

CITY OF JACKSONVILLE  
DOWNTOWN DEVELOPMENT REVIEW BOARD  
MEETING

Proceedings held on Tuesday, March 23, 2021,  
commencing at 2:00 p.m., Jacksonville Public Library,  
Multipurpose Room, 303 North Laura Street, Jacksonville,  
Florida, before Diane M. Tropa, FPR, a Notary Public in  
and for the State of Florida at Large.

BOARD MEMBERS PRESENT:

TREVOR LEE, Chairman.  
J. BRENT ALLEN, Board Member.  
MATT BROCKELMAN, Board Member.  
CRAIG DAVISSON, Board Member.  
WILLIAM J. SCHILLING, JR., Board Member.  
BRENNA DURDEN, Board Member.  
JOSEPH LORETTA, Board Member.

ALSO PRESENT:

INA MEZINI, DIA, Marketing and Communications.  
LORI RADCLIFFE-MEYERS, Redevelopment Coordinator.  
JASON TEAL, Office of General Counsel.  
XZAVIER CHISHOLM, Administrative Assistant.

- - -

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

1 private gain or loss.  
2 Matt Brockelman submitted Form 8B in  
3 regards to a DDRB 2021-001 at the February 11th  
4 DDRB meeting. This was in regards to the Laura  
5 Street Trio conceptual approval. "It directly  
6 concerns a project with which I have been  
7 involved to provide government relations  
8 services to Southeast Development Group, LLC.  
9 I will, therefore, be recusing myself from the  
10 board's vote on the matter."

11 THE CHAIRMAN: Thank you,  
12 Ms. Radcliff-Meyers. I appreciate that.

13 We'll move on to the approval of the  
14 February 11th, 2021, DDRB regular meeting  
15 minutes.

16 Is there any conversation about those  
17 meeting minutes?

18 BOARD MEMBERS: (No response.)

19 THE CHAIRMAN: Hearing none, I'll take a  
20 motion.

21 BOARD MEMBER ALLEN: (Inaudible.)

22 BOARD MEMBER LORETTA: Second.

23 THE CHAIRMAN: I have a motion from  
24 Mr. Allen and a second from Mr. Loretta.

25 All those in favor, please say aye.

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

1 P R O C E E D I N G S  
2 March 23, 2021 2:00 p.m.

3 - - -

4 THE CHAIRMAN: I'm going to go ahead and  
5 call to order the Tuesday, March 23rd, 2021,  
6 Downtown Development Review Board meeting.

7 I'd like to acknowledge any City Council  
8 members or any other office representatives  
9 from the City that might be online.

10 Ms. Armstrong [sic], do we have any?  
11 Ms. Mezini, thank you. Excuse me.

12 Also, I'd like to note that if you're  
13 coming up to the podium to speak, please note  
14 your name and your address for the record.

15 And we'll start with Action Item A. This  
16 is a voting conflict form from Mr. Brockelman.

17 Lori, would you mind reading that into the  
18 record, please?

19 MS. RADCLIFFE-MEYERS: Yes. Thank you,  
20 Chairman Lee.

21 Form 8B, memorandum of voting conflict for  
22 county, municipal, and other local public  
23 officers. A person holding elected or  
24 appointed county, municipal, or other local  
25 public office must abstain from voting on a  
measure which inures to his or her special

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

1 BOARD MEMBERS: Aye.

2 THE CHAIRMAN: Any opposed?

3 BOARD MEMBERS: (No response.)

4 THE CHAIRMAN: Thank you.

5 I'd like to move forward with DDRB  
6 2020-023, River City Brewery.

7 Ms. Radcliff-Meyers, could we have a staff  
8 report, please?

9 MS. RADCLIFFE-MEYERS: Yes, we do,  
10 Chairman Lee.

11 My name is Lori Radcliffe-Meyers with the  
12 Downtown Investment Authority, and I will be  
13 providing the staff report for the RD River  
14 City Brewery.

15 DDRB application 2020-023 seeks conceptual  
16 approval for a new eight-story, multifamily,  
17 residential complex with an associated  
18 eight-story parking garage located at 0 Museum  
19 Circle. The site is 3.43 acres in the  
20 Southbank Overlay District.

21 The site is bounded to the north by the  
22 St. Johns River, to the east by Friendship  
23 Fountain Park and MOSH, to the south by Museum  
24 Circle, and to the west by the Acosta Bridge  
25 and the St. Johns Marina boat ramp.

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

5

1 The proposal includes a new 8-story,  
2 328-unit, multifamily, residential complex with  
3 an attached 8-story, 511-space parking garage.  
4 The architectural design of the development is  
5 modern in style with clean lines, smooth  
6 textures, and minimal ornamentation. The  
7 facades are defined by large planes of concrete  
8 rising to the roofline, creating broad roof  
9 overhangs.

10 The design includes areas of relief along  
11 the facades, incorporating landscape courtyards  
12 and upper-level terraces, which create  
13 additional interest. Additional amenities  
14 include a marina office, ship store, a  
15 3,500-square-foot fitness center, and a  
16 riverfront pool terrace.

17 The developer is proposing future  
18 development of a restaurant located adjacent to  
19 Friendship Fountain Park. As part of the  
20 development agreement, the City will retain a  
21 portion of Parcel C, now known as Parcel B, for  
22 the location of a future restaurant. The  
23 restaurant will include 1,800 square feet of  
24 heated and cooled space, along with  
25 3,200 square feet of outdoor dining. The

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

6

1 restaurant will be treated as a separate  
2 project for future approvals required by the  
3 DDRB.

4 As seen in this aerial image, Parcel B,  
5 which is approximately one-third of an acre, is  
6 located east of the proposal. With the removal  
7 of the existing buildings, the City gains  
8 110 feet of waterfront along the Riverwalk,  
9 creating unobstructed river views. The  
10 retention of this parcel also allows for the  
11 extension of Friendship Fountain Park.

12 Friendship Fountain Park is currently  
13 going through renovations to include  
14 refurbishment of the fountain, a new splash  
15 park, wedding venue, playground, concession  
16 stand, and picnic area.

17 Based on the foregoing, the Downtown  
18 Development Review Board staff supports  
19 conceptual approval of DDRB application  
20 2020-023 with the following recommendations:

21 Prior to submittal for final review, the  
22 developer shall meet with staff to identify any  
23 deviations sought; enhance the parking deck  
24 with additional screening and provide  
25 additional features to meet the fifth elevation

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

7

1 requirement for the parking deck roof; prior to  
2 final approval, the developer will work with  
3 DDRB staff to maximize pedestrian clear zones;  
4 at final review the developer shall provide  
5 enough details so as to illustrate that the  
6 pedestrian zone meets the definition of such in  
7 the Ordinance Code and meets the various  
8 requirements and design amenity features;  
9 streetlights, benches, and street furnishings  
10 shall be placed in the amenity area.

11 This concludes the staff report. Staff is  
12 available for questions.

13 Thank you.

14 THE CHAIRMAN: Thank you,  
15 Ms. Radcliff-Meyers. I appreciate that.

16 I'd like to ask the applicant to come  
17 forward and make their presentation.

18 (Ms. Trimmer approaches the podium.)

19 THE CHAIRMAN: Ms. Cyndy Trimmer.  
20 Thank you.

21 MS. TRIMMER: Good afternoon.

22 Cyndy Trimmer, 1 Independent Drive,  
23 Suite 1200, on behalf of the applicant.

24 I first want to thank everybody for their  
25 time, both at the workshop and since then.

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

8

1 We've gone through many iterations of the site  
2 plan and the elevations to get where we are  
3 today.

4 We particularly want to thank Board Member  
5 Davisson for his time and guidance and  
6 expertise getting us here.

7 I have with me today, Jennifer Jorgenson  
8 and Jeff Robbins with Related, Beatriz  
9 Hernandez from MSA Architects, Nick Mousa and  
10 Donald Wishart from GAI, serving as our civil  
11 and landscape engineers.

12 They mentioned there could be lags, but  
13 this is pretty extensive. If you can get me  
14 over to the civil plan, that would be great.

15 Thank you.

16 I want to run through the updates since we  
17 were here for the workshop to kind of give the  
18 highlights of what we took away and what we've  
19 done with everything. We have completely  
20 redone this building, both in terms of the  
21 floor layouts, unit counts, the layout of the  
22 different units themselves so that we could  
23 adequately address the feedback that we  
24 received.

25 Starting on the northeast corner of the

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

1 project, the biggest thing that you're going to  
2 see coming around this edge is the fact that we  
3 really took the feedback that we don't want a  
4 monolithic structure kind of looming over the  
5 park to heart. And they have increased all of  
6 this articulation so that we have pocket parks.  
7 We have these courtyards and heavy  
8 amenitization facing that area so that we have  
9 addressed those concerns.

10 You'll also note, coming down, that we  
11 have moved the garage entrance, which used to  
12 come straight off the circle. There had been  
13 concerns about the ability of folks to use that  
14 circle as kind of a staging area for the future  
15 restaurant, for the park space. So we've  
16 brought our residents entirely out of that so  
17 that they will be entering south of the circle,  
18 and that that space is available.

19 Moving along the southern boundary, we  
20 have provided a full amenitized and  
21 pedestrian-clear zone. We'll detail more on  
22 the next slide, but this is where you're going  
23 to have the pedestrian engagement through  
24 having Broadstone walk-up-type units that are  
25 going to have street-level engagement. And

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

1 Beatriz will kind of work you through the  
2 architectural elements that have been added to  
3 further enhance that space.

4 Along the western side, I know there had  
5 been a lot of dialogue about the boat ramp and  
6 what was being done there and were we  
7 preserving this area for the boating community.  
8 Everything underneath the Acosta Bridge is  
9 being reconfigured.

10 So currently, as it stands today, you've  
11 got the long boat parking spaces lining up  
12 against that space, and you've kind of got  
13 conflict coming in and out with the traffic.  
14 We now have it staged so that the boaters will  
15 come in underneath the bridge, pull forward, be  
16 able to back in to unload their boats, pull  
17 back in and park.

18 And there will be full-trailer parking  
19 available underneath there. We will not be  
20 losing any spaces for that. When you're  
21 leaving, you can come through, back in, and  
22 then drive straight out to Museum Circle.  
23 There will be connectivity here and the ability  
24 to access.

25 We have a small space here that is  
Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203  
(904) 821-0300

1 strictly just for garbage entry. This will not  
2 be resident space whatsoever. And then coming  
3 along the northern boundary, which we will  
4 detail further on future slides, there is heavy  
5 amenitization along the water and, again, along  
6 the eastern boundary fronting the expanded park  
7 space.

8 Next, please.

9 This slide shows you our compliance along  
10 Museum Circle Drive. With the new Downtown  
11 Overlay guidelines, we have a full 4-foot  
12 amenity zone. We've got the 6-foot pedestrian  
13 clear zone, which is more than what is required  
14 as the minimum by code. And we have our  
15 frontage zone, where we have greenspace  
16 available to provide a little bit of buffer  
17 between the residences on the ground floor and  
18 the pedestrian space, as is required by code.

19 We also do meet the 70 percent shade  
20 requirement along this frontage, and that will  
21 be further detailed with the full landscape  
22 plan when we come back for final.

23 On this slide, we're really showing that  
24 we have detailed, again, the entry that has  
25 been moved south of it. We show the heavy

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

1 landscaping that we're providing to really  
2 create a statement when you're coming into this  
3 project. We're elevating the landscaping in  
4 the traffic circle. And you can also see north  
5 and south of our main entrance some of these  
6 pocket parks that are, again, going to be heavy  
7 amenitized, landscaped; it's going to be very,  
8 very beautiful overlooking this park.

9 I'm not going to belabor the Riverwalk at  
10 this point. We're working with staff on that  
11 element, and we'll address those when we come  
12 back for final, but this shows with the key the  
13 heavy amenitization that we have along the  
14 Riverwalk and, again, the park. And Donald can  
15 go into further detail of that if there are any  
16 questions.

17 Running through the volumetric analysis,  
18 the calculations are there. We've worked with  
19 Lori Radcliffe-Meyers to make sure we're  
20 calculating everything properly. We are  
21 borrowing from Zone C to add to additional  
22 height in Zone B here, but we have got more  
23 than 745,000 square feet available, so we are  
24 well below the volumetric calculation that's  
25 permitted on this site.

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

1 We can run through floor plans relatively  
2 quickly. This one -- the best thing to  
3 highlight here is that we do have the marina  
4 office that Ms. Radcliffe-Meyers mentioned in  
5 the staff report that will be accessible both  
6 to boaters coming in off the parking and then  
7 the other sidewalk that runs parallel to the  
8 property along the western border from the  
9 marina itself.

10 You can kind of scroll through the next  
11 couple. Go ahead. Keep going. One more.  
12 I'll stop here.

13 This is to show that on the rooftop -- we  
14 had some feedback that we wanted a little bit  
15 more activation, both looking from the river,  
16 from the park, from the Acosta. So we have  
17 incorporated these resident open-amenity spaces  
18 with an outdoor terrace/indoor lounge with lots  
19 of glass and landscaping. You will see them on  
20 the elevations. But it really adds a new  
21 dynamic to both the riverfront and the park  
22 space.

23 We hear loud and clear the comment about  
24 the fifth facade and the garage. And MSA has  
25 extensive experience with this, so we will work

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

1 with staff to make sure we're doing something  
2 creative on that fifth facade of the garage to  
3 make it more visually dynamic so that we're not  
4 concerned about looking at the concrete coming  
5 across the bridge.

6 I am going to turn it over to Beatriz  
7 Hernandez to run through the elevations, and  
8 we'll be available for questions when we're  
9 through.

10 (Ms. Hernandez approaches the podium.)

11 MS. HERNANDEZ: Good afternoon.

12 My name is Beatriz Hernandez, MSA  
13 Architects, 8950 Southwest 74th Court, Miami,  
14 Florida 33156.

15 And first I want to apologize for not  
16 being able to be here last time. It was a  
17 scheduling complication; I could not physically  
18 attend, but I'm glad to be here today and  
19 really excited to show you the evolution of  
20 this project.

21 Cyndy mentioned in the plan the elevations  
22 here start to reflect sort of the change in  
23 massing and the architecture that we wanted to  
24 create along Friendship Park. In addition to  
25 the footprint changing and planar break, we

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

1 also felt that sort of the end caps needed to  
2 have additional articulation and breakdown in  
3 massing. So you could start to see here at the  
4 end of this particular view where the corners  
5 or the end caps of our buildings have those  
6 strong frames, as was mentioned by staff's  
7 initial report.

8 We're providing wrapped balconies,  
9 alternating window sizes, floor-to-ceiling  
10 glass, the balconies -- every single unit,  
11 obviously, is going to have a balcony.

12 And then when you get to the ground floor,  
13 as shown in the site plan, a lot of amenity  
14 space that we have is really tucked underneath  
15 the building. It creates a nice visual  
16 corridor under and through the building, as  
17 well as creating a nice pedestrian experience.

18 Some of the elements we provide in the  
19 ground floor units -- which, you know, we call  
20 them stoops and porches -- are this very  
21 elegant sort of, almost hankering [sic] back to  
22 the past, of the breeze walk. It's a type of  
23 material -- it's a concrete material that we  
24 decided would look rather beautiful here to  
25 sort of define the base in the architecture. A

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

1 very elegant use of playing with shadows.

2 Was that me? Did I -- keep going. I tend  
3 to talk a lot. Sorry, guys.

4 This goes back to the stoop. So here we  
5 can show a little bit more detail, what's  
6 happening at the ground floor with breeze block  
7 versus a picket railing, and then you can see  
8 the streetscape design on this view.

9 And then this is obviously the view from  
10 the river looking back at the project. And you  
11 can see the varying roof line, the step-down we  
12 have to the middle of the building, where we  
13 are providing the rooftop terrace. And that  
14 dome that you see is going to be our rooftop  
15 lounge that opens up to our roof terrace.

16 And then these are just the contextual  
17 elevations, showing you a little bit about how  
18 the landscaping is going to feel up against the  
19 building, the varying heights and landscape  
20 material, as well as the varying roof lines  
21 that we're providing on the building facade.

22 These are just enlargements of that same  
23 elevation to show you a little bit more  
24 information about the detail, which I'm sure is  
25 in your packet.

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

1 And, again, this is the view that I just  
 2 showed you a rendering of. This is the  
 3 two-dimensional elevation of the view of the  
 4 north end of your building with the amenities  
 5 at the base and your rooftop lounge.  
 6 This is our view from the south end, also  
 7 showing the stoop concept or the stoop program  
 8 that we have along the entire street edge.  
 9 Each of the stoops will have slightly their own  
 10 identity, so they will look different in each  
 11 and every unit.  
 12 And then we come over to the garage side  
 13 or the boat basin marina side, where you have a  
 14 portion of garage being exposed. We have  
 15 proposed some conceptual screening, which I  
 16 know we're going to be working with staff on in  
 17 more detail on how that screening is going to  
 18 be handled for the garage.  
 19 And then the residential on the north  
 20 side, showing sort of the recess in the  
 21 courtyards and the breaks in the planar facades  
 22 that we're doing on this side as well.  
 23 And these are, again, just enlargements of  
 24 the same elevation, just showing a little bit  
 25 more detail. And I believe that is the end of

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

1 our exhibits.  
 2 If you could just step forward and then --  
 3 I thank you for your time.  
 4 THE CHAIRMAN: Thank you. I appreciate  
 5 the presentation.  
 6 I'd like to open it up for public comments  
 7 at this point, if there's anybody in the  
 8 audience that would like to speak.  
 9 Or, Ms. Mezini, do we have anyone online?  
 10 MR. CHISHOLM: Yes. We have Nancy Powell  
 11 first.  
 12 Nancy, you have three minutes. We're  
 13 starting your timer now.  
 14 MS. POWELL: Am I (audio malfunction) --  
 15 MR. CHISHOLM: Yes, we can hear you.  
 16 MS. POWELL: I'm unable to share my  
 17 screen. I can't -- I can hear myself.  
 18 MR. CHISHOLM: You should be able to share  
 19 your screen once you click on your end. I'll  
 20 be able to admit you to be able to do it.  
 21 MS. POWELL: (Audio malfunction.)  
 22 -- in these riverfront zones, and I just  
 23 want to point out that this is the third  
 24 project that is going to be under construction  
 25 that they have chosen to do the volume analysis

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

1 or the volume alternative to not have a  
 2 step-back.  
 3 And so my purpose in talking is just to  
 4 raise this issue for the DDRB, for the DIA  
 5 staff. As you go through your CRA update, to  
 6 really think about this as for the impact of  
 7 this on the public -- you know, the public's  
 8 view of these projects.  
 9 And what you can see here -- hold on a  
 10 second. What you can see here is the way that  
 11 it's kind of perpendicular, the way that they  
 12 have all these cut-outs, and the way that this  
 13 is -- the building is done.  
 14 Like this courtyard over here that faces  
 15 the Acosta Bridge, I was really curious as to  
 16 why they just didn't put that up front, you  
 17 know, towards the river. And I understand they  
 18 have to maximize their own views of all their  
 19 units, and that's maybe why. But the net  
 20 effect of it is that, you know, these -- these  
 21 step-back zones that are supposed to be there  
 22 just are not there. It's an eight-story,  
 23 straight building.  
 24 And on the other side of the Acosta  
 25 Bridge, you have got another apartment building

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

1 doing the same thing. And then, of course,  
 2 you've got FIS doing the same thing. So  
 3 nobody, at least so far, has used these  
 4 step-back requirements, and I feel like we have  
 5 some concerns about that. So I would encourage  
 6 you to think through that.  
 7 I would also like you to consider, again,  
 8 that this west -- west side of the Riverwalk,  
 9 you know, this is going over to the public boat  
 10 ramp. People are going to be parking over  
 11 here. I don't quite understand why that  
 12 wouldn't be the full 25 feet Riverwalk.  
 13 So those are my comments. And I  
 14 appreciate that they have changed the  
 15 architecture and that they are -- you know,  
 16 they're wrapping the garage. That's all good  
 17 things.  
 18 The restaurant, I would like to see how  
 19 that plays into it because it looks like it's  
 20 going in front of that courtyard, which is kind  
 21 of odd. But I would like to see, the next  
 22 time, if you could really show the Riverwalk.  
 23 I know we talked about that last time and it  
 24 has been shown in certain situations, but I  
 25 think the Riverwalk is really, really

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

1 important. And I don't understand why we can't  
2 just add it over here, even though you can't --  
3 I understand you can't go across the railroad  
4 tracks, but to get to this boat ramp would seem  
5 to be a good thing.

6 MS. RADCLIFFE-MEYERS: That's time.

7 THE CHAIRMAN: Thank you, Ms. Powell.

8 Ms. Mezini, any other hands raised?

9 MR. CHISHOLM: Mr. Scott, you didn't have  
10 your hand raised, but I believe, you being --  
11 did you have a public comment?

12 AUDIENCE MEMBER: Stanley Scott, African  
13 American Economic Think Tank.

14 I concur with Ms. Powell, absolutely. To  
15 be honest with you, I cover the whole country  
16 and other areas in other countries, and I  
17 was -- it looked kind of dated to me, the  
18 design there to be downtown. I was raised up  
19 in Miami, so I'm used to the area, the  
20 Fontainebleau and all the different hotels down  
21 there. But this being 2021, I'm kind of set  
22 back on the design layout. It doesn't look  
23 modern for the future. It just looks like just  
24 a bunch of apartments downtown, especially in  
25 the downtown urban core -- I mean, the downtown

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

1 core part of downtown. So I agree with her  
2 100 percent.

3 And also, when it comes to the fishing  
4 area, they need to make adjustments there.  
5 That doesn't look right. And also, her comment  
6 when she mentioned about the Riverwalk, I agree  
7 with her, too, Ms. Powell.

8 Great job, Ms. Powell.

9 Thank you.

10 THE CHAIRMAN: Thank you, Mr. Scott.

11 Any other public speakers?

12 MR. CHISHOLM: We have no further public  
13 comment.

14 THE CHAIRMAN: Thank you. I appreciate  
15 that.

16 I'd like to move to board comments. I  
17 would like to start with Mr. Davisson.

18 I'm sorry, could you push your mic --

19 BOARD MEMBER DAVISSON: I have ex-parte  
20 communication with the developer, the  
21 architects, as well as the attorney in a Zoom  
22 meeting approximately two weeks after the  
23 initial meeting that we had.

24 I'd like to -- and I'll just make some --  
25 you know, I appreciate the steps taken from the

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

1 last project, for where we were with the  
2 original application. It certainly -- you  
3 know, it's taken great efforts as far as  
4 articulation, the changing of the massing, you  
5 know, the streetscape, you know, as well as  
6 architecture.

7 There is a common discussion about whether  
8 we should go historically Mediterranean, if  
9 that's what you want to call what they had to  
10 begin with, that approach or something more  
11 contemporary. And I think the applicant  
12 decided this was the direction that they wanted  
13 to go.

14 And I -- actually, I think Mr. Scott said  
15 what I was probably going to say -- is I was  
16 hoping for something more with the architecture  
17 of this building. I think when I see this,  
18 this is something that's -- it's already dated.  
19 It's just something that's common and redundant  
20 in what we're seeing and what people call  
21 contemporary architecture today.

22 And, you know -- you know, however, this  
23 being conceptual, I think there's a lot of time  
24 and a lot of effort can be put into, you know,  
25 improving this. I think it's in the right

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

1 direction, you know, considering where we were  
2 to begin with. You know, however, I think  
3 the -- just the architecture, the imagery --  
4 when we sit across -- you know, we sit across  
5 the river and look at this. And I keep hearing  
6 the word, you know, in the original  
7 presentation, "iconic," and what I see as  
8 iconic is just the mass of this building.

9 And, you know, again, I just hope you take  
10 the opportunity and the time to up the game  
11 here. This is probably one of the more  
12 important projects we have downtown; it's right  
13 on the water. And again, I thank you for and  
14 praise you for all the work that you have done  
15 compared to where we were to begin with. I  
16 just think we're still not there yet.

17 THE CHAIRMAN: Thank you, Mr. Davisson.  
18 Ms. Durden.

19 BOARD MEMBER DURDEN: Thank you,  
20 Mr. Chairman.

21 So a few things first, I really want to  
22 thank you. I do think that you put forth a  
23 great amount of work, many, many changes. I do  
24 think that it still is a very large building,  
25 as Mr. Davisson said. But I do think that the

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

1 changes that you made help with that sense of  
2 just being overwhelmed, you know, from the  
3 sheer size -- the inundations and all the  
4 specific architectural terms that I don't know.

5 But I do want to talk about three things.  
6 First, this should -- this won't come as a  
7 surprise for anybody on the board, but I --  
8 because I have mentioned it before. I actually  
9 have said that I was very concerned about the  
10 volume provisions that are in our guidelines  
11 currently, and I heard Ms. Powell mention that.

12 I think that those provisions were added  
13 to be exceptions to the rule, and what is  
14 happening is that those exceptions are becoming  
15 the norm. And I'm going to encourage staff and  
16 this board, when we have an opportunity to look  
17 at that volume, and what the intent was to have  
18 that kind of -- and, Mr. Davisson, forgive  
19 me -- or Mr. Lee -- but that wedding cake  
20 step-back, that was to be the rule. And  
21 it's -- because we built an exception into it,  
22 it has really taken over. And I'm glad that we  
23 are going to be reviewing and making changes to  
24 that because I do think that, in order to get  
25 back to that, we're going to have to eliminate

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

1 And the reason is that then you will have an  
2 actual pedestrian clear zone. Instead of being  
3 6 feet wide, you would have it closer to  
4 9-and-a-half feet wide.

5 And I think that the little green area of  
6 3 feet or so seems to me to be a maintenance  
7 problem. I don't know if it will ever actually  
8 look good or -- even if it looks good for the  
9 first few months, I don't know if it will look  
10 good after that. And maybe consider  
11 hardscaping that and making it more like what I  
12 call a sidewalk.

13 So those are really the three things that  
14 I want to say. I was expecting to hear a  
15 presentation today about the Riverwalk, and I  
16 thought that somebody was coming from the Parks  
17 Department to give us a presentation. Is that  
18 happening?

19 MS. RADCLIFFE-MEYERS: Board Member  
20 Durden, through the Chair, Jill Enz from the  
21 Parks Department is here. And she's not  
22 planning to give a presentation, per se, but if  
23 anybody has any questions or concerns or would  
24 like her to address how the park relates to the  
25 development, she's -- well, she's available to

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

1 the opportunity for the exception.  
2 The second thing that I want to mention is  
3 to emphasize the recommendations that are made  
4 in the staff report. I know that this is  
5 conceptual, but I think that the --  
6 particularly the -- paragraph B, C, D and E  
7 reflect my remaining concerns about the  
8 project.

9 And in particular, I -- the third thing I  
10 want to mention is on the southern boundary.  
11 And if you -- if -- if you could switch to  
12 midscreen, Page 7, which is the section plan  
13 for the southern Museum Circle.

14 I think it's going to be really important  
15 to have a very wide sidewalk along Museum  
16 Circle or whatever that road is going to be  
17 called there. And I was looking at this  
18 particular section plan and seeing that --  
19 where it says there's an 8-foot, 6-inch  
20 frontage zone -- there's a portion of that  
21 which is about 3.5 feet that is green area --  
22 is shown as green area. And it may be that  
23 that -- and I'd like the developer to  
24 consider -- instead of having the green area  
25 there, to consider having a hardscape there.

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

1 answer questions. And she also has a sheet  
2 that she can hand out. So if you would like  
3 her to come up and speak, we can have her do  
4 so.

5 BOARD MEMBER DURDEN: Well, perhaps the  
6 best thing to do is to have the other board  
7 members give comments. But I think it would be  
8 very helpful because, of course, that's -- my  
9 kind of focus on many projects is the  
10 walkability and how that -- how the -- in  
11 particular, along the Riverwalk. And so I  
12 don't want to have any comments about that  
13 until I hear from Jill.

14 MS. RADCLIFFE-MEYERS: Okay.  
15 BOARD MEMBER DURDEN: Thank you so much.  
16 MS. RADCLIFFE-MEYERS: Thank you.

17 THE CHAIRMAN: Just a quick comment,  
18 Mr. Schilling, before we move on, but the parks  
19 comments maybe should go under New Business and  
20 not under this applicant's comments. Is that  
21 the right place for it?

22 MS. RADCLIFFE-MEYERS: Chairman Lee, no.  
23 It needs to come as a discussion with this  
24 project because it directly relates to the  
25 project. So Jill is here specifically to talk

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

1 about the Friendship Fountain and the expansion  
2 of the park and how it's relating to this  
3 development.

4 THE CHAIRMAN: Thank you.  
5 Mr. Schilling.

6 BOARD MEMBER SCHILLING: Thank you,  
7 Mr. Chairman.

8 So a couple of things. First, I did want  
9 to declare ex parte. I did have a meeting with  
10 Ms. Cyndy Trimmer since our last meeting. And  
11 the purpose of that was, Ms. Trimmer took the  
12 opportunity to go over those changes that had  
13 been proposed by the applicant based on the  
14 feedback that had been received at the last  
15 meeting. So I wanted to share that.

16 Then talking through comments -- and as  
17 far as architecture, I'm really going to leave  
18 that to my fellow board members, that that's  
19 their specialty. But the only comment that I  
20 will have regarding that is, when I look at the  
21 building -- and I don't know that -- this is  
22 really the proposed final version of the colors  
23 on the building?

24 But my immediate reaction to the rendering  
25 is that it's a lot of beige. And I don't know

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

1 if there's any way to put any other color into  
2 this or an accent color, but that's everything  
3 I'll share from architecture.

4 And then a couple other thoughts is -- and  
5 I'll echo my fellow board member comments so  
6 far, is I truly recognize the effort that has  
7 been put into this and recognize that the  
8 applicant and the entire team -- which is a  
9 great team and large team -- have put a lot of  
10 energy in responding to comments. And I very  
11 much feel like and have the sense of this  
12 applicant is working with us to try to come up  
13 with something that is truly special and truly  
14 iconic. And with that being said, I very much  
15 want to see this get to a final review so that  
16 hopefully some additional comments we're making  
17 today can result in some changes that get  
18 incorporated.

19 So with that, the couple of more specific  
20 comments that I wanted to make is, I very much  
21 appreciate all the amenities that are proposed  
22 with this, everything that's basically down on  
23 the ground floor. Adding the rooftop lounges,  
24 I think those are going to be terrific for this  
25 development. And clearly y'all have spent a

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

1 good bit of energy looking at that and  
2 incorporating those.

3 These are a couple of things I'll share --  
4 and again, these are just drilling in on a  
5 couple of transportation-related things. One  
6 is, I'm not entirely sure how the big  
7 cul-de-sac is going to work, and I'd recommend  
8 maybe thinking through that a little bit more.  
9 With the driveway being pulled out of the  
10 cul-de-sac, I guess the question is: Are  
11 people in the cul-de-sac going to be stopping  
12 for people turning left into the parking  
13 garage? So it's more an operational, if y'all  
14 had a chance to think through how that might  
15 work.

16 The other thing I'd share that just  
17 strikes me as looking at it is if the cars in  
18 the site plan exhibit are to scale, the  
19 pavement area is really wide. I mean, it  
20 looks -- again, if the cars are to scale, the  
21 pavement is three cars wide. And if that's a  
22 one-way drop-off, y'all may be able to create  
23 something that looks more like a drop-off -- a  
24 drop-off at a residential community and a  
25 drop-off at a restaurant or a valet stand at a

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

1 restaurant than what looks like more of a  
2 traditional neighborhood cul-de-sac. So I'll  
3 just throw that out as an idea.

4 The other thing I was going to throw out  
5 just, again, as an idea of something to think  
6 through is, the crosswalk of the entry to the  
7 parking garage right now is on an angle, and I  
8 think cars coming out of -- those drivers are  
9 going to have trouble understanding where to  
10 stop. And so -- and again, this is just  
11 getting maybe too deep into the weeds, but I'd  
12 love to see that crosswalk get squared up on  
13 the entry and the exit of the parking garage.

14 And those are all the comments I have at  
15 this time.

16 Thank you.

17 THE CHAIRMAN: Thank you, Mr. Schilling.  
18 Appreciate that.

19 Mr. Allen.

20 BOARD MEMBER ALLEN: I'd like to first  
21 disclose ex-parte communication with  
22 Ms. Trimmer. She reached out to me via Zoom,  
23 and we went through a couple of slides  
24 indicating some of the changes they were  
25 working on.

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



1 I wanted to point out -- thank you for the  
2 attempt and the hard work at the changes. I  
3 think it's a big step forward from where we  
4 were last time.

5 My comments really go to the south end of  
6 the west elevation, that portion of the  
7 elevation where the garage is tying in to the  
8 south end of the building there. I'd like to  
9 see some way that we can continue to break that  
10 up a little bit more. It just looks like a lot  
11 of massing with the garage there. And then  
12 that -- again, that south end of the west  
13 elevation, I'm assuming that that's probably a  
14 stairwell or some sort of accessibility to the  
15 units, but it looks a bit clunky there as well.

16 I really like the look coming from the  
17 river, looking at the building. I think the  
18 incorporation of a bunch of glass there is  
19 something in the right direction. The south  
20 elevation as well, if there's something we can  
21 do to break up the south elevation a little  
22 bit, maybe have some balconies jut out further  
23 than others, just -- as y'all did on the park  
24 side and as you did on the river side, maybe  
25 try to incorporate something on the south

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

1 elevation as well.

2 And then I'll end with a question. It's  
3 my understanding that in order to get a  
4 Certificate of Occupancy, they have to bring us  
5 information about the restaurant; is that  
6 right?

7 MS. RADCLIFFE-MEYERS: Board Member Allen,  
8 through the Chair, yes, that is correct.

9 BOARD MEMBER ALLEN: Thank you. No more  
10 comments or questions.

11 THE CHAIRMAN: Thank you, Mr. Allen.  
12 Mr. Loretta.

13 BOARD MEMBER LORETTA: Thank you.

14 This is an apartment complex, correct?  
15 Yeah. So I do think it would be nice as a  
16 condominium complex. I can see many units have  
17 a fantastic view of downtown and so forth,  
18 especially kind of a view over the new  
19 revitalized Friendship Fountain, Main Street,  
20 the Jaguar stadium, and all sort of stuff.

21 So I understand Ms. Powell's comments or  
22 requests. I'd just ask her to get with GAI,  
23 who's organizing the updated revisions.  
24 (Inaudible), they are subconsultants  
25 coordinating that for them, and she has been

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

1 working with Ms. Boyer directly. So I'd  
2 recommend -- that is definitely something that  
3 has been stated on the board before.

4 One of my questions was the restaurant  
5 that was kind of brought up. You know, the  
6 architecture -- I mean, I feel as though, to  
7 some extent, the architecture is really a lot  
8 of what we've been asking for or what appears  
9 as though was asked for at the last meeting.

10 I, for one, do not really want to see some  
11 bold color put onto it just because -- at least  
12 this does differentiate it from the Vestcor  
13 properties, although it is a little bit,  
14 somewhat similar to the Vestcor with kind of  
15 like the big L-brackets or the big L-arms going  
16 up the edges and so forth. But it does, you  
17 know, scream kind of more recent architecture  
18 in the Florida market, Northeast Florida  
19 market.

20 So with regards to Mr. Schilling, the  
21 cul-de-sac, quite frankly, I'm appreciative  
22 that the -- I think it was a great move to  
23 bring the driveway out of the cul-de-sac, which  
24 then actually will allow the cul-de-sac to  
25 operate for a bunch of different things, such

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

1 as drop-off for this, drop-off for Friendship  
2 Fountain, drop-off for events, all sorts of  
3 stuff. And so I think that was a great  
4 situation.

5 The thought process of maybe kind of  
6 cleaning up some of the sidewalks right there  
7 I think makes sense, that Bill had mentioned.  
8 I'm not quite as concerned on the sidewalks on  
9 the south side because it does say 6 feet, but  
10 there's also the 4-foot amenity zone, so it's  
11 really 10 feet there. That being said, if you  
12 wanted to make it 12 or 13 feet and just add  
13 planters along the frontage, I think that would  
14 be a great look as well.

15 So I think, you know, I'd sure love to get  
16 the 8-foot sidewalk on the western edge, but  
17 other than that, I appreciate the project, and  
18 I am in support.

19 Thank you.

20 THE CHAIRMAN: Thank you, Mr. Loretta.  
21 Mr. Brockelman.

22 BOARD MEMBER BROCKELMAN: Thank you,  
23 Mr. Chairman.

24 I also would like to declare ex-parte  
25 communication. Ms. Trimmer and I spoke via

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

1 Zoom on January 29th about this project.  
 2 I just want to say thanks to the  
 3 development team. I think this is trending in  
 4 a great direction. I'm excited to see you all  
 5 move forward to final and even more excited to  
 6 see this project get out of the ground.  
 7 So thank you. I have no additional  
 8 questions or comments at this time.  
 9 THE CHAIRMAN: Thank you, Mr. Brockelman.  
 10 Appreciate all the board's comments, and I  
 11 think they did a great job addressing all of  
 12 the areas of concern. I would also say that  
 13 there's been substantive improvements in the  
 14 project, which I'm very happy to see. I think  
 15 that it's definitely headed in the right  
 16 direction. I can appreciate, too, that it is  
 17 an apartment building, and there's sort of only  
 18 so much you can do with all the punched  
 19 openings and balconies and in-and-outs. I  
 20 think you have done a pretty good job.  
 21 I would agree that the garage side does  
 22 need additional development, but it's marked in  
 23 staff comments. I think some of the other  
 24 comments that the board members made should be  
 25 taken into consideration as you move from  
 Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
 (904) 821-0300

1 vicinity.  
 2 I just wanted to hear -- I understand,  
 3 maybe mistakenly -- when I spoke to Lori last  
 4 week, I understood that you were coming to talk  
 5 about the Riverwalk and, you know, kind of  
 6 update the plans for us -- or what you were  
 7 working on. And I understand it's your  
 8 project, and so, you know, I was particularly  
 9 interested in how you see, if you will, the  
 10 west end of this development coordinating --  
 11 what happens when we get -- when the public  
 12 gets to that west end, how you see that  
 13 proceeding and what's going to happen along  
 14 that west side of the building and -- because  
 15 right now it looks like it just kind of  
 16 dead-ends there at the west end. I mean, there  
 17 does look like there's some kind of, like,  
 18 sidewalk, narrow sidewalk.  
 19 MS. ENZ: From the Riverwalk standpoint?  
 20 The Riverwalk actually would be going  
 21 around Friendship Fountain on the east side,  
 22 going -- can you --  
 23 BOARD MEMBER DURDEN: Are you referring to  
 24 the handout that you just gave us?  
 25 MS. ENZ: Yeah. So the Riverwalk is  
 Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
 (904) 821-0300

1 conceptual to final. Otherwise, I think it's a  
 2 good job.  
 3 Thank you.  
 4 Ms. Radcliff-Meyers, could we have the  
 5 Parks representative speak to the board?  
 6 MS. RADCLIFFE-MEYERS: Chairman Lee, if  
 7 you would like to have her answer any specific  
 8 questions, we can. But again, as I stated, she  
 9 didn't have a presentation to give. But if you  
 10 all would like to have her answer a specific  
 11 question that you have regarding the  
 12 relationship between the park and the  
 13 development, she's available to do so.  
 14 THE CHAIRMAN: Great. Ms. Durden, would  
 15 you like to ask her a specific question?  
 16 MS. RADCLIFFE-MEYERS: Jill, can you come  
 17 up to the podium, please?  
 18 (Ms. Enz approaches the podium.)  
 19 MS. ENZ: Ms. Durden, through the Chair,  
 20 do you have a question?  
 21 BOARD MEMBER DURDEN: Thank you.  
 22 And, Jill, thank you for being -- if I may  
 23 call you Jill -- thank you for being here. So  
 24 I really wanted to talk about the Riverwalk and  
 25 what your plans were for the Riverwalk in this  
 Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
 (904) 821-0300

1 anticipated to -- so you go underneath the Main  
 2 Street Bridge, you come up on the Riverwalk  
 3 from that standpoint, and you go to the east  
 4 side of Friendship Fountain, and then you go  
 5 down San Marco Boulevard, near the JEA -- or  
 6 JPA, excuse me, and then down Prudential. And  
 7 then it goes over the railroad tracks at  
 8 Prudential, and then it goes back into the  
 9 Ventures property and goes along the river  
 10 there.  
 11 And then we're working with Baptist on  
 12 another over-the-water kind of loop that goes  
 13 in front of Baptist Hospital and then connects  
 14 back in underneath the Fuller Warren bridge.  
 15 And then that Fuller Warren Bridge --  
 16 obviously, a pedestrian bridge -- goes back  
 17 over the Riverwalk the other way -- goes over  
 18 the river the other way.  
 19 So -- but the general layout -- and I do  
 20 have maps of kind of the loops around San Marco  
 21 and on the north side of the river, too, from a  
 22 Riverwalk standpoint of view. If you want  
 23 those, I can send those to you, because those  
 24 might be helpful in explaining the overall  
 25 layout in plans as to how the Riverwalk sits  
 Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
 (904) 821-0300

1 through this site. So ...

2 THE CHAIRMAN: Excuse me, Ms. Durden.

3 Mr. Davisson, go ahead.

4 BOARD MEMBER DAVISSON: I think we

5 understand the formal route of the Riverwalk,

6 that it's going on the east side of the

7 building. I believe -- at least the question I

8 have is -- the Riverwalk has always been

9 just -- it's a dead end there. It's always

10 been that way. Now we have the opportunity,

11 whether it's the formal Riverwalk or not, that

12 on the west side of this complex, if there's

13 people that can walk down the Riverwalk and

14 walk all the way to the marina --

15 MS. ENZ: Yeah. They would be able to --

16 BOARD MEMBER DAVISSON: Is that part of

17 your scope? Is this area that's on the west

18 side, is there anything planned for that?

19 MS. ENZ: The west side, near the boat

20 ramp?

21 BOARD MEMBER DAVISSON: Yes.

22 MS. ENZ: So that's a wooden structure

23 currently that was -- had become derelict from

24 Hurricane Irma. And that is currently in

25 Procurement now and going to be bid out as far

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

1 as a FEMA project to be rebuilt the way it was.

2 And there's been some discussions about --

3 that's kind of a terminus or overlook over the

4 water at that location.

5 BOARD MEMBER DAVISSON: Thank you.

6 THE CHAIRMAN: Thank you.

7 BOARD MEMBER DURDEN: So will people -- I

8 guess what I'm trying to get at is if -- this

9 seems to me to be how people -- people are

10 going to walk towards this west end. And will

11 there be a way for them to connect back into

12 the Riverwalk if they followed this sidewalk

13 all the way down the west end of the building?

14 MS. ENZ: There is no good way of -- to

15 tie them in because you're going to be

16 underneath the Acosta Bridge at that point.

17 And there's no way of tying over the railroad

18 tracks to get to the other part of the

19 Riverwalk without going landward again because

20 of the issues with the railroad.

21 BOARD MEMBER DURDEN: So what about this

22 semicircle that's shown on their plan -- on the

23 Related plan at -- just after you kind of turn

24 left and start south, along that west --

25 there's a kind of semicircle. Is that a -- is

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

1 that public space or is that going to be --

2 can't see it on that one. I'm looking at

3 Slide 22.

4 MS. RADCLIFFE-MEYERS: Jill, so she's

5 talking about --

6 BOARD MEMBER DURDEN: Can you go to 22?

7 MS. RADCLIFFE-MEYERS: She's talking

8 about, if you, as a pedestrian, were walking in

9 front of the development along the Riverwalk

10 and then you start turning -- the -- yeah -- so

11 you see the little round -- yeah.

12 BOARD MEMBER DURDEN: So this is kind of

13 the focus of my question because, you know,

14 we've got a big, nice, wide -- is it 25 feet

15 there, Lori, along the --

16 MS. RADCLIFFE-MEYERS: Yes.

17 BOARD MEMBER DURDEN: -- Riverwalk

18 portion? And then it just -- there's nothing

19 that tells us or the public what's going to

20 happen at that point. And it looks like -- and

21 I'm wondering about this semicircle here. Is

22 that going to be part and parcel of the public

23 area?

24 MS. RADCLIFFE-MEYERS: Board Member

25 Durden, through the Chair, I believe that is.

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

1 Cyndy Trimmer will answer that question, but I

2 believe pedestrians can walk through there.

3 MS. TRIMMER: If you can go back to the

4 site plan, please. That's great.

5 So to answer a handful of the questions,

6 we've had extensive conversations with Ms. Enz

7 and DDRB, DIA staff. And the plans for the

8 parks, what we call Parcel B -- it is on the

9 upper right-hand side -- is going to be

10 expanded for Bartram's park. You can see that

11 on the plans that Ms. Enz has passed out, where

12 they're going to have kind of that outdoor

13 sculptural garden with the Chihuly -- the type

14 of light fixtures that was discussed. You can

15 see that kind of detailed on there. The

16 Chihuly aren't put in like they are on some of

17 the other plans, but it gives you the gist.

18 But as you come into the Related site, you

19 have the full Riverwalk. It will be along the

20 frontage and it will wrap along the left-hand

21 side of the building to the observation deck.

22 That observation deck that kind of gives you

23 the opportunity to look over to Riverside, the

24 Acosta Bridge, and have that expanse is still

25 public space. And it will be heavily shaded,

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

45

1 pursuant to Riverwalk guidelines, and still  
 2 have all of the appropriate hardscape.  
 3 That is, though, on this side, kind of the  
 4 terminus of the Riverwalk. There is  
 5 connectivity available. So I think that we're  
 6 kind of getting kind of caught up on the  
 7 hardscape and the aesthetic of it. As Ms. Enz  
 8 was kind of alluding, the intent is really to  
 9 draw pedestrians through the park, down to  
 10 Museum Circle to utilize the crosswalk that  
 11 Ms. Boyer detailed when she went through the  
 12 master plan last time she was here and detailed  
 13 that.  
 14 That's where we want to steer pedestrians,  
 15 but they will have the opportunity to come and  
 16 take advantage of this deck. They will also  
 17 have the ability from that vantage deck -- if  
 18 they don't want to come back through the  
 19 eastern part through the park, they will have  
 20 the ability. It's a full 6-foot, as of now,  
 21 sidewalk. We hear Mr. Loretta will look at it  
 22 again, but that will be hardscape. It will be  
 23 a public access easement to connect from the  
 24 western boundary of the property at the  
 25 Riverwalk the entire way down to Museum Circle,  
 Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203  
 (904) 821-0300

46

1 and then they could come back to the east to  
 2 utilize that crosswalk to go down.  
 3 It's an awkward space; we all understand  
 4 it. Everybody truly has explored opportunities  
 5 to get the Riverwalk to stay along the  
 6 waterfront. It just isn't possible with  
 7 everything that's congested underneath that  
 8 bridge and the train and everything else. But  
 9 you do have those opportunities. You're not  
 10 going to walk there and get dead-ended and not  
 11 be able to get out. You're going to be able to  
 12 have options for either side of the building.  
 13 BOARD MEMBER DURDEN: Thank you very much.  
 14 That's very helpful.  
 15 I don't have any more questions,  
 16 Mr. Chairman.  
 17 THE CHAIRMAN: Thank you. I appreciate  
 18 that.  
 19 I'll go ahead and close comments, and I'll  
 20 take a motion for approval.  
 21 BOARD MEMBER BROCKELMAN: I'll move  
 22 approval.  
 23 THE CHAIRMAN: We have a motion from  
 24 Mr. Brockelman for approval.  
 25 Do we have a second?  
 Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203  
 (904) 821-0300

47

1 BOARD MEMBER SCHILLING: Second.  
 2 THE CHAIRMAN: A second from  
 3 Mr. Schilling.  
 4 All those in favor -- yes, Mr. Teal.  
 5 MR. TEAL: Mr. Chairman, the motion is  
 6 with the conditions that are proposed by staff?  
 7 THE CHAIRMAN: Mr. Teal, thank you. Yes,  
 8 with conditions proposed by staff for  
 9 conceptual approval listed in the staff report.  
 10 Thank you.  
 11 All those in favor, please say aye.  
 12 BOARD MEMBERS: Aye.  
 13 THE CHAIRMAN: Any opposed?  
 14 BOARD MEMBERS: (No response.)  
 15 THE CHAIRMAN: We have none opposed.  
 16 Mr. Davisson, aye; Ms. Durden, aye;  
 17 Mr. Schilling, aye; Mr. Lee, aye; Mr. Allen,  
 18 aye; Mr. Loretta, aye; Mr. Brockelman, aye.  
 19 Thank you.  
 20 We'll move on to DDRB 2021-003, Baptist  
 21 special sign exception.  
 22 Ms. Radcliff-Meyers, do we have a staff  
 23 report?  
 24 MS. RADCLIFFE-MEYERS: Yes. One moment,  
 25 Chairman Lee.  
 Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203  
 (904) 821-0300

48

1 Who's representing Baptist?  
 2 (Inaudible response.)  
 3 MS. RADCLIFFE-MEYERS: Okay. Is she  
 4 unable to be here?  
 5 Let me really quick pass out their  
 6 presentation to everybody, and then I'll give  
 7 the staff report.  
 8 THE CHAIRMAN: Thank you.  
 9 MS. RADCLIFFE-MEYERS: Thank you, Chairman  
 10 Lee. And I apologize for the delay on that.  
 11 So again, my name is Lori Radcliffe-Meyers  
 12 with the Downtown Investment Authority, and I  
 13 will be providing the staff report for the  
 14 Baptist Heart Health special sign exception.  
 15 DDRB application 2021-003 seeks a special  
 16 sign exception to allow for a monument sign at  
 17 the Baptist Heart Hospital, 800 Prudential  
 18 Drive. The site is bounded to the north by  
 19 Prudential Avenue; to the east by Palm Avenue;  
 20 to the south by I-95; and to the west by the  
 21 St. Johns River.  
 22 The proposal is to install a monument sign  
 23 located at the entrance of the building to help  
 24 distinguish the Baptist Heart Hospital from the  
 25 rest of the Baptist campus. The sign is 9 feet  
 Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203  
 (904) 821-0300

1 in height by 3 feet, 6 inches wide, totaling  
 2 32.4 square feet.  
 3 Based on the foregoing, the Downtown  
 4 Development Review Board staff recommends  
 5 approval of DDRB application 2021-003 for  
 6 special sign exception to the Downtown Overlay  
 7 District to allow for one  
 8 9-foot-by-3-foot-6-inch monument sign totaling  
 9 32.4 square feet.  
 10 This concludes the staff report. Staff is  
 11 available for questions.  
 12 Thank you.  
 13 THE CHAIRMAN: Thank you,  
 14 Ms. Radcliff-Meyers.  
 15 Is there an applicant presentation? If  
 16 you could just state -- no?  
 17 MS. RADCLIFFE-MEYERS: Yes.  
 18 Please approach and give --  
 19 (Audience member approaches the podium.)  
 20 THE CHAIRMAN: Thank you.  
 21 AUDIENCE MEMBER: My name is Kenneth May  
 22 from Taylor Sign & Design, 4162 St. Augustine  
 23 Road, Jacksonville, 32207.  
 24 Thank you to the board for seeing us on  
 25 this. This has been a sign that's been asked  
 Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203  
 (904) 821-0300

1 it -- it almost looks -- I know this isn't the  
 2 case, but it almost looks like one of these  
 3 signs that, you know, we pop up, you know, when  
 4 we go to a conference or something. I know  
 5 that's not the case, but I can't quite tell, is  
 6 it -- is it wooden and then going to be painted  
 7 or metallic, some kind of metal? If you would  
 8 just describe what the sign is going to be  
 9 constructed of, the materials.  
 10 MR. MAY: The sign is of aluminum  
 11 construction. It's a -- basically, a tubular  
 12 frame with an aluminum skin on it painted  
 13 metallic silver. And there's enough definition  
 14 in the red to -- that follows through on the  
 15 heart logo. And that follows through with the  
 16 theme of the hospital and the other portion  
 17 that's facing towards the St. Johns River.  
 18 BOARD MEMBER DURDEN: Thank you very much.  
 19 I don't have any other comments.  
 20 THE CHAIRMAN: Mr. Schilling.  
 21 BOARD MEMBER SCHILLING: No comment.  
 22 THE CHAIRMAN: Mr. Allen.  
 23 BOARD MEMBER ALLEN: No comment.  
 24 THE CHAIRMAN: Mr. Loretta.  
 25 BOARD MEMBER LORETTA: No comment.  
 Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203  
 (904) 821-0300

1 for as a special request by Baptist Hospital.  
 2 The sign is not visible from the street and  
 3 sits in the rotunda area of the hospital on the  
 4 second floor. It is underneath the helicopter  
 5 pad and is only there as a -- just a method of  
 6 definition of where you ride that. They do  
 7 have way-finding signage throughout the whole  
 8 campus, but this particular sign is just to say  
 9 you're there.  
 10 It is a non-illuminated sign. It has been  
 11 approved by the engineering firm. We have it  
 12 engineered, and it's almost in a nonwind zone  
 13 just because of the location.  
 14 THE CHAIRMAN: Thank you. I appreciate  
 15 that.  
 16 Ms. Mezini, any public comments?  
 17 MR. CHISHOLM: We do not have any public  
 18 comment at this time.  
 19 THE CHAIRMAN: Thank you. I'll open it up  
 20 for board comments.  
 21 Mr. Davisson.  
 22 BOARD MEMBER DAVISSON: No comment.  
 23 THE CHAIRMAN: Ms. Durden.  
 24 BOARD MEMBER DURDEN: I was trying to  
 25 understand what the sign materials are. Is  
 Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203  
 (904) 821-0300

1 THE CHAIRMAN: Mr. Brockelman.  
 2 BOARD MEMBER BROCKELMAN: No comment.  
 3 THE CHAIRMAN: Great. I also don't have  
 4 any comments.  
 5 Thank you for the presentation.  
 6 If we're willing to approve, I'd like to  
 7 hear a motion.  
 8 BOARD MEMBER ALLEN: So moved.  
 9 THE CHAIRMAN: Motion from Mr. Allen for  
 10 approval.  
 11 Do I have a second?  
 12 BOARD MEMBER DURDEN: Second.  
 13 THE CHAIRMAN: Second from Ms. Durden.  
 14 All those in favor, please say aye.  
 15 BOARD MEMBERS: Aye.  
 16 THE CHAIRMAN: Any opposed?  
 17 BOARD MEMBERS: (No response.)  
 18 THE CHAIRMAN: Thank you.  
 19 Mr. Davisson, approval; Ms. Durden,  
 20 approval; Mr. Schilling, approval; Mr. Lee,  
 21 approval; Mr. Allen, approval; Mr. Loretta,  
 22 approval; Mr. Brockelman, approval.  
 23 Thank you.  
 24 I'd like to move on to DDRB 2021-004, H2  
 25 Health special sign exception.  
 Diane M. Tropia, Inc., Post Office Box 2375, Jacksonville, FL 32203  
 (904) 821-0300

1 Ms. Radcliff-Meyers, could we have a staff  
 2 report, please?  
 3 MS. RADCLIFFE-MEYERS: Thank you, Chairman  
 4 Lee. And again, I apologize for the delay.  
 5 There was some confusion about where the  
 6 meeting was going to be held, so we didn't get  
 7 the presentations prior to the meeting. So I  
 8 apologize for that.  
 9 So again, my name is Lori Radcliffe-Meyers  
 10 with the Downtown Investment Authority, and I  
 11 will be providing the staff report for the H2  
 12 Health special sign exception.  
 13 DDRB 2021-004 -- wrong one, I apologize --  
 14 seeks a special sign exception to allow for an  
 15 additional wall sign along a nonstreet frontage  
 16 wall at 484 Riverside Avenue.  
 17 The site is bounded to the north by Arepa  
 18 Please contemporary cafe, to the east by  
 19 Riverside Avenue, to the south by Edison  
 20 Avenue, and to the west by an existing surface  
 21 parking lot. The proposal is to install an  
 22 additional wall sign along a nonstreet frontage  
 23 wall facing the surface parking lot. The  
 24 proposed sign is 58.9 square feet and is  
 25 non-illuminated.

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

1 As seen in the application, there are  
 2 several properties within the surrounding area  
 3 that have additional signage facing a nonstreet  
 4 frontage. This proposal would continue such  
 5 signage and be similar to other conforming  
 6 signs in the area.

7 Based on the foregoing, the Downtown  
 8 Development Review Board staff recommends  
 9 approval of DDRB application 2021-004 for a  
 10 special sign exception to the Downtown Overlay  
 11 district to allow for one additional wall sign  
 12 along a nonstreet frontage wall totaling  
 13 58.9 square feet.

14 This concludes the staff report. Staff is  
 15 available for questions.

16 Thank you.

17 THE CHAIRMAN: Thank you,  
 18 Ms. Radcliff-Meyers.

19 Do we have an applicant for a presentation?

20 MS. RADCLIFFE-MEYERS: Yes, we do.  
 21 (Audience member approaches the podium.)

22 THE CHAIRMAN: I'm sorry. You will have  
 23 to press the button to speak.

24 Thank you.

25 AUDIENCE MEMBER: Hold it the whole time?

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

1 My name is Jill Riley with Signarama  
 2 Jacksonville. The address is 3633 Southside  
 3 Boulevard, Jacksonville, Florida 32216.

4 And I am here on behalf of H2 Health. We  
 5 have spoken with the building owners, and H2  
 6 Health -- this is all going along with their  
 7 consistent logo that they have in multiple  
 8 locations nationwide. And being that this is  
 9 their surface parking lot, we're hoping to  
 10 identify that this is their building when they  
 11 park there.

12 That's about it.

13 THE CHAIRMAN: I think that's okay. I  
 14 think we get it. Thank you.

15 Mr. Davisson.

16 BOARD MEMBER DAVISSON: No.

17 THE CHAIRMAN: Ms. Durden.

18 BOARD MEMBER DURDEN: Could you just  
 19 confirm the sign is not going to be lit; is  
 20 that correct?

21 MS. RILEY: This is a non-illuminated  
 22 sign. It will be made out of PVC with vinyl on  
 23 top of it, and it will be stud-mounted into the  
 24 wall.

25 BOARD MEMBER DURDEN: And will the  
 Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
 (904) 821-0300

1 entry -- is this an entryway? Is this going to  
 2 be an entryway from the parking lot?

3 MS. RILEY: Yes, ma'am.

4 BOARD MEMBER DURDEN: No other comment.

5 THE CHAIRMAN: Mr. Schilling.

6 BOARD MEMBER SCHILLING: No comment.

7 THE CHAIRMAN: Mr. Allen.

8 BOARD MEMBER ALLEN: No comment.

9 THE CHAIRMAN: Mr. Loretta.

10 BOARD MEMBER LORETTA: No comment.

11 THE CHAIRMAN: Mr. Brockelman.

12 BOARD MEMBER BROCKELMAN: No comment.

13 THE CHAIRMAN: Thank you. I appreciate  
 14 that. I don't have any further comments  
 15 either.

16 And if we're ready to approve, I'll take a  
 17 motion.

18 BOARD MEMBER ALLEN: So moved.

19 THE CHAIRMAN: Motion by Mr. Allen.  
 20 And a second?

21 BOARD MEMBER SCHILLING: Second.

22 THE CHAIRMAN: Second by Mr. Schilling.

23 All those in favor of approval, please say  
 24 aye.

25 BOARD MEMBERS: Aye.

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

1 THE CHAIRMAN: Any opposed?  
 2 BOARD MEMBERS: (No response.)  
 3 THE CHAIRMAN: Thank you.  
 4 Mr. Davisson approves; Ms. Durden  
 5 approves; Mr. Schilling approves; Mr. Lee  
 6 approves; Mr. Allen approves; Mr. Loretta  
 7 approves; and Mr. Brockelman approves.  
 8 Thank you very much.  
 9 If we don't have any more action items  
 10 that are listed on the agenda, I'll close  
 11 action items and move on to old business.  
 12 Is there any old business?  
 13 BOARD MEMBERS: (No response.)  
 14 THE CHAIRMAN: Okay. Hearing none, I'll  
 15 move on --  
 16 BOARD MEMBER DURDEN: Mr. Chairman.  
 17 THE CHAIRMAN: Yes, Ms. Durden.  
 18 BOARD MEMBER DURDEN: I don't know if it's  
 19 old business or new business, but it has to do  
 20 with the idea of -- another idea about what  
 21 staff is working on as far as the update.  
 22 I think that another area that needs a lot  
 23 of attention is -- are these signs. We just  
 24 had two signs. I kind of felt, you know, that  
 25 it was -- that maybe some additional signage  
 Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
 (904) 821-0300

1 to review such signs and make the decision for  
 2 staff approval, we could discuss that. I think  
 3 that would probably be a good idea because,  
 4 you're correct, some of these signs -- I did  
 5 feel a little odd bringing both of these up  
 6 today for review. But per code, it was -- had  
 7 to come in front of you guys.  
 8 BOARD MEMBER ALLEN: Could we grant the  
 9 authority to the chairman to determine what  
 10 needs to come in front of us or not, and he or  
 11 she could then have the authority to sign off  
 12 on something like that?  
 13 MR. TEAL: Right now, the reason why these  
 14 are coming up before you as special sign  
 15 exceptions is because the code doesn't  
 16 authorize them but for the special exception  
 17 process.  
 18 So the concern as far as, like, being able  
 19 to delegate that through the chairman or the  
 20 staff or something along those lines is a due  
 21 process concern. So in other words, if the  
 22 neighboring property owner for some reason  
 23 wanted to complain about the sign or object to  
 24 the sign, they wouldn't have an opportunity to  
 25 be able to do that unless there's a public  
 Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
 (904) 821-0300

1 should be exempted from having to come to DDRB,  
 2 not all.  
 3 As you guys know, I'm concerned about  
 4 lighting and the -- you know, the illumination  
 5 and the -- you know, that aspect. But these  
 6 two signs as examples just seem to me to be an  
 7 area that I would like staff to -- or at least  
 8 my opinion would be that this would be an area  
 9 that could use some special attention.  
 10 MS. RADCLIFFE-MEYERS: Board Member  
 11 Durden, through the Chair, you're correct. The  
 12 Ordinance Code for the downtown sign overlay  
 13 zone, I don't know when it was last updated.  
 14 And it is very restrictive, especially in  
 15 regards to the two signs that you saw today.  
 16 And any monument sign, how to -- it doesn't  
 17 give me any type of leeway. If it's a monument  
 18 sign, it has been to be reviewed by DDRB and  
 19 approved as such. And then the same with wall  
 20 signs. So wall signs are very specific to  
 21 street frontage only. And so if it's a  
 22 nonstreet frontage wall that they're wanting a  
 23 sign, I have to get DDRB --  
 24 Now, that could be something that maybe we  
 25 discuss, that if DDRB gives staff the ability  
 Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
 (904) 821-0300

1 hearing on it.  
 2 BOARD MEMBER DAVISSON: Unless we change  
 3 the code.  
 4 BOARD MEMBER DURDEN: Right.  
 5 MR. TEAL: Absolutely. Yeah. The code  
 6 can always change. I mean, that's the reason  
 7 why it's coming before you as a special sign  
 8 exception is because the code says it has to.  
 9 If the code changes, then, obviously, that  
 10 would rectify that.  
 11 BOARD MEMBER LORETTA: So if I may, I  
 12 think maybe what Ms. Durden is getting at is,  
 13 since GAI is updating the code, this could be  
 14 something that you could speak to Tara about  
 15 thinking maybe through.  
 16 BOARD MEMBER DAVISSON: If I could also  
 17 remind the board, these two sign exceptions, if  
 18 that's what is fresh in our memory, were not  
 19 controversial. And we've done many  
 20 controversial sign exceptions, so you've got to  
 21 define what line there is or leave it the way  
 22 it is.  
 23 THE CHAIRMAN: Yeah. VyStar comes to mind  
 24 as one of the ones that was pretty difficult to  
 25 get through, so I agree with that.  
 Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
 (904) 821-0300

1 I don't know if that was old business or  
 2 new business, but let's just move on. New  
 3 business? Do we have any other than that?  
 4 No. Okay. Do we have any public  
 5 comments, Mr. Mezini?  
 6 MR. CHISHOLM: We have no further public  
 7 comments.  
 8 THE CHAIRMAN: Thank you.  
 9 MS. RADCLIFFE-MEYERS: I apologize to the  
 10 board. This is actually Xzavier Chisholm's  
 11 first day. He is our new administrative  
 12 assistant, and he has been with us now for a  
 13 month now.  
 14 So this is his first DDRB meeting. He has  
 15 been part of the DIA meetings, so yes, this is  
 16 trial by fire, for sure. So again, I  
 17 apologize. This is Xzavier Chisholm.  
 18 THE CHAIRMAN: Mr. Chisholm, thank you and  
 19 welcome.  
 20 BOARD MEMBER DAVISSON: You did great.  
 21 THE CHAIRMAN: If there are no other  
 22 comments, I'll adjourn.  
 23 Thank you, everyone.  
 24 (The foregoing proceedings were adjourned  
 25 at 3:10 p.m.)

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

1 CERTIFICATE OF REPORTER  
 2  
 3 STATE OF FLORIDA)  
 )  
 4 COUNTY OF DUVAL )  
 5  
 6  
 7 I, Diane M. Tropa, Florida Professional  
 8 Reporter, certify that I was authorized to and did  
 9 stenographically report the foregoing proceedings and  
 10 that the transcript is a true and complete record of my  
 11 stenographic notes.  
 12  
 13  
 14

15 DATED this 30th day of March 2021.

16  
 17   
 18 \_\_\_\_\_  
 Diane M. Tropa  
 Florida Professional Reporter

19  
 20  
 21  
 22  
 23  
 24  
 25  
 Diane M. Tropa, Inc., Post Office Box 2375, Jacksonville, FL 32203  
 (904) 821-0300



<b>0</b>	<b>5</b>	<b>action</b> [2] - 57:9, 57:11	<b>alternating</b> [1] - 15:9	56:16
<b>0</b> [1] - 4:18	<b>511-space</b> [1] - 5:3	<b>activation</b> [1] - 13:15	<b>alternative</b> [1] - 19:1	<b>approved</b> [2] - 50:11, 58:19
<b>1</b>	<b>58.9</b> [2] - 53:24, 54:13	<b>actual</b> [1] - 27:2	<b>aluminum</b> [2] - 51:10, 51:12	<b>approves</b> [7] - 57:4, 57:5, 57:6, 57:7
<b>1</b> [1] - 7:22	<b>6</b>	<b>add</b> [3] - 12:21, 21:2, 36:12	<b>amenities</b> [3] - 5:13, 17:4, 30:21	<b>architects</b> [1] - 22:21
<b>1,800</b> [1] - 5:23	<b>6</b> [3] - 27:3, 36:9, 49:1	<b>added</b> [2] - 10:2, 25:12	<b>amenitization</b> [3] - 9:8, 11:5, 12:13	<b>Architects</b> [2] - 8:9, 14:13
<b>10</b> [1] - 36:11	<b>6-foot</b> [2] - 11:12, 45:20	<b>adding</b> [1] - 30:23	<b>amenitized</b> [2] - 9:20, 12:7	<b>architectural</b> [3] - 5:4, 10:2, 25:4
<b>100</b> [1] - 22:2	<b>6-inch</b> [1] - 26:19	<b>addition</b> [1] - 14:24	<b>amenity</b> [6] - 7:8, 7:10, 11:12, 13:17, 15:13, 36:10	<b>architecture</b> [12] - 14:23, 15:25, 20:15, 23:6, 23:16, 23:21, 24:3, 29:17, 30:3, 35:6, 35:7, 35:17
<b>110</b> [1] - 6:8	<b>7</b>	<b>additional</b> [14] - 5:13, 6:24, 6:25, 12:21, 15:2, 30:16, 37:7, 37:22, 53:15, 53:22, 54:3, 54:11, 57:25	<b>American</b> [1] - 21:13	<b>area</b> [20] - 6:16, 7:10, 9:8, 9:14, 10:7, 21:19, 22:4, 26:21, 26:22, 26:24, 27:5, 31:19, 41:17, 43:23, 50:3, 54:2, 54:6, 57:22, 58:7, 58:8
<b>11th</b> [2] - 3:3, 3:14	<b>7</b> [1] - 26:12	<b>address</b> [5] - 2:13, 8:23, 12:11, 27:24, 55:2	<b>amount</b> [1] - 24:23	<b>areas</b> [3] - 5:10, 21:16, 37:12
<b>12</b> [1] - 36:12	<b>70</b> [1] - 11:19	<b>addressed</b> [1] - 9:9	<b>analysis</b> [2] - 12:17, 18:25	<b>Arepa</b> [1] - 53:17
<b>1200</b> [1] - 7:23	<b>745,000</b> [1] - 12:23	<b>addressing</b> [1] - 37:11	<b>angle</b> [1] - 32:7	<b>arms</b> [1] - 35:15
<b>13</b> [1] - 36:12	<b>74th</b> [1] - 14:13	<b>adds</b> [1] - 13:20	<b>answer</b> [5] - 28:1, 38:7, 38:10, 44:1, 44:5	<b>Armstrong</b> [1] - 2:9
<b>2</b>	<b>8</b>	<b>adequately</b> [1] - 8:23	<b>anticipated</b> [1] - 40:1	<b>articulation</b> [3] - 9:6, 15:2, 23:4
<b>2020</b> [1] - 62:15	<b>8-foot</b> [2] - 26:19, 36:16	<b>adjacent</b> [1] - 5:18	<b>apartment</b> [3] - 19:25, 34:14, 37:17	<b>aspect</b> [1] - 58:5
<b>2020-023</b> [3] - 4:6, 4:15, 6:20	<b>8-story</b> [2] - 5:1, 5:3	<b>adjourn</b> [1] - 61:22	<b>apartments</b> [1] - 21:24	<b>Assistant</b> [1] - 1:20
<b>2021</b> [5] - 1:6, 2:1, 2:4, 3:14, 21:21	<b>800</b> [1] - 48:17	<b>adjourned</b> [1] - 61:24	<b>apologize</b> [7] - 14:15, 48:10, 53:4, 53:8, 53:13, 61:9, 61:17	<b>assistant</b> [1] - 61:12
<b>2021-001</b> [1] - 3:3	<b>8950</b> [1] - 14:13	<b>adjustments</b> [1] - 22:4	<b>applicant</b> [8] - 7:16, 7:23, 23:11, 29:13, 30:8, 30:12, 49:15, 54:19	<b>associated</b> [1] - 4:17
<b>2021-003</b> [3] - 47:20, 48:15, 49:5	<b>8B</b> [2] - 2:20, 3:2	<b>Administrative</b> [1] - 1:20	<b>applicant's</b> [1] - 28:20	<b>assumption</b> [1] - 33:13
<b>2021-004</b> [3] - 52:24, 53:13, 54:9	<b>9</b>	<b>administrative</b> [1] - 61:11	<b>application</b> [7] - 4:15, 6:19, 23:2, 48:15, 49:5, 54:1, 54:9	<b>attached</b> [1] - 5:3
<b>22</b> [2] - 43:3, 43:6	<b>9</b> [1] - 48:25	<b>admit</b> [1] - 18:20	<b>appointed</b> [1] - 2:23	<b>attempt</b> [1] - 33:2
<b>23</b> [2] - 1:6, 2:1	<b>9-and-a-half</b> [1] - 27:4	<b>advantage</b> [1] - 45:16	<b>appreciate</b> [14] - 3:12, 7:15, 18:4, 20:14, 22:14, 22:25, 30:21, 32:18, 36:17, 37:10, 37:16, 46:17, 50:14, 56:13	<b>attend</b> [1] - 14:18
<b>23rd</b> [1] - 2:4	<b>9-foot-by-3-foot-6-inch</b> [1] - 49:8	<b>aerial</b> [1] - 6:4	<b>applicant's</b> [1] - 28:20	<b>attention</b> [2] - 57:23, 58:9
<b>25</b> [2] - 20:12, 43:14	<b>A</b>	<b>aesthetic</b> [1] - 45:7	<b>application</b> [7] - 4:15, 6:19, 23:2, 48:15, 49:5, 54:1, 54:9	<b>attorney</b> [1] - 22:21
<b>29th</b> [1] - 37:1	<b>ability</b> [5] - 9:13, 10:23, 45:17, 45:20, 58:25	<b>African</b> [1] - 21:12	<b>approach</b> [2] - 23:10, 49:18	<b>Audience</b> [2] - 49:19, 54:21
<b>2:00</b> [2] - 1:7, 2:1	<b>able</b> [11] - 10:16, 14:16, 18:18, 18:20, 31:22, 41:15, 46:11, 59:18, 59:25	<b>afternoon</b> [2] - 7:21, 14:11	<b>approaches</b> [5] - 7:18, 14:10, 38:18, 49:19, 54:21	<b>AUDIENCE</b> [3] - 21:12, 49:21, 54:25
<b>3</b>	<b>absolutely</b> [2] - 21:14, 60:5	<b>agenda</b> [1] - 57:10	<b>appropriate</b> [1] - 45:2	<b>audience</b> [1] - 18:8
<b>3</b> [2] - 27:6, 49:1	<b>abstain</b> [1] - 2:24	<b>agree</b> [4] - 22:1, 22:6, 37:21, 60:25	<b>approval</b> [2] - 3:5, 3:13, 4:16, 6:19, 7:2, 46:20, 46:22, 46:24, 47:9, 49:5, 52:10, 52:19, 52:20, 52:21, 52:22, 54:9, 56:23, 59:2	<b>audio</b> [2] - 18:14, 18:21
<b>3,200</b> [1] - 5:25	<b>accent</b> [1] - 30:2	<b>agreement</b> [1] - 5:20	<b>approve</b> [2] - 52:6, 52:6	<b>Augustine</b> [1] - 49:22
<b>3,500-square-foot</b> [1] - 5:15	<b>access</b> [2] - 10:24, 45:23	<b>ahead</b> [4] - 2:3, 13:11, 41:3, 46:19	<b>approvals</b> [1] - 6:2	<b>authority</b> [2] - 59:9, 59:11
<b>3.43</b> [1] - 4:19	<b>accessibility</b> [1] - 33:14	<b>Allen</b> [11] - 3:24, 32:19, 34:7, 34:11, 47:17, 51:22, 52:9, 52:21, 56:7, 56:19, 57:6	<b>approve</b> [2] - 52:6, 52:6	<b>Authority</b> [3] - 4:12, 48:12, 53:10
<b>3.5</b> [1] - 26:21	<b>accessible</b> [1] - 13:5	<b>ALLEN</b> [9] - 1:13, 3:21, 32:20, 34:9, 51:23, 52:8, 56:8, 56:18, 59:8		<b>authorize</b> [1] - 59:16
<b>303</b> [1] - 1:8	<b>acknowledge</b> [1] - 2:6	<b>allow</b> [5] - 35:24, 48:16, 49:7, 53:14, 54:11		<b>authorized</b> [1] - 62:8
<b>30th</b> [1] - 62:15	<b>Acosta</b> [7] - 4:24, 10:8, 13:16, 19:15, 19:24, 42:16, 44:24	<b>allows</b> [1] - 6:10		<b>available</b> [11] - 7:12, 9:18, 10:19, 11:16, 12:23, 14:8, 27:25, 38:13, 45:5, 49:11, 54:15
<b>32.4</b> [2] - 49:2, 49:9	<b>acre</b> [1] - 6:5	<b>alluding</b> [1] - 45:8		<b>Avenue</b> [5] - 48:19,
<b>32207</b> [1] - 49:23	<b>acres</b> [1] - 4:19	<b>almost</b> [4] - 15:21, 50:12, 51:1, 51:2		
<b>32216</b> [1] - 55:3	<b>Action</b> [1] - 2:14	<b>ALSO</b> [1] - 1:17		
<b>328-unit</b> [1] - 5:2				
<b>33156</b> [1] - 14:14				
<b>3633</b> [1] - 55:2				
<b>3:10</b> [1] - 61:25				
<b>4</b>				
<b>4-foot</b> [2] - 11:11, 36:10				
<b>4162</b> [1] - 49:22				
<b>484</b> [1] - 53:16				

<p>53:16, 53:19, 53:20 <b>awkward</b> [1] - 46:3 <b>aye</b> [13] - 3:25, 47:11, 47:16, 47:17, 47:18, 52:14, 52:15, 56:24, 56:25 <b>Aye</b> [2] - 4:1, 47:12</p>	<p>34:13, 36:22, 38:21, 39:23, 41:4, 41:16, 41:21, 42:5, 42:7, 42:21, 43:6, 43:12, 43:17, 46:13, 46:21, 47:1, 47:12, 47:14, 50:22, 50:24, 51:18, 51:21, 51:23, 51:25, 52:2, 52:8, 52:12, 52:15, 52:17, 55:16, 55:18, 55:25, 56:4, 56:6, 56:8, 56:10, 56:12, 56:18, 56:21, 56:25, 57:2, 57:13, 57:16, 57:18, 59:8, 60:2, 60:4, 60:11, 60:16, 61:20</p>	<p><b>broad</b> [1] - 5:8 <b>Broadstone</b> [1] - 9:24 <b>BROCKELMAN</b> [5] - 1:14, 36:22, 46:21, 52:2, 56:12 <b>Brockelman</b> [10] - 2:15, 3:2, 36:21, 37:9, 46:24, 47:18, 52:1, 52:22, 56:11, 57:7 <b>brought</b> [2] - 9:16, 35:5 <b>buffer</b> [1] - 11:16 <b>building</b> [26] - 8:20, 15:15, 15:16, 16:12, 16:19, 16:21, 17:4, 19:13, 19:23, 19:25, 23:17, 24:8, 24:24, 29:21, 29:23, 33:8, 33:17, 37:17, 39:14, 41:7, 42:13, 44:21, 46:12, 48:23, 55:5, 55:10 <b>buildings</b> [2] - 6:7, 15:5 <b>built</b> [1] - 25:21 <b>bunch</b> [3] - 21:24, 33:18, 35:25 <b>Business</b> [1] - 28:19 <b>business</b> [7] - 57:11, 57:12, 57:19, 61:1, 61:2, 61:3 <b>button</b> [1] - 54:23</p>	<p>3:11, 3:19, 3:23, 4:2, 4:4, 7:14, 7:19, 18:4, 21:7, 22:10, 22:14, 24:17, 28:17, 29:4, 32:17, 34:11, 36:20, 37:9, 38:14, 41:2, 42:6, 46:17, 46:23, 47:2, 47:7, 47:13, 47:15, 48:8, 49:13, 49:20, 50:14, 50:19, 50:23, 51:20, 51:22, 51:24, 52:1, 52:3, 52:9, 52:13, 52:16, 52:18, 54:17, 54:22, 55:13, 55:17, 56:5, 56:7, 56:9, 56:11, 56:13, 56:19, 56:22, 57:1, 57:3, 57:14, 57:17, 60:23, 61:8, 61:18, 61:21 <b>chairman</b> [2] - 59:9, 59:19 <b>Chairman</b> [14] - 1:13, 2:19, 4:10, 24:20, 28:22, 29:7, 36:23, 38:6, 46:16, 47:5, 47:25, 48:9, 53:3, 57:16 <b>chance</b> [1] - 31:14 <b>change</b> [3] - 14:22, 60:2, 60:6 <b>changed</b> [1] - 20:14 <b>changes</b> [8] - 24:23, 25:1, 25:23, 29:12, 30:17, 32:24, 33:2, 60:9 <b>changing</b> [2] - 14:25, 23:4 <b>Chihuly</b> [2] - 44:13, 44:16 <b>CHISHOLM</b> [8] - 1:20, 18:10, 18:15, 18:18, 21:9, 22:12, 50:17, 61:6 <b>Chisholm</b> [2] - 61:17, 61:18 <b>Chisholm's</b> [1] - 61:10 <b>chosen</b> [1] - 18:25 <b>Circle</b> [8] - 4:19, 4:24, 10:22, 11:10, 26:13, 26:16, 45:10, 45:25 <b>circle</b> [4] - 9:12, 9:14, 9:17, 12:4 <b>CITY</b> [1] - 1:1 <b>City</b> [6] - 2:6, 2:8, 4:6, 4:14, 5:20, 6:7 <b>civil</b> [2] - 8:10, 8:14 <b>clean</b> [1] - 5:5 <b>cleaning</b> [1] - 36:6 <b>clear</b> [5] - 7:3, 9:21,</p>	<p>11:13, 13:23, 27:2 <b>clearly</b> [1] - 30:25 <b>click</b> [1] - 18:19 <b>close</b> [2] - 46:19, 57:10 <b>closer</b> [1] - 27:3 <b>clunky</b> [1] - 33:15 <b>Code</b> [2] - 7:7, 58:12 <b>code</b> [9] - 11:14, 11:18, 59:6, 59:15, 60:3, 60:5, 60:8, 60:9, 60:13 <b>color</b> [3] - 30:1, 30:2, 35:11 <b>colors</b> [1] - 29:22 <b>coming</b> [14] - 2:12, 9:2, 9:10, 10:13, 11:2, 12:2, 13:6, 14:4, 27:16, 32:8, 33:16, 39:4, 59:14, 60:7 <b>commencing</b> [1] - 1:7 <b>comment</b> [17] - 1:3:23, 21:11, 22:5, 22:13, 28:17, 29:19, 50:18, 50:22, 51:21, 51:23, 51:25, 52:2, 56:4, 56:6, 56:8, 56:10, 56:12 <b>comments</b> [29] - 18:6, 20:13, 22:16, 28:7, 28:12, 28:19, 28:20, 29:16, 30:5, 30:10, 30:16, 30:20, 32:14, 33:5, 34:10, 34:21, 37:8, 37:10, 37:23, 37:24, 46:19, 50:16, 50:20, 51:19, 52:4, 56:14, 61:5, 61:7, 61:22 <b>common</b> [2] - 23:7, 23:19 <b>communication</b> [3] - 22:20, 32:21, 36:25 <b>Communications</b> [1] - 1:18 <b>community</b> [2] - 10:7, 31:24 <b>compared</b> [1] - 24:15 <b>complain</b> [1] - 59:23 <b>complete</b> [1] - 62:10 <b>completely</b> [1] - 8:19 <b>complex</b> [5] - 4:17, 5:2, 34:14, 34:16, 41:12 <b>compliance</b> [1] - 11:9 <b>complication</b> [1] - 14:17 <b>concept</b> [1] - 17:7 <b>conceptual</b> [8] - 3:5,</p>
<b>B</b>				
<p><b>balconies</b> [4] - 15:8, 15:10, 33:22, 37:19 <b>balcony</b> [1] - 15:11 <b>Baptist</b> [9] - 40:11, 40:13, 47:20, 48:1, 48:14, 48:17, 48:24, 48:25, 50:1 <b>Bartram's</b> [1] - 44:10 <b>base</b> [2] - 15:25, 17:5 <b>based</b> [4] - 6:17, 29:13, 49:3, 54:7 <b>basin</b> [1] - 17:13 <b>Beatriz</b> [4] - 8:8, 10:1, 14:6, 14:12 <b>beautiful</b> [2] - 12:8, 15:24 <b>become</b> [1] - 41:23 <b>becoming</b> [1] - 25:14 <b>begin</b> [3] - 23:10, 24:2, 24:15 <b>behalf</b> [2] - 7:23, 55:4 <b>beige</b> [1] - 29:25 <b>belabor</b> [1] - 12:9 <b>below</b> [1] - 12:24 <b>benches</b> [1] - 7:9 <b>best</b> [2] - 13:2, 28:6 <b>between</b> [2] - 11:17, 38:12 <b>bid</b> [1] - 41:25 <b>big</b> [5] - 31:6, 33:3, 35:15, 43:14 <b>biggest</b> [1] - 9:1 <b>Bill</b> [1] - 36:7 <b>bit</b> [12] - 11:16, 13:14, 16:5, 16:17, 16:23, 17:24, 31:1, 31:8, 33:10, 33:15, 33:22, 35:13 <b>block</b> [1] - 16:6 <b>board</b> [14] - 22:16, 25:7, 25:16, 28:6, 29:18, 30:5, 35:3, 37:24, 38:5, 49:24, 50:20, 58:10, 60:17, 61:10 <b>BOARD</b> [64] - 1:2, 1:12, 3:18, 3:21, 3:22, 4:1, 4:3, 22:19, 24:19, 28:5, 28:15, 29:6, 32:20, 34:9,</p>	<p><b>Board</b> [14] - 1:13, 1:14, 1:14, 1:15, 1:15, 1:16, 2:5, 6:18, 8:4, 27:19, 34:7, 43:24, 49:4, 54:8 <b>board's</b> [2] - 3:10, 37:10 <b>boat</b> [7] - 4:25, 10:5, 10:11, 17:13, 20:9, 21:4, 41:19 <b>boaters</b> [2] - 10:14, 13:6 <b>boating</b> [1] - 10:7 <b>boats</b> [1] - 10:16 <b>bold</b> [1] - 35:11 <b>border</b> [1] - 13:8 <b>borrowing</b> [1] - 12:21 <b>Boulevard</b> [2] - 40:5, 55:3 <b>boundary</b> [5] - 9:19, 11:3, 11:6, 26:10, 45:24 <b>bounded</b> [3] - 4:21, 48:18, 53:17 <b>Boyer</b> [2] - 35:1, 45:11 <b>brackets</b> [1] - 35:15 <b>break</b> [3] - 14:25, 33:9, 33:21 <b>breakdown</b> [1] - 15:2 <b>breaks</b> [1] - 17:21 <b>breeze</b> [2] - 15:22, 16:6 <b>BRENNA</b> [1] - 1:15 <b>BRENT</b> [1] - 1:13 <b>Brewery</b> [2] - 4:6, 4:14 <b>Bridge</b> [8] - 4:24, 10:8, 19:15, 19:25, 40:2, 40:15, 42:16, 44:24 <b>bridge</b> [5] - 10:15, 14:5, 40:14, 40:16, 46:8 <b>bring</b> [2] - 34:4, 35:23 <b>bringing</b> [1] - 59:5</p>	<p><b>cafe</b> [1] - 53:18 <b>cake</b> [1] - 25:19 <b>calculating</b> [1] - 12:20 <b>calculation</b> [1] - 12:24 <b>calculations</b> [1] - 12:18 <b>campus</b> [2] - 48:25, 50:8 <b>caps</b> [2] - 15:1, 15:5 <b>cars</b> [4] - 31:17, 31:20, 31:21, 32:8 <b>case</b> [2] - 51:2, 51:5 <b>caught</b> [1] - 45:6 <b>ceiling</b> [1] - 15:9 <b>center</b> [1] - 5:15 <b>certain</b> [1] - 20:24 <b>certainly</b> [1] - 23:2 <b>CERTIFICATE</b> [1] - 62:1 <b>Certificate</b> [1] - 34:4 <b>certify</b> [1] - 62:8 <b>Chair</b> [5] - 27:20, 34:8, 38:19, 43:25, 58:11 <b>CHAIRMAN</b> [62] - 2:3,</p>	<p>59:19 2:19, 4:10, 24:20, 28:22, 29:7, 36:23, 38:6, 46:16, 47:5, 47:25, 48:9, 53:3, 57:16 <b>chance</b> [1] - 31:14 <b>change</b> [3] - 14:22, 60:2, 60:6 <b>changed</b> [1] - 20:14 <b>changes</b> [8] - 24:23, 25:1, 25:23, 29:12, 30:17, 32:24, 33:2, 60:9 <b>changing</b> [2] - 14:25, 23:4 <b>Chihuly</b> [2] - 44:13, 44:16 <b>CHISHOLM</b> [8] - 1:20, 18:10, 18:15, 18:18, 21:9, 22:12, 50:17, 61:6 <b>Chisholm</b> [2] - 61:17, 61:18 <b>Chisholm's</b> [1] - 61:10 <b>chosen</b> [1] - 18:25 <b>Circle</b> [8] - 4:19, 4:24, 10:22, 11:10, 26:13, 26:16, 45:10, 45:25 <b>circle</b> [4] - 9:12, 9:14, 9:17, 12:4 <b>CITY</b> [1] - 1:1 <b>City</b> [6] - 2:6, 2:8, 4:6, 4:14, 5:20, 6:7 <b>civil</b> [2] - 8:10, 8:14 <b>clean</b> [1] - 5:5 <b>cleaning</b> [1] - 36:6 <b>clear</b> [5] - 7:3, 9:21,</p>	<p>11:13, 13:23, 27:2 <b>clearly</b> [1] - 30:25 <b>click</b> [1] - 18:19 <b>close</b> [2] - 46:19, 57:10 <b>closer</b> [1] - 27:3 <b>clunky</b> [1] - 33:15 <b>Code</b> [2] - 7:7, 58:12 <b>code</b> [9] - 11:14, 11:18, 59:6, 59:15, 60:3, 60:5, 60:8, 60:9, 60:13 <b>color</b> [3] - 30:1, 30:2, 35:11 <b>colors</b> [1] - 29:22 <b>coming</b> [14] - 2:12, 9:2, 9:10, 10:13, 11:2, 12:2, 13:6, 14:4, 27:16, 32:8, 33:16, 39:4, 59:14, 60:7 <b>commencing</b> [1] - 1:7 <b>comment</b> [17] - 1:3:23, 21:11, 22:5, 22:13, 28:17, 29:19, 50:18, 50:22, 51:21, 51:23, 51:25, 52:2, 56:4, 56:6, 56:8, 56:10, 56:12 <b>comments</b> [29] - 18:6, 20:13, 22:16, 28:7, 28:12, 28:19, 28:20, 29:16, 30:5, 30:10, 30:16, 30:20, 32:14, 33:5, 34:10, 34:21, 37:8, 37:10, 37:23, 37:24, 46:19, 50:16, 50:20, 51:19, 52:4, 56:14, 61:5, 61:7, 61:22 <b>common</b> [2] - 23:7, 23:19 <b>communication</b> [3] - 22:20, 32:21, 36:25 <b>Communications</b> [1] - 1:18 <b>community</b> [2] - 10:7, 31:24 <b>compared</b> [1] - 24:15 <b>complain</b> [1] - 59:23 <b>complete</b> [1] - 62:10 <b>completely</b> [1] - 8:19 <b>complex</b> [5] - 4:17, 5:2, 34:14, 34:16, 41:12 <b>compliance</b> [1] - 11:9 <b>complication</b> [1] - 14:17 <b>concept</b> [1] - 17:7 <b>conceptual</b> [8] - 3:5,</p>
<b>C</b>				
<p>53:16, 53:19, 53:20 <b>awkward</b> [1] - 46:3 <b>aye</b> [13] - 3:25, 47:11, 47:16, 47:17, 47:18, 52:14, 52:15, 56:24, 56:25 <b>Aye</b> [2] - 4:1, 47:12</p>	<p>34:13, 36:22, 38:21, 39:23, 41:4, 41:16, 41:21, 42:5, 42:7, 42:21, 43:6, 43:12, 43:17, 46:13, 46:21, 47:1, 47:12, 47:14, 50:22, 50:24, 51:18, 51:21, 51:23, 51:25, 52:2, 52:8, 52:12, 52:15, 52:17, 55:16, 55:18, 55:25, 56:4, 56:6, 56:8, 56:10, 56:12, 56:18, 56:21, 56:25, 57:2, 57:13, 57:16, 57:18, 59:8, 60:2, 60:4, 60:11, 60:16, 61:20</p>	<p><b>broad</b> [1] - 5:8 <b>Broadstone</b> [1] - 9:24 <b>BROCKELMAN</b> [5] - 1:14, 36:22, 46:21, 52:2, 56:12 <b>Brockelman</b> [10] - 2:15, 3:2, 36:21, 37:9, 46:24, 47:18, 52:1, 52:22, 56:11, 57:7 <b>brought</b> [2] - 9:16, 35:5 <b>buffer</b> [1] - 11:16 <b>building</b> [26] - 8:20, 15:15, 15:16, 16:12, 16:19, 16:21, 17:4, 19:13, 19:23, 19:25, 23:17, 24:8, 24:24, 29:21, 29:23, 33:8, 33:17, 37:17, 39:14, 41:7, 42:13, 44:21, 46:12, 48:23, 55:5, 55:10 <b>buildings</b> [2] - 6:7, 15:5 <b>built</b> [1] - 25:21 <b>bunch</b> [3] - 21:24, 33:18, 35:25 <b>Business</b> [1] - 28:19 <b>business</b> [7] - 57:11, 57:12, 57:19, 61:1, 61:2, 61:3 <b>button</b> [1] - 54:23</p>	<p>3:11, 3:19, 3:23, 4:2, 4:4, 7:14, 7:19, 18:4, 21:7, 22:10, 22:14, 24:17, 28:17, 29:4, 32:17, 34:11, 36:20, 37:9, 38:14, 41:2, 42:6, 46:17, 46:23, 47:2, 47:7, 47:13, 47:15, 48:8, 49:13, 49:20, 50:14, 50:19, 50:23, 51:20, 51:22, 51:24, 52:1, 52:3, 52:9, 52:13, 52:16, 52:18, 54:17, 54:22, 55:13, 55:17, 56:5, 56:7, 56:9, 56:11, 56:13, 56:19, 56:22, 57:1, 57:3, 57:14, 57:17, 60:23, 61:8, 61:18, 61:21 <b>chairman</b> [2] - 59:9, 59:19 <b>Chairman</b> [14] - 1:13, 2:19, 4:10, 24:20, 28:22, 29:7, 36:23, 38:6, 46:16, 47:5, 47:25, 48:9, 53:3, 57:16 <b>chance</b> [1] - 31:14 <b>change</b> [3] - 14:22, 60:2, 60:6 <b>changed</b> [1] - 20:14 <b>changes</b> [8] - 24:23, 25:1, 25:23, 29:12, 30:17, 32:24, 33:2, 60:9 <b>changing</b> [2] - 14:25, 23:4 <b>Chihuly</b> [2] - 44:13, 44:16 <b>CHISHOLM</b> [8] - 1:20, 18:10, 18:15, 18:18, 21:9, 22:12, 50:17, 61:6 <b>Chisholm</b> [2] - 61:17, 61:18 <b>Chisholm's</b> [1] - 61:10 <b>chosen</b> [1] - 18:25 <b>Circle</b> [8] - 4:19, 4:24, 10:22, 11:10, 26:13, 26:16, 45:10, 45:25 <b>circle</b> [4] - 9:12, 9:14, 9:17, 12:4 <b>CITY</b> [1] - 1:1 <b>City</b> [6] - 2:6, 2:8, 4:6, 4:14, 5:20, 6:7 <b>civil</b> [2] - 8:10, 8:14 <b>clean</b> [1] - 5:5 <b>cleaning</b> [1] - 36:6 <b>clear</b> [5] - 7:3, 9:21,</p>	<p>11:13, 13:23, 27:2 <b>clearly</b> [1] - 30:25 <b>click</b> [1] - 18:19 <b>close</b> [2] - 46:19, 57:10 <b>closer</b> [1] - 27:3 <b>clunky</b> [1] - 33:15 <b>Code</b> [2] - 7:7, 58:12 <b>code</b> [9] - 11:14, 11:18, 59:6, 59:15, 60:3, 60:5, 60:8, 60:9, 60:13 <b>color</b> [3] - 30:1, 30:2, 35:11 <b>colors</b> [1] - 29:22 <b>coming</b> [14] - 2:12, 9:2, 9:10, 10:13, 11:2, 12:2, 13:6, 14:4, 27:16, 32:8, 33:16, 39:4, 59:14, 60:7 <b>commencing</b> [1] - 1:7 <b>comment</b> [17] - 1:3:23, 21:11, 22:5, 22:13, 28:17, 29:19, 50:18, 50:22, 51:21, 51:23, 51:25, 52:2, 56:4, 56:6, 56:8, 56:10, 56:12 <b>comments</b> [29] - 18:6, 20:13, 22:16, 28:7, 28:12, 28:19, 28:20, 29:16, 30:5, 30:10, 30:16, 30:20, 32:14, 33:5, 34:10, 34:21, 37:8, 37:10, 37:23, 37:24, 46:19, 50:16, 50:20, 51:19, 52:4, 56:14, 61:5, 61:7, 61:22 <b>common</b> [2] - 23:7, 23:19 <b>communication</b> [3] - 22:20, 32:21, 36:25 <b>Communications</b> [1] - 1:18 <b>community</b> [2] - 10:7, 31:24 <b>compared</b> [1] - 24:15 <b>complain</b> [1] - 59:23 <b>complete</b> [1] - 62:10 <b>completely</b> [1] - 8:19 <b>complex</b> [5] - 4:17, 5:2, 34:14, 34:16, 41:12 <b>compliance</b> [1] - 11:9 <b>complication</b> [1] - 14:17 <b>concept</b> [1] - 17:7 <b>conceptual</b> [8] - 3:5,</p>

<p>4:15, 6:19, 17:15, 23:23, 26:5, 38:1, 47:9</p> <p><b>concern</b> [3] - 37:12, 59:18, 59:21</p> <p><b>concerned</b> [4] - 14:4, 25:9, 36:8, 58:3</p> <p><b>concerns</b> [6] - 3:6, 9:9, 9:13, 20:5, 26:7, 27:23</p> <p><b>concession</b> [1] - 6:15</p> <p><b>concludes</b> [3] - 7:11, 49:10, 54:14</p> <p><b>concrete</b> [3] - 5:7, 14:4, 15:23</p> <p><b>concur</b> [1] - 21:14</p> <p><b>conditions</b> [2] - 47:6, 47:8</p> <p><b>condominium</b> [1] - 34:16</p> <p><b>conference</b> [1] - 51:4</p> <p><b>confirm</b> [1] - 55:19</p> <p><b>conflict</b> [3] - 2:15, 2:20, 10:13</p> <p><b>conforming</b> [1] - 54:5</p> <p><b>confusion</b> [1] - 53:5</p> <p><b>congested</b> [1] - 46:7</p> <p><b>connect</b> [2] - 42:11, 45:23</p> <p><b>connectivity</b> [2] - 10:23, 45:5</p> <p><b>connects</b> [1] - 40:13</p> <p><b>consider</b> [4] - 20:7, 26:24, 26:25, 27:10</p> <p><b>consideration</b> [1] - 37:25</p> <p><b>considering</b> [1] - 24:1</p> <p><b>consistent</b> [1] - 55:7</p> <p><b>constructed</b> [1] - 51:9</p> <p><b>construction</b> [2] - 18:24, 51:11</p> <p><b>contemporary</b> [3] - 23:11, 23:21, 53:18</p> <p><b>contextual</b> [1] - 16:16</p> <p><b>continue</b> [2] - 33:9, 54:4</p> <p><b>controversial</b> [2] - 60:19, 60:20</p> <p><b>conversation</b> [1] - 3:16</p> <p><b>conversations</b> [1] - 44:6</p> <p><b>cooled</b> [1] - 5:24</p> <p><b>coordinating</b> [2] - 34:25, 39:10</p> <p><b>Coordinator</b> [1] - 1:19</p> <p><b>core</b> [2] - 21:25, 22:1</p> <p><b>corner</b> [1] - 8:25</p> <p><b>corners</b> [1] - 15:4</p> <p><b>correct</b> [5] - 34:8,</p>	<p>34:14, 55:20, 58:11, 59:4</p> <p><b>corridor</b> [1] - 15:16</p> <p><b>Council</b> [1] - 2:6</p> <p><b>Counsel</b> [1] - 1:19</p> <p><b>countries</b> [1] - 21:16</p> <p><b>country</b> [1] - 21:15</p> <p><b>counts</b> [1] - 8:21</p> <p><b>county</b> [2] - 2:21, 2:23</p> <p><b>COUNTY</b> [1] - 62:4</p> <p><b>couple</b> [7] - 13:11, 29:8, 30:4, 30:19, 31:3, 31:5, 32:23</p> <p><b>course</b> [2] - 20:1, 28:8</p> <p><b>Court</b> [1] - 14:13</p> <p><b>courtyard</b> [2] - 19:14, 20:20</p> <p><b>courtyards</b> [3] - 5:11, 9:7, 17:21</p> <p><b>cover</b> [1] - 21:15</p> <p><b>CRA</b> [1] - 19:5</p> <p><b>CRAIG</b> [1] - 1:14</p> <p><b>create</b> [4] - 5:12, 12:2, 14:24, 31:22</p> <p><b>creates</b> [1] - 15:15</p> <p><b>creating</b> [3] - 5:8, 6:9, 15:17</p> <p><b>creative</b> [1] - 14:2</p> <p><b>crosswalk</b> [4] - 32:6, 32:12, 45:10, 46:2</p> <p><b>cul</b> [7] - 31:7, 31:10, 31:11, 32:2, 35:21, 35:23, 35:24</p> <p><b>cul-de-sac</b> [7] - 31:7, 31:10, 31:11, 32:2, 35:21, 35:23, 35:24</p> <p><b>curious</b> [1] - 19:15</p> <p><b>cut</b> [1] - 19:12</p> <p><b>cut-outs</b> [1] - 19:12</p> <p><b>Cyndy</b> [5] - 7:19, 7:22, 14:21, 29:10, 44:1</p>	<p>47:20, 48:15, 49:5, 52:24, 53:13, 54:9, 58:1, 58:18, 58:23, 58:25, 61:14</p> <p><b>de</b> [7] - 31:7, 31:10, 31:11, 32:2, 35:21, 35:23, 35:24</p> <p><b>dead</b> [3] - 39:16, 41:9, 46:10</p> <p><b>dead-ended</b> [1] - 46:10</p> <p><b>dead-ends</b> [1] - 39:16</p> <p><b>decided</b> [2] - 15:24, 23:12</p> <p><b>decision</b> [1] - 59:1</p> <p><b>deck</b> [6] - 6:23, 7:1, 44:21, 44:22, 45:16, 45:17</p> <p><b>declare</b> [2] - 29:9, 36:24</p> <p><b>deep</b> [1] - 32:11</p> <p><b>define</b> [2] - 15:25, 60:21</p> <p><b>defined</b> [1] - 5:7</p> <p><b>definitely</b> [2] - 35:2, 37:15</p> <p><b>definition</b> [3] - 7:6, 50:6, 51:13</p> <p><b>delay</b> [2] - 48:10, 53:4</p> <p><b>delegate</b> [1] - 59:19</p> <p><b>Department</b> [2] - 27:17, 27:21</p> <p><b>derelict</b> [1] - 41:23</p> <p><b>describe</b> [1] - 51:8</p> <p><b>design</b> [6] - 5:4, 5:10, 7:8, 16:8, 21:18, 21:22</p> <p><b>Design</b> [1] - 49:22</p> <p><b>detail</b> [7] - 9:21, 11:4, 12:15, 16:5, 16:24, 17:17, 17:25</p> <p><b>detailed</b> [5] - 11:21, 11:24, 44:15, 45:11, 45:12</p> <p><b>details</b> [1] - 7:5</p> <p><b>determine</b> [1] - 59:9</p> <p><b>developer</b> [6] - 5:17, 6:22, 7:2, 7:4, 22:20, 26:23</p> <p><b>DEVELOPMENT</b> [1] - 1:2</p> <p><b>Development</b> [5] - 2:5, 3:8, 6:18, 49:4, 54:8</p> <p><b>development</b> [11] - 5:4, 5:18, 5:20, 27:25, 29:3, 30:25, 37:3, 37:22, 38:13, 39:10, 43:9</p> <p><b>deviations</b> [1] - 6:23</p>	<p><b>DIA</b> [4] - 1:18, 19:4, 44:7, 61:15</p> <p><b>dialogue</b> [1] - 10:5</p> <p><b>Diane</b> [3] - 1:9, 62:7, 62:18</p> <p><b>different</b> [4] - 8:22, 17:10, 21:20, 35:25</p> <p><b>differentiate</b> [1] - 35:12</p> <p><b>difficult</b> [1] - 60:24</p> <p><b>dimensional</b> [1] - 17:3</p> <p><b>dining</b> [1] - 5:25</p> <p><b>direction</b> [5] - 23:12, 24:1, 33:19, 37:4, 37:16</p> <p><b>directly</b> [3] - 3:5, 28:24, 35:1</p> <p><b>disclose</b> [1] - 32:21</p> <p><b>discuss</b> [2] - 58:25, 59:2</p> <p><b>discussed</b> [1] - 44:14</p> <p><b>discussion</b> [2] - 23:7, 28:23</p> <p><b>discussions</b> [1] - 42:2</p> <p><b>distinguish</b> [1] - 48:24</p> <p><b>District</b> [2] - 4:20, 49:7</p> <p><b>district</b> [1] - 54:11</p> <p><b>dome</b> [1] - 16:14</p> <p><b>Donald</b> [2] - 8:10, 12:14</p> <p><b>done</b> [6] - 8:19, 10:6, 19:13, 24:14, 37:20, 60:19</p> <p><b>down</b> [11] - 9:10, 16:11, 21:20, 30:22, 40:5, 40:6, 41:13, 42:13, 45:9, 45:25, 46:2</p> <p><b>downtown</b> [8] - 21:18, 21:24, 21:25, 22:1, 24:12, 34:17, 58:12</p> <p><b>Downtown</b> [10] - 2:5, 4:12, 6:17, 11:10, 48:12, 49:3, 49:6, 53:10, 54:7, 54:10</p> <p><b>DOWNTOWN</b> [1] - 1:2</p> <p><b>draw</b> [1] - 45:9</p> <p><b>drilling</b> [1] - 31:4</p> <p><b>Drive</b> [3] - 7:22, 11:10, 48:18</p> <p><b>drive</b> [1] - 10:22</p> <p><b>drivers</b> [1] - 32:8</p> <p><b>driveway</b> [2] - 31:9, 35:23</p> <p><b>drop</b> [7] - 31:22, 31:23, 31:24, 31:25, 36:1, 36:2</p> <p><b>drop-off</b> [7] - 31:22, 31:23, 31:24, 31:25, 36:1, 36:2</p>	<p><b>due</b> [1] - 59:20</p> <p><b>Durden</b> [15] - 24:18, 27:20, 38:14, 38:19, 41:2, 43:25, 47:16, 50:23, 52:13, 52:19, 55:17, 57:4, 57:17, 58:11, 60:12</p> <p><b>DURDEN</b> [21] - 1:15, 24:19, 28:5, 28:15, 38:21, 39:23, 42:7, 42:21, 43:6, 43:12, 43:17, 46:13, 50:24, 51:18, 52:12, 55:18, 55:25, 56:4, 57:16, 57:18, 60:4</p> <p><b>DUVAL</b> [1] - 62:4</p> <p><b>dynamic</b> [2] - 13:21, 14:3</p>
<b>E</b>				
<p><b>easement</b> [1] - 45:23</p> <p><b>east</b> [8] - 4:22, 6:6, 39:21, 40:3, 41:6, 46:1, 48:19, 53:18</p> <p><b>eastern</b> [2] - 11:6, 45:19</p> <p><b>echo</b> [1] - 30:5</p> <p><b>Economic</b> [1] - 21:13</p> <p><b>edge</b> [3] - 9:2, 17:8, 36:16</p> <p><b>edges</b> [1] - 35:16</p> <p><b>Edison</b> [1] - 53:19</p> <p><b>effect</b> [1] - 19:20</p> <p><b>effort</b> [2] - 23:24, 30:6</p> <p><b>efforts</b> [1] - 23:3</p> <p><b>eight</b> [3] - 4:16, 4:18, 19:22</p> <p><b>eight-story</b> [3] - 4:16, 4:18, 19:22</p> <p><b>either</b> [2] - 46:12, 56:15</p> <p><b>elected</b> [1] - 2:22</p> <p><b>elegant</b> [2] - 15:21, 16:1</p> <p><b>element</b> [1] - 12:11</p> <p><b>elements</b> [2] - 10:2, 15:18</p> <p><b>elevating</b> [1] - 12:3</p> <p><b>elevation</b> [10] - 6:25, 16:23, 17:3, 17:24, 33:6, 33:7, 33:13, 33:20, 33:21, 34:1</p> <p><b>elevations</b> [5] - 8:2, 13:20, 14:7, 14:21, 16:17</p> <p><b>eliminate</b> [1] - 25:25</p> <p><b>emphasize</b> [1] - 26:3</p> <p><b>encourage</b> [2] - 20:5, 25:15</p>				

<p><b>end</b> [17] - 15:1, 15:4, 15:5, 17:4, 17:6, 17:25, 18:19, 33:5, 33:8, 33:12, 34:2, 39:10, 39:12, 39:16, 41:9, 42:10, 42:13</p> <p><b>ended</b> [1] - 46:10</p> <p><b>ends</b> [1] - 39:16</p> <p><b>energy</b> [2] - 30:10, 31:1</p> <p><b>engagement</b> [2] - 9:23, 9:25</p> <p><b>engineered</b> [1] - 50:12</p> <p><b>engineering</b> [1] - 50:11</p> <p><b>engineers</b> [1] - 8:11</p> <p><b>enhance</b> [2] - 6:23, 10:3</p> <p><b>enlargements</b> [2] - 16:22, 17:23</p> <p><b>entering</b> [1] - 9:17</p> <p><b>entire</b> [3] - 17:8, 30:8, 45:25</p> <p><b>entirely</b> [2] - 9:16, 31:6</p> <p><b>entrance</b> [3] - 9:11, 12:5, 48:23</p> <p><b>entry</b> [5] - 11:1, 11:24, 32:6, 32:13, 56:1</p> <p><b>entryway</b> [2] - 56:1, 56:2</p> <p><b>enz</b> [1] - 45:7</p> <p><b>ENZ</b> [7] - 38:19, 39:19, 39:25, 41:15, 41:19, 41:22, 42:14</p> <p><b>Enz</b> [4] - 27:20, 38:18, 44:6, 44:11</p> <p><b>especially</b> [3] - 21:24, 34:18, 58:14</p> <p><b>events</b> [1] - 36:2</p> <p><b>evolution</b> [1] - 14:19</p> <p><b>ex</b> [4] - 22:19, 29:9, 32:21, 36:24</p> <p><b>ex-parte</b> [3] - 22:19, 32:21, 36:24</p> <p><b>examples</b> [1] - 58:6</p> <p><b>exception</b> [12] - 25:21, 26:1, 47:21, 48:14, 48:16, 49:6, 52:25, 53:12, 53:14, 54:10, 59:16, 60:8</p> <p><b>exceptions</b> [5] - 25:13, 25:14, 59:15, 60:17, 60:20</p> <p><b>excited</b> [3] - 14:19, 37:4, 37:5</p> <p><b>excuse</b> [3] - 2:10, 40:6, 41:2</p> <p><b>exempted</b> [1] - 58:1</p> <p><b>exhibit</b> [1] - 31:18</p>	<p><b>exhibits</b> [1] - 18:1</p> <p><b>existing</b> [2] - 6:7, 53:20</p> <p><b>exit</b> [1] - 32:13</p> <p><b>expanded</b> [2] - 11:6, 44:10</p> <p><b>expansive</b> [1] - 44:24</p> <p><b>expansion</b> [1] - 29:1</p> <p><b>expecting</b> [1] - 27:14</p> <p><b>experience</b> [2] - 13:25, 15:17</p> <p><b>expertise</b> [1] - 8:6</p> <p><b>explaining</b> [1] - 40:24</p> <p><b>explored</b> [1] - 46:4</p> <p><b>exposed</b> [1] - 17:14</p> <p><b>extension</b> [1] - 6:11</p> <p><b>extensive</b> [3] - 8:13, 13:25, 44:6</p> <p><b>extent</b> [1] - 35:7</p>	<p><b>first</b> [10] - 7:24, 14:15, 18:11, 24:21, 25:6, 27:9, 29:8, 32:20, 61:11, 61:14</p> <p><b>FIS</b> [1] - 20:2</p> <p><b>fishing</b> [1] - 22:3</p> <p><b>fitness</b> [1] - 5:15</p> <p><b>fixtures</b> [1] - 44:14</p> <p><b>floor</b> [9] - 8:21, 11:17, 13:1, 15:9, 15:12, 15:19, 16:6, 30:23, 50:4</p> <p><b>floor-to-ceiling</b> [1] - 15:9</p> <p><b>Florida</b> [8] - 1:9, 1:10, 14:14, 35:18, 55:3, 62:7, 62:18</p> <p><b>FLORIDA</b> [1] - 62:3</p> <p><b>focus</b> [2] - 28:9, 43:13</p> <p><b>folks</b> [1] - 9:13</p> <p><b>followed</b> [1] - 42:12</p> <p><b>following</b> [1] - 6:20</p> <p><b>follows</b> [2] - 51:14, 51:15</p> <p><b>Fontainebleau</b> [1] - 21:20</p> <p><b>footprint</b> [1] - 14:25</p> <p><b>foregoing</b> [5] - 6:17, 49:3, 54:7, 61:24, 62:9</p> <p><b>forgive</b> [1] - 25:18</p> <p><b>form</b> [1] - 2:15</p> <p><b>Form</b> [2] - 2:20, 3:2</p> <p><b>formal</b> [2] - 41:5, 41:11</p> <p><b>forth</b> [3] - 24:22, 34:17, 35:16</p> <p><b>forward</b> [6] - 4:5, 7:17, 10:15, 18:2, 33:3, 37:5</p> <p><b>Fountain</b> [9] - 4:23, 5:19, 6:11, 6:12, 29:1, 34:19, 36:2, 39:21, 40:4</p> <p><b>fountain</b> [1] - 6:14</p> <p><b>FPR</b> [1] - 1:9</p> <p><b>frame</b> [1] - 51:12</p> <p><b>frames</b> [1] - 15:6</p> <p><b>frankly</b> [1] - 35:21</p> <p><b>fresh</b> [1] - 60:18</p> <p><b>Friendship</b> [10] - 4:22, 5:19, 6:11, 6:12, 14:24, 29:1, 34:19, 36:1, 39:21, 40:4</p> <p><b>front</b> [6] - 19:16, 20:20, 40:13, 43:9, 59:7, 59:10</p> <p><b>frontage</b> [11] - 11:15, 11:20, 26:20, 36:13, 44:20, 53:15, 53:22,</p>	<p>54:4, 54:12, 58:21, 58:22</p> <p><b>fronting</b> [1] - 11:6</p> <p><b>full</b> [7] - 9:20, 10:18, 11:11, 11:21, 20:12, 44:19, 45:20</p> <p><b>full-trailer</b> [1] - 10:18</p> <p><b>Fuller</b> [2] - 40:14, 40:15</p> <p><b>furnishings</b> [1] - 7:9</p> <p><b>future</b> [6] - 5:17, 5:22, 6:2, 9:14, 11:4, 21:23</p>	<p>55:4, 55:5</p> <p><b>hand</b> [4] - 21:10, 28:2, 44:9, 44:20</p> <p><b>handful</b> [1] - 44:5</p> <p><b>handled</b> [1] - 17:18</p> <p><b>handout</b> [1] - 39:24</p> <p><b>hands</b> [1] - 21:8</p> <p><b>hankering</b> [1] - 15:21</p> <p><b>happy</b> [1] - 37:14</p> <p><b>hard</b> [1] - 33:2</p> <p><b>hardscape</b> [4] - 26:25, 45:2, 45:7, 45:22</p> <p><b>hardscaping</b> [1] - 27:11</p>
<p><b>F</b></p>			<p><b>G</b></p>	
<p><b>facade</b> [3] - 13:24, 14:2, 16:21</p> <p><b>facades</b> [3] - 5:7, 5:11, 17:21</p> <p><b>faces</b> [1] - 19:14</p> <p><b>facing</b> [4] - 9:8, 51:17, 53:23, 54:3</p> <p><b>fact</b> [1] - 9:2</p> <p><b>fantastic</b> [1] - 34:17</p> <p><b>far</b> [7] - 20:3, 23:3, 29:17, 30:6, 41:25, 57:21, 59:18</p> <p><b>favor</b> [5] - 3:25, 47:4, 47:11, 52:14, 56:23</p> <p><b>features</b> [2] - 6:25, 7:8</p> <p><b>February</b> [2] - 3:3, 3:14</p> <p><b>feedback</b> [4] - 8:23, 9:3, 13:14, 29:14</p> <p><b>feet</b> [19] - 5:23, 5:25, 6:8, 12:23, 20:12, 26:21, 27:3, 27:4, 27:6, 36:9, 36:11, 36:12, 43:14, 48:25, 49:1, 49:2, 49:9, 53:24, 54:13</p> <p><b>fellow</b> [2] - 29:18, 30:5</p> <p><b>felt</b> [2] - 15:1, 57:24</p> <p><b>FEMA</b> [1] - 42:1</p> <p><b>few</b> [2] - 24:21, 27:9</p> <p><b>fifth</b> [3] - 6:25, 13:24, 14:2</p> <p><b>final</b> [9] - 6:21, 7:2, 7:4, 11:22, 12:12, 29:22, 30:15, 37:5, 38:1</p> <p><b>fire</b> [1] - 61:16</p> <p><b>firm</b> [1] - 50:11</p>		<p><b>follows</b> [2] - 51:14, 51:15</p> <p><b>Fontainebleau</b> [1] - 21:20</p> <p><b>footprint</b> [1] - 14:25</p> <p><b>foregoing</b> [5] - 6:17, 49:3, 54:7, 61:24, 62:9</p> <p><b>forgive</b> [1] - 25:18</p> <p><b>form</b> [1] - 2:15</p> <p><b>Form</b> [2] - 2:20, 3:2</p> <p><b>formal</b> [2] - 41:5, 41:11</p> <p><b>forth</b> [3] - 24:22, 34:17, 35:16</p> <p><b>forward</b> [6] - 4:5, 7:17, 10:15, 18:2, 33:3, 37:5</p> <p><b>Fountain</b> [9] - 4:23, 5:19, 6:11, 6:12, 29:1, 34:19, 36:2, 39:21, 40:4</p> <p><b>fountain</b> [1] - 6:14</p> <p><b>FPR</b> [1] - 1:9</p> <p><b>frame</b> [1] - 51:12</p> <p><b>frames</b> [1] - 15:6</p> <p><b>frankly</b> [1] - 35:21</p> <p><b>fresh</b> [1] - 60:18</p> <p><b>Friendship</b> [10] - 4:22, 5:19, 6:11, 6:12, 14:24, 29:1, 34:19, 36:1, 39:21, 40:4</p> <p><b>front</b> [6] - 19:16, 20:20, 40:13, 43:9, 59:7, 59:10</p> <p><b>frontage</b> [11] - 11:15, 11:20, 26:20, 36:13, 44:20, 53:15, 53:22,</p>	<p><b>GAI</b> [3] - 8:10, 34:22, 60:13</p> <p><b>gain</b> [1] - 3:1</p> <p><b>gains</b> [1] - 6:7</p> <p><b>game</b> [1] - 24:10</p> <p><b>garage</b> [15] - 4:18, 5:3, 9:11, 13:24, 14:2, 17:12, 17:14, 17:18, 20:16, 31:13, 32:7, 32:13, 33:7, 33:11, 37:21</p> <p><b>garbage</b> [1] - 11:1</p> <p><b>garden</b> [1] - 44:13</p> <p><b>General</b> [1] - 1:19</p> <p><b>general</b> [1] - 40:19</p> <p><b>gist</b> [1] - 44:17</p> <p><b>glad</b> [2] - 14:18, 25:22</p> <p><b>glass</b> [3] - 13:19, 15:10, 33:18</p> <p><b>government</b> [1] - 3:7</p> <p><b>grant</b> [1] - 59:8</p> <p><b>great</b> [14] - 8:14, 22:8, 23:3, 24:23, 30:9, 35:22, 36:3, 36:14, 37:4, 37:11, 38:14, 44:4, 52:3, 61:20</p> <p><b>green</b> [4] - 26:21, 26:22, 26:24, 27:5</p> <p><b>greenspace</b> [1] - 11:15</p> <p><b>ground</b> [6] - 11:17, 15:12, 15:19, 16:6, 30:23, 37:6</p> <p><b>Group</b> [1] - 3:8</p> <p><b>guess</b> [2] - 31:10, 42:8</p> <p><b>guidance</b> [1] - 8:5</p> <p><b>guidelines</b> [3] - 11:11, 25:10, 45:1</p> <p><b>guys</b> [3] - 16:3, 58:3, 59:7</p>	<p><b>headed</b> [1] - 37:15</p> <p><b>Health</b> [5] - 48:14, 52:25, 53:12, 55:4, 55:6</p> <p><b>hear</b> [8] - 13:23, 18:15, 18:17, 27:14, 28:13, 39:2, 45:21, 52:7</p> <p><b>heard</b> [1] - 25:11</p> <p><b>hearing</b> [4] - 3:19, 24:5, 57:14, 60:1</p> <p><b>Heart</b> [3] - 48:14, 48:17, 48:24</p> <p><b>heart</b> [2] - 9:5, 51:15</p> <p><b>heated</b> [1] - 5:24</p> <p><b>heavily</b> [1] - 44:25</p> <p><b>heavy</b> [5] - 9:7, 11:4, 11:25, 12:6, 12:13</p> <p><b>height</b> [2] - 12:22, 49:1</p> <p><b>heights</b> [1] - 16:19</p> <p><b>held</b> [2] - 1:6, 53:6</p> <p><b>helicopter</b> [1] - 50:4</p> <p><b>help</b> [2] - 25:1, 48:23</p> <p><b>helpful</b> [3] - 28:8, 40:24, 46:14</p> <p><b>HERNANDEZ</b> [1] - 14:11</p> <p><b>Hernandez</b> [4] - 8:9, 14:7, 14:10, 14:12</p> <p><b>highlight</b> [1] - 13:3</p> <p><b>highlights</b> [1] - 8:18</p> <p><b>historically</b> [1] - 23:8</p> <p><b>hold</b> [2] - 19:9, 54:25</p> <p><b>holding</b> [1] - 2:22</p> <p><b>honest</b> [1] - 21:15</p> <p><b>hope</b> [1] - 24:9</p> <p><b>hopefully</b> [1] - 30:16</p> <p><b>hoping</b> [2] - 23:16, 55:9</p> <p><b>Hospital</b> [4] - 40:13, 48:17, 48:24, 50:1</p> <p><b>hospital</b> [2] - 50:3, 51:16</p> <p><b>hotels</b> [1] - 21:20</p>
<p><b>H</b></p>			<p><b>H</b></p>	
			<p><b>H2</b> [4] - 52:24, 53:11,</p>	

<b>Hurricane</b> [1] - 41:24	<b>involved</b> [1] - 3:7 <b>Irma</b> [1] - 41:24 <b>issue</b> [1] - 19:4 <b>issues</b> [1] - 42:20 <b>Item</b> [1] - 2:14 <b>items</b> [2] - 57:9, 57:11 <b>iterations</b> [1] - 8:1 <b>itself</b> [1] - 13:9	<b>lags</b> [1] - 8:12 <b>landscape</b> [4] - 5:11, 8:11, 11:21, 16:19 <b>landscaped</b> [1] - 12:7 <b>landscaping</b> [4] - 12:1, 12:3, 13:19, 16:18 <b>landward</b> [1] - 42:19 <b>large</b> [3] - 5:7, 24:24, 30:9 <b>Large</b> [1] - 1:10 <b>last</b> [10] - 14:16, 20:23, 23:1, 29:10, 29:14, 33:4, 35:9, 39:3, 45:12, 58:13 <b>Laura</b> [2] - 1:8, 3:4 <b>layout</b> [4] - 8:21, 21:22, 40:19, 40:25 <b>layouts</b> [1] - 8:21 <b>least</b> [4] - 20:3, 35:11, 41:7, 58:7 <b>leave</b> [2] - 29:17, 60:21 <b>leaving</b> [1] - 10:21 <b>Lee</b> [11] - 2:19, 4:10, 25:19, 28:22, 38:6, 47:17, 47:25, 48:10, 52:20, 53:4, 57:5 <b>LEE</b> [1] - 1:13 <b>leeway</b> [1] - 58:17 <b>left</b> [3] - 31:12, 42:24, 44:20 <b>left-hand</b> [1] - 44:20 <b>level</b> [2] - 5:12, 9:25 <b>Library</b> [1] - 1:7 <b>light</b> [1] - 44:14 <b>lighting</b> [1] - 58:4 <b>line</b> [2] - 16:11, 60:21 <b>lines</b> [3] - 5:5, 16:20, 59:20 <b>lining</b> [1] - 10:11 <b>listed</b> [2] - 47:9, 57:10 <b>lit</b> [1] - 55:19 <b>LLC</b> [1] - 3:8 <b>local</b> [2] - 2:21, 2:23 <b>located</b> [4] - 4:18, 5:18, 6:6, 48:23 <b>location</b> [3] - 5:22, 42:4, 50:13 <b>locations</b> [1] - 55:8 <b>logo</b> [2] - 51:15, 55:7 <b>look</b> [14] - 15:24, 17:10, 21:22, 22:5, 24:5, 25:16, 27:8, 27:9, 29:20, 33:16, 36:14, 39:17, 44:23, 45:21 <b>looked</b> [1] - 21:17 <b>looking</b> [8] - 13:15, 14:4, 16:10, 26:17,	31:1, 31:17, 33:17, 43:2 <b>looks</b> [12] - 20:19, 21:23, 27:8, 31:20, 31:23, 32:1, 33:10, 33:15, 39:15, 43:20, 51:1, 51:2 <b>looming</b> [1] - 9:4 <b>loop</b> [1] - 40:12 <b>loops</b> [1] - 40:20 <b>Loretta</b> [9] - 3:24, 34:12, 36:20, 45:21, 47:18, 51:24, 52:21, 56:9, 57:6 <b>LORETTA</b> [6] - 1:16, 3:22, 34:13, 51:25, 56:10, 60:11 <b>Lori</b> [7] - 2:16, 4:11, 12:19, 39:3, 43:15, 48:11, 53:9 <b>LORI</b> [1] - 1:19 <b>losing</b> [1] - 10:20 <b>loss</b> [1] - 3:1 <b>loud</b> [1] - 13:23 <b>lounge</b> [3] - 13:18, 16:15, 17:5 <b>lounges</b> [1] - 30:23 <b>love</b> [2] - 32:12, 36:15	<b>matter</b> [1] - 3:10 <b>maximize</b> [2] - 7:3, 19:18 <b>MAY</b> [1] - 51:10 <b>mean</b> [5] - 21:25, 31:19, 35:6, 39:16, 60:6 <b>measure</b> [1] - 2:25 <b>Mediterranean</b> [1] - 23:8 <b>meet</b> [3] - 6:22, 6:25, 11:19 <b>meeting</b> [13] - 2:5, 3:4, 3:14, 3:17, 22:22, 22:23, 29:9, 29:10, 29:15, 35:9, 53:6, 53:7, 61:14 <b>MEETING</b> [1] - 1:3 <b>meetings</b> [1] - 61:15 <b>meets</b> [2] - 7:6, 7:7 <b>member</b> [3] - 30:5, 49:19, 54:21 <b>MEMBER</b> [55] - 3:21, 3:22, 21:12, 22:19, 24:19, 28:5, 28:15, 29:6, 32:20, 34:9, 34:13, 36:22, 38:21, 39:23, 41:4, 41:16, 41:21, 42:5, 42:7, 42:21, 43:6, 43:12, 43:17, 46:13, 46:21, 47:1, 49:21, 50:22, 50:24, 51:18, 51:21, 51:23, 51:25, 52:2, 52:8, 52:12, 54:25, 55:16, 55:18, 55:25, 56:4, 56:6, 56:8, 56:10, 56:12, 56:18, 56:21, 57:16, 57:18, 59:8, 60:2, 60:4, 60:11, 60:16, 61:20 <b>Member</b> [11] - 1:13, 1:14, 1:14, 1:15, 1:15, 1:16, 8:4, 27:19, 34:7, 43:24, 58:10 <b>members</b> [4] - 2:7, 28:7, 29:18, 37:24 <b>MEMBERS</b> [11] - 1:12, 3:18, 4:1, 4:3, 47:12, 47:14, 52:15, 52:17, 56:25, 57:2, 57:13 <b>memorandum</b> [1] - 2:20 <b>memory</b> [1] - 60:18 <b>mention</b> [3] - 25:11, 26:2, 26:10 <b>mentioned</b> [7] - 8:12, 13:4, 14:21, 15:6, 22:6, 25:8, 36:7
<b>I</b>	<b>J</b>	<b>M</b>		
<b>I-95</b> [1] - 48:20 <b>iconic</b> [3] - 24:7, 24:8, 30:14 <b>idea</b> [5] - 32:3, 32:5, 57:20, 59:3 <b>identify</b> [2] - 6:22, 55:10 <b>identity</b> [1] - 17:10 <b>illuminated</b> [3] - 50:10, 53:25, 55:21 <b>illumination</b> [1] - 58:4 <b>illustrate</b> [1] - 7:5 <b>image</b> [1] - 6:4 <b>imagery</b> [1] - 24:3 <b>immediate</b> [1] - 29:24 <b>impact</b> [1] - 19:6 <b>important</b> [3] - 21:1, 24:12, 26:14 <b>improvements</b> [1] - 37:13 <b>improving</b> [1] - 23:25 <b>in-and-outs</b> [1] - 37:19 <b>INA</b> [1] - 1:18 <b>Inaudible</b> [3] - 3:21, 34:24, 48:2 <b>inches</b> [1] - 49:1 <b>include</b> [3] - 5:14, 5:23, 6:13 <b>includes</b> [2] - 5:1, 5:10 <b>incorporate</b> [1] - 33:25 <b>incorporated</b> [2] - 13:17, 30:18 <b>incorporating</b> [2] - 5:11, 31:2 <b>incorporation</b> [1] - 33:18 <b>increased</b> [1] - 9:5 <b>Independent</b> [1] - 7:22 <b>indicating</b> [1] - 32:24 <b>information</b> [2] - 16:24, 34:5 <b>initial</b> [2] - 15:7, 22:23 <b>install</b> [2] - 48:22, 53:21 <b>instead</b> [2] - 26:24, 27:2 <b>intent</b> [2] - 25:17, 45:8 <b>interest</b> [1] - 5:13 <b>interested</b> [1] - 39:9 <b>inundations</b> [1] - 25:3 <b>inures</b> [1] - 2:25 <b>Investment</b> [3] - 4:12, 48:12, 53:10	<b>JACKSONVILLE</b> [1] - 1:1 <b>Jacksonville</b> [5] - 1:7, 1:8, 49:23, 55:2, 55:3 <b>Jaguar</b> [1] - 34:20 <b>January</b> [1] - 37:1 <b>JASON</b> [1] - 1:19 <b>JEA</b> [1] - 40:5 <b>Jeff</b> [1] - 8:8 <b>Jennifer</b> [1] - 8:7 <b>Jill</b> [7] - 27:20, 28:13, 28:25, 38:16, 38:22, 38:23, 55:1 <b>jill</b> [1] - 43:4 <b>job</b> [4] - 22:8, 37:11, 37:20, 38:2 <b>Johns</b> [4] - 4:22, 4:25, 48:21, 51:17 <b>Jorgenson</b> [1] - 8:7 <b>JOSEPH</b> [1] - 1:16 <b>JPA</b> [1] - 40:6 <b>JR</b> [1] - 1:15 <b>jut</b> [1] - 33:22	<b>ma'am</b> [1] - 56:3 <b>Main</b> [2] - 34:19, 40:1 <b>main</b> [1] - 12:5 <b>maintenance</b> [1] - 27:6 <b>malfunction</b> [2] - 18:14, 18:21 <b>maps</b> [1] - 40:20 <b>March</b> [4] - 1:6, 2:1, 2:4, 62:15 <b>Marco</b> [2] - 40:5, 40:20 <b>Marina</b> [1] - 4:25 <b>marina</b> [5] - 5:14, 13:3, 13:9, 17:13, 41:14 <b>marked</b> [1] - 37:22 <b>market</b> [2] - 35:18, 35:19 <b>Marketing</b> [1] - 1:18 <b>mass</b> [1] - 24:8 <b>massing</b> [4] - 14:23, 15:3, 23:4, 33:11 <b>master</b> [1] - 45:12 <b>material</b> [3] - 15:23, 16:20 <b>materials</b> [2] - 50:25, 51:9 <b>matt</b> [1] - 3:2 <b>MATT</b> [1] - 1:14		
<b>K</b>	<b>L</b>			
<b>keep</b> [3] - 13:11, 16:2, 24:5 <b>Kenneth</b> [1] - 49:21 <b>key</b> [1] - 12:12 <b>kind</b> [35] - 8:17, 9:4, 9:14, 10:1, 10:12, 13:10, 19:11, 20:20, 21:17, 21:21, 25:18, 28:9, 34:18, 35:5, 35:14, 35:17, 36:5, 39:5, 39:15, 39:17, 40:12, 40:20, 42:3, 42:23, 42:25, 43:12, 44:12, 44:15, 44:22, 45:3, 45:6, 45:8, 51:7, 57:24 <b>known</b> [1] - 5:21	<b>L-arms</b> [1] - 35:15 <b>L-brackets</b> [1] - 35:15			

<p><b>metal</b> [1] - 51:7  <b>metallic</b> [2] - 51:7, 51:13  <b>method</b> [1] - 50:5  <b>Meyers</b> [13] - 3:12, 4:7, 4:11, 7:15, 12:19, 13:4, 38:4, 47:22, 48:11, 49:14, 53:1, 53:9, 54:18  <b>MEYERS</b> [23] - 1:19, 2:18, 4:9, 21:6, 27:19, 28:14, 28:16, 28:22, 34:7, 38:6, 38:16, 43:4, 43:7, 43:16, 43:24, 47:24, 48:3, 48:9, 49:17, 53:3, 54:20, 58:10, 61:9  <b>Mezini</b> [5] - 2:10, 18:9, 21:8, 50:16, 61:5  <b>MEZINI</b> [1] - 1:18  <b>Miami</b> [2] - 14:13, 21:19  <b>mic</b> [1] - 22:18  <b>middle</b> [1] - 16:12  <b>midscreen</b> [1] - 26:12  <b>might</b> [3] - 2:8, 31:14, 40:24  <b>mind</b> [2] - 2:16, 60:23  <b>minimal</b> [1] - 5:6  <b>minimum</b> [1] - 11:14  <b>minutes</b> [3] - 3:15, 3:17, 18:12  <b>mistakenly</b> [1] - 39:3  <b>modern</b> [2] - 5:5, 21:23  <b>moment</b> [1] - 47:24  <b>monolithic</b> [1] - 9:4  <b>month</b> [1] - 61:13  <b>months</b> [1] - 27:9  <b>monument</b> [5] - 48:16, 48:22, 49:8, 58:16, 58:17  <b>MOSH</b> [1] - 4:23  <b>motion</b> [9] - 3:20, 3:23, 46:20, 46:23, 47:5, 52:7, 52:9, 56:17, 56:19  <b>mounted</b> [1] - 55:23  <b>Mousa</b> [1] - 8:9  <b>move</b> [13] - 3:13, 4:5, 22:16, 28:18, 35:22, 37:5, 37:25, 46:21, 47:20, 52:24, 57:11, 57:15, 61:2  <b>moved</b> [4] - 9:11, 11:25, 52:8, 56:18  <b>moving</b> [1] - 9:19  <b>MR</b> [11] - 18:10, 18:15, 18:18, 21:9, 22:12,</p>	<p>47:5, 50:17, 51:10, 59:13, 60:5, 61:6  <b>MS</b> [36] - 2:18, 4:9, 7:21, 14:11, 18:14, 18:16, 18:21, 21:6, 27:19, 28:14, 28:16, 28:22, 34:7, 38:6, 38:16, 38:19, 39:19, 39:25, 41:15, 41:19, 41:22, 42:14, 43:4, 43:7, 43:16, 43:24, 44:3, 47:24, 48:3, 48:9, 49:17, 53:3, 54:20, 55:21, 58:10, 61:9  <b>MSA</b> [3] - 8:9, 13:24, 14:12  <b>multifamily</b> [2] - 4:16, 5:2  <b>multiple</b> [1] - 55:7  <b>Multipurpose</b> [1] - 1:8  <b>municipal</b> [2] - 2:21, 2:23  <b>Museum</b> [8] - 4:18, 4:23, 10:22, 11:10, 26:13, 26:15, 45:10, 45:25  <b>must</b> [1] - 2:24</p>	<p>55:21  <b>non-illuminated</b> [3] - 50:10, 53:25, 55:21  <b>none</b> [3] - 3:19, 47:15, 57:14  <b>nonstreet</b> [5] - 53:15, 53:22, 54:3, 54:12, 58:22  <b>nonwind</b> [1] - 50:12  <b>norm</b> [1] - 25:15  <b>north</b> [7] - 4:21, 12:4, 17:4, 17:19, 40:21, 48:18, 53:17  <b>North</b> [1] - 1:8  <b>northeast</b> [1] - 8:25  <b>Northeast</b> [1] - 35:18  <b>northern</b> [1] - 11:3  <b>Notary</b> [1] - 1:9  <b>note</b> [3] - 2:11, 2:12, 9:10  <b>notes</b> [1] - 62:11  <b>nothing</b> [1] - 43:18</p>	<p><b>opportunities</b> [2] - 46:4, 46:9  <b>opportunity</b> [8] - 24:10, 25:16, 26:1, 29:12, 41:10, 44:23, 45:15, 59:24  <b>opposed</b> [5] - 4:2, 47:13, 47:15, 52:16, 57:1  <b>options</b> [1] - 46:12  <b>order</b> [3] - 2:4, 25:24, 34:3  <b>Ordinance</b> [2] - 7:7, 58:12  <b>organizing</b> [1] - 34:23  <b>original</b> [2] - 23:2, 24:6  <b>ornamentation</b> [1] - 5:6  <b>otherwise</b> [1] - 38:1  <b>outdoor</b> [3] - 5:25, 13:18, 44:12  <b>outs</b> [2] - 19:12, 37:19  <b>over-the-water</b> [1] - 40:12  <b>overall</b> [1] - 40:24  <b>overhangs</b> [1] - 5:9  <b>overlay</b> [1] - 58:12  <b>Overlay</b> [4] - 4:20, 11:11, 49:6, 54:10  <b>overlook</b> [1] - 42:3  <b>overlooking</b> [1] - 12:8  <b>overwhelmed</b> [1] - 25:2  <b>own</b> [2] - 17:9, 19:18  <b>owner</b> [1] - 59:22  <b>owners</b> [1] - 55:5</p>	<p>33:23, 38:12, 44:10, 45:9, 45:19, 55:11  <b>parking</b> [15] - 4:18, 5:3, 6:23, 7:1, 10:11, 10:18, 13:6, 20:10, 31:12, 32:7, 32:13, 53:21, 53:23, 55:9, 56:2  <b>parks</b> [4] - 9:6, 12:6, 28:18, 44:8  <b>Parks</b> [3] - 27:16, 27:21, 38:5  <b>part</b> [7] - 5:19, 22:1, 41:16, 42:18, 43:22, 45:19, 61:15  <b>parte</b> [4] - 22:19, 29:9, 32:21, 36:24  <b>particular</b> [5] - 15:4, 26:9, 26:18, 28:11, 50:8  <b>particularly</b> [3] - 8:4, 26:6, 39:8  <b>pass</b> [1] - 48:5  <b>passed</b> [1] - 44:11  <b>past</b> [1] - 15:22  <b>pavement</b> [2] - 31:19, 31:21  <b>pedestrian</b> [10] - 7:3, 7:6, 9:21, 9:23, 11:12, 11:18, 15:17, 27:2, 40:16, 43:8  <b>pedestrian-clear</b> [1] - 9:21  <b>pedestrians</b> [3] - 44:2, 45:9, 45:14  <b>people</b> [8] - 20:10, 23:20, 31:11, 31:12, 41:13, 42:7, 42:9  <b>per</b> [2] - 27:22, 59:6  <b>percent</b> [2] - 11:19, 22:2  <b>perhaps</b> [1] - 28:5  <b>permitted</b> [1] - 12:25  <b>perpendicular</b> [1] - 19:11  <b>person</b> [1] - 2:22  <b>physically</b> [1] - 14:17  <b>picket</b> [1] - 16:7  <b>picnic</b> [1] - 6:16  <b>place</b> [1] - 28:21  <b>placed</b> [1] - 7:10  <b>plan</b> [12] - 8:2, 8:14, 11:22, 14:21, 15:13, 26:12, 26:18, 31:18, 42:22, 42:23, 44:4, 45:12  <b>planar</b> [2] - 14:25, 17:21  <b>planes</b> [1] - 5:7  <b>planned</b> [1] - 41:18</p>
<b>N</b>		<b>O</b>	<b>P</b>	
<p><b>name</b> [7] - 2:13, 4:11, 14:12, 48:11, 49:21, 53:9, 55:1  <b>Nancy</b> [2] - 18:10, 18:12  <b>narrow</b> [1] - 39:18  <b>nationwide</b> [1] - 55:8  <b>near</b> [2] - 40:5, 41:19  <b>need</b> [2] - 22:4, 37:22  <b>needed</b> [1] - 15:1  <b>needs</b> [3] - 28:23, 57:22, 59:10  <b>neighborhood</b> [1] - 32:2  <b>neighboring</b> [1] - 59:22  <b>net</b> [1] - 19:19  <b>New</b> [1] - 28:19  <b>new</b> [10] - 4:16, 5:1, 6:14, 11:10, 13:20, 34:18, 57:19, 61:2, 61:11  <b>next</b> [4] - 9:22, 11:8, 13:10, 20:21  <b>nice</b> [4] - 15:15, 15:17, 34:15, 43:14  <b>Nick</b> [1] - 8:9  <b>nobody</b> [1] - 20:3  <b>non</b> [3] - 50:10, 53:25,</p>	<p><b>object</b> [1] - 59:23  <b>observation</b> [2] - 44:21, 44:22  <b>obviously</b> [4] - 15:11, 16:9, 40:16, 60:9  <b>Occupancy</b> [1] - 34:4  <b>odd</b> [2] - 20:21, 59:5  <b>OF</b> [4] - 1:1, 62:1, 62:3, 62:4  <b>Office</b> [1] - 1:19  <b>office</b> [4] - 2:7, 2:24, 5:14, 13:4  <b>officers</b> [1] - 2:22  <b>old</b> [4] - 57:11, 57:12, 57:19, 61:1  <b>once</b> [1] - 18:19  <b>one</b> [15] - 6:5, 13:2, 13:11, 24:11, 31:5, 31:22, 35:4, 35:10, 43:2, 47:24, 49:7, 51:2, 53:13, 54:11, 60:24  <b>one-third</b> [1] - 6:5  <b>one-way</b> [1] - 31:22  <b>ones</b> [1] - 60:24  <b>online</b> [2] - 2:8, 18:9  <b>open</b> [3] - 13:17, 18:6, 50:19  <b>open-amenity</b> [1] - 13:17  <b>openings</b> [1] - 37:19  <b>opens</b> [1] - 16:15  <b>operate</b> [1] - 35:25  <b>operational</b> [1] - 31:13  <b>opinion</b> [1] - 58:8</p>	<p><b>object</b> [1] - 59:23  <b>observation</b> [2] - 44:21, 44:22  <b>obviously</b> [4] - 15:11, 16:9, 40:16, 60:9  <b>Occupancy</b> [1] - 34:4  <b>odd</b> [2] - 20:21, 59:5  <b>OF</b> [4] - 1:1, 62:1, 62:3, 62:4  <b>Office</b> [1] - 1:19  <b>office</b> [4] - 2:7, 2:24, 5:14, 13:4  <b>officers</b> [1] - 2:22  <b>old</b> [4] - 57:11, 57:12, 57:19, 61:1  <b>once</b> [1] - 18:19  <b>one</b> [15] - 6:5, 13:2, 13:11, 24:11, 31:5, 31:22, 35:4, 35:10, 43:2, 47:24, 49:7, 51:2, 53:13, 54:11, 60:24  <b>one-third</b> [1] - 6:5  <b>one-way</b> [1] - 31:22  <b>ones</b> [1] - 60:24  <b>online</b> [2] - 2:8, 18:9  <b>open</b> [3] - 13:17, 18:6, 50:19  <b>open-amenity</b> [1] - 13:17  <b>openings</b> [1] - 37:19  <b>opens</b> [1] - 16:15  <b>operate</b> [1] - 35:25  <b>operational</b> [1] - 31:13  <b>opinion</b> [1] - 58:8</p>	<p><b>p.m</b> [3] - 1:7, 2:1, 61:25  <b>packet</b> [1] - 16:25  <b>pad</b> [1] - 50:5  <b>Page</b> [1] - 26:12  <b>painted</b> [2] - 51:6, 51:12  <b>Palm</b> [1] - 48:19  <b>paragraph</b> [1] - 26:6  <b>parallel</b> [1] - 13:7  <b>parcel</b> [2] - 6:10, 43:22  <b>Parcel</b> [4] - 5:21, 6:4, 44:8  <b>Park</b> [5] - 4:23, 5:19, 6:11, 6:12, 14:24  <b>park</b> [17] - 6:15, 9:5, 9:15, 10:17, 11:6, 12:8, 12:14, 13:16, 13:21, 27:24, 29:2,</p>	

<p><b>planning</b> [1] - 27:22  <b>plans</b> [7] - 13:1, 38:25, 39:6, 40:25, 44:7, 44:11, 44:17  <b>planters</b> [1] - 36:13  <b>playground</b> [1] - 6:15  <b>playing</b> [1] - 16:1  <b>plays</b> [1] - 20:19  <b>pocket</b> [2] - 9:6, 12:6  <b>podium</b> [7] - 2:12, 7:18, 14:10, 38:17, 38:18, 49:19, 54:21  <b>point</b> [6] - 12:10, 18:7, 18:23, 33:1, 42:16, 43:20  <b>pool</b> [1] - 5:16  <b>pop</b> [1] - 51:3  <b>porches</b> [1] - 15:20  <b>portion</b> [6] - 5:21, 17:14, 26:20, 33:6, 43:18, 51:16  <b>possible</b> [1] - 46:6  <b>Powell</b> [6] - 18:10, 21:7, 21:14, 22:7, 22:8, 25:11  <b>POWELL</b> [3] - 18:14, 18:16, 18:21  <b>Powell's</b> [1] - 34:21  <b>praise</b> [1] - 24:14  <b>PRESENT</b> [2] - 1:12, 1:17  <b>presentation</b> [11] - 7:17, 18:5, 24:7, 27:15, 27:17, 27:22, 38:9, 48:6, 49:15, 52:5, 54:19  <b>presentations</b> [1] - 53:7  <b>preserving</b> [1] - 10:7  <b>press</b> [1] - 54:23  <b>pretty</b> [3] - 8:13, 37:20, 60:24  <b>private</b> [1] - 3:1  <b>problem</b> [1] - 27:7  <b>proceeding</b> [1] - 39:13  <b>Proceedings</b> [1] - 1:6  <b>proceedings</b> [2] - 61:24, 62:9  <b>process</b> [3] - 36:5, 59:17, 59:21  <b>Procurement</b> [1] - 41:25  <b>Professional</b> [2] - 62:7, 62:18  <b>program</b> [1] - 17:7  <b>project</b> [17] - 3:6, 6:2, 9:1, 12:3, 14:20, 16:10, 18:24, 23:1, 26:8, 28:24, 28:25, 36:17, 37:1, 37:6,</p>	<p>37:14, 39:8, 42:1  <b>projects</b> [3] - 19:8, 24:12, 28:9  <b>properly</b> [1] - 12:20  <b>properties</b> [2] - 35:13, 54:2  <b>property</b> [4] - 13:8, 40:9, 45:24, 59:22  <b>proposal</b> [5] - 5:1, 6:6, 48:22, 53:21, 54:4  <b>proposed</b> [7] - 17:15, 29:13, 29:22, 30:21, 47:6, 47:8, 53:24  <b>proposing</b> [1] - 5:17  <b>provide</b> [5] - 3:7, 6:24, 7:4, 11:16, 15:18  <b>provided</b> [1] - 9:20  <b>providing</b> [7] - 4:13, 12:1, 15:8, 16:13, 16:21, 48:13, 53:11  <b>provisions</b> [2] - 25:10, 25:12  <b>Prudential</b> [4] - 40:6, 40:8, 48:17, 48:19  <b>public</b> [19] - 2:21, 2:24, 18:6, 19:7, 20:9, 21:11, 22:11, 22:12, 39:11, 43:1, 43:19, 43:22, 44:25, 45:23, 50:16, 50:17, 59:25, 61:4, 61:6  <b>Public</b> [2] - 1:7, 1:9  <b>public's</b> [1] - 19:7  <b>pull</b> [2] - 10:15, 10:16  <b>pulled</b> [1] - 31:9  <b>punched</b> [1] - 37:18  <b>purpose</b> [2] - 19:3, 29:11  <b>pursuant</b> [1] - 45:1  <b>push</b> [1] - 22:18  <b>put</b> [8] - 19:16, 23:24, 24:22, 30:1, 30:7, 30:9, 35:11, 44:16  <b>PVC</b> [1] - 55:22</p>	<p>7:15, 38:4, 47:22, 49:14, 53:1, 54:18  <b>Radcliff-Meyers</b> [8] - 3:12, 4:7, 7:15, 38:4, 47:22, 49:14, 53:1, 54:18  <b>RADCLIFFE</b> [23] - 1:19, 2:18, 4:9, 21:6, 27:19, 28:14, 28:16, 28:22, 34:7, 38:6, 38:16, 43:4, 43:7, 43:16, 43:24, 47:24, 48:3, 48:9, 49:17, 53:3, 54:20, 58:10, 61:9  <b>Radcliffe</b> [5] - 4:11, 12:19, 13:4, 48:11, 53:9  <b>RADCLIFFE-MEYERS</b> [23] - 1:19, 2:18, 4:9, 21:6, 27:19, 28:14, 28:16, 28:22, 34:7, 38:6, 38:16, 43:4, 43:7, 43:16, 43:24, 47:24, 48:3, 48:9, 49:17, 53:3, 54:20, 58:10, 61:9  <b>Radcliffe-Meyers</b> [5] - 4:11, 12:19, 13:4, 48:11, 53:9  <b>railing</b> [1] - 16:7  <b>railroad</b> [4] - 21:3, 40:7, 42:17, 42:20  <b>raise</b> [1] - 19:4  <b>raised</b> [3] - 21:8, 21:10, 21:18  <b>ramp</b> [5] - 4:25, 10:5, 20:10, 21:4, 41:20  <b>rather</b> [1] - 15:24  <b>RD</b> [1] - 4:13  <b>reached</b> [1] - 32:22  <b>reaction</b> [1] - 29:24  <b>reading</b> [1] - 2:16  <b>ready</b> [1] - 56:16  <b>really</b> [26] - 9:3, 11:23, 12:1, 13:20, 14:19, 15:14, 19:6, 19:15, 20:22, 20:25, 24:21, 25:22, 26:14, 27:13, 29:17, 29:22, 31:19, 33:5, 33:16, 35:7, 35:10, 36:11, 38:24, 45:8, 48:5  <b>reason</b> [4] - 27:1, 59:13, 59:22, 60:6  <b>rebuilt</b> [1] - 42:1  <b>received</b> [2] - 8:24, 29:14  <b>recent</b> [1] - 35:17</p>	<p><b>recess</b> [1] - 17:20  <b>recognize</b> [2] - 30:6, 30:7  <b>recommend</b> [2] - 31:7, 35:2  <b>recommendations</b> [2] - 6:20, 26:3  <b>recommends</b> [2] - 49:4, 54:8  <b>reconfigured</b> [1] - 10:9  <b>record</b> [3] - 2:13, 2:17, 62:10  <b>rectify</b> [1] - 60:10  <b>recusing</b> [1] - 3:9  <b>red</b> [1] - 51:14  <b>Redevelopment</b> [1] - 1:19  <b>redone</b> [1] - 8:20  <b>redundant</b> [1] - 23:19  <b>referring</b> [1] - 39:23  <b>reflect</b> [2] - 14:22, 26:7  <b>refurbishment</b> [1] - 6:14  <b>regarding</b> [2] - 29:20, 38:11  <b>regards</b> [4] - 3:3, 3:4, 35:20, 58:15  <b>regular</b> [1] - 3:14  <b>related</b> [1] - 31:5  <b>Related</b> [3] - 8:8, 42:23, 44:18  <b>relates</b> [2] - 27:24, 28:24  <b>relating</b> [1] - 29:2  <b>relations</b> [1] - 3:7  <b>relationship</b> [1] - 38:12  <b>relatively</b> [1] - 13:1  <b>relief</b> [1] - 5:10  <b>remaining</b> [1] - 26:7  <b>remind</b> [1] - 60:17  <b>removal</b> [1] - 6:6  <b>rendering</b> [2] - 17:2, 29:24  <b>renovations</b> [1] - 6:13  <b>report</b> [15] - 4:8, 4:13, 7:11, 13:5, 15:7, 26:4, 47:9, 47:23, 48:7, 48:13, 49:10, 53:2, 53:11, 54:14, 62:9  <b>REPORTER</b> [1] - 62:1  <b>Reporter</b> [2] - 62:8, 62:18  <b>representative</b> [1] - 38:5  <b>representatives</b> [1] - 2:7</p>	<p><b>representing</b> [1] - 48:1  <b>request</b> [1] - 50:1  <b>requests</b> [1] - 34:22  <b>required</b> [3] - 6:2, 11:13, 11:18  <b>requirement</b> [2] - 7:1, 11:20  <b>requirements</b> [2] - 7:8, 20:4  <b>residences</b> [1] - 11:17  <b>resident</b> [2] - 11:2, 13:17  <b>residential</b> [4] - 4:17, 5:2, 17:19, 31:24  <b>residents</b> [1] - 9:16  <b>responding</b> [1] - 30:10  <b>response</b> [7] - 3:18, 4:3, 47:14, 48:2, 52:17, 57:2, 57:13  <b>rest</b> [1] - 48:25  <b>restaurant</b> [10] - 5:18, 5:22, 5:23, 6:1, 9:15, 20:18, 31:25, 32:1, 34:5, 35:4  <b>restrictive</b> [1] - 58:14  <b>result</b> [1] - 30:17  <b>retain</b> [1] - 5:20  <b>retention</b> [1] - 6:10  <b>REVIEW</b> [1] - 1:2  <b>review</b> [5] - 6:21, 7:4, 30:15, 59:1, 59:6  <b>Review</b> [4] - 2:5, 6:18, 49:4, 54:8  <b>reviewed</b> [1] - 58:18  <b>reviewing</b> [1] - 25:23  <b>revisions</b> [1] - 34:23  <b>revitalized</b> [1] - 34:19  <b>ride</b> [1] - 50:6  <b>right-hand</b> [1] - 44:9  <b>Riley</b> [1] - 55:1  <b>RILEY</b> [2] - 55:21, 56:3  <b>rising</b> [1] - 5:8  <b>River</b> [5] - 4:6, 4:13, 4:22, 48:21, 51:17  <b>river</b> [10] - 6:9, 13:15, 16:10, 19:17, 24:5, 33:17, 33:24, 40:9, 40:18, 40:21  <b>riverfront</b> [3] - 5:16, 13:21, 18:22  <b>Riverside</b> [3] - 44:23, 53:16, 53:19  <b>Riverwalk</b> [33] - 6:8, 12:9, 12:14, 20:8, 20:12, 20:22, 20:25, 22:6, 27:15, 28:11, 38:24, 38:25, 39:5,</p>
<b>Q</b>				
<p><b>questions</b> [13] - 7:12, 12:16, 14:8, 27:23, 28:1, 34:10, 35:4, 37:8, 38:8, 44:5, 46:15, 49:11, 54:15  <b>quick</b> [2] - 28:17, 48:5  <b>quickly</b> [1] - 13:2  <b>quite</b> [4] - 20:11, 35:21, 36:8, 51:5</p>				
<b>R</b>				
<p><b>Radcliff</b> [8] - 3:12, 4:7,</p>				

<p>39:19, 39:20, 39:25, 40:2, 40:17, 40:22, 40:25, 41:5, 41:8, 41:11, 41:13, 42:12, 42:19, 43:9, 43:17, 44:19, 45:1, 45:4, 45:25, 46:5  <b>road</b> [1] - 26:16  <b>Road</b> [1] - 49:23  <b>Robbins</b> [1] - 8:8  <b>roof</b> [5] - 5:8, 7:1, 16:11, 16:15, 16:20  <b>roofline</b> [1] - 5:8  <b>rooftop</b> [5] - 13:13, 16:13, 16:14, 17:5, 30:23  <b>Room</b> [1] - 1:8  <b>rotunda</b> [1] - 50:3  <b>round</b> [1] - 43:11  <b>route</b> [1] - 41:5  <b>rule</b> [2] - 25:13, 25:20  <b>run</b> [3] - 8:16, 13:1, 14:7  <b>running</b> [1] - 12:17  <b>runs</b> [1] - 13:7</p>	<p>56:20, 56:21, 56:22  <b>section</b> [2] - 26:12, 26:18  <b>see</b> [27] - 9:2, 12:4, 13:19, 15:3, 16:7, 16:11, 16:14, 19:9, 19:10, 20:18, 20:21, 23:17, 24:7, 30:15, 32:12, 33:9, 34:16, 35:10, 37:4, 37:6, 37:14, 39:9, 39:12, 43:2, 43:11, 44:10, 44:15  <b>seeing</b> [3] - 23:20, 26:18, 49:24  <b>seeks</b> [3] - 4:15, 48:15, 53:14  <b>seem</b> [2] - 21:4, 58:6  <b>semicircle</b> [3] - 42:22, 42:25, 43:21  <b>send</b> [1] - 40:23  <b>sense</b> [3] - 25:1, 30:11, 36:7  <b>separate</b> [1] - 6:1  <b>services</b> [1] - 3:8  <b>servicing</b> [1] - 8:10  <b>set</b> [1] - 21:21  <b>several</b> [1] - 54:2  <b>shade</b> [1] - 11:19  <b>shaded</b> [1] - 44:25  <b>shadows</b> [1] - 16:1  <b>shall</b> [3] - 6:22, 7:4, 7:10  <b>share</b> [6] - 18:16, 18:18, 29:15, 30:3, 31:3, 31:16  <b>sheer</b> [1] - 25:3  <b>sheet</b> [1] - 28:1  <b>ship</b> [1] - 5:14  <b>show</b> [6] - 11:25, 13:13, 14:19, 16:5, 16:23, 20:22  <b>showed</b> [1] - 17:2  <b>showing</b> [5] - 11:23, 16:17, 17:7, 17:20, 17:24  <b>shown</b> [4] - 15:13, 20:24, 26:22, 42:22  <b>shows</b> [2] - 11:9, 12:12  <b>sic</b> [2] - 2:9, 15:21  <b>side</b> [23] - 10:4, 17:12, 17:13, 17:20, 17:22, 19:24, 20:8, 33:24, 36:9, 37:21, 39:14, 39:21, 40:4, 40:21, 41:6, 41:12, 41:18, 41:19, 44:9, 44:21, 45:3, 46:12  <b>sidewalk</b> [8] - 13:7,</p>	<p>26:15, 27:12, 36:16, 39:18, 42:12, 45:21  <b>sidewalks</b> [2] - 36:6, 36:8  <b>sign</b> [36] - 47:21, 48:14, 48:16, 48:22, 48:25, 49:6, 49:8, 49:25, 50:2, 50:8, 50:10, 50:25, 51:8, 51:10, 52:25, 53:12, 53:14, 53:15, 53:22, 53:24, 54:10, 54:11, 55:19, 55:22, 58:12, 58:16, 58:18, 58:23, 59:11, 59:14, 59:23, 59:24, 60:7, 60:17, 60:20  <b>Sign</b> [1] - 49:22  <b>signage</b> [4] - 50:7, 54:3, 54:5, 57:25  <b>Signarama</b> [1] - 55:1  <b>signs</b> [10] - 51:3, 54:6, 57:23, 57:24, 58:6, 58:15, 58:20, 59:1, 59:4  <b>silver</b> [1] - 51:13  <b>similar</b> [2] - 35:14, 54:5  <b>single</b> [1] - 15:10  <b>sit</b> [2] - 24:4  <b>site</b> [11] - 4:19, 4:21, 8:1, 12:25, 15:13, 31:18, 41:1, 44:4, 44:18, 48:18, 53:17  <b>sits</b> [2] - 40:25, 50:3  <b>situation</b> [1] - 36:4  <b>situations</b> [1] - 20:24  <b>size</b> [1] - 25:3  <b>sizes</b> [1] - 15:9  <b>skin</b> [1] - 51:12  <b>slide</b> [3] - 9:22, 11:9, 11:23  <b>Slide</b> [1] - 43:3  <b>slides</b> [2] - 11:4, 32:23  <b>slightly</b> [1] - 17:9  <b>small</b> [1] - 10:25  <b>smooth</b> [1] - 5:5  <b>somewhat</b> [1] - 35:14  <b>sorry</b> [3] - 16:3, 22:18, 54:22  <b>sort</b> [8] - 14:22, 15:1, 15:21, 15:25, 17:20, 33:14, 34:20, 37:17  <b>sorts</b> [1] - 36:2  <b>sought</b> [1] - 6:23  <b>south</b> [15] - 4:23, 9:17, 11:25, 12:5, 17:6, 33:5, 33:8, 33:12, 33:19, 33:21, 33:25, 36:9, 42:24, 48:20,</p>	<p>53:19  <b>Southbank</b> [1] - 4:20  <b>Southeast</b> [1] - 3:8  <b>southern</b> [3] - 9:19, 26:10, 26:13  <b>Southside</b> [1] - 55:2  <b>Southwest</b> [1] - 14:13  <b>space</b> [14] - 5:24, 9:15, 9:18, 10:3, 10:12, 10:25, 11:2, 11:7, 11:18, 13:22, 15:14, 43:1, 44:25, 46:3  <b>spaces</b> [3] - 10:11, 10:20, 13:17  <b>speakers</b> [1] - 22:11  <b>special</b> [15] - 2:25, 30:13, 47:21, 48:14, 48:15, 49:6, 50:1, 52:25, 53:12, 53:14, 54:10, 58:9, 59:14, 59:16, 60:7  <b>specialty</b> [1] - 29:19  <b>specific</b> [6] - 25:4, 30:19, 38:7, 38:10, 38:15, 58:20  <b>specifically</b> [1] - 28:25  <b>spent</b> [1] - 30:25  <b>splash</b> [1] - 6:14  <b>spoken</b> [1] - 55:5  <b>square</b> [7] - 5:23, 5:25, 12:23, 49:2, 49:9, 53:24, 54:13  <b>squared</b> [1] - 32:12  <b>St</b> [5] - 4:22, 4:25, 48:21, 49:22, 51:17  <b>stadium</b> [1] - 34:20  <b>staff</b> [35] - 4:7, 4:13, 6:18, 6:22, 7:3, 7:11, 12:10, 13:5, 14:1, 17:16, 19:5, 25:15, 26:4, 37:23, 44:7, 47:6, 47:8, 47:9, 47:22, 48:7, 48:13, 49:4, 49:10, 53:1, 53:11, 54:8, 54:14, 57:21, 58:7, 58:25, 59:2, 59:20  <b>staff's</b> [1] - 15:6  <b>staged</b> [1] - 10:14  <b>staging</b> [1] - 9:14  <b>stairwell</b> [1] - 33:14  <b>stand</b> [2] - 6:16, 31:25  <b>standpoint</b> [3] - 39:19, 40:3, 40:22  <b>stands</b> [1] - 10:10  <b>Stanley</b> [1] - 21:12  <b>start</b> [6] - 2:14, 14:22, 15:3, 22:17, 42:24, 43:10</p>	<p><b>starting</b> [2] - 8:25, 18:13  <b>STATE</b> [1] - 62:3  <b>state</b> [1] - 49:16  <b>State</b> [1] - 1:10  <b>statement</b> [1] - 12:2  <b>stay</b> [1] - 46:5  <b>steer</b> [1] - 45:14  <b>stenographic</b> [1] - 62:11  <b>stenographically</b> [1] - 62:9  <b>step</b> [7] - 16:11, 18:2, 19:2, 19:21, 20:4, 25:20, 33:3  <b>step-back</b> [4] - 19:2, 19:21, 20:4, 25:20  <b>step-down</b> [1] - 16:11  <b>steps</b> [1] - 22:25  <b>still</b> [4] - 24:16, 24:24, 44:24, 45:1  <b>stoop</b> [3] - 16:4, 17:7  <b>stoops</b> [2] - 15:20, 17:9  <b>stop</b> [2] - 13:12, 32:10  <b>stopping</b> [1] - 31:11  <b>store</b> [1] - 5:14  <b>story</b> [3] - 4:16, 4:18, 19:22  <b>straight</b> [3] - 9:12, 10:22, 19:23  <b>street</b> [5] - 7:9, 9:25, 17:8, 50:2, 58:21  <b>Street</b> [4] - 1:8, 3:5, 34:19, 40:2  <b>street-level</b> [1] - 9:25  <b>streetlights</b> [1] - 7:9  <b>streetscape</b> [2] - 16:8, 23:5  <b>strictly</b> [1] - 11:1  <b>strikes</b> [1] - 31:17  <b>strong</b> [1] - 15:6  <b>structure</b> [2] - 9:4, 41:22  <b>stud</b> [1] - 55:23  <b>stud-mounted</b> [1] - 55:23  <b>stuff</b> [2] - 34:20, 36:3  <b>style</b> [1] - 5:5  <b>subconsultants</b> [1] - 34:24  <b>submittal</b> [1] - 6:21  <b>submitted</b> [1] - 3:2  <b>substantive</b> [1] - 37:13  <b>Suite</b> [1] - 7:23  <b>support</b> [1] - 36:18  <b>supports</b> [1] - 6:18  <b>supposed</b> [1] - 19:21</p>
<b>S</b>				
<p><b>sac</b> [7] - 31:7, 31:10, 31:11, 32:2, 35:21, 35:23, 35:24  <b>San</b> [2] - 40:5, 40:20  <b>saw</b> [1] - 58:15  <b>scale</b> [2] - 31:18, 31:20  <b>scheduling</b> [1] - 14:17  <b>SCHILLING</b> [6] - 1:15, 29:6, 47:1, 51:21, 56:6, 56:21  <b>Schilling</b> [10] - 28:18, 29:5, 32:17, 35:20, 47:3, 47:17, 51:20, 52:20, 56:5, 56:22  <b>schilling</b> [1] - 57:5  <b>scope</b> [1] - 41:17  <b>Scott</b> [4] - 21:9, 21:12, 22:10, 23:14  <b>scream</b> [1] - 35:17  <b>screen</b> [2] - 18:17, 18:19  <b>screening</b> [3] - 6:24, 17:15, 17:17  <b>scroll</b> [1] - 13:10  <b>sculptural</b> [1] - 44:13  <b>se</b> [1] - 27:22  <b>Second</b> [1] - 3:22  <b>second</b> [13] - 3:24, 19:10, 26:2, 46:25, 47:1, 47:2, 50:4, 52:11, 52:12, 52:13,</p>	<p>56:20, 56:21, 56:22  <b>section</b> [2] - 26:12, 26:18  <b>see</b> [27] - 9:2, 12:4, 13:19, 15:3, 16:7, 16:11, 16:14, 19:9, 19:10, 20:18, 20:21, 23:17, 24:7, 30:15, 32:12, 33:9, 34:16, 35:10, 37:4, 37:6, 37:14, 39:9, 39:12, 43:2, 43:11, 44:10, 44:15  <b>seeing</b> [3] - 23:20, 26:18, 49:24  <b>seeks</b> [3] - 4:15, 48:15, 53:14  <b>seem</b> [2] - 21:4, 58:6  <b>semicircle</b> [3] - 42:22, 42:25, 43:21  <b>send</b> [1] - 40:23  <b>sense</b> [3] - 25:1, 30:11, 36:7  <b>separate</b> [1] - 6:1  <b>services</b> [1] - 3:8  <b>servicing</b> [1] - 8:10  <b>set</b> [1] - 21:21  <b>several</b> [1] - 54:2  <b>shade</b> [1] - 11:19  <b>shaded</b> [1] - 44:25  <b>shadows</b> [1] - 16:1  <b>shall</b> [3] - 6:22, 7:4, 7:10  <b>share</b> [6] - 18:16, 18:18, 29:15, 30:3, 31:3, 31:16  <b>sheer</b> [1] - 25:3  <b>sheet</b> [1] - 28:1  <b>ship</b> [1] - 5:14  <b>show</b> [6] - 11:25, 13:13, 14:19, 16:5, 16:23, 20:22  <b>showed</b> [1] - 17:2  <b>showing</b> [5] - 11:23, 16:17, 17:7, 17:20, 17:24  <b>shown</b> [4] - 15:13, 20:24, 26:22, 42:22  <b>shows</b> [2] - 11:9, 12:12  <b>sic</b> [2] - 2:9, 15:21  <b>side</b> [23] - 10:4, 17:12, 17:13, 17:20, 17:22, 19:24, 20:8, 33:24, 36:9, 37:21, 39:14, 39:21, 40:4, 40:21, 41:6, 41:12, 41:18, 41:19, 44:9, 44:21, 45:3, 46:12  <b>sidewalk</b> [8] - 13:7,</p>	<p>26:15, 27:12, 36:16, 39:18, 42:12, 45:21  <b>sidewalks</b> [2] - 36:6, 36:8  <b>sign</b> [36] - 47:21, 48:14, 48:16, 48:22, 48:25, 49:6, 49:8, 49:25, 50:2, 50:8, 50:10, 50:25, 51:8, 51:10, 52:25, 53:12, 53:14, 53:15, 53:22, 53:24, 54:10, 54:11, 55:19, 55:22, 58:12, 58:16, 58:18, 58:23, 59:11, 59:14, 59:23, 59:24, 60:7, 60:17, 60:20  <b>Sign</b> [1] - 49:22  <b>signage</b> [4] - 50:7, 54:3, 54:5, 57:25  <b>Signarama</b> [1] - 55:1  <b>signs</b> [10] - 51:3, 54:6, 57:23, 57:24, 58:6, 58:15, 58:20, 59:1, 59:4  <b>silver</b> [1] - 51:13  <b>similar</b> [2] - 35:14, 54:5  <b>single</b> [1] - 15:10  <b>sit</b> [2] - 24:4  <b>site</b> [11] - 4:19, 4:21, 8:1, 12:25, 15:13, 31:18, 41:1, 44:4, 44:18, 48:18, 53:17  <b>sits</b> [2] - 40:25, 50:3  <b>situation</b> [1] - 36:4  <b>situations</b> [1] - 20:24  <b>size</b> [1] - 25:3  <b>sizes</b> [1] - 15:9  <b>skin</b> [1] - 51:12  <b>slide</b> [3] - 9:22, 11:9, 11:23  <b>Slide</b> [1] - 43:3  <b>slides</b> [2] - 11:4, 32:23  <b>slightly</b> [1] - 17:9  <b>small</b> [1] - 10:25  <b>smooth</b> [1] - 5:5  <b>somewhat</b> [1] - 35:14  <b>sorry</b> [3] - 16:3, 22:18, 54:22  <b>sort</b> [8] - 14:22, 15:1, 15:21, 15:25, 17:20, 33:14, 34:20, 37:17  <b>sorts</b> [1] - 36:2  <b>sought</b> [1] - 6:23  <b>south</b> [15] - 4:23, 9:17, 11:25, 12:5, 17:6, 33:5, 33:8, 33:12, 33:19, 33:21, 33:25, 36:9, 42:24, 48:20,</p>	<p>53:19  <b>Southbank</b> [1] - 4:20  <b>Southeast</b> [1] - 3:8  <b>southern</b> [3] - 9:19, 26:10, 26:13  <b>Southside</b> [1] - 55:2  <b>Southwest</b> [1] - 14:13  <b>space</b> [14] - 5:24, 9:15, 9:18, 10:3, 10:12, 10:25, 11:2, 11:7, 11:18, 13:22, 15:14, 43:1, 44:25, 46:3  <b>spaces</b> [3] - 10:11, 10:20, 13:17  <b>speakers</b> [1] - 22:11  <b>special</b> [15] - 2:25, 30:13, 47:21, 48:14, 48:15, 49:6, 50:1, 52:25, 53:12, 53:14, 54:10, 58:9, 59:14, 59:16, 60:7  <b>specialty</b> [1] - 29:19  <b>specific</b> [6] - 25:4, 30:19, 38:7, 38:10, 38:15, 58:20  <b>specifically</b> [1] - 28:25  <b>spent</b> [1] - 30:25  <b>splash</b> [1] - 6:14  <b>spoken</b> [1] - 55:5  <b>square</b> [7] - 5:23, 5:25, 12:23, 49:2, 49:9, 53:24, 54:13  <b>squared</b> [1] - 32:12  <b>St</b> [5] - 4:22, 4:25, 48:21, 49:22, 51:17  <b>stadium</b> [1] - 34:20  <b>staff</b> [35] - 4:7, 4:13, 6:18, 6:22, 7:3, 7:11, 12:10, 13:5, 14:1, 17:16, 19:5, 25:15, 26:4, 37:23, 44:7, 47:6, 47:8, 47:9, 47:22, 48:7, 48:13, 49:4, 49:10, 53:1, 53:11, 54:8, 54:14, 57:21, 58:7, 58:25, 59:2, 59:20  <b>staff's</b> [1] - 15:6  <b>staged</b> [1] - 10:14  <b>staging</b> [1] - 9:14  <b>stairwell</b> [1] - 33:14  <b>stand</b> [2] - 6:16, 31:25  <b>standpoint</b> [3] - 39:19, 40:3, 40:22  <b>stands</b> [1] - 10:10  <b>Stanley</b> [1] - 21:12  <b>start</b> [6] - 2:14, 14:22, 15:3, 22:17, 42:24, 43:10</p>	<p><b>starting</b> [2] - 8:25, 18:13  <b>STATE</b> [1] - 62:3  <b>state</b> [1] - 49:16  <b>State</b> [1] - 1:10  <b>statement</b> [1] - 12:2  <b>stay</b> [1] - 46:5  <b>steer</b> [1] - 45:14  <b>stenographic</b> [1] - 62:11  <b>stenographically</b> [1] - 62:9  <b>step</b> [7] - 16:11, 18:2, 19:2, 19:21, 20:4, 25:20, 33:3  <b>step-back</b> [4] - 19:2, 19:21, 20:4, 25:20  <b>step-down</b> [1] - 16:11  <b>steps</b> [1] - 22:25  <b>still</b> [4] - 24:16, 24:24, 44:24, 45:1  <b>stoop</b> [3] - 16:4, 17:7  <b>stoops</b> [2] - 15:20, 17:9  <b>stop</b> [2] - 13:12, 32:10  <b>stopping</b> [1] - 31:11  <b>store</b> [1] - 5:14  <b>story</b> [3] - 4:16, 4:18, 19:22  <b>straight</b> [3] - 9:12, 10:22, 19:23  <b>street</b> [5] - 7:9, 9:25, 17:8, 50:2, 58:21  <b>Street</b> [4] - 1:8, 3:5, 34:19, 40:2  <b>street-level</b> [1] - 9:25  <b>streetlights</b> [1] - 7:9  <b>streetscape</b> [2] - 16:8, 23:5  <b>strictly</b> [1] - 11:1  <b>strikes</b> [1] - 31:17  <b>strong</b> [1] - 15:6  <b>structure</b> [2] - 9:4, 41:22  <b>stud</b> [1] - 55:23  <b>stud-mounted</b> [1] - 55:23  <b>stuff</b> [2] - 34:20, 36:3  <b>style</b> [1] - 5:5  <b>subconsultants</b> [1] - 34:24  <b>submittal</b> [1] - 6:21  <b>submitted</b> [1] - 3:2  <b>substantive</b> [1] - 37:13  <b>Suite</b> [1] - 7:23  <b>support</b> [1] - 36:18  <b>supports</b> [1] - 6:18  <b>supposed</b> [1] - 19:21</p>



<p><b>surface</b> [3] - 53:20, 53:23, 55:9 <b>surprise</b> [1] - 25:7 <b>surrounding</b> [1] - 54:2 <b>switch</b> [1] - 26:11</p>	<p><b>tie</b> [1] - 42:15 <b>timer</b> [1] - 18:13 <b>today</b> [9] - 8:3, 8:7, 10:10, 14:18, 23:21, 27:15, 30:17, 58:15, 59:6 <b>took</b> [3] - 8:18, 9:3, 29:11 <b>top</b> [1] - 55:23 <b>totaling</b> [3] - 49:1, 49:8, 54:12 <b>towards</b> [3] - 19:17, 42:10, 51:17 <b>tracks</b> [3] - 21:4, 40:7, 42:18 <b>traditional</b> [1] - 32:2 <b>traffic</b> [2] - 10:13, 12:4 <b>trailer</b> [1] - 10:18 <b>train</b> [1] - 46:8 <b>transcript</b> [1] - 62:10 <b>transportation</b> [1] - 31:5 <b>transportation-related</b> [1] - 31:5 <b>treated</b> [1] - 6:1 <b>treating</b> [1] - 37:3 <b>TREVOR</b> [1] - 1:13 <b>trial</b> [1] - 61:16 <b>Trimmer</b> [8] - 7:18, 7:19, 7:22, 29:10, 29:11, 32:22, 36:25, 44:1 <b>TRIMMER</b> [2] - 7:21, 44:3 <b>Trio</b> [1] - 3:5 <b>Tropia</b> [3] - 1:9, 62:7, 62:18 <b>trouble</b> [1] - 32:9 <b>true</b> [1] - 62:10 <b>truly</b> [4] - 30:6, 30:13, 46:4 <b>try</b> [2] - 30:12, 33:25 <b>trying</b> [2] - 42:8, 50:24 <b>tubular</b> [1] - 51:11 <b>tucked</b> [1] - 15:14 <b>Tuesday</b> [2] - 1:6, 2:4 <b>turn</b> [2] - 14:6, 42:23 <b>turning</b> [2] - 31:12, 43:10 <b>two</b> [6] - 17:3, 22:22, 57:24, 58:6, 58:15, 60:17 <b>two-dimensional</b> [1] - 17:3 <b>tying</b> [2] - 33:7, 42:17 <b>type</b> [4] - 9:24, 15:22, 44:13, 58:17</p>	<p><b>U</b></p>	<p><b>unable</b> [2] - 18:16, 48:4 <b>under</b> [4] - 15:16, 18:24, 28:19, 28:20 <b>underneath</b> [9] - 10:8, 10:15, 10:19, 15:14, 40:1, 40:14, 42:16, 46:7, 50:4 <b>understood</b> [1] - 39:4 <b>unit</b> [3] - 8:21, 15:10, 17:11 <b>units</b> [6] - 8:22, 9:24, 15:19, 19:19, 33:15, 34:16 <b>unless</b> [2] - 59:25, 60:2 <b>unload</b> [1] - 10:16 <b>unobstructed</b> [1] - 6:9 <b>up</b> [24] - 2:12, 9:24, 10:11, 16:15, 16:18, 18:6, 19:16, 21:18, 24:10, 28:3, 30:12, 32:12, 33:10, 33:21, 35:5, 35:16, 36:6, 38:17, 40:2, 45:6, 50:19, 51:3, 59:5, 59:14 <b>update</b> [3] - 19:5, 39:6, 57:21 <b>updated</b> [2] - 34:23, 58:13 <b>updates</b> [1] - 8:16 <b>updating</b> [1] - 60:13 <b>upper</b> [2] - 5:12, 44:9 <b>upper-level</b> [1] - 5:12 <b>urban</b> [1] - 21:25 <b>utilize</b> [2] - 45:10, 46:2</p>	<p><b>vinyl</b> [1] - 55:22 <b>visible</b> [1] - 50:2 <b>visual</b> [1] - 15:15 <b>visually</b> [1] - 14:3 <b>volume</b> [4] - 18:25, 19:1, 25:10, 25:17 <b>volumetric</b> [2] - 12:17, 12:24 <b>vote</b> [1] - 3:10 <b>voting</b> [3] - 2:15, 2:20, 2:24 <b>VyStar</b> [1] - 60:23</p>	<p><b>word</b> [1] - 24:6 <b>words</b> [1] - 59:21 <b>workshop</b> [2] - 7:25, 8:17 <b>wrap</b> [1] - 44:20 <b>wrapped</b> [1] - 15:8 <b>wrapping</b> [1] - 20:16</p>
<p><b>T</b></p>		<p><b>U</b></p>	<p><b>W</b></p>	<p><b>X</b></p>	
<p><b>Tank</b> [1] - 21:13 <b>Tara</b> [1] - 60:14 <b>Taylor</b> [1] - 49:22 <b>Teal</b> [2] - 47:4, 47:7 <b>TEAL</b> [4] - 1:19, 47:5, 59:13, 60:5 <b>team</b> [4] - 30:8, 30:9, 37:3 <b>tend</b> [1] - 16:2 <b>terminus</b> [2] - 42:3, 45:4 <b>terms</b> [2] - 8:20, 25:4 <b>terrace</b> [3] - 5:16, 16:13, 16:15 <b>terrace/indoor</b> [1] - 13:18 <b>terraces</b> [1] - 5:12 <b>terrific</b> [1] - 30:24 <b>textures</b> [1] - 5:6 <b>THE</b> [62] - 2:3, 3:11, 3:19, 3:23, 4:2, 4:4, 7:14, 7:19, 18:4, 21:7, 22:10, 22:14, 24:17, 28:17, 29:4, 32:17, 34:11, 36:20, 37:9, 38:14, 41:2, 42:6, 46:17, 46:23, 47:2, 47:7, 47:13, 47:15, 48:8, 49:13, 49:20, 50:14, 50:19, 50:23, 51:20, 51:22, 51:24, 52:1, 52:3, 52:9, 52:13, 52:16, 52:18, 54:17, 54:22, 55:13, 55:17, 56:5, 56:7, 56:9, 56:11, 56:13, 56:19, 56:22, 57:1, 57:3, 57:14, 57:17, 60:23, 61:8, 61:18, 61:21 <b>theme</b> [1] - 51:16 <b>themselves</b> [1] - 8:22 <b>therefore</b> [1] - 3:9 <b>thinking</b> [2] - 31:8, 60:15 <b>third</b> [3] - 6:5, 18:23, 26:9 <b>thoughts</b> [1] - 30:4 <b>three</b> [4] - 18:12, 25:5, 27:13, 31:21 <b>throughout</b> [1] - 50:7 <b>throw</b> [2] - 32:3, 32:4</p>	<p><b>XZAVIER</b> [1] - 1:20 <b>Xzavier</b> [2] - 61:10, 61:17</p>		<p><b>walk</b> [7] - 9:24, 15:22, 41:13, 41:14, 42:10, 44:2, 46:10 <b>walk-up-type</b> [1] - 9:24 <b>walkability</b> [1] - 28:10 <b>walking</b> [1] - 43:8 <b>wall</b> [10] - 53:15, 53:16, 53:22, 53:23, 54:11, 54:12, 55:24, 58:19, 58:20, 58:22 <b>Warren</b> [2] - 40:14, 40:15 <b>water</b> [4] - 11:5, 24:13, 40:12, 42:4 <b>waterfront</b> [2] - 6:8, 46:6 <b>way-finding</b> [1] - 50:7 <b>wedding</b> [2] - 6:15, 25:19 <b>weeds</b> [1] - 32:11 <b>week</b> [1] - 39:4 <b>weeks</b> [1] - 22:22 <b>welcome</b> [1] - 61:19 <b>west</b> [17] - 4:24, 20:8, 33:6, 33:12, 39:10, 39:12, 39:14, 39:16, 41:12, 41:17, 41:19, 42:10, 42:13, 42:24, 48:20, 53:20 <b>western</b> [4] - 10:4, 13:8, 36:16, 45:24 <b>whatsoever</b> [1] - 11:2 <b>whole</b> [3] - 21:15, 50:7, 54:25 <b>wide</b> [7] - 26:15, 27:3, 27:4, 31:19, 31:21, 43:14, 49:1 <b>WILLIAM</b> [1] - 1:15 <b>willing</b> [1] - 52:6 <b>window</b> [1] - 15:9 <b>Wishart</b> [1] - 8:10 <b>wondering</b> [1] - 43:21 <b>wooden</b> [2] - 41:22, 51:6</p>	<p><b>Y</b></p>	
<p><b>T</b></p>		<p><b>W</b></p>	<p><b>Z</b></p>	<p><b>Y</b></p>	
<p><b>Zone</b> [2] - 12:21, 12:22 <b>zone</b> [10] - 7:6, 9:21, 11:12, 11:13, 11:15, 26:20, 27:2, 36:10, 50:12, 58:13 <b>zones</b> [3] - 7:3, 18:22, 19:21 <b>Zoom</b> [3] - 22:21, 32:22, 37:1</p>		<p><b>V</b></p>		<p><b>Z</b></p>	
		<p><b>V</b></p>		<p><b>Z</b></p>	
		<p><b>valet</b> [1] - 31:25 <b>vantage</b> [1] - 45:17 <b>various</b> [1] - 7:7 <b>varying</b> [3] - 16:11, 16:19, 16:20 <b>Ventures</b> [1] - 40:9 <b>venue</b> [1] - 6:15 <b>version</b> [1] - 29:22 <b>versus</b> [1] - 16:7 <b>Vestcor</b> [2] - 35:12, 35:14 <b>via</b> [2] - 32:22, 36:25 <b>vicinity</b> [1] - 39:1 <b>view</b> [10] - 15:4, 16:8, 16:9, 17:1, 17:3, 17:6, 19:8, 34:17, 34:18, 40:22 <b>views</b> [2] - 6:9, 19:18</p>		<p><b>Z</b></p>	