [1] - 63:25 \\ \text{MEMBER} [55] - 2:13, \\ \end{array}$	$59:24, 60:1, 60:16, \\ 63:21$ memory [1] - 40:23 mentioned [4] - 7:21, 30:23, 31:20, 49:15 met [2] - 24:7, 27:11 metal [3] - 26:6, 33:23, 49:21 Mid [1] - 58:3 Mid-Century [1] - 58:3 middle [1] - 29:17 might [3] - 25:18, 50:8, 56:15 mind [1] - 62:22 minimalistic [1] - 54:3 minimum [2] - 16:3, 17:1	$\begin{array}{l} \textbf{move} [15] - 3:1, 5:11, \\ 11:4, 13:15, 18:11, \\ 18:22, 26:22, 32:17, \\ 33:6, 46:4, 46:13, \\ 46:20, 47:6, 54:12, \\ 64:12 \\ \textbf{moved} [1] - 2:13 \\ \textbf{movies} [1] - 55:19 \\ \textbf{moving} [1] - 11:19 \\ \textbf{MR} [7] - 3:19, 3:21, \\ 42:7, 42:12, 42:21, \\ 61:20, 62:19 \\ \textbf{MS} [26] - 3:17, 3:18, \\ 3:23, 4:10, 6:21, 8:3, \\ 10:13, 10:14, 10:17, \\ 10:18, 18:5, 19:25, \\ 22:16, 28:9, 38:10, \\ 38:13, 39:5, 39:8, \\ \end{array}$	16:1, 16:18, 16:25, 19:10, 28:25, 29:12, 30:18, 32:21, 33:11, 34:3, 35:13, 50:12, 62:4, 63:5, 63:23 NFL [1] - 4:20 nice [2] - 28:20, 55:22 nicer [1] - 55:22 nine [1] - 47:4 nobody [2] - 20:5, 44:14 node [1] - 23:4 nominated [1] - 62:5 Nominating [2] - 63:20, 63:22 nomination [2] - 62:6, 62:18 nominations [3] -	52:10, 55:5, 57:16, 58:22, 59:22, 62:2, 63:25 one-story [1] - $30:10$ one-way [1] - $31:9$ ones [1] - $9:25$ open [4] - $7:25$, 8:20, 22:13, 35:6 opened [1] - $62:3$ openness [1] - $12:17$ Operations [1] - $12:17$ Operat
$\begin{array}{l} \textbf{MD} [4] - 47:2, \ 47:3, \\ 47:10, \ 48:4 \\ \textbf{mean} [4] - 39:12, \\ 41:15, \ 41:24, \ 49:25 \\ \textbf{means} [1] - 61:16 \\ \textbf{meant} [1] - 14:11 \\ \textbf{meet} [4] - 22:20, \\ 25:17, \ 50:19, \ 55:22 \\ \textbf{meeting} [15] - 2:6, \ 2:8, \\ 2:9, \ 2:19, \ 16:3, \\ 16:23, \ 17:1, \ 22:20, \\ 42:23, \ 43:14, \ 49:16, \\ 49:25, \ 62:3, \ 63:6, \\ 64:3 \\ \textbf{MEETING} [1] - 1:3 \\ \textbf{meetings} [1] - 63:25 \\ \end{array}$	$59:24, 60:1, 60:16, \\ 63:21$ memory [1] - 40:23 mentioned [4] - 7:21, 30:23, 31:20, 49:15 met [2] - 24:7, 27:11 metal [3] - 26:6, 33:23, 49:21 Mid [1] - 58:3 Mid-Century [1] - 58:3 middle [1] - 29:17 might [3] - 25:18, 50:8, 56:15 mind [1] - 62:22 minimalistic [1] - 54:3 minimum [2] - 16:3, 17:1 minor [1] - 43:18	$\begin{array}{l} \textbf{move} [15] - 3:1, 5:11, \\ 11:4, 13:15, 18:11, \\ 18:22, 26:22, 32:17, \\ 33:6, 46:4, 46:13, \\ 46:20, 47:6, 54:12, \\ 64:12 \\ \textbf{moved} [1] - 2:13 \\ \textbf{movies} [1] - 55:19 \\ \textbf{moving} [1] - 11:19 \\ \textbf{MR} [7] - 3:19, 3:21, \\ 42:7, 42:12, 42:21, \\ 61:20, 62:19 \\ \textbf{MS} [26] - 3:17, 3:18, \\ 3:23, 4:10, 6:21, 8:3, \\ 10:13, 10:14, 10:17, \\ 10:18, 18:5, 19:25, \\ 22:16, 28:9, 38:10, \\ \end{array}$	16:1, 16:18, 16:25, 19:10, 28:25, 29:12, 30:18, 32:21, 33:11, 34:3, 35:13, 50:12, 62:4, 63:5, 63:23 NFL [1] - 4:20 nice [2] - 28:20, 55:22 nicer [1] - 55:22 nine [1] - 47:4 nobody [2] - 20:5, 44:14 node [1] - 23:4 nominated [1] - 62:5 Nominating [2] - 63:20, 63:22 nomination [2] - 62:6, 62:18	52:10, 55:5, 57:16, 58:22, 59:22, 62:2, 63:25 one-story [1] - $30:10$ one-way [1] - $31:9$ ones [1] - $9:25$ open [4] - $7:25$, 8:20, 22:13, 35:6 opened [1] - $62:3$ openness [1] - $12:17$ Operations [1] - $12:17$ Operat

Diane M. Tropia', Inc., Post Office Box' 2375', Jacksonville', FL 32203-(904) 821-0300

Ondinanaa waa 4.5	00.40 00.44 00.0		44.4	FC-00 CO-4F C4-40
Ordinance [6] - 4:5,	60:10, 60:14, 62:6	pillars [2] - 44:18,	44:1	56:23, 60:15, 64:13,
4:11, 4:12, 5:11,	parte [5] - 26:25, 27:4,	44:24	primary [1] - 23:4	64:14, 64:16
7:12	27:5, 27:25, 38:18	Place [2] - 39:15,	priority [1] - 59:15	Public [2] - 1:7, 1:10
ordinance [1] - 7:18	particular [1] - 17:15	40:17	privacy [1] - 37:13	PUD [2] - 23:12
organically [2] -	partly [1] - 45:14	place [4] - 40:16,	private [2] - 31:12,	pull [1] - 53:9
29:20, 29:22	pass [1] - 60:6	40:21, 41:1, 55:18	31:21	pulled [2] - 12:15,
originally [2] - 40:4,	pass-through [1] -	placed [1] - 9:21	problem [3] - 40:11,	37:18
50:17	60:6	plan [4] - 9:23, 15:1,	43:21, 43:23	pulling [2] - 15:23,
Orlando [1] - 53:25	passing [1] - 58:17	15:15, 16:2	proceedings [2] -	16:22
orthogonal [1] - 32:18	past [2] - 28:16, 64:5	planning [1] - 40:7	64:21, 65:9	pulls [1] - 13:23
Ott [5] - 62:5, 62:25,	pause [2] - 53:23,	planting [1] - 30:16	Proceedings [1] - 1:6	purpose [3] - 9:2,
63:1, 63:4, 63:15	53:24	plucking [1] - 58:1	process [6] - 57:14,	45:7, 51:9
outdoor [2] - 32:2,	paving [1] - 36:24	podium [4] - 10:9,	58:7, 60:11, 60:15,	purview [1] - 53:5
35:8	pay [2] - 36:7, 40:19	28:8, 39:7, 43:3	62:6, 62:18	pushed [1] - 34:8
outreach [1] - 28:19	paying [1] - 41:6	point [6] - 12:9, 46:19,	product [3] - 56:17,	pushes [1] - 11:22
outside [1] - 44:18	peace [1] - 39:25	50:21, 51:12, 58:8,	56:21, 57:5	put [5] - 19:19, 50:9,
outstanding [1] -	Pearl [13] - 4:2, 7:23,	58:12	Professional [2] -	50:18, 53:19, 55:14
17:18	8:5, 8:10, 8:15, 11:7,	pointed [1] - 58:23	65:7, 65:18	putting [2] - 41:24,
overall [6] - 22:23,		pointed [1] - 38.23	programming [2] -	44:20
25:24, 26:10, 48:6,	11:23, 12:11, 14:6, 15:8, 18:11, 20:4	28:23, 52:11, 56:12	20:3, 23:10	44.20
	15:8, 18:11, 20:4		project [22] - 8:17,	0
48:17, 64:8	pedestrian [14] - 9:4,	pop [1] - 13:10		Q
overhang [1] - 37:20	11:24, 12:19, 14:1,	portion [3] - 31:8,	19:1, 19:6, 19:18, 20:20, 21:2, 21:2	auality (4) - 45.12
overpass [2] - 29:18,	14:12, 21:6, 33:20,	31:17, 64:14	20:20, 21:2, 21:3,	quality [4] - 45:13,
33:12	36:8, 43:11, 51:20,	portions [1] - 21:3	21:6, 21:14, 23:8,	52:25, 53:3, 54:22
own [1] - 41:21	52:7, 54:18, 60:4,	positive [3] - 48:10,	39:18, 39:21, 47:15,	questions [11] - 5:4,
	60:8	48:22	48:18, 48:19, 49:14,	10:1, 10:4, 10:7,
Р	Pedestrian [6] - 9:10,	posture [1] - 5:8	52:24, 53:6, 53:14,	17:22, 17:25, 26:17,
	23:19, 24:6, 30:15,	potential [1] - 9:16	54:6, 56:5, 59:9	26:19, 33:1, 38:5,
p.m [4] - 1:7, 2:1, 2:6,	30:21, 49:10	pour [1] - 14:5	projector [1] - 10:12	39:2
64:22	pedestrian-friendly	pours [1] - 39:24	property [8] - 23:15,	quick [2] - 3:25, 33:13
package [3] - 26:14,	[1] - 21:6	POWELL [2] - 45:17,	24:4, 30:1, 30:5,	quickly [1] - 28:23
26:16, 47:10	pedestrians [1] -	45:19	34:18, 34:20, 37:5,	quorum [1] - 7:1
pads [1] - 9:22	36:15	Powell [9] - 27:13,	37:6	quote [1] - 4:17
Dogo (0) 15.14 16.5	manalina (c. 10	07 00 00 5 00 00	proposed [3] - 9:1,	
Page [3] - 15:14, 16:5,	pending [1] - 6:16	27:22, 28:5, 38:22,		
57:18	people [5] - 19:21,	27:22, 28:5, 38:22, 43:2, 43:5, 45:20,	24:3, 25:22	R
_				
57:18	people [5] - 19:21,	43:2, 43:5, 45:20,	24:3, 25:22	raise [1] - 41:2
57:18 page [3] - 29:15,	people [5] - 19:21, 20:9, 35:24, 40:6,	43:2, 43:5, 45:20, 50:5, 55:12 precedence [2] -	24:3, 25:22 proposing [1] - 35:10	
57:18 page [3] - 29:15, 33:12, 51:17	people [5] - 19:21, 20:9, 35:24, 40:6, 40:9	43:2, 43:5, 45:20, 50:5, 55:12	24:3, 25:22 proposing [1] - 35:10 prospective [1] - 34:25 protecting [1] - 34:22	raise [1] - 41:2 ramping [1] - 37:23 ramps [1] - 24:1
57:18 page [3] - 29:15, 33:12, 51:17 palette [2] - 16:8, 17:4	people [5] - 19:21, 20:9, 35:24, 40:6, 40:9 per [1] - 42:17	43:2, 43:5, 45:20, 50:5, 55:12 precedence [2] - 57:19, 57:23	24:3, 25:22 proposing [1] - 35:10 prospective [1] - 34:25	raise [1] - 41:2 ramping [1] - 37:23
57:18 page [3] - 29:15, 33:12, 51:17 palette [2] - 16:8, 17:4 panels [1] - 33:23	people [5] - 19:21, 20:9, 35:24, 40:6, 40:9 per [1] - 42:17 percent [2] - 17:1,	43:2, 43:5, 45:20, 50:5, 55:12 precedence [2] - 57:19, 57:23 preleases [1] - 19:23	24:3, 25:22 proposing [1] - 35:10 prospective [1] - 34:25 protecting [1] - 34:22	raise [1] - 41:2 ramping [1] - 37:23 ramps [1] - 24:1
57:18 page [3] - 29:15, 33:12, 51:17 palette [2] - 16:8, 17:4 panels [1] - 33:23 Pappas [1] - 28:20	people [5] - 19:21, 20:9, 35:24, 40:6, 40:9 per [1] - 42:17 percent [2] - 17:1, 31:21	43:2, 43:5, 45:20, 50:5, 55:12 precedence [2] - 57:19, 57:23 preleases [1] - 19:23 PRESENT [2] - 1:12, 1:17	24:3, 25:22 proposing [1] - 35:10 prospective [1] - 34:25 protecting [1] - 34:22 proud [1] - 56:21	raise [1] - 41:2 ramping [1] - 37:23 ramps [1] - 24:1 random [1] - 57:20
57:18 page [3] - 29:15, 33:12, 51:17 palette [2] - 16:8, 17:4 panels [1] - 33:23 Pappas [1] - 28:20 parapet [1] - 38:13	people [5] - 19:21, 20:9, 35:24, 40:6, 40:9 per [1] - 42:17 percent [2] - 17:1, 31:21 perfect [1] - 10:18	43:2, 43:5, 45:20, 50:5, 55:12 precedence [2] - 57:19, 57:23 preleases [1] - 19:23 PRESENT [2] - 1:12,	24:3, 25:22 proposing [1] - 35:10 prospective [1] - 34:25 protecting [1] - 34:22 proud [1] - 56:21 provided [3] - 23:21,	raise [1] - 41:2 ramping [1] - 37:23 ramps [1] - 24:1 random [1] - 57:20 RAUL [1] - 1:20
57:18 page [3] - 29:15, 33:12, 51:17 palette [2] - 16:8, 17:4 panels [1] - 33:23 Pappas [1] - 28:20 parapet [1] - 38:13 parcel [1] - 4:16 parcels [1] - 22:23	people [5] - 19:21, 20:9, 35:24, 40:6, 40:9 per [1] - 42:17 percent [2] - 17:1, 31:21 perfect [1] - 10:18 Performing [1] - 44:9	43:2, 43:5, 45:20, 50:5, 55:12 precedence [2] - 57:19, 57:23 preleases [1] - 19:23 PRESENT [2] - 1:12, 1:17 present [2] - 24:10,	24:3, 25:22 proposing [1] - 35:10 prospective [1] - 34:25 protecting [1] - 34:22 proud [1] - 56:21 provided [3] - 23:21, 26:8, 26:13	raise [1] - 41:2 ramping [1] - 37:23 ramps [1] - 24:1 random [1] - 57:20 RAUL [1] - 1:20 reach [1] - 38:23
57:18 page [3] - 29:15, 33:12, 51:17 palette [2] - 16:8, 17:4 panels [1] - 33:23 Pappas [1] - 28:20 parapet [1] - 38:13 parcel [1] - 4:16	people [5] - 19:21, 20:9, 35:24, 40:6, 40:9 per [1] - 42:17 percent [2] - 17:1, 31:21 perfect [1] - 10:18 Performing [1] - 44:9 perimeter [1] - 30:5 period [1] - 32:13	43:2, 43:5, 45:20, 50:5, 55:12 precedence [2] - 57:19, 57:23 preleases [1] - 19:23 PRESENT [2] - 1:12, 1:17 present [2] - 24:10, 63:22 presentation [5] -	24:3, 25:22 proposing [1] - 35:10 prospective [1] - 34:25 protecting [1] - 34:22 proud [1] - 56:21 provided [3] - 23:21, 26:8, 26:13 provides [1] - 9:5	raise [1] - 41:2 ramping [1] - 37:23 ramps [1] - 24:1 random [1] - 57:20 RAUL [1] - 1:20 reach [1] - 38:23 read [4] - 9:24, 24:19,
57:18 page [3] - 29:15, 33:12, 51:17 palette [2] - 16:8, 17:4 panels [1] - 33:23 Pappas [1] - 28:20 parapet [1] - 28:20 parapet [1] - 4:16 parcels [1] - 22:23 pardon [1] - 6:21 park [4] - 40:16,	people [5] - 19:21, 20:9, 35:24, 40:6, 40:9 per [1] - 42:17 percent [2] - 17:1, 31:21 perfect [1] - 10:18 Performing [1] - 44:9 perimeter [1] - 30:5	43:2, 43:5, 45:20, 50:5, 55:12 precedence [2] - 57:19, 57:23 preleases [1] - 19:23 PRESENT [2] - 1:12, 1:17 present [2] - 24:10, 63:22 presentation [5] - 26:23, 39:4, 41:11,	24:3, 25:22 proposing [1] - 35:10 prospective [1] - 34:25 protecting [1] - 34:22 proud [1] - 56:21 provided [3] - 23:21, 26:8, 26:13 provides [1] - 9:5 providing [1] - 39:17	raise [1] - 41:2 ramping [1] - 37:23 ramps [1] - 24:1 random [1] - 57:20 RAUL [1] - 1:20 reach [1] - 38:23 read [4] - 9:24, 24:19, 40:6, 43:6
57:18 page [3] - 29:15, 33:12, 51:17 palette [2] - 16:8, 17:4 panels [1] - 33:23 Pappas [1] - 28:20 parapet [1] - 28:20 parapet [1] - 4:16 parcels [1] - 4:16 parcels [1] - 22:23 pardon [1] - 6:21 park [4] - 40:16, 40:19, 40:21, 53:25	people [5] - 19:21, 20:9, 35:24, 40:6, 40:9 per [1] - 42:17 percent [2] - 17:1, 31:21 perfect [1] - 10:18 Performing [1] - 44:9 perimeter [1] - 30:5 period [1] - 32:13 permitted [2] - 4:14, 4:22	43:2, 43:5, 45:20, 50:5, 55:12 precedence [2] - 57:19, 57:23 preleases [1] - 19:23 PRESENT [2] - 1:12, 1:17 present [2] - 24:10, 63:22 presentation [5] - 26:23, 39:4, 41:11, 43:15, 57:18	24:3, 25:22 proposing [1] - 35:10 prospective [1] - 34:25 protecting [1] - 34:22 proud [1] - 56:21 provided [3] - 23:21, 26:8, 26:13 provides [1] - 9:5 providing [1] - 39:17 Prudential [26] - 23:1,	$\begin{tabular}{lllllllllllllllllllllllllllllllllll$
57:18 page [3] - 29:15, 33:12, 51:17 palette [2] - 16:8, 17:4 panels [1] - 33:23 Pappas [1] - 28:20 parapet [1] - 28:20 parapet [1] - 4:16 parcels [1] - 22:23 pardon [1] - 6:21 park [4] - 40:16, 40:19, 40:21, 53:25 parking [29] - 4:15,	people [5] - 19:21, 20:9, 35:24, 40:6, 40:9 per [1] - 42:17 percent [2] - 17:1, 31:21 perfect [1] - 10:18 Performing [1] - 44:9 perimeter [1] - 30:5 period [1] - 32:13 permitted [2] - 4:14, 4:22 person [1] - 40:23	43:2, 43:5, 45:20, 50:5, 55:12 precedence [2] - 57:19, 57:23 preleases [1] - 19:23 PRESENT [2] - 1:12, 1:17 present [2] - 24:10, 63:22 presentation [5] - 26:23, 39:4, 41:11, 43:15, 57:18 presented [1] - 63:24	24:3, 25:22 proposing [1] - 35:10 prospective [1] - 34:25 protecting [1] - 34:22 proud [1] - 56:21 provided [3] - 23:21, 26:8, 26:13 provides [1] - 9:5 providing [1] - 39:17 Prudential [26] - 23:1, 23:3, 23:18, 24:21,	$\begin{tabular}{lllllllllllllllllllllllllllllllllll$
57:18 page [3] - 29:15, 33:12, 51:17 palette [2] - 16:8, 17:4 panels [1] - 33:23 Pappas [1] - 28:20 parapet [1] - 28:20 parapet [1] - 4:16 parcels [1] - 4:16 parcels [1] - 22:23 pardon [1] - 6:21 park [4] - 40:16, 40:19, 40:21, 53:25 parking [29] - 4:15, 4:19, 4:22, 8:7, 8:18,	people [5] - 19:21, 20:9, 35:24, 40:6, 40:9 per [1] - 42:17 percent [2] - 17:1, 31:21 perfect [1] - 10:18 Performing [1] - 44:9 perimeter [1] - 30:5 period [1] - 32:13 permitted [2] - 4:14, 4:22 person [1] - 40:23 personal [1] - 23:15	43:2, 43:5, 45:20, 50:5, 55:12 precedence [2] - 57:19, 57:23 preleases [1] - 19:23 PRESENT [2] - 1:12, 1:17 present [2] - 24:10, 63:22 presentation [5] - 26:23, 39:4, 41:11, 43:15, 57:18 presented [1] - 63:24 preservation [1] -	24:3, 25:22 proposing [1] - 35:10 prospective [1] - 34:25 protecting [1] - 34:22 proud [1] - 56:21 provided [3] - 23:21, 26:8, 26:13 provides [1] - 9:5 providing [1] - 39:17 Prudential [26] - 23:1, 23:3, 23:18, 24:21, 29:2, 30:5, 30:21,	raise [1] - 41:2 ramping [1] - 37:23 ramps [1] - 24:1 random [1] - 57:20 RAUL [1] - 1:20 reach [1] - 38:23 read [4] - 9:24, 24:19, 40:6, 43:6 real [4] - 41:18, 41:19, 41:21 reality [3] - 51:17,
57:18 page [3] - 29:15, 33:12, 51:17 palette [2] - 16:8, 17:4 panels [1] - 33:23 Pappas [1] - 28:20 parapet [1] - 28:20 parapet [1] - 4:16 parcel [1] - 4:16 parcels [1] - 22:23 pardon [1] - 6:21 park [4] - 40:16, 40:19, 40:21, 53:25 parking [29] - 4:15, 4:19, 4:22, 8:7, 8:18, 8:22, 8:24, 9:4, 9:15,	people [5] - 19:21, 20:9, 35:24, 40:6, 40:9 per [1] - 42:17 percent [2] - 17:1, 31:21 perfect [1] - 10:18 Performing [1] - 44:9 perimeter [1] - 30:5 period [1] - 32:13 permitted [2] - 4:14, 4:22 person [1] - 40:23 personal [1] - 23:15 personalize [1] -	43:2, 43:5, 45:20, 50:5, 55:12 precedence [2] - 57:19, 57:23 preleases [1] - 19:23 PRESENT [2] - 1:12, 1:17 present [2] - 24:10, 63:22 presentation [5] - 26:23, 39:4, 41:11, 43:15, 57:18 presented [1] - 63:24 preservation [1] - 57:23	24:3, 25:22 proposing [1] - 35:10 prospective [1] - 34:25 protecting [1] - 34:22 provided [3] - 23:21, 26:8, 26:13 provides [1] - 9:5 providing [1] - 39:17 Prudential [26] - 23:1, 23:3, 23:18, 24:21, 29:2, 30:5, 30:21, 31:10, 32:4, 33:18,	$\begin{tabular}{lllllllllllllllllllllllllllllllllll$
57:18 page [3] - 29:15, 33:12, 51:17 palette [2] - 16:8, 17:4 panels [1] - 33:23 Pappas [1] - 28:20 parapet [1] - 28:20 parapet [1] - 4:16 parcel [1] - 4:16 parcels [1] - 22:23 pardon [1] - 6:21 park [4] - 40:16, 40:19, 40:21, 53:25 parking [29] - 4:15, 4:19, 4:22, 8:7, 8:18, 8:22, 8:24, 9:4, 9:15, 30:12, 31:9, 31:11,	people [5] - 19:21, 20:9, 35:24, 40:6, 40:9 per [1] - 42:17 percent [2] - 17:1, 31:21 perfect [1] - 10:18 Performing [1] - 44:9 perimeter [1] - 30:5 period [1] - 32:13 permitted [2] - 4:14, 4:22 person [1] - 40:23 personal [1] - 23:15 personalize [1] - 13:20	43:2, 43:5, 45:20, 50:5, 55:12 precedence [2] - 57:19, 57:23 preleases [1] - 19:23 PRESENT [2] - 1:12, 1:17 present [2] - 24:10, 63:22 presentation [5] - 26:23, 39:4, 41:11, 43:15, 57:18 presented [1] - 63:24 preservation [1] - 57:23 preserve [1] - 16:9	24:3, 25:22 proposing [1] - 35:10 prospective [1] - 34:25 protecting [1] - 34:22 proud [1] - 56:21 provided [3] - 23:21, 26:8, 26:13 provides [1] - 9:5 providing [1] - 39:17 Prudential [26] - 23:1, 23:3, 23:18, 24:21, 29:2, 30:5, 30:21, 31:10, 32:4, 33:18, 33:21, 35:14, 36:1,	$\begin{tabular}{lllllllllllllllllllllllllllllllllll$
57:18 page [3] - 29:15, 33:12, 51:17 palette [2] - 16:8, 17:4 panels [1] - 33:23 Pappas [1] - 28:20 parapet [1] - 28:20 parapet [1] - 28:20 parapet [1] - 28:20 parapet [1] - 4:16 parcels [1] - 22:23 pardon [1] - 6:21 park [4] - 40:16, 40:19, 40:21, 53:25 parking [29] - 4:15, 4:19, 4:22, 8:7, 8:18, 8:22, 8:24, 9:4, 9:15, 30:12, 31:9, 31:11, 31:21, 34:7, 34:15,	people [5] - 19:21, 20:9, 35:24, 40:6, 40:9 per [1] - 42:17 percent [2] - 17:1, 31:21 perfect [1] - 10:18 Performing [1] - 44:9 perimeter [1] - 30:5 period [1] - 32:13 permitted [2] - 4:14, 4:22 person [1] - 40:23 personal [1] - 23:15 personalize [1] - 13:20 personally [1] - 64:4	$\begin{array}{c} 43:2, 43:5, 45:20, \\ 50:5, 55:12 \\ \textbf{precedence [2] -} \\ 57:19, 57:23 \\ \textbf{preleases [1] - 19:23} \\ \textbf{PRESENT [2] - 1:12,} \\ 1:17 \\ \textbf{present [2] - 24:10,} \\ 63:22 \\ \textbf{presentation [5] -} \\ 26:23, 39:4, 41:11, \\ 43:15, 57:18 \\ \textbf{presented [1] - 63:24} \\ \textbf{preservation [1] -} \\ 57:23 \\ \textbf{preserve [1] - 16:9} \\ \textbf{preserving [1] - 34:22} \end{array}$	24:3, 25:22 proposing [1] - 35:10 prospective [1] - 34:25 protecting [1] - 34:22 proud [1] - 56:21 provided [3] - 23:21, 26:8, 26:13 provides [1] - 9:5 providing [1] - 39:17 Prudential [26] - 23:1, 23:3, 23:18, 24:21, 29:2, 30:5, 30:21, 31:10, 32:4, 33:18, 33:21, 35:14, 36:1, 36:3, 37:15, 37:17,	raise [1] - 41:2 ramping [1] - 37:23 ramps [1] - 24:1 random [1] - 57:20 RAUL [1] - 1:20 reach [1] - 38:23 read [4] - 9:24, 24:19, 40:6, 43:6 real [4] - 41:18, 41:19, 41:21 reality [3] - 51:17, 52:7, 58:13 realize [1] - 52:14 really [38] - 8:23,
57:18 page [3] - 29:15, 33:12, 51:17 palette [2] - 16:8, 17:4 panels [1] - 33:23 Pappas [1] - 28:20 parapet [1] - 28:20 parapet [1] - 28:20 parapet [1] - 28:20 parapet [1] - 4:16 parcels [1] - 22:23 pardon [1] - 6:21 park [4] - 40:16, 40:19, 40:21, 53:25 parking [29] - 4:15, 4:19, 4:22, 8:7, 8:18, 8:22, 8:24, 9:4, 9:15, 30:12, 31:9, 31:11, 31:21, 34:7, 34:15, 34:16, 35:5, 35:12,	people [5] - 19:21, 20:9, 35:24, 40:6, 40:9 per [1] - 42:17 percent [2] - 17:1, 31:21 perfect [1] - 10:18 Performing [1] - 44:9 perimeter [1] - 30:5 period [1] - 32:13 permitted [2] - 4:14, 4:22 person [1] - 40:23 personal [1] - 23:15 personalize [1] - 13:20 personally [1] - 64:4 perspective [6] -	$\begin{array}{c} 43:2, 43:5, 45:20, \\ 50:5, 55:12 \\ \textbf{precedence [2] -} \\ 57:19, 57:23 \\ \textbf{preleases [1] - 19:23} \\ \textbf{PRESENT [2] - 1:12, } \\ 1:17 \\ \textbf{present [2] - 24:10, } \\ 63:22 \\ \textbf{presentation [5] -} \\ 26:23, 39:4, 41:11, \\ 43:15, 57:18 \\ \textbf{presented [1] - 63:24} \\ \textbf{preservation [1] -} \\ 57:23 \\ \textbf{preserve [1] - 16:9} \\ \textbf{preserving [1] - 34:22} \\ \textbf{president [1] - 63:2} \\ \end{array}$	24:3, 25:22 proposing [1] - 35:10 prospective [1] - 34:25 protecting [1] - 34:22 proud [1] - 56:21 provided [3] - 23:21, 26:8, 26:13 provides [1] - 9:5 providing [1] - 39:17 Prudential [26] - 23:1, 23:3, 23:18, 24:21, 29:2, 30:5, 30:21, 31:10, 32:4, 33:18, 33:21, 35:14, 36:1, 36:3, 37:15, 37:17, 37:21, 37:25, 49:17, 49:24, 50:4, 58:12,	raise [1] - 41:2 ramping [1] - 37:23 ramps [1] - 24:1 random [1] - 57:20 RAUL [1] - 1:20 reach [1] - 38:23 read [4] - 9:24, 24:19, 40:6, 43:6 real [4] - 41:18, 41:19, 41:21 reality [3] - 51:17, 52:7, 58:13 realize [1] - 52:14 really [38] - 8:23, 12:18, 13:3, 13:10, 14:6, 14:11, 15:2,
57:18 page [3] - 29:15, 33:12, 51:17 palette [2] - 16:8, 17:4 panels [1] - 33:23 Pappas [1] - 28:20 parapet [1] - 28:20 parapet [1] - 28:20 parapet [1] - 28:20 parapet [1] - 4:16 parcels [1] - 22:23 pardon [1] - 6:21 park [4] - 40:16, 40:19, 40:21, 53:25 parking [29] - 4:15, 4:19, 4:22, 8:7, 8:18, 8:22, 8:24, 9:4, 9:15, 30:12, 31:9, 31:11, 31:21, 34:7, 34:15, 34:16, 35:5, 35:12, 35:22, 37:10, 38:1,	people [5] - 19:21, 20:9, 35:24, 40:6, 40:9 per [1] - 42:17 percent [2] - 17:1, 31:21 perfect [1] - 10:18 Performing [1] - 44:9 perimeter [1] - 30:5 period [1] - 32:13 permitted [2] - 4:14, 4:22 person [1] - 40:23 personal [1] - 23:15 personalize [1] - 13:20 personally [1] - 64:4 perspective [6] - 52:17, 57:4, 57:13,	43:2, 43:5, 45:20, 50:5, 55:12 precedence [2] - 57:19, 57:23 preleases [1] - 19:23 PRESENT [2] - 1:12, 1:17 present [2] - 24:10, 63:22 presentation [5] - 26:23, 39:4, 41:11, 43:15, 57:18 presented [1] - 63:24 preservation [1] - 57:23 preserve [1] - 16:9 preserving [1] - 34:22 president [1] - 63:2 pressure [1] - 50:13	24:3, 25:22 proposing [1] - 35:10 prospective [1] - 34:25 protecting [1] - 34:22 proud [1] - 56:21 provided [3] - 23:21, 26:8, 26:13 provides [1] - 9:5 providing [1] - 39:17 Prudential [26] - 23:1, 23:3, 23:18, 24:21, 29:2, 30:5, 30:21, 31:10, 32:4, 33:18, 33:21, 35:14, 36:1, 36:3, 37:15, 37:17, 37:21, 37:25, 49:17, 49:24, 50:4, 58:12, 58:14, 58:16, 59:3,	raise [1] - 41:2 ramping [1] - 37:23 ramps [1] - 24:1 random [1] - 57:20 RAUL [1] - 1:20 reach [1] - 38:23 read [4] - 9:24, 24:19, 40:6, 43:6 real [4] - 41:18, 41:19, 41:21 reality [3] - 51:17, 52:7, 58:13 realize [1] - 52:14 really [38] - 8:23, 12:18, 13:3, 13:10, 14:6, 14:11, 15:2, 17:17, 17:18, 19:5,
57:18 page [3] - 29:15, 33:12, 51:17 palette [2] - 16:8, 17:4 panels [1] - 33:23 Pappas [1] - 28:20 parapet [1] - 28:20 parapet [1] - 38:13 parcel [1] - 4:16 parcels [1] - 22:23 pardon [1] - 6:21 park [4] - 40:16, 40:19, 40:21, 53:25 parking [29] - 4:15, 4:19, 4:22, 8:7, 8:18, 8:22, 8:24, 9:4, 9:15, 30:12, 31:9, 31:11, 31:21, 34:7, 34:15, 34:16, 35:5, 35:12, 35:22, 37:10, 38:1, 40:11, 40:18, 40:22,	people [5] - 19:21, 20:9, 35:24, 40:6, 40:9 per [1] - 42:17 percent [2] - 17:1, 31:21 perfect [1] - 10:18 Performing [1] - 44:9 perimeter [1] - 30:5 period [1] - 32:13 permitted [2] - 4:14, 4:22 person [1] - 40:23 personal [1] - 23:15 personalize [1] - 13:20 personalize [1] - 13:20 personally [1] - 64:4 perspective [6] - 52:17, 57:4, 57:13, 57:23, 59:16, 59:17	43:2, 43:5, 45:20, 50:5, 55:12 precedence [2] - 57:19, 57:23 preleases [1] - 19:23 PRESENT [2] - 1:12, 1:17 present [2] - 24:10, 63:22 presentation [5] - 26:23, 39:4, 41:11, 43:15, 57:18 presented [1] - 63:24 preservation [1] - 57:23 preserve [1] - 16:9 preserving [1] - 34:22 president [1] - 63:2 pressure [1] - 50:13 pretty [4] - 11:16,	24:3, 25:22 proposing [1] - 35:10 prospective [1] - 34:25 protecting [1] - 34:22 proud [1] - 56:21 provided [3] - 23:21, 26:8, 26:13 provides [1] - 9:5 providing [1] - 39:17 Prudential [26] - 23:1, 23:3, 23:18, 24:21, 29:2, 30:5, 30:21, 31:10, 32:4, 33:18, 33:21, 35:14, 36:1, 36:3, 37:15, 37:17, 37:21, 37:25, 49:17, 49:24, 50:4, 58:12, 58:14, 58:16, 59:3, 59:17	$\label{eq:raise} [1] - 41:2 \\ \mbox{ramps} [1] - 37:23 \\ \mbox{ramps} [1] - 24:1 \\ \mbox{random} [1] - 57:20 \\ \mbox{RAUL} [1] - 1:20 \\ \mbox{reach} [1] - 38:23 \\ \mbox{read} [4] - 9:24, 24:19, \\ \mbox{40:6}, 43:6 \\ \mbox{real} [4] - 41:18, 41:19, \\ \mbox{41:21} \\ \mbox{reality} [3] - 51:17, \\ \mbox{52:7}, 58:13 \\ \mbox{realize} [1] - 52:14 \\ \mbox{realize} [1] - 52:14 \\ \mbox{really} [38] - 8:23, \\ \mbox{12:18}, 13:3, 13:10, \\ \mbox{14:6}, 14:11, 15:2, \\ \mbox{17:17}, 17:18, 19:5, \\ \mbox{19:10}, 20:16, 21:15, \\ \end{tabular}$
57:18 page [3] - 29:15, 33:12, 51:17 palette [2] - 16:8, 17:4 panels [1] - 33:23 Pappas [1] - 28:20 parapet [1] - 28:20 parapet [1] - 28:20 parapet [1] - 28:20 parapet [1] - 22:23 pardon [1] - 6:21 park [4] - 40:16, 40:19, 40:21, 53:25 parking [29] - 4:15, 4:19, 4:22, 8:7, 8:18, 8:22, 8:24, 9:4, 9:15, 30:12, 31:9, 31:11, 31:21, 34:7, 34:15, 34:16, 35:5, 35:12, 35:22, 37:10, 38:1, 40:11, 40:18, 40:22, 42:15, 42:17, 42:18,	people [5] - 19:21, 20:9, 35:24, 40:6, 40:9 per [1] - 42:17 percent [2] - 17:1, 31:21 perfect [1] - 10:18 Performing [1] - 44:9 perimeter [1] - 30:5 period [1] - 32:13 permitted [2] - 4:14, 4:22 person [1] - 40:23 personal [1] - 23:15 personalize [1] - 13:20 personally [1] - 64:4 perspective [6] - 52:17, 57:4, 57:13, 57:23, 59:16, 59:17 photo [1] - 37:2	43:2, 43:5, 45:20, 50:5, 55:12 precedence [2] - 57:19, 57:23 preleases [1] - 19:23 PRESENT [2] - 1:12, 1:17 present [2] - 24:10, 63:22 presentation [5] - 26:23, 39:4, 41:11, 43:15, 57:18 presented [1] - 63:24 preservation [1] - 57:23 preserve [1] - 16:9 preserving [1] - 34:22 president [1] - 63:2 pressure [1] - 50:13 pretty [4] - 11:16, 16:7, 32:24, 33:9	24:3, 25:22 proposing [1] - 35:10 prospective [1] - 34:25 protecting [1] - 34:22 proud [1] - 56:21 provided [3] - 23:21, 26:8, 26:13 provides [1] - 9:5 providing [1] - 39:17 Prudential [26] - 23:1, 23:3, 23:18, 24:21, 29:2, 30:5, 30:21, 31:10, 32:4, 33:18, 33:21, 35:14, 36:1, 36:3, 37:15, 37:17, 37:21, 37:25, 49:17, 49:24, 50:4, 58:12, 58:14, 58:16, 59:3, 59:17 public [23] - 2:4, 6:13,	raise [1] - 41:2 ramping [1] - 37:23 ramps [1] - 24:1 random [1] - 57:20 RAUL [1] - 1:20 reach [1] - 38:23 read [4] - 9:24, 24:19, 40:6, 43:6 real [4] - 41:18, 41:19, 41:21 reality [3] - 51:17, 52:7, 58:13 realize [1] - 52:14 really [38] - 8:23, 12:18, 13:3, 13:10, 14:6, 14:11, 15:2, 17:17, 17:18, 19:5, 19:10, 20:16, 21:15, 33:21, 36:7, 41:4,
57:18 page [3] - 29:15, 33:12, 51:17 palette [2] - 16:8, 17:4 panels [1] - 33:23 Pappas [1] - 28:20 parapet [1] - 38:13 parcel [1] - 4:16 parcels [1] - 22:23 pardon [1] - 6:21 park [4] - 40:16, 40:19, 40:21, 53:25 parking [29] - 4:15, 4:19, 4:22, 8:7, 8:18, 8:22, 8:24, 9:4, 9:15, 30:12, 31:9, 31:11, 31:21, 34:7, 34:15, 34:16, 35:5, 35:12, 35:22, 37:10, 38:1, 40:11, 40:18, 40:22, 42:15, 42:17, 42:18, 45:17, 48:21	people [5] - 19:21, 20:9, 35:24, 40:6, 40:9 per [1] - 42:17 percent [2] - 17:1, 31:21 perfect [1] - 10:18 Performing [1] - 44:9 perimeter [1] - 30:5 period [1] - 32:13 permitted [2] - 4:14, 4:22 person [1] - 40:23 personalize [1] - 13:20 personalize [1] - 13:20 personalize [1] - 52:17, 57:4, 57:13, 57:23, 59:16, 59:17 photo [1] - 37:2 physical [1] - 7:1	43:2, 43:5, 45:20, 50:5, 55:12 precedence [2] - 57:19, 57:23 preleases [1] - 19:23 PRESENT [2] - 1:12, 1:17 present [2] - 24:10, 63:22 presentation [5] - 26:23, 39:4, 41:11, 43:15, 57:18 presented [1] - 63:24 preservation [1] - 57:23 preserve [1] - 16:9 preserving [1] - 34:22 president [1] - 63:2 pressure [1] - 50:13 pretty [4] - 11:16, 16:7, 32:24, 33:9 previous [3] - 28:1,	24:3, 25:22 proposing [1] - 35:10 prospective [1] - 34:25 protecting [1] - 34:22 proud [1] - 56:21 provided [3] - 23:21, 26:8, 26:13 provides [1] - 9:5 providing [1] - 39:17 Prudential [26] - 23:1, 23:3, 23:18, 24:21, 29:2, 30:5, 30:21, 31:10, 32:4, 33:18, 33:21, 35:14, 36:1, 36:3, 37:15, 37:17, 37:21, 37:25, 49:17, 49:24, 50:4, 58:12, 58:14, 58:16, 59:3, 59:17 public [23] - 2:4, 6:13, 7:25, 9:17, 18:4,	raise [1] - 41:2 ramping [1] - 37:23 ramps [1] - 24:1 random [1] - 57:20 RAUL [1] - 1:20 reach [1] - 38:23 read [4] - 9:24, 24:19, 40:6, 43:6 real [4] - 41:18, 41:19, 41:21 reality [3] - 51:17, 52:7, 58:13 realize [1] - 52:14 really [38] - 8:23, 12:18, 13:3, 13:10, 14:6, 14:11, 15:2, 17:17, 17:18, 19:5, 19:10, 20:16, 21:15, 33:21, 36:7, 41:4, 41:14, 43:12, 45:8,
57:18 page [3] - 29:15, 33:12, 51:17 palette [2] - 16:8, 17:4 panels [1] - 33:23 Pappas [1] - 28:20 parapet [1] - 38:13 parcel [1] - 4:16 parcels [1] - 22:23 pardon [1] - 6:21 park [4] - 40:16, 40:19, 40:21, 53:25 parking [29] - 4:15, 4:19, 4:22, 8:7, 8:18, 8:22, 8:24, 9:4, 9:15, 30:12, 31:9, 31:11, 31:21, 34:7, 34:15, 34:16, 35:5, 35:12, 35:22, 37:10, 38:1, 40:11, 40:18, 40:22, 42:15, 42:17, 42:18, 45:17, 48:21 PAROLA [2] - 1:18,	people [5] - 19:21, 20:9, 35:24, 40:6, 40:9 per [1] - 42:17 percent [2] - 17:1, 31:21 perfect [1] - 10:18 Performing [1] - 44:9 perimeter [1] - 30:5 period [1] - 32:13 permitted [2] - 4:14, 4:22 person [1] - 40:23 personalize [1] - 13:20 personalize [1] - 13:20 personalize [1] - 52:17, 57:4, 57:13, 57:23, 59:16, 59:17 photo [1] - 37:2 physical [1] - 7:1 picture [1] - 25:7	43:2, 43:5, 45:20, 50:5, 55:12 precedence [2] - 57:19, 57:23 preleases [1] - 19:23 PRESENT [2] - 1:12, 1:17 present [2] - 24:10, 63:22 presentation [5] - 26:23, 39:4, 41:11, 43:15, 57:18 presented [1] - 63:24 preservation [1] - 57:23 preserve [1] - 16:9 preserving [1] - 34:22 president [1] - 63:2 president [1] - 63:2 presure [1] - 50:13 pretty [4] - 11:16, 16:7, 32:24, 33:9 previous [3] - 28:1, 35:21, 49:8	24:3, 25:22 proposing [1] - 35:10 prospective [1] - 34:25 protecting [1] - 34:22 proud [1] - 56:21 provided [3] - 23:21, 26:8, 26:13 provides [1] - 9:5 providing [1] - 39:17 Prudential [26] - 23:1, 23:3, 23:18, 24:21, 29:2, 30:5, 30:21, 31:10, 32:4, 33:18, 33:21, 35:14, 36:1, 36:3, 37:15, 37:17, 37:21, 37:25, 49:17, 49:24, 50:4, 58:12, 58:14, 58:16, 59:3, 59:17 public [23] - 2:4, 6:13, 7:25, 9:17, 18:4, 18:5, 18:7, 22:13,	raise [1] - 41:2 ramping [1] - 37:23 ramps [1] - 24:1 random [1] - 57:20 RAUL [1] - 1:20 reach [1] - 38:23 read [4] - 9:24, 24:19, 40:6, 43:6 real [4] - 41:18, 41:19, 41:21 reality [3] - 51:17, 52:7, 58:13 realize [1] - 52:14 really [38] - 8:23, 12:18, 13:3, 13:10, 14:6, 14:11, 15:2, 17:17, 17:18, 19:5, 19:10, 20:16, 21:15, 33:21, 36:7, 41:4, 41:14, 43:12, 45:8, 45:12, 47:11, 47:17,
57:18 page [3] - 29:15, 33:12, 51:17 palette [2] - 16:8, 17:4 panels [1] - 33:23 Pappas [1] - 28:20 parapet [1] - 38:13 parcel [1] - 4:16 parcels [1] - 22:23 pardon [1] - 6:21 park [4] - 40:16, 40:19, 40:21, 53:25 parking [29] - 4:15, 4:19, 4:22, 8:7, 8:18, 8:22, 8:24, 9:4, 9:15, 30:12, 31:9, 31:11, 31:21, 34:7, 34:15, 34:16, 35:5, 35:12, 35:22, 37:10, 38:1, 40:11, 40:18, 40:22, 42:15, 42:17, 42:18, 45:17, 48:21 PAROLA [2] - 1:18, 3:17	people [5] - 19:21, 20:9, 35:24, 40:6, 40:9 per [1] - 42:17 percent [2] - 17:1, 31:21 perfect [1] - 10:18 Performing [1] - 44:9 perimeter [1] - 30:5 period [1] - 32:13 permitted [2] - 4:14, 4:22 person [1] - 40:23 personalize [1] - 13:20 personalize [1] - 13:20 personalize [1] - 52:17, 57:4, 57:13, 57:23, 59:16, 59:17 photo [1] - 37:2 physical [1] - 7:1 picture [1] - 25:7 piece [1] - 19:10	43:2, 43:5, 45:20, 50:5, 55:12 precedence [2] - 57:19, 57:23 preleases [1] - 19:23 PRESENT [2] - 1:12, 1:17 present [2] - 24:10, 63:22 presentation [5] - 26:23, 39:4, 41:11, 43:15, 57:18 presented [1] - 63:24 preservation [1] - 57:23 preserve [1] - 16:9 preserving [1] - 34:22 president [1] - 63:2 pressure [1] - 50:13 pretty [4] - 11:16, 16:7, 32:24, 33:9 previous [3] - 28:1, 35:21, 49:8 previously [2] - 15:16,	24:3, 25:22 proposing [1] - 35:10 prospective [1] - 34:25 protecting [1] - 34:22 proud [1] - 56:21 provided [3] - 23:21, 26:8, 26:13 provides [1] - 9:5 providing [1] - 39:17 Prudential [26] - 23:1, 23:3, 23:18, 24:21, 29:2, 30:5, 30:21, 31:10, 32:4, 33:18, 33:21, 35:14, 36:1, 36:3, 37:15, 37:17, 37:21, 37:25, 49:17, 49:24, 50:4, 58:12, 58:14, 58:16, 59:3, 59:17 public [23] - 2:4, 6:13, 7:25, 9:17, 18:4, 18:5, 18:7, 22:13, 31:9, 31:15, 34:16,	$\label{eq:raise} [1] - 41:2 \\ \mbox{ramping} [1] - 37:23 \\ \mbox{ramps} [1] - 24:1 \\ \mbox{random} [1] - 57:20 \\ \mbox{RAUL} [1] - 1:20 \\ \mbox{reach} [1] - 38:23 \\ \mbox{reach} [4] - 9:24, 24:19, \\ \mbox{40:6}, 43:6 \\ \mbox{real} [4] - 41:18, 41:19, \\ \mbox{41:21} \\ \mbox{reality} [3] - 51:17, \\ \mbox{52:7}, 58:13 \\ \mbox{realize} [1] - 52:14 \\ \mbox{realize} [1] - 52:14 \\ \mbox{really} [38] - 8:23, \\ \mbox{12:18}, 13:3, 13:10, \\ \mbox{14:6}, 14:11, 15:2, \\ \mbox{17:17}, 17:18, 19:5, \\ \mbox{19:10}, 20:16, 21:15, \\ \mbox{33:21}, 36:7, 41:4, \\ \mbox{41:14}, 43:12, 45:8, \\ \mbox{45:12}, 47:11, 47:17, \\ \mbox{48:3}, 48:13, 50:21, \\ \end{tabular}$
57:18 page [3] - 29:15, 33:12, 51:17 palette [2] - 16:8, 17:4 panels [1] - 33:23 Pappas [1] - 28:20 parapet [1] - 38:13 parcel [1] - 4:16 parcels [1] - 22:23 pardon [1] - 6:21 park [4] - 40:16, 40:19, 40:21, 53:25 parking [29] - 4:15, 4:19, 4:22, 8:7, 8:18, 8:22, 8:24, 9:4, 9:15, 30:12, 31:9, 31:11, 31:21, 34:7, 34:15, 34:16, 35:5, 35:12, 35:22, 37:10, 38:1, 40:11, 40:18, 40:22, 42:15, 42:17, 42:18, 45:17, 48:21 PAROLA [2] - 1:18, 3:17 Parola [1] - 3:17	people [5] - 19:21, 20:9, 35:24, 40:6, 40:9 per [1] - 42:17 percent [2] - 17:1, 31:21 perfect [1] - 10:18 Performing [1] - 44:9 perimeter [1] - 30:5 period [1] - 32:13 permitted [2] - 4:14, 4:22 persona [1] - 40:23 personalize [1] - 13:20 personalize [1] - 23:27 physical [1] - 23:27 pice [2] - 23:27 pice [2] - 23:27 pice [2] - 23:27 pice [2] - 23:27 pice [2] - 23:27 pice [2]	43:2, 43:5, 45:20, 50:5, 55:12 precedence [2] - 57:19, 57:23 preleases [1] - 19:23 PRESENT [2] - 1:12, 1:17 present [2] - 24:10, 63:22 presentation [5] - 26:23, 39:4, 41:11, 43:15, 57:18 presented [1] - 63:24 preservation [1] - 57:23 preserve [1] - 16:9 preserving [1] - 34:22 president [1] - 63:2 presure [1] - 50:13 pretty [4] - 11:16, 16:7, 32:24, 33:9 previous [3] - 28:1, 35:21, 49:8 previously [2] - 15:16, 16:14	24:3, 25:22 proposing [1] - 35:10 prospective [1] - 34:25 protecting [1] - 34:22 proud [1] - 56:21 provided [3] - 23:21, 26:8, 26:13 provides [1] - 9:5 providing [1] - 39:17 Prudential [26] - 23:1, 23:3, 23:18, 24:21, 29:2, 30:5, 30:21, 31:10, 32:4, 33:18, 33:21, 35:14, 36:1, 36:3, 37:15, 37:17, 37:21, 37:25, 49:17, 49:24, 50:4, 58:12, 58:14, 58:16, 59:3, 59:17 public [23] - 2:4, 6:13, 7:25, 9:17, 18:4, 18:5, 18:7, 22:13, 31:9, 31:15, 34:16, 35:15, 37:25, 39:3,	raise [1] - 41:2 ramping [1] - 37:23 ramps [1] - 24:1 random [1] - 57:20 RAUL [1] - 1:20 reach [1] - 38:23 read [4] - 9:24, 24:19, 40:6, 43:6 real [4] - 41:18, 41:19, 41:21 reality [3] - 51:17, 52:7, 58:13 realize [1] - 52:14 really [38] - 8:23, 12:18, 13:3, 13:10, 14:6, 14:11, 15:2, 17:17, 17:18, 19:5, 19:10, 20:16, 21:15, 33:21, 36:7, 41:4, 41:14, 43:12, 45:8, 45:12, 47:11, 47:17, 48:3, 48:13, 50:21, 51:5, 51:6, 52:2,
57:18 page [3] - 29:15, 33:12, 51:17 palette [2] - 16:8, 17:4 panels [1] - 33:23 Pappas [1] - 28:20 parapet [1] - 38:13 parcel [1] - 4:16 parcels [1] - 22:23 pardon [1] - 6:21 park [4] - 40:16, 40:19, 40:21, 53:25 parking [29] - 4:15, 4:19, 4:22, 8:7, 8:18, 8:22, 8:24, 9:4, 9:15, 30:12, 31:9, 31:11, 31:21, 34:7, 34:15, 34:16, 35:5, 35:12, 35:22, 37:10, 38:1, 40:11, 40:18, 40:22, 42:15, 42:17, 42:18, 45:17, 48:21 PAROLA [2] - 1:18, 3:17	people [5] - 19:21, 20:9, 35:24, 40:6, 40:9 per [1] - 42:17 percent [2] - 17:1, 31:21 perfect [1] - 10:18 Performing [1] - 44:9 perimeter [1] - 30:5 period [1] - 32:13 permitted [2] - 4:14, 4:22 person [1] - 40:23 personalize [1] - 13:20 personalize [1] - 13:20 personalize [1] - 52:17, 57:4, 57:13, 57:23, 59:16, 59:17 photo [1] - 37:2 physical [1] - 7:1 picture [1] - 25:7 piece [1] - 19:10	43:2, 43:5, 45:20, 50:5, 55:12 precedence [2] - 57:19, 57:23 preleases [1] - 19:23 PRESENT [2] - 1:12, 1:17 present [2] - 24:10, 63:22 presentation [5] - 26:23, 39:4, 41:11, 43:15, 57:18 presented [1] - 63:24 preservation [1] - 57:23 preserve [1] - 16:9 preserving [1] - 34:22 president [1] - 63:2 pressure [1] - 50:13 pretty [4] - 11:16, 16:7, 32:24, 33:9 previous [3] - 28:1, 35:21, 49:8 previously [2] - 15:16,	24:3, 25:22 proposing [1] - 35:10 prospective [1] - 34:25 protecting [1] - 34:22 proud [1] - 56:21 provided [3] - 23:21, 26:8, 26:13 provides [1] - 9:5 providing [1] - 39:17 Prudential [26] - 23:1, 23:3, 23:18, 24:21, 29:2, 30:5, 30:21, 31:10, 32:4, 33:18, 33:21, 35:14, 36:1, 36:3, 37:15, 37:17, 37:21, 37:25, 49:17, 49:24, 50:4, 58:12, 58:14, 58:16, 59:3, 59:17 public [23] - 2:4, 6:13, 7:25, 9:17, 18:4, 18:5, 18:7, 22:13, 31:9, 31:15, 34:16,	$\label{eq:raise} [1] - 41:2 \\ \mbox{ramping} [1] - 37:23 \\ \mbox{ramps} [1] - 24:1 \\ \mbox{random} [1] - 57:20 \\ \mbox{RAUL} [1] - 1:20 \\ \mbox{reach} [1] - 38:23 \\ \mbox{reach} [4] - 9:24, 24:19, \\ \mbox{40:6}, 43:6 \\ \mbox{real} [4] - 41:18, 41:19, \\ \mbox{41:21} \\ \mbox{reality} [3] - 51:17, \\ \mbox{52:7}, 58:13 \\ \mbox{realize} [1] - 52:14 \\ \mbox{realize} [1] - 52:14 \\ \mbox{really} [38] - 8:23, \\ \mbox{12:18}, 13:3, 13:10, \\ \mbox{14:6}, 14:11, 15:2, \\ \mbox{17:17}, 17:18, 19:5, \\ \mbox{19:10}, 20:16, 21:15, \\ \mbox{33:21}, 36:7, 41:4, \\ \mbox{41:14}, 43:12, 45:8, \\ \mbox{45:12}, 47:11, 47:17, \\ \mbox{48:3}, 48:13, 50:21, \\ \end{tabular}$

Diane M. Tropia', Inc., Post Office Box' 2375', Jacksonville', FL 32203 (904) 821-0300

56:24, 57:21, 58:21,	repurpose [1] - 56:7	40:10, 40:17, 40:25,	23:15, 55:8	signage [1] - 20:17
58:24, 59:1, 60:3,	repurposing [1] -	47:6	sense [5] - 37:13,	similar [2] - 47:3,
60:22	17:12	satisfy [2] - 4:19,	49:20, 50:1, 52:19,	49:15
realm [2] - 9:17, 56:23	required [1] - 8:20	30:25	56:10	simple [1] - 21:13
reasons [1] - 9:18	requirements [5] -	saw [5] - 16:2, 35:21,	sent [1] - 28:21	simplicity [1] - 32:10
received [4] - 27:12,	8:22, 8:25, 16:4,	58:2, 58:3	sentiment [1] - 21:21	simplified [1] - 29:13
27:19, 27:22, 28:5	16:24, 31:6	scale [11] - 11:24,	separate [1] - 53:12	sinplified [1] - 23.13 sit [2] - 57:9, 57:24
recess [1] - 53:1	reserved [2] - 31:18,	12:19, 14:13, 25:5,	serious [1] - 43:20	site [9] - 4:18, 8:8,
recessed [2] - 32:3,	31:21	25:20, 33:10, 36:8,	serve [4] - 20:8, 45:7,	9:23, 22:23, 23:1,
44:19	residences [1] - 20:8	43:11, 47:4, 50:23,	48:5, 63:1	23:7, 23:24, 30:14,
recesses [1] - 9:16	resident's [1] - 44:21	60:7	serves [2] - 4:12, 9:9	33:2
recessing [1] - 23:21	residential [7] - 23:16,	Scenic [2] - 43:5, 43:9	service [3] - 41:5,	site-specific [1] -
recognize [2] - 17:10,	31:11, 31:16, 31:22,	scoring [1] - 26:2	64:5, 64:8	30:14
38:19	32:7, 38:2, 45:3	screen [1] - 35:11	serving [2] - 63:21,	sitting [4] - 34:5, 34:6,
recommend [1] - 7:11	residents [1] - 34:14	screening [3] - 26:6,	64:6	35:1, 59:11
recommendation [3] -	respect [1] - 56:23	26:8, 26:13	set [6] - 21:3, 24:3,	situations [1] - 6:14
6:18, 7:18, 50:20	response [10] - 2:22,	seating [2] - 35:8,	40:2, 63:20, 64:7	size [1] - 35:20
recommendations [3]	5:5, 7:16, 10:6, 18:2,	60:6	setback [1] - 49:10	skewed [1] - 52:18
- 5:14, 18:13, 46:6	22:5, 26:20, 61:2,	second [21] - 2:15,	setbacks [2] - 48:8,	skip [2] - 14:25, 15:11
recommended [1] -	62:12, 63:13	2:16, 2:17, 5:17,	48:9	skyline [3] - 24:15,
59:23	rest [5] - 14:23, 15:20,	5:18, 5:19, 7:11,	sets [1] - 39:25	32:23, 36:9
recommending [3] -	49:14, 63:19, 63:23	18:16, 18:17, 18:19,	setting [1] - 17:18	slate [1] - 63:22
5:2, 9:19, 25:13	restaurant [4] - 23:11,	18:20, 31:12, 31:20,	seventh [1] - 33:16	Slide [1] - 11:4
reconsidered [1] -	30:11, 31:19, 37:11	34:15, 44:11, 46:9,	several [2] - 30:18,	slide [16] - 11:10,
26:7	restricting [1] - 15:7	46:10, 61:5, 63:7,	64:6	11:15, 11:25, 12:8,
record [3] - 39:9, 50:9,	resumes [1] - 40:7	63:8, 63:9	shade [5] - 16:9,	12:24, 13:15, 14:15,
65:10	retail [14] - 12:3,	secondary [1] - 25:9	16:24, 17:1, 26:15	14:23, 16:18, 16:25,
redesign [1] - 9:3	12:21, 13:1, 14:4,	seconded [1] - 46:11	shadow [1] - 54:11	28:25, 29:4, 32:21,
redevelopment [2] -	20:3, 20:7, 23:10,	seconds [1] - 42:10	shall [2] - 25:18, 26:13	32:24, 35:21, 57:17
14:18, 41:9	30:11, 31:18, 41:15,	secretary [6] - 5:7,	shape [1] - 22:24	slides [4] - 10:15,
Redevelopment [1] -	42:15, 48:9, 48:21,	18:8, 46:1, 62:21,	shared [1] - 32:1	16:1, 30:18, 34:1
1:19	55:8	63:24, 64:5	ship [1] - 39:20	slightly [1] - 13:2
reduces [1] - 9:3	retailers [1] - 13:20	Secretary [1] - 1:13	shoes [1] - 44:21	small [2] - 35:17, 45:1
refresh [1] - 14:17	reveal [3] - 26:3, 54:8,	section [1] - 29:14	shooting [1] - 58:9	smart [2] - 21:5, 49:11
regards [1] - 58:22	60:8	sections [1] - 14:3	shopping [1] - 40:14	Snyder [1] - 11:3
registration [2] - 51:5,	REVIEW [1] - 1:2	see [40] - 10:12, 11:15,	shot [1] - 37:22	sometimes [1] - 6:14
53:17	review [5] - 2:10, 8:5,	12:12, 12:25, 13:16,	shots [1] - 29:25	sorry [2] - 20:8, 28:11
relatively [2] - 28:22,	22:18, 59:21, 60:11	14:2, 15:6, 15:20,	shout [2] - 18:25,	sort [1] - 60:6
47:3	rhythm [1] - 24:12	15:22, 16:12, 16:18,	19:12	sounds [1] - 41:12
relief [1] - 53:8	right-of-way [1] - 37:4	16:25, 19:8, 21:5,	shout-out [2] - 18:25,	south [4] - 8:10, 33:4,
remain [2] - 8:19,	rise [1] - 36:5	21:15, 26:14, 29:8,	19:12	58:18, 58:25
49:15	river [4] - 29:14, 30:2,	32:22, 33:11, 34:1,	show [8] - 2:23, 7:17,	Southbank [16] - 4:4,
remainder [1] - 34:7	35:2, 50:3	34:5, 34:13, 35:3,	22:7, 31:7, 33:13,	22:12, 22:18, 23:4,
remains [1] - 8:21	Riverplace [1] - 39:14	36:4, 36:10, 39:11,	55:19, 61:15, 63:15	23:5, 25:23, 29:2,
remember [1] - 51:14	Riverwalk [2] - 23:5,	44:24, 45:14, 47:1,	showed [1] - 52:16	29:11, 32:9, 32:13,
remind [3] - 6:12,	36:22	47:2, 47:10, 47:14,	showing [4] - 17:11,	32:20, 36:9, 36:17,
11:20, 11:25	roadway [1] - 19:11	49:17, 49:23, 50:3,	29:4, 29:19, 32:25	36:21, 46:5, 57:21
rendering [1] - 52:16	robust [1] - 16:7	51:22, 52:4, 52:5,	shown [1] - 57:11	southwest [1] - 22:25
renderings [1] - 49:8	Room [1] - 1:8	55:9, 58:20	shows [1] - 15:1	space [11] - 8:20, 9:9,
renovate [1] - 8:12	room [1] - 55:23	seeing [21] - 5:6, 7:9,	Shullman [1] - 10:23	20:4, 32:1, 35:7,
reopen [1] - 62:7	round [1] - 47:15	10:7, 12:21, 18:3,	sic [2] - 39:23, 41:6	37:20, 42:17, 48:24,
reorient [1] - 11:6	run [1] - 19:13	18:7, 20:17, 21:24, 22:6, 30:1, 45:23	sic] [1] - 63:2	49:10, 49:21, 53:4
repeat [1] - 60:2	Russia [1] - 41:23	22:6, 39:1, 45:23,	side [7] - 15:8, 16:10,	spaces [6] - 31:14,
repeating [1] - 13:22		51:16, 57:4, 58:18,	34:13, 58:12, 59:3,	41:12, 42:18, 48:9,
replace [1] - 54:16	S	60:18, 61:3, 61:23, 62:13, 64:17, 64:18	59:8, 59:18	48:12, 48:16
report [4] - 4:9, 8:2,		62:13, 64:17, 64:18 seeks [1] - 8:12	sides [1] - 43:23	spandrel [2] - 24:20,
22:15, 65:9	sailed [1] - 39:20		sidewalk [1] - 35:25	26:12
REPORTER [1] - 65:1	San [11] - 29:15,	selections [1] - 26:12 self [2] - 23:15, 55:8	sidewalks [1] - 36:16	sparse [1] - 25:10
Reporter [2] - 65:8,	29:17, 30:7, 31:2,	self-storage [2] -	sight [1] - 33:2	speaks [1] - 44:15
65:18	33:4, 36:17, 39:15,	3611-3101 aye [2] -		special [1] - 4:24

Diane M. Tropia', Inc., Post Office Box' 2375', Jacksonville', FL 32203-(904) 821-0300

	21.15 21.02 44.0	55:10	42:9, 42:20, 42:24,	tracting (4) 20:15
specific [3] - 19:24,	31:15, 31:23, 44:2,	55:19	42.9, 42.20, 42.24, 45:20, 45:23, 46:7,	treating [1] - 30:15
30:14, 48:13	45:15, 48:21, 55:8	surface [4] - 30:12,	46:11, 46:21, 49:1,	treatment [1] - 50:7
specifications [1] -	storefront [1] - 9:12	34:6, 35:5, 37:10	40.11, 40.21, 49.1, 50:11, 55:3, 56:1,	treatments [1] - 13:5
26:11	storefronts [4] - 8:13, 13:18, 13:21, 13:25	surrounded [1] - 29:7 surrounding [2] -	57:6, 59:19, 61:3,	tree [1] - 11:17
spending [2] - 54:20	, ,	- · · ·	61:11, 61:15, 61:21,	trees [4] - 34:19, 37:3,
square [3] - 31:18,	stories [3] - 38:10,	25:2, 25:21	62:13, 62:21, 63:3,	54:14, 54:17
41:13, 41:14	43:22, 47:4 story [3] - 25:2, 30:10,	Susan [5] - 3:18, 11:5, 14:8, 39:17, 63:17	63:9, 63:12, 63:14,	TREVOR [1] - 1:14
stadium [3] - 4:7,	35:7		64:12, 64:17	Trevor [1] - 3:5
4:13, 5:13		SUSAN [1] - 1:19	theme [1] - 53:25	trimmer [4] - 10:8,
staff [30] - 3:17, 3:18, 3:23, 4:9, 5:2, 5:4,	straight [1] - 47:20	swap [1] - 4:1	themes [1] - 13:22	21:1, 28:2, 28:7
	straightforward [1] -	swapping [1] - 7:21	they've [4] - 51:1,	Trimmer [4] - 10:9,
5:13, 8:2, 9:1, 9:18, 10:4, 13:5, 16:15,	21:13	switch [1] - 10:15	51:8, 52:8, 55:22	10:20, 17:24, 27:6
18:12, 22:14, 22:21,	strategic [1] - 20:6	switching [1] - 10:16	thick [1] - 52:15	TRIMMER [3] - 10:14,
24:8, 25:2, 25:12,	street [10] - 12:7,	system [1] - 12:20	thinking [2] - 44:21,	10:18, 19:25
24.0, 25.2, 25.12, 25:17, 26:19, 39:17,	12:13, 14:6, 16:8,	-	47:14	trips [1] - 41:8
40:4, 46:5, 53:18,	31:3, 34:6, 34:11, 40:20, 50:2, 59:8	Т	third [1] - 26:1	Tropia [3] - 1:9, 65:7,
56:8, 58:22, 59:21,		Taj [1] - 55:9	thoughts [1] - 50:18	65:18
61:4	Street [27] - 1:8, 4:2, 7:23, 8:5, 8:14, 11:7,	talented [1] - 40:6	thousand [1] - 23:6	truck [1] - 35:20
staff's [1] - 50:20	11:23, 12:11, 13:17,	tall [5] - 29:8, 38:9,	three [4] - 4:25, 51:13,	trucks [2] - 35:18
stage [3] - 18:1, 38:6,	14:7, 15:8, 16:6,	47:18, 48:3, 59:11	51:23, 53:12	true [2] - 48:20, 65:10
39:2	18:11, 19:9, 20:4,	taller [6] - 44:7, 47:7,	thrilled [1] - 14:15	truly [1] - 54:23
staging [1] - 5:1	25:7, 25:9, 26:4,	47:19, 47:24, 48:3,	throughout [3] -	try [1] - 13:6
stairs [1] - 24:1	28:10, 31:13, 34:9,	47.19, 47.24, 40.3, 48:8	15:20, 29:23, 51:7	trying [4] - 47:11,
standards [2] - 36:21,	34:10, 37:1, 50:6,	taxpayer [1] - 42:2		55:21, 56:7, 56:10
42:16	58:25, 59:14	TEAL [4] - 1:20, 3:21,	Thursday [2] - 1:6, 2:5 tier [1] - 52:21	Tuesday [1] - 27:12
standing [2] - 17:6,	streets [1] - 12:4	61:20, 62:19	tiered [1] - 12:20	turn [2] - 35:9, 55:18
50:15	Streets [1] - 8:16	Teal [1] - 3:21	ties [1] - 51:6	turned [2] - 35:6, 37:9
standpoint [5] - 45:4,	streetscape [2] - 16:4,	team [22] - 10:22,		turns [1] - 37:14
51:20, 52:18, 54:18,	16:13	10:24, 11:2, 16:17,	tired [1] - 13:7	two [14] - 4:23, 15:4,
56:6	Strinka [1] - 10:25	17:15, 17:21, 18:25,	today [10] - 10:23, 11:3, 40:1, 43:8,	30:24, 31:14, 35:7,
stark [1] - 11:16	structure [8] - 8:13,	20:1, 21:8, 22:20,	43:17, 57:11, 59:25,	49:21, 49:22, 57:20,
start [12] - 3:1, 3:2,	8:21, 9:15, 24:3,	24:7, 27:11, 27:18,	60:17, 62:7, 64:10	57:21, 59:4, 61:17,
3:3, 5:21, 18:23,	25:18, 25:22, 25:25,	28:2, 38:23, 46:25,	together [1] - 56:21	61:20, 61:21, 64:5
27:2, 33:7, 39:5,	26:10	47:17, 48:5, 49:6,	took [3] - 21:1, 57:20,	two-story [1] - 35:7
46:15, 49:5, 50:23,	structures [5] - 8:24,	49:16, 57:10, 59:1	60:1	type [3] - 21:4, 50:6,
57:25	30:10, 47:7, 47:24,	Teams [2] - 27:18,	top [5] - 33:12, 36:13,	58:6
starting [1] - 36:12	47:25	28:3	47:21, 52:21, 53:2	
starts [1] - 32:25	struggle [2] - 47:22,	temporary [2] - 4:15,	touching [1] - 34:21	U
STATE [1] - 65:3	58:21	4:21		
state [2] - 38:20, 39:8			tough [1] - 55.5	ultimate [1] - 25.21
	struggled [1] - 57:16	tenants [1] - 19:24	tough [1] - 55:5	ultimate [1] - 25:21
State [1] - 1:10	struggled [1] - 57:16 study [3] - 26:15.	tenants [1] - 19:24 tends [1] - 58:19	towards [7] - 30:2,	ultimately [1] - 6:17
State [1] - 1:10 Station [2] - 33:6.	study [3] - 26:15,	tends [1] - 58:19	towards [7] - 30:2, 30:6, 34:9, 35:1,	ultimately [1] - 6:17 unanimous [1] - 7:19
Station [2] - 33:6,	study [3] - 26:15, 48:14, 54:10		towards [7] - 30:2, 30:6, 34:9, 35:1, 35:14, 37:1	ultimately [1] - 6:17 unanimous [1] - 7:19 unanimously [2] -
Station [2] - 33:6, 34:11	study [3] - 26:15,	tends [1] - 58:19 Terrence [2] - 3:19,	towards [7] - 30:2, 30:6, 34:9, 35:1, 35:14, 37:1 tower [3] - 12:15,	ultimately [1] - 6:17 unanimous [1] - 7:19 unanimously [2] - 22:8, 63:16
Station [2] - 33:6, 34:11 stay [2] - 16:6, 37:6	study [3] - 26:15, 48:14, 54:10 subject [4] - 8:8, 9:8, 23:6, 25:15	tends [1] - 58:19 Terrence [2] - 3:19, 62:16 TERRENCE [1] - 1:19	towards [7] - 30:2, 30:6, 34:9, 35:1, 35:14, 37:1 tower [3] - 12:15, 19:20, 38:2	ultimately [1] - 6:17 unanimous [1] - 7:19 unanimously [2] - 22:8, 63:16 unchanged [1] - 8:21
Station [2] - 33:6, 34:11 stay [2] - 16:6, 37:6 staying [1] - 14:21	study [3] - 26:15, 48:14, 54:10 subject [4] - 8:8, 9:8,	tends [1] - 58:19 Terrence [2] - 3:19, 62:16	towards [7] - 30:2, 30:6, 34:9, 35:1, 35:14, 37:1 tower [3] - 12:15, 19:20, 38:2 town [2] - 6:25, 29:22	ultimately [1] - 6:17 unanimous [1] - 7:19 unanimously [2] - 22:8, 63:16 unchanged [1] - 8:21 underpass [1] - 33:7
Station [2] - 33:6, 34:11 stay [2] - 16:6, 37:6	study [3] - 26:15, 48:14, 54:10 subject [4] - 8:8, 9:8, 23:6, 25:15 submittal [2] - 26:14,	tends [1] - 58:19 Terrence [2] - 3:19, 62:16 TERRENCE [1] - 1:19 THE [74] - 2:3, 2:14,	towards [7] - 30:2, 30:6, 34:9, 35:1, 35:14, 37:1 tower [3] - 12:15, 19:20, 38:2 town [2] - 6:25, 29:22 traffic [3] - 15:9,	ultimately [1] - 6:17 unanimous [1] - 7:19 unanimously [2] - 22:8, 63:16 unchanged [1] - 8:21 underpass [1] - 33:7 undulation [1] - 33:14
Station [2] - 33:6, 34:11 stay [2] - 16:6, 37:6 staying [1] - 14:21 stenographic [1] -	study [3] - 26:15, 48:14, 54:10 subject [4] - 8:8, 9:8, 23:6, 25:15 submittal [2] - 26:14, 26:16	tends [1] - 58:19 Terrence [2] - 3:19, 62:16 TERRENCE [1] - 1:19 THE [74] - 2:3, 2:14, 2:17, 2:21, 2:23,	towards [7] - 30:2, 30:6, 34:9, 35:1, 35:14, 37:1 tower [3] - 12:15, 19:20, 38:2 town [2] - 6:25, 29:22 traffic [3] - 15:9, 35:19, 50:2	ultimately [1] - 6:17 unanimous [1] - 7:19 unanimously [2] - 22:8, 63:16 unchanged [1] - 8:21 underpass [1] - 33:7 undulation [1] - 33:14 unintended [1] - 42:14
Station [2] - 33:6, 34:11 stay [2] - 16:6, 37:6 staying [1] - 14:21 stenographic [1] - 65:11	study [3] - 26:15, 48:14, 54:10 subject [4] - 8:8, 9:8, 23:6, 25:15 submittal [2] - 26:14, 26:16 subsequent [1] -	tends [1] - 58:19 Terrence [2] - 3:19, 62:16 TERRENCE [1] - 1:19 THE [74] - 2:3, 2:14, 2:17, 2:21, 2:23, 3:11, 3:24, 5:3, 5:6,	towards [7] - 30:2, 30:6, 34:9, 35:1, 35:14, 37:1 tower [3] - 12:15, 19:20, 38:2 town [2] - 6:25, 29:22 traffic [3] - 15:9,	ultimately [1] - 6:17 unanimous [1] - 7:19 unanimously [2] - 22:8, 63:16 unchanged [1] - 8:21 underpass [1] - 33:7 undulation [1] - 33:14 unintended [1] - 42:14 Union [4] - 8:9, 11:20,
Station [2] - 33:6, 34:11 stay [2] - 16:6, 37:6 staying [1] - 14:21 stenographic [1] - 65:11 stenographically [1] -	study [3] - 26:15, 48:14, 54:10 subject [4] - 8:8, 9:8, 23:6, 25:15 submittal [2] - 26:14, 26:16 subsequent [1] - 63:25	tends [1] - 58:19 Terrence [2] - 3:19, 62:16 TERRENCE [1] - 1:19 THE [74] - 2:3, 2:14, 2:17, 2:21, 2:23, 3:11, 3:24, 5:3, 5:6, 5:15, 5:19, 5:24, 6:2,	towards [7] - 30:2, 30:6, 34:9, 35:1, 35:14, 37:1 tower [3] - 12:15, 19:20, 38:2 town [2] - 6:25, 29:22 traffic [3] - 15:9, 35:19, 50:2 transcript [1] - 65:10	ultimately [1] - 6:17 unanimous [1] - 7:19 unanimously [2] - 22:8, 63:16 unchanged [1] - 8:21 underpass [1] - 33:7 undulation [1] - 33:14 unintended [1] - 42:14 Union [4] - 8:9, 11:20, 16:5, 19:9
Station [2] - 33:6, 34:11 stay [2] - 16:6, 37:6 staying [1] - 14:21 stenographic [1] - 65:11 stenographically [1] - 65:9	study [3] - 26:15, 48:14, 54:10 subject [4] - 8:8, 9:8, 23:6, 25:15 submittal [2] - 26:14, 26:16 subsequent [1] - 63:25 successful [3] -	tends [1] - 58:19 Terrence [2] - 3:19, 62:16 TERRENCE [1] - 1:19 THE [74] - 2:3, 2:14, 2:17, 2:21, 2:23, 3:11, 3:24, 5:3, 5:6, 5:15, 5:19, 5:24, 6:2, 6:5, 6:8, 6:11, 6:23,	towards [7] - 30:2, 30:6, 34:9, 35:1, 35:14, 37:1 tower [3] - 12:15, 19:20, 38:2 town [2] - 6:25, 29:22 traffic [3] - 15:9, 35:19, 50:2 transcript [1] - 65:10 transformative [1] -	ultimately [1] - 6:17 unanimous [1] - 7:19 unanimously [2] - 22:8, 63:16 unchanged [1] - 8:21 underpass [1] - 33:7 undulation [1] - 33:14 unintended [1] - 42:14 Union [4] - 8:9, 11:20,
Station [2] - 33:6, 34:11 stay [2] - 16:6, 37:6 staying [1] - 14:21 stenographic [1] - 65:11 stenographically [1] - 65:9 step [3] - 50:16, 52:23,	study [3] - 26:15, 48:14, 54:10 subject [4] - 8:8, 9:8, 23:6, 25:15 submittal [2] - 26:14, 26:16 subsequent [1] - 63:25 successful [3] - 20:20, 51:1, 53:16	tends [1] - 58:19 Terrence [2] - 3:19, 62:16 TERRENCE [1] - 1:19 THE [74] - 2:3, 2:14, 2:17, 2:21, 2:23, 3:11, 3:24, 5:3, 5:6, 5:15, 5:19, 5:24, 6:2, 6:5, 6:8, 6:11, 6:23, 7:8, 7:15, 7:17, 10:2, 10:7, 10:10, 17:23, 18:3, 18:7, 18:14,	towards [7] - 30:2, 30:6, 34:9, 35:1, 35:14, 37:1 tower [3] - 12:15, 19:20, 38:2 town [2] - 6:25, 29:22 traffic [3] - 15:9, 35:19, 50:2 transcript [1] - 65:10 transformative [1] - 19:1	ultimately [1] - 6:17 unanimous [1] - 7:19 unanimously [2] - 22:8, 63:16 unchanged [1] - 8:21 underpass [1] - 33:7 undulation [1] - 33:14 unintended [1] - 42:14 Union [4] - 8:9, 11:20, 16:5, 19:9 unit [3] - 31:23, 42:17,
Station [2] - 33:6, 34:11 stay [2] - 16:6, 37:6 staying [1] - 14:21 stenographic [1] - 65:11 stenographically [1] - 65:9 step [3] - 50:16, 52:23, 53:7	study [3] - 26:15, 48:14, 54:10 subject [4] - 8:8, 9:8, 23:6, 25:15 submittal [2] - 26:14, 26:16 subsequent [1] - 63:25 successful [3] - 20:20, 51:1, 53:16 successfully [1] -	tends [1] - 58:19 Terrence [2] - 3:19, 62:16 TERRENCE [1] - 1:19 THE [74] - 2:3, 2:14, 2:17, 2:21, 2:23, 3:11, 3:24, 5:3, 5:6, 5:15, 5:19, 5:24, 6:2, 6:5, 6:8, 6:11, 6:23, 7:8, 7:15, 7:17, 10:2, 10:7, 10:10, 17:23, 18:3, 18:7, 18:14, 18:18, 18:20, 19:15,	towards [7] - 30:2, 30:6, 34:9, 35:1, 35:14, 37:1 tower [3] - 12:15, 19:20, 38:2 town [2] - 6:25, 29:22 traffic [3] - 15:9, 35:19, 50:2 transcript [1] - 65:10 transformative [1] - 19:1 transition [4] - 9:10,	ultimately [1] - $6:17$ unanimous [1] - $7:19$ unanimously [2] - 22:8, 63:16 unchanged [1] - $8:21$ underpass [1] - $33:7$ undulation [1] - $33:14$ unintended [1] - $42:14$ Union [4] - $8:9, 11:20, 16:5, 19:9$ unit [3] - $31:23, 42:17, 44:1$ units [5] - $32:7, 42:18, 16$
Station [2] - 33:6, 34:11 stay [2] - 16:6, 37:6 staying [1] - 14:21 stenographic [1] - 65:11 stenographically [1] - 65:9 step [3] - 50:16, 52:23, 53:7 stepping [1] - 64:6	study [3] - 26:15, 48:14, 54:10 subject [4] - 8:8, 9:8, 23:6, 25:15 submittal [2] - 26:14, 26:16 subsequent [1] - 63:25 successful [3] - 20:20, 51:1, 53:16 successfully [1] - 53:23	tends [1] - 58:19 Terrence [2] - 3:19, 62:16 TERRENCE [1] - 1:19 THE [74] - 2:3, 2:14, 2:17, 2:21, 2:23, 3:11, 3:24, 5:3, 5:6, 5:15, 5:19, 5:24, 6:2, 6:5, 6:8, 6:11, 6:23, 7:8, 7:15, 7:17, 10:2, 10:7, 10:10, 17:23, 18:3, 18:7, 18:14,	towards [7] - 30:2, 30:6, 34:9, 35:1, 35:14, 37:1 tower [3] - 12:15, 19:20, 38:2 town [2] - 6:25, 29:22 traffic [3] - 15:9, 35:19, 50:2 transcript [1] - 65:10 transformative [1] - 19:1 transition [4] - 9:10, 25:1, 25:4, 25:20	ultimately [1] - $6:17$ unanimous [1] - $7:19$ unanimously [2] - 22:8, $63:16$ unchanged [1] - $8:21$ underpass [1] - $33:7$ undulation [1] - $33:14$ unintended [1] - $42:14$ Union [4] - $8:9, 11:20, 16:5, 19:9$ unit [3] - $31:23, 42:17, 44:1$
Station [2] - 33:6, 34:11 stay [2] - 16:6, 37:6 staying [1] - 14:21 stenographic [1] - 65:11 stenographically [1] - 65:9 step [3] - 50:16, 52:23, 53:7 stepping [1] - 64:6 stick [1] - 45:6	study [3] - 26:15, 48:14, 54:10 subject [4] - 8:8, 9:8, 23:6, 25:15 submittal [2] - 26:14, 26:16 subsequent [1] - 63:25 successful [3] - 20:20, 51:1, 53:16 successfully [1] - 53:23 suggest [1] - 50:8	tends [1] - 58:19 Terrence [2] - 3:19, 62:16 TERRENCE [1] - 1:19 THE [74] - 2:3, 2:14, 2:17, 2:21, 2:23, 3:11, 3:24, 5:3, 5:6, 5:15, 5:19, 5:24, 6:2, 6:5, 6:8, 6:11, 6:23, 7:8, 7:15, 7:17, 10:2, 10:7, 10:10, 17:23, 18:3, 18:7, 18:14, 18:18, 18:20, 19:15, 20:11, 20:22, 21:10, 21:18, 21:22, 22:4,	towards [7] - 30:2, 30:6, 34:9, 35:1, 35:14, 37:1 tower [3] - 12:15, 19:20, 38:2 town [2] - 6:25, 29:22 traffic [3] - 15:9, 35:19, 50:2 transcript [1] - 65:10 transformative [1] - 19:1 transition [4] - 9:10, 25:1, 25:4, 25:20 transitional [2] - 47:5,	ultimately $[1] - 6:17$ unanimous $[1] - 7:19$ unanimously $[2] -$ 22:8, 63:16 unchanged $[1] - 8:21$ underpass $[1] - 33:7$ undulation $[1] - 33:14$ unintended $[1] - 42:14$ Union $[4] - 8:9, 11:20,$ 16:5, 19:9 unit $[3] - 31:23, 42:17,$ 44:1 units $[5] - 32:7, 42:18,$ 44:2, 45:15
Station [2] - 33:6, 34:11 stay [2] - 16:6, 37:6 staying [1] - 14:21 stenographic [1] - 65:11 stenographically [1] - 65:9 step [3] - 50:16, 52:23, 53:7 stepping [1] - 64:6 stick [1] - 45:6 sticking [1] - 52:11	study [3] - 26:15, 48:14, 54:10 subject [4] - 8:8, 9:8, 23:6, 25:15 submittal [2] - 26:14, 26:16 subsequent [1] - 63:25 successful [3] - 20:20, 51:1, 53:16 successfully [1] - 53:23 suggest [1] - 50:8 Suite [1] - 10:21	tends [1] - 58:19 Terrence [2] - 3:19, 62:16 TERRENCE [1] - 1:19 THE [74] - 2:3, 2:14, 2:17, 2:21, 2:23, 3:11, 3:24, 5:3, 5:6, 5:15, 5:19, 5:24, 6:2, 6:5, 6:8, 6:11, 6:23, 7:8, 7:15, 7:17, 10:2, 10:7, 10:10, 17:23, 18:3, 18:7, 18:14, 18:18, 18:20, 19:15, 20:11, 20:22, 21:10, 21:18, 21:22, 22:4, 22:6, 26:18, 26:21,	towards [7] - 30:2, 30:6, 34:9, 35:1, 35:14, 37:1 tower [3] - 12:15, 19:20, 38:2 town [2] - 6:25, 29:22 traffic [3] - 15:9, 35:19, 50:2 transcript [1] - 65:10 transformative [1] - 19:1 transition [4] - 9:10, 25:1, 25:4, 25:20 transitional [2] - 47:5, 47:23	ultimately [1] - 6:17 unanimous [1] - 7:19 unanimously [2] - 22:8, 63:16 unchanged [1] - 8:21 underpass [1] - 33:7 undulation [1] - 33:14 unintended [1] - 42:14 Union [4] - 8:9, 11:20, 16:5, 19:9 unit [3] - 31:23, 42:17, 44:1 units [5] - 32:7, 42:18, 44:2, 45:15 unlimited [1] - 29:6 up [25] - 8:8, 9:14,
Station [2] - 33:6, 34:11 stay [2] - 16:6, 37:6 staying [1] - 14:21 stenographic [1] - 65:11 stenographically [1] - 65:9 step [3] - 50:16, 52:23, 53:7 stepping [1] - 64:6 stick [1] - 45:6 sticking [1] - 52:11 still [7] - 24:18, 25:9, 48:17, 53:13, 62:14, 62:19	study [3] - 26:15, 48:14, 54:10 subject [4] - 8:8, 9:8, 23:6, 25:15 submittal [2] - 26:14, 26:16 subsequent [1] - 63:25 successful [3] - 20:20, 51:1, 53:16 successfully [1] - 53:23 suggest [1] - 50:8 Suite [1] - 10:21 summer [1] - 63:25 support [3] - 20:7, 28:15, 56:5	tends [1] - 58:19 Terrence [2] - 3:19, 62:16 TERRENCE [1] - 1:19 THE [74] - 2:3, 2:14, 2:17, 2:21, 2:23, 3:11, 3:24, 5:3, 5:6, 5:15, 5:19, 5:24, 6:2, 6:5, 6:8, 6:11, 6:23, 7:8, 7:15, 7:17, 10:2, 10:7, 10:10, 17:23, 18:3, 18:7, 18:14, 18:18, 18:20, 19:15, 20:11, 20:22, 21:10, 21:18, 21:22, 22:4, 22:6, 26:18, 26:21, 27:7, 27:14, 27:20,	towards [7] - 30:2, 30:6, 34:9, 35:1, 35:14, 37:1 tower [3] - 12:15, 19:20, 38:2 town [2] - 6:25, 29:22 traffic [3] - 15:9, 35:19, 50:2 transcript [1] - 65:10 transformative [1] - 19:1 transition [4] - 9:10, 25:1, 25:4, 25:20 transitional [2] - 47:5, 47:23 transparency [1] -	ultimately [1] - 6:17 unanimous [1] - 7:19 unanimously [2] - 22:8, 63:16 unchanged [1] - 8:21 underpass [1] - 33:7 undulation [1] - 33:14 unintended [1] - 42:14 Union [4] - 8:9, 11:20, 16:5, 19:9 unit [3] - 31:23, 42:17, 44:1 units [5] - 32:7, 42:18, 44:2, 45:15 unlimited [1] - 29:6
Station [2] - 33:6, 34:11 stay [2] - 16:6, 37:6 staying [1] - 14:21 stenographic [1] - 65:11 stenographically [1] - 65:9 step [3] - 50:16, 52:23, 53:7 stepping [1] - 64:6 stick [1] - 45:6 sticking [1] - 52:11 still [7] - 24:18, 25:9, 48:17, 53:13, 62:14,	study [3] - 26:15, 48:14, 54:10 subject [4] - 8:8, 9:8, 23:6, 25:15 submittal [2] - 26:14, 26:16 subsequent [1] - 63:25 successful [3] - 20:20, 51:1, 53:16 successfully [1] - 53:23 suggest [1] - 50:8 Suite [1] - 10:21 summer [1] - 63:25 support [3] - 20:7, 28:15, 56:5 supporter [1] - 48:17	tends [1] - 58:19 Terrence [2] - 3:19, 62:16 TERRENCE [1] - 1:19 THE [74] - 2:3, 2:14, 2:17, 2:21, 2:23, 3:11, 3:24, 5:3, 5:6, 5:15, 5:19, 5:24, 6:2, 6:5, 6:8, 6:11, 6:23, 7:8, 7:15, 7:17, 10:2, 10:7, 10:10, 17:23, 18:3, 18:7, 18:14, 18:18, 18:20, 19:15, 20:11, 20:22, 21:10, 21:18, 21:22, 22:4, 22:6, 26:18, 26:21, 27:7, 27:14, 27:20, 27:23, 28:4, 38:4,	towards [7] - 30:2, 30:6, 34:9, 35:1, 35:14, 37:1 tower [3] - 12:15, 19:20, 38:2 town [2] - 6:25, 29:22 traffic [3] - 15:9, 35:19, 50:2 transcript [1] - 65:10 transformative [1] - 19:1 transition [4] - 9:10, 25:1, 25:4, 25:20 transitional [2] - 47:5, 47:23 transparency [1] - 14:10	ultimately [1] - 6:17 unanimous [1] - 7:19 unanimously [2] - 22:8, 63:16 unchanged [1] - 8:21 underpass [1] - 33:7 undulation [1] - 33:14 unintended [1] - 42:14 Union [4] - 8:9, 11:20, 16:5, 19:9 unit [3] - 31:23, 42:17, 44:1 units [5] - 32:7, 42:18, 44:2, 45:15 unlimited [1] - 29:6 up [25] - 8:8, 9:14, 10:8, 13:11, 14:11,
Station [2] - 33:6, 34:11 stay [2] - 16:6, 37:6 staying [1] - 14:21 stenographic [1] - 65:11 stenographically [1] - 65:9 step [3] - 50:16, 52:23, 53:7 stepping [1] - 64:6 stick [1] - 45:6 sticking [1] - 52:11 still [7] - 24:18, 25:9, 48:17, 53:13, 62:14, 62:19	study [3] - 26:15, 48:14, 54:10 subject [4] - 8:8, 9:8, 23:6, 25:15 submittal [2] - 26:14, 26:16 subsequent [1] - 63:25 successful [3] - 20:20, 51:1, 53:16 successfully [1] - 53:23 suggest [1] - 50:8 Suite [1] - 10:21 summer [1] - 63:25 support [3] - 20:7, 28:15, 56:5	tends [1] - 58:19 Terrence [2] - 3:19, 62:16 TERRENCE [1] - 1:19 THE [74] - 2:3, 2:14, 2:17, 2:21, 2:23, 3:11, 3:24, 5:3, 5:6, 5:15, 5:19, 5:24, 6:2, 6:5, 6:8, 6:11, 6:23, 7:8, 7:15, 7:17, 10:2, 10:7, 10:10, 17:23, 18:3, 18:7, 18:14, 18:18, 18:20, 19:15, 20:11, 20:22, 21:10, 21:18, 21:22, 22:4, 22:6, 26:18, 26:21, 27:7, 27:14, 27:20,	towards [7] - 30:2, 30:6, 34:9, 35:1, 35:14, 37:1 tower [3] - 12:15, 19:20, 38:2 town [2] - 6:25, 29:22 traffic [3] - 15:9, 35:19, 50:2 transcript [1] - 65:10 transformative [1] - 19:1 transition [4] - 9:10, 25:1, 25:4, 25:20 transitional [2] - 47:5, 47:23 transparency [1] - 14:10 traveling [1] - 6:25	ultimately [1] - 6:17 unanimous [1] - 7:19 unanimously [2] - 22:8, 63:16 unchanged [1] - 8:21 underpass [1] - 33:7 undulation [1] - 33:14 unintended [1] - 42:14 Union [4] - 8:9, 11:20, 16:5, 19:9 unit [3] - 31:23, 42:17, 44:1 units [5] - 32:7, 42:18, 44:2, 45:15 unlimited [1] - 29:6 up [25] - 8:8, 9:14, 10:8, 13:11, 14:11, 16:10, 16:20, 32:5,

=Diane M. Tropia', Inc., Post Office Box' 2375', Jacksonville', FL 32203= (904) 821-0300

41:3, 42:6, 43:19, 45:18, 47:6, 47:20, 61:24, 63:20, 63:21, 64:6, 64:7 upper [2] - 44:17, 55:13 upside [1] - 22:24 urban [4] - 8:19, 33:3, 41:9, 48:24 uses [6] - 4:14, 9:6, 23:15, 23:16, 23:22, 24:18 usual [1] - 2:7 V vacant [1] - 30:12	45:6, 48:12, 48:15, 55:15, 56:16 weave [1] - 36:17 week [1] - 27:19 weigh [2] - 6:15, 7:4 welcoming [1] - 36:15 well-designed [1] - 21:6 well-executed [2] - 19:6, 57:3 Werner [1] - 11:3 West [2] - 8:9 west [2] - 8:9 west [2] - 8:11, 59:7 WeWork [2] - 34:18, 34:20 WeWork's [1] - 37:6
vacant [1] - $30:12$ Vandergriff [3] - $39:6$, 39:13, $55:6VANDERGRIFF [3] -42:7$, $42:12$, $42:21variation [1] - 53:10variety [1] - 9:16varying [1] - 13:18vegetation [1] - 36:24vehicle [1] - 52:20vertical [8] - 13:24,24:9$, $24:22$, $36:4$, 51:3, $51:4$, $51:12$, 53:13 verticality [1] - $24:16$ via [3] - $1:14$, $27:18$, 28:3 viable [1] - $17:13$ vice [1] - $63:23$ view [6] - $15:1$, $30:1$, 34:2, $44:25$, $45:4$, 52:25	whole [3] - 52:19, 53:9, 53:14 wide [2] - 23:20, 57:1 width [1] - 23:21 windows [6] - 12:17, 44:19, 44:25, 49:17, 49:22, 50:3 wish [2] - 42:22, 64:15 word [1] - 28:20 words [1] - 21:1 workforce [1] - 55:8 works [1] - 40:1 world [2] - 39:25, 57:24 worry [1] - 40:14 wrap [3] - 8:15, 12:25, 35:8 wrapped [1] - 12:22 wrapping [1] - 15:3 wraps [1] - 61:24 Wright [1] - 10:25
views [3] - 34:25, 52:25, 60:9 vignette [1] - 37:2 virtually [1] - 27:12 visitor [1] - 40:18 visual [1] - 24:15 voices [1] - 44:15 void [1] - 29:16 volume [1] - 9:9 volumes [1] - 9:13	Y y'all [2] - 40:6, 42:13 years [9] - 4:18, 4:23, 40:13, 40:25, 41:18, 43:21, 59:9, 64:5 yesterday [2] - 27:6, 27:13 younger [1] - 41:4
vote [7] - 7:2, 21:25, 41:25, 62:8, 62:15,	Z
62:17	zip [1] - 19:19 zone [7] - 14:2, 15:18,
W walk [4] - 40:13, 51:19, 51:20, 57:1 walkable [2] - 19:12, 49:12 wall [2] - 44:10, 50:6 walls [7] - 43:22, 44:8,	16:22, 57:1, 57:2 Zone [5] - 9:10, 23:19, 24:6, 30:21, 49:10 Zones [1] - 30:15 Zoning [1] - 4:15 Zoom [3] - 1:14, 6:22, 6:25

Diang M. Tropia', Inc., Post Office Box 2375, Jacksonville, FL 32203 (904) 821-0300