

In the Matter Of:
RTC Public Meeting

RTC STAKEHOLDER WORKING GROUP-3 MEETING

December 15, 2020

Job Number: 698917

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23

REGIONAL TRANSPORTATION COMMISSION
ARLINGTON AVENUE BRIDGES PROJECT
STAKEHOLDER WORKING GROUP

---o0o---

RTC Stakeholder Working Group-3 Meeting
Tuesday, December 15, 2020
Reno, Nevada

24 Reported by: Brandi Ann Vianney Smith
25 Job Number: 698917

1 ---o0o---

2 RENO, NEVADA, TUESDAY, DECEMBER 15, 2020, 1:00 P.M.

3 ---o0o---

4

5 MS. TORTELLI: Well, welcome everybody. I think
6 we can go ahead and get started.

7 I would like to ask everybody to mute your mics.
8 It looks like, Michon, if you could mute your mic maybe?

9 And I know just asked everybody to mute their
10 mics, but can you see my screen?

11 MR. COOPER: Yes, we can see your screen.

12 MS. TORTELLI: All right. Thank you. We'll go
13 ahead and get started.

14 I wanted to welcome everybody. I am Judy Tortelli,
15 Project Manager for the RTC. I am here today to talk about
16 aesthetic themes for the Arlington Avenue Bridges Project.

17 I have two folks that are going to help me with
18 the presentation today. One is Barb Santer, Senior
19 Landscape Architect with Stantec, and Mike Cooper,
20 Structural Engineer with Jacobs.

21 I also want to let everybody know that I do have a
22 court reporter on the call to help capture meeting notes.

23 Today we will run through a presentation and go
24 over what the team has put together regarding bridge
25 aesthetics.

1 Barb will be covering the majority of the
2 presentation, and Mike will talk about the bridge concepts
3 that were carried forward from our last Stakeholder Working
4 Group meeting.

5 I would like to ask that as we go through the
6 presentation, you keep your mics mute, and please make a
7 note of any questions or comments you may have.

8 I do have several breaking spots within the
9 presentation to allow time for questions and discussions.

10 I am not going to go through a full attendance
11 because we have everybody that's logged on.

12 Brandi, just so you know, I will send you a report
13 from Zoom on who logged on.

14 But I did want -- if my team could just introduce
15 themselves, please, so people know who is going to be
16 presenting.

17 MS. SANTER: I'm Barb Santer, Landscape Architect
18 with Stantec Consulting here in Reno.

19 MR. COOPER: I'm Mike Cooper, Bridge Engineer with
20 Jacobs.

21 MS. TORTELLI: All right. Thank you, guys.

22 So the purpose of today's meeting is to discuss
23 aesthetics for the project.

24 When we started this study, several aesthetic
25 themes were identified. They included the Downtown Street

1 Streetscape Mater Plan, mimicking the Virginia Street
2 Bridge, applying a family of bridges theme to establish a
3 standard for future bridge replacements, or creating a new
4 theme specific to the Wingfield Park area.

5 We got great feedback on the tail end of our
6 second Stakeholder Working Group meeting regarding
7 aesthetics.

8 It was noted that the Downtown Streetscape Master
9 Plan didn't really include the bridges, and the Group felt
10 following this would box us in and limit our flexibility.

11 At Stakeholder Working Group-2, there was a lot of
12 discussion about the family of bridges theme. It would be
13 nice to create somewhat of a standard since several of the
14 Downtown bridges are going to be replaced in the near
15 future.

16 Based of that discussion, our theme at this point
17 is to have modern design elements with a nod to the art deco
18 historical context. This theme will help shape how we move
19 forward.

20 We have already determined which bridge concepts
21 should be carried forward. Now it's time to discuss their
22 appearance.

23 The aesthetic elements we present to you today are
24 pretty high level. We have some flexibility here to play
25 with the appearance of the bridges and don't want to box

1 ourselves in.

2 We need your help to guide us on what should be
3 carried forward for additional analysis as we move forward
4 into the phase of the project, which is NEPA and design.

5 Here is an agenda. We will review the site
6 history specific to the Arlington Avenue Bridges, existing
7 conditions of the Downtown bridges, and look at how to
8 recommended bridge concepts affect aesthetic elements.

9 The team has done a great job defining our design
10 goals, and we have an overview map that lays out some of the
11 opportunities and constraints.

12 There are eight aesthetic elements that we are
13 proposing, and we will look at them in three categories.

14 The first will be overall theme and various
15 lighting potentials.

16 Next, we will look at opportunities for railing
17 and widening the sidewalk space.

18 We will wrap up by looking at some surface texture
19 options.

20 There is a lot of material to look at, so I wanted
21 to break it up and allow time for discussion in each
22 category prior to moving onto the next.

23 I may be jumping in during the questions portion
24 if discussions are getting off track or taking up too much
25 time.

1 I want to ensure the group has the opportunity to
2 see everything that proposed. So we may table some ideas
3 and continue the discussion toward the end of meeting.

4 So here is a location map of Downtown bridges in
5 Reno. Going from west to east, you have here the Booth
6 Street Bridge, and then the Keystone Avenue Bridge. Moving
7 further on down the river, is the Arlington Avenue Bridges,
8 then the Sierra Street Bridge, the more-recently replaced
9 Virginia Street Bridge is here, then the Center Street
10 Bridge, and the Lake Street Bridge.

11 The Arlington, Keystone, and Sierra bridges are
12 identified for replacement in the RTC 2040 Regional
13 Transportation Plan in the years 2222 to 2226.

14 The Lake Street Bridge is slated for replacement
15 in 2027 to 2040 timeframe.

16 I would like to note that the Lake Street Bridge
17 replacement has some major issues from a flooding
18 perspective.

19 Our focus here at the RTC is on transportation and
20 maintaining our roadway system for all users and not
21 necessarily performing flood control.

22 This is why the Lake Street Bridge falls within
23 the later years. We did, however, put a significant
24 Band-Aid on the Lake Street Bridge just last year.

25 So with four bridge replacements on the horizon,

1 the family-of-bridges theme looks more appealing and
2 achievable.

3 Now, I am going to turn it over to Barb so we can
4 jump into the fun stuff.

5 MS. SANTER: Thank you, Judy.

6 MS. TORTELLI: Um-hmm.

7 MS. SANTER: So we started our study of the
8 Arlington Street bridge replacements by kind of looking at
9 some bigger picture items, and the first thing was the
10 history of site.

11 So we looked at history of what is now called
12 Wingfield Park, which is where the bridges are located. And
13 here are just some points about the history.

14 In 1909, Louis Hinckley purchased and developed
15 the land into a relaxing, resort-like destination know as
16 Belle Isle.

17 The river was partially dammed and a foot bridge
18 was added in 1912.

19 In 1916, the owners of the park filed for
20 bankruptcy, and the space was acquired by the Reno National
21 Bank.

22 In 1920, the influential banker, George Wingfield,
23 bought the property and donated it to the City. The island
24 was later named George Wingfield Park.

25 In 1912, the north bridge structure was

1 constructed. It was originally called the Chestnut Street
2 Bridge, and it is Nevada's oldest T-beam bridge.

3 In 1928, a flood caused substantial damage to the
4 park with repairs paid for by George Wingfield.

5 Then from 1925 to the 1980s, the Reno Municipal
6 Christmas tree was standing at Wingfield Park.

7 You can see a variety of photos on this page.
8 Here on the upper left is a photo of the original Belle Isle
9 Amusement Company site plan showing some various amusement
10 rides and such, and it looks like this was actually before
11 many other improvements were made in the park.

12 The lower left, you can see a photo showing some
13 of the amusement features in the park that were brightly
14 lit. It looks like a carousel and some other features.

15 The lower center photo is another one from 1911
16 showing a women viewing over the river into, it looks like,
17 the island with a ferris wheel, and you can see some other
18 amusement rides.

19 Then on the lower-right side, you can see a
20 postcard featuring this really beautiful photo of the park
21 with some large cottonwood trees and et cetera.

22 So to summarize, this was a really important park
23 in Downtown Reno for over a hundred years.

24 Another aspect of this area was just kind of an
25 overall design inspiration, and looking to the famous book

1 The City of Trembling Leaves, written by Walter Van Tilberg
2 Clark, the book talks a lot about the history and
3 development of Reno.

4 Reno was established as a small town on the edge
5 of the mountain range with beautiful trees and wildlife, and
6 the book illustrates the natural beauty of Reno landscape
7 and highlights Wingfield Park as a leisurely oasis within
8 the city.

9 Of course since then, urbanization and development
10 has changed the landscape of the city within the last
11 century, but we kind of question how can the proposed design
12 reconnect to the history of this area and celebrate the
13 natural beauty of the Reno landscape.

14 A couple notable aspects about, of course, the
15 title of the book referring to the city of trembling leaves
16 was the fact that here at this location in the Great Basin
17 with the Truckee River, I think travelers recognized that
18 there were significant cottonwood trees and kind of a
19 beautiful setting here that was kind of rare within the
20 landscape of the Great Basin.

21 So next, we wanted to look at the existing
22 conditions of the Downtown bridges. The reason for doing
23 this was to kind of look at the context of the architectural
24 design of all the bridges, and then, of course, focusing in
25 on the Arlington Street bridges, but recognizing that, as

1 Judy mentioned earlier, a number of bridges still require
2 replacement in the Downtown.

3 So we were intrigued with the idea of looking at
4 what features we might be able to design for the Arlington
5 Street Bridge that would tie into other Downtown bridges,
6 and also, perhaps, be able to be used for future bridge
7 replacements.

8 So going from west to east, the first one we
9 looked at was the Booth Street bridge.

10 So the upper photos, you can see a photo looking
11 at the bridge, looking south, and you can see it has a
12 smooth, solid concrete railing. It's got some accent
13 lighting on each end of the bridge, kind of a globe light.

14 It's a single-pier type of bridge design, has a
15 smooth abutment wall. There is some riprap along the sides
16 for some slope reinforcement. And, again, on the right, you
17 can see looking from the actual Booth Street looking to the
18 river, you can see the textured, solid concrete wall with a
19 sidewalk.

20 The lower middle, you can see a more closeup view
21 of the globe lights, another view of the sidewalk with the
22 solid concrete railing, and pedestrian access that takes the
23 traveler into Idlewild Park.

24 Next, we're not looking in detail at the Keystone
25 Bridge because that one is kind of different style than what

1 we're looking at replacing here for Arlington.

2 So we're moving instead to the Arlington Avenue
3 bridges, which is the next set of bridges to the east.

4 So, as you know, there are two bridges along this
5 area because they connect the island over the two branches
6 of the Truckee River from north to south. So the north
7 bridge is the larger bridge over the larger portion of the
8 river.

9 You can see the first photo in the upper middle,
10 again, this bridge also has a solid concrete barrier rail.
11 This is looking east. The floodwalls nearby in this portion
12 have natural rock texture close to the bridge, and then it
13 transitions to solid concrete. Then there's a sidewalk just
14 adjacent to that railing.

15 On the upper-right side, you can see a view of the
16 northern bridge, and this is actually as one would be
17 standing on the path on the west side of the bridge in the
18 park looking up at bridge.

19 So you can see this existing bridge has two piers
20 in the water. You can see the girders on the underside.
21 The riprap in this case is actually from the more-recent
22 construction of the kayak park, and, as I mentioned, in the
23 photo standing on the path looking up at the bridge. So
24 it's notable because this bridge has pedestrian access
25 underneath to connect both sides of island.

1 On the bottom of this photo is a photo of the
2 southern bridge section. So this is connecting the smaller
3 branch of the Truckee River.

4 So this one is looking east. Again, it's got the
5 solid concrete panels that are smooth. You can see,
6 actually, a view of the Riverwalk Project, which is very
7 distinctive, built right in the very early 90s, and that has
8 a stone cobble-textured wall, and kind of the dark
9 cherry-colored railings and distinctive features.

10 The right side is a photo looking at the southern
11 bridge. I believe that's looking from the south looking at
12 it. There are some pilasters on the end.

13 One notable aspect is, looking at some history of
14 the north side of the Arlington Avenue Bridge, there used to
15 be lights, apparently, on both ends of the bridge, but they
16 were removed after a significant flood, and they were not
17 replaced.

18 Next are some more photos looking from the bridge.
19 On the upper side, you can see, looking west, it's a really
20 nice view of the kayak park and the boulders that were added
21 actually create a really nice texture, in addition to
22 creating the really nice pools and riffles in that portion
23 of the river. That has now kind of become Reno's largest
24 swimming hole pretty much.

25 On the upper right side is a southern bridge

1 looking west, and that, you can see the kayak gates for
2 kayak competitions.

3 On the lower left is another view of the kayak
4 park. Really pretty with lots of trees, and then a little
5 shot -- there's actually some wildlife down there. There
6 are ducks, and I know there is a green heron that actually
7 lives on the east side of the island that I just last week
8 again.

9 Moving to the east looking at the Sierra Street
10 Bridge, this one, if you look at the upper-middle photo,
11 that bridge has also got a concrete railing with openings,
12 and it's got lights on these, kind of, art-deco-looking
13 pilasters, and it's a two-pier -- a double-pier bridge.

14 View looking north on the street, you can see down
15 the sidewalk, the sidewalk's directly adjacent to the
16 barrier railing -- or excuse me the bridge railing, and you
17 can see the pedestrian-scaled lights. There is a closeup of
18 the lighting in the lower middle, and a closeup of the
19 existing railing, which, by the way, just a note about that
20 railing, I do not believe that railing would meet current
21 accessibility requirements, which requires a four-inch-wide
22 maximum opening, and I think this is a litter wider than
23 that.

24 On the lower right side, you can see an
25 interesting shot that has a view of the bridge railing, and

1 then looking to the east, it's a view of the floodwall along
2 the Truckee River lane. The same exact railing design was
3 actually extended along the floodwall for quite a long
4 distance, and it has the pilasters that extend down the wall
5 and kind of a globe light that is used intermittently pretty
6 much throughout to floodwall from Virginia Street down to
7 Arlington.

8 Next is the Virginia Street Bridge, which, of
9 course, was replaced and opened just a few years ago. That
10 bridge is a clear-span type. It doesn't have a pier in the
11 water. I believe it's called a tied arch.

12 So it's got the large concrete arches. It has,
13 kind of, an art deco feature at the end of the concrete
14 arch, which has a layered concrete appearance.

15 One notable feature about this bridge, which you
16 can see in the plan view on the left, is that the deck was
17 intentionally widened with that bowed-out appearance. The
18 reason for that was to provide a little more generous space
19 for pedestrians to look at the water and gather, as this
20 whole Downtown area is really pretty heavily used for
21 special events and other features.

22 On the upper-right side, you can see that the
23 outside railing has a distinctive arch design with a powder
24 coated dark gray, and then the top of the railing is
25 actually stainless steel, and it has a light built in that

1 casts down and creates a really nice shadow. That was
2 designed to kind of tie into the arch design of the bridge.

3 Because of the tied-arch design, an interior
4 railing was required to protect vehicles from driving off
5 the edge of bridge. So this bridge has a double-railing
6 system.

7 In lower middle, you can see one of end pilasters
8 from the Virginia Street Bridge, and this actually features
9 a cluster of lights that was salvaged from the historic
10 Virginia Street Bridge, and it was placed on the ends of the
11 bridge on all four corners.

12 The lower, kind of the middle one, you can see
13 some night lighting, and there is some really nice lighting
14 of the railing and the arch itself.

15 Then the lower right, you can see the sidewalk
16 paving, which is kind of a concrete with brick header design
17 that has some tie to the existing Downtown Streetscape
18 sidewalk concrete.

19 Although, I will say those standards have now been
20 revised, and the brick header and stamped concrete are no
21 longer part of the Downtown Streetscape Standards; it's just
22 dark gray concrete with scoring.

23 Okay. Looking at next bridge to the east is the
24 Center Street Bridge, and Mike Cooper and I worked on this
25 design in --

1 Mike, was it about 1996? I want to say.

2 MR. COOPER: Yes.

3 MS. SANTER: Yes. So this bridge was replaced
4 around 1996. This really was another design that kind of
5 drew upon the nearby context of the Post Office -- the
6 Downtown Post Office, which was art deco at the time. The
7 Mapes Hotel was actually still standing, then the Riverside
8 Hotel.

9 So going through some architectural concepts and
10 process, it was decided to kind of nod to the art deco on
11 this one, which nods pretty heavily in this case.

12 So the upper middle, you can see it's got a double
13 railing, a transparent art deco inspired railing. Then on
14 the -- that's on the very outside of the bridge where it's
15 widened, and the inside railing is a concrete railing,
16 vehicular rated, and Judy's pointing to that.

17 So because of the fact that the exterior railing
18 in the center, the bridge deck was widened. We had to have
19 this double railing system.

20 So again, looking at the plan view on the left,
21 you can see how the bridge deck was widened, and, once
22 again, that was based on input from stakeholders and the
23 idea that it would be really a nice place to look at the
24 river and have a really beautiful transparent railing in
25 that location.

1 The lighting was this globe light, again, kind of
2 art-deco inspired, and the lower right shows a close up of
3 the overlook the bridge widened area with the interior
4 vehicular-rated railing that has the lights on it, and then
5 the super-transparent's, sparkly aluminum railing on the
6 outside.

7 Those features with the chevron were really drawn
8 and inspired from the Downtown Post Office that has aluminum
9 grill work with those features.

10 Moving east to the Lake Street Bridge, which is
11 one of the ones Judy mentioned would be, perhaps, replaced
12 on the 2027 timeframe, this bridge on Lake Street has a
13 removable railing, and that's due to the flooding issues
14 here. So this one is a more utilitarian railing instead of
15 being very much -- very elaborate.

16 You can see the old Reno arch on this photo in the
17 upper right that it was placed near the auto museum. These
18 decorative lights on this bridge look extremely similar to
19 the Sierra Street Bridge, actually, placed on pilasters, so
20 I believe there are four of those total. There is a closeup
21 of that light on the pilaster in the lower middle.

22 Then you can see that railing, which is removable
23 because of flooding issues, on the lower right.

24 Another important feature of the Downtown that
25 kind of threads a couple of these areas together, and it's

1 not a bridge, but it's the Reno Riverwalk.

2 The first segment, which on the right there where
3 the cursor is between Virginia and Sierra was replaced in
4 the very early 90s -- I want to say like, maybe, 1991 -- and
5 there is a photo of it lower left looking at it from the
6 Virginia Street Bridge.

7 It's super distinctive with dark cherry, metal
8 powder-coated railing and those are pergolas, which have the
9 caps made of the dark cherry railing.

10 It's got the chain and bollard with stainless
11 steel, and the extremely distinctive is also the floodwall.
12 It's made with a natural stone veneer, and it's got a
13 concrete cap that is natural granite. It has gotten damaged
14 during some Downtown floods, but it is a really
15 pretty-looking floodwall.

16 In the middle second one on the bottom, you can
17 see another closeup showing some of the super-distinctive
18 features. Those were custom pedestrian-scaled lights, and a
19 custom several railing designs. These little arbors that
20 have benches below them, and there's a closeup on the photo
21 next to that, that color is a little more, maybe,
22 exaggerated than how it really appears, but that is what a
23 close up of what the railing looks like in one spot.

24 Then on the lower right, there is a pedestrian
25 bridge extending from the Riverwalk over to Wingfield Park

1 that has also been colorized with the dark cherry.

2 I might make a note that the Riverwalk dark cherry
3 color, that cherry color used to be on all of the Reno
4 Downtown traffic signal standards and lights. It was
5 painted to black about, maybe, ten years ago or so , because
6 I think the thought was not to use this dark cherry
7 elsewhere in Downtown anymore.

8 So then, just to point out, the second phase of
9 the Riverwalk went from Sierra Street to Arlington Avenue
10 just extending that whole treatment.

11 There is also some very customized granite that
12 several colors, very elaborate granite that was put on all
13 of the pedestrian surfaces, but during the 1997 flood, I
14 think it was, it was so heavily damaged between Arlington
15 and Sierra that that was replaced with the stamped, ashlar
16 concrete. So it's still in place between Sierra and
17 Virginia, but not in the left side any more.

18 Another aspect of the Downtown in this area is it
19 is a very popular area for Reno's Public Art Program. There
20 are a number of really significant pieces placed down here,
21 and it's really kind of the heart of the arts and culture
22 district, I would say.

23 The upper two left pieces are at Bicentennial
24 Park -- actually, the one in the middle may have been
25 removed at this point, because that's intended for pieces to

1 change periodically.

2 But the upper-right piece is at the Nevada Museum
3 of Art. Of course, the Believe sculpture is at First
4 Virginia -- or City Plaza, and then we have murals
5 throughout the Downtown.

6 So it's definitely been a popular district,
7 including Wingfield Park, to place a lot of art of all
8 different types.

9 So now, honing in on our location again, this site
10 inventory map is a plan view showing the island and, again,
11 the location of the two bridges on Arlington Avenue, and
12 just has some photos to kind of remind us that the context
13 is as we're looking at this area.

14 So we have, of course, Wingfield Park on the
15 island, the West Street Plaza on the upper right. It's West
16 First Street on the top . The lower left is Barbara Bennett
17 Park on Island Avenue, which has basketball and tennis
18 courts.

19 There are some photos throughout the margins here.
20 On the upper left, you've got a photo of sculpture at
21 Bicentennial Park, photos of the kayak park, the pathway
22 under the bridge that I was referring to earlier, sport
23 courts at the park, and a mural.

24 On the upper right, you can see photos of the
25 floodwall on the north side, the Wingfield Park

1 amphitheater -- super popular for summer performances --
2 pedestrian access ways, a lot of street trees, and then,
3 again the pedestrian bridges.

4 There are three pedestrian bridges close by here.
5 There's one on the southern branch of the river, and then
6 one connecting Wingfield Park to West Street Plaza above
7 that, and another one on west side connecting Wingfield,
8 basically, to Bicentennial Park.

9 So with that, Mike Cooper is going to talk about
10 our bridge concepts.

11 MR. COOPER: So just a brief summary of what came
12 out of the Technical Advisory Committee meetings and the
13 Stakeholder Working Group meetings we've had already, kind
14 of a review of the three concepts that came out of that
15 work.

16 The first one is this rigid-frame structure. It
17 kind of has an arched shape to it. It's similar -- I was
18 noticing in the picture Barb has of the southern bridge on
19 Arlington -- it has the same kind of lines to it, only a
20 much smaller span on that bridge.

21 So the advantage of the rigid frame, it eliminates
22 the obstructions in the north branch of the Truckee.
23 Currently, the bridge there has two supports in the river.

24 So those would be removed entirely with this
25 option. A side benefit of that is there would be no pier

1 surfaces for any kind of tagging activities that might go on
2 with access under the bridge.

3 Some of the challenges with this structure, with
4 the thin section at mid-span, it's going to be a little bit
5 more challenging to expand the sidewalk there beyond the
6 standard width, similar to what Barb was talking about at
7 Virginia Street and Center Street. It's not impossible, but
8 there are some structural challenges with that just due to
9 the section of the bridge there.

10 Then the other thing to point out near the
11 supports faces of the abutments, the section of the bridge
12 is deeper, and with the path that goes underneath the south
13 end of this bridge, there may be -- it might impact headroom
14 there for pedestrian access underneath the bridge.

15 So this is -- we've just begun to generate some 3D
16 renderings. So these are kind of raw at this state. These
17 will get cleaned up as we move ahead.

18 But this is intended to give you kind of a picture
19 of what that area might look like with supports removed from
20 the channel. The clear span of this rigid frame over the
21 river, the pathway within Wingfield Park passing underneath
22 the bridge there on the south end of bridge.

23 So the other two concepts that came out of the
24 previous work, they are both two-span bridges, single pier
25 concepts.

1 This first one would be a cast-in-place concrete
2 box girder bridge. The bottom side of this structure,
3 looking at it from underneath, you would see, basically, a
4 solid concrete slab overhead rather than discrete girders on
5 the bridge.

6 The pier wall that you see there in the middle of
7 the elevation view looks wider than it is because what
8 you're really seeing is sort of the skewed image of the face
9 of pier; that darker are on the one edge of that really
10 depicts more of the width of what that pier wall would look
11 like.

12 So the -- with a center pier, it provides a means
13 to support a wider deck more readily than the rigid frame
14 might. It also provides a shallower overall structure depth
15 that will help to mitigate any profile changes on the
16 roadway above on Arlington, and also provide more headroom,
17 potentially, underneath the bridge for the pathway in
18 Wingfield Park.

19 In terms of drawbacks of this alternative, there
20 would still be one obstruction in the river, although it's
21 one less obstruction that exists there today, and depending
22 on access and water levels and what not, the pier wall
23 itself may become an attractive nuisance as a tagging
24 surface.

25 So the other similar concept would be precast

1 concrete girders. A couple of differences that you would
2 note in this structure, you'll see on the center, it appears
3 that there is a widened cap at the top of that pier wall,
4 and that's intended to have a place to set the concrete
5 girders as they are placed during construction. So it's a
6 little bit different shape of the pier.

7 Then from underneath the bridge, you wouldn't see
8 a solid concrete surface that you would see with the
9 cast-in-place box; you'd see the individual lines of the
10 precast girders.

11 Similar pros and cons for this -- the precast
12 concrete girders and the cast-in-place box.

13 So, again, the beginnings of our 3D renderings.
14 This shows you what the pier wall might look like in the
15 channel.

16 This particular image is of the precast concrete
17 girder bridge. So you can kind of see the end of the cap
18 element that would be on top of that pier that would
19 initially support those precast girders.

20 These two single pier concepts would also provide
21 means to get the pathway underneath the bridge at the south
22 end.

23 Back to Barb.

24 MS. SANTER: Okay. So the next level of study
25 that we prepared was looking at, kind of, a classic element

1 of analysis that we call "opportunities and constraints." .

2 So looking at those options, looking at some of
3 the opportunities and constraints, I am just going to read
4 from the legend and notes on the right side here so you can
5 follow along.

6 The dashed, orange line is pedestrian access. So
7 you can see that there's a lot of pedestrian access here
8 along West First Street, along the floodwall, which is kind
9 of where the number 7 is. Throughout Wingfield Park,
10 there's a loop on both sides of Arlington Avenue.

11 Most significantly, there is pedestrian access
12 below the north bridge on the south side at the abutment
13 wall.

14 Of course, there is access going east along Island
15 Avenue, and also which is along the Riverwalk and Truckee
16 River Lane to West Street Plaza and Virginia Street.

17 There is also bicycle access on the Arlington
18 Avenue bridges, and then there are those three pedestrian
19 foot bridges in pink that are noted in the pink dash line.

20 Going to further down the legend, we notice that
21 had some of the existing flood walls, which are shown by
22 that black diagonal dash, they are looking a little
23 deteriorated. It might be that that needs to be replaced in
24 the future, and, maybe, there's an opportunity to look at
25 the form liner patterns for those or the treatment so that

1 there is some consistency with other floodwalls.

2 That circle represents just the terminus of the
3 Reno Riverwalk, and that kind of launches people into
4 Wingfield Park from the south side.

5 On the black dash line, there is a portion of
6 railing on the northeast side of the Arlington Avenue Bridge
7 along the floodwall that doesn't match any other railing.
8 It's like a pipe railing, and it looks like it might have
9 been a later retrofit.

10 There is another small piece of it on the
11 southeast side of the Arlington Avenue Bridge, so those
12 could possibly be replaced and be consistent with other
13 treatments.

14 In the green area, the lighter green with the
15 trees is indicating an area that, should the street have to
16 be elevated to make the bridges join with the adjacent
17 streets, it might require some regrading in those light
18 green areas.

19 It doesn't look like right now it's going to be
20 substantial or significant, but if that should need to
21 happen, the thought is that it would be best to maintain
22 some really smooth pedestrian access across the street
23 because of the number of pedestrians that are down here
24 during special events.

25 And if it does have to be regraded, although we

1 would like to save existing trees, we could also add some
2 street trees in those locations.

3 The yellow areas just indicate views of the
4 Truckee River.

5 Number 1 points out some of the park amenities,
6 such as tennis courts, basketball, play equipment,
7 restrooms, attracting visitors of all ages.

8 Number 2 shows some large grass areas, tree-lined
9 pathways, bike and pedestrian access, and river recreation.

10 Number 3 points out the actual amphitheater, which
11 hosts numbers of concerts in the summer, making this
12 location a really premier summer destination, especially
13 during the Art Town month of July.

14 Number 4 points out the Whitewater Park features,
15 including some drop pools, smooth rocks, deep pools, many,
16 many access points and attracting many visitors in the
17 summer months.

18 A few fine points that were pointed by folks in
19 the Parks Department right where number 5 is, there are some
20 existing stone steps that are -- I don't know that it's
21 really referring to that spot right there, but there are
22 some existing tone steps that are a little bit difficult to
23 access creating some difficulties. Some existing utility
24 boxes in that location that are kind of right behind the
25 sidewalk and a bit of an eyesore that, if the project should

1 impact them, it would be, maybe, nice to relocate those
2 elements.

3 Number 7 is looking at some -- excuse me for a
4 second. I need to stretch my screen.

5 Just pointing out -- this is really important. So
6 7 is pointing out the fact that there are quite a few
7 special events where the entire street is closed off between
8 Island Avenue and West First Street, and it makes this whole
9 thing kind of one big special event area.

10 Some notable events of that are particularly the
11 Kayak Festival, where there are actually booths set up on
12 Arlington Avenue, we have bike races -- it used to be a bike
13 race, there were, obviously, no events this year, but last
14 year we had a couple of bike races, and, of course, many Art
15 Town events.

16 So I guess I kind of see this as almost like a
17 park that has a street going through it, and a really
18 important area for maintaining pedestrian access.

19 So some of the goals we were looking at -- now
20 that we have studied all these features, some of our design
21 goals that we thought were important are shown on this
22 slide.

23 One of them is to use cohesive design language
24 with, number 1, unifying both the north bridge and south
25 bridge experience using consistent form, and also looking at

1 the experience on the bridges in viewing the bridges. So
2 just using some consistent design elements.

3 Number 2, establish a project theme to unify all
4 the bridge and landscape elements.

5 Then the second big goal was enhancing the
6 pedestrian experience.

7 Under that, number 1, Arlington Avenue could act
8 as kind of an urban plaza using unified materials that have
9 a similar look between the sidewalk and Street.

10 The second one would be to maintain vantage points
11 of the river and the surrounding landscape.

12 The third, enhance the pedestrian experience with
13 more shade trees, decorative lighting, decorative railings,
14 paving, and some sculptural and artistic features.

15 The third goal is regarding the contextual and
16 historical relevance.

17 Under that, number 1 is we propose that the
18 structural elements should have some relevance to the
19 existing urban context.

20 Number 2, the project should pay homage to Reno's
21 history; however, we feel the need to represent a new age of
22 bridge development within the Downtown core, rather than
23 completely replicating history.

24 The fourth goal would be to look at innovation and
25 sustainability. Given the location here that is right on

1 the Truckee River, we thought that it could be important to
2 look at what's called "low impact development strategies,"
3 which is ways that storm water can be infiltrated at the
4 source. One way to do that would be, possibly, if the
5 street needs to be repaved, we could use permeable pavements
6 or concrete pavers so that the storm water infiltrates right
7 there and not have to have an extensive storm water system
8 of directing water directly into the river via pipes.

9 Another topic under that would be just to use --
10 what is pretty common now -- LED lighting, which is
11 extremely low-energy-requiring lights.

12 So now we get into the final section of today's
13 meeting, which is the proposed aesthetic elements.

14 So as we were studying all these bridges, old and
15 new, and the context of the Downtown, we thought that it
16 would be important to look at several elements of what could
17 be designed -- how the bridge could be designed and present
18 to you some ideas that we think are important and get your
19 feedback.

20 So here is a list of all the elements. Again, the
21 first one is we're thinking it should be a modern design,
22 but it should be a melding of old and new.

23 We want to look at pedestrian-scaled lighting to
24 the bridges. Possibly bridge accent lighting. Under-bridge
25 lighting, especially given the fact that this north

1 Arlington Avenue Bridge has a sidewalk underneath that we
2 would want to perpetuate.

3 Look at transparent, traffic-rated bridge railings
4 instead of the current one that is solid where you can't
5 really see the river from your car.

6 Maintain pedestrian accessibility on the bridge as
7 well as on the street, should it have to be elevated.

8 Possibly widen the bridge deck like was done on
9 Virginia and Center Street.

10 Look at the option of textured bridge abutment
11 walls. Look at some options for floodwalls.

12 Then the idea that street could perform as sort of
13 a plaza street just with some minor modification.

14 So now we're going to look at these things
15 individually.

16 So the first topic, modern design elements, a
17 melding of old and new. We're proposing the decorative
18 elements should incorporate modern design elements, but have
19 a nod to the art deco historical context.

20 The decorative elements would focus on pedestrian
21 lighting, railing design, under-bridge lighting, and
22 sculptural elements.

23 We would consider applying the decorative form
24 liner under the bridges and on the bridge pilasters and
25 girders.

1 Here are just some reference images some of the
2 art deco context, which is in the upper slides, showing what
3 some of the ways of designing the concrete are on the upper
4 left that are kind of typical from that timeframe.

5 Some of the grill work that you see in the second
6 photo is from the Post Office with the chevron and the Greek
7 key design is that veritable strip, and then some other
8 flairs of art deco.

9 The light on the upper right is actually a new
10 light that was just put in the new downtown Chicago
11 Riverfront project that is also kind of a more modern take
12 on art deco.

13 Lower left is a kind of a modern railing, but it
14 has a fair of some of the geometric patterns.

15 Then the bridges -- other photos on the lower
16 slides just show some other elements that could be
17 considered for this bridge in terms of lighting the exterior
18 girders or some special elements like shown in the third
19 slide on the bottom.

20 Then on the far right side, some elements of
21 lighting that it could be applied.

22 The second topic that we would like to propose is
23 that we should have pedestrian-scaled lighting on the
24 bridges.

25 And, again, as I mentioned, there were lights on

1 the north bridge on each end. I don't have a photo of what
2 they looked like, but there were lights that got damaged
3 during a flood. But we do propose adding lights in this
4 replaced-bridge concept.

5 The lights on the top are more art-deco flair.
6 Again, that one in the upper left is a modern, brand new
7 light that was just used on the Chicago Riverwalk project
8 that is kind of a modern art deco.

9 Second one on the right is the actual globe light
10 that was used on the Center Street Bridge, which, by the
11 way, after it was put on Center Street, that light has now
12 been used on Truckee River Avenue all the way from
13 Bicentennial Park to Booth Street. That same light has been
14 used, and it's also on the floodwall on the north side.

15 Another option would be these stick-type of lights
16 that are just kind of way-finding little orbs. Those could
17 be fixed into bridge pilaster on the north and south bridge.

18 The lighting elements could continue between
19 bridges to create unity.

20 There's also the opportunity to incorporate
21 lighting elements into the railings either like you see on
22 the lower right where it's in the railing and it casts down
23 similar to Virginia Street Bridge on the far right side.

24 Or it could be, possibly, put into the vertical
25 bridge posts like the second photo from the left, which

1 actually, I believe, that railing is also from the newly
2 redone Chicago Riverfront project.

3 Lighting along the renovated north floodwall,
4 maybe, should match with the existing art-deco-style lights.
5 And, again, that's the kind of lighting that's already there
6 between Sierra and Arlington. It's got the globe type of
7 art-deco-styled lights.

8 But lighting really brings so much life. It think
9 it would definitely would be a positive addition.

10 So another aspect of lighting could be some bridge
11 accent lighting.

12 There is a potential for some girder lighting, and
13 the girder would be this horizontal element you see in the
14 upper left to unify both the north and south bridge, the
15 upper left and the lower left are both lighted girders, and
16 that's a metal panel -- that's a jet-cut metal panel on the
17 front that has a pattern that could basically be designed to
18 whatever we want it to be, and then it's backlit.

19 Precast girders could provide areas to conceal
20 lights under the bridge.

21 We have the potential for some other bridge
22 pilaster lighting, and a couple of the things that have to
23 be considered would be protecting lighting from vandalism
24 and flood water and debris, given the location and
25 possibility for flooding.

1 And then, also, we need to consider with any
2 lighting under the bridge, or even on the bridge for that
3 matter, impacts to aquatic species, given that there are a
4 number of aquatic species in the river.

5 Under-bridge lighting is another aspect that we
6 think could be really powerful for this bridge. There is a
7 potential for under-bridge aesthetic lighting, and it could
8 be kind of a combined under-bridge safety light and
9 pedestrian lighting.

10 So for example, the photo on the lower right shows
11 kind of a soft lighting, and you can see in this case, the
12 individual girders give some kind of really interesting
13 light effects.

14 Same with the all three of the bottom photos,
15 actually, those are a girder-style bridge, which is one of
16 our styles that Mike talked about, and that can have some
17 pretty neat effects for lighting on the underside.

18 We might consider a lighting concept that could be
19 applied to other bridges in the Downtown, and use the
20 lighting to create the family of unified bridges. Lighting
21 could be applied to other bridges, even though they don't
22 look all exactly the same.

23 One thing we want to consider is the aesthetic --
24 oh, maybe go back there really quick, Judy, if you don't
25 mind.

1 Just see aesthetic lighting experience for
2 visiters viewing the bridges, and also visiters walking
3 along the bridges. Then we would, maybe, provide conduit
4 for future bridge artistic lighting.

5 So given what we've shown you on the theme that
6 we're suggesting and lighting, we wanted to open this up for
7 some feedback to ask you questions.

8 So I guess the first thing is the general theme
9 that we're proposing okay? And that is modern art design
10 elements with a nod to the art deco historical context.

11 Then the second one, should lighting be included?
12 Pedestrian-scaled lighting, bridge accent lighting, or
13 under-bridge lighting.

14 So I guess we can open it up for your feedback and
15 comments if you take yourself off of mute.

16 MS. BUJA: I would like to make one comment.

17 MS. SANTER: Sure.

18 MS. BUJA: Having worked in design for a long
19 time, I love the idea of juxtaposing something very, very
20 modern against something much more traditional and art deco.

21 If the bridges were really beautifully modern and
22 the lighting emphasized the art deco or late, late Victorian
23 theme, you would get that wonderful juxtaposition of the
24 eras, and it would be interesting to look at.

25 My only question about lighting underneath the

1 bridges is how vulnerable is that lighting to vandalism?

2 And I will mute me now.

3 MS. KOSKI: This is Kerrie, Kerrie Koski at the
4 City of Reno. I am the City Engineer. I concur with your
5 comments about the lighting emphasizing the art deco
6 elements.

7 I think the question about how vulnerable is the
8 lighting, I guess the answer is: Depends.

9 As the department that has to maintain these
10 structures, we would definitely want to take into
11 consideration.

12 I truly believe that the lighting under the bridge
13 could be such that it wouldn't -- it would be somewhat easy
14 to maintain, but not yet difficult to vandalize. So I do
15 agree with that.

16 I think that one of the things that we see -- we
17 hear at the City of Reno is we often get requests for
18 changeable lighting; different colors for different events.
19 We often get those questions -- or requests.

20 So that would be something that I would like to
21 throw out to the group.

22 With the respect to the on-the-bridge lighting,
23 one theme that I saw --

24 And, by the way, Barb, you did a fantastic job
25 going through the elements of this bridge and the area.

1 MS. SANTER: Thank you.

2 MS. KOSKI: Very good job. I think that -- the
3 one thing I saw was the globe lights on to pilasters is kind
4 of a continuous theme, and I liked what you said about using
5 the lighting as kind of the concept to carry along the
6 family of bridges. I think we're on to something there. I
7 really do.

8 I did want to say one other thing about the bridge
9 structure itself. Full disclosure, I have not been in
10 support of the center pier, and I coming to the fact that I
11 think the center pier is, maybe, my preferred now because I
12 think it's going to give -- it going to break up the
13 elements in the water.

14 I just want through this out to people. Right now
15 under the Virginia Street bridge, it's all open under there.
16 It's beautiful. It's vast. But it doesn't -- this bridge
17 needs character of some sort.

18 I think that with the Whitewater Park, I think
19 that would help break that up as well.

20 So the other thing I was thinking with the center
21 pier is, to me, one of the major -- one of major things I
22 think we should be looking at is the wider sidewalks, I
23 think that's coming up next.

24 But I just wanted to throw that out there that I
25 think that that center pier, we could also get wider

1 sidewalks, and I think that's the experience that people are
2 looking at. They want to hang out there over the river and
3 through the woods; right?

4 But, anyway, I really think that the wider
5 sidewalks would be -- we'd get some real benefits out of
6 that with that bridge structure.

7 Then I will be quiet for a while.

8 MR. STETTINSKI: This Alex from the Downtown Reno
9 Partnership. I also want to thank Barb for a really cool
10 presentation.

11 MS. SANTER: Thank you.

12 MR. STETTINSKI: And I agree with Ann and Kerrie's
13 comments a hundred percent.

14 I think wider sidewalks are key. It's really
15 important for the flow of our visitors walking around that
16 neighborhood.

17 I love the under-bridge lighting. Also agree with
18 the colors that Kerrie mentioned. I think it would be
19 really cool to have some flexibility in the coloring of the
20 bridges. And even though the bridges may look a little
21 different, I think the colors could kind of unite the look
22 at night really beautifully.

23 I also like the idea -- I'm looking at the current
24 picture that is up on the screen, it's says "under-bridge
25 lighting" to the very lower right, and I would assume that

1 the lighting also effects the path walk for visitors, for
2 pedestrian.

3 That would be really, really important to me that
4 this is really well lit, because there is a lot of stuff
5 going on in Downtown to begin with.

6 I think the lighting will make have people feel
7 safer walking along at night. Strolling along. And I think
8 it's really beautiful to have the sidewalks lit anyway.

9 And, yeah, that's -- I also like Ann's comment
10 about that combination of old and new to combine the history
11 of the bridges with a more modern overlay.

12 I think this is going to be just stunning. It's
13 going to be beautiful.

14 So that's my comment.

15 MS. SANTER: Thank you.

16 MR. L'ETOILE: Hi, Barb. This is John L'Etoile,
17 Department of Plans and Architecture with the Department of
18 Transportation.

19 I also agree, the theme of the architecture is
20 appropriate. We have art deco in the area, but then, maybe,
21 reinventing some of that art deco into a very contemporary
22 appeal and affect, I think that's going to resonate
23 throughout this section of Downtown very well with just
24 these features complementing each other. So I really like
25 that direction as well.

1 On the lighting, I just want to be a little
2 cautious on the use of lighting to create a wow factor that
3 really is not -- it becomes more of a decoration, rather
4 than enhancing the beauty of the bridge structure itself for
5 certain structural elements of the bridge itself.

6 But the color and the lighting up of the rhythm of
7 the, maybe, the bridge structure or the girders and the
8 under-lighting, I think that would be beautiful along the
9 river.

10 And more of a subdued approach that -- I think
11 Reno maybe has in this context of a little more history, in
12 that context, we want to just be careful of lighting really
13 does, again, become a feature that is tying this entire area
14 together well, and not being too much loud -- too loud on
15 it's own, but being special and being part of this area of
16 having the bridge, like you said, connecting this park.
17 That's a fabulous area, and the opportunities there are a
18 lot of fun.

19 So that would be my only caution with lighting.
20 Personally, I like lighting that lights up the beauty of the
21 structure or the natural features of the area, but not
22 becoming the decorative element in itself.

23 And the centerpiece -- I've always felt this about
24 Reno -- is the river for Downtown Reno. It's just this
25 amazingly beautiful life that continues through and connects

1 and has history wrapped into it, and the indigenous people
2 there that used it and still do and enjoy that connectivity.

3 In light of that, I actually am in preference of
4 the single-span bridge type. The reason for that is I
5 think, again, it just allows you to see that river from so
6 many more vantage points than you might otherwise with a
7 large center piece there supporting the center of the
8 bridge.

9 Mike brought up the challenges with that and the
10 widened sidewalks. I do agree the widened sidewalks are
11 super important. We want that pedestrian connectivity there
12 and circulation.

13 But just thinking of the beauty of the water and
14 the movement of the river and the wildlife in the river, and
15 letting that really take center stage underneath the bridge
16 and not the structure of bridge impeding with that center
17 piece. Just my personal opinion on that.

18 Great presentation. Thanks.

19 MS. SANTER: Thank you.

20 FATHER DURANTE: I am going to jump in. This is
21 Father Chuck from St. Thomas Cathedral. Sorry I signed a
22 few minutes late, and I will have to probably leave before
23 we finish.

24 I very much appreciate the presentation also and
25 the wonderful thought put into it. I love the art deco and

1 the connections that we're placing.

2 I, too, am inclined to removing the pier. When I
3 saw the drawing without that center piece, it just really
4 caught my eye, and it created such a different feel for that
5 river going through.

6 One thing I would say, a lot of times when the
7 big, broader sidewalks are needed, that's when Arlington
8 Street is closed anyway. So people aren't really on the
9 sidewalks that much.

10 The only place might be following when there are
11 concerts over there at the amphitheater, then sometimes that
12 street's not closed. But I see the practical piece of
13 making that a little broader. Something to just keep in
14 mind, often the street's closed.

15 The only other point I'd make -- and I didn't
16 catch this and may have just not heard it -- is the height
17 of the walls along there.

18 Right now, I am waiting for the news -- I am sure
19 it's happened -- that the bridge walls, as you're walking
20 along the sidewalk, are lower than the waist of the average
21 person, and with some of our inebriated guests, especially,
22 it's a wonder to me we haven't had more of them just falling
23 right over the bridges.

24 So I am assuming they would be a little higher,
25 and, maybe, that was the reference you made --

1 MS. SANTER: Yes.

2 FATHER DURANTE: -- to some of the requirements no
3 longer being met.

4 MS. SANTER: Yes. I believe -- Mike, correct me
5 if I am wrong -- but I believe today's bridge with the
6 railing would have to be, I think, 42 inches tall. And I am
7 sure that the existing one is -- I don't know what it is, I
8 didn't measure it, but I am pretty sure it is not 42 inches
9 tall.

10 FATHER DURANTE: I would say so.

11 MR. COOPER: You're dead-on, Barb.

12 FATHER DURANTE: Very nice.

13 MS. SANTER: Thank you.

14 MR. ERNY: This is Greg Erny, and I am going to
15 jump in because I am going to have to leave for another Zoom
16 meeting. Much of what I have to say has already been
17 discussed.

18 There was a goal to maintain the pedestrian
19 access. My comment was going to be, hey, let's not maintain
20 it, let's enhance it. And that's been discussed already, so
21 I think -- there is a lot of foot traffic with and without
22 cars on that bridge. So let's make sure that people have
23 access to that park and to the island.

24 With respect to the lighting, my thoughts are the
25 lighting is great, but it wants to be subtle, it wants to be

1 soft, it wants to be a non-evident source of sorts.

2 I don't want to look at the lights per say; I want
3 to look at the area around it and not let the light sources
4 be the thing cause glare and/or distractions from the
5 natural beauty and features of that area.

6 From a practical standpoint, let's -- and I also
7 prefer the single span without the intermediate support.

8 There are views from above the bridge, and there
9 are a lot of views from below the bridge if you are a
10 participant in that park; whether it's as a person wading in
11 the water or fishing or whatever, and not having to look at
12 a big bridge pilaster underneath, I think, would just
13 certainly enhance that.

14 The LED lighting issue with the colors, today's
15 LED lighting opportunities provide the ability to actually
16 incorporate color change within those type of lights.

17 So whether you like to do it or not, want to do or
18 not, LED light source does afford that opportunity.

19 The other thing I would ask is let's provide an
20 opportunity for utilities to be to cross river somehow or
21 another within the bridge.

22 MS. SANTER: Oh, yeah.

23 MR. ERNY: The last thing we need is a brand-new
24 bridge with a new piece of technology that needs to cross
25 the river, and we get a big conduit or pipe or something and

1 it get strapped on the outside of the bridge because it's
2 the only way you can get it cross.

3 So see if we can find a way to afford some access
4 raceway plantums (phonetic) or whatever I might be within
5 the design of the bridge to afford paths for future,
6 yet-to-be-known things that need to cross the river.

7 That's my comments. Thank you very much for a
8 very nice presentation.

9 MS. SANTER: Thanks, Greg.

10 MS. BUJA: I wanted to make one more comment.
11 While we were listening to your presentation, which really
12 was great, I had no idea of what you were talking about when
13 I first walked into this. I think it's fabulous.

14 I went back and looked at some pictures of some
15 other bridges both modern, art deco, and some very old ones,
16 16, 1700s.

17 One of the common elements on all of them that I
18 personally found really, really attractive is that the
19 lighting is on the outside of the bridge, and it frames the
20 structure of the bridge and enhances the structure of
21 bridge, as opposed to being underneath and attracting the
22 eye to parts that I'm not really sure that's what we want to
23 be emphasizing.

24 MS. SANTER: Do you mean like having
25 pedestrian-scaled lights kind of on the corners?

1 MS. BUJA: No. No. This is on the frame of the
2 bridge itself.

3 MS. SANTER: Oh.

4 MS. BUJA: The structure of bridge on the outside
5 of it so that as you're walking down the street toward the
6 bridge, you're aware of that beautiful architectural design
7 without it slapping you in the face.

8 MS. SANTER: Gotcha. Okay.

9 MS. EBEN: Hello, everybody, this is Michon. I
10 just had a comment. I do like everybody's comments, you
11 know, lighted, not lighted, how we light it, I think that's
12 all important.

13 But I really did like Gregory and John's comments
14 about not too much lighting. I think as human beings,
15 everything's about us, and we do need let the natural river,
16 the natural surroundings have their nighttime. That's
17 important.

18 But I do understand that people are under the
19 bridge, they are going to the around the night. So that's a
20 hard one for me. So I'm not there, or I don't have a vote
21 for either. I just think that is going to be a big one.

22 My other comment is about back on slide number
23 5 -- and you I don't have to go back to it -- it's the
24 history, the site history, and I know that site history is
25 just for the bridge only.

1 And, maybe, my question needs to be further --
2 maybe my question and my comment can be in the actual NEPA
3 document, or somehow we can mitigate down the road that
4 there be a historical marker for the Truckee River and
5 how -- because there is the history of the river and the
6 native culture, everything has a connection.

7 So this bridge today has a connection to that
8 river. And I know we're talking about the bridge and the
9 theme, but I do want that make sure not to leave the
10 indigenous culture out because the Truckee River was named
11 after a Paiute -- a very great Paiute man.

12 And, actually, the pioneers that named it after
13 him, they did get the name wrong. We never had a Paiute man
14 named Truckee. The name was misinterpreted. I just think
15 there needs to be some type of history on that.

16 Don't leave out the native culture. That's been
17 happening far too long and everything -- when the native
18 culture is left out, then it looks like we weren't here
19 anymore.

20 There is a theme that has happened this whole year
21 of don't leave things out. I think that's important.

22 If slide number 5 is going to be a public
23 document, we really should put some culture in before the
24 1900s, even though it's not about the bridge.

25 So I would appreciate that. We can talk about

1 that further, and that could be, like I said, in the NEPA
2 document, the whole history of the Truckee River because we
3 will be commenting on that.

4 That's my comment. Thank you.

5 MS. SANTER: Thanks, Michon.

6 MR. BREZINA: Hi, Barb. This is Matt with the
7 City of Reno Parks Department. I had a comment on the
8 bridge style.

9 I had originally preferred the single span -- it
10 looked a little bit better, opened up the river -- until it
11 was talked about how the precast girders would kind of angle
12 down over the walk path that goes underneath the bridge.

13 I think that's a very important aspect of the park
14 plan and the bridge plan, as it allows people to walk from
15 east Wingfield to west Wingfield without having to cross the
16 street.

17 And I don't think we want to restrict that if it's
18 going cause us to have to block that path or, you know, I
19 don't know if there are any height guidelines, but I think
20 that should be taken into account.

21 MS. SANTER: Matt, can you clarify that? I am not
22 sure I'm understanding. You said you used to like single
23 pier, but now you're thinking the clear span with no pier is
24 the better choice?

25 MR. BREZINA: No. Well, I think with no pier

1 would look better.

2 MS. SANTER: Okay.

3 MR. BREZINA: However, I don't want that to
4 restrict the walking path that goes under it.

5 It looked like the precast girders that were going
6 to be used for that single span had to angle down to support
7 traffic, which would kind of minimize the head height on the
8 walking path underneath the bridge.

9 MS. SANTER: Oh, I see. Okay. Gotcha.

10 MS. KOSKI: Barb, maybe somebody could speak to,
11 just in general terms, we're looking at -- without a center
12 pier, then what are we looking at for sidewalk widths and
13 the rails, for example? Because the rails have to be
14 traffic rated and such.

15 So do you have kind of a feel for what we're
16 looking at sidewalk width-wise if we have no pier or with a
17 pier?

18 MR. COOPER: Kerrie, I can answer that. Right
19 now, the way the roadway's been configured in our
20 preliminary layouts, it's eight-foot sidewalks across the
21 bridges.

22 Those could be widened out to 12 feet or more,
23 particularly with a center pier to provide support for that
24 widen area.

25 The rigid-frame structure, it gets support its

1 support to hold up traffic -- Matt as you were
2 questioning -- from the thickened ends, and that translates
3 worst end into the abutments that way.

4 So, yes, it would be a deeper structure with a
5 clear span, and it would be something that would need to be
6 studied: How much head room that takes up versus the
7 preferred elevation for the pathway underneath the bridge.

8 I'm assuming at flood state, that pathway is going
9 to be inundated; but normal times, that pathway is going to
10 want to be clear and open. So we can't oppress it too much
11 to get under the bridge.

12 But it would be some part of our further studies
13 on what the grades would actually look like and elevations
14 of things and how much head room.

15 MS. SANTER: Good to know.

16 MR. COOPER: Matt, does that answer the question
17 that you had?

18 MR. L'ETOILE: Kind of along those lines,
19 Mr. Cooper, I was curious if you could get a ten-foot-wide
20 sidewalk with a clear span?

21 MR. COOPER: Yes, it's possible. And anything is
22 possible, it's just the idea that clear span was to try to
23 minimize the depth added in over the river.

24 We can thicken that up a little bit to provide a
25 deeper section to support the sidewalk and push the width

1 out to something wider than the standard eight foot that
2 we've got on there right now.

3 MR. L'ETOILE: Okay. Thanks, Mike.

4 MS. SANTER: I mean, eight feet is actually pretty
5 good for a sidewalk width because I think, like, standard
6 commercial would be five feet. So eight feet is not bad
7 with a clear span.

8 Great. Any other comments on these two topics? I
9 really appreciate everyone's feedback.

10 MR. L'ETOILE: One other question, maybe, Barb,
11 just thinking about pedestrian circulation.

12 If there is no grading in between the bridges,
13 would there be an opportunity to look at the connections --
14 just the point of connection between the pedestrian walks
15 and the sidewalk along Arlington?

16 Nope. Judy's not cringing. Maybe she's
17 covering --

18 MS. TORTELLI: I am going to jump in there a
19 little bit. Right now, John, we don't know for sure what
20 the footprint of our bridge is going to look like.

21 So once we determine how far out we're going to be
22 going, then we'll start looking all connections into the
23 existing pathways. But, I mean, access to park and to those
24 existing pathways is a key component of this project.

25 So, like I said, right now were not sure. We're

1 kind of in the final stages of determining what our
2 footprint is going to look like and how high do we have to
3 raise that bridge and how far out are we going to be.

4 So, hopefully, that helps answer your question.

5 MR. L'ETOILE: It does. Thanks, Judy.

6 MS. TORTELLI: Okay. Well, we're going to go
7 ahead and keep moving on. This is great feedback. Thank
8 you, everybody.

9 Let's move on to our railings.

10 MS. SANTER: Okay. So one of aspects of design
11 that we thought was important was to maintain -- to
12 establish some element of transparency to the bridge
13 railing.

14 As might recall, the existing bridge railing is
15 solid concrete. So when you're driving in your car, you
16 cannot see the river at all. I mean, certainly if you're on
17 the bridge and looking over the railing -- although it's too
18 short, so it particularly works today -- you can see the
19 river.

20 But just work -- having been involved with
21 aesthetics on both the Virginia Street and Center Street
22 replacements over the years, it's been kind of a common
23 request of the public to be able to have some element of
24 transparency and be able to see the river.

25 So we're recommending that that should be -- that

1 is kind of an important aspect of the design. You can see
2 the examples that we showed on the upper left is not a
3 super-decorative railing, but it's got the transparency with
4 the cutouts in the concrete.

5 The lower left is more of a hybrid design we just
6 came up with that has vehicular rating of those two heavy
7 rails, the horizontal rails, but then exterior railing and
8 those bars are much more transparent. So it's kind of the
9 best of both worlds. This was just a quick study we just
10 did, but it kind of incorporates that little chevron
11 elements that is on the Downtown Post Office and some of
12 other -- it's like a kind of an art deco feature.

13 And then I will just go through the photos and
14 then the list of topics here.

15 Then the photo on the lower-right side is one of
16 the railings from Center Street Bridge, which is like a
17 hybrid of both the concrete vehicular-rated railing with a
18 transparent railing on top. So it's possible to do
19 something like that as well.

20 But, again, just to summarize, this topic slide is
21 we do recommend that people want to be able to view the
22 river.

23 We do think in this case we should avoid the
24 double railing concept because there are so many special
25 events out here, and people really want to be able to walk

1 back and forth across the street because it's actually
2 closed for special events.

3 So we think we should avoid that double railing,
4 but we can still accomplish the transparent railing if we do
5 something along the lines of the lower left or one of these
6 other options.

7 Again, there is a potential for some decorative
8 railing and decorative steel hybrid or a pedestrian --
9 excuse me, a vehicular-rated metal guardrail rail with a
10 custom artistic-detailed grading on the outside, and that's
11 kind of like on the lower left.

12 And then on the lower right, the art deco,
13 concrete railing exists along the norther floodwall, Sierra
14 Street Bridge and Center Street Bridge.

15 So we have kind of got the -- kind of the nod to
16 the art deco already down there on quite a few of these
17 bridges.

18 So those are kind of the big ideas on this, is do
19 you want the transparent railing? And then, do you agree we
20 should avoid the double railing? And we'll have a
21 discussion on this in a moment.

22 Again, this other topic is to maintain pedestrian
23 accessibility. Again, in order to do that, we recommend
24 avoiding the double-bridge railing because of the large
25 number of special events and need for pedestrian

1 accessibility.

2 The photo on the upper left is the double railing
3 example from Center Street right on the bridge where you've
4 got that vehicular railing right behind the curb with the
5 lights.

6 Then on the left, is the super transparent, but
7 very pretty and sparkly, aluminum railing that we had to put
8 the vehicular railing on the right side there because the
9 one on the left does not stop cars from, possibly, falling
10 off the bridge if somebody were to have to a mistake there.
11 So we're recommending not doing this. We think we should
12 have smooth pedestrian movement across the street.

13 Also, even if the elevation of the street needs to
14 be raised, and to to kind of make sure that point is -- we
15 don't have all the final answers on that yet, as Judy
16 explained, but, again, looking at lower right little image,
17 if Arlington Street does need to be elevated, we're kind of
18 recommending that we just regrade those areas into the park
19 and make it a little, you know, steepen up the grass areas,
20 but don't put, for example, small retaining walls or things
21 like in if we can avoid it.

22 Then we can use that opportunity to, maybe, do
23 some street tree planting if the evaluation needs to be
24 raised.

25 Then the last topic, not exactly in the

1 highlighting of this slide, but provide some graffiti
2 coating for easy maintenance and graffiti removal.

3 The lower-left slide also is just kind of an
4 example of streets that have a lot of pedestrians on them.
5 That's kind of a plaza, but just the idea that the street
6 could have trees and a few more trees, and it's closed off
7 now and then, so it becomes kind of a really nice pedestrian
8 space.

9 Okay. The third point in this series is the
10 widened-bridge deck, and we already had a lot of discussion
11 about. The consideration would be, do you want to widen the
12 bridge deck to allow for greater pedestrian viewing?

13 And as Mike kind of pointed out, it looks like the
14 single-pier-in-the-river type of bridge would need to be
15 used in order to accommodate that.

16 Again, just pointing out that both Center Street
17 Bridge and Virginia Street Bridge have those widened decks.
18 You can see that in plan view, that's the Virginia Street
19 bridge there, and then the Center Street Bridge; both the
20 centers are kind of widened.

21 The photo on the lower left is a photo of that
22 double-bridge railing with the super-transparent outside
23 railing, and then the vehicular-rated inner railing.

24 Then the photo on the lower right is the Virginia
25 Street Bridge with some people walking right about where the

1 bridge gets about as wide as it gets. It does cast a really
2 nice shadow, I might say, on that photo.

3 So going --

4 MR. COOPER: Hey, Barb?

5 MS. SANTER: Yes.

6 MR. COOPER: Can I just make one point here on the
7 wider sidewalk?

8 MS. SANTER: Sure.

9 MR. COOPER: Speaking in terms of it being a
10 little bit more complex on the rigid frame structure to have
11 the wider sidewalk, it's all about having the wider sidewalk
12 just out at mid-span over the river.

13 Certainly, if we were to look at a wider sidewalk
14 over the full length of the structure, that's a different
15 animal altogether, and could be easily accommodated.

16 We need to be looking at how that wider structure
17 ties in at both ends of the bridge. Does it match, does it
18 fit in well, or does it cause other conflicts? We need to
19 look to that.

20 That would be a way to get a wider sidewalk with
21 that rigid-frame structure.

22 MS. SANTER: So just making the whole thing wider
23 from one end to the other, you think that could be
24 accommodated with the clear span?

25 MR. COOPER: Yes.

1 MS. SANTER: Oh.

2 MR. COOPER: Because you would be widening the
3 structure underneath out as well. You wouldn't be
4 cantilevering the wider structure off of a narrower bridge
5 to create the effect just over the river.

6 But, as I say we'd need to look at how the tie-ins
7 work at the ends of the bridge.

8 MS. SANTER: Yes.

9 MR. COOPER: For the structure, you have to make
10 sure things fit together with what you're landing on at the
11 two banks; that works together.

12 MS. SANTER: Great. Good to know.

13 MR. COOPER: Just a clarification.

14 MS. SANTER: Yes. Absolutely. That's really good
15 to know.

16 Okay. So any questions? What are your thoughts
17 about this? Again, the smooth pedestrian movement idea,
18 railing or not double railing, should the railing be
19 transparent, and should the bridge deck be widened.

20 So opening up to your comments on those topics.

21 MS. DOWTY: Hi, everyone. This is Kayla Dowty. I
22 am representing the Carson-Truckee Water Conservancy
23 District. We are the local sponsor for the 408 permit that
24 this project is going to need.

25 I know that I am probably starting to sound like a

1 broken record on these working groups, but this has been a
2 really nice presentation to kind follow the trends of the
3 other bridges, and how access from those bridges is,
4 especially for large equipment.

5 So just looking at these two bridges that you have
6 here, the Virginia Street Bridge, while it's really pretty,
7 these cantilevered sidewalks and then also the cable
8 railing, allows virtually no access to the river from the
9 bridge.

10 And I don't if any of you have seen it before, but
11 I was just on a field walk with a couple of the guys from
12 the City of Reno, and we were talking about, during a flood,
13 both the City and the Carson-Truckee actually has
14 contractors that bring large equipment, particularly like an
15 excavator, out on to some of these bridge decks, and they
16 actually pick logs out of the river as they're coming
17 downstream to help mitigate flood impacts to the Downtown
18 area.

19 So, obviously, like, the Virginia Street Bridge,
20 there is no way that we can get access there to do that.
21 Then, also, the Center Street Bridge with the double
22 railing, there is no way to get access there either.

23 So we're quickly kind of like ticking off bridges
24 where you can have access during floods, also just general
25 maintenance. I know the City of Reno needs to be able to

1 access the bridges for general maintenance.

2 So that is going to be really, really important
3 when the Carson-Truckee is reviewing the application for the
4 408 permit, that there is access for large equipment.

5 One other thing that I'll mention is that, since
6 this one is just adjacent to the kayak park, due to the
7 flows through the kayak park, they tend to get sediment
8 buildup in the kayak park features, and as, just a general
9 requirement of the Martis Creek Agreement, the City of Reno
10 has to keep that sediment out so that we don't raise water
11 surface elevations.

12 So as a result of that, it would also be really
13 beneficial, I think, to the City in general to have another
14 way to access the river, not even from the bridge, but also
15 just from the riverbank, again, with large equipment.

16 MS. SANTER: Thank you.

17 MS. DOWTY: So I guess to just kind of round out
18 that comment, I don't think that double railing would be
19 preferred, at least from our standpoint.

20 Then, also, I am hoping that the design is not to
21 encompass these cantilevered sidewalks like the Virginia
22 Street Bridge did.

23 I don't know if you guys are at the point in the
24 conceptual design that you've, I don't know, been able to
25 kind of identify what access is, or what you are planning

1 access.

2 MS. TORTELLI: So, Kayla, I really appreciate your
3 bring up the flood debris removal. That has been a key
4 component --

5 MS. SANTER: Um-hmm. Yes.

6 MS. TORTELLI: -- and something that we do know
7 and understand that has to carry forward.

8 But you're right, we start talking about pretty
9 bridges and making them pretty and making them wide, and
10 sometimes we lose site of that access.

11 So, like I said, I appreciate your bringing that
12 up.

13 At this point, again, as we start to to determine
14 what our footprint is going to be and look a little bit more
15 closely into the access, we're just going to have to keep
16 that in mind.

17 We're not quite there yet, but it's coming.

18 MS. DOWTY: That would be great. Thank you, guys.
19 I appreciate it.

20 MS. TORTELLI: Um-hmm.

21 MS. JONES: Judy, this is Theresa Jones. Can you
22 hear me?

23 MS. TORTELLI: Yes.

24 MS. JONES: So just along those lines with regards
25 to access -- and NDOT can speak for this, and I've said it

1 before -- the very large UBIT, under-bridge inspection
2 trucks, need to have access to inspect the underneath of the
3 bridge and the girders.

4 So these wider sidewalks makes that difficult, and
5 I know that you guys are keeping that in mind. I just
6 wanted to piggyback off of Kayla's comments.

7 Additionally, I would assume that this is a
8 brand-new bridge, and that it's being modeled and designed
9 to pass the hundred-year flood event, along with taking into
10 consideration the impacts to debris and scour and what not.

11 I'm certain that that's being considered in the
12 design of this bridge.

13 MR. COOPER: Yes, Theresa, absolutely.
14 Absolutely.

15 And that was part of -- maybe, it was not real
16 clear, but part of my comment on the thinner structure
17 having less of an impact, potentially, on profile on
18 Arlington, has to do with making sure the underside of the
19 bridge is high enough to pass flood flows and considering
20 debris.

21 The thinner structure might do better at providing
22 that flood capacity and have less impact on profile on the
23 roadway above.

24 We're pretty constrained at both ends of the
25 project; the north bridge ties into an intersection, the

1 south bridge does as well.

2 So there is little we can do there without profile
3 without stepping on adjacent properties.

4 So that is definitely something that we'll be
5 looking more closely as we move ahead.

6 MS. SANTER: Great.

7 MS. BUJA: I'd like to add one comment in terms of
8 double railing versus single railing.

9 That bridge on Virginia Street is so beautiful, and
10 it's a statement in and of itself. It makes this marvelous
11 statement.

12 I think staying with a single railing helps to set
13 that bridge off as its own entity, and then everything kind
14 of works out from it as aesthetic support.

15 If we keep with a lower profile on those other
16 bridges, in terms of their railings, but I'm so glad you're
17 going to open up the railings visually. That's going to be
18 cool.

19 MS. SANTER: Great. Thank you.

20 MR. L'ETOILE: I would agree. The transparency
21 is -- I don't think that should even be a question. That
22 should be viewed through, for sure.

23 With the double railing, the one design solution,
24 if you're trying to get safety for both pedestrians and
25 safety as it is a roadway as well as, maybe, not have a

1 solid wall, but some aesthetic type of pilaster or bollard
2 so that pedestrians can move back and forth easily, but a
3 car couldn't come up on to the sidewalk.

4 Then the widening, I think pedestrian circulation
5 is key. If there's a desire to have like a viewpoint or
6 someplace to gather for people along the bridge structure or
7 directly over the river, maybe it is closer to the abutment
8 so there's, you know, bulb out on all four corners or two
9 with corners that people can look out over to water at those
10 sections at the more-structurally robust portions of the
11 bridge structure.

12 MS. SANTER: That's an interesting thought.
13 Great. Any other comments those topics?

14 Okay. So maybe we can move on to our final couple
15 of topics.

16 One is textured abutment walls. So what we were
17 thinking of considering an abutment wall, which is the wall
18 that is right underneath the bridge, as opposed to the
19 floodwall, just to clarify, that might have some more
20 texture to enhance the pedestrian experience and river-user
21 experience below the bridge. And, again, this is the only
22 bridge right now that has pedestrian access below the
23 bridge, but, currently, the abutment walls are smooth.

24 A couple things we were thinking about, just
25 brainstorming, would be there is already cobble texture

1 that's being used, like on the Riverwalk, and, actually,
2 some of the more -- I hate to use the word "historic," but I
3 would say the oldest floodwalls down there do have sort of
4 this cobble texture.

5 So the image on the lower left is intending to
6 represent that texture, but there, of course, a myriad of
7 possibilities.

8 So the second photo from the left on the bottom is
9 actually a concrete texture called a "form liner" where that
10 was just a custom texture that was developed for a certain
11 project and is super stylize, and I think it's really
12 pretty. I wouldn't say we would do this exact one here, but
13 that's another possibility.

14 The third one from the left is actually intended
15 to kind of represent a cottonwood tree bark, so that really
16 furrowed bark. That would be a real naturalistic
17 possibility.

18 Then the one on the right is just like showing
19 what the Greek key looks like. That's an element -- real
20 stylized element from the Downtown Post Office project.

21 So I guess it's kind of a two-part question. I
22 mean, we would certainly explore other textures, but what do
23 you think about having a texture, I guess, versus just
24 smooth concrete, which is what's there now?

25 So we will go through our next couple topics, and

1 then have feedback on that here in a minute or so.

2 I might go back to that and -- well, actually, I
3 can just talk about that here as well.

4 So, similarly, the floodwalls -- this project is
5 not about replacing a lot of floodwall.

6 However, the photo on the lower left kind of shows
7 you the north floodwall. That is a picture of the north
8 Arlington Bridge, and you can see there's a kind of a smooth
9 piece of wall where that culvert is, then you go to this
10 kind of older, rock type of floodwall, but then it
11 transitions into smooth concrete. So we do have a variety
12 of floodwalls in the Downtown.

13 The diagram on the upper left is really the most
14 common type of floodwall on the north side of the river,
15 which is just smooth concrete, and then it's got the, kind
16 of, pilasters that extend down the wall -- actually, I think
17 may not be completely accurate. I think those pilasters,
18 the concrete extends even further down the wall than what is
19 shown there -- then it's got the globe, kind of, art deco
20 lights on them.

21 So, I guess, we're kind of saying that we think
22 the floodwalls, there should be some consistency between the
23 bridges. That's the first topic.

24 Secondly, the textures, horizontal reveals open
25 concrete railing and pilasters extended below, plus the

1 lighting, we kind of think should be consistent so it
2 doesn't look like so much of a hodgepodge.

3 Maybe the floodwall on the south side of the
4 bridge should match with the cobble along the Riverwalk.
5 That's a possibility on the south bridge replacement.

6 Then, I don't know if we can do this, it would be
7 great if we could do some kind of narrow planting at the
8 base of the wall to soften the height.

9 You can see, like on the photo on the lower left,
10 where the big riprap was added into the channel at the edge
11 of the wall. That was, I'm sure, to facilitate the kayak
12 park. It's kind of on the right side of the photo, and now
13 you can see some trees have grown in there.

14 So, of course to me, that is nicer looking than no
15 trees. However, from the engineering or maintenance side,
16 maybe that is not the most ideal scenario.

17 Then just on the right-side photo, that's actually
18 a photo of the new and old floodwall at the Post Office. So
19 that was constructed as part of the Virginia Street Bridge
20 Project, and in this case, the wall has the horizontal lines
21 or reveals, which does break up that big, expansive concrete
22 kind of nicely.

23 So I think the question is on the floodwalls,
24 we'll come up, do you agree that there should be consistency
25 between the bridges?

1 If there is, on the north side, it should probably
2 look kind of like the upper left, and in the south side, it
3 might want to look like the cobble that's at the Riverwalk.

4 So maybe move on to the last slide, and then we
5 can open up for final discussion.

6 So the final topic is the idea of, kind of, the
7 plaza street, and the consideration would be should we look
8 at the Arlington Avenue plaza street concept to unify the
9 park areas if the street between bridges needs to be
10 replaced?

11 So the thought is to consider, number one,
12 unifying, kind of, the paving so there's some continuity
13 between sidewalk and the street surfacing. We can even
14 consider using some permeable pavers on the street and the
15 sidewalk to create a seamless transition and provide the
16 storm water infiltration.

17 So that would be sort of represented by -- I mean,
18 one version of that is on the lower-right side, that is a
19 type of permeable paver that actually happens to exist on
20 the northwest corner of the Arlington Street Bridge now. Of
21 course, there many, many styles that could be considered.

22 The possibility is also to use like a sidewalk
23 paving that has a unique stamp or a sand blast that kind of
24 creates a theme. The photos on the two lower left are
25 examples of that.

1 So on the lower left, that's actually a photo of
2 the La Rambla, a super-famous street in Barcelona, where
3 there is actually a canal underneath that street, and now
4 it's a pedestrian plaza only. But the wave pattern was
5 chosen because there is actually water. There is still a
6 canal under there. So what was sort of a reference to the
7 water that was once there, which I think is really
8 beautiful.

9 Then middle one is just showing another design
10 just using a simple, it looks like, sand blast or exposed
11 aggregate.

12 So the big question here is just what do you think
13 about the idea of, perhaps, creating this kind of plaza
14 street idea, if the street between the bridges needs to be
15 replaced?

16 So moving on to the final slide, it would be --
17 these are the final, kind of, topics that we would like your
18 feedback on.

19 One, again, would be the plaza street, and then
20 the other one is should we incorporate some kind of texture
21 on the floodwalls, and then on the -- or excuse me, the
22 abutment walls. Should we incorporate texture on the bridge
23 abutment walls? And then the floodwalls, should we maintain
24 some consistency between the design of the floodwalls to
25 what's there now?

1 So opening it up for more comment patient.

2 MS. KOSKI: So this Kerrie, again. Kerrie Koski,
3 City of Reno, City Engineer. I am going to weigh in a
4 couple of things.

5 The plaza street, I would like to say that
6 Arlington Street is a street first. Please keep that in
7 mind.

8 I would also like to say that accessibility to me
9 is important to everyone. So I would like the group to
10 think about -- textured surfaces and such are nice. They
11 are fancy. They catch your eye.

12 But we, at the City, often get complaints about
13 the smoothness, or if you think about people who are vision
14 impaired, how to do they -- how do they navigate it? It's
15 kind of a balancing act. So I am not really in support of a
16 lot of fancy textures on a plaza -- in a plaza.

17 As far as the floodwalls go, low maintenance.
18 That's all I ask is, whatever we put in there, let's make
19 sure that it does, obviously, match -- I would support
20 matching with adjacent, and make it low maintenance.

21 That's my two cents.

22 MS. SANTER: Gotcha.

23 MS. KOSKI: That's from the boring engineer. I'm
24 sorry.

25 MS. SANTER: Appreciate that.

1 Anybody else?

2 MR. BREZINA: Yes, Barbara. This is Matt with the
3 City of Reno Parks again. I agree with Kerrie. I think
4 simple is better. I think some of the decorative textures
5 look nice, but once they are covered in our concrete gray
6 paint to cover the graffiti, they don't look very nice at
7 all.

8 I think whatever is easiest to cover up and
9 simplify the coloring schemes, I think would probably be
10 easiest for everybody.

11 MS. SANTER: Any others?

12 MS. BUJA: This is Ann again. I don't know if
13 it's possible, I always look at these sorts of things and
14 think what are we going to think when we look this a hundred
15 years from now? Will it feel timeless, or will it feel like
16 you can point at it and say, oh, I know exactly when that
17 was done.

18 And the first time I saw it, I really didn't like
19 it, but the sculpture walls that are done along the highways
20 now -- we moved here from Colorado, and on a lot of walls
21 lining the highways, the sound barriers, we have the front
22 range, we have geostructures that show how the land
23 developed. When we moved here, you know, there are the
24 quail along the highways.

25 So what if we used this as a place where we could

1 do flora and fauna? Local flora and fauna, and have that be
2 the design along those flood walls.

3 I think it can be kept simple paint-wise, I think
4 it's not too hard to maintain. Just a thought.

5 MS. SANTER: That's good. Well, I am from Fort
6 Collins, originally, and I am very familiar with, like, a
7 lot of the textures they did on the I-25 on the T-Rex
8 Project that have, kind of, the beautiful buffalo and
9 swallows.

10 I mean, John L'Etoile is in charge of the program
11 at NDOT that does all that work for our highways.

12 So we are kind of knee-deep in that kind of work
13 and reference. So we're all as excited, or at least I am,
14 about that kind of thing.

15 I like, personally, the idea of, maybe, like,
16 referencing the cottonwood or the trembling leaves somehow,
17 because that was such a -- it's just such a significant
18 component of the Truckee Meadows is, you know, were in this
19 kind of funny oasis in the middle of the Great Basin, of
20 course at the toe of the Sierra too.

21 John?

22 MR. L'ETOILE: Yes. I am part of that program,
23 but those designs are yours, Barb. Those quail.

24 MS. SANTER: That's true. The quail and the fish,
25 which I was referring, by the way, to the Lahontan cutthroat

1 trout that I am super excited about possibly returning to
2 Downtown river now that they have been taking away some of
3 the impediments like to the Derby Dam and all that.

4 I mean, apparently, there used to be 20-pound fish
5 getting drawn out of the Truckee River in Downtown Reno. It
6 is crazy.

7 MR. L'ETOILE: Yes. That's fantastic.

8 MS. SANTER: And that would tie in, maybe to some
9 of the thoughts Michon had too about just referencing some
10 of the importance of the Truckee River to the Tribes, you
11 know.

12 Doing it in a really clean, timeless way, that
13 would be my only concern is that -- and I know there is a
14 way to do it, but just making so it's something that you
15 kind of get, but it's kind of subtle and just beautiful and
16 not -- just really --

17 MS. BUJA: Not tacky.

18 MS. SANTER: Not tacky. Yes. Right.

19 MR. L'ETOILE: Yes. Yes. If it's not completely
20 literal, I mean, it's a little more abstracted so it
21 resonates with the river and the cultural and the history of
22 the Tribes, which I think would be great to have that thread
23 in there this as well.

24 MS. BUJA: I grew up in New Mexico, and a lot of
25 the architecture in Albuquerque and around pulls from the

1 Hopi and the Navajo and the Pueblo Tribes, and they are art,
2 and it's replicated. It was really -- I mean, that was our
3 art deco.

4 I am wondering if we can do the same thing again
5 to reference the Paiute people. I mean, they've only been,
6 you know, 800 -- as one of the women informed me: We've
7 been here about 800 hundred years longer than you. And I
8 look really great.

9 So if there would be a way to use that on the
10 walls. Except I don't want them down on the water, I want
11 them up where we can see them, always.

12 MR. L'ETOILE: Yes. A couple of other opinions on
13 the patterns that you have there on the bottom.

14 The Greek patterning, I think is more -- resonates
15 a little better with an architectural element. Maybe steel.
16 Maybe no not so much for river.

17 And the -- I like the idea of the bark and
18 bringing in the trembling leaves idea somehow. But bark
19 being, you know, the patterning along that wall, just not
20 sure about that.

21 I am a creature of consistency, so I think I'm,
22 maybe along the lines with Kerrie on keeping the walls
23 similar throughout the river corridor.

24 But the texturing does definitely impedes some of
25 the graffiti. There's so much less graffiti, we find, on

1 walls that have a deeper texture and pattern to them than
2 otherwise. So that would be important.

3 MS. SANTER: Thank you.

4 Anyone else?

5 MS. TORTELLI: Okay. Well, great discussion. I
6 mean, I kind of have this slide here for group discussion
7 and consensus.

8 I think, for the most part, all of the items that
9 we have kind of proposed as aesthetic elements are important
10 for us to carry forward. That's what I'm getting of the
11 discussion, and we will carry all of those forward. We need
12 to look at them in a little bit more detail.

13 I do want to remind the group that this is the
14 feasibility study, so we're not really getting into the
15 finer details of the aesthetics, but as we kick off NEPA and
16 design, we will be.

17 So right now in terms of next steps, I mean, the
18 group is going to put together a summary of notes from our
19 TAC meetings and our three Stakeholder Working Group
20 meetings that we have had with all of you, and present the
21 findings and the comments to the City of Reno Council and
22 our RTC Board.

23 Then we're going to refine some of our renderings
24 and the way the bridge concepts look, and put together some
25 of these aesthetic elements on the bridge so that we can

1 show that stuff to the public and get feedback from them at
2 our second and final public information meeting.

3 Once we get some feedback from the public, we'll
4 take that discussion and those comments and we'll gobble
5 them up into the feasibility study and present to the City
6 of Reno Council and RTC Board again, and then we will
7 finalize things.

8 So I really appreciate everybody's participation
9 today, and I think we've got great feedback.

10 Like I said, I feel like as a group, all the
11 things that we have presented today, everybody, you know,
12 for the most part, we should carry everything forward.

13 I think our recommendation to remove the double
14 railing -- I mean, not look at the double railing, I feel
15 like that's something that we don't need to carry forward
16 because it limits pedestrian accessibility.

17 MS. SANTER: Um-hmm.

18 MS. TORTELLI: And I'll just take a breath and see
19 if anybody disagrees with that.

20 Okay. Are there any additional ideas that anybody
21 wants to throw out in the last -- we don't really have any
22 minutes left, but in the last little bit of time that we're
23 here?

24 MR. L'ETOILE: If you eliminated the curb so you
25 don't have a -- maybe, have a different patterning for the

1 pedestrian and the vehicular.

2 MS. TORTELLI: Remove to curb. I guess I am not
3 following.

4 MR. L'ETOILE: Well, sorry. You know what, I was
5 thinking that in terms of if we the double railing or some
6 type of staggering railing, we might do something like that.

7 But, nope, scratch that, Judy.

8 MS. TORTELLI: Okay.

9 MR. STEWART: Judy, this is Brian with RTC. I
10 really like the idea that Mike brought up with respect to
11 the wider bridge. And, maybe, at least looking at is it
12 feasible, since it's a feasibility study, to provide that
13 from abutment to abutment. Then on that surface, you can do
14 (inaudible), so you might not have to use everything for
15 pedestrian or bikes or transportation, if you can
16 accommodate that.

17 So I think that would be something to look at that
18 could then give you some of these other options out there.

19 So, in any case, I don't want to lose that idea to
20 explore a little bit.

21 MS. TORTELLI: Okay. Anything else from anyone?

22 MS. HARSH: Judy, this is Toni. Do you want the
23 comments from the public?

24 MS. TORTELLI: I certainly -- Toni, you are more
25 that welcome to speak now.

1 MS. HARSH: Okay. And thank you so much. I
2 thought it was an amazing presentation. I loved everything.

3 And what I did the last time, was I simply went
4 through some highlights on my notes, and you captured them
5 beautifully, and I just thank you so much for letting me
6 participate in this.

7 So very quickly, okay -- because I have seven
8 pages of notes, but I only pick up a few -- some of the
9 things that I wanted to bring up is don't -- which may
10 follow up with -- or come up with Parks and Recreation, is
11 there has always been a huge appetite for the ice rink, and
12 that seemed to be best location down there. And that's
13 later on, you know, just a comment. That seemed to be --
14 and that's why we had that few-mile-an-hour thing is it's
15 still residue from the ice rink.

16 Regarding street lights, we have a tendency, and
17 the example is perfect on Booth Street, that we somehow
18 order our lights and forget that sometimes they are going on
19 pedestals and not at street level, so we get them out of
20 portion to the pedestrians. So I just would remind us of
21 that. I think you can see examples of that through the
22 pictures.

23 I love the idea of globes, and, by the way, I love
24 the green lights in the lights down on the river. It's very
25 exciting to see.

1 Regarding that floodwalls, having participated in
2 the conversations with the natural river and flood
3 management, the floodwalls are a part of that. I don't know
4 where that falls with funding right now, but discussion on
5 floodwalls goes clear back into the 1990s.

6 I really like the idea, and I don't know who
7 mention it, is the idea of a certain motif on the north side
8 and a different motif on the south side, because you don't
9 feel like you're going down a canyon and it's repetitious.
10 Plus the necessity for floodwall is far higher on the north
11 side than the south side.

12 Debris. Debris is paramount, I mean, you've heard
13 this all the way through. That is the main discussion that
14 comes out of the flood management, and we're still not
15 addressing that upstream where it should be addressed like
16 they do in other communities. So that's a separate
17 conversation that needs to be addressed and needs
18 established because that will clean up a lot of the
19 situations that you have with the structure of the bridges
20 Downtown. And the need for grass and the timbers and the
21 trees out of that.

22 So I would just comment I don't know you want to
23 throw that little monkey-on-your-back to somebody to talk
24 about debris sweep.

25 Just a point of discussion with all of the

1 components of where you are going into river for
2 pedestrians. There is an ADA accessible access, which is on
3 the south side of the river across from Barbara Bennett
4 Park. So you might want to put that on your map that.

5 The -- let me see. Oh, I loved the comments that
6 were made about that the lighting should not be
7 overwhelming; that it should be enhancing. I think that
8 that came back around many times, and I think there's going
9 to be a happy medium there of where it is going to be to
10 enhance and where it's going on, you know, some sort of --
11 we don't want dark shadows, but you guys know that better
12 than I do.

13 Believe it or not, I'm on page 5.

14 Yes. Most important coming out of the workshops
15 from living river, which go way back, is the desire for the
16 community to interact with the river.

17 So I think you've captured that, but just
18 reiterating that the public is just so involved in that and
19 excited about it that has not waned, even though we have had
20 to change municipal code so that we at least allowed people
21 to get into the river. So that was pretty exciting.

22 Regarding your accessibility for pedestrians, they
23 have changed the shading requirement down along the river.
24 There used to be a shading -- you know, you couldn't be
25 above a certain elevation on the north side of the river at

1 a certain time. That has changed, and it may not impact --
2 well, it could -- not it won't impact -- the Arlington
3 Street Bridge. But it's just a comment that we do have a
4 lot of slippery -- very slippery situation as we come down,
5 coming from south to north entering Arlington Street Bridge.
6 You know, who knows what we're going to have in the future,
7 but that was always a major safety issue there.

8 That cover it in no particular order. I love
9 everybody's comments. They were so valuable. Thank you for
10 listening to me.

11 MS. SANTER: Thank you.

12 MS. TORTELLI: Toni, thank you so much for that
13 input. That was really helpful. And I appreciate you being
14 patient and waiting until the end.

15 MS. HARSH: Sure.

16 MS. TORTELLI: Thank you for that.

17 MS. JONES: Judy, this is Honor. May I also make
18 a couple of comments?

19 MS. TORTELLI: Sure, Honor. Go ahead.

20 MS. JONES: I missed your last presentation, so
21 some of these -- my comments will revert back to that.

22 I do like your presentation and mentioned the
23 first 100 years, and also bringing it into the coming 100
24 years and how the use of the river and how we're going to
25 enjoy it as a population is going to be quite different.

1 With that in mind, and you said it very
2 accurately, we've got a street (inaudible) and I would like
3 to come back to one thing because I didn't quite get the
4 feasibility for why we dropped out an elevated bridge
5 because everything I'm hearing today kind of tells us that
6 an elevated bridge would eliminate some of the issues that
7 you have discussed.

8 One would be to start out with accessing for
9 maintenance, and the other would be debris. We wouldn't
10 have that element.

11 We've also got a repetition of the Virginia Street
12 bridge with an elevated look, and we would again accommodate
13 the upcoming and fastly growing -- and this is popular
14 across America -- outdoor activities at Wingfield Park.

15 We know with the population increase here in the
16 Reno area, we're only going to get more people that will be
17 attracted to come down there for more special events.

18 I am wondering if we are -- we don't need to
19 reconsider some of these things.

20 I would like to then kind of hit on something I
21 have dealt with in the last 15 years of my life because I
22 have taken care of an ADA needs person, but I can't stress
23 enough to keep your designs on your flat surfaces to be
24 ADA-compliant so that you just don't have any niches or
25 grooves that your wheels can get stuck in.

1 Remember, too, about the railings. And,
2 incidentally, I know that they increased the heights of
3 railings, but let's be careful not to use your designs to be
4 a ladder so that somebody could climb up them and go over.

5 I like the lighting because it is increased. It's
6 a modern trend. But I don't see us as Chicago. Chicago did
7 show the string of lights, but that mimics the skyscrapers.

8 We've got the curve of the park, the curve of the
9 river, so I believe our lighting should duplicate that sort
10 of look.

11 But I do want that say, or ask this question is,
12 maybe, it should be reconsidered to look at the elevation
13 again of a bridge. And particularly for safety.

14 We've got ambulances that need to go to St. Mary's
15 fast; we don't need to be caught with road closures or
16 people crossing the street. We've got fire trucks, we've
17 got all of those, and I know there is a little engineer in
18 my background, but still function before form is a rule.

19 So with that, I think I've contributed a citizen's
20 comments. Thank you. It was just a very well put together
21 presentation, and I know those things take time to do, so
22 kudos to all who were work concerned. Thank you.

23 MS. SANTER: Thank you.

24 MS. TORTELLI: Yes. And thank you, Honor. I'll
25 have to reach out to you. We have a recap from our last

1 Stakeholder Working Group meeting where we talked about the
2 reasons behind why the elevated bridge concept was not
3 recommended to be carried forward. There's also some more
4 details on that in our TAC-2 meeting stuff.

5 When I get that stuff posted on the website, I
6 will reach out to you and let you know so you have an
7 opportunity to look at that.

8 MS. JONES: Thank you.

9 MS. TORTELLI: We will be, like I said, right now,
10 the way this process has worked is we started off with a
11 public information meeting and we went out to the public and
12 we said: Hey, these are our bridge concepts that we want to
13 look at.

14 We told the public about the process that we were
15 planning to follow, you know, our TAC meetings and our
16 Stakeholder Working Group meetings.

17 We're through those now. We have some recommended
18 bridge concepts that we have to take back to the public and
19 get their input.

20 So we'll be presenting that information to the
21 public, probably, early next year, maybe, like February or
22 March. So stay tuned for that.

23 Well, we're not doing too bad. It's about 15
24 minutes after 3 it looks like. So I think we got through a
25 lot of the material in a short amount of time.

1 Christmas is next week so I wore my Santa hat
2 today. I just want to try and stay in the -- get myself in
3 the Christmas spirit here, and I would like to wish
4 everybody happy holidays.

5 Thank you for participating.

6 MS. SANTER: Thanks, everyone.

7 (Meeting was concluded at 3:14 P.M.)

8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

1 HEALTH INFORMATION PRIVACY & SECURITY: CAUTIONARY NOTICE
2 Litigation Services is committed to compliance with applicable federal
3 and state laws and regulations ("Privacy Laws") governing the
4 protection and security of patient health information. Notice is
5 hereby given to all parties that transcripts of depositions and legal
6 proceedings, and transcript exhibits, may contain patient health
7 information that is protected from unauthorized access, use and
8 disclosure by Privacy Laws. Litigation Services requires that access,
9 maintenance, use, and disclosure (including but not limited to
10 electronic database maintenance and access, storage, distribution/
11 dissemination and communication) of transcripts/exhibits containing
12 patient information be performed in compliance with Privacy Laws.
13 No transcript or exhibit containing protected patient health
14 information may be further disclosed except as permitted by Privacy
15 Laws. Litigation Services expects that all parties, parties'
16 attorneys, and their HIPAA Business Associates and Subcontractors will
17 make every reasonable effort to protect and secure patient health
18 information, and to comply with applicable Privacy Law mandates,
19 including but not limited to restrictions on access, storage, use, and
20 disclosure (sharing) of transcripts and transcript exhibits, and
21 applying "minimum necessary" standards where appropriate. It is
22 recommended that your office review its policies regarding sharing of
23 transcripts and exhibits - including access, storage, use, and
24 disclosure - for compliance with Privacy Laws.

25 © All Rights Reserved. Litigation Services (rev. 6/1/2019)

-	1928 8:3	3	8	abutments 22:11 51:3
---o0o--- 1:7 2:1,3	1980s 8:5	3 27:10 85:24	800 75:6,7	accent 10:12 30:24 34:11 36:12
1	1990s 80:5	3:14 86:7	9	
1 27:5 28:24 29:7,17	1991 18:4	3D 22:15 24:13	90s 12:7 18:4	access 10:22 11:24 21:2 22:2,14 23:22 25:6,7,11,14, 17 26:22 27:9,16,23 28:18 44:19, 23 46:3 52:23 60:3,8,20,22, 24 61:1,4,14, 25 62:1,10, 15,25 63:2 65:22 81:2
100 82:23	1996 16:1,4	4	A	
12 50:22	1997 19:13	4 27:14	ability 45:15	
15 1:11 2:2 83:21 85:23	1:00 2:2	408 59:23 61:4	able 10:4,6 53:23,24 54:21,25 60:25 61:24	
16 46:16	2	42 44:6,8		
1700s 46:16	2 27:8 29:3,20	5	above 21:6 23:16 45:8 63:23 81:25	accessibility 13:21 31:6 55:23 56:1 71:8 77:16 81:22
1900s 48:24	20-pound 74:4	5 27:19 47:23 48:22 81:13	absolutely 59:14 63:13, 14	accessible 81:2
1909 7:14	2020 1:11 2:2	6	abstracted 74:20	accessing 83:8
1911 8:15	2027 6:15 17:12	698917 1:25	abutment 10:15 25:12 31:10 65:7, 16,17,23 70:22,23 78:13	accommodate 57:15 78:16 83:12
1912 7:18,25	2040 6:12,15	7		accommodate d 58:15,24
1916 7:19	2222 6:13	7 25:9 28:3,6		
1920 7:22	2226 6:13			
1925 8:5				

accomplish 55:4	28:11 32:9 34:1 35:15 42:3 45:15 48:12 51:13	addressing 80:15	17:1 20:9,10 21:3 24:13 30:20 32:25 33:6 34:5	64:5 82:19
account 49:20	52:4 55:1 60:13,16 66:1,9,14 67:2,16 68:17	adjacent 11:14 13:15 26:16 61:6 64:3 71:20	41:13 42:5 54:20 55:7, 22,23 56:16 57:16 59:17 61:15 62:13 65:21 70:19 71:2 72:3,12 75:4 77:6 83:12 84:13	Albuquerque 74:25
accurate 67:17	69:19 70:1,3, 5	advantage 21:21		Alex 39:8
accurately 83:2	ADA 81:2 83:22	Advisory 21:12		all 2:12 3:21 6:20 9:24 15:11 19:3,12 20:7 27:7 28:20 29:3 30:14,20 33:12 35:14, 22 38:15 46:17 47:12 52:22 53:16 56:15 58:11 65:8 71:18 72:7 73:11,13 74:3 76:8,11, 20 77:10 80:13,25 84:17,22
achievable 7:2	ADA- COMPLIANT 83:24	aesthetic 2:16 3:24 4:23 5:8,12 30:13 35:7,23 36:1 64:14 65:1 76:9,25	against 36:20	
acquired 7:20	add 27:1 64:7	aesthetics 2:25 3:23 4:7 53:21 76:15	age 29:21	
across 26:22 50:20 55:1 56:12 81:3 83:14	added 7:18 12:20 51:23 68:10		agenda 5:5	
act 29:7 71:15	adding 33:3	affect 5:8 40:22	ages 27:7	
activities 22:1 83:14	addition 12:21 34:9	afford 45:18 46:3,5	aggregate 70:11	
actual 10:17 27:10 33:9 48:2	additional 5:3 77:20	after 12:16 33:11 48:11, 12 85:24	ago 14:9 19:5	allow 3:9 5:21 57:12
actually 8:10 11:16,21 12:6,21 13:5, 6 14:3,25 15:8 16:7 17:19 19:24	Additionally 63:7	again 10:16 11:10 12:4 13:8 16:20,22	agree 37:15 39:12,17 40:19 42:10 55:19 64:20 68:24 72:3	allowed 81:20
	addressed 80:15,17		Agreement 61:9	allows 42:5 49:14 60:8
			ahead 2:6,13 22:17 53:7	almost 28:16
				along 10:15 11:4 14:1,3 25:5,8,14,15

26:7 34:3 36:3 38:5 40:7 41:8 43:17,20 51:18 52:15 55:5,13 62:24 63:9 65:6 68:4 72:19,24 73:2 75:19,22 81:23	15:19 23:20 26:25 53:17	25:1	51:21 78:21	approach 41:10
already 4:20 21:13 34:5 44:16,20 55:16 57:10 65:25	altogether 58:15	and/or 45:4	anyway 39:4 40:8 43:8	appropriate 40:20
also 2:21 10:6 11:10 13:11 18:11 19:1,11 23:14,16 24:20 25:15, 17 27:1 28:25 32:11 33:14, 20 34:1 35:1 36:2 38:25 39:9,17,23 40:1,9,19 42:24 45:6 56:13 57:3 60:7,21,24 61:12,14,20 69:22 71:8 82:17,23 83:11 85:3	aluminum 17:5,8 56:7	angle 49:11 50:6	apparently 12:15 74:4	aquatic 35:3, 4
ambulances 84:14	always 41:23 72:13 75:11 79:11 82:7	animal 58:15	appeal 40:22	arbors 18:19
amenities 27:5	amazing 79:2	Ann 1:24 39:12 72:12	appealing 7:1	arch 14:11, 14,23 15:2,14 17:16
America 83:14	amazingly 41:25	Ann's 40:9	appearance 4:22,25 14:14,17	arched 21:17
amount 85:25	ambulances 84:14	another 8:15, 24 10:21 13:3 16:4 17:24 18:17 19:18 21:7 26:10 30:9 33:15 34:10 35:5 44:15 45:21 61:13 66:13 70:9	appears 18:22 24:2	arches 14:12
amphitheater 21:1 27:10 43:11	amazingly 41:25	answers 56:15	appetite 79:11	Architect 2:19 3:17
alternative 23:19	amusements 8:9,13,18	anybody 72:1 77:19,20	application 61:3	architectural 9:23 16:9 47:6 75:15
although	analysis 5:3	anymore 19:7 48:19	applied 32:21 35:19,21	architecture 40:17,19 74:25
		anything	applying 4:2 31:23	area 4:4 8:24 9:12 11:5 14:20 17:3 19:18,19 20:13 22:19 26:14,15 28:9,18 37:25
			appreciate 42:24 48:25 52:9 62:2,11, 19 71:25 77:8 82:13	

<p>40:20 41:13, 15,17,21 45:3,5 50:24 60:18 83:16</p> <p>areas 17:25 26:18 27:3,8 34:19 56:18, 19 69:9</p> <p>Arlington 1:5 2:16 5:6 6:7, 11 7:8 9:25 10:4 11:1,2 12:14 14:7 19:9,14 20:11 21:19 23:16 25:10,17 26:6,11 28:12 29:7 31:1 34:6 43:7 52:15 56:17 63:18 67:8 69:8,20 71:6 82:2,5</p> <p>around 16:4 39:15 45:3 47:19 74:25 81:8</p> <p>art 4:17 14:13 16:6,10,13 19:19 20:3,7 27:13 28:14 31:19 32:2,8, 12 33:8 36:9, 10,20,22 37:5 40:20,21 42:25 46:15</p>	<p>54:12 55:12, 16 67:19 75:1,3</p> <p>art-deco 17:2 33:5</p> <p>art-deco- looking 13:12</p> <p>art-deco-style 34:4</p> <p>art-deco- styled 34:7</p> <p>artistic 29:14 36:4</p> <p>artistic- detailed 55:10</p> <p>arts 19:21</p> <p>ashlar 19:15</p> <p>aspect 8:24 12:13 19:18 34:10 35:5 49:13 54:1</p> <p>aspects 9:14 53:10</p> <p>assume 39:25 63:7</p>	<p>assuming 43:24 51:8</p> <p>attendance 3:10</p> <p>attracted 83:17</p> <p>attracting 27:7,16 46:21</p> <p>attractive 23:23 46:18</p> <p>auto 17:17</p> <p>Avenue 1:5 2:16 5:6 6:6,7 11:2 12:14 19:9 20:11,17 25:10,15,18 26:6,11 28:8, 12 29:7 31:1 33:12 69:8</p> <p>average 43:20</p> <p>avoid 54:23 55:3,20 56:21</p> <p>avoiding 55:24</p> <p>aware 47:6</p> <p>away 74:2</p>	<p style="text-align: center;">B</p> <p>back 24:23 35:24 46:14 47:22,23 55:1 65:2 67:2 80:5 81:8,15 82:21 83:3 85:18</p> <p>background 84:18</p> <p>backlit 34:18</p> <p>bad 52:6 85:23</p> <p>balancing 71:15</p> <p>Band-aid 6:24</p> <p>Bank 7:21</p> <p>banker 7:22</p> <p>bankruptcy 7:20</p> <p>banks 59:11</p> <p>Barb 2:18 3:1, 17 7:3 21:18 22:6 24:23</p>	<p>37:24 39:9 40:16 44:11 49:6 50:10 52:10 58:4 73:23</p> <p>Barbara 20:16 72:2 81:3</p> <p>Barcelona 70:2</p> <p>bark 66:15,16 75:17,18</p> <p>barrier 11:10 13:16</p> <p>barriers 72:21</p> <p>bars 54:8</p> <p>base 68:8</p> <p>based 4:16 16:22</p> <p>basically 21:8 23:3 34:17</p> <p>Basin 9:16,20 73:19</p> <p>basketball 20:17 27:6</p>
--	--	---	---	---

<p>beautiful 8:20 9:5,19 16:24 38:16 40:8,13 41:8,25 47:6 64:9 70:8 73:8 74:15</p> <p>beautifully 36:21 39:22 79:5</p> <p>beauty 9:6,13 41:4,20 42:13 45:5</p> <p>become 12:23 23:23 41:13</p> <p>becomes 41:3 57:7</p> <p>becoming 41:22</p> <p>bee 74:13</p> <p>before 8:10 42:22 48:23 60:10 63:1 84:18</p> <p>begin 40:5</p> <p>beginnings 24:13</p> <p>begun 22:15</p>	<p>behind 27:24 56:4 85:2</p> <p>being 17:15 41:14,15 44:3 46:21 58:9 63:8,11 66:1 75:19 82:13</p> <p>beings 47:14</p> <p>believe 12:11 13:20 14:11 17:20 20:3 34:1 37:12 44:4,5 81:13 84:9</p> <p>Belle 7:16 8:8</p> <p>below 18:20 25:12 45:9 65:21,22 67:25</p> <p>benches 18:20</p> <p>beneficial 61:13</p> <p>benefit 21:25</p> <p>benefits 39:5</p> <p>Bennett 20:16 81:3</p>	<p>best 26:21 54:9 79:12</p> <p>better 49:10, 24 50:1 63:21 72:4 75:15 81:11</p> <p>between 18:3 19:14,16 28:7 29:9 33:18 34:6 52:12,14 67:22 68:25 69:9,13 70:14,24</p> <p>beyond 22:5</p> <p>Bicentennial 19:23 20:21 21:8 33:13</p> <p>bicycle 25:17</p> <p>big 28:9 29:5 43:7 45:12,25 47:21 55:18 68:10,21 70:12</p> <p>bigger 7:9</p> <p>bike 27:9 28:12,14</p> <p>bikes 78:15</p> <p>bit 22:4 24:6</p>	<p>27:22,25 49:10 51:24 52:19 58:10 62:14 76:12 77:22 78:20</p> <p>black 19:5 25:22 26:5</p> <p>blast 69:23 70:10</p> <p>block 49:18</p> <p>Board 76:22 77:6</p> <p>bollard 18:10 65:1</p> <p>book 8:25 9:2,6,15</p> <p>Booth 6:5 10:9,17 33:13 79:17</p> <p>booths 28:11</p> <p>boring 71:23</p> <p>both 11:25 12:15 22:24 25:10 28:24 34:14,15 46:15 53:21 54:9,17</p>	<p>57:16,19 58:17 60:13 63:24 64:24</p> <p>bottom 12:1 18:16 23:2 32:19 35:14 66:8 75:13</p> <p>bought 7:23</p> <p>boulders 12:20</p> <p>bowed-out 14:17</p> <p>box 4:10,25 23:2 24:9,12</p> <p>boxes 27:24</p> <p>brainstorming 65:25</p> <p>branch 12:3 21:5,22</p> <p>branches 11:5</p> <p>brand 33:6</p> <p>brand-new 45:23 63:8</p> <p>Brandi 1:24</p>
--	--	--	--	---

3:12	25 20:22	68:4,5,19	62:11 75:18	8:1 14:11
break 5:21	21:10,18,20,	69:20 70:22	82:23	30:2 66:9
38:12,19	23 22:2,9,11,	76:24,25	brings 34:8	came 21:11,
68:21	13,14,22	78:11 82:3,5		14 22:23 54:6
breaking 3:8	23:2,5,17	83:4,6,12	broader 43:7,	81:8
	24:7,17,21	84:13 85:2,	13	
	25:12 26:6,11	12,18		can't 31:4
	28:24,25	bridges 1:5		51:10 83:22
	29:4,22	2:16 4:2,9,12,	broken 60:1	
breath 77:18	30:17,24	14,25 5:6,7		canal 70:3,6
	31:1,3,6,8,10,	6:4,7,11 7:12	brought 42:9	
BREZINA	24 32:17	9:22,24,25	78:10	cannot 53:16
49:6,25 50:3	33:1,10,17,	10:1,5 11:3,4		
72:2	23,25 34:10,	20:11 21:3,4	buffalo 73:8	cantilevered
	14,20,21	22:24 25:18,		60:7 61:21
Brian 78:9	35:2,6,15	19 26:16 29:1	buildup 61:8	
	36:4,12	30:14,24		cantilevering
	37:12,25	31:24 32:15,	built 12:7	59:4
	38:8,15,16	24 33:19	14:25	
brick 15:16,	39:6 41:4,5,7,	35:19,20,21	BUJA 36:16,	canyon 80:9
20	16 42:4,8,15,	36:2,3,21	18 46:10	
	16 43:19	37:1 38:6	47:1,4 64:7	cap 18:13
bridge 2:24	44:5,22 45:8,	39:20 40:11	72:12 74:17,	24:3,17
3:2,19 4:2,3,	9,12,21,24	43:23 46:15	24	
20 5:8 6:6,8,	46:1,5,19,20,	50:21 52:12	bulb 65:8	capacity
9,10,14,16,	21 47:2,4,6,	55:17 60:3,5,		63:22
22,24,25 7:8,	19,25 48:7,8,	23 61:1 62:9	C	caps 18:9
17,25 8:2	24 49:8,12,14	64:16 67:23		capture 2:22
10:5,6,9,11,	50:8 51:7,11	68:25 69:9	called 7:11	captured 79:4
13,14,25	52:20 53:3,	70:14 80:19		81:17
11:7,10,12,	12,14,17			car 31:5
16,17,18,19,	54:16 55:14	brief 21:11		
23,24 12:2,	56:3,10			
11,14,15,18,	57:12,14,17,	brightly 8:13	cable 60:7	
25 13:10,11,	19,25 58:1,17			
13,16,25	59:4,7,19	bring 60:14	call 2:22 25:1	
14:8,10,15	60:6,9,15,19,	62:3 79:9		
15:2,5,8,10,	21 61:14,22	bringing		
11,23,24	63:3,8,12,19,			
16:3,14,18,21	25 64:1,9,13			
17:3,10,12,	65:6,11,18,			
18,19 18:1,6,	21,22,23 67:8			

53:15 65:3	71:11	centerpiece 41:23	81:23 82:1	circle 26:2
care 83:22	categories 5:13	centers 57:20	changes 23:15	circulation 42:12 52:11 65:4
careful 41:12 84:3	category 5:22	cents 71:21	channel 22:20 24:15 68:10	citizen's 84:19
carousel 8:14	Cathedral 42:21	century 9:11	character 38:17	city 7:23 9:1, 8,10,15 20:4 37:4,17 49:7 60:12,13,25 61:9,13 71:3, 12 72:3 76:21 77:5
carried 3:3 4:21 5:3 85:3	caught 43:4 84:15	certain 41:5 63:11 66:10 80:7 81:25 82:1	charge 73:10	
carry 38:5 62:7 76:10,11 77:12,15	cause 45:4 49:18 58:18	certainly 45:13 53:16 58:13 66:22 78:24	cherry 18:7,9 19:1,2,3,6	clarification 59:13
cars 44:22 56:9	caused 8:3	cetera 8:21	cherry- colored 12:9	clarify 49:21 65:19
Carson- truckee 59:22 60:13 61:3	caution 41:19	chain 18:10	Chestnut 8:1	Clark 9:2
case 11:21 16:11 35:11 54:23 68:20 78:19	cautious 41:2	challenges 22:3,8 42:9	chevron 17:7 32:6 54:10	classic 24:25
cast 58:1	celebrate 9:12	challenging 22:5	Chicago 32:10 33:7 34:2 84:6	clean 74:12 80:18
cast-in-place 23:1 24:9,12	center 6:9 8:15 15:24 16:18 22:7 23:12 24:2 31:9 33:10,11 38:10,11,20, 25 42:7,15,16 43:3 50:11,23 53:21 54:16 55:14 56:3 57:16,19 60:21	change 20:1 45:16 81:20	choice 49:24	cleaned 22:17
casts 15:1 33:22		changeable 37:18	chosen 70:5	clear 22:20 49:23 51:5, 10,20,22 52:7 58:24 63:16
catch 43:16		changed 9:10	Christmas 8:6 86:1,3	
			Chuck 42:21	

80:5	69:3	35:8	COMMISSION 1:4	components 81:1
clear-span 14:10	cobble-textured 12:8	come 65:3 68:24 79:10 82:4 83:3,17	Committee 21:12	conceal 34:19
climb 84:4	code 81:20	comes 80:14	common 30:10 46:17 53:22 67:14	concept 23:25 33:4 35:18 38:5 54:24 69:8 85:2
close 11:12 17:2 18:23 21:4	cohesive 28:23	coming 38:10,23 60:16 62:17 81:14 82:5,23	communities 80:16	concepts 3:2 4:20 5:8 16:9 21:10,14 22:23,25 24:20 76:24 85:12,18
closed 28:7 43:8,12,14 55:2 57:6	Collins 73:6	comment 36:16 40:9,14 44:19 46:10 47:10,22 48:2 49:4,7 61:18 63:16 64:7 71:1 79:13 80:22 82:3	community 81:16	
closely 62:15 64:5	color 18:21 19:3 41:6 45:16	Colorado 72:20	Company 8:9	
closer 65:7	coloring 39:19 72:9		competitions 13:2	conceptual 61:24
closeup 10:20 13:17, 18 17:20 18:17,20	colorized 19:1	commenting 49:3	complaints 71:12	concern 74:13
closures 84:15	colors 19:12 37:18 39:18, 21 45:14	comments 3:7 36:15 37:5 39:13 46:7 47:10,13 52:8 59:20 63:6 65:13 76:21 77:4 78:23 81:5 82:9,18,21 84:20	complementing 40:24	concerned 84:22
cluster 15:9	combination 40:10		completely 29:23 67:17 74:19	concerts 27:11 43:11
coated 14:24	combine 40:10	commercial 52:6	complex 58:10	concluded 86:7
coating 57:2	combined		component 52:24 62:4 73:18	concrete 10:12,18,22 11:10,13 12:5 13:11 14:12,
cobble 65:25 66:4 68:4				

13,14 15:16, 18,20,22 16:15 18:13 19:16 23:1,4 24:1,4,8,12, 16 30:6 32:3 53:15 54:4,17 55:13 66:9,24 67:11,15,18, 25 68:21 72:5	connectivity 42:2,11	consistent 26:12 28:25 29:2 68:1	continuity 69:12	65:8,9
concur 37:4	connects 41:25	constrained 63:24	continuous 38:4	correct 44:4
conditions 5:7 9:22	conners 15:11	constraints 5:11 25:1,3	contractors 60:14	corridor 75:23
conduit 36:3 45:25	cons 24:11	constructed 8:1 68:19	contributed 84:19	cottonwood 8:21 9:18 66:15 73:16
configured 50:19	consensus 76:7	construction 11:22 24:5	control 6:21	Council 76:21 77:6
conflicts 58:18	Conservancy 59:22	Consulting 3:18	conversation 80:17	couple 9:14 17:25 24:1 28:14 34:22 60:11 65:14, 24 66:25 71:4 75:12 82:18
connect 11:5, 25	consider 31:23 35:1, 18,23 69:11, 14	contemporary 40:21	conversations 80:2	course 9:9, 14,24 14:9 20:3,14 25:14 28:14 66:6 68:14 69:21 73:20
connecting 12:2 21:6,7 41:16	considered 32:17 34:23 63:11 69:21	context 4:18 9:23 16:5 20:12 29:19 30:15 31:19 32:2 36:10 41:11,12	cool 39:9,19 64:18	Cooper 2:11, 19 3:19 15:24 16:2 21:9,11 44:11 50:18 51:16,19,21 58:4,6,9,25 59:2,9,13 63:13
connection 48:6,7 52:14	considering 63:19 65:17	contextual 29:15	court 2:22	courts 20:18, 23 27:6
connections 43:1 52:13,22	consistency 26:1 67:22 68:24 70:24 75:21	continue 6:3 33:18	cover 72:6,8 82:8	covered 72:5
		continues 41:25	corner 69:20	
			corners 46:25	

covering 3:1 52:17	48:6,10,16, 18,23	damage 8:3	16:18,21 23:13 31:8 57:10,12 59:19	75:24
crazy 74:6	culvert 67:9	damaged 18:13 19:14 33:2		department 27:19 37:9 40:17 49:7
create 4:13 12:21 33:19 35:20 41:2 59:5 69:15	curb 56:4 77:24 78:2	dammed 7:17	decks 57:17 60:15	depending 23:21
created 43:4	curious 51:19	dark 12:8 14:24 15:22 18:7,9 19:1,2, 6 81:11	deco 4:17 14:13 16:6, 10,13 31:19 32:2,8,12 33:8 36:10, 20,22 37:5 40:20,21 42:25 46:15 54:12 55:12, 16 67:19 75:3	Depends 37:8
creates 15:1 69:24	current 13:20 31:4 39:23	darker 23:9		depicts 23:10
creating 4:3 12:22 27:23 70:13	currently 21:23 65:23	dash 25:19, 22 26:5		depth 23:14 51:23
creature 75:21	cursor 18:3	dashed 25:6	decoration 41:3	Derby 74:3
Creek 61:9	curve 84:8	dead-on 44:11	decorative 17:18 29:13 31:17,20,23 41:22 55:7,8 72:4	design 4:17 5:4,9 8:25 9:11,24 10:4, 14 14:2,23 15:2,3,16,25 16:4 28:20,23 29:2 30:21 31:16,18,21 32:7 36:9,18 46:5 47:6 53:10 54:1,5 61:20,24 63:12 64:23 70:9,24 73:2 76:16
cringing 52:16	custom 18:18,19 55:10 66:10	dealt 83:21		
cross 45:20, 24 46:2,6 49:15	customized 19:11	debris 34:24 62:3 63:10,20 80:12,24 83:9	deep 27:15	
crossing 84:16	cutouts 54:4	December 1:11 2:2	deeper 22:12 51:4,25 76:1	
cultural 74:21	cutthroat 73:25	decided 16:10	defining 5:9	designed 15:2 30:17 34:17 63:8
culture 19:21	D	deck 14:16	definitely 20:6 34:9 37:10 64:4	designing

32:3	diagonal 25:22	discuss 3:22 4:21	19 54:24 55:3,20 56:2 59:18 60:21 61:18 64:8,23 77:13,14 78:5	30:15 32:10 35:19 39:8 40:5,23 41:24 54:11 60:17 66:20 67:12 74:2,5 80:20
designs 18:19 73:23 83:23 84:3	diagram 67:13	discussed 44:17,20 83:7		
desire 65:5 81:15	differences 24:1	discussion 4:12,16 5:21 6:3 55:21 57:10 69:5 76:5,6,11 77:4 80:4,13, 25	double-bridge 55:24 57:22	Dowty 59:21 61:17 62:18
destination 7:15 27:12	different 10:25 20:8 24:6 37:18 39:21 43:4 58:14 77:25 80:8 82:25		double-pier 13:13	drawbacks 23:19
detail 10:24 76:12		discussions 3:9 5:24	double-railing 15:5	drawing 43:3
details 76:15 85:4	difficult 27:22 37:14 63:4	distance 14:4	down 6:7 13:5,14 14:4, 6 15:1 19:20 25:20 26:23 33:22 47:5 48:3 49:12 50:6 55:16 66:3 67:16,18 75:10 79:12, 24 80:9 81:23 82:4 83:17	drawn 17:7 74:5
deteriorated 25:23	difficulties 27:23	distinctive 12:7,9 14:23 18:7,11		drew 16:5
determine 52:21 62:13	directing 30:8	distractions 45:4		driving 15:4 53:15
determined 4:20	direction 40:25	district 19:22 20:6 59:23	downstream 60:17	drop 27:15
determining 53:1	directly 13:15 30:8 65:7	document 48:3,23 49:2		dropped 83:4
developed 7:14 66:10 72:23	disagrees 77:19	donated 7:23	downtown 3:25 4:8,14 5:7 6:4 8:23 9:22 10:2,5 14:20 15:17, 21 16:6 17:8, 24 18:14 19:4,7,18 20:5 29:22	due 17:13 22:8 61:6
development 9:3,9 29:22 30:2	disclosure 38:9	done 5:9 31:8 72:17,19		duplicate 84:9
	discrete 23:4	double 16:12,		DURANTE

42:20 44:2, 10,12	edge 9:4 15:5 23:9 68:10	76:9,25	10:13 12:12 14:13 15:7 22:13,22 24:17,22 33:1 51:3 58:23 82:14	entering 82:5
during 5:23 18:14 19:13 24:5 26:24 27:13 33:3 60:12,24	effect 59:5	elevated 26:16 31:7 56:17 83:4,6, 12 85:2		entire 28:7 41:13
<hr/>	effects 35:13, 17 40:1	elevation 23:7 51:7 56:13 81:25 84:12	ends 12:15 15:10 51:2 58:17 59:7 63:24	entirely 21:24
<hr/>	eight 5:12 52:1,4,6	elevations 51:13 61:11	engineer 2:20 3:19 37:4 71:3,23 84:17	entity 64:13
E	eight-foot 50:20	eliminate 83:6	engineering 68:15	equipment 27:6 60:4,14 61:4,15
each 5:21 10:13 33:1 40:24	either 33:21 47:21 60:22	eliminated 77:24	enhance 29:12 44:20 45:13 65:20 81:10	eras 36:24
earlier 10:1 20:22	elaborate 17:15 19:12	eliminates 21:21	enhances 46:20	Erny 44:14 45:23
early 12:7 18:4 85:21	element 24:18,25 34:13 41:22 53:12,23 66:19,20 75:15 83:10	elsewhere 19:7	enhancing 29:5 41:4 81:7	especially 27:12 30:25 43:21 60:4
easiest 72:8, 10	elements 4:17,23 5:8, 12 28:2 29:2, 4,18 30:13, 16,20 31:16, 18,20,22 32:16,18,20 33:18,21 36:10 37:6,25 38:13 41:5 46:17 54:11	emphasized 36:22	enjoy 42:2 82:25	establish 4:2 29:3 53:12
easily 58:15 65:2		emphasizing 37:5 46:23	enough 63:19 83:23	established 9:4 80:18
east 6:5 10:8 11:3,11 12:4 13:7,9 14:1 15:23 17:10 25:14 49:15		encompass 61:21	ensure 6:1	evaluation 56:23
easy 37:13 57:2		end 4:5 6:3		even 35:2,21 39:20 48:24 56:13 61:14 64:21 67:18 69:13 81:19
EBEN 47:9				

event 28:9 63:9	66:12	25:21 27:1, 20,22,23 29:19 34:4 44:7 52:23,24 53:14	67:18	fair 32:14
events 14:21 26:24 28:7, 10,13,15 37:18 54:25 55:2,25 83:17	exactly 35:22 56:25 72:16	exists 23:21 55:13	extensive 30:7	falling 43:22 56:9
everbody's 77:8	exaggerated 18:22	expand 22:5	exterior 16:17 32:17 54:7	falls 6:22 80:4
everybody 2:5,7,9,14,21 3:11 47:9 53:8 72:10 77:11 86:4	example 35:10 50:13 56:3,20 57:4 79:17	expansive 68:21	extremely 17:18 18:11 30:11	familiar 73:6
everybody's 47:10 82:9	examples 54:2 69:25 79:21	experience 28:25 29:1,6, 12 36:1 39:1 65:20,21	eye 43:4 46:22 71:11	family 4:2,12 35:20 38:6
everyone 59:21 71:9 86:6	excavator 60:15	explained 56:16	eyesore 27:25	family-of-bridges 7:1
everyone's 52:9	Except 75:10	explored 66:22 78:20	<hr/> F <hr/>	famous 8:25
everything 6:2 48:6,17 64:13 77:12 78:14 79:2 83:5	excited 73:13 74:1 81:19	exposed 70:10	fabulous 41:17 46:13	fancy 71:11, 16
everything's 47:15	exciting 79:25 81:21	extend 14:4 67:16	face 23:8 47:7	fantastic 37:24 74:7
exact 14:2	excuse 13:16 28:3 55:9 70:21	extended 14:3 67:25	faces 22:11	far 32:20 33:23 48:17 52:21 53:3 71:17 80:10
	exist 69:19	extending 18:25 19:10	facilitate 68:11	fast 84:15
	existing 5:6 9:21 11:19 13:19 15:17	extends	fact 9:16 16:17 28:6 30:25 38:10	fastly 83:13
			factor 41:2	Father 42:20, 21 44:2,10,12
				fauna 73:1

feasibility 76:14 77:5 78:12 83:4	52:4,6	finish 42:23	12:16 19:13 25:21 33:3 34:24 51:8 60:12,17 62:3 63:9,19,22 73:2 80:2,14	focus 6:19 31:20
feasible 78:12	felt 4:9 41:23	fire 84:16		focusing 9:24
feature 14:13, 15 17:24 41:13 54:12	ferris 8:17	first 5:14 7:9 10:8 11:9 18:2 20:3,16 21:16 23:1 25:8 28:8 30:21 31:16 36:8 46:13 67:23 71:6 72:18 82:23	flooding 6:17 17:13,23 34:25	folks 2:17 27:18
features 8:13, 14 10:4 12:9 14:21 15:8 17:7,9 18:18 27:14 28:20 29:14 40:24 41:21 45:5 61:8	Festival 28:11		floods 18:14 60:24	follow 25:5 60:2 79:10 85:15
featuring 8:20	few 14:9 27:18 28:6 42:22 55:16 57:6 79:8	fish 73:24 74:4	floodwall 14:1,3,6 18:11,15 20:25 25:8 26:7 33:14 34:3 55:13 65:19 67:5,7, 10,14 68:3,18 80:10	following 4:10 43:10 78:3
February 85:21	few-mile-an-hour 79:14	fishing 45:11	floodwalls 11:11 26:1 31:11 66:3 67:4,12,22 68:23 70:21, 23,24 71:17 80:1,3,5	foot 7:17 25:19 44:21 52:1
feedback 4:5 30:19 36:7,14 52:9 53:7 67:1 70:18 77:1,3,9	field 60:11	fit 58:18 59:10		footprint 52:20 53:2 62:14
feel 29:21 40:6 43:4 50:15 72:15 77:10,14 80:9	filed 7:19	five 52:6		forget 79:18
feet 50:22	final 30:12 53:1 56:15 65:14 69:5,6 70:16,17 77:2	fixed 33:17		form 25:25 28:25 31:23 66:9 84:18
	finalize 77:7	flair 33:5		Fort 73:5
	find 46:3 75:25	flairs 32:8		forward 3:3 4:19,21 5:3 62:7 76:10,11 77:12,15 85:3
	findings 76:21	flat 83:23	flora 73:1	flows 61:7 63:19
	fine 27:18	flexibility 4:10,24 39:19	flow 39:15	found 46:18
	finer 76:15	flood 6:21 8:3		

four 6:25 15:11 17:20 65:8	67:18	girder 23:2 24:17 34:12, 13	goals 5:10 28:19,21	9:16,20 42:18 44:25 46:12 48:11 52:8 53:7 59:12 62:18 64:6,19 65:13 68:7 73:19 74:22 75:8 76:5 77:9
four-inch-wide 13:21	future 4:3,15 10:6 25:24 36:4 46:5 82:6	girder-style 35:15	gobble 77:4	
fourth 29:24	G	girders 11:20 23:4 24:1,5, 10,12,19 31:25 32:18 34:15,19 35:12 41:7 49:11 50:5 63:3	goes 22:12 49:12 50:4 80:5	
frame 21:21 22:20 23:13 47:1 58:10	gates 13:1		good 38:2 51:15 52:5 59:12,14 73:5	greater 57:12
frames 46:19	gather 14:19 65:6		Gotcha 47:8 50:9 71:22	Greek 32:6 66:19 75:14
front 34:17 72:21	general 36:8 50:11 60:24 61:1,8,13	give 22:18 35:12 38:12 78:18	gotten 18:13	green 13:6 26:14,18 79:24
full 3:10 38:9 58:14	generate 22:15	given 29:25 30:25 34:24 35:3 36:5	grades 51:13	Greg 44:14 46:9
fun 7:4 41:18	generous 14:18	glad 64:16	grading 52:12 55:10	Gregory 47:13
function 84:18	geometric 32:14	glare 45:4	graffiti 57:1,2 72:6 75:25	grew 74:24
funding 80:4	George 7:22, 24 8:4	globe 10:13, 21 14:5 17:1 33:9 34:6 38:3 67:19	granite 18:13 19:11,12	grill 17:9 32:5
funny 73:19	geostructures 72:22	globes 79:23	grass 27:8 56:19 80:20	grooves 83:25
furrowed 66:16	getting 5:24 74:5 76:10,14	goal 29:5,15, 24 44:18	gray 14:24 15:22 72:5	group 1:6 3:4 4:6,9 6:1 21:13 37:21 71:9 76:6,13, 18,19 77:10 85:1,16
further 6:7 25:20 48:1 49:1 51:12			great 4:5 5:9	

Group-2 4:11	happened 43:19 48:20	hear 37:17 62:22	19 11:1 17:14 19:20 20:19 21:4 25:4,7 26:23 29:25 30:20 32:1 48:18 54:14, 25 58:6 60:6 66:12 67:1,3 70:12 72:20, 23 75:7 76:6 77:23 83:15 86:3	historical 4:18 29:16 31:19 36:10 48:4
Group-3 1:10	happening 48:17	heard 43:16 80:12		
groups 60:1	happens 69:19	hearing 83:5		history 5:6 7:10,11,13 9:2,12 12:13 29:21,23 40:10 41:11 42:1 47:24 48:5,15 49:2 74:21
growing 83:13	happy 81:9 86:4	heart 19:21		
grown 68:13	hard 47:20 73:4	heavily 14:20 16:11 19:14	heron 13:6	
guardrail 55:9	HARSH 78:22 79:1 82:15	heavy 54:6	hey 44:19 58:4 85:12	hit 83:20
guess 28:16 36:8,14 37:8 61:17 66:21, 23 67:21 78:2	hat 86:1	height 49:19 50:7 68:8	high 4:24 53:2 63:19	hodgepodge 68:2
guests 43:21	hate 66:2	heighth 43:16	higher 43:24 80:10	hold 51:1
guide 5:2	having 36:18 41:16 45:11 46:24 49:15 53:20 58:11 63:17 66:23 80:1	help 2:17,22 4:18 5:2 23:15 38:19 60:17	highlighting 57:1	hole 12:24
guidelines 49:19	head 50:7 51:6,14	helpful 82:13	highlights 9:7 79:4	holidays 86:4
guys 3:21 60:11 61:23 62:18 63:5 81:11	header 15:16, 20	helps 53:4 64:12	highways 72:19,21,24 73:11	homage 29:20
H	headroom 22:13 23:16	here 2:15 3:18 4:24 5:5 6:4,5,9,19 7:13 8:8 9:16,	Hinckley 7:14	honing 20:9
hang 39:2			historic 15:9 66:2	Honor 82:17, 19 84:24
happen 26:21				hopefully 53:4
				Hopi 75:1

hoping 61:20	idea 10:3 16:23 31:12 36:19 39:23 46:12 51:22 57:5 59:17 69:6 70:13,14 73:15 75:17, 18 78:10,19 79:23 80:6,7	60:17 63:10	inches 44:6,8	individual 24:9 35:12
horizon 6:25	ideal 68:16	impaired 71:14	incidentally 84:2	individually 31:15
horizontal 34:13 54:7 67:24 68:20	ideas 6:2 30:18 55:18 77:20	impedes 75:24	inclined 43:2	inebriated 43:21
hosts 27:11	identified 3:25 6:12	impediments 74:3	include 4:9	infiltrated 30:3
Hotel 16:7,8	identify 61:25	impeding 42:16	included 3:25 36:11	infiltrates 30:6
however 6:23 29:21 50:3 67:6 68:15	idlewild 10:23	importance 74:10	including 20:7 27:15	infiltration 69:16
huge 79:11	illustrates 9:6	important 8:22 17:24 28:5,18,21 30:1,16,18 39:15 40:3 42:11 47:12, 17 48:21 49:13 53:11 54:1 61:2 71:9 76:2,9 81:14	incorporate 31:18 33:20 45:16 70:20, 22	influential 7:22
human 47:14	image 23:8 24:16 56:16 66:5	impossible 22:7	incorporates 54:10	information 77:2 85:11,20
hundred 8:23 39:13 72:14 75:7	images 32:1	improvement s 8:11	increase 83:15	informed 75:6
hundred-year 63:9	impact 22:13 28:1 30:2 63:17,22 82:1,2	inaudible 78:14 83:2	increased 84:2,5	initially 24:19
hybrid 54:5, 17 55:8	impacts 35:3		indicate 27:3	inner 57:23
I			indicating 26:15	innovation 29:24
I-25 73:7			indigenous 42:1 48:10	input 16:22 82:13 85:19
ice 79:11,15				

inside 16:15	45:7	8:17 11:5,25 13:7 20:10, 15,17 25:14 28:8 44:23	85:8	Kayla's 63:6
inspect 63:2	intermittently 14:5		Judy 2:14 7:5 10:1 17:11 35:24 53:5 56:15 62:21 78:7,9,22 82:17	keep 3:6 43:13 53:7 61:10 62:15 64:15 71:6 83:23
inspection 63:1	intersection 63:25	Isle 7:16 8:8		
inspiration 8:25	into 5:4 7:4, 15 8:16 10:5, 23 15:2 26:3 30:8,12 33:17,21,24 37:10 40:21 42:1,25 46:13 49:20 51:3 52:22 56:18 62:15 63:9,25 67:11 68:10 76:14 77:5 80:5 81:1,21 82:23	issue 45:14 82:7		keeping 63:5 75:22
inspired 16:13 17:2,8		issues 6:17 17:13,23 83:6	Judy's 16:16 52:16	kept 73:3
instead 11:2 17:14 31:4		items 7:9 76:8	July 27:13	Kerrie 37:3 39:18 50:18 71:2 72:3 75:22
intended 19:25 22:18 24:4 66:14		J	jump 7:4 42:20 44:15 52:18	
intending 66:5		Jacobs 2:20 3:20	jumping 5:23	Kerrie's 39:12
intentionally 14:17	intrigued 10:3	jet-cut 34:16	juxtaposing 36:19	key 32:7 39:14 52:24 62:3 65:5 66:19
interact 81:16	introduce 3:14	job 1:25 5:9 37:24 38:2	juxtaposition 36:23	Keystone 6:6, 11 10:24
interesting 13:25 35:12 36:24 65:12	inundated 51:9	John 40:16 52:19 73:10, 21	K	kick 76:15
interior 15:3 17:3	inventory 20:10	John's 47:13	kayak 11:22 12:20 13:1,2, 3 20:21 28:11 61:6,7,8 68:11	kind 7:8 8:24 9:11,18,19,23 10:13,25 12:8,23 13:12 14:5,13 15:2, 12,16 16:4,10 17:1,25 19:21
intermediate	involved 53:20 81:18	join 26:16	Kayla 59:21 62:2	
	island 7:23	Jones 62:21, 24 82:17,20		

20:12 21:13, 17,19 22:1, 16,18 24:17, 25 25:8 26:3 27:24 28:9,16 29:8 32:4,11, 13 33:8,16 34:5 35:8,11, 12 38:3,5 39:21 46:25 49:11 50:7,15 51:18 53:1,22 54:1,8,10,12 55:11,15,18 56:14,17 57:3,5,7,13, 20 60:2,23 61:17,25 64:13 66:15, 21 67:6,8,10, 15,19,21 68:1,7,12,22 69:2,6,12,23 70:13,17,20 71:15 73:8, 12,14,19 74:15 76:6,9 83:5,20	L L'ETOILE 40:16 51:18 52:3,10 53:5 64:20 73:10, 22 74:7,19 75:12 77:24 78:4 La 70:2 ladder 84:4 Lahontan 73:25 Lake 6:10,14, 16,22,24 17:10,12 land 7:15 72:22 landing 59:10 landscape 2:19 3:17 9:6, 10,13,20 29:4,11 lane 14:2 25:16 language 28:23	large 8:21 14:12 27:8 42:7 55:24 60:4,14 61:4, 15 63:1 larger 11:7 largest 12:23 last 3:3 6:24 9:10 13:7 28:13 45:23 56:25 69:4 77:21,22 79:3 82:20 83:21 84:25 late 36:22 42:22 later 6:23 7:24 26:9 79:13 launches 26:3 layered 14:14 layouts 50:20 lays 5:10 least 61:19 73:13 78:11 81:20	leave 42:22 44:15 48:9, 16,21 leaves 9:1,15 73:16 75:18 LED 30:10 45:14,15,18 left 8:8,12 13:3 14:16 16:20 18:5 19:17,23 20:16,20 32:4,13 33:6, 25 34:14,15 48:18 54:2,5 55:5,11 56:2, 6,9 57:21 66:5,8,14 67:6,13 68:9 69:2,24 70:1 77:22 legend 25:4, 20 leisurely 9:7 length 58:14 less 23:21 63:17,22 75:25 let 2:21 45:3 47:15 81:5	85:6 letting 42:15 79:5 level 4:24 24:24 79:19 levels 23:22 life 34:8 41:25 83:21 light 10:13 14:5,25 17:1, 21 26:17 32:9,10 33:7, 9,11,13 35:8, 13 42:3 45:3, 18 47:11 lighted 34:15 47:11 lighter 26:14 lighting 5:15 10:13 13:18 15:13 17:1 29:13 30:10, 23,24,25 31:21 32:17, 21,23 33:18, 21 34:3,5,8, 10,11,12,22, 23 35:2,5,7,9, 11,17,18,20 36:1,4,6,11,
---	--	--	--	---

<p>12,13,22,25 37:1,5,8,12, 18,22 38:5 39:17,25 40:1,6 41:1,2, 6,12,19,20 44:24,25 45:14,15 46:19 47:14 68:1 81:6 84:5,9</p> <p>lights 10:21 12:15 13:12, 17 15:9 17:4, 18 18:18 19:4 30:11 32:25 33:2,3,5,15 34:4,7,20 38:3 41:20 45:2,16 46:25 56:5 67:20 79:16,18,24 84:7</p> <p>like 2:7,8 3:5 6:16 8:10,14, 16 18:4,23 22:19 23:11 24:14 26:8,19 27:1 28:16 31:8 32:18,22 33:2,21,25 36:16 37:20 39:23 40:9,24 41:16,20 45:17 46:24 47:10,13 48:18 49:1,22 50:5 51:13 52:5,20,25</p>	<p>53:2 54:12, 16,19 55:11 56:21 57:13 59:25 60:14, 19,23 61:21 62:11 64:7 65:5 66:1,18, 19 68:2,9 69:2,3,22 70:10,17 71:5,8,9 72:15,18 73:6,15 74:3 75:17 77:10, 15 78:6,10 80:6,9,15 82:22 83:2,20 84:5 85:9,21, 24 86:3</p> <p>liked 38:4</p> <p>limit 4:10</p> <p>limits 77:16</p> <p>line 25:6,19 26:5</p> <p>liner 25:25 31:24 66:9</p> <p>lines 21:19 24:9 51:18 55:5 62:24 68:20 75:22</p> <p>lining 72:21</p>	<p>list 30:20 54:14</p> <p>listening 46:11 82:10</p> <p>lit 8:14 40:4,8</p> <p>literal 74:20</p> <p>litter 13:22</p> <p>little 13:4 14:18 18:19, 21 22:4 24:6 25:22 27:22 33:16 39:20 41:1,11 43:13,24 49:10 51:24 52:19 54:10 56:16,19 58:10 62:14 64:2 74:20 75:15 76:12 77:22 78:20 80:23 84:17</p> <p>lives 13:7</p> <p>living 81:15</p> <p>local 59:23 73:1</p> <p>located 7:12</p> <p>location 6:4</p>	<p>9:16 16:25 20:9,11 27:12,24 29:25 34:24 79:12</p> <p>locations 27:2</p> <p>logged 3:11, 13</p> <p>logs 60:16</p> <p>long 14:3 36:18 48:17</p> <p>longer 15:21 44:3 75:7</p> <p>looked 7:11 10:9 33:2 46:14 49:10 50:5</p> <p>looking 5:18 7:8 8:25 10:3, 10,11,17,24 11:1,11,18,23 12:4,10,11, 13,18,19 13:1,9,14 14:1 15:23 16:20 18:5 20:13 23:3 24:25 25:2,22 28:3,19,25 38:22 39:2,23 50:11,12,16</p>	<p>52:22 53:17 56:16 58:16 60:5 64:5 68:14 78:11</p> <p>looks 2:8 7:1 8:10,14,16 18:23 23:7 26:8 48:18 57:13 66:19 70:10 85:24</p> <p>loop 25:10</p> <p>lose 62:10 78:19</p> <p>lot 4:11 5:20 9:2 20:7 21:2 25:7 40:4 41:18 43:6 44:21 45:9 57:4,10 67:5 71:16 72:20 73:7 74:24 80:18 82:4 85:25</p> <p>lots 13:4</p> <p>loud 41:14</p> <p>Louis 7:14</p> <p>love 36:19 39:17 42:25 79:23 82:8</p> <p>loved 79:2</p>
---	---	---	---	---

81:5	main 80:13	man 48:11,13	68:4 71:19	65:7,14 68:3, 16 69:4 73:15 74:8 75:15, 16,22 77:25 78:11 84:12 85:21
low 30:2 71:17,20	maintain 26:21 29:10 31:6 37:9,14 44:18,19 53:11 55:22 70:23 73:4	management 80:3,14	matching 71:20	
low-energy-requiring 30:11		Manager 2:15	Mater 4:1	Meadows 73:18
lower 8:12,15 10:20 13:3, 18,24 15:7, 12,15 17:2, 21,23 18:5,24 20:16 32:13, 15 33:22 34:15 35:10 39:25 43:20 54:5 55:5,11, 12 56:16 57:21,24 64:15 66:5 67:6 68:9 69:24 70:1	maintaining 6:20 28:18	many 8:11 27:15,16 28:14 42:6 54:24 69:21 81:8	material 5:20 85:25	mean 46:24 52:4,23 53:16 66:22 69:17 73:10 74:4,20 75:2,5 76:6, 17 77:14 80:12
lower-left 57:3	maintenance 57:2 60:25 61:1 68:15 71:17,20 83:9	map 5:10 6:4 20:10 81:4	materials 29:8	means 23:12 24:21
lower-right 8:19 54:15 69:18	major 6:17 38:21 82:7	Mapes 16:7	Matt 49:6,21 51:1,16 72:2	measure 44:8
M	majority 3:1	March 85:22	matter 35:3	medium 81:9
	make 3:6 19:2 26:16 36:16 40:6 43:15 44:22 46:10 48:9 56:14,19 58:6 59:9 71:18,20 82:17	margins 20:19	maximum 13:22	meet 13:20
	makes 28:8 63:4 64:10	marker 48:4	may 3:7 5:23 6:2 19:24 22:13 23:23 39:20 43:16 49:4 67:17 79:9 82:1,17	meeting 1:10 2:22 3:4,22 4:6 6:3 30:13 44:16 77:2 85:1,4,11 86:7
made 8:11 18:9,12 43:25 81:6	making 27:11 43:13 58:22 62:9 63:18 74:14	Martis 61:9	maybe 2:8 18:4,21 19:5 25:24 28:1 34:4 35:24 36:3 38:11 40:20 41:7,11 43:25 48:1,2 50:10 52:10, 16 56:22 63:15 64:25	meetings 21:12,13 76:19,20 85:15,16
		marvelous 64:10		
		Mary's 84:14		
		Master 4:8		
		match 26:7 34:4 58:17		

melding 30:22 31:17	19:2 22:1,13, 19 23:14 24:14 25:23 26:8,17 35:18 42:6 43:10 46:4 53:14 58:2 63:21 65:19 67:2 69:3 78:6,14 81:4	misinterprete d 48:14	14:18 17:14 18:21 19:17 22:5 23:10, 13,16 29:13 32:11 33:5 36:20 40:11 41:3,10,11 42:6 43:22 46:10 50:22 54:5,8 57:6 58:10 62:14 64:5 65:19 66:2 71:1 74:20 75:14 76:12 78:24 83:16,17 85:3	65:2,14 69:4
mention 61:5 80:7		missed 82:20		moved 72:20, 23
mentioned 10:1 11:22 17:11 32:25 39:18 82:22		mistake 56:10		movement 42:14 56:12 59:17
met 44:3	Mike 2:19 3:2, 19 15:24 16:1 21:9 35:16 42:9 44:4 52:3 57:13 78:10	mitigate 23:15 48:3 60:17		moving 5:22 6:6 11:2 13:9 17:10 53:7 70:16
metal 18:7 34:16 55:9		modeled 63:8		
Mexico 74:24	mimicking 4:1	modern 4:17 30:21 31:16, 18 32:11,13 33:6,8 36:9, 20,21 40:11 46:15 84:6	more-recent 11:21	much 5:24 12:24 14:6 17:15 21:20 34:8 36:20 41:14 42:24 43:9 44:16 46:7 47:14 51:6,10,14 54:8 68:2 75:16,25 79:1,5 82:12
mic 2:8	mimics 84:7	modification 31:13	more-recently 6:8	
Michon 2:8 47:9 49:5 74:9	mind 35:25 43:14 62:16 63:5 71:7 83:1	moment 55:21	more-structurally 65:10	
mics 2:7,10 3:6	minimize 50:7 51:23	monkey-on- your-back 80:23	most 25:11 67:13 68:16 76:8 77:12 81:14	municipal 8:5 81:20
mid-span 22:4 58:12	minor 31:13	month 27:13	motif 80:7,8	mural 20:23
middle 10:20 11:9 13:18 15:7,12 16:12 17:21 18:16 19:24 23:6 70:9 73:19	minute 67:1	months 27:17	mountain 9:5	murals 20:4
might 10:4	minutes 42:22 77:22 85:24	more 7:1 10:20 12:18	move 4:18 5:3 22:17 53:9 64:5	museum 17:17 20:2
				mute 2:7,8,9 3:6 36:15

37:2	73:11	neighborhood 39:16	46:8 57:7 58:2 60:2 71:10 72:5,6	82:5
myriad 66:6	near 4:14 17:17 22:10	NEPA 5:4 48:2 49:1 76:15	nicely 68:22	northeast 26:6
<hr/> N <hr/>	nearby 11:11 16:5	Nevada 1:12 2:2 20:2 87:1	nicer 68:14	norther 55:13
name 48:13, 14	neat 35:17	Nevada's 8:2	niches 83:24	northern 11:16
named 7:24 48:10,12,14	necessarily 6:21	never 48:13	night 15:13 39:22 40:7 47:19	northwest 69:20
narrow 68:7	necessity 80:10	new 4:3 29:21 30:15,22 31:17 32:9,10 33:6 40:10 45:24 68:18 74:24	nighttime 47:16	notable 9:14 11:24 12:13 14:15 28:10
narrower 59:4	need 5:2 26:20 28:4 29:21 35:1 45:23 46:6 47:15 51:5 55:25 56:17 57:14 58:16, 18 59:6,24 63:2 76:11 77:15 80:20 83:18 84:14, 15	newly 34:1	nod 4:17 16:10 31:19 36:10 55:15	note 3:7 6:16 13:19 19:2 24:2
National 7:20	needed 43:7	news 43:18	nods 16:11	noted 4:8 25:19
native 48:6, 16,17	needs 25:23 30:5 38:17 45:24 48:1,15 56:13,23 60:25 69:9 70:14 80:17 83:22	next 5:16,22 9:21 10:24 11:3 12:18 14:8 15:23 18:21 24:24 38:23 66:25 76:17 85:21 86:1	non-evident 45:1	notes 2:22 25:4 76:18 79:4,8
natural 9:6,13 11:12 18:12, 13 41:21 45:5 47:15,16 80:2		nice 4:13 12:20,21,22 15:1,13 16:23 28:1 44:12	normal 51:9	notice 25:20
naturalistic 66:16			north 7:25 11:6 12:14 13:14 20:25 21:22 25:12 28:24 30:25 33:1,14,17 34:3,14 63:25 67:7,14 69:1 80:7,10 81:25	noticing 21:18
Navajo 75:1				nuisance 23:23
navigate 71:14				number 1:25
NDOT 62:25				

10:1 19:20 25:9 26:23 27:5,8,10,14, 19 28:3,24 29:3,7,17,20 35:4 47:22 48:22 55:25 69:11	68:18	46:10,17 47:20,21 52:10 53:10 54:15 55:5 56:9 58:6,23 61:5,6 64:7, 23 65:16 66:12,14,18 69:11,18 70:9,19,20 75:6 83:3,8	opinions 75:12	49:9 73:6
numbers 27:11	often 37:17, 19 43:14 71:12		opportunities 5:11,16 25:1, 3 41:17 45:15	others 72:11
<hr/> O <hr/>	old 17:16 30:14,22 31:17 40:10 46:15 68:18		opportunity 6:1 25:24 33:20 45:18, 20 52:13 56:22 85:7	otherwise 42:6 76:2
	older 67:10	ones 17:11 46:15		ourselves 5:1
	oldest 8:2 66:3	only 21:19 36:25 41:19 43:10,15 46:2 47:25 65:21 70:4 74:13 75:5 79:8 83:16	opposed 46:21 65:18	outside 14:23 16:14 17:6 46:1,19 47:4 55:10 57:22
oasis 9:7 73:19	on-the-bridge 37:22	open 36:6,14 38:15 51:10 64:17 67:24 69:5	oppress 51:10	over 2:24 7:3 8:16,23 11:5, 7 18:25 22:20 39:2 43:11,23 49:12 51:23 53:17,22 58:12,14 59:5 65:7,9 84:4
obstruction 23:20,21	once 16:21 52:21 70:7 72:5 77:3	opened 14:9 49:10	option 21:25 31:10 33:15	overall 5:14 8:25 23:14
obstructions 21:22	one 2:18 8:15 10:8,25 11:16 12:4,13 13:10 14:15 15:7,12 16:11 17:11, 14 18:16,23 19:24 21:5,6, 7,16 23:1,9, 20,21 28:9,23 29:10 30:4,21 31:4 33:6,9 35:15,23 36:11,16 37:16,23 38:3,8,21 43:6 44:7	opening 13:22 59:20 71:1	options 5:19 25:2 31:11 55:6 78:18	overhead 23:4
obviously 28:13 60:19 71:19		openings 13:11	orange 25:6	overlay 40:11
off 5:24 15:4 28:7 36:15 56:10 57:6 59:4 60:23 63:6 64:13 76:15 85:10		opinion 42:17	orbs 33:16	overlook 17:3
Office 16:5,6 17:8 32:6 54:11 66:20			order 55:23 57:15 79:18 82:8	overview
			original 8:8	
			originally 8:1	

5:10	park 4:4 7:12, 19,24 8:4,6, 11,13,20,22 9:7 10:23 11:18,22 12:20 13:4 18:25 19:24 20:7,14,17, 21,23,25 21:6,8 22:21 23:18 25:9 26:4 27:5,14 28:17 33:13 38:18 41:16 44:23 45:10 49:13 52:23 56:18 61:6,7, 8 68:12 69:9 81:4 83:14 84:8	participated 80:1	51:7,8,9	10:22 11:24 18:24 19:13 21:2,3,4 22:14 25:6,7, 11,18 26:22 27:9 28:18 29:6,12 31:6, 20 35:9 40:2 42:11 44:18 52:11,14 55:8,22,25 56:12 57:7,12 59:17 65:4, 20,22 70:4 77:16 78:1,15
overwhelming 81:7		participating 86:5	pathways 27:9 52:23,24	
own 41:15 64:13		participation 77:8	patient 71:1 82:14	
owners 7:19		particular 24:16 82:8	pattern 34:17 70:4 76:1	
P		particularly 28:10 50:23 53:18 60:14 84:13	patterning 75:14,19 77:25	
P.M. 2:2 86:7	Parks 27:19 49:7 72:3 79:10	Partnership 39:9	patterns 25:25 32:14 75:13	pedestrian- scaled 13:17 18:18 30:23 32:23 36:12 46:25
pages 79:8	part 15:21 41:15 51:12 63:15,16 68:19 73:22 76:8 77:12 80:3	parts 46:22	pavements 30:5	pedestrians 14:19 26:23 57:4 64:24 65:2 79:20 81:2,22
paid 8:4		pass 63:9,19	paver 69:19	
paint 72:6		passing 22:21	pavers 30:6 69:14	
paint-wise 73:3		path 11:17,23 22:12 40:1 49:12,18 50:4,8	paving 15:16 29:14 69:12, 23	people 3:15 26:3 38:14 39:1 40:6 42:1 43:8 44:22 47:18 49:14 54:21, 25 57:25 65:6,9 71:13 75:5 81:20 83:16 84:16
painting 19:5	partially 7:17		pay 29:20	
Paiute 48:11, 13 75:5	participant 45:10	paths 46:5	pedestals 79:19	
panel 34:16	participate 79:6	pathway 20:21 22:21 23:17 24:21	pedestrian	percent 39:13
panels 12:5				
paramount 80:12				

perfect 79:17	73:15	46:14 79:22	48:12	plaza 20:4,15 21:6 25:16 29:8 31:13 57:5 69:7,8 70:4,13,19 71:5,16
perform 31:12	perspective 6:18	piece 20:2 26:10 42:7,17 43:3,12 45:24 67:9	pipe 26:8 45:25	plus 67:25 80:10
performances 21:1	phase 5:4 19:8	pieces 19:20, 23,25	pipes 30:8	point 4:16 19:8,25 22:10 43:15 52:14 56:14 57:9 58:6 61:23 62:13 72:16 80:25
performing 6:21	phonetic 46:4	pier 14:10 21:25 22:24 23:6,9,10,12, 22 24:3,6,14, 18,20 38:10, 11,21,25 43:2 49:23,25 50:12,16,17, 23	place 16:23 19:16 20:7 24:4 43:10 72:25	pointed 27:18 57:13
pergolas 18:8	photo 8:8,12, 15,20 10:10 11:9,23 12:1, 10 13:10 17:16 18:5,20 20:20 32:6 33:1,25 35:10 54:15 56:2 57:21,24 58:2 66:8 67:6 68:9,12,17,18 70:1	piers 11:19	placed 15:10 17:17,19 19:20 24:5	pointing 16:16 28:5,6 57:16
perhaps 10:6 17:11 70:13	photos 8:7 10:10 12:18 20:12,19,21, 24 32:15 35:14 54:13 69:24	piggyback 63:6	placing 43:1	points 7:13 27:5,10,14, 16,18 29:10 42:6
periodically 20:1		pilaster 17:21 33:17 34:22 45:12 65:1	plan 4:1,9 6:13 8:9 14:16 16:20 20:10 49:14 57:18	Plans 40:17
permeable 30:5 69:14,19		pilasters 12:12 13:13 14:4 15:7 17:19 31:24 38:3 67:16, 17,25	planning 61:25 85:15	planting 56:23 68:7
permit 59:23 61:4	pick 60:16 79:8	pink 25:19	plantums 46:4	pools 12:22 27:15
perpetuate 31:2	picture 7:9 21:18 22:18 39:24 67:7	pioneers	play 4:24 27:6	popular 19:19 20:6 21:1 83:13
person 43:21 45:10 83:22	pictures			population

82:25 83:15	potential 34:12,21 35:7 55:7	premier 27:12	probably 42:22 59:25 69:1 72:9 85:21	76:9
portion 5:23 11:7,11 12:22 26:5 79:20	potentially 23:17 63:17	prepared 24:25	process 16:10 85:10, 14	proposing 5:13 31:17 36:9
portions 65:10	potentials 5:15	present 4:23 30:17 76:20 77:5	profile 23:15 63:17,22 64:2,15	pros 24:11
positive 34:9	powder 14:23	presentation 2:18,23 3:2,6, 9 39:10 42:18,24 46:8,11 60:2 79:2 82:20,22 84:21	program 19:19 73:10, 22	protect 15:4
possibilities 66:7	powder-coated 18:8	presented 77:11	project 1:5 2:15,16 3:23 5:4 12:6 27:25 29:3,20 32:11 33:7 34:2 52:24 59:24 63:25 66:11,20 67:4 68:20 73:8	protecting 34:23
possibility 34:25 66:13, 17 68:5 69:22	powerful 35:6	presenting 3:16 85:20	properties 64:3	provide 14:18 23:16 24:20 34:19 36:3 45:15,19 50:23 51:24 57:1 69:15 78:12
possible 51:21,22 54:18 72:13	practical 43:12 45:6	pretty 4:24 12:24 13:4 14:5,20 16:11 30:10 35:17 44:8 52:4 56:7 60:6 62:8,9 63:24 66:12 81:21	property 7:23	provides 23:12,14
possibly 26:12 30:4,24 31:8 33:24 56:9 74:1	precast 23:25 24:10,11,16, 19 34:19 49:11 50:5	pretty-looking 18:15	propose 29:17 32:22 33:3	providing 63:21
Post 16:5,6 17:8 32:6 54:11 66:20 68:18	prefer 45:7	previous 22:24	proposed 6:2 9:11 30:13	public 19:19 48:22 53:23 77:1,2,3 78:23 81:18 85:11,14,18, 21
postcard 8:20	preference 42:3	prior 5:22		Pueblo 75:1
posted 85:5	preferred 38:11 49:9 51:7 61:19			pulls 74:25
posts 33:25	preliminary 50:20			

purchased 7:14	54:9	44:6 53:13, 14,17 54:3,7, 17,18,24	29:22 41:3	61:2,12 62:2 66:11,15
purpose 3:22	quickly 60:23 79:7	55:3,4,8,13, 19,20,24	rating 54:6	67:13 70:7 71:15 72:18
push 51:25	quiet 39:7	56:2,4,7,8 57:22,23	raw 22:16	74:12,16 75:2,8 76:14
put 2:24 6:23 19:12 32:10 33:11,24 42:25 48:23 56:7,20 71:18 76:18,24 81:4 84:20	quite 14:3 28:6 55:16 62:17 82:25 83:3	59:18 60:8,22 61:18 64:8, 12,23 67:25 77:14 78:5,6	reach 84:25 85:6	77:8,21 78:10 80:6 82:13
Q	R	railings 12:9 29:13 31:3 33:21 53:9 54:16 64:16, 17 84:1,3	read 25:3	reason 9:22 14:18 42:4
	race 28:13	rails 50:13 54:7	readily 23:13	reasons 85:2
quail 72:24 73:23,24	races 28:12, 14	raise 53:3 61:10	real 39:5 63:15 66:16, 19	recall 53:14
question 9:11 36:25 37:7 48:1,2 51:16 52:10 53:4 64:21 66:21 68:23 70:12 84:11	raceway 46:4	raised 56:14, 24	really 4:9 8:20,22 12:19,21,22 13:4 14:20 15:1,13 16:4, 23,24 17:7 18:14,22 19:20,21 23:8,9 26:22 27:12,21 28:5,17 31:5 34:8 35:6,12, 24 36:21 38:7 39:4,9,14,19, 22 40:3,4,8, 24 41:3,12 42:15 43:3,8 46:11,18,22 47:13 48:23 52:9 54:25 57:7 58:1 59:14 60:2,6	recap 84:25
questioning 51:2	rail 11:10 55:9	Rambla 70:2	recognize 4:9 8:20,22 12:19,21,22 13:4 14:20 15:1,13 16:4, 23,24 17:7 18:14,22 19:20,21 23:8,9 26:22 27:12,21 28:5,17 31:5 34:8 35:6,12, 24 36:21 38:7 39:4,9,14,19, 22 40:3,4,8, 24 41:3,12 42:15 43:3,8 46:11,18,22 47:13 48:23 52:9 54:25 57:7 58:1 59:14 60:2,6	recognized 9:17
questions 3:7,9 5:23 36:7 37:19 59:16	railing 5:16 10:12,22 11:14 13:11, 16,19,20,25 14:2,23,24 15:4,14 16:13,15,17, 19,24 17:4,5, 13,14,22 18:8,9,19,23 26:6,7,8 31:21 32:13 33:22 34:1	range 9:5 72:22	recognition 4:9 8:20,22 12:19,21,22 13:4 14:20 15:1,13 16:4, 23,24 17:7 18:14,22 19:20,21 23:8,9 26:22 27:12,21 28:5,17 31:5 34:8 35:6,12, 24 36:21 38:7 39:4,9,14,19, 22 40:3,4,8, 24 41:3,12 42:15 43:3,8 46:11,18,22 47:13 48:23 52:9 54:25 57:7 58:1 59:14 60:2,6	recognizing 9:25
quick 35:24		rare 9:19	recommended 4:9 8:20,22 12:19,21,22 13:4 14:20 15:1,13 16:4, 23,24 17:7 18:14,22 19:20,21 23:8,9 26:22 27:12,21 28:5,17 31:5 34:8 35:6,12, 24 36:21 38:7 39:4,9,14,19, 22 40:3,4,8, 24 41:3,12 42:15 43:3,8 46:11,18,22 47:13 48:23 52:9 54:25 57:7 58:1 59:14 60:2,6	recommend 54:21 55:23
		rated 16:16 50:14	reconnect	recommendat ion 77:13
		rather 23:4		recommende d 5:8 85:3,17
				recommending 53:25 56:11, 18
				reconnect

9:12	6:12	62:3	repetition 83:11	1:24
reconsider 83:19	regrade 56:18	remove 77:13 78:2	repetitious 80:9	reporter 2:22
reconsidered 84:12	regraded 26:25	removed 12:16 19:25 21:24 22:19	replaced 4:14 6:8 12:17 14:9 16:3 17:11 18:3 19:15 25:23 26:12 69:10 70:15	represent 29:21 66:6,15
record 60:1	regrading 26:17	removing 43:2	replaced- bridge 33:4	represented 69:17
recreation 27:9 79:10	reinforcement 10:16	renderings 22:16 24:13 76:23	replacement 6:12,14,17 10:2 68:5	representing 59:22
redone 34:2	reinventing 40:21	Reno 1:12 2:2 3:18 6:5 7:20 8:5,23 9:3,4, 6,13 17:16 18:1 19:3 26:3 37:4,17 39:8 41:11,24 49:7 60:12,25 61:9 71:3 72:3 74:5 76:21 77:6 83:16	replacements 4:3 6:25 7:8 10:7 53:22	represents 26:2
reference 32:1 43:25 70:6 73:13 75:5	reiterating 81:18		replacing 11:1 67:5	request 53:23
referencing 73:16 74:9	relaxing 7:15		replicated 75:2	requests 37:17,19
referring 9:15 20:22 27:21 73:25	relevance 29:16,18		replicating 29:23	require 10:1 26:17
refine 76:23	Remember 84:1	Reno's 12:23 19:19 29:20	report 3:12	required 15:4
regarding 2:24 4:6 29:15 79:16 80:1 81:22	remind 20:12 76:13 79:20	renovated 34:3	Reported	requirement 61:9 81:23
regards 62:24	removable 17:13,22	repairs 8:4		requirements 13:21 44:2
Regional 1:4	removal 57:2	repaved 30:5		requires 13:21
				residue 79:15

resonate 40:22	61:3	14 43:5 45:20,25 46:6 47:15 48:4,5, 8,10 49:2,10 51:23 53:16, 19,24 54:22 58:12 59:5 60:8,16 61:14 65:7 67:14 74:2,5,10,21 75:16,23 79:24 80:2 81:1,3,15,16, 21,23,25 82:24 84:9	23:16 63:23 64:25	41:16 49:1,22 52:25 62:11, 25 77:10 83:1 85:9,12
resonates 74:21 75:14	revised 15:20		roadway's 50:19	salvaged 15:9
resort-like 7:15	rhythm 41:6		robust 65:10	same 14:2 21:19 33:13 35:14,22 75:4
respect 37:22 44:24 78:10	rides 8:10,18		rock 11:12 67:10	sand 69:23 70:10
restrict 49:17 50:4	riffles 12:22		rocks 27:15	Santa 86:1
restrooms 27:7	right-side 68:17	river-user 65:20	room 51:6,14	Santer 2:18 3:17 7:5,7 16:3 24:24 36:17 38:1 39:11 40:15 42:19 44:1,4, 13 45:22 46:9,24 47:3, 8 49:5,21 50:2,9 51:15 52:4 53:10 58:5,8,22 59:1,8,12,14 61:16 62:5 64:6,19 65:12 71:22,25 72:11 73:5,24 74:8,18 76:3 77:17 82:11 84:23 86:6
result 61:12	rigid 21:21 22:20 23:13 58:10	riverbank 61:15	round 61:17	
retaining 56:20	rigid-frame 21:16 50:25 58:21	Riverfront 32:11 34:2	RTC 1:10 2:15 6:12,19 76:22 77:6 78:9	
retrofit 26:9	rink 79:11,15	Riverside 16:7	rule 84:18	
returning 74:1	riprap 10:15 11:21 68:10	Riverwalk 12:6 18:1,25 19:2,9 25:15 26:3 33:7 66:1 68:4 69:3	run 2:23	
reveals 67:24 68:21	river 6:7 7:17 8:16 9:17 10:18 11:6,8 12:3,23 14:2 16:24 21:5,23 22:21 23:20 25:16 27:4,9 29:11 30:1,8 31:5 33:12 35:4 39:2 41:9,24 42:5,	road 48:3 84:15	safer 40:7	
revert 82:21		roadway 6:20	safety 35:8 64:24,25 82:7 84:13	
review 5:5 21:14			said 38:4	save 27:1
reviewing				

<p>saw 37:23 38:3 43:3 72:18</p> <p>say 15:19 16:1 18:4 19:22 38:8 43:6 44:10,16 45:2 58:2 59:6 66:3,12 71:5,8 72:16 84:11</p> <p>saying 67:21</p> <p>says 39:24</p> <p>scenario 68:16</p> <p>schemes 72:9</p> <p>scoring 15:22</p> <p>scour 63:10</p> <p>scratch 78:7</p> <p>screen 2:10, 11 28:4 39:24</p> <p>sculptural 29:14 31:22</p> <p>sculpture 20:3,20 72:19</p>	<p>seamless 69:15</p> <p>second 4:6 18:16 19:8 28:4 29:5,10 32:5,22 33:9, 25 36:11 66:8 77:2</p> <p>Secondly 67:24</p> <p>section 12:2 22:4,9,11 30:12 40:23 51:25</p> <p>sections 65:10</p> <p>sediment 61:7,10</p> <p>seemed 79:12,13</p> <p>seen 60:10</p> <p>segment 18:2</p> <p>send 3:12</p> <p>Senior 2:18</p> <p>separate 80:16</p>	<p>series 57:9</p> <p>set 11:3 24:4 28:11 64:12</p> <p>setting 9:19</p> <p>seven 79:7</p> <p>several 3:8, 24 4:13 18:19 19:12 30:16</p> <p>shade 29:13</p> <p>shading 81:23,24</p> <p>shadow 15:1 58:2</p> <p>shadows 81:11</p> <p>shallower 23:14</p> <p>shape 4:18 21:17 24:6</p> <p>short 53:18 85:25</p> <p>shot 13:5,25</p> <p>should 4:21</p>	<p>5:2 26:15,20 27:25 29:18, 20 30:21,22 31:7,18 32:23 34:4 36:11 38:22 48:23 49:20 53:25 54:23 55:3,20 56:11 59:18, 19 64:21,22 67:22 68:1,4, 24 69:1,7 70:20,22,23 77:12 80:15 81:6,7 84:9, 12</p> <p>show 32:16 72:22 77:1 84:7</p> <p>showed 54:2</p> <p>showing 8:9, 12,16 18:17 20:10 32:2 66:18 70:9</p> <p>shown 25:21 28:21 32:18 36:5 67:19</p> <p>shows 17:2 24:14 27:8 35:10 67:6</p> <p>side 8:19 11:15,17 12:10,14,19,</p>	<p>25 13:7,24 14:22 19:17 20:25 21:7,25 23:2 25:4,12 26:4,6,11 32:20 33:14, 23 54:15 56:8 67:14 68:3, 12,15 69:1,2, 18 80:7,8,11 81:3,25</p> <p>sides 10:15 11:25 25:10</p> <p>sidewalk 5:17 10:19,21 11:13 13:15 15:15,18 22:5 27:25 29:9 31:1 43:20 50:12,16 51:20,25 52:5,15 58:7, 11,13,20 65:3 69:13,15,22</p> <p>sidewalk's 13:15</p> <p>sidewalks 38:22 39:1,5, 14 40:8 42:10 43:7,9 50:20 60:7 61:21 63:4</p> <p>Sierra 6:8,11 13:9 17:19 18:3 19:9,15,</p>
---	---	---	--	--

16 34:6 55:13 73:20	single-pier 10:14	slippery 82:4	50:10 56:10 80:23 84:4	72:13
signal 19:4	single-pier-in-the-river 57:14	slope 10:16	somehow 45:20 48:3 73:16 75:18 79:17	sound 59:25 72:21
signed 42:21	single-span 42:4	small 9:4 26:10 56:20	someplace 65:6	source 30:4 45:1,18
significant 6:23 9:18 12:16 19:20 26:20 73:17	site 5:5 7:10 8:9 20:9 47:24 62:10	smaller 12:2 21:20	something 36:19,20 37:20 38:6 43:13 45:25 51:5 52:1 54:19 55:5 62:6 64:4 74:14 77:15 78:6,17 83:20	sources 45:3
significantly 25:11	situation 82:4	Smith 1:24	south 10:11 11:6 12:11 22:12,22 24:21 25:12 26:4 28:24 33:17 34:14 64:1 68:3,5 69:2 80:8,11 81:3 82:5	
similar 17:18 21:17 22:6 23:25 24:11 29:9 33:23 75:23	situations 80:19	smooth 10:12,15 12:5 26:22 27:15 56:12 59:17 65:23 66:24 67:8,11,15	southeast 26:11	
similarly 67:4	skewed 23:8	smoothness 71:13	sometimes 43:11 62:10 79:18	
simple 70:10 72:4 73:3	skyscrapers 84:7	soft 35:11 45:1	southern 12:2,10,25 21:5,18	
simplify 72:9	slab 23:4	soften 68:8	somewhat 4:13 37:13	
simply 79:3	slapping 47:7	solid 10:12, 18,22 11:10, 13 12:5 23:4 24:8 31:4 53:15 65:1	sorry 42:21 71:24 78:4	
since 4:13 9:9 61:5 78:12	slated 6:14	solution 64:23	space 5:17 7:20 14:18 57:8	
single 22:24 24:20 45:7 49:9,22 50:6 64:8,12	slide 28:22 32:19 47:22 48:22 54:20 57:1,3 69:4 70:16 76:6	somebody	span 21:20 22:20 45:7 49:9,23 50:6 51:5,20,22 52:7 58:24	
	slides 32:2,16		sparkly 17:5	

56:7	stages 53:1	start 52:22 62:8,13 83:8	78:9	29:9 30:5 31:7,9,12,13 33:10,11,13, 23 38:15 43:8 47:5 49:16 53:21 54:16 55:1,14 56:3, 12,13,17,23 57:5,16,17, 18,19,25 60:6,19,21 61:22 64:9 68:19 69:7,8, 9,13,14,20 70:2,3,14,19 71:5,6 79:16, 17,19 82:3,5 83:2,11 84:16
speak 50:10 62:25 78:25	staggering 78:6	started 2:6,13 3:24 7:7 85:10	stick-type 33:15	
Speaking 58:9	stainless 14:25 18:10	starting 59:25	still 10:1 16:7 19:16 23:20 42:2 55:4 70:5 79:15 80:14 84:18	
special 14:21 26:24 28:7,9 32:18 41:15 54:24 55:2,25 83:17	Stakeholder 1:6,10 3:3 4:6,11 21:13 76:19 85:1,16	state 22:16 51:8 87:1	stone 12:8 18:12 27:20	
species 35:3, 4	stakeholders 16:22	statement 64:10,11	stop 56:9	
specific 4:4 5:6	stamp 69:23	stay 85:22 86:2	storm 30:3,6, 7 69:16	street's 43:12,14
spirit 86:3	stamped 15:20 19:15	staying 64:12	strapped 46:1	streets 26:17 57:4
sponsor 59:23	standard 4:3, 13 22:6 52:1, 5	steel 14:25 18:11 55:8 75:15	strategies 30:2	Streetscape 4:1,8 15:17, 21
sport 20:22	standards 15:19,21 19:4	steepen 56:19	street 3:25 4:1 6:6,8,9, 10,14,16,22, 24 7:8 8:1 9:25 10:5,9, 17 13:9,14 14:6,8 15:8, 10,24 17:10, 12,19 18:6 19:9 20:15,16 21:2,6 22:7 25:8,16 26:15,22 27:2 28:7,8,17	stress 83:22
spot 18:23 27:21	standing 8:6 11:17,23 16:7	stepping 64:3		stretch 28:4
spots 3:8	standpoint 45:6 61:19	steps 27:20, 22 76:17		string 84:7
St 42:21 84:14	Stantec 2:19 3:18	STETTINSKI 39:8,12		strip 32:7
stage 42:15		STEWART		Strolling 40:7

structural 2:20 22:8 29:18 41:5	40:12	27:11,12,17	19	T-REX 73:7
structure 7:25 21:16 22:3 23:2,14 24:2 38:9 39:6 41:4,7, 21 42:16 46:20 47:4 50:25 51:4 58:10,14,16, 21 59:3,4,9 63:16,21 65:6,11 80:19	style 10:25 49:8	super 18:7 21:1 42:11 56:6 66:11 74:1	surface 5:18 23:24 24:8 61:11 78:13	table 6:2
structures 37:10	styles 35:16 69:21	super- decorative 54:3	surfaces 19:13 22:1 71:10 83:23	TAC 76:19 85:15
stuck 83:25	stylize 66:11	super- distinctive 18:17	surfacing 69:13	TAC-2 85:4
studied 28:20 51:6	stylized 66:20	super- famous 70:2	surrounding 29:11	tacky 74:17, 18
studies 51:12	subdued 41:10	super- transparent 57:22	surroundings 47:16	tad 81:19
study 3:24 7:7 24:24 54:9 76:14 77:5 78:12	substantial 8:3 26:20	super- transparent's 17:5	sustainability 29:25	tagging 22:1 23:23
studying 30:14	subtle 44:25 74:15	support 23:13 24:19 38:10 45:7 50:6,23,25 51:1,25 64:14 71:15,19	swallows 73:9	tail 4:5
stuff 7:4 40:4 77:1 85:4,5	such 8:10 27:6 37:13 43:4 50:14 71:10 73:17	supporting 42:7	sweep 80:24	take 32:11 36:15 37:10 42:15 77:4,18 84:21 85:18
stunning	suggesting 36:6	supports 21:23 22:11,	swimming 12:24	taken 49:20 83:22
	summarize 8:22 54:20		system 6:20 15:6 16:19 30:7	takes 10:22 51:6
	summary 21:11 76:18		T	taking 5:24 63:9 74:2
	summer 21:1			talk 2:15 3:2 21:9 48:25 67:3 80:23
			T-BEAM 8:2	

talked 35:16 49:11 85:1	terminus 26:2	theme 4:2,4, 12,16,18 5:14 7:1 29:3 36:5, 8,23 37:23 38:4 40:19 48:9,20 69:24	72:13 77:7,11 79:9 83:19 84:21	through 2:23 3:5,10 16:9 28:17 37:25 38:14 39:3 41:25 43:5 54:13 61:7 64:22 66:25 79:4,21 80:13 85:17,24
talking 22:6 46:12 48:8 60:12 62:8	terms 23:19 32:17 50:11 58:9 64:7,16 76:17 78:5	themes 2:16 3:25	thinking 30:21 38:20 42:13 49:23 52:11 65:17, 24 78:5	throughout 14:6 20:5,19 25:9 40:23 75:23
talks 9:2	texture 5:18 11:12 12:21 65:20,25 66:4,6,9,10, 23 70:20,22 76:1	themselves 3:15	thinner 63:16, 21	throw 37:21 38:24 77:21 80:23
tall 44:6,9	textured 10:18 31:10 65:16 71:10	Theresa 62:21 63:13	third 29:12,15 32:18 57:9 66:14	ticking 60:23
tame 79:3	textures 66:22 67:24 71:16 72:4 73:7	thicken 51:24	Thomas 42:21	tie 10:5 15:2, 17 74:8
team 2:24 3:14 5:9	texturing 75:24	thickened 51:2	thought 19:6 26:21 28:21 30:1,15 42:25 53:11 65:12 69:11 73:4 79:2	tie-ins 59:6
Technical 21:12	than 10:25 13:22 18:22 23:4,7,13 29:22 41:4 42:6 43:20 52:1 67:18 68:14 75:7 76:1 80:11 81:12	thin 22:4	thoughts 44:24 59:16 74:9	tied 14:11
technology 45:24	their 2:9 4:21 47:16 64:16 85:19	thing 7:9 22:10 28:9 35:23 36:8 38:3,8,20 43:6 45:4,19, 23 58:22 61:5 73:14 75:4 79:14 83:3	thread 74:22	tied-arch 15:3
tells 83:5		things 31:14 34:22 37:16 38:21 46:6 48:21 51:14 56:20 59:10 65:24 71:4	threads 17:25	ties 58:17 63:25
ten 19:5			three 5:13 21:4,14 25:18 35:14 76:19	Tilberg 9:1
ten-foot-wide 51:19				timbers 80:20
tend 61:7				time 3:9 4:21
tendency 79:16				
tennis 20:17 27:6				

5:21,25 16:6 36:19 72:18 77:22 82:1 84:21 85:25	Toni 78:22,24 82:12	36:20	treatments 26:13	trucks 63:2 84:16
timeframe 6:15 17:12 32:4	top 14:24 20:16 24:3,18 33:5 54:18	traffic 19:4 44:21 50:7,14 51:1	tree 8:6 56:23 66:15	true 73:24
timeless 72:15 74:12	topic 30:9 31:16 32:22 54:20 55:22 56:25 67:23 69:6	traffic-rated 31:3	tree-lined 27:8	truly 37:12
times 43:6 51:9 81:8	topics 52:8 54:14 59:20 65:13,15 66:25 70:17	transition 69:15	trees 8:21 9:5,18 13:4 21:2 26:15 27:1,2 29:13 57:6 68:13,15 80:21	try 51:22 86:2
title 9:15	Tortelli 2:5, 12,14 3:21 7:6 52:18 53:6 62:2,6, 20,23 76:5 77:18 78:2,8, 21,24 82:12, 16,19 84:24 85:9	transitions 11:13 67:11	trembling 9:1,15 73:16 75:18	trying 64:24
today 2:15, 18,23 4:23 23:21 48:7 53:18 77:9,11 83:5 86:2	total 17:20	translates 51:2	trend 84:6	Tuesday 1:11 2:2
today's 3:22 30:12 44:5 45:14	toward 6:3 47:5	transparency 53:12,24 54:3 64:20	trends 60:2	tuned 85:22
toe 73:20	town 9:4 27:13 28:15	transparent 16:13,24 31:3 54:8,18 55:4, 19 56:6 59:19	Tribes 74:10, 22 75:1	turn 7:3
together 2:24 17:25 41:14 59:10,11 76:18,24 84:20	track 5:24	transportatio n 1:4 6:13,19 40:18 78:15	trout 74:1	two 2:17 11:4, 5,19 19:23 20:11 21:23 22:23 24:20 52:8 54:6 59:11 60:5 65:8 69:24 71:21
told 85:14	traditional	traveler 10:23	Truckee 9:17 11:6 12:3 14:2 21:22 25:15 27:4 30:1 33:12 48:4,10,14 49:2 73:18 74:5,10	two-part 66:21
tone 27:22		travelers 9:17	two-pier 13:13	two-span 22:24
		treatment 19:10 25:25	tying 41:13	

<p>type 10:14 14:10 34:6 42:4 45:16 48:15 57:14 65:1 67:10,14 69:19 78:6</p> <p>types 20:8</p> <p>typical 32:4</p> <hr/> <p style="text-align: center;">U</p> <hr/> <p>UBIT 63:1</p> <p>Um-hmm 7:6 62:5,20 77:17</p> <p>under 20:22 22:2 29:7,17 30:9 31:24 34:20 35:2 37:12 38:15 47:18 50:4 51:11 70:6</p> <p>under-bridge 30:24 31:21 35:5,7,8 36:13 39:17, 24 63:1</p> <p>under-lighting 41:8</p> <p>underneath 11:25 22:12,</p>	<p>14,21 23:3,17 24:7,21 31:1 36:25 42:15 45:12 46:21 49:12 50:8 51:7 59:3 63:2 65:18 70:3</p> <p>underside 11:20 35:17 63:18</p> <p>understand 47:18 62:7</p> <p>understandin g 49:22</p> <p>unified 29:8 35:20</p> <p>unify 29:3 34:14 69:8</p> <p>unifying 28:24 69:12</p> <p>unique 69:23</p> <p>unite 39:21</p> <p>unity 33:19</p> <p>until 49:10 82:14</p> <p>upcoming</p>	<p>83:13</p> <p>upper 8:8 10:10 11:9 12:19,25 16:12 17:17 19:23 20:15, 20,24 32:2,3, 9 33:6 34:14, 15 54:2 56:2 67:13 69:2</p> <p>upper-middle 13:10</p> <p>upper-right 11:15 14:22 20:2</p> <p>upstream 80:15</p> <p>urban 29:8,19</p> <p>urbanization 9:9</p> <p>use 19:6 28:23 30:5,9 35:19 41:2 56:22 66:2 69:22 75:9 78:14 82:24 84:3</p> <p>used 10:6 12:14 14:5,20 19:3 28:12</p>	<p>33:7,10,12,14 42:2 49:22 50:6 57:15 66:1 72:25 74:4 81:24</p> <p>users 6:20</p> <p>using 28:25 29:2,8 38:4 69:14 70:10</p> <p>utilitarian 17:14</p> <p>utilities 45:20</p> <p>utility 27:23</p> <hr/> <p style="text-align: center;">V</p> <hr/> <p>valuable 82:9</p> <p>Van 9:1</p> <p>vandalism 34:23 37:1</p> <p>vandalize 37:14</p> <p>vantage 29:10 42:6</p> <p>variety 8:7 67:11</p>	<p>various 5:14 8:9</p> <p>vast 38:16</p> <p>vehicles 15:4</p> <p>vehicular 16:16 54:6 56:4,8 78:1</p> <p>vehicular- rated 17:4 54:17 55:9 57:23</p> <p>veneer 18:12</p> <p>veritable 32:7</p> <p>version 69:18</p> <p>versus 51:6 64:8 66:23</p> <p>vertical 33:24</p> <p>via 30:8</p> <p>Vianney 1:24</p> <p>Victorian 36:22</p> <p>view 10:20,21 11:15 12:6,20</p>
--	---	--	---	---

13:3,14,25 14:1,16 16:20 20:10 23:7 54:21 57:18	16	16,18 68:8, 11,20 75:19	wants 44:25 45:1 77:21	welcome 2:5, 14 78:25
viewed 64:22	visually 64:17	walls 25:21 31:11 43:17, 19 56:20 65:16,23 70:22,23 72:19,20 73:2 75:10,22 76:1	water 11:20 14:11,19 23:22 30:3,6, 7,8 34:24 38:13 42:13 45:11 59:22 61:10 65:9 69:16 70:5,7 75:10	went 19:9 46:14 79:3 85:11
viewing 8:16 29:1 36:2 57:12	vote 47:20			west 6:5 10:8 11:17 12:19 13:1 20:15 21:6,7 25:8, 16 28:8 49:15
	vulnerable 37:1,7			
	<hr/> W <hr/>			
viewpoint 65:5		Walter 9:1		
views 27:3 45:8,9	wading 45:10	waned 81:19	wave 70:4	whatever 34:18 45:11 46:4 71:18 72:8
Virgina 64:9	waist 43:20	want 2:21 3:14 4:25 6:1 16:1 18:4 30:23 31:2 34:18 35:23 37:10 38:8,14 39:2,9 41:1, 12 42:11 45:2,17 46:22 48:9 49:17 50:3 51:10 54:21,25 55:19 57:11 69:3 75:10 76:13 78:19, 22 80:22 81:4,11 84:11 85:12 86:2	way 13:19 30:4 33:11,12 37:24 46:2,3 50:19 51:3 58:20 60:20, 22 61:14 73:25 74:12, 14 75:9 76:24 79:23 80:13 81:15 85:10	wheel 8:17
Virginia 4:1 6:9 14:6,8 15:8,10 18:3, 6 19:17 20:4 22:7 25:16 31:9 33:23 38:15 53:21 57:17,18,24 60:6,19 61:21 68:19 83:11	waiting 43:18 82:14			wheels 83:25
	walk 40:1 49:12,14 54:25 60:11			whether 45:10,17
	walked 46:13			while 39:7 46:11 60:6
	walking 36:2 39:15 40:7 43:19 47:5 50:4,8 57:25		way-finding 33:16	Whitewater 27:14 38:18
virtually 60:8			ways 21:2 30:3 32:3	whole 14:20 19:10 28:8 48:20 49:2 58:22
vision 71:13	walks 52:14	wanted 2:14 5:20 9:21 36:6 38:24 46:10 63:6 79:9	website 85:5	wide 58:1
visitors 36:2 39:15 40:1	wall 10:15,18 12:8 14:4 23:6,10,22 24:3,14 25:13 65:1,17 67:9,		week 13:7 86:1	
visitors 27:7,			weigh 71:3	

62:9	will 2:23 3:1, 2,12 4:18 5:5, 13,14,16,18 15:19 22:17 23:15 37:2 39:7 40:6 42:22 49:3 54:13 66:25 72:15 76:11, 16 77:6 80:18 82:21 83:16 85:6,9	wonderful 36:23 42:25	wrap 5:18	<hr/> Z <hr/>
widen 31:8 50:24 57:11		wondering 75:4 83:18	wrapped 42:1	Zoom 3:13 44:15
widened 14:17 16:15, 18,21 17:3 24:3 42:10 50:22 57:17, 20 59:19		woods 39:3	written 9:1	
widened- bridge 57:10	Wingfield 4:4 7:12,22,24 8:4,6 9:7 18:25 20:7, 14,25 21:6,7 22:21 23:18 25:9 26:4 49:15 83:14	word 66:2	wrong 44:5 48:13	<hr/> Y <hr/>
widening 5:17 59:2 65:4		wore 86:1	year 6:24 28:13,14 48:20 85:21	
wider 13:22 23:7,13 38:22,25 39:4,14 52:1 58:7,11,13, 16,20,22 59:4 63:4 78:11	wish 86:3	work 17:9 21:15 22:24 32:5 53:20 59:7 73:11,12 84:22	years 6:13,23 8:23 14:9 19:5 53:22 72:15 75:7 82:23,24 83:21	
width 22:6 23:10 51:25 52:5	within 3:8 6:22 9:7,10, 19 22:21 29:22 45:16, 21 46:4	worked 15:24 36:18 85:10	yellow 27:3	
width-wise 50:16	without 43:3 44:21 45:7 47:7 49:15 50:11 64:2,3	works 53:18 59:11 64:14	yet 37:14 56:15 62:17	
widths 50:12	women 8:16 75:6	workshops 81:14	yet-to-be- known 46:6	
wildlife 9:5 13:5 42:14	wonder 43:22	worlds 54:9	yours 73:23	
		worst 51:3	yourself 36:15	
		wow 41:2		