



Joint Planning and Cambridge Redevelopment Authority Board Meeting

Tuesday, April 12, 2022 at 6:30 PM

DRAFT Meeting Minutes

The meeting opened at 6:30 PM. It was held remotely in accordance with Section 20 of Chapter 20 of the Acts of 2021 signed into law on June 16, 2021. All votes will be taken by roll call. After a roll call of Planning Board members were taken, Iram Farooq gave a report on Community Development Department business. CRA Chair Kathleen Born then called the CRA Board meeting.

Treasurer Christopher Bator – will not be attending tonight
Vice Chair Conrad Crawford – present
Asst. Treasurer Barry Zevin - present
Asst. Secretary Margaret Drury – not yet present at roll call but did join the meeting at 6:50 PM
Executive Director Tom Evans – present

The attached document is a transcription of the meeting

A motion was moved by Ms. Drury to Approve the Schematic Design with the conditions of further Design Review for the plaza area, lighting entry materials, and the visual mockup. A roll call was taken by Mr. Evans and each member's vote was repeated.

**Kathy Born – yes
Conrad Crawford – yes
Margaret Drury - yes
Barry Zevin – yes
Chris Bator – absent
The motion carried.**

At 9:15 PM, a motion was moved, by Ms. Drury for adjournment of the CRA meeting. A roll call was taken by Mr. Evans and each member's vote was repeated.

**Kathy Born – yes
Conrad Crawford – yes
Margaret Drury - yes
Barry Zevin – yes
Chris Bator – absent
The motion carried.**

PLANNING BOARD
FOR THE
CITY OF CAMBRIDGE

GENERAL HEARING
TUESDAY, APRIL 12, 2022

6:30 p.m.

Remote Meeting
Cambridge, Massachusetts

Catherine Preston Connolly, Chair Mary T.

Flynn, Vice Chair

Louis J. Bacci, Jr.

Steven A. Cohen

H Theodore Cohen

Hugh Russell

Alan Price

Ashley Tan

Community Development Staff
Iram Farooq, Assistant City Manager

Daniel Messplay

Swaathi Joseph

Suzannah Bigolin

Erik Thorkildsen

Linda Prosnitz



Precision, Speed, Reliability

617.547.5690

transcripts@ctran.com

I N D E X

CASE	PAGE
General Business	
Update from the Community Development Department	6
Adoption of Planning Board meeting transcripts (2/8/2022, 2/15/2022, 3/1/2022, 3/8/2022)	
PB-315 -- 135 Broadway - Design Review	13
Board of Zoning Appeal Cases (scheduled to be heard by BZA on 4/14/2022)	
BZA-165052 -- 20 Sidney Street	154
BZA-164599 -- 25 Eighth Street	157

P R O C E E D I N G S

* * * * *

(6:30 p.m.)

Sitting Members: Catherine Preston Connolly, Mary T. Flynn,
Louis J. Bacci, Jr., Steven A. Cohen, H
Theodore Cohen, Hugh Russell, Ashley Tan,
and Alan Price

CATHERINE PRESTON CONNOLLY: Good evening, and
welcome to the April 12, 2022, meeting of the Cambridge
Planning Board. My name is Catherine Preston Connolly, and
I am the Chair.

This meeting is being held remotely in accordance
with Section 20 of Chapter 20 of the Acts of 2021 signed
into law on June 16, 2021.

All Board members, applicants, and members of the
public will state their names before speaking, and all votes
will be taken by roll call.

Members of the public will be kept on mute until
it is time for public comment, and I will give instructions
for public comment at that time. You can also find
instructions on the City's webpage for remote Planning Board
meetings.

1 This meeting is being video and audio recorded,
2 is being streamed live on the City of Cambridge online
3 meeting portal and on cable television Channel 22, within
4 Cambridge. There will also be a transcript of the
5 proceedings.

6 I'll start by asking Staff to take Board Member
7 attendance and verify that all Members are audible.

8 DANIEL MESSPLAY: Thank you, Catherine. Daniel
9 Messplay here, senior Zoning Manager at CDD.

10 Mary Flynn, are you present, and is the meeting
11 audible?

12 MARY FLYNN: I am present, and the meeting is
13 audible.

14 DANIEL MESSPLAY: Thank you, Mary.

15 H Theodore Cohen, are you present, and is the
16 meeting visible and audible to you?

17 H THEODORE COHEN: Present, and audible.

18 DANIEL MESSPLAY: Thank you.

19 Alan Price, are you present, and is the meeting
20 visible and audible to you?

21 ALAN PRICE: Present, visible, and audible.

22 DANIEL MESSPLAY: Thank you, Alan.

1 Hugh Russell, are you present and is the meeting
2 visible and audible to you?

3 HUGH RUSSELL: Present, visible, and audible.

4 DANIEL MESSPLAY: Thank you, Hugh.

5 Louis Bacci?

6 LOUIS J. BACCI, JR.: Present, visible, audible.

7 DANIEL MESSPLAY: Thank you, Lou.

8 Steven Cohen? Are you present, and is the meeting
9 visible and audible to you?

10 STEVEN A. COHEN: Present and audible.

11 DANIEL MESSPLAY: Tom Sieniewicz? Are you
12 present, and is the meeting visible and audible to you?

13 [Pause]

14 DANIEL MESSPLAY: Absent.

15 Ashley Tan, are you present, and is the meeting
16 visible and audible to you?

17 ASHLEY TAN: Present, visible, and audible.

18 DANIEL MESSPLAY: And Catherine Preston Connolly,
19 are you present, and is the meeting visible and audible to
20 you?

21 CATHERINE PRESTON CONNOLLY: Present, visible, and
22 audible.

1 DANIEL MESSPLAY: Thank you. That's members
2 present and one member absent.

3 CATHERINE PRESTON CONNOLLY: Thank you very much.
4 All right, then we will turn our attention to an update from
5 Community Development. Please also introduce any Staff
6 present at the meeting.

7 IRAM FAROOQ: Thank you, Chair.

8 * * * * *

9 (6:37 p.m.)

10 Sitting Members: Catherine Preston Connolly, Mary T. Flynn,
11 Louis J. Bacci, Jr., Steven A. Cohen, H
12 Theodore Cohen, Hugh Russell, Ashley Tan,
13 and Alan Price

14 IRAM FAROOQ: Thank you, Chair. Good evening.
15 Iram Farooq, Assistant City Manager for Community
16 Development.

17 I am joined today by Daniel Messplay and Swaathi
18 Joseph from our Zoning and Development Division. From our
19 Community Planning Division, we have our Urban designer,
20 Erik Thorkildsen, and from our Housing Division Linda
21 Prosnitz is joining us today.

22 I'm going to go into Board agenda. So tonight's

1 agenda and next week's agenda are both general business
2 meetings. So today we have a Design Review of the MXD
3 Residential Building at 135 Broadway, and then we have some
4 BZA cases.

5 Next week on the nineteenth, we have again MXD
6 Design Review, and this time focusing on two commercial
7 buildings at 250 and 290 Binney Street, as well as a Design
8 Update on the Charles Park Project.

9 We expect still that the April 26 date will not be
10 a Planning Board meeting, and the following Board meeting
11 will be May 3, which will include a public hearing on the
12 Kelley Petition, which relates to transportation-related
13 emissions, and a special permit related to Formula Business
14 for 625 Mass Ave.

15 In terms of other items of interest, we have --
16 I'll provide an update from last week's hearings at the
17 Council, some of which were -- would be of interest to the
18 Planning Board.

19 So there was a meeting of the Transportation and
20 Public Utilities company, which discussed amending parking
21 ratios, with specific focus on eliminating all minimum
22 requirements. There was discussion of commercial maximums,

1 but at this point the Committee is forwarding to the full
2 Council a petition to eliminate all minimums. So that
3 should be coming to the Board.

4 The Ordinance Committee had two hearings, one on
5 the changes to Article 22 related to embodied energy. The
6 Board had made a positive recommendation on this matter, and
7 it does also connect to the Building Energy Use Disclosure
8 Ordinance.

9 The Council is -- well, the Council discussed
10 those changes and have forwarded the matter to the Council,
11 but they are also scheduling follow-up discussions with
12 impacted properties, which they will be convening.

13 There was another Ordinance Committee hearing on
14 the Alewife proposed moratorium for office and lab uses --
15 the temporary moratorium. In fact, we had provided some
16 cleanup decks based on the Board's discussion. So the
17 Ordinance Committee did adopt those text changes, and have
18 forwarded, again, that petition back to full Council with a
19 positive recommendation.

20 Coming up, the Ordinance Committee will have their
21 hearing on the Kelley Petition on May 4.

22 Just one other thing I wanted to mention not

1 related to hearings is that last week we announced that
2 Homeowner's Rehab and Lesley University have reached an
3 agreement to -- for HRI to purchase Lesley's property at
4 1627 Massachusetts Avenue for the purpose of constructing
5 affordable housing.

6 This has been funded by the Affordable Housing
7 Trust, and it's the first purchase in the Baldwin
8 Neighborhood in a very long time for affordable housing
9 development.

10 So this has been for some time a discussion of how
11 to really expand affordable housing so that it is being
12 built throughout the city, and not just in certain
13 precincts. And so this is a big step in that direction, and
14 we're really excited to have had a role in helping make that
15 happen.

16 The Council really had expressed a lot of interest
17 in this, and I would say the Board deserves credit also,
18 because the Board has talked a lot about affordable housing,
19 and affordable housing throughout the city.

20 And I would say even during the Town Gown
21 discussions that focus on housing, particularly as Lesley
22 talked about their parcels for purchase, I'm sure was a

1 nudge in that right direction.

2 So those are my updates, and I will turn it back
3 to you, Chair. Thank you.

4 CATHERINE PRESTON CONNOLLY: Iram, I'm wondering
5 if you can just confirm, I believe the very first
6 recreational cannabis shop in Cambridge is being opened this
7 week. Is that correct?

8 IRAM FAROOQ: Thank you, Chair. That is a good --
9 yes, that is accurate.

10 I spoke -- this is Yamba in Central Square -- and
11 it should be actually open now, because I did speak to Sean
12 Hope, and he had mentioned that he was hoping to have it
13 open by Monday.

14 I have not been by, so I can't swear to that, but
15 if not Monday, it should be open later this week. And they
16 are planning some sort of event for April 20 as well. So
17 mark your calendars.

18 CATHERINE PRESTON CONNOLLY: Well, given the
19 number of recreational shops this Board has permitted, I
20 thought it would be of interest to folks that we are finally
21 seeing the first of them open.

22 And it will be something we will all keep our eyes

1 on, because we've certainly permitted a lot without knowing
2 what the effects were going to be. So it'll be -- I'm sure
3 the Board will be watching with great interest.

4 All right. We can move on to the next item on the
5 agenda.

6 * * * * *

7 (6:44 p.m.)

8 Sitting Members: Catherine Preston Connolly, Mary T. Flynn,
9 Louis J. Bacci, Jr., Steven A. Cohen, H
10 Theodore Cohen, Hugh Russell, Ashley Tan,
11 and Alan Price

12 CATHERINE PRESTON CONNOLLY: We do have a bunch of
13 meeting minutes to approve today. The Board has received
14 certified transcripts for the meetings held on February 8,
15 February 15, March 1, and March 8. Are there any questions
16 about any of those transcripts?

17 If not, is there a motion to accept the transcript
18 as the meeting minutes?

19 STEVEN A. COHEN: Steve so moved.

20 CATHERINE PRESTON CONNOLLY: Is there a second?

21 MARY FLYNN: Mary will second.

22 LOUIS J. BACCI, JR.: Louis second.

1 CATHERINE PRESTON CONNOLLY: Oh! Mary beat you to
2 it, Lou. We'll take a roll call vote, then.

3 DANIEL MESSPLAY: Roll call on that motion: Lou
4 Bacci?

5 LOUIS J. BACCI, JR.: Yes.

6 DANIEL MESSPLAY: H Theodore Cohen?

7 H THEODORE COHEN: Yes.

8 DANIEL MESSPLAY: Steve Cohen?

9 STEVEN A. COHEN: Yes.

10 DANIEL MESSPLAY: Mary Flynn?

11 MARY FLYNN: Yes.

12 DANIEL MESSPLAY: Hugh Russell?

13 HUGH RUSSELL: Yes.

14 DANIEL MESSPLAY: Alan Price?

15 ALAN PRICE: Yes.

16 DANIEL MESSPLAY: Ashley Tan?

17 ASHLEY TAN: Yes.

18 DANIEL MESSPLAY: And Catherine Preston Connolly?

19 CATHERINE PRESTON CONNOLLY: Yes.

20 [All vote YES]

21 DANIEL MESSPLAY: That is all members voting in
22 favor.

1 CATHERINE PRESTON CONNOLLY: All right. Thank you very
2 much.

3 * * * * *

4 (6:45 p.m.)

5 Sitting Members: Catherine Preston Connolly, Mary T. Flynn,
6 Louis J. Bacci, Jr., Steven A. Cohen, H
7 Theodore Cohen, Hugh Russell, Ashley Tan,
8 and Alan Price

9 CATHERINE PRESTON CONNOLLY: Then we will move on
10 to our big-ticket item this evening, Design Review at 135
11 Broadway, part of the Infill Development Concept Plan for
12 the MXD Zoning District. This is Planning Board Case No.
13 315 by Boston Properties, Limited Partnership.

14 Let me turn things over to Kathleen Born from the
15 Cambridge Redevelopment Authority Board to convene their
16 meeting and do their preliminaries, since this is a joint
17 meeting of both Boards. Thank you, Catherine.

18 KATHLEEN BORN: I'm Kathleen Born, the Chair of
19 the Cambridge Redevelopment Authority. And for the record,
20 this is a joint meeting of the Planning and the CRA Boards
21 that's being held on April 12 at 6:30. The meeting is being
22 held virtually.

1 I will now call the roll of the CRA Board Members
2 and its Executive Director, and ask if the meeting is
3 audible. Please respond after I call your name. And I'd
4 like to note that our Board Member, Christopher Bator, is
5 not with us tonight.

6 And I am not sure whether Margaret Drury has
7 arrived, but we do have three Members, and that constitutes
8 a quorum for the Cambridge Redevelopment Authority, which is
9 made up of five.

10 Vice Chair Conrad Crawford, is the meeting
11 audible?

12 CONRAD CRAWFORD: Yes, it is.

13 KATHLEEN BORN: And are you here?

14 CONRAD CRAWFORD: Yes. I am present, and the
15 meeting is audible. Sorry.

16 KATHLEEN BORN: Right. Assistant Treasurer Barry
17 Zevin?

18 BARRY ZEVIN: Yes, and yes.

19 KATHLEEN BORN: All right. Assistant Secretary
20 Margaret Drury? Has Margaret come in?

21 [Pause]

22 No. Conrad, myself, and Barry, that's three. And

1 Executive Director Tom Evans?

2 TOM EVANS: I am present, and the meeting is
3 audible to me, thank you.

4 KATHLEEN BORN: All right. We also have numerous
5 other CRA Staff members in attendance. And I'd like to add
6 that because this is a remote meeting, all votes taken by
7 the CRA Board will be taken by roll call, and our Executive
8 Director will be repeating the response of each Member
9 present. Thank you.

10 CATHERINE PRESTON CONNOLLY: All right. Thank
11 you, Kathy.

12 We will now turn first to CDD Staff to summarize
13 what is before us. I believe, Daniel, you're going to take
14 the lead on that for Community Development?

15 DANIEL MESSPLAY: Yes, thank you, Catherine. So
16 this is the first Design Review session following the
17 Board's approval of Major Amendment No. 2 of the Infill
18 Development Concept Plan back in December of 2021.

19 The IDCP, just as a reminder, it functions like a
20 PUD plan, where there is overall approval of the plan in the
21 site at a schematic level, and that was the Board's action
22 back in December.

1 And then individual building sites are subject to
2 future Design Review by the Planning Board, Planning, and in
3 this case the CRA Board.

4 Per the conditions of the special permit, at least
5 one Planning Board Design Review session shall be held
6 jointly with the CRA Board, and the Planning Board's focus
7 and action tonight will be to review and either approve the
8 design of the proposed building as presented or request
9 additional study or changes to be reviewed at a future time.

10 If the design is approved, the next step would be
11 for the developer to seek a building permit and CDD Staff
12 would certify that the building permit is in conformance
13 with the approved design.

14 The Board may specify parts of the design that
15 would be subject to continuing review by CDD or other City
16 Staff prior to issuance of a building permit.

17 The Board could also make the Design approval
18 conditioned on specific design details coming back to the
19 Board for future approval, and included in the Board's
20 packet is a Staff Memo from CDD, and there are also Staff
21 present from CDD and Housing to answer any questions the
22 Board may have.

1 CATHERINE PRESTON CONNOLLY: Okay. Thank you,
2 Daniel. Let me turn it back to the CRA. I believe your
3 Staff has a similar intro as to your job this evening. Tom?

4 TOM EVANS: Yes, Tom Evans, Cambridge
5 Redevelopment Authority. We have a similar Agenda to review
6 the designs as they have advanced since the approval of the
7 Infill Development Concept Plan. And we have a slightly
8 different procedure under our development agreement.

9 In the Urban Renewal Plan procedures, we have a
10 process called, "The Design Review and Document Approval
11 Procedure" where we review the schematic design and further
12 iterations of the design over the course of Development's
13 evolution.

14 So tonight, we are reviewing the schematic design
15 for conformance with the Infill Development Concept Plan,
16 and we can apply conditions upon that approval if the Board
17 so wishes, and then continue with other Design Review items
18 as needed through the DRDAP process.

19 CATHERINE PRESTON CONNOLLY: Great. Thank you so
20 much. All right. We will now turn to the project
21 proponents. I believe we are starting with Susannah. Is
22 that -- Susannah Shaw is kicking us off with some opening

1 remarks and introduction to the project team?

2 SUSANNAH SHAW: That's correct. Good evening,
3 everyone. Susannah Shaw, Boston Properties Vice President
4 of Development. I'll keep my remarks very brief.

5 First and foremost, just want to thank everyone
6 for their time over the last year, as we have worked through
7 the Design process for 135 Broadway. We're very excited to
8 be in front of you all tonight to give you an overview of
9 the design and how it has evolved from zoning to where we
10 are today with the building.

11 And, you know, we look forward to hearing your
12 feedback.

13 So with that, I'll turn it over to Louis Kraft at
14 Stantec, who will take us through the presentation on your
15 screen.

16 LOUIS KRAFT: Hello, everyone. Louis Kraft here,
17 if you could advance the slide forward that would be great.
18 I will be joint tonight with Christian Lemon from Lemon
19 Brooke Associates on the landscape side, and Joel Smith from
20 Sasaki on the open space side tonight.

21 We're going to have a chance to run through a
22 quick overview presentation tonight, and afterwards we want

1 to leave as much time as possible for a Q&A session where we
2 can jump in to all of the details, not just that you see
3 here on the screen, but from all the feedback that we've
4 been provided from previous sessions.

5 You can advance the slide one further.

6 Since approval, we recently had a joint CRA-CDD
7 Design Review session in February, and we really compiled a
8 lot of great feedback for that session. So the first half
9 of what we're going to do tonight is have the more formal
10 presentation.

11 And during the course of that presentation, we
12 want to address sort of the broad categories of comments
13 that we had, especially regarding urban design and
14 architectural character. So the façades, tower massing,
15 façade detail and ground floor and open space function and
16 characteristics.

17 So at that point, we'll pause. We have a model
18 that we'd be happy to share with the group and sort of fly
19 through live, and then we'll have plenty of time for a
20 technical follow-up for some of the categories you see
21 below, of which we receive a lot of good questions regarding
22 resiliency, bicycles, you know, statistics, et cetera. So

1 with that, we'll move forward and get rolling.

2 This is a massing model view. We'll have an
3 articulated design model later. This is a view from the
4 southeast. And, you know, we just think that this view is
5 very helpful to understand the project in context, both the
6 current and future built.

7 So you're seeing the Volpe site and massing in the
8 foreground at 250 and 290 Binney Street, which obviously CRA
9 and CDD is involved with and you'll see in future sessions.

10 And then the 135 residential. And, you know, in
11 both massing and form, you can really see that this is
12 intended to be a singular point tower expression and object
13 as part of the Cambridge skyline. And while it has a very
14 unique and sort of instantly recognizable form, you can kind
15 of see from this view that it also plays a very prominent
16 part in creating the Broadway streetscape. You really feel
17 like in addition to being a unique expression, it's also
18 part of an urban whole.

19 You can advance to the next slide.

20 So covering a little bit of the massing evolution,
21 you know, I think it's important to note that a lot of the
22 evolution of how we got to where we are today is really from

1 feedback, both in working with the design partners, the CRA
2 and the CDD. You know, we kind of started, you know, last
3 year with more of a rectangular massing and it's really
4 evolved through a lot of feedback that is asking a lot, I
5 think, of this site.

6 So the triangular form that you see here is sort
7 of splitting the difference between a lot of careful moves
8 that this very important that this site needs to make. So
9 the zoning mass is extruded up, but then it was important to
10 the group to actually look at tapering this tower, so that
11 it can really open up, both from the inside and the outside
12 -- the inside and the outside from the Central Plaza side --
13 and then also from the Broadway Street side.

14 And it's very important for the site views, both
15 from the tower itself, and then from 145 Broadway, and then
16 also there might be future development at 110 Broadway as
17 well. So there's a lot of shaping of that massing, which
18 we'll go to in more detail later.

19 But, you know, the Slide 6 that you see there is
20 really important to us, as this is part of an open space
21 procession really of spaces. And this is taking some of the
22 existing open spaces like Danny Lewin Park -- you can move

1 forward to the next slide -- and really knitting this tower
2 into an open space hole.

3 So tonight, obviously, we're looking at the site
4 plan. Broadway is on the left-hand. Binney Street is on
5 the right-hand side, and we'll be covering tonight the two
6 areas that you see outlined.

7 But obviously, they function as part of this urban
8 hole, and some of the thoughts around the triangular shape
9 and the pulling back of the massing not just works well for
10 the residential units and for those views for the tenants,
11 it also really works well at defining an open space at the
12 Broadway Plaza that connects to and speaks to from the
13 streetscape all of the, you know, interesting uses that are
14 located in the Central Plaza. So.

15 Next slide?

16 Now we've rotated once again. Broadway is at the
17 bottom of our street, and we're looking north at the top of
18 the page.

19 And some of the updates that you're going to see,
20 and will be covered during the landscape section really
21 focus around the function and the dimensions of the open
22 space at the Broadway Plaza.

1 But broadly, an introduction to the groundscope
2 plane, the main entry for the building is located at #1 and
3 has a very visible place amongst the façade along Broadway,
4 where there's a multi-height lobby space, which is located
5 in #4.

6 And one of the updated pieces of information that
7 we provided for the group is more info about the second
8 mezzanine space within the lobby itself.

9 And so we really think that this is something
10 that's going to go a long way towards animating and
11 enlivening the façade that really has active use along the
12 full breadth of Broadway.

13 The retail use is located at #3, and the team has
14 really been thinking about this as being a very intimate,
15 locally focused retail use. We've been talking about café
16 space for bakery or gallery use.

17 This is going to develop over time, right? It's -
18 - obviously there's a changing retail landscape as we move
19 forward.

20 And what's really important to note is that the
21 line between the retail and the lobby space we think is
22 something that we'll continue to look at and play with so

1 that we imagine that there could be some openness and
2 porosity between the retail and the lobby spaces as well, so
3 that there's kind of an unbroken activity and those uses can
4 feed off of each other.

5 Located at #5 -- and an update since we last had a
6 joint session -- would be secondary lobby access on the
7 north façade. And this will allow tenants to access --
8 obviously directly to the Central Plaza space and, you know,
9 more quickly get to the -- both the Central Plaza, and then
10 also to parking, and also to access points north.

11 So this is, you know, we think a really welcome
12 addition and something that the group when we last met
13 really focused well on.

14 The #2 you can see on the right-hand side of the
15 screen. This is the entrance to the bike spaces. So we're
16 going to cover the bikes in detail as we move through the
17 presentation tonight.

18 But just broadly, there is going to be bike valet,
19 which is available to the site and is located in 250
20 Broadway, but then we will also have bikes located in the
21 building and accessed off the East Plaza Drive.

22 Then finally loading docks located at #7, and with

1 that we'll kind of, you know, cover the breadth of the site.
2 We're going to get into a lot of the detailed mechanics of
3 this, including resiliency and the level of the first-floor
4 slab, and how that interacts with the site itself, as we go
5 through the Open Space presentation.

6 Next slide?

7 We just thought we'd put this slide up. It's a
8 nice reminder as we talk about sort of the dance of
9 everything that the site wants to do, both with the tower
10 massing and with the ground-floor plane.

11 We're also dealing with some significant site
12 constraints, including the location of the electrical
13 substation and the need to have our tower structure interact
14 with the slurry wall for the electrical substation, and then
15 navigate sort of the spaghetti that you see there at the
16 electrical transmission lines.

17 And that was -- obviously, presented an enormous
18 challenge to the Design team. But it was one that we were
19 able to really weave into achieving all of the open space
20 and massing goals that we wanted to.

21 Next slide?

22 Broadly, this is the building section that you see

1 on the right. This is a full residential use building here,
2 with 37 stories. We talked a little bit about the ground-
3 floor uses. There will also be amenities located at Level 6
4 and at Levels (sic) 37.

5 And those amenity uses coincide with significant,
6 you know, changes in massing effects to allow for some
7 southeast-facing spaces. The amenities are really going to
8 be focused on health and wellness.

9 We also have the addition, which we'll cover a
10 little bit later, of having a dog run as part of an in-
11 building amenity, and so we'll cover those a little bit
12 further.

13 So the diagram that you see in the middle looks a
14 little bit intimidating, but it's just -- we just wanted to
15 talk a little bit about how we took the initial sort of
16 simple massing of that triangle. And then there's a lot of
17 subtle moves that are introduced into those façades to shape
18 sort of the experience of the tower.

19 The read of the tower has sort of a delicate, you
20 know, massing expression, and then focusing the views,
21 especially to the south.

22 So you're seeing sort of the long and short folds and how --

1 if we can advance to the next slide? -- how those long and
2 short folds are really meant to work together to sort of
3 define the different planes that you're seeing here. So
4 we've got two primary façade languages on the east side and
5 the west side that's represented by the blue and the red.
6 And in doing so this, these façade languages, which we're
7 going to go into in a little bit of detail here, are meant
8 to be complementary to each other, but they were really
9 attached to the different massing elements -- that that
10 cladding language and the façade massing reads really
11 reinforce each other.

12 So the east and the west façades that you see here
13 will actually wrap around onto the north façade, where the
14 sawtooth of the fold is broken down on the north façade, so
15 that it's a little bit of a finer grain massing fold, and
16 offers the ability to have a lot of detail and character
17 brought in to the north façades.

18 We'll move forward.

19 So getting into a little bit of the façade
20 language and sort of where we were coming with, with the
21 cladding expression, we're really looking at reinforcing a
22 very vertical read for this building. This is a striking

1 tower, and we feel very striking massing, and we really
2 wanted to be we really wanted to be able to reinforce.

3 One of the design inspirations that we took from
4 the site actually is a local inspiration, it's the Simplex
5 Wire Company, which is located on Sidney Street, and has
6 been for years.

7 You know, this is a use that was really part of
8 the industrial heritage of Cambridgeport in that Kendall
9 Square area, and it's -- we thought it was kind of an
10 interesting nod to the technology of the past, and of
11 Cambridge's past and history weaving its way into the
12 future, and then obviously to the very high-tech nature of
13 the current Kendall Square.

14 The façades that you see here are primarily ultra-
15 high-performance concrete panels. This is a natural
16 material, and it's a material that is cast and has a lot of
17 texture and character.

18 And so sort of the banded wires that you see in
19 the inspiration image really kind of form the design motif
20 that you see in the upper building, and we're using that to
21 add visual interest to the building.

22 Next slide?

1 There we go. So this is the west side of the
2 building. And we're looking at the cement cladding as
3 really being in the natural tone, something that has a
4 little bit of the rich and the earthier tones, so more of an
5 earth tone on the east side. This is more of a sand tone,
6 you know, if you will on the west side.

7 And we really wanted to kind of provide this
8 zoomed in detail to note that these ultra-high-performance
9 concrete panels are great, because you can actually put
10 different form liners into the forms, and so can bring a lot
11 of texture into the panel...

12 And without overburdening the façade with too much
13 unnecessary depth and actually play with the different
14 textures to actually get a little bit of a color variation,
15 as you move up the façade itself.

16 It's also worth noting that these panels are built
17 into a unitized curtain wall chase, and there's actually --
18 you can kind of look at the verticals, there's an aluminum
19 rail that holds these panels five or six inches off the
20 façade. So there's going to be a lot of depth that's built
21 in to this façade.

22 So naturally, because of the system that we've

1 chosen, we feel that this is something that's going to work
2 at scale from distance.

3 Next slide, please?

4 Moving a little bit further down the building,
5 we've updated for this presentation in the revised book the
6 podium cladding a little bit. We've just been refining the
7 details moving along the project.

8 So the podium has always had some bends at this
9 façade, and we've really been working with these to have the
10 look where we're taking these concrete cladding panels and
11 we're starting to sort of bend them up the façade.

12 And this offers the opportunity to actually have a
13 very subtle, lighted element on the façade. And this works
14 two ways, with the bends flipped one way or the other way,
15 so that there's also going to be movement for the
16 pedestrian. As you're moving down the street, you're going
17 to see these incisions sort of reveal themselves as you're
18 moving across the façade.

19 We've got a view of this submission of the primary
20 building glazing. And this is about 62 percent VLT glazing
21 for the project itself. We are looking at -- you can flip
22 over to the lobby views -- we've submitted a little bit of a

1 higher VLT to it. That's something that we obviously need
2 to, you know, continue to work on that spec and get this
3 just right.

4 The energy model, we feel that that's something we
5 can introduce to the façade. It's also worth noting before
6 we change the page that all these façades will have operable
7 windows in them, which we think is really important sort of
8 to the activation of façade and to really calling this out
9 as a residential façade with an articulate character to it.

10 Next slide?

11 This is a little bit of a detailed view now,
12 showing the primary residential entry at our main lobby.
13 This is really a feature façade, and we think it's going to
14 be a really amazing addition to the Broadway streetscape.
15 This is almost 35 feet tall at its entry, but we've taken a
16 lot of care to sort of build a lot of depth and character
17 both into this façade, and then to the lobby spaces behind
18 it.

19 So the main entry canopy has been updated a little
20 bit. It's broader in character. We used to have more of
21 sort of a decorative sculptural form. It's now a little bit
22 more rooted, so the design that you're seeing here sort of

1 has this fluted form that again is trying to recall sort of
2 that wire, that bound-wire character.

3 And it is also the same character of our feature
4 column routes, which move from the inside of the building to
5 the outside of the building and weave their way and blur the
6 line between the interior and exterior space.

7 Move to the next slide?

8 So now we're zooming back alibi further here.
9 You're seeing sort of the updated elements all together in
10 this façade composition. And, you know, we hope it's clear
11 that we really paid a lot of attention to having -- taking
12 what was a very dynamic form, and especially this triangle
13 that then has the, you know, the sawtooth and the folds
14 introduced to it, and then being very clear about how the
15 cladding and the designation articulation reinforces the
16 strong massing and those massing moves that you're seeing
17 across the façade.

18 So we'll be providing a little bit more detail.
19 Obviously, we need to, you know, continue to develop the
20 interior design. Because this is really going to be an
21 important part of the interior design of the lobby. It's
22 going to be an important part of the streetscape. But

1 obviously, you know, when you're looking at the scale of
2 these façades, it's very important that it be thought of in
3 this way.

4 Next slide?

5 We're going to take you on some rendered views and
6 just walk you around the site from a distance. So what
7 you're seeing here is a Broadway view looking west down
8 Broadway. So this would have been the first façade,
9 cladding type, that we showed you that had sort of the
10 large, banded look that you're seeing there.

11 And we think that this view really goes to show
12 that the texture and the scale of these cladding panels are
13 going to be very important. Obviously, we want the building
14 to have an a very strong visual read. We're starting to see
15 a little bit of that dash and that slash that moves up the
16 façade and allows the eye to be brought upward.

17 And then obviously that façade character is linked
18 to the massing moves. So what we're seeing towards the top
19 of the building is a Level 37 sky deck, which will be an
20 active sky deck with planted areas and that steps back from
21 the building and creates a strong crown element, and kind of
22 a clear visual indicator, the crown element, and its

1 addition to the site and to the area.

2 Next?

3 Now we have a view from Broadway looking east back
4 down Broadway. Now what we're seeing here would be the
5 second façade language. It's a little bit lighter in
6 character, and you're also starting to see that we've
7 introduced some scale elements to this façade, including the
8 sanded panel every four levels.

9 Because this façade, which is from just above the
10 lobby all the way to the front of the building, we felt that
11 it was important to bring some rhythm there.

12 And I think it's also important to see how the
13 podium, which starts at the face of 110 Broadway -- the
14 Broadway streetscape, and kind of bends in. So it opens
15 itself up to the Akamai entrance and forms the Broadway
16 Plaza, here kind of positions itself so that we see it on
17 its broadside a little bit from this corner.

18 And we really think that this helps to announce
19 the open space and invite people inward towards the city.

20 Next slide?

21 We'll go one back. So we've got a twin view here.
22 We're viewing it from the south, on the left-hand side,

1 obviously, and then from the north on the right-hand side.
2 And once again, really this view at the (sic) dusk just goes
3 -- is meant to be explanatory, the very clear massing
4 breakdown of the building, how we're using those to create
5 what we really feel will be a unique addition to the
6 skyline.

7 The deck we want to cover building lighting, which
8 we will later. There's going to be questions about that.

9 And then on the north side of the building is
10 where these two façade languages we've been discussing
11 really wrap together and have a finer grain interaction as
12 they reach down to the Central Plaza.

13 We move to the next slide.

14 One of the updates that the team has been working
15 on is introducing a sixth-floor dog run to that façade. So
16 this is what you're seeing here sort of in the middle of the
17 building. And this was an important component to add to the
18 project from the tenant side. But we actually think this
19 does a lot to sort of define a datum plane, you know, along
20 the building and further define the podium characteristic on
21 the north façade.

22 There's a lot of structural constraints on this

1 side of the building that presses the ability to step back
2 to full-building mass, but we really think that, you know,
3 how we place the building balconies on each corner and the
4 introduction of this space does a lot of work towards
5 defining that character.

6 A little bit of note for the building balconies,
7 if we step back one?

8 The north side of the project has balconies on
9 both the northeast and northwest corners. There's 32
10 balconies on the project currently, which comprise --
11 there's about 90 corner units, it can take all three
12 corners. So that's over a third of the building corner
13 units that will have an outdoor balcony. We've positioned
14 them every other floor, really to offer a couple different
15 experiences for the tenants.

16 Some tenants are interested in balcony spaces,
17 others are much interested in sort of the natural light
18 that's afforded, you know, by having your glazing directly
19 at the perimeter of the unit.

20 We'll move forward one.

21 This is a view now -- we're moving down into the
22 Central Plaza and looking back. And this view starts to

1 show we feel the depth and character of the tower façades,
2 which we've done a lot of work with the texture and the
3 materiality of that façade to work from a distance. Also
4 goes to create what we think is a multilayered experience
5 for the pedestrian in the Central Plaza here.

6 So you see those two façade types. They've been
7 updated a little bit to more clearly differentiate from each
8 other, but still link together quite well. There's a
9 feature soffit, which is really a fifth elevation, that has
10 a 3D form to it. So you're seeing sort of those bent panels
11 for that soffit.

12 If you think of the wire motif, this is really --
13 sort of think about the ends of those wires. If you cut the
14 ends of the wires and look up into that, you would see kind
15 of that bunch, they're bunched together.

16 You're also seeing in this view the feature
17 columns, which form part of the procession and promenade
18 from Broadway into the Central Plaza space.

19 And then the north entry. And obviously, it's
20 very important to us as we think about the massing of this
21 building and the openness of the ground floor that there be
22 this sort of through-view through the site.

1 You're seeing this both from the Broadway side and
2 from the Central Plaza side, because it was very important
3 for the project team that this building not be able to
4 barrier between Broadway and Central Plaza.

5 We in no way wanted Central Plaza to be perceived
6 as being separate or private, but rather this being part of
7 a procession of open spaces, where there never feels like
8 there's a stop.

9 We move to the final view. The architectural
10 section of the project, this is just moving back on Broadway
11 looking back towards the main entry. You can kind of see
12 here, as we're thinking about the open space and the photo
13 of Lemon and Lemon Brooke, how the massing of the building
14 and the tower starts to inform very prominent urban space,
15 which is the Broadway Plaza.

16 So with that, I'll turn it over to Christian Lemon
17 of Lemon Brooke. He's going to take you through a little
18 bit more of the details and mechanics of the ground floor.

19 CHRISTIAN LEMON: Good evening, everyone.

20 [Phone ringing]

21 CHRISTIAN LEMON: All right. Okay. We'll run
22 through the public realm landscape here. So we'll work on

1 the edges on Broadway and West Plaza first, and then work
2 our way in. So on the Broadway side of things, we're
3 working up against altered plans that include the cycle
4 track and landscape along there.

5 Just indoor to that, we're proposing new street
6 trees with planting underneath it, as well as short-term
7 bike parking. The trees align with all the trees next to,
8 like, 145 and so forth.

9 If you're walking up and down Broadway, we've
10 allowed for I think a generous public way, sidewalk. It's
11 12 feet until we get to a terrace area along there. So it's
12 very visible, very easy for the public to walk up and down
13 Broadway with no interruptions from the project.

14 So the other piece would be moving north-south.
15 So Louis had mentioned a little bit of the connection to
16 Danny Lewin Park. So there is a proposed midblock
17 connection where the number 12 is.

18 And so moving north, this would be the public way.
19 It would be the main public access to get to the new Central
20 Plaza. And this is a similar width of 12 feet to get there.
21 So those are the two main public ways to go along those
22 edges there.

1 On the West Plaza Drive, we have a designated
2 drop-off for the residential, see? So short distance to the
3 front door, very clear. Just the north of that is proposed
4 five new street trees there, just off of the natural edge
5 and block a little bit of the view of the service into 145
6 there.

7 So at the corner, the junction of these two, is a
8 proposed water feature. I've mentioned this in the past, it
9 is -- it's a public piece. It has right now a shape and a
10 language that's starting to speak of some of the elements in
11 Central Plaza. There's other angular, erratic elements in
12 the plaza, so we're seeing this as a cousin. So it is an
13 intro element to the plaza.

14 We know this needs more development, but this --
15 you know, is the best location. It's fully accessible on
16 all four sides. You can not only walk past it,
17 uninterrupted, you can also be on the east side, you know,
18 looking at the sun or to the west as well.

19 So moving inboard that, you see the green arrow,
20 the stairs and stuff? That is what we're calling a front
21 porch. And that is roughly between two and two and a half
22 feet above the sidewalk public area on Broadway, and it

1 decreases as you move north on West Plaza Drive walking past
2 the building.

3 So quick summary, why is there a porch? When we
4 as a team were studying the resilient part of this building
5 and the flood requirements of the first floor, it needed to
6 be potentially up to 23.5. We studied a bunch of quick
7 studies of locating the ground floor at 23.5 and decreasing
8 down and so forth to, like, 21.5. And we landed at 22.0.
9 And that is what meets grade on the north end, so that the
10 north entry is at grade heading out to the plaza.

11 So that's what sets the elevation and creates this
12 front porch. So how do we make the best use of this front
13 porch?

14 What we've looked at is allowing seating along the
15 edges, along the sidewalk there. We have some views to get
16 into more detail, but there are nooks and plenty of places
17 to sit.

18 And then there is a second level, almost kind of
19 like stadium seating up on the porch. So there we're
20 proposing, you know, movable tables and chairs and so forth
21 that are very accessible to support the retail, and the
22 residential and so forth.

1 So in a sense you have two layers there of places
2 to sit and different ways to sit, and so forth.

3 So those are the main components. And then on the
4 north end, we are looking at the north entry that you enter
5 the plaza, as well as additional short-term bike parking
6 along the north edge of the building.

7 So moving to the next slide, please?

8 We thought this was an interesting diagram just to
9 map all the -- you know, everything I've talked about. In
10 the blue is sort of talking about a lot of the circulation
11 space that you can move through all these areas. And the
12 pink-tan coloring is the pedestrian seating, or the cooling
13 area.

14 So we see a variety of different spaces, you know,
15 throughout, you know, these three edges of the project. For
16 fixed seating, movable seating, and we like the flexibility.
17 You know, there's days of the year you want more sun, less
18 sun, shade, so forth like that. So you see, you know, this
19 is a real added element to the public realm, all this
20 diversity of places to be around the face of the building.

21 Next slide, please?

22 Jumping into just briefly the materials, so there

1 is a public realm paving that is going to -- the tan paving
2 that you saw on the plans that spreads throughout the MXD
3 project through the Central Plaza and so forth. It ties
4 this project all together. And we haven't quite aligned
5 that. It will be a paver, a high -- you know, quality paver
6 of some sort as we get closer to the building.

7 There might be some more angular, interesting
8 paving that marks some of the front doors and things like
9 that. We're looking at in the East Plaza Drives, we're
10 either looking at Borden Place Concrete or Concrete Pavers
11 in the flesh areas there. So these are some of the paving
12 elements there.

13 So the water feature again, development needs to
14 be -- more development is needed. But we are very cognizant
15 of the idea of how a water feature works in this climate and
16 what -- oh, there we go -- really functions year-round.

17 So one idea is the quality of materials it's made
18 of and the shape, and so that it is something interesting
19 with water, and it still has the successful visibility and
20 function, you know, without water. So I think that comes to
21 shape, texture, how water moves over it.

22 So there's lots of different ways to do that. So

1 we see some more passive and active areas, if this is a
2 raised piece, so that there is sound. There's different
3 ways that light catches the water and so forth. So all to
4 be explored more, and obviously there's more comments from
5 everybody on what that might be. So.

6 Next slide, please?

7 So we'll do a quick walk around the base of the
8 building as a pedestrian. So here we're standing on
9 Broadway looking west, so we're looking towards Akamai
10 building #145, so you're crossing the East Plaza Drive
11 there. And sort of, you know, first taste of the building.

12 And to the right the base of the building is the
13 retail. And it has an accessible, you know, entry, stairs,
14 so forth -- very visible. There's no planting or, you know,
15 feeding or anything blocking the view of the retail.

16 But to the right, these are the start of these
17 nook seating we're talking about. So we've taken a little
18 bit of the vocabulary, language of the building to create
19 these seating elements.

20 And some of them do have these angled portion
21 nooks, so they kind of allow people to sit, like, you know,
22 in groups and have a little bit -- be able to face each

1 other and so forth.

2 And then we've allowed for some planting as well
3 to soften that edge. You can see roughly the 12-foot-wide -
4 - yeah, the sidewalk public area that connects up and down
5 Broadway with street trees, planting, bike racks, and so
6 forth.

7 Next slide, please?

8 So if we're walking a little further down on
9 Broadway, and we're starting to turn the corner looking
10 north into the West Plaza Drive here, this would be kind of
11 front and center.

12 Looking up to the retail, you can see the door
13 kind of in the upper right there at the level there. So
14 again, very visible. You know, a large, visible area of
15 steps to get up there. More of this nook seating to kind of
16 cool you off for people who are walking by and that, you
17 know, can be engaged. And then the table and chair seating
18 up at the porch level as well.

19 You start to see how you can, you know, turn this
20 corner. You don't have to go around the water feature, you
21 can cut through, you know, right next to the porch and up to
22 the Central Plaza, the idea of the water feature anchoring

1 the corner.

2 We see more additional -- more additional table
3 and chairs being moveable table and chairs -- you know,
4 potentially colorful artful pieces being moved around the
5 water feature because, you know, again, the flexibility in
6 how you use that:

7 You know, there's more sun shade during the day
8 different times of the year, but the idea is that there's a
9 place to be around that element.

10 Next slide, please?

11 So here's a view, say, if you are coming across
12 the -- you're coming from Danny Lewin, you're heading north
13 across this new mid-block connection, and you're looking up
14 into the Central Plaza. You see the car drop-off to the
15 left there. You see the front entry that, you know, Louis
16 spoke about there, so it's all very visible; the water
17 feature in the corner, and the porch -- you know, the little
18 porch there.

19 Next slide, please?

20 So here we are. If you're walking further up
21 along the East-West Connector, you're just walking past the
22 front door to the building. Again, more seating there.

1 Plenty of seating if you're waiting for Uber or, you know, a
2 way to pick you up or what not. There's plenty of seating
3 at the front door right next to the drop-off.

4 And as you move up on the left side, you're
5 looking at even additional seating, maybe a little bit
6 different material to start to signify what's going on in
7 the plaza. I think there's more wood in the seating and so
8 forth like that there. But that is a whole softened edge,
9 you know, that provides a little bit of a screen and a break
10 from the East Plaza Drive or the -- excuse me, the West
11 Plaza Drive there.

12 And then you can see just the hint of the overhang
13 there, which will lead to the next slide, please?

14 So here we are. We are underneath the overhang of
15 the building on the West Plaza Drive. And so there's some
16 of the scene. You're looking south back down towards Danny
17 Lewin Park there. And so we still see these as lots of
18 different places to sit -- urban moments. So you have
19 seating on the right, and even a bench or an extension, sort
20 of the base of the building in the stone.

21 So you can even imagine, you know, in the winter
22 or something, if you do need to come out and make a phone

1 call or something, you're under cover. There's all these
2 different places to be and sit and kind of occupy and
3 activate these pedestrian circulation areas.

4 And so with that, I think that's the final slide.
5 I will turn it over to Joel, who will talk about the East-
6 West Connector.

7 So also, as part of the -- akin to the residential
8 landscape in the residential building is this East-West
9 Connector. And so what we started to look at is how do we
10 begin to bridge the gap between kind of what is being done
11 with the Volpe site as it relates to the Sixth Street
12 improvements for children's play, and how do we begin to
13 design a space that's a transient landscape between -- that
14 bridges the gap between the residential on the Volpe site,
15 but begin sort of -- begin to look at programming
16 opportunities as it relates to that.

17 And so one of the things we started to look at was
18 based on our commitment with the Res E, as well as
19 responding to the context of the Volpe site with children's
20 play, is maybe perhaps the East-West Connector, you know,
21 maybe taking on the form of children's programming as part
22 of it.

1 So if you go to the next slide?

2 This begins to kind of show kind of that intent.

3 You can kind of see in this linear form this idea of kind of
4 a children's play structure at kind of the heart of it. The
5 other part of this space in this East-West Connector,
6 there's a lot of constraints within this area.

7 Obviously, one of the things that we wanted to
8 look at was the preservation of some of the existing trees
9 that were in there, and how do we begin to fold that into
10 it?

11 And also, you know, the other part of it is,
12 again, creating this type of porosity as it relates to
13 walkways over the Volpe site, particularly as it relates to
14 the children's play over there.

15 And then the other portion of it is how does this
16 begin to link to kind of the Central Plaza and that type of
17 space? We just thought maybe this might be kind of an
18 interesting kind of integrated approach, particularly as it
19 relates to kind of the early commitment, as it relates to
20 the Res E.

21 Go to the next slide.

22 So this just shows kind of a general kind of

1 rendering of what that is. The motif of this we thought,
2 which was kind of interesting, it kind of picked up on the
3 watery motif of kind of the broad canal. So how children's
4 play is expressed through the medium of water.

5 We worked with a -- kind of a play consultant on
6 this, where they looked at different age brackets. It
7 actually is kind of a gradient where smaller-age children
8 kind of play at the lower tier of it, and it works its way
9 up.

10 The other part of it that was also -- we've been
11 starting to look at a little bit more is obviously some of
12 the sight lines from the existing office building. We're
13 starting to look at, you know, types of materials on the
14 back side of that that basically provide a little bit of
15 transparency, but it would block more of the direct visual
16 sight lines from that office.

17 We've started to use in part of this design
18 existing lighting, using some of the existing -- obviously
19 we had trees and the preservation of trees -- using some of
20 the conduit lines as it relates to the bollards and
21 certainly communicates some of our white columns based on
22 that. It really is part of this design.

1 It's really -- how do we begin to introduce
2 children's play, and also at the same time preserving a lot
3 of the existing trees as it relates to this fabric?

4 This is a view looking back towards kind of the
5 Central Plaza with the Sixth Street Connector towards your
6 back.

7 Next image?

8 And this begins to just show, you know, obviously,
9 as we look at this, you know, with the children's play area,
10 introducing different types of seating as it relates to
11 that.

12 And again, you know, this idea and this notion of kind of
13 the movement of water being expressed in this kind of
14 linear, you know, children's play element. And that's
15 really kind of the essence of this design as it relates to
16 the East-West Connector.

17 All right. So we thought we'd pause here for the
18 overview. We tried to be as quick as possible. There's
19 obviously a lot to talk about. We know we received a lot of
20 great feedback, both from our previous design submission,
21 and then also in the form of the Memo.

22 And so our thought was that we'd pause here, so

1 that the group could provide feedback on the presentation so
2 far, in terms of Urban Design, Architectural Landscape
3 Design.

4 And then going forward, if there's any further
5 questions about specific, you know, technical elements, we
6 have slides and content ready to discuss resiliency, bike
7 parking, roofscape, lighting statistics, but really whatever
8 the combined Board would like to speak to.

9 So we'd be happy to open it up to the group.
10 We've also -- we have a model we can cruise through whenever
11 we're available. But why don't we open it up for feedback?

12 CATHERINE PRESTON CONNOLLY: So typically, what we
13 would do on the Planning Board, Kathy, is have them show the
14 model, and then take public comment, and then after the
15 public comment open it up to feedback and discussion from
16 the Board. Is that consistent with or would that work for
17 the CRA this evening?

18 KATHLEEN BORN: That would work for the CRA.

19 CATHERINE PRESTON CONNOLLY: Okay. So why don't

20 --

21 TOM EVANS: Kathy? Okay. Catherine and --

22 KATHLEEN BORN: Yeah.

1 TOM EVANS: -- Kathy?

2 KATHLEEN BORN: Tom?

3 TOM EVANS: I just want to note for the record
4 that Margaret Drury joined the meeting at about 6:50; has
5 been here for most of the presentation. Just so we have
6 that in the meeting notes.

7 CATHERINE PRESTON CONNOLLY: Thank you, Tom. All
8 right. Then could you go ahead and show us the model? And
9 --

10 TOM EVANS: Sure.

11 CATHERINE PRESTON CONNOLLY: -- and if Board
12 Members from either the CRA or the Planning Board have
13 questions or specific things about the model that they need
14 to have particularly focused on, I would ask that you just
15 speak up so that we can all make sure to get the most out of
16 the model, the demonstration, that we can.

17 JAMES GRAY: This is James Gray from Stantec
18 Architecture. Hold on a second. Can you hear us? Yep.

19 CATHERINE PRESTON CONNOLLY: We are getting quite
20 the echo here.

21 TOM EVANS: Yeah. It was wonderful.

22 LOUIS KRAFT: James, I'd be happy to narrate.

1 JAMES GRAY: Can you hear us now?

2 TOM EVANS: There's still the same --

3 [Feedback]

4 JAMES GRAY: Let me try something. Can you hear;
5 is that better?

6 CATHERINE PRESTON CONNOLLY: Yep. Yes.

7 JAMES GRAY: All right. Let me try something
8 here. Can you guys get anything yet?

9 CATHERINE PRESTON CONNOLLY: Yes, we can. Just
10 leave it --

11 TOM EVANS: Yes, we can.

12 CATHERINE PRESTON CONNOLLY: -- it is in the
13 model.

14 JAMES GRAY: Can you hear us?

15 TOM EVANS: That's great. Oh!

16 LOUIS KRAFT: This is what happens when you take
17 two firm Principals, and you try -- and principles and you
18 try and promote them to videographers. A little tech to
19 work out here. This is great.

20 JAMES GRAY: Can hear me?

21 LOUIS KRAFT: Yeah. So we can hear you, Brett,
22 and James. And if you could just get the camera stable, and

1 then start us in a little rotate -- here we go. It would be
2 great if we could pan down just --

3 KATHLEEN BORN: Yeah.

4 LOUIS KRAFT: -- a tad. So panned down would be
5 great. Although your rotation speed is excellent. All
6 right. Let's -- could you just go a little bit slower
7 there, as we move around the site? Thank you.

8 [Pause]

9 Good.

10 [Pause]

11 JAMES GRAY: I'm not sure if they're seeing it.

12 LOUIS KRAFT: And we can see this now. Now we're
13 --

14 [Feedback]

15 JAMES GRAY: Oh, we can hear you now. So I'm not
16 sure if I'm able to narrate over this. Can the rest of the
17 group hear me here? Yes? We're --

18 CATHERINE PRESTON CONNOLLY: Yes, we can.

19 JAMES GRAY: Yes. We're great. Okay. So by all
20 means, if any of the Members of the Board want to speak up
21 --

22 [Feedback]

1 CATHERINE PRESTON CONNOLLY: All right. I have
2 not heard any Board Members signify that they would like a
3 different angle or an angle we have not yet seen. So I'm
4 going to have a last call for comments to that effect before
5 we let our beleaguered videographers go. Okay.

6 Thank you very much for sharing the model. As
7 much as it is thumbs up -- as tough as it is to show them in
8 these remote environments, it is still nonetheless very
9 helpful to have even that shared.

10 All right. Then, as I noted, it is our custom on
11 projects that have Design Review in the MXD District for the
12 Planning Board to take public comment on those projects. So
13 we're going to move to that at this time.

14 Any members of the public who wish to speak should
15 now click the button that says, "Raise hand." And if you're
16 calling in by phone, you can raise your hand by pressing *9.

17 As of 5:00 p.m. yesterday, the Planning Board had
18 received no written comments on this case. Additional
19 written communications received after 5:00 p.m. yesterday
20 will be entered into the record.

21 Did the CRA receive any written comments on this
22 case?

1 TOM EVANS: Yes. We received one, an e-mail
2 regarding the building lighting that was I thought forwarded
3 to the Planning Board. So we can make sure that that gets
4 over to you.

5 CATHERINE PRESTON CONNOLLY: All right. Thank you
6 very much. That would be helpful. Okay.

7 HUGH RUSSELL: We did get that, Tom.

8 TOM EVANS: Great. Thanks.

9 CATHERINE PRESTON CONNOLLY: Good. All right,
10 then. So I am now going to turn to Staff and ask that they
11 unmute speakers from the public one at a time. You should
12 begin by saying your name and address, and Staff will
13 confirm that we can hear you. And after that we'll have --
14 you'll have up to three minutes to speak before I ask you to
15 wrap up.

16 DANIEL MESSPLAY: Thank you, Catherine. Daniel
17 Messplay here. I'll be managing public comment. I don't
18 see too many hands raised at the moment, so I'll just take
19 an opportunity to remind folks to please use the "Raise
20 Hand" function. We'll only go through the list once here."

21 So it looks like the first speaker is a phone
22 number ending in 8311, followed by O.R. Simha. So phone

1 number ending in 8311, please unmute yourself and begin by
2 giving your name and address.

3 HEATHER HOFFMAN: Hello. Heather Hoffman, 213
4 Hurley Street. Since I saw something that struck me as
5 really well done, I want to lead off with that. And that is
6 the way you've arranged the benches. By and large, at least
7 as far as I can tell from these drawings, those benches look
8 as though I could sit on them. And I want to thank you for
9 that.

10 It wasn't totally clear to me which things were
11 supposed to be open to the public, and which were supposed
12 to feel proprietary, but those benches look public.

13 And I wish that the planters near them had more
14 color to them. There are enough boring corporate gardens in
15 Kendall Square to choke several horses. You can do better.
16 And I will say that Boston Properties only does well at
17 things like that when forced to.

18 So please, you have my sincere prayer that you
19 will do some forcing.

20 The play structure -- I couldn't tell if that was
21 supposed to be open to the public. If I were a little kid I
22 wouldn't care, but parents might. And although it looks

1 interesting and inviting, it also looks as though it was
2 surrounded with concrete, which is not the greatest thing to
3 fall on and -- you know, if you're a kid part of growing up
4 is falling a lot. I can show you my knees.

5 I was also -- when you said the word, "light" very
6 early on, that always gets me going. I do not want this to
7 be some lighted beacon. I don't want this to have lights
8 playing on it. I would like this to kind of disappear after
9 dark.

10 And with respect to that, as many times as I have
11 said this in so many, many, many venues, there are still
12 never any views from East Cambridge. Amazingly enough,
13 people live here. And at this point, I have got to believe
14 that the people advising you don't tell you that. And don't
15 tell you that someone will show up and ask for views from
16 East Cambridge, every single time.

17 So please, views from East Cambridge, especially
18 something this tall: East Cambridge is higher than where
19 you are. It is up the hill. So please. Thank you very
20 much.

21 CATHERINE PRESTON CONNOLLY: Thank you.

22 DANIEL MESSPLAY: Thank you. The next speaker is

1 O.R. Simha. Please begin by unmuting yourself and giving
2 your name and address.

3 ROBERT SIMHA: Hi. This is Robert Simha, 303
4 Third Street, just an immediate neighbor. I'd like to
5 reinforce two points which have already been made. My
6 neighbor, Bjorn, has sent a letter to the CRA also
7 reflecting on the negative aspects of building lighting that
8 will spill over into the adjacent neighborhoods. And I
9 think you need to be very careful about that.

10 I think we all share Heather's view that lighting,
11 which does not respect nighttime impact on the adjacent
12 neighborhoods, is something you need to take quite
13 seriously, and we hope you will

14 The other questions which we raised in reviewing
15 this is why there are only 32 balconies in a project which
16 will have relatively little private open space? And we hope
17 perhaps you'll reconsider that and try to add those to the
18 building elements. They're over approximately 400 units in
19 this building, and though we hope that you'll recognize that
20 many people will -- would like to have some private space.

21 With respect to the landscape project or the
22 landscape aspects of the building, I would like to comment

1 on the benches. While I think there is considerable
2 improvement, I think the particular design, which you have
3 suggested you might consider, is something I think you need
4 to think about a lot harder. I know that it's quite
5 fashionable now for landscape architects to produce these
6 blocky, heavy benches, and also benches without backs.

7 So two things: Please do not provide benches that
8 do not have backs. And secondly, we would be grateful if
9 you would design or purchase benches that conformed to one's
10 body rather than simply architectural devices. I think
11 they're -- you know, you only need to look at places like
12 Paris and New York to recognize that some of the classical
13 benches, or at least their forms, have always given much
14 better service than no benches, no-back benches, and
15 architecturally designed ones.

16 So we hope that you'll reconsider that.

17 With respect to the Connector, I think you really
18 need to think hard about that. If the -- you have not shown
19 how the Biogen tanks will be serviced, what vehicular access
20 will be required. I think you need to think about that,
21 particularly if you are going to encourage children and
22 pedestrians to be there.

1 And finally, please recognize that that will be
2 all windy place, and not the charming, quiet place that you
3 suggest. Thank you.

4 DANIEL MESSPLAY: Thank you.

5 Chair Connolly, that concludes the speakers on the
6 list.

7 CATHERINE PRESTON CONNOLLY: All right. Thank you
8 very much. Then we will move from public comment to Board
9 discussion. We received a memo on this application from the
10 Staff at Community Development Department. There's Staff
11 present.

12 I also note that Lou Bacci and Hugh Russell were
13 the Planning Board's representatives to those earlier design
14 consultations mentioned. So I want to give them an
15 opportunity to comment on the evolution of the design so
16 far, as well as note any additional questions folks might
17 have.

18 So Lou or Hugh, do you want to -- Hugh, why don't
19 you kick us off?

20 HUGH RUSSELL: Yes, I did participate with Lou in
21 the Design Review and the CRA Design Review Members of Barry
22 and Catherine, and -- Kathleen, I mean. So I think this is

1 a very distinguished proposal, very intricately designed,
2 around tremendous constraints. It's going to be very, very
3 nice.

4 And so if that means I've been co-opted by the
5 process, so be it. But this is a level of design that we
6 rarely see, particularly at this schematic design level.

7 Now, I've got a list of comments that are --
8 actually go right off of the CDD Memo, sort of additional
9 comments. They aren't all things that you've been talking
10 about for the last half hour, but I guess this is my chance
11 to voice them. So I'm going to do it.

12 So I have a couple of questions about access.
13 Basically, how do you get into the lobby? And one is,
14 usually high-rise buildings have revolving doors on them
15 because of the elevator shafts can't be very well sealed,
16 and so there's a stack effect that you try to use the
17 revolving door so that the rain doesn't try to rush in the
18 building and up the elevators. Now, maybe technology has
19 changed. So that's one question.

20 The other question is you're -- you've got an 18-
21 inch-high barrier that's going to come up and block the
22 doors during the highest -- 100-year-flood. So how does an

1 emergency responder get into the building? Yes, he's got to
2 come from a boat, I understand that, but it seems to me
3 there needs to be some plan to get in and out of the
4 building while the floodwaters are very high.

5 And this, of course, will not be -- you know, but
6 these are events that are measured at least in hours. And
7 so that's sort of a question.

8 The CDD Memo was kind of critical of some of the
9 massing rules and the exact location of the building and all
10 the rest. And frankly, I'm very happy with the way it has
11 been proposed. It's -- yes, it's not exactly up to the
12 street line on Broadway. It undulates in and out. But I
13 think for a very large building, that's actually an asset.

14 And so I don't think a huge building should crowd
15 the sidewalk.

16 I would like to see more planting, or maybe better
17 planting, in the planting areas along Broadway. And I was
18 down there yesterday on my bike, and the two white,
19 flowering trees now in the park that's there that are really
20 quite spectacular -- now I'm thinking -- would there be an
21 opportunity to maybe make the street trees there those same
22 white flowering trees to remind us of when it was a

1 beautiful garden there for many years? And so that's just a
2 suggestion.

3 I think there's a criticism that the building
4 doesn't look terribly residential from the pedestrian view
5 on Broadway. It was suggested to try to accommodate some
6 balconies. Because they send a message.

7 And I -- my thinking is sort of two ways. One is
8 yes, that's absolutely true, but b) would I actually want to
9 sit out on a balcony at the fourth-floor level looking out
10 at Broadway at points. Yes, it would get sun if I was a
11 gardener, and I am. I could put out window boxes if they
12 let me. You know, I could grow my own flowers on my
13 balcony.

14 So I'd like you to look at possibly putting a few
15 balconies on the podium of the building to send that signal.
16 I think maybe not very deep balconies, but maybe fairly
17 wide. Maybe a large one in the middle that -- sort of that
18 unit, and then another one on the -- sort of the diagonal
19 end that faces southeast, where there's a living room.

20 I think of the suggestion in item #19 of the CDD
21 Memo of aligning retail doors to the stair that leads up to
22 the podium. It seems to make a lot of sense to me. I think

1 if I was a business owner there, I think I'd like to see
2 that. That's, of course, when you come from the west. When
3 you come from the east, it's a different kind of a
4 situation.

5 There's some criticism of the units, particularly
6 the corner units and the amount of circulation in them. And
7 Cathy and I both had differing views about those entities,
8 probably because we worked for different clients on
9 different buildings in our careers.

10 And -- I think the thing about a corner two --
11 corner unit is first, you try to make those larger units,
12 try to make them two-bedroom units, or three-bedroom units,
13 you try to put the living room on the outside corner of the
14 building, because then it gets two views, different
15 directions.

16 And the door is always on the inside corner,
17 directly diagonally opposite, as far from the living room as
18 you can get. And that's because of the internal circulation
19 of the building.

20 And that's just -- so you're going to have these
21 spaces. And I'm wondering is there a place to put, you
22 know, a little -- a bookcase, a little table, a place with a

1 mirror, a place where you might put your keys on the way in
2 and out. Maybe there's a place you could put a very shallow
3 desk that someone might work at.

4 I think -- so in some ways, I think maybe to steal
5 a little more space for some of those diagonal entry
6 corridors, or diagonal movement in the jig-jagged fashion.

7 All right. Exterior lighting, I agree with the
8 speakers that yeah, it would be very exciting to do what you
9 propose, but we don't want exciting. It's just about that
10 simple.

11 A water feature, I've got to be convinced. Water
12 features tend to be relatively flat. Yes, I know they're
13 fountains and in rooms and other places that are very tall
14 and very elaborate and very much larger.

15 I'm just, you know, I don't know what you can do.
16 You're going to do something; I think it's got to have some
17 verticality to it. And, you know, it's not very big. And
18 the Staff criticized the sidewalk -- taking the building
19 sidewalk paving and extending it out onto the public ground
20 on Broadway. And here I'm going to differ with the Staff.
21 Because I think I like the way it works.

22 And I think, you know, if you're the tallest,

1 fanciest, and most spectacular building in the entire city
2 of Cambridge, you know, maybe it's okay to break that rule
3 if you've got to have an ugly concrete sidewalk in front.

4 So, you know, these are not huge issues.
5 Obviously, I would vote to approve this submission because I
6 think it really is very good.

7 CATHERINE PRESTON CONNOLLY: All right. Thank
8 you, Hugh. Appreciate you participating in the early
9 discussions of this. Let me turn to Lou, who also had a
10 chance to do that and get feedback from him.

11 LOUIS J. BACCI, JR.: Good evening. A few things.
12 The water feature, I guess. I like the idea of water
13 features. Every time I look at this, and depending on which
14 rendering it is, it's a water feature stuck in the middle of
15 a small desert. Because there's so much hardscape around
16 it, I don't know how useful it is.

17 Personally, I would like to see if they couldn't
18 make a planter of this, and you can even add a water feature
19 of some sort if you could get tricky enough. But this water
20 feature in the off-season is going to turn into a skateboard
21 park. And I think that's a little bit of a nuisance problem
22 for the building.

1 But what I'd like to see is there be raised
2 planter there with maybe a couple of ornamental trees, and
3 some more benches as a waiting area for the drop-off and
4 pickup area. It's a fairly open spot, the only place that
5 there's going to be a lot of sun.

6 It seems like it would be a better use. Not that
7 I'm against water features, but I don't think we're getting
8 a lot from for this water feature.

9 The second thing, I would like to know if there's
10 in existing conditions either a photo or a drawing of the
11 East-West Connector. I'm concerned that this is a very
12 small play area for the amount (sic) of children that will
13 be living in this building, especially with the two walkways
14 and the row of trees in the center. I made a mistake and
15 didn't walk by there today before the meeting, but didn't
16 have enough time.

17 It seems like we need to have a single walkway if
18 possible, and a larger play area, a little more green. This
19 place, I believe, will be in the shade most of the day, if
20 not all day. So we need to do something to tune this up and
21 provide for a larger play area, I believe.

22 It just -- it seems too small. It's very divided.

1 It's going to get a lot of traffic through it, and we really
2 don't need any -- if it's going to be a play area, let's
3 make it a play area.

4 I mean, I don't know what's necessary for the
5 connection to the other buildings through here, but if we're
6 going to use that area, let's dedicate some more space to
7 that area for a play area.

8 The plaza has turned into a flat, basically
9 concrete slab, so we have no more -- there's really not a
10 good play area there. And I think that needs to be looked
11 at and increased.

12 And I didn't see anything on the bike parking. I
13 know the group was trying to work on including some bike
14 parking into the residential building, and I haven't seen
15 anything on our drawings. I would like to know where we are
16 on that.

17 CATHERINE PRESTON CONNOLLY: Thank you, Lou. I
18 note that the proponent had listed the bike valet operations
19 in the list of additional things they had technical
20 information on.

21 What I might suggest is that we continue with
22 getting questions and comments from the Board, and then give

1 the applicant a chance to address both the bike parking and
2 as many of the Board comment and questions as you can all at
3 once? Is that -- yep?

4 LOUIS J. BACCI, JR.: Sounds great.

5 CATHERINE PRESTON CONNOLLY: All right. Then we
6 will move right along to Ted. I see you have your hand up
7 next.

8 H THEODORE COHEN: Sorry, I can't --

9 CATHERINE PRESTON CONNOLLY: We could hear you.
10 We could.

11 H THEODORE COHEN: Okay. Well, I don't really
12 have questions, but I've got a lot of comments I'd like to
13 make. Is this the time?

14 CATHERINE PRESTON CONNOLLY: Yep. That's -- go
15 ahead.

16 H THEODORE COHEN: Okay. Let me start out by
17 saying I like the building an awful lot. I like its
18 massing. I like an awful lot about it. But there are some
19 things I don't like. And let me just tell you what they
20 are.

21 Obviously, I haven't seen the materials, but the
22 building in the renderings looks awfully beige. I mean,

1 obviously that's something that you're going to be working
2 with the staffs on, and you're going to do mockups, but
3 right now it looks -- you know, I don't know how the bronze
4 is going to look. But it looks very, very beige to me.

5 Starting at the bottom, and maybe can we see the
6 rendering of the entryway? While they're getting that up --

7 LOUIS KRAFT: To share, that would be page --
8 let's try 17.

9 H THEODORE COHEN: While you're getting it up,
10 I'll say from what I saw up until today, you've improved it,
11 but that's going to be the residential entrance for 400 and
12 some units, and it is incredibly undistinguished. I mean,
13 it looks like just an afterthought that had a tiny little
14 canopy. That's not the image I'm looking for.

15 Yeah, that's it. Fine.

16 So you've improved it with your bigger canopy and
17 your vertical pier, I guess. It's still pretty small.
18 Can't you enlarge it? I mean, there are going to be a lot
19 of people coming and going.

20 And I think you really need to acknowledge that an
21 awful lot of people are going to use the other doorway into
22 the Central Plaza, which now is just a blank door. I think

1 that really needs to have some improvement to make it clear
2 that that is an entryway into the building.

3 I mean, the people who live there ought to have
4 something that's, you know, it's a great building. It ought
5 to have something that says, "You're entering into a
6 beautiful space." It does drive me a little -- my eyes are
7 twitching at the fact that the canopy over the residence
8 there is at a different level from the canopy to the right
9 at the bottom of the podium.

10 I don't know why they can't both be at the same
11 level. You're going to see them from this corner
12 simultaneously, and they're just at different levels.

13 While I'm also speaking about the entry on the
14 residence and the retail area, when I see it lit up, it sort
15 of makes me feel like the building is tottering -- this
16 great big structure is tottering on this little glass base.

17 And I wonder if whether some more, you know, I
18 don't know columns or whatever, but the bottom would make it
19 feel more solid.

20 I guess the biggest concern I have is I really do
21 not care for your penthouse crown. And if we could see some
22 of the images of that, I've read your material and I

1 understand what you're trying to do, I think. But
2 certainly, the -- you know, I kind of like I'm fine with the
3 image I think looking from the west.

4 Can we go up to the crown?

5 Yeah. All right. So that's the image everyone is
6 going to see coming up from the river, and that's the image
7 that people are going to see in Boston across the river,
8 which it would have been nice to have some renderings of
9 what you would see from a great distance. You know? I
10 agree with some of the commentators that we get to see
11 buildings very up close, but we don't get from a distance.

12 I don't know. It looks like a pack of cigarettes
13 with some cigarettes sticking out at the top. You know?
14 You're both changing the materials and you're putting them
15 at different angles from your main building. Maybe I'm a
16 minority of one, but it's really driving my eyes crazy. It
17 just does not look like a finished top.

18 Can you go around to other views of the Crown?

19 I mean, maybe it's a material thing. Okay. You
20 know, the image on the left I'm fine with. You know, the
21 materials seem to go straight up, they seem to all blend
22 together. The columns all continue, looks fine. The right-

1 hand side I don't make sense of it, and I particularly don't
2 make sense of the one panel on the left that just looks like
3 a total mistake to me. Why is that one panel there? And I
4 understand it's wrapping around from the other side but, you
5 know, unless you're going to band the whole thing, why is
6 that one panel there?

7 And I just -- it's me, maybe others love it, but I
8 just do not like how the top of the residential building
9 ends, and then the penthouse, or Crown as you have it -- and
10 I know usually for the equipment they have to be different
11 materials, they frequently don't match the rest of the
12 building, but this one just does nothing for me and, you
13 know, really just detracts from the entire building, from my
14 point of view.

15 I'm curious when you talk about the windows were
16 operable, are they going to go up and down, or are they
17 going to swing out? A minor question, just curious about
18 that.

19 Anyway, those are my comments. You know, in
20 general, I think the building's great. But, except for the
21 things I'm mentioned.

22 CATHERINE PRESTON CONNOLLY: Great. Thank you,

1 Ted.

2 Margaret, you got your hand up next, and I'd love
3 to hear from a CRA Member.

4 MARGARET DRURY: All right. Let's --

5 CATHERINE PRESTON CONNOLLY: Margaret, you're on
6 mute.

7 MARGARET DRURY: Mm-hm. Yeah. Can you hear me?

8 CATHERINE PRESTON CONNOLLY: Now we can.

9 MARGARET DRURY: Okay. Good. Good. I was really
10 surprised at how taken I was with the materials and the use,
11 trying to use the history as a part of the materials that
12 are going into that -- more so than I thought I would be.

13 I thought I was going to look at one more, one
14 more large, tall building that looks pretty much the same as
15 a lot of them.

16 I mean, I know we've done lots of good stuff, and
17 -- but I just thought that this was so much more -- shall I
18 say the depth of the distinctions that are being made in the
19 fabric of the building is --

20 And I like the -- I really -- I like all of the
21 top going, all of the top all the way up except I don't know
22 whether after listening to Ted I'm sort of a little thinking

1 that maybe, maybe that's a little much to have as a topping
2 for a building.

3 Is it going to look like, on the end are we going
4 to think of it the way we think of the crown, the Mayor's
5 crown in Boston?

6 So I'm -- so not that. But other things are. The
7 -- I agree with everyone all who's talked about there should
8 be more trees and more balconies.

9 And then I have a question. Or could I just see
10 maybe the water feature, that blue water feature? Our
11 children's -- rather children's feature. Because I didn't
12 see much of a way for children to be on the feature. So
13 could we do that just one more time?

14 LOUIS KRAFT: That will be page 33.

15 MARGARET DRURY: Sure.

16 LOUIS KRAFT: Thank you.

17 MARGARET DRURY: No, I'm thinking of the big --

18 LOUIS KRAFT: Oh.

19 MARGARET DRURY: -- blue roller coaster looking
20 thing.

21 LOUIS KRAFT: Advance two more slides?

22 MARGARET DRURY: Yes. That. This is for children

1 to climb on and stuff. I think I can agree with Heather on
2 that. That's a little scary, although obviously the
3 materials underneath it can be -- moderate the falls.

4 Let's see. Anything else? Oh, right. And I
5 agree with Lou that a larger play area would be a really
6 good addition or change.

7 And Hugh said something that I liked, but I can't
8 remember it now, so that's all. Thank you.

9 CATHERINE PRESTON CONNOLLY: Thank you, Margaret.
10 Kathy, I am showing Conrad as the next Board Member.

11 KATHLEEN BORN: Go ahead.

12 CATHERINE PRESTON CONNOLLY: Oh, okay. Conrad, do
13 you want to share your thoughts with us?

14 CONRAD CRAWFORD: Sure. So first, I think
15 broadly, I like the building, and I like, the sort of view
16 looking from the south. It gets a very sort of statuesque
17 presentation, and it also sort of speaks to I guess the
18 ideal nighttime lighting regimen that would be sort of
19 sensitive to what's going on in neighboring residential
20 structures and the neighboring community as well.

21 So speaking to both the public letter that we
22 received from 303 Third, and also a couple comments that

1 were made before that. It's just -- you know, nice to have
2 renderings.

3 But, you know, I agree that that needs to be kind
4 of unpacked a little bit more to make sure that it has a
5 sense of context as to urban livability and nighttime even
6 habitat respecting the sort of, you know, local ecology,
7 whatever remains I've mentioned a few times prior.

8 I'd also like to say that, you know, as much as I
9 love the renderings featuring so much mature canopy, very
10 optimistic and forward-looking, and I -- you know, hope that
11 the care and warranties for the trees that are planted
12 result in such flourishing greenscapes as it were.

13 But, you know, I think that we should continue to
14 be intentional when it comes to thinking about what is being
15 replaced and lost. Because it's nice -- and I grant that
16 the move for development will necessitate restructuring of
17 the landscaping, a euphemism for removing a lot of
18 beautiful, nice big trees. But let's be ambitious moving
19 forward. So thank you for that.

20 The open spaces and plazas, you know, they look
21 nice in plan. I think I'm not sure some of the renderings
22 really capture the volume of the spaces.

1 I hope, you know, some of those qualitative
2 elements in terms of the experience and -- again, getting
3 back to the livability and sort of feeling comfortable in
4 those spaces, but not either too tucked away or lost in the
5 surrounding structures. I think you're doing what you can.
6 It sounds like you've spoken to that rhetorically.

7 But, you know, I think the water feature could do
8 a lot more work maybe operationally in terms of mitigating
9 heat and other uncomfortable sort of environmental
10 conditions. And I don't know what can be done in terms of
11 scaling that, whether it's -- you know, cute things or just
12 making it a little bit more dynamic, but not big. So that's
13 just a thought of mine.

14 And I agree with -- again, getting to size of
15 things. You know, this is a big, impressive building. I'm
16 very excited about the opportunities for the residents to
17 have views in the 90 corner units, and everything that was
18 sort of mentioned.

19 But, you know, the lobby entrance does -- I agree
20 -- have rather diminutive sort of physical characteristics
21 considering that this is meant to be a pretty big building
22 full of 400 units. So I would just like to cosign that

1 comment.

2 And a question you could speak to another time.

3 But, you know, the seating sort of scattered around the
4 site, was that strategy influenced at all by our experience
5 during COVID and changes to the urban protocols or
6 etiquette?

7 KATHLEEN BORN: Hm.

8 CONRAD CRAWFORD: Or whatever people call them.
9 You know, people that really like to sit on top of each
10 other have experienced moving forward. And I don't know if
11 that was part of your thinking. Curious.

12 And then sort of lastly in terms of circulation
13 through the site -- and I'll leave my comments about the --
14 I like that climbing structure, but, you know, circulation
15 from the plazas, which are great, even if I didn't get a
16 sense of them from the renderings. I believe that they're
17 moving in the right direction.

18 But over to the Volpe site, sort of how does
19 circulation work inside the buildings? And not just outside
20 the buildings.

21 And what do you envision as options for people
22 sort of going through the retail space or through the

1 lobbies? Is there any thought given to, you know, the fact
2 that people might sort of go in one door, you know, for two
3 to three minutes and then come out the other door?

4 And then how does that all work from lobby to
5 plaza to sidewalk? I think that that's a pretty important
6 experiential understanding when you're moving through the
7 urban environment. So if there's a way to think more about
8 that, or just to explain that, I think it would be helpful.
9 So thank you.

10 CATHERINE PRESTON CONNOLLY: Thank you, Conrad.
11 Mary? You want to chime in next?

12 MARY FLYNN: Sure. Yes. I'll be brief. Because
13 most of my points are ones that have been already made. I
14 think the first thing that really struck me was that the
15 building overall is just very impressive.

16 I think, you know, both having looked at the plans
17 and then hearing the description tonight, it's really clear
18 that a lot of thought and, you know, careful detailed
19 maneuvering of that design has occurred.

20 And there are so many constraints. So I think to
21 come up with a good building that is this architecturally
22 significant is very impressive. So I congratulate everybody

1 involved so far.

2 That being said, like others there are, you know,
3 things that are a problem. And I think the first one that I
4 did notice was the entryway into the residential area. To
5 me, it -- I agree with everyone else. It seems sort of
6 lost, it's too small. You don't get the sense that you're
7 going into a residential building, it feels just like you're
8 going into a corporate lobby.

9 So I think that whole façade needs to be looked at
10 the with an eye towards making it maybe somehow a little
11 softer or more inviting. You know, part of the problem may
12 be that from the renderings you can't really see the
13 interior that well. And I know, you know, obviously, this
14 is early on in the process.

15 But I think whatever happens inside that can be
16 seen is also going to affect the residential quality of it.
17 So in terms of materials there, you know, something that
18 really does look more residential than a typical corporate
19 lobby or a hotel lobby would be nice.

20 So, again, that -- you know, just going to things
21 like fabrics and materials I think will play a big things.
22 But -- and maybe getting more color up near the front too.

1 I mean, I agree with other people's comments on the
2 landscaping, that it would be nice to see more.

3 But I also think that color is really important.
4 And particularly along that edge, I think it might help to
5 signify that this is where the residential entrance is, as
6 opposed to everything else -- the retail or, you know, just
7 the other office buildings nearby.

8 I agree with the community members who have said
9 they're concerned about the lighting and don't want to see
10 dramatic lighting at night. I know the renderings look
11 fantastic showing it.

12 I mean, I think it would -- you know, if this
13 building were in New York City surrounded by lots of other
14 buildings that were lit up all night, and, you know, it
15 wouldn't stand out, it would be beautiful. But here, I
16 think it's going to just cause a lot of problems for the
17 adjacent neighborhood.

18 So, you know, the sun lighting might be
19 appropriate, but I think it has to be studied very, very
20 carefully and the hours have to be very, very limited.

21 The water element, yeah, I -- I have concerns
22 about, you know, maintenance in the winter with that too.

1 So as the presenter said, a lot more study is needed there.

2 I almost would rather see, you know, kind of like
3 a little splash pad or something back in the kids play area,
4 rather than a water feature out front. You know, something
5 that's actually useable and put more greenery out front.

6 Benches with backs is critical to me. There's no
7 point in having a bench that doesn't have a back. And if
8 you could do more balconies. I think that would be
9 terrific.

10 I mean, one of the nice things about this building
11 is it is going to have amazing views. Now, I wouldn't want
12 to be on the thirty-seventh floor and out on the balcony,
13 but there may be some people who want to.

14 So, you know, I don't think you need a balcony in
15 every single unit, but I think a few more. And on other
16 façades, not just on the ends, would be helpful.

17 So that's it for me. Think.

18 CATHERINE PRESTON CONNOLLY: All right. Thank
19 you, Mary. Ashley?

20 ASHLEY TAN: Thank you. Also agree the building
21 overall looks great. I think the massing is fine. My only
22 two comments, one would be great since we're going to be

1 losing this, you know, green area that connects to the
2 Connector really, I think it will be interesting to see if
3 there's any way to add either trees or some sort of greenery
4 to connect at least on the east side, so I think the East
5 Plaza to the Connector. I know the sidewalk is pretty
6 narrow, so not sure if that's possible.

7 Many other comments, more to others: You know, I
8 appreciate that there's a lot of open space currently in
9 front of, in front of Broadway, but it is a lot of
10 hardscape. There is a lot of concrete.

11 It seems very office plaza-like from a different
12 century, and is there any way to increase the greenery or
13 the -- at least the height? And I know there's, like, flat
14 planters right now, but any way to increase, like, a
15 variation of greenery would be appreciated. That's all,
16 thank you.

17 CATHERINE PRESTON CONNOLLY: Thanks, Ashley.
18 Steve?

19 STEVEN A. COHEN: Thanks. I guess my big picture
20 response, this is a great design. It's a great building. I
21 mean, not only does the general design -- there was a lot of
22 detail in the drawings that we get to -- got to see here,

1 and frequently we don't see that level of detail in the
2 application. So big picture, I love the design.

3 So I only have two comments. My first comment is
4 you had a play consultant? Whoever heard of a play
5 consultant? I didn't know there was such an animal. So I
6 mean I guess it's another expression of the level of detail
7 and caring that you guys have brought to this design. I'm
8 going to look it up, play consultant. That's my first major
9 comment.

10 But my other major comment -- and more serious
11 comment, you've already heard alibi about it, but that is
12 the entrance to the building. And yeah, you know, maybe
13 call me an old guy from another era where traditionally, you
14 know, the entrance of the building is important, and
15 frequently incorporates -- you know, in great detail and so
16 forth.

17 And I'm not suggesting that you have to do a
18 design from 100 years ago, but I feel that what you have is,
19 you know, the other extreme. It's really minimalist.

20 And I understand in general the sort of minimalist
21 perspective in design in many respects. But I simply think
22 that the entrance should be more, I have thoughts of what it

1 might be.

2 Others may have other thoughts of what it might
3 be. It's your property, and it's your design. There are so
4 many ways that you could make it more. I simply think that
5 it should be more. And when you make it more, I believe it
6 will make it better.

7 Small comment, the building is great.

8 Congratulations to the designers and the developers.

9 CATHERINE PRESTON CONNOLLY: Thank you, Steve.

10 And Alan?

11 ALAN PRICE: Thank you, Madam Chair. I believe
12 almost all my comments and suggestions have already been
13 covered. So I'll just add this provocative idea: Water
14 feature that converts to public skating rink in the winter.
15 Thank you.

16 CATHERINE PRESTON CONNOLLY: All right. Thank
17 you, Alan.

18 Kathy, do you want to make any comments or raise
19 questions at this time, before I turn it over to the
20 applicant?

21 KATHLEEN BORN: I'd like to make a few comments.

22 CATHERINE PRESTON CONNOLLY: Yeah, please.

1 KATHLEEN BORN: First, I want to see if my
2 colleague, Barry, has anything.

3 CATHERINE PRESTON CONNOLLY: Oh, I'm sorry.
4 Barry?

5 BARRY ZEVIN: I'm here.

6 CATHERINE PRESTON CONNOLLY: Would you like to
7 make any comments or raise any questions?

8 BARRY ZEVIN: I can give you the really short
9 version or the really long version. I agree with Hugh that
10 this has reached a rarely achieved level of design and it's
11 really, really good.

12 And that terrifies me, because I think that when
13 something gets to a point that's this consistently well
14 thought-out that tweaking it and messing with it is only
15 going to send it downhill.

16 And so I would be very happy to leave this thing
17 completely as is, as presented, and get it built. So that's
18 the short version.

19 Lots of little issues have been raised. I don't
20 understand the quest for a grander entrance. I'm not sure
21 what that means. You want a 12-foot-high door? You have a
22 30-foot-high lobby that the door sits in. I don't

1 understand the notion or the epithet "corporate."

2 The lobby is big and glassy and tall so that it
3 can be transparent, and you can see through it to the plaza
4 beyond. It makes perfect sense. If it happens to look like
5 some corporate office building, well too bad. It's doing
6 what it needs to do. So that's a tiny, tiny issue that's
7 just been brought up.

8 But the difference in the heights of the first-
9 floor glazing at the lobby on the lower height around the
10 corner on Broadway seem to me like a really lovely
11 complexity introduced there. I would not -- would not agree
12 that the fact that they're different is bad. Difference is
13 good.

14 The plaza out front seems perfectly fine to me.
15 There are lots of comments in the CDD Memo about rotating
16 pieces of the building, et cetera, et cetera, which I would
17 hope we just don't agree with and just don't do. If you
18 need anything -- if you need a detailed explanation of why,
19 I'd be happy to provide it, but I'd be just a lot happier to
20 just shut up and let this thing get done.

21 So I think it's a really, wonderfully good piece
22 of work.

1 CATHERINE PRESTON CONNOLLY: Okay.

2 KATHLEEN BORN: Okay, well I -- if there's no one
3 else who has any comments, I'll just wrap up by first of
4 all, I want to express my thanks to Hugh Russell and Lou
5 Bacci in particular, because he was a new member of our
6 Design Review committee and to my colleague, Barry Zevin.

7 I think that our Design Review Committee meetings,
8 of which I think there were five, I may have my number off
9 -- were productive. The design moved along. And of course,
10 we had wonderful staff from both the CRA and the Community
11 Development Department providing support.

12 And, you know, I remember it was -- oh, gosh,
13 about eight or nine years ago when we first were doing the
14 zoning for the first MXD District, and the idea was floated
15 of a joint Design Review Committee of the Planning Board and
16 CRA and joint meetings, such as we're having tonight. And
17 there was a lot of head-scratching that had this to work,
18 because it had never happened before.

19 And I think it has been a very successful project,
20 or been very successful review of a very successful project
21 in which we've had tremendous -- a tremendous -- the Boston
22 Properties Staff has been tremendous, and the Design Staff,

1 the architects from Stantec, and Christian Lemon's office,
2 and next week we'll be hearing from Pickard Chilton. And
3 I'm leaving out Sasaki and, you know, some of the other
4 consultants.

5 It's been a great process. I've been around the
6 ins and outs of permitting buildings in the city for around
7 30 years now. And this is the best. This was -- we've got
8 a good result here and a cooperative effort. So first of
9 all, acknowledge that. And just make a couple of things.

10 Everybody's talked about the door and how big the
11 door should be. And I do agree that there should be a
12 little bit more of an -- the entrance should have a little
13 bit more presence on the plaza.

14 But the front door -- and I hesitate, because I
15 come to these meetings, and I always end up talking about my
16 childhood and my visits to New York City, but, you know, the
17 -- if you look at the entrance to the Trump Tower
18 residential building on -- you know, on Fifth Avenue, it's a
19 big, brassy entrance. You walk up the street on Fifth
20 Avenue, and you see very, very, low-key entrances. And
21 those apartments in those buildings are far, far more sought
22 after and far, far more valuable than the ones behind the

1 big entrance on Trump Tower.

2 So sometimes it's okay with a residential building
3 not to, you know, glare the entrance. It's not a commercial
4 building. We don't need to say that Google lives here. It,
5 you know, a little restraint is okay.

6 The playground has me scratching my head, but I
7 love the fact that there is a playground consultant. You
8 know, I'm of two minds about a linear playground.
9 Oftentimes -- and I say this as a mother of four grown
10 children and I have 12 grandchildren that I go to the
11 playground with in various places -- and, you know,
12 sometimes you like the notion of a gated playground because
13 you don't want the kids running around, mixing with the -- I
14 can see bicyclists speeding out.

15 And I'm not maligning bicyclists -- bicyclists or
16 runners or whatever, you, know running along the path there
17 and colliding with little kids who are on their tricycles.

18 On the other hand, as a parent who sat on many
19 playground benches, there's nothing lonelier than sitting in
20 a playground alone with a kid. And it's kind of nice to be
21 sitting on a bench where other people are walking by.

22 And I have trust that Christian and his playground

1 consultants will, you know, kind of reach exactly the right
2 balance there. But I think it's a little challenging.

3 And the last thing I want to say is that I've --
4 the lighting looks to me, and I don't understand the
5 details, as if it is subtle. And I am sitting here in my
6 living room on Avon Hill looking out my back window at a
7 very dramatically lit tower on top of Lesley University,
8 which used to be the Sears Building. And there's a flagpole
9 flying with the American flag and the Puerto Rican -- the
10 Lesley flag underneath it.

11 And I don't mind seeing it out my window. And it
12 does throw light into the rooms in the back of my house.
13 And I don't consider it an imposition. I think it's just a
14 feature of the landscape. It's different. It's not
15 glaring, glaring light in my windows, but it's a little
16 welcome presence on the skyline for me.

17 So congratulations to the Design Staff, and to
18 Boston Properties for hiring such a talented group of
19 designers. And great thanks to our Staff, to the CRA, and
20 the Staff at the CDD. I am very proud to support this
21 project.

22 CATHERINE PRESTON CONNOLLY: Thanks for that,

1 Kathy. I do want to turn it back to the Design team. I
2 know we heard questions raised about the bike parking that
3 we wanted more detail on, and I think you said there's
4 additional detail on lighting as well.

5 And I'm seeing Swaathi signal me, which means I'm
6 forgetting something.

7 Swaathi, what am I forgetting?

8 SWAATHI JOSEPH: Yeah, I just -- you're not
9 forgetting anything, Catherine. This is CDD. I just wanted
10 to point out that the applicant does have permission to
11 share screen, so it might be easier for them to do that as
12 they are responding to the comments.

13 CATHERINE PRESTON CONNOLLY: Great. Thank you for
14 that, Swaathi.

15 So as I noted, I know those are two areas of
16 additional technical detail you had prepared some thoughts
17 on. Obviously, the various Board Members have raised lots
18 of additional comments, and to the extent you can share your
19 thinking on those, and that would be great.

20 LOUIS KRAFT: Sure. Swaathi, if you have the PDF
21 up, we're more than happy to share that again, share our
22 screen.

1 But I'm also going to invite Tim Reagan from our
2 team to speak up this week as we go through some of these
3 items, in case the questions get a little detailed.

4 Swaathi, do you have that presentation? It's just
5 in the supplemental section. And if we just advance two
6 slides forward, just to cover the resiliency questions
7 quickly, which I know you brought up.

8 So as mentioned by Christian, the floor is set at
9 22. However, we have a flood barrier at 23.6, which rings
10 the site.

11 And a 23 barrier, while the project is only
12 required to meet the current flood elevations, we understand
13 there are some new regulations and guidelines coming out.
14 And at 23.6, this would meet the 100-year-flood level, you
15 know, the soon-to-be released regulations.

16 So what you're seeing here puts that barrier
17 around the edge of the building. Also, the critical
18 infrastructure that is on the ground floor has also been
19 raised to 23.6. That's on the right hand of the slide.

20 It's also worth noting that most of the critical
21 infrastructure is actually raised above the first floor and
22 it's located in the second-story vault, which has, you know,

1 been disguised by some of the façade language that you can
2 see.

3 You know, we haven't gotten into any of the
4 technical detail around the flood barriers that go in front
5 of the door, Hugh, but their -- you know, the way that
6 they're drawn shows them directly in front of the door, but
7 there are ways based on the different types of barriers that
8 we would use to allow access around those doors.

9 And we do recognize, obviously, that this would be
10 quite a serious event for which this would happen, and would
11 not be a regular occurrence.

12 And if we move two slides forward, so the
13 resiliency grade -- I think we can say this if there's any
14 additional questions -- I do want to make sure that we have
15 some time to hit everyone's comments. So we're just going
16 to move through these, and if any of the Board Members will
17 ask us to back up, that's fine.

18 Moving the bike slide, next slide?

19 Tim, if you want to just kind of describe the bike
20 ballet and then we can go to the below grade options for
21 135?

22 TIM REAGAN: Sure. Yeah, so residents in 135

1 Broadway have a couple options for where to keep their
2 bikes.

3 The bike valet that's in the commercial building
4 here, across the plaza, they can choose to use that, and
5 that's a full-service bike valet that has a bike shop in it.
6 They'll go to the sequence of this if they're coming home,
7 they'll drop it off at the bike valet, take it from them,
8 and they'll park the bike for them.

9 This bike valet option is also open to the
10 community and residents, or people that work in the
11 commercial buildings.

12 And then, of course, they'll walk across the plaza
13 and into the lobby. Their other option is to park it inside
14 the building. So that's in the bottom right corner there.
15 Hard to see, but that's a dedicated bike entrance into the
16 building that accesses the service elevator, which avoids
17 them bringing bikes through the lobby and getting any dirt
18 or water into the lobby. And so that will bring you down
19 into the basement.

20 If you go to the next slide?

21 Oh, yes. This is a zoom in on the bike valet and
22 the pickup process. We can go through that if it's new to

1 people.

2 CATHERINE PRESTON CONNOLLY: It's probably worth
3 just briefly recapping how this will work.

4 TIM REAGAN: Okay.

5 CATHERINE PRESTON CONNOLLY: I know it was --

6 TIM REAGAN: Yeah, so --

7 CATHERINE PRESTON CONNOLLY: -- a topic of great
8 discussion during the permitting phase.

9 TIM REAGAN: Sure, sure. Yeah. So they -- if
10 they're picking up the bicycle, they'll stop off at the
11 valet. Someone will be working there, and they can let them
12 know via text or showing up without notice, and the bike
13 valet individual will go and grab their bike for them and
14 have it ready for them ahead of time if they texted, or let
15 them know. And they also will provide service of
16 maintenance on the bikes so they can check the tires, chain,
17 and brakes.

18 So they'll have a badge to confirm that they are
19 indeed the owners of the bike to make sure that no one is
20 coming and picking up someone else's bike. And then this
21 system -- yeah. So each bike corresponds with the bike
22 parking space.

1 So that sort of explains how, like, the valet
2 filled with a bunch of bikes is able to manage the system.

3 And then the bike, and -- yeah, the last note just
4 talks about how there's a repair shop within the bike valet.
5 So the benefit of this compared to having bike parking in
6 your own building in the basement is that have they have the
7 bike shop, and it's sort of a full-service system.

8 So if we go to the next slide, we can talk about
9 the other option of people parking inside the building. So
10 before we were talking about the dedicated bike park in the
11 entrance on East Plaza Drive. This avoids crowding in the
12 lobby, and any dirt and water they would get into it.

13 And it's a more direct access that can be designed
14 with sort of a bike theme and sort of celebrate the fact
15 that there's dedicated bike parking in the building.

16 And so you go down the elevator, and this sort of
17 west corner of the basement is where we're planning to
18 situate the bike parking. And what you'll see on the next
19 four slides are the different options that we're presenting
20 to you for consideration.

21 So if we go to the next slide, we'll look at the
22 first option.

1 So this is the baseline option that was sort of
2 agreed to in the special permit, where we have 10 racks for
3 a total of 20 parking spots. So this we're considering the
4 baseline. And we have three other options that spilled from
5 here.

6 So if we go to the next slide.

7 So this considers filling this whole space in the
8 basement with Cambridge-compliant racks, which will get us
9 to 90 bikes in the basement, which is about one-quarter, and
10 maybe one-fifth of the total population of the building. So
11 being the 1 to 1.05 baseline.

12 So this -- this -- you know, you're filling a
13 quarter of the building, and then if there's more people
14 that have bikes, or if people prefer to put them in the bike
15 valet, they'll do that.

16 If we go to the next slide, I think we're looking
17 at how we can fit even more.

18 So yeah, this is not a Cambridge-compliant rack,
19 but is used in other projects in Boston and elsewhere, where
20 you're able to fit more racks. So within -- I think these
21 racks are, like, eight feet by six feet maybe, and you can
22 fit 10 racks on there.

1 So this option is looking at how many, you know,
2 how can we fit the most amount (sic) of bikes in the
3 basement.

4 And so this has 20 Cambridge-compliant spaces, and
5 then an additional 240 of the high-density racks.

6 CATHERINE PRESTON CONNOLLY: Why don't we pause
7 there. I see Lou has raised his hand, and he was the one
8 who specifically wanted to hear about bikes. So I want to
9 make sure that we're getting his questions addressed.

10 TIM REAGAN: Sue.

11 LOUIS J. BACCI, JR.: I had a quick one when he
12 was going over the valet system. What's the expected wait
13 time at your highest level of use?

14 TIM REAGAN: Well, the idea is that there isn't a
15 wait room if we call ahead. But I don't know the details of
16 that, I don't think. So it's a company out of Portland.

17 Oh, Ian -- Ian might be able to speak to that.
18 Yeah, it's a company out of Portland, Oregon that manages a
19 similar system out there. So Ian's been talking to them and
20 might have some info about wait times.

21 IAN HATCH: Yeah, Ian Hatch with Boston Properties
22 here, happy to engage with that question here. While I

1 think, you know, we can offer sort of more detail on the
2 operations when we get into the operations planning stage,
3 that submission for the valet: Typically, our Portland
4 operator tries to target three-minute retrievals, three to
5 five maximum. So that's what they're trying to optimize
6 their performance to achieve.

7 And while it's still early days, and we haven't
8 necessarily decided on a definitive layout for the valet,
9 everything that they've seen -- we've been showing them the
10 drawings and kind of bringing their comments in and
11 suggestions -- leads them to think that this facility will
12 perform similarly to what they're doing already every day
13 out.

14 LOUIS J. BACCI, JR.: Relatively -- excuse me,
15 relatively similar numbers in the other operation? I mean,
16 if this doesn't go in this residential building, the 90 or
17 so bicycles we're talking about roughly 450, 470 bicycles.

18 I'm curious how you move those as quickly as you
19 would like to, especially at the high usage times. I know
20 this is trying to be dependent on people making appointments
21 and so forth, but I am not convinced yet.

22 I am -- I'd really like to get deeper into that.

1 Tonight may not be the night, but I think we need some more
2 information. I don't know how you physically move 500 bikes
3 within a half an hour.

4 IAN HATCH: That's a great comment. Totally, you
5 know, I understand where you're coming from there, and we
6 can -- we'd be happy to engage with you further on that.

7 I would just -- I would note that their current
8 operation is doing about 350 bikes a day right now, so it is
9 similar to the scale that we're talking about here. And the
10 staffing plans that we've been thinking about with our
11 partners there reflect the fact that we're going to be
12 operating at a bit --

13 TIM REAGAN: Swaathi, could we go back to the bike
14 valet plan? Yeah, 42. One more back. Ooh. Yeah, the
15 enlarged next one, 42. Oh, sorry. I'm looking at the .pdf
16 page, so I think it's, like, 46 on the .pdf page lower
17 right. Three forward. That one. Yeah.

18 So Lou, I just want to point out that there's two
19 very large entries that provide access to this. And I think
20 that is the sort of approach that you need to a bike valet
21 alongside with the staffing, in order to accommodate those
22 large numbers.

1 So, you know, it's not -- you're not bottlenecking
2 access through there. You can, you know, I have bikes set
3 up ready for people to pick up and not clog it, so to speak.

4 LOUIS J. BACCI, JR.: I like the addition of the
5 larger openings. Originally, there were no openings, and
6 very small doors. But so 8:00 on a Monday morning you have
7 to get 300 bicycles out by 8:30?

8 TIM REAGAN: Potentially. Certainly, this is why
9 the Boston Properties went with a, you know, a company
10 that's done this before and hopefully has that sort of
11 protocols well worked out. But --

12 LOUIS J. BACCI, JR.: On our side, the "hopefully"
13 has a problem. We're -- this is an -- and I agree, this is
14 a new concept, and I'd really like to see it work. But it's
15 just -- it's troubling to kind of try to figure out how this
16 -- all this movement works.

17 Will your software allow people to stack the
18 appointments? I mean, if there are -- you know, there's a
19 lot of complications with this: Multiple bikes in a family
20 and so forth.

21 TIM REAGAN: So I think these are great questions
22 to sort of break out into a future thread, both as the

1 Design and Development team continues to gather more
2 information, and actually so that we can provide the
3 information that we're already compiled to, you know, the
4 most succinct presentations. These are all great questions.

5 LOUIS J. BACCI, JR.: Thank you.

6 CATHERINE PRESTON CONNOLLY: Perfect. Barry, did
7 you have further questions on the bike?

8 BARRY ZEVIN: Yes. Just a quick note, I wonder if
9 we -- we ought to be able to gather some data from Proto, 88
10 Ames Street, which has bicycle storage that we could
11 monitor?

12 CATHERINE PRESTON CONNOLLY: Okay.

13 LOUIS J. BACCI, JR.: But that's not a valet
14 service, that's a --

15 BARRY ZEVIN: No.

16 LOUIS J. BACCI, JR.: -- anyone can --

17 BARRY ZEVIN: No, it's not. But you could
18 certainly get some sort of sense of how many bikes are
19 actually traveling in and out of that building at, say, 8:00
20 in the morning. I don't think --

21 LOUIS KRAFT: Good point, Barry. We'll look into
22 that. Yeah.

1 CATHERINE PRESTON CONNOLLY: Yeah. That may be a
2 helpful comparison, despite the difference on operations.

3 The applicant -- Boston Properties has -- agrees
4 -- offered I guess is the right way to put it, three
5 different options for that basement storage. And Staff
6 noted in their Memo their preference for -- or CDD Staff, I
7 should specify -- noted in their Memo the preference for
8 that option too.

9 Do Board Members have thoughts particularly around
10 the high-density bike parking racks, which are not typically
11 allowed to satisfy zoning in Cambridge, but could get a lot
12 more bikes under the building here?

13 Any feedback for them on that? Hugh?

14 HUGH RUSSELL: I think the answer is to have some
15 flexibility and to have more knowledge. So, you know, I
16 think what -- we don't know how many bikes are going to be
17 in the building.

18 If bikes come out at the same rate that cars come
19 out of a garage, it takes about two hours with peak to pass,
20 so that would be if everybody had a bike, that would be one
21 bike every 15 seconds would be coming out of one or both
22 storage facilities. Doesn't -- you know, we could imagine

1 that's doable.

2 But I look at the picture of that bike rack, and
3 I'm not sure that I've got the ability to get a bike up five
4 feet in the air. I don't really understand it. So.

5 I do know that we've taken a very conservative
6 point of view, which is very oriented towards the typical
7 bicyclists. Give them a rack that they know how to use,
8 that doesn't require special training or special strength,
9 and if that's the best solution, that's great.

10 But if more people want to be in the building, and
11 they're willing to use the high density, maybe you have some
12 high density. I suppose I have to go along with it and
13 figure it out as you go along.

14 CATHERINE PRESTON CONNOLLY: Okay. Lou? Want to
15 weigh in on this?

16 LOUIS J. BACCI, JR.: Yeah. I think splitting the
17 load is a good idea. I would, though, also caution on
18 everything. A lot of these what they call, "family bikes" I
19 would have a hard time seeing someone get them up onto that
20 second tier.

21 Now, obviously, they'd probably try to keep them
22 on the first tier, but once you get there and find out that

1 they're all used up now, either you put it up on top, or you
2 take it for a long walk.

3 So there are difficulties built in. But I think
4 they're not insurmountable. I'm just happy -- a little
5 clarity on this would be good.

6 CATHERINE PRESTON CONNOLLY: Okay. So it sounds
7 like at least from the Planning Board side, there's some
8 openness to exploring at least having some high-density bike
9 racks in the building if demand warrants it, and there's a
10 reasonable way for people who cannot lift those bikes
11 overhead to park their bikes at any given time.

12 Okay. Any further comments on bikes before we
13 have the proponents switch to lighting?

14 All right, let's talk about lighting.

15 LOUIS KRAFT: So if we advance the slides just a
16 couple slides further, we can discuss the exterior lighting.
17 Thank you. Actually, one more slide, please?

18 I think I can simplify a response to say that we
19 absolutely hear the feedback right now from both the Board
20 Members and from the City.

21 I think that the architectural lighting is
22 something that the team can continue to work on through the

1 evolution of the project. It's something that obviously
2 needs some more technical development, and something that
3 needs to be very carefully considered.

4 I know that the word, "beacon" was used somewhere
5 in this slide by our lighting designer. It's -- it conjures
6 up a lot of images about the level of lighting that's not
7 necessarily the -- you know, where the project team was
8 thinking this would go.

9 I think for a building that has this distinctive
10 shape and massing on the skyline, a small amount of lighting
11 can go a long way. And that's what we tried to represent,
12 but I think that we absolutely need to look at that further
13 with the team.

14 On the lower right-hand side, you'll actually see
15 that this vertical lighting is intended to be shielded and
16 very subtle, and only intended to wash across those high-
17 performance concrete panels, rather than have a spotlight
18 effect, where we would be lighting up the building like a
19 beacon, which is the word that was used.

20 But I think there can be sort of a more careful
21 modulation of that light, including the ability to dim that,
22 you know, both the lights up and down the building, but then

1 also in different times of day.

2 And we do not have any plans for any type of light
3 movement throughout the day. So I just wanted to make those
4 two comments.

5 If we go back one slide previous?

6 We notice that there were some comments at the
7 base about the level of lighting at the base perhaps being
8 not as much. This was a lighting model for architectural
9 lighting and doesn't necessarily take into effect the site
10 and street lighting and ambient lighting.

11 So this would be an item that we would follow up,
12 we would be able to follow up with as the lighting design
13 progresses in a more integrated fashion.

14 And then finally, I'll just go ahead and address
15 quickly, because I know there's been a lot of comments about
16 the entry. But we're at nine o'clock here, and I do want to
17 make sure that we do touch on that.

18 Absolutely, you know, when we hear the breadth of
19 feedback like we heard tonight, that does tell us that we
20 need to think more carefully about this entry and entry
21 expression, and the experience, not just for the residents,
22 but for the members of the public.

1 You know, in the size and the scaling of the
2 entry, this is -- we updated it to be 14 feet wide and seven
3 feet deep, and then the main strip is 34 feet tall. It's
4 quite substantial.

5 But we were not looking to have an entry
6 expression that would take over the public space and the
7 perception of the Broadway Plaza as a public space. So it's
8 not our intention to have this be a residential forecourt,
9 but rather be a true public space.

10 So, you know, we want to be able to sort of walk
11 that line, and I think that there's more work that we need
12 to do to refine that. But obviously we want our residents
13 to know where the entries are without necessarily
14 experientially overwhelming the open space.

15 And furthermore, to the comments about the lobby,
16 obviously with the double-height lobby like this, the
17 lighting at night will be very important. And, you know, we
18 often think of this entire façade as being from the ground
19 to that primary building -- building soffit.

20 So, you know, in that overall composition, we do
21 think that it is a strong presence at the lobby, but we'll
22 continue to work on that entry.

1 CATHERINE PRESTON CONNOLLY: Okay. Comments and
2 questions about either the lighting or the entry? Lou?

3 LOUIS J. BACCI, JR.: Yes. Is this a
4 representation of what you would have for light at nighttime
5 at night in this lobby? It seems very dark.

6 LOUIS KRAFT: No. This is just for additive
7 exterior lighting and does not have any of the interior
8 lighting design development. So --

9 LOUIS J. BACCI, JR.: So --

10 LOUIS KRAFT: Absolutely not.

11 LOUIS J. BACCI, JR.: Residential building -- this
12 residential building would tend to have very a well-lit, I
13 would think, lobby. So that spillover would be there. And
14 on the architectural lighting, because the --

15 LOUIS KRAFT: Yep.

16 LOUIS J. BACCI, JR.: -- building is so large, the
17 cumulative effect of this light is considerable. So --

18 LOUIS KRAFT: Yeah.

19 LOUIS J. BACCI, JR.: -- so it has to be looked at
20 very carefully. I have one personal experience, part of a
21 larger project that's going in Somerville, lit their
22 mechanical enclosure and put task lights on the roof, and

1 now I have no stars. So yes, in this area of the city we're
2 kind of getting -- had enough of the lights.

3 So tastefully done is one thing, but some of this
4 is getting to be a little vague.

5 LOUIS KRAFT: Understood. We'd be happy to work
6 with Staff. And I think that page 17, the renderings on
7 page 17 in terms of the lighting at the southern rendering
8 is probably a little bit more indicative of the globe that
9 would be intended with the fully occupied residential lobby.

10 CATHERINE PRESTON CONNOLLY: All right. Are there
11 other questions from Board Members about either the lighting
12 or that entry? If not, then I need to kind of poll the
13 Planning Board here to see thoughts on where we are this
14 evening procedurally, and if this is something we're ready
15 to hand over to Staff, or if we need to see this further in
16 the future?

17 And if we're handing it over to Staff, making sure
18 that we have given them sufficient detail on what changes we
19 do want to see that they can guide the proponent
20 appropriately.

21 Lou?

22 LOUIS J. BACCI, JR.: Yes. By the way, I forgot

1 to add thank you for moving the other lobby entrance to the
2 plaza. But I think that also needs some work to emphasize
3 that entrance. But all in all, I think the building is
4 handsome. I think it's come a long way. I think it will
5 work well.

6 The site improvements and so forth, the play area
7 and water feature and so forth, I think it needs some more
8 work, and I think it needs to come back.

9 CATHERINE PRESTON CONNOLLY: Okay. Thank you,
10 Lou. Other Planning Board Members have thoughts on whether
11 or not we should see this again?

12 Mary?

13 MARY FLYNN: I think, as Lou was just pointing
14 out, that the issues are really at ground plane, most of the
15 things that we're concerned about -- you know, the lobby
16 entrance and the play space, et cetera.

17 So I mean I think I would like to see those things
18 again. I don't know how we do this procedurally, but to my
19 mind it's like we could approve the building with the
20 understanding that we're going to get another crack at the
21 base. I don't know if that works, or whether it just makes
22 sense to just have them come back.

1 But I think that, you know, that ground floor is
2 really important. That's what the public is going to see.
3 And I know just a tremendous amount of work has been done,
4 and I hate to hold it up, but I do think it's important.

5 And also, you know, the bike -- I mean, the bike
6 thing I think we could put off and do a separate thing,
7 because that's sort of more operation. But the items that
8 Lou was talking about -- the lighting feature is done as a
9 separate item too.

10 So I think it really is more the landscape and
11 then the entryway and the playground.

12 CATHERINE PRESTON CONNOLLY: Okay. Thanks, Mary.
13 Hugh?

14 HUGH RUSSELL: So as I understand it, we on the
15 Planning Board are used to getting a single track at Design
16 Review, and when we say, "Okay," we understand that the
17 proponent will keep working with the Staff.

18 I believe the Redevelopment Authority when they
19 approve something at the schematic phase, they expect to see
20 it at a couple more phases before the building goes forward.
21 And so that's the time that they have to review the response
22 to the comments.

1 CATHERINE PRESTON CONNOLLY: Mm-hm.

2 HUGH RUSSELL: And I think that Daniel suggested
3 in his opening remarks that we could simply flag limited
4 pieces that we wanted to see come back to us when they were
5 better thought out and the process had proceeded farther.
6 That's where I am, you know? I think as a schematic
7 submission, this is excellent.

8 You know, I agree completely with Barry's
9 evaluation that this is an extraordinary building. But we
10 can make it a little better. And I don't think the -- I
11 think everybody wants to make it as good as they can make
12 it.

13 So there was one piece that I'm not quite sure how
14 to handle; is Ted's comments about the way in which the
15 Crown does or does not fit on the building. And I must say
16 those comments made me look at the building differently than
17 I had been looking at it.

18 So I think it's not something we can just brush
19 under the rug and say, "Oh, that lawyer, he doesn't
20 understand architecture." Ted is the guy who really loves
21 tall buildings, celebrates them, and so this comment comes
22 from a -- you know, a lover not a hater, if you will. And I

1 would hope that you would think about what he said and try
2 to see it with fresh eyes.

3 And, you know, that's not going to change the size
4 of it, probably. It might change some of the materials, it
5 might change some of the modulations, stuff like that that
6 are all within your sort of design development process.

7 So I think -- is that call?

8 CATHERINE PRESTON CONNOLLY: Yeah. So I think
9 what I hear you saying, Hugh, is that while we may not be
10 ready to approve the design tonight because there are pieces
11 that we want to see again, those are somewhat limited in
12 what we feel like we need to see again, and our
13 appropriately not yet developed to that phase of design, for
14 the most part. And so we would just delay approving it
15 until a later phase of design than perhaps we sometimes
16 would.

17 Is that -- did I capture what you were suggesting
18 there?

19 HUGH RUSSELL: I'm trying to be a little bit --
20 I'm trying to say we approve it with the understanding that
21 these things come back to us as they get refined.

22 CATHERINE PRESTON CONNOLLY: Kathy?

1 KATHLEEN BORN: Well, I just want to point out
2 that -- a couple of things. First of all, the CRA Board is
3 taking a different vote tonight.

4 CATHERINE PRESTON CONNOLLY: Mm-hm.

5 KATHLEEN BORN: Well, it's different but similar,
6 it's to approve the schematic design with certain
7 conditions. That would be the plaza, the play area, the
8 lighting, and the entry materials that we talked about, and
9 some more vision.

10 For us -- and the CDD I know has always
11 enthusiastically participated and required two visual
12 mockups of the building materials.

13 But those could for us be approvals in areas that
14 would be ongoing and sort of beyond the approval of the
15 schematic design. Maybe, you know, somewhat parting ways
16 here.

17 CATHERINE PRESTON CONNOLLY: Yep.

18 KATHLEEN BORN: But it would be -- you know, under
19 ideal conditions maybe some of these things could be
20 resolved with a continuation of the Design Review with the
21 Staff present at either time.

22 I mean, I hate to delay the approval of this

1 project, because as you all know, it is -- the next thing,
2 next critical thing that has to happen is that it needs to
3 go to the Utilities Siting Board.

4 And I'll let the clients and our Staff talk about
5 the kind of perils of getting stuck in a bureaucratic delay
6 on our end, and how that would be, you know, might be viewed
7 by -- in terms of the progress of the project going to the
8 Board, going to the Utilities Siting Board.

9 This project is, as you all know, critical to the
10 city's need for power in Kendall Square.

11 CATHERINE PRESTON CONNOLLY: Yep. Understood.
12 I'm just trying to figure out, because it is a somewhat
13 unique posture for the Planning Board here. As Hugh rightly
14 notes, we are usually on Design Review once we have handed
15 it off to Staff.

16 KATHLEEN BORN: Mm-hm.

17 CATHERINE PRESTON CONNOLLY: It only comes back to
18 us if Staff thinks something inconsistent with our comments
19 is being suggested or put forward. So I'm just trying to
20 figure out procedurally kind of how we thread that needle.

21 Oh, good. Daniel!

22 DANIEL MESSPLAY: Thank you, Chair Connolly. And

1 I should preface by saying this probably isn't the silver
2 bullet that you're looking for, but --

3 CATHERINE PRESTON CONNOLLY: Oh, shoot.

4 DANIEL MESSPLAY: -- a lot of the kind of oust
5 comments and some of the consensus that I've heard tonight
6 on some of the design items I think we can continue to make
7 progress among Staff and with the Design team on.

8 One potential way to thread this needle, as you
9 put it, would be to approve the Design Review tonight with
10 plans that as the design progresses, we come back to the
11 Board as perhaps a Design Update, or something along those
12 lines, so that the Board would have an opportunity to take a
13 look at the progress on some of these design features.

14 But it would not involve continuing the entire
15 Design Review into a later date.

16 CATHERINE PRESTON CONNOLLY: Okay. So let's see
17 what Board Members think with that possibility on the table.
18 Lou?

19 LOUIS J. BACCI, JR.: I had a question. For some
20 reason in my schedule, I had this MXD coming back to us next
21 week?

22 CATHERINE PRESTON CONNOLLY: We're seeing the

1 commercial buildings next week.

2 LOUIS J. BACCI, JR.: Oh, okay, the commercial
3 weeks -- the commercial buildings, not this?

4 CATHERINE PRESTON CONNOLLY: Correct.

5 LOUIS J. BACCI, JR.: All right. So this one was
6 not advertised, so we can't just have a --

7 CATHERINE PRESTON CONNOLLY: No.

8 LOUIS J. BACCI, JR.: -- quick go-around with
9 these small items and have it again?

10 LOUIS J. BACCI, JR.: Yeah, I don't know. I'm in
11 a funny spot on this. I think they need to come back.

12 CATHERINE PRESTON CONNOLLY: Okay.

13 LOUIS J. BACCI, JR.: I don't know if without the
14 ability for them to come back, I don't know how much we're
15 going to change.

16 CATHERINE PRESTON CONNOLLY: Okay. Tom, did you
17 want to lend us your wisdom here?

18 TOM EVANS: Sure, just briefly respond to Kathy's
19 question. I think that the critical element regarding the
20 infrastructure component is that the -- especially because
21 the transmission cable is going in and the foundation work
22 that needs to happen for the substation, which it's all kind

1 of like one master construction project from the foundation
2 standpoint, that there's a need to quickly come up with what
3 is going to be the structure that holds this building up?

4 And that's why -- I think there's some interesting
5 understanding what's when we're approving the building
6 design with some conditions to work on, it can allow that
7 structural design work and permitting process to move
8 forward.

9 So I think that that was the sensitivity we're
10 feeling to move forward with an approval that says this
11 building standing here shaped like this curtain wall of this
12 general design, and if we're discussing I think some of the
13 landscaping elements and so forth along the way and façades,
14 that is the safe realm for the conversation.

15 That's as I understand it from the mechanics of
16 getting the whole project moving forward to the state
17 approval process.

18 CATHERINE PRESTON CONNOLLY: Okay. That's helpful
19 context. Thank you, Tom.

20 Ted?

21 H THEODORE COHEN: Yeah. I think what Tom just
22 said is the way we should go. I mean, it's clear we're not

1 going to not approve this building; that there's questions
2 that are remaining -- you know, about, you know, what the
3 plaza is going to exactly look like, how the entryway may
4 be, what the colors of the material is.

5 I assumed the crown was a nonissue, but I
6 appreciate Hugh's comments about it. And yeah, I think I
7 would appreciate it if they came back, took another look at
8 it, and came back and said, "No, we like it this way" or,
9 "We're willing to change it that way."

10 But all of those things I think are secondary to
11 the fact that yes, we like the building.

12 CATHERINE PRESTON CONNOLLY: Mm-hm.

13 H THEODORE COHEN: And we like where it's located
14 and how its massed. And if, you know, there's no need to
15 tie things up to stop them from going forward with the --
16 you know, the Siting Board or whatever other approvals they
17 need right now.

18 And so I think, you know, I think our Board could
19 approve it, subject to coming back with the issues that we
20 have raised that they're going to work with CRA and CDD and,
21 you know, we'll have an opportunity to look at those final
22 issues and say yes or no, you know, go back yet again.

1 But the major building we will already have
2 approved.

3 CATHERINE PRESTON CONNOLLY: Okay.

4 KATHLEEN BORN: Catherine, we've been joined by
5 some more members of the Boston Properties team, who've
6 raised their hand. I think I see Mike Tilford, even though
7 his nameplate says, "Brett Lambert."

8 MIKE TILFORD: Thank you, Chairman Born. We would
9 like to ask tonight for an approval of this Design Review
10 submission. We think this is an excellent addition to the
11 work that this group has done collectively over the past few
12 years, starting with our original Master Plan submission in
13 2016.

14 I think the comments made tonight are very
15 thoughtful, and a lot of the considerations that are being
16 asked about fountains and entryways are things that are
17 ideally suited in our experience for the DRDAP process,
18 which invites CDD Staff as well as for ongoing review with
19 Staff Members.

20 And I would hope that our work together as
21 evidenced by the staircase, green garage park, 145 Broadway
22 and cycle tracks would engender a degree of faith in our

1 commitment to making the urban design better and reflective
2 of what you said tonight.

3 But because this is a massive Swiss watch with
4 multiple third parties, the time is beyond of the essence.
5 We would very much ask for an approval this evening without
6 conditions or further requirements of coming back for a
7 review process. I would also like to ask Maija Benjamins if
8 she has anything to add from Eversource's perspective?

9 MAIJA BENJAMINS: Thank you Mike, or Brett. I did
10 want to chime in from the perspective of Eversource. We
11 have been working really well with Boston Properties and
12 coming up with schedules to align the construction of the
13 substation to be in place immediately following our
14 approvals from the states.

15 And just the way things are aligning, I would
16 agree time is of the essence, to make sure that the portions
17 that are needed for the Eversource substation are in place
18 so that we can bring our facilities online to meet the
19 projected load demand in 2028-2029.

20 CATHERINE PRESTON CONNOLLY: Okay.

21 Mary?

22 MARY FLYNN: So I understand the urgency from the

1 proponent's point of view, but this is a very significant
2 building for the city.

3 And, you know, and we're not saying we're not
4 going to approve it, we're basically just saying we would
5 approve it, but we want to just see things that I don't
6 think affect the areas of concern that you have raised.

7 I mean, we're talking about the façade. We're
8 talking about a play area. We're not talking about, you
9 know, rotating the building or, you know, or adding more
10 floors on -- nothing that's going to affect the structure.

11 So I quite honestly don't really understand. I
12 mean, I get that it's complicated, I do. And I understand
13 there's a level of frustration and all of that. But we also
14 have to do our due diligence.

15 And I think, you know, the points that we've
16 raised, although they're minor, you know, again, they're
17 important, and something that I for one as a Board Member
18 would like to see. I don't know how the other Members are
19 going to feel ultimately, but I think we can give you pretty
20 much what you need without just turning it over to Staff. I
21 think we can see it again, and we can proceed.

22 CATHERINE PRESTON CONNOLLY: Thanks, Mary. Lou?

1 LOUIS J. BACCI, JR.: Yes. I didn't hear anyone
2 tonight talk about relocating the building, rotating the
3 structure -- nothing. I did just hear someone mention no
4 conditions. That bothers me.

5 It's kind of unfair for us to put this many issues
6 I think on Staff. I think miraculous things happen when
7 people are willing to work on problems. I think that they
8 could tur this around pretty quickly and be well on their
9 way in a very short time. I think it needs to come back to
10 us.

11 CATHERINE PRESTON CONNOLLY: Okay. Other Planning
12 Board Members want to -- I mean, at this point we've got two
13 Board Members who have expressed that they are not ready to
14 approve this tonight, though it is on track to go towards
15 approval, and the items are not structural in nature.

16 Steve?

17 Oh, wait, sorry. Mary, do you want to clarify?
18 Did I miss --

19 MARY FLYNN: Yeah. I'm not saying that I won't
20 approve it, I'm just saying that I want to see the
21 refinements of the particular elements that we talked about
22 tonight. So --

1 CATHERINE PRESTON CONNOLLY: Okay.

2 LOUIS J. BACCI, JR.: Mm-hm.

3 MARY FLYNN: -- I think that was sort of the way
4 that Daniel was describing what we could do, was to give it
5 general approval, and then say, "These are the things we
6 want to look at" with -- you know, so I'm very comfortable
7 doing that.

8 CATHERINE PRESTON CONNOLLY: Okay.

9 MARY FLYNN: Just don't want to say, "I approve
10 it, turn it over to Staff, and I'm never going to see it
11 again until it's built."

12 CATHERINE PRESTON CONNOLLY: Thank you for
13 clarifying, Mary. Steve?

14 STEVEN A. COHEN: Yeah, well yeah, I would approve
15 it tonight with a couple of issues, which I would defer to
16 Staff. We all agree whether they do it this way or that
17 way, we'll still approve this project. So I would happy to
18 defer to Staff on those secondary issues.

19 On occasion, the Staff doesn't feel comfortable
20 making some of those decisions on their own. We would like
21 them to make the decisions, but if they don't feel
22 comfortable, they can come back, and we can make that

1 decision. But those are all secondary and tertiary issues.

2 But I would feel very comfortable giving a
3 fundamental approval today.

4 CATHERINE PRESTON CONNOLLY: Okay. Thanks, Steve.
5 Hugh?

6 HUGH RUSSELL: Just wanted to confirm that I'm
7 with Mary and Steve.

8 CATHERINE PRESTON CONNOLLY: Okay. Okay. All
9 right. Then Ted?

10 [Pause]

11 Ted, you're muted.

12 [Pause]

13 Ted, cannot hear you.

14 H THEODORE COHEN: I was going to say -- I was
15 saying -- that, you know, we have three Members that feel
16 strongly that they're not ready to give a blanket approval,
17 and I don't think it's appropriate for this Board to go
18 forward in the face of that -- not opposition, but feeling
19 that they need to see things again.

20 And so I think we ought to do what Daniel and Tom
21 suggested, which was approving it in concept, but subject to
22 the condition that it come back for the issues that have

1 been raised this evening.

2 CATHERINE PRESTON CONNOLLY: Okay. I think that
3 does seem to be the consensus from the Planning Board that
4 we would be open to an approval this evening, subject to the
5 condition that there be further discussion with the Board on
6 the matters raised at our discussion tonight.

7 Daniel, it's kind of an unusual procedural
8 posture, is there -- I want to make sure that as we're
9 approving it, you have what you need, and we are not
10 misstating anything?

11 DANIEL MESSPLAY: So what I'm hearing, Chair
12 Connolly, and thank you, is that the Board would be ready to
13 approve the Design Review of the building tonight with the
14 stipulation that with the items that were identified and the
15 Board comments, and it might be helpful if we could maybe
16 just establish a summary of those.

17 I've got some notes that I could share -- that
18 those issues would continue to be worked out with Staff,
19 with the plan that it would return to the Board as a Design
20 Update for further discussion as the design progresses. Is
21 that correct?

22 KATHLEEN BORN: Sounds good.

1 CATHERINE PRESTON CONNOLLY: So I believe that is
2 what I have heard at least Mary and Steve and Ted express
3 comfort with. And I'm pretty sure Lou is not comfortable
4 with that. But Lou, do you want to confirm or deny?

5 LOUIS J. BACCI, JR.: So if it's approval, it's
6 approval. If it comes back and the majority of us do not
7 like the changes, or the lack of changes, it's still
8 approved, correct?

9 DANIEL MESSPLAY: That's correct. If they did
10 come back with updated designs that the Board felt, you
11 know, were not ready or did not satisfy the comments that
12 were made tonight, then the design that was presented this
13 evening would be the design that's approved as part of
14 Design Review.

15 LOUIS J. BACCI, JR.: Yeah. So it takes all our
16 cards away and locks us into this design, basically. I
17 mean, if the proponent wants to change something they will,
18 but if they don't want to, then how do we get them to
19 conform to what we wanted them to do?

20 I heard -- which of course I forgot his name now,
21 and I keep on seeing Brett -- he didn't want any conditions.

22 MIKE TILFORD: I've asked for a little more faith

1 based upon our past success working together and would ask
2 so again.

3 The idea that we're playing a leverage game about
4 not trying to change an entrance or landscaping I think is
5 perhaps an unfair characterization of the work we've done
6 together for the past six years.

7 LOUIS J. BACCI, JR.: So would you accept the
8 condition?

9 MIKE TILFORD: We're asking very specifically for
10 approval, and coming back for a Design Update, but the idea
11 that we wouldn't change it with a leverage game here I think
12 is, again, mischaracterization of how we've worked together
13 for --

14 CATHERINE PRESTON CONNOLLY: Tom, did you have
15 something you wanted to add?

16 TOM EVANS: Yeah. I think that one of the -- an
17 example of work that we kind of -- it's a similar project.
18 So I think -- I don't think this is totally unique, was with
19 325, we did spend some time refining elements of the
20 stairway through ongoing Design Review process.

21 And the -- it's true that through our DRDAP
22 process we spend a lot of cycles through Design development

1 preconstruction permit phase. So we at our Staff level look
2 at things multiple times before the building permit is
3 submitted.

4 CATHERINE PRESTON CONNOLLY: Mm-hm.

5 TOM EVANS: And in the past we've worked closely
6 with both our Design Review Committee and CDD Staff to go
7 through those cycles. So I feel like we can stay pretty
8 close -- have a close pulse on a house progressing and
9 resolving details in the next level of design.

10 So I think that there's a -- there's a track
11 record where we've taken approvals and massaged the details
12 way before they come back as a construction permit.

13 So I think that that's a bit more iterative along
14 the way, but also provides certainly for the project's big
15 moves to have to travel forward for both getting the project
16 procurement underway, getting the infrastructure underneath
17 designed and aligned and so forth.

18 CATHERINE PRESTON CONNOLLY: Thank you for that.

19 I think we've amply heard about the urgency that the
20 proponent would like an approval tonight. We are trying to
21 figure out procedurally how to get there.

22 If there is a solution to that, I am open to

1 hearing it. Otherwise, I appreciate that the proponent has
2 lots of advocates present.

3 But we don't -- we get the urgency. We are trying
4 to find a solution here in real time that, frankly, respects
5 our process and our obligations, obligations as well as the
6 ones that you have.

7 So, Ms. Shaw, do you have something -- a solution
8 for us?

9 SUSANNAH SHAW: I don't know that I have a
10 solution, but I would just -- I'm just reflecting on the
11 last few minutes of commentary about how to find a solution.
12 And I would just offer that the collaboration that we've all
13 had together as a team over the last year that I've been
14 involved in the project has been instrumental to making the
15 progress that we have with respect to the building, right?

16 I've heard I think every so one of you said
17 tonight, "We love the building, we love the massing, we love
18 where it's sitting." Right?

19 And I think that, you know, there's a lot of
20 design work left to go, in terms of the details of, you
21 know, what, is it you know, the white flowering tree on the
22 street trees or how can we sort of play with some of the

1 other elements?

2 And I think we all take it to heart, not only from
3 the developer's side, but also from the Design side that we
4 want this to be the best building that it can be.

5 And I think I heard a lot of constructive sort of
6 feedback vis-à-vis plaza entry experience, penthouse
7 mechanical sort of crown to the top of the building that I
8 think we'll want to continue to working together on, but I
9 would second, you know, Mike Tilford's sort of ask.

10 And I do agree that I'm happy to come back with
11 Design Updates. I want everyone on this that's part of this
12 team to see how, you know, we're able to continue to, you
13 know, massage some of these topics we've discussed tonight.
14 So, you know, I think that that's reasonable.

15 And I think that we are going to be good partners
16 and continue to be good partners in working towards, you
17 know, tweaks to some elements that everyone will feel good
18 about.

19 CATHERINE PRESTON CONNOLLY: Iram?

20 IRAM FAROOQ: Thank you, Chair. I think that the
21 one thing I would say that is different than the typical
22 Design Review is that if the Board approves the Design

1 Review today, they aren't just deferring the continued
2 design, continued Review as the design above to Staff, but
3 to Staff as well as the CRA's Design Review process, which
4 does actually have more teeth than just the Staff Review.

5 So I mean I wonder if that's the way to gain some
6 additional comfort that when they come back with the Design
7 Updates, they will have had the benefit of that process, and
8 it seems like the CRA Board Members are actually quite
9 aligned with our Board Members in terms of -- most of them --
10 - in terms of the design direction that they are looking at
11 as well. So that's kind of the one additional piece that I
12 wanted to mention solution wise.

13 CATHERINE PRESTON CONNOLLY: Okay. Thanks for
14 that. Lou?

15 LOUIS J. BACCI, JR.: Yes. And I believe Hugh's
16 had his hand up for a while, but a lot of these issues have
17 been brought forward previously and have not been addressed.
18 That is my concern.

19 CATHERINE PRESTON CONNOLLY: Okay. Hugh?

20 HUGH RUSSELL: So I've been -- you know, having
21 this role on the Planning Board, but there's also this
22 Design Review Committee that's looked at several buildings

1 so far. And I have through that experience with Boston
2 Properties and the way they operate.

3 And we've got a way of trying to sign off things
4 at a very early stage. And CRA has, I think, a more
5 sophisticated, more elaborate process of signing off by
6 essentially the architectural phases --

7 CATHERINE PRESTON CONNOLLY: Mm-hm.

8 H THEODORE COHEN: -- that the building goes
9 through. And as an architect, it's -- you know, it makes
10 sense that you don't design the entire building all at once,
11 every detail up front; it's a multi-year process.

12 CATHERINE PRESTON CONNOLLY: Mm-hm.

13 H THEODORE COHEN: So I'm wondering if our good
14 friends and colleagues, Margaret and Conrad and Barry and
15 Kathy, can basically commit to us on the Planning Board that
16 in these future reviews, they'll be just the way they've
17 been all along, being team members to achieve a goal? And
18 that if we're still concerned about something that they
19 won't just shove it under the carpet.

20 Because that's not the way they have worked, and I
21 don't, knowing these people as -- some of you I've known for
22 a very long time -- that it's inconceivable that they would

1 not say to us, you know, "Trust" - "you can trust us to keep
2 you in the loop and take your advice."

3 So that's the challenge I pose to the CRA Board
4 Members. Can you give us some reassurance?

5 CATHERINE PRESTON CONNOLLY: Cathy?

6 KATHLEEN BORN: Can I give you some reassurance?
7 What I can reassure you is that our Design Review process,
8 our ongoing Design Review process during the cases of final
9 phases of schematic design and through design development,
10 will continue, and that it will include if you are ready and
11 willing, Members of the Planning Board who wish to
12 participate -- Lou and Hugh and, you know, I actually don't
13 know if we could have more, but --

14 And, you know, occasionally -- only very, very
15 occasionally and rarely are there members of the Design
16 Review Committee who, you know, don't agree with the others.
17 But I'd say 99 percent of the time, we come -- you know, to
18 consensus on these items.

19 And I just want to be sure before I commit to
20 going forward in Design Review that I do understand the
21 scope of the items here, and that none of them are -- when I
22 say, "structural" I mean it in the broadest sense of the

1 word.

2 We're talking about the design of the plaza in
3 front of the building at this point, is that correct? We're
4 talking about the play area, we're talking about lighting,
5 it's -- what do you call it, architectural lighting? We're
6 talking about the façade design of the entry, and what else?

7 CATHERINE PRESTON CONNOLLY: I believe the crown
8 was also mentioned, and I turned to Daniel, who said he had
9 notes. I had my notes, but I trust that he has better notes
10 than I do on what Board Members have asked to see end up in
11 the Design Updates.

12 DANIEL MESSPLAY: Thanks, Chair Connolly. I think
13 Chair Born brought up a lot of the notes that I had.

14 CATHERINE PRESTON CONNOLLY: Great.

15 DANIEL MESSPLAY: I heard a couple of comments
16 about the actual façade color as well, exterior lighting, I
17 think. We talked about the design and programming of that
18 East-West Connector.

19 I want to acknowledge I think Erik Thorkildsen,
20 who has been working on this on the CDD side. I just want
21 to make sure there was nothing that I missed there from his
22 perspective from what we heard tonight.

1 ERIK THORKILDSEN: I'm just looking at my list.
2 Also got the bike storage, benches -- design of benches,
3 planting in plaza, balconies on the podium and on the upper
4 -- on the tower. That's what I had in addition to what you
5 listed.

6 CATHERINE PRESTON CONNOLLY: Okay. So I think
7 those are the items that we're looking to have updates on on
8 an ongoing basis, that we would ask our Staff to work with
9 the proponent on, and then presumably Lou and Hugh have the
10 ICU and the CRA further go through your Design Review
11 process would be developing those items as well.

12 KATHLEEN BORN: I think that's fine. I just --
13 Tom has, Tom Evans has his hand up. Yep?

14 TOM EVANS: Yeah. I just wanted to note that the
15 Design Review sessions are held as public meetings.

16 KATHLEEN BORN: Yes.

17 TOM EVANS: So there's no -- we could all come
18 back, right? But just to -- so that is a process not that
19 we squirrel away and just do it in our own conference room,
20 that we will continue these conversations and details in a
21 public forum?

22 KATHLEEN BORN: And I also want to add building on

1 what Daniel said, when we're talking about the -- I think
2 Daniel, did you say colors or façade materials or materials?
3 Something like that. That's covered also in the visual
4 mockups that --

5 CATHERINE PRESTON CONNOLLY: Mm-hm.

6 KATHLEEN BORN: -- you know, for -- I think their
7 CDD does it with their major buildings too, but we actually
8 -- CRA has actually a dedicated piece of real estate in
9 Kendall Square that we use for these visual mockups, and
10 they're very -- they are incredibly thorough.

11 It's sort of behind the -- yeah, it's behind the
12 Broad --

13 CATHERINE PRESTON CONNOLLY: Mm-hm.

14 KATHLEEN BORN: -- Institute. So I'm not worried
15 about selection of materials. And I'm -- I think that Ted
16 has brought up, I think, an important point about the top of
17 the building. And what's really important about it for this
18 building is that it's a three-sided building, and it's
19 different on every façade.

20 CATHERINE PRESTON CONNOLLY: Mm-hm.

21 KATHLEEN BORN: And I think it's hard to make a
22 judgment about the hat of the building without really

1 looking at it in a model and understanding -- it was hard to
2 see the model tonight in video.

3 CATHERINE PRESTON CONNOLLY: Mm-hm.

4 KATHLEEN BORN: And I think that if we were
5 looking at the -- if we're talking about the materials on
6 the top of the building, and we're not talking about a major
7 change into a -- you know, an image or shape change or
8 putting a hat or a point on the top of the building, if it's
9 an issue of materials, that is something that is actually
10 probably best dealt with in a Design Review situation.

11 CATHERINE PRESTON CONNOLLY: Okay. Hugh and Ted,
12 am I -- I don't want to say anything that's going to
13 contradict. Yeah, no, it was going to --

14 KATHLEEN BORN: He's got his hand up.

15 CATHERINE PRESTON CONNOLLY: -- turn to him next.
16 Yeah, no, he -- I was going to --

17 KATHLEEN BORN: He's got his hand up. Okay.

18 H THEODORE COHEN: Well, no. You didn't say
19 anything that contradicted me. I guess why I'm raising my
20 hand is it seemed to me maybe 10,15 minutes ago, we were at
21 the point where I thought we could vote on something --

22 KATHLEEN BORN: -- Mm-hm.

1 H THEODORE COHEN: -- until the representatives
2 from Boston Properties suddenly said, "Well, we want an
3 approval without conditions."

4 And I think, you know, them just having listed all
5 the issues that remain outstanding, that we're -- you know,
6 in theory putting on CRA to work through them all seems to
7 me that we are then aggregating our obligations as the
8 Planning Board in terms of do we approve this or not.

9 I have no problems saying, "We approve the design,
10 and "but it's subject to these conditions that we want to
11 see again." Now unless Boston Properties or Eversource can
12 give me a great reason why that is not a sufficient approval
13 for them to go forward right now with the Facilities Siting
14 Board, I would not be inclined to go any other route.

15 I think we each have our own obligations. We've
16 got at least two, if not three Members, who feel strongly
17 that they want to see this come back again before they sign
18 off completely. And, you know, that's where I am.

19 CATHERINE PRESTON CONNOLLY: Okay.

20 H THEODORE COHEN: You know, I can live with
21 pretty much anything. But, you know, I think we have -- you
22 know, our obligations to perform, and being asked to simply

1 say, "We don't care about these things" I think is wrong.

2 CATHERINE PRESTON CONNOLLY: So --

3 MIKE TILFORD: If I may --

4 CATHERINE PRESTON CONNOLLY: -- yeah. Could you
5 give your name again, since it does not show up?

6 MIKE TILFORD: Of course, apologies, Chair Preston
7 (sic). [Michael Tilford of Boston Properties.] At no point
8 in time, do I believe we've meant or said, "Approve this
9 without conditions; we don't care what you're saying."

10 I think, please say the things that matter to you,
11 but leave it to two things: The DRDAP process, which has
12 been a very, very effective process -- we've demonstrated
13 that -- as well as, you know, our past history in the last
14 six years of attempting to meet all the conditions and
15 interests of the Planning Board.

16 So at no point is it an, "Approve without
17 conditions, we're done" situation, it is a, "We would like
18 to be able to do a Design Update." But for further votes and
19 discretionary hearings, it presents a lot of logistical
20 challenges to an extremely complicated process of moving the
21 substation to our parcel.

22 We've been at this for quite some time. I don't

1 think any of these things are unsolvable. Happy to add
2 bench backs, happy to revisit the idea of the entrance, but
3 subject to further process with voting conditions and
4 discretionary approvals is in fact a burden to what we are
5 trying to achieve.

6 And I'm happy to not add anything further. I
7 think we've made our case as best as we can. And at some
8 point in time, we have to leave this in the hands of the
9 multiple parties who are involved with this broader
10 proposal, with the hopes that it works in our earnest
11 efforts, but I don't want to press the point any further. I
12 respect whatever this Board decides.

13 CATHERINE PRESTON CONNOLLY: Okay. I mean I -- to
14 Ted's point, I think we were getting close to what you
15 wanted in terms of voting to approve with a condition for a
16 Design Update. And, frankly, we're paying --

17 MIKE TILFORD: An Update is fine.

18 CATHERINE PRESTON CONNOLLY: And, well --

19 MIKE TILFORD: Okay.

20 KATHLEEN BORN: No, let's stop where --

21 CATHERINE PRESTON CONNOLLY: I think where you
22 lost a number of Board Members is you said that there would

1 -- should not be any conditions.

2 And so what I want to clarify is it's not that
3 you're saying that there should be no conditions. What
4 you're saying is that it be an approval, and that such
5 conditions as we typically include in Design Updates and
6 ongoing Staff Review, which are frequently in our conditions
7 for approvals, are acceptable, and that you are not in fact
8 asking for an approval without conditions?

9 SUSANNAH SHAW: Cathy, I'm just going to step in
10 here. That is the case. I'm the lead on the residential
11 project, and in conjunction with Mike. And the approval
12 with conditions with the Design Update to follow on the list
13 of items that is being summarized by Daniel is --

14 CATHERINE PRESTON CONNOLLY: Mm-hm.

15 SUSANNAH SHAW: -- acceptable to Boston
16 Properties.

17 CATHERINE PRESTON CONNOLLY: Okay.

18 SUSANNAH SHAW: And we want to continue to
19 collaborate with everyone, and make sure everyone feels like
20 their feedback is getting incorporated. And rest assured we
21 are certainly trying to do our best to do that.

22 And I think you're seeing that as this process

1 has, you know, continued to progress over the last year.

2 You know, and so we look forward to continuing to
3 work with everyone at the Staff level and at the Board
4 level, to make sure that everyone feels like the design is
5 progressing the way they're wishing it to.

6 CATHERINE PRESTON CONNOLLY: Okay. Thank you very
7 much for that clarification. All right. Then, let's circle
8 back around to where we were. [Laughter]

9 And I do think that while there are many things,
10 as have been noted here, that the Board would like to see
11 again, and would like to hear progress on the DRDAP process
12 and the Design Review Committee.

13 I think that as is typical of us, Design Updates
14 are not an uncommon tool that we use in some larger projects
15 of this nature.

16 I don't want to ask for a motion unless I think --
17 but I think that's where we're at, is that Daniel and Kathy
18 have -- and Erik have listed out those areas we would like
19 to see in Design Updates, as the design is further
20 developed.

21 Are there any additional areas that we would --
22 that Planning Board Members would like to see further as the

1 design is developed?

2 [Pause]

3 Seeing none? Okay. Kathy, then I think our Board
4 is ready to make a motion. I would recommend that we go
5 ahead and do that, and then we let you do your thing?

6 KATHLEEN BORN: Yes.

7 CATHERINE PRESTON CONNOLLY: All right. Then is
8 there a motion to approve the design of the building in
9 conformance with the plans that were submitted subject to
10 continuing Design Review by Staff, Design Updates to this
11 Planning Board, and such additional processes as is required
12 by the CRA's procedures? The details of the design --
13 again, subject to further review?

14 STEVEN A. COHEN: Steve, so moved.

15 ALAN PRICE: Alan second.

16 CATHERINE PRESTON CONNOLLY: Alan seconds.

17 Daniel, we have eight on this. So that means I'm going to
18 have Alan be our Voting Member?

19 DANIEL MESSPLAY: Sure, yes.

20 CATHERINE PRESTON CONNOLLY: All right. Then we
21 will take a roll call vote on that motion.

22 DANIEL MESSPLAY: On that motion, Lou Bacci?

1 LOUIS J. BACCI, JR.: Yes.

2 DANIEL MESSPLAY: H Theodore Cohen?

3 H THEODORE COHEN: Yes.

4 DANIEL MESSPLAY: Steve Cohen?

5 STEVEN A. COHEN: Yes.

6 DANIEL MESSPLAY: Mary Flynn?

7 MARY FLYNN: Yes.

8 DANIEL MESSPLAY: Hugh Russell?

9 HUGH RUSSELL: Yes.

10 DANIEL MESSPLAY: Tom Sieniewicz?

11 TOM SIENIEWICZ: Yes.

12 DANIEL MESSPLAY: Alan Price?

13 ALAN PRICE: Yes.

14 DANIEL MESSPLAY: Ashley Tan?

15 ASHLEY TAN: Yes.

16 DANIEL MESSPLAY: Catherine Preston Connolly?

17 CATHERINE PRESTON CONNOLLY: Yes.

18 [All vote YES]

19 DANIEL MESSPLAY: That's all Members voting in
20 favor.

21 CATHERINE PRESTON CONNOLLY: Thank you very much,
22 Daniel. Kathy Born, let me turn it -- the floor -- over to

1 you.

2 KATHLEEN BORN: All right. Well, our motion would
3 be to approve the schematic design with the conditions of
4 further Design Review for plaza area, lighting entry
5 materials and the VMU, which is the visual mockup. Do I
6 have a maker of that motion? Margaret?

7 MARGARET DRURY: So moved.

8 KATHLEEN BORN: May I have a roll call, Tom?

9 TOM EVANS: Yes on the motion for schematic
10 design, with conditions. Kathy Born?

11 KATHLEEN BORN: Yes.

12 TOM EVANS: Kathy yes. Conrad Crawford?

13 CONRAD CRAWFORD: Yes.

14 TOM EVANS: Conrad yes. Margaret Drury?

15 MARGARET DRURY: Yes.

16 TOM EVANS: Margaret Drury yes. Barry Zevin?

17 BILL ZAMPARELLI: Yes.

18 TOM EVANS: Barry Zevin yes. Chris Bator is
19 absent.

20 KATHLEEN BORN: I realized that we started talking
21 about DRDAP and I realized that there may be some Members of
22 the Planning Board or other people in attendance who don't

1 know what "DRDAP" is. [2:53:59] Tom?

2 TOM EVANS: So DRDAP is our acronym for our Design
3 Review and Document Approval Procedure, which is a -- you
4 know, a structure whereby we do ongoing Design Review from
5 me -- really from the conceptual design through a
6 Certificate of Completion at the end of the process, and it
7 -- the Design Review process that we engage with CDD Staff
8 and the Design Review Committee and structure it out of our
9 development agreement with Boston Properties.

10 KATHLEEN BORN: Thank you.

11 CATHERINE PRESTON CONNOLLY: All right. So I
12 believe that concludes the Planning Board's measures on this
13 action. If the CRA has any additional procedural measures
14 they need to take?

15 KATHLEEN BORN: We don't. I would entertain a
16 motion for adjournment of the CRA portion of the meeting.

17 MARGARET DRURY: So moved.

18 KATHLEEN BORN: Roll call.

19 TOM EVANS: To adjourn, Kathy Born?

20 KATHLEEN BORN: Yes.

21 TOM EVANS: Kathy yes. Conrad Crawford?

22 CONRAD CRAWFORD: Yes.

1 TOM EVANS: Conrad yes. Margaret Drury?

2 MARGARET DRURY: Yes.

3 TOM EVANS: Margaret Drury yes. Barry Zevin?

4 BARRY ZEVIN: Yes.

5 TOM EVANS: Barry Zevin yes. Okay. We'll see you
6 al tomorrow for our regular Board meeting.

7 CATHERINE PRESTON CONNOLLY: [Laughter]. Thank you
8 very much to the CRA for another really productive meeting
9 with us. We really appreciate your partnership, and we will
10 see you next week.

11 TOM EVANS: Thank you.

12 KATHLEEN BORN: And thank you, Catherine.

13 CATHERINE PRESTON CONNOLLY: All right. I am
14 going to hand the virtual gavel here over to Mary Flynn, who
15 will chair the remainder of the meeting, as I am recused
16 from those matters. Thank you all.

17 MARY FLYNN: Okay. All right. Goodnight,
18 Catherine. Thank you so much.

19 H THEODORE COHEN: Thank you, Catherine.

20 MARGARET DRURY: Goodnight, folks!

21 KATHLEEN BORN: Bye, Margaret.

22 MARY FLYNN: Okay. So we have two more items.

* * * * *

(9:59 p.m.)

Sitting Members: Mary T. Flynn, Louis J. Bacci, Jr., Steven
A. Cohen, Theodore Cohen, Hugh Russell,
Ashley Tan, and Alan Price

MARY FLYNN: We have review of Board of Zoning
Appeal cases which are going to be heard on April 14, 2022.
As I said, there are two cases.

The first is BZA No. 165062, which seeks a permit
to modify an existing wireless telecommunications facility
by replacing existing panel antennas and associated
equipment, as well as modifying existing ancillary equipment
on the rooftop of the building at 20 Sidney Street.

And CDD Staff I think in the person of Suzannah
Bigolin will provide an update.

SUZANNAH BIGOLIN: Thank you, Mary. The Planning
Board comments and requests for wireless communication
facilities on buildings permitted by Planning Board special
permits, and this building is part of University Park. And
that's PB#152.

We have met with the applicant and provided
comments, and representatives from the applicant are also

1 present tonight. Thank you.

2 MARY FLYNN: Okay. Thank you. Are there any
3 questions from the Board for either the Staff or for the
4 applicant?

5 [Pause]

6 I am not seeing any hands. I am not seeing any
7 hands. I want to make sure that I see everybody. Okay.
8 Okay. So then, in Susannah's comments, she summarizes it
9 nicely by saying, "No concerns with modest modifications to
10 this eclectic antenna facility, et cetera." So does the
11 Board want to forward Susannah's comments to the BZA as
12 ours?

13 Hugh?

14 H THEODORE COHEN: Beat me to it. Yes.

15 MARY FLYNN: Okay.

16 H THEODORE COHEN: Put our stamp on that and send
17 it along.

18 MARY FLYNN: Send it along. Okay. Very good. So
19 then may I have --

20 H THEODORE COHEN: Thank you, Susannah.

21 MARY FLYNN: All right. So Hugh, is that a motion
22 from you, then?

1 H THEODORE COHEN: So move.

2 MARY FLYNN: So move. Thank you. Okay, is there
3 a second?

4 ALAN PRICE: Alan second.

5 MARY FLYNN: Thank you, Alan. And Daniel, can I
6 have a roll call, please?

7 DANIEL MESSPLAY: Yes. On that motion, Lou Bacci?

8 LOUIS J. BACCI, JR.: Yes.

9 DANIEL MESSPLAY: H Theodore Cohen?

10 H THEODORE COHEN: Yes.

11 DANIEL MESSPLAY: Steve Cohen?

12 STEVEN A. COHEN: Yes.

13 DANIEL MESSPLAY: Hugh Russell?

14 HUGH RUSSELL: Yes.

15 DANIEL MESSPLAY: Alan Price?

16 ALAN PRICE: Yes.

17 DANIEL MESSPLAY: Ashley Tan?

18 ASHLEY TAN: Yes.

19 DANIEL MESSPLAY: And Mary Flynn?

20 MARY FLYNN: Yes.

21 [All vote YES]

22 DANIEL MESSPLAY: That's all Members voting in

1 favor.

2 MARY FLYNN: Okay. Thank you so much.

3 * * * * *

4 (10:01 p.m.)

5 Sitting Members: Mary T. Flynn, Louis J. Bacci, Jr., Steven
6 A. Cohen, Theodore Cohen, Hugh Russell,
7 Ashley Tan, and Alan Price

8 MARY FLYNN: Okay, the next case is BZA No.
9 164599, which seeks a special permit to modify an existing
10 wireless communications facility by replacing nine existing
11 panel antennas and three remote radio head units with nine
12 new panel antennas and six new RRH Units at 25 Eighth
13 Street. And Susannah, again, will summarize the proposal.

14 SUZANNAH BIGOLIN: Thank you, Mary. We've
15 reviewed this proposal and we met with the applicant. We
16 thought it was one that we should provide comments to the
17 Planning Board.

18 The applicant's representative is present tonight,
19 and updated plans and renderings have been provided in
20 response to the Staff comments. We would appreciate getting
21 comments from the Planning Board on this case. And we note
22 just with the Updates that most of our comments have been

1 addressed, and the new renderings do show some improvements.

2 MARY FLYNN: Okay. So can we see those
3 renderings? Is the applicant going to share those? How is
4 that going to work, Susannah?

5 SUZANNAH BIGOLIN: I think Swaathi would have --

6 MARY FLYNN: Swaathi has it? Okay. All right.
7 So Swaathi, if we could see those, please?

8 SWAATHI JOSEPH: If you don't mind giving me one
9 second. I e-mailed that to the Board, but let me just pull
10 that out.

11 MARY FLYNN: Okay.

12 H THEODORE COHEN: Chair, can I ask a question
13 while we're waiting?

14 MARY FLYNN: Oh. By all means, yes.

15 H THEODORE COHEN: Does the City own that
16 building?

17 SUZANNAH BIGOLIN: It's Cambridge Housing
18 Authority.

19 H THEODORE COHEN: Cambridge Housing. So they are
20 the people who presumably entered into the contract once
21 upon a time to put cell phone antennas on the building?

22 SUZANNAH BIGOLIN: Correct. I think the applicant

1 would be able to provide more information.

2 MARY FLYNN: Okay. And Jill Schafer, I believe
3 you're representing the applicant? Can you shed a little
4 more light on the ownership and arrangement?

5 JILL SCHAFER: Yes. I was not involved in the
6 initial special permit back in the early 2000s, but yes, my
7 understanding it's Cambridge Housing Authority. T-Mobile is
8 not the only carrier up there. There are two other
9 carriers.

10 So I really honestly do not know the initial -- if
11 they did an RFP or how the antennas were put up there
12 initially. But this is a like-kind modification to the T-
13 Mobile equipment that's already up there.

14 And as you can see from that rendering, we
15 slightly modified the height of the antennas to conform with
16 the CDD recommendation. They recommended that they should
17 be moved down to conform with the 45-degree setback, and if
18 you compare the before and after photos, you will see a big
19 improvement in moving those.

20 MARY FLYNN: Okay. Very good.

21 JILL SCHAFER: Obviously, that went way beyond the
22 question. The initial question -- answer for.

1 MARY FLYNN: That's okay. It was helpful if you
2 can just continue to walk us through these. Swaathi, if you
3 sent them, I either didn't see a difference, or I didn't see
4 the second version. So --

5 JILL SCHAFER: Right. And it's a very -- it's a
6 one to one-and-a-half-foot difference. So the -- all of the
7 antennas were lowered, one to one and a half feet. But it
8 does conform now to achieve that 45-degree setback that CDC
9 recommended.

10 So that's done. And that has been, in our
11 opinion, a visual improvement to the property.

12 The second comment had to do with potentially
13 adding covers or sheaths to the antennas, but to the extent
14 that it's feasible.

15 And T-Mobile just actually cannot add coverings to
16 these antennas. There's really no place to attach a
17 sheathing or covering here, and the -- we can't attach
18 anything to the façade of the building, other than the
19 mounts.

20 MARY FLYNN: Mm-hm.

21 JILL SCHAFER: And so any covering would need to
22 be affixed directly to the antenna, which T-Mobile can't do,

1 because it will affect the use of the antenna. It would not
2 be usable.

3 MARY FLYNN: Okay.

4 JILL SCHAFER: That was the only thing that was in
5 the seven-point memo that T-Mobile was saying was not
6 feasible, because the third item was to reduce the length of
7 all unused mount sections, which the updated plans have
8 done. So that is completed.

9 And then the RRUs are actually behind the -- you
10 can't see them from the roof at all. They're actually
11 behind the coverings, or the sheaths. So that was
12 accomplished.

13 And then T-Mobile definitely has plans to remove
14 any unused mounting brackets. They always do that. And the
15 exposed cables will be concealed definitely. And then T-
16 Mobile will comply, do whatever painting, matte finish, is
17 required here. That's no problem at all. That's all
18 definitely able to be done.

19 MARY FLYNN: Okay. Great. Thank you. All right.

20 So Susannah, other than that one item, the covers,
21 we have agreement on all the others points, so are you
22 comfortable with their using the cover?

1 SUZANNAH BIGOLIN: Yes. I think it's made quite a
2 significant improvement just moving them down and --

3 SUZANNAH BIGOLIN: It is a tricky façade to work
4 with and all the patchwork colors, but I think it's -- the
5 antennas are darker, so it has helped us a little.

6 MARY FLYNN: Okay. Great. Are there any
7 questions. Hugh, I see your hand up. Is that from the last
8 time, or is that a new point that you want to make?

9 HUGH RUSSELL: It's a new point.

10 MARY FLYNN: Okay. Go right ahead, please.

11 HUGH RUSSELL: Essentially the building now has
12 camouflage treatment to the exterior walls, and -- which
13 means that the antennas are almost invisible.

14 MARY FLYNN: Right.

15 HUGH RUSSELL: I mean, if you look for them, yes,
16 we'll find them, but in a way, they sort of lucked out with
17 the -- if it had been --

18 SUZANNAH BIGOLIN: Yes.

19 H THEODORE COHEN: -- you know, crystal white
20 panels, we'd be still talking about it. But so and the
21 color they picked is I think the right color to do, and a
22 single color rather than trying to match the exact pattern

1 that's behind it, yeah, it's the right move.

2 MARY FLYNN: Mm-hm.

3 H THEODORE COHEN: So again, I thank Susannah, and
4 I thank T-Mobile not only for years of great service, and if
5 I could -- I shouldn't do this, but we had terrible Internet
6 service until T-Mobile came out with offering Internet
7 hotspots. It was a Godsend. Thank you so much.

8 MARY FLYNN: Excellent. All right. Are there any
9 other comments or questions from Board Members?

10 [Pause]

11 No. Okay. So then, could I have a motion to send
12 a positive recommendation on the changes made to the
13 placement of the equipment, as shown here this evening
14 highlighting the recommendations that Susannah made, and
15 that have been implemented?

16 STEVEN A. COHEN: Steve, so moved.

17 LOUIS J. BACCI, JR.: Louis second.

18 MARY FLYNN: Okay. Roll call vote, please,
19 Daniel?

20 DANIEL MESSPLAY: Yep. Roll call on that motion:

21 LOUIS J. BACCI, JR.: Yes.

22 DANIEL MESSPLAY: H Theodore Cohen?

1 H THEODORE COHEN: Yes.

2 DANIEL MESSPLAY: Steve Cohen?

3 STEVEN A. COHEN: Yes.

4 DANIEL MESSPLAY: Hugh Russell?

5 HUGH RUSSELL: Yes.

6 DANIEL MESSPLAY: Alan Price?

7 ALAN PRICE: Yes.

8 DANIEL MESSPLAY: Ashley Tan?

9 ASHLEY TAN: Yes.

10 DANIEL MESSPLAY: And Mary Flynn?

11 MARY FLYNN: Yes.

12 [ALL VOTE YES]

13 DANIEL MESSPLAY: That's all members voting in
14 favor.

15 MARY FLYNN: Thank you. Thank you, Susannah.

16 Thank you to T-Mobile. That was great. Appreciate it.

17 Okay. So that concludes the business on our Agenda. Are
18 there any additional comments from Staff?

19 DANIEL MESSPLAY: Thank you all for hanging in
20 there tonight.

21 MARY FLYNN: Okay. Board Members, have you had
22 anything else you would like to bring up before we adjourn?

1 [Pause]

2 Okay.

3 H THEODORE COHEN: Thank you for hanging in there.

4 MARY FLYNN: Thanks, everyone.

5 HUGH RUSSELL: Goodnight.

6 MARY FLYNN: Yes, thank you all.

7 LOUIS J. BACCI, JR.: Goodnight, everyone.

8 SUZANNAH BIGOLIN: Thank you.

9 MARY FLYNN: All right. Goodnight.

10 DANIEL MESSPLAY: Goodnight.

11 MARY FLYNN: We are adjourned. Yes.

12 [10:11 p.m. End of proceedings.]

13

14

15

16

17

18

19

20

21

22

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

CERTIFICATE

Commonwealth of Massachusetts
Middlesex, ss.

I, Catherine Burns, Notary Public in and for the Commonwealth of Massachusetts, do hereby certify that the above transcript is a true record, to the best of my ability, of the proceedings.

I further certify that I am neither related to nor employed by any of the parties in or counsel to this action, nor am I financially interested in the outcome of this action.

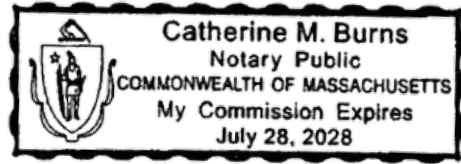
In witness whereof, I have hereunto set my hand this 22nd day of April, 2022.



Notary Public

My commission expires:

July 28, 2028



A				
ability 27:16 36:1 108:3 110:21 122:14 167:7	activation 31:8	27:1 77:21	6:13 11:11	angular 40:11 43:7
able 25:19 28:2 38:3 44:22 55:16 100:2 101:20 102:17 106:9 111:12 112:10 136:12 145:18 159:1 161:18	active 23:11 33:20 44:1	96:5 109:15	12:14,15 13:8	animal 87:5
absent 5:14 6:2 151:19	activity 24:3	advanced 17:6	88:10,11,17	animating 23:10
absolutely 65:8 109:19 110:12 111:18 113:10	Acts 3:13	advertised 122:6	149:15,15,16	announce 34:18
accept 11:17 133:7	actual 140:16	advice 139:2	149:18 150:12	announced 9:1
acceptable 147:7,15	add 15:5 28:21 35:17 60:17 68:18 86:3 88:13 115:1 126:8 133:15 141:22 146:1,6 160:15	advising 59:14	150:13 154:5	answer 16:21 107:14 159:22
access 24:6,7,10 39:19 61:19 63:12 97:8 100:13 104:19 105:2	added 42:19	advocates 135:2	156:4,4,5,15	antenna 155:10 160:22 161:1
accessed 24:21	adding 127:9 160:13	affect 83:16 127:6,10 161:1	156:16 157:7	antennas 154:11 157:11,12 158:21 159:11 159:15 160:7 160:13,16 162:5,13
accesses 98:16	addition 20:17 24:12 26:9 31:14 34:1 35:5 78:6 105:4 125:10 141:4	afforded 36:18	164:6,7	Anyway 75:19
accessible 40:15 41:21 44:13	additional 16:9 42:5 46:2,2 47:5 56:18 62:16 63:8 70:19 95:4,16 95:18 97:14 102:5 137:6,11 148:21 149:11 152:13 164:18	afterthought 72:13	Alewife 8:14	apartments 92:21
accommodate 65:5 104:21	additive 113:6	age 50:6	alibi 32:8 87:11	apologies 145:6
accomplished 161:12	address 19:12 57:12 58:2 60:2 71:1 111:14	agenda 6:22 7:1 7:1 11:5 17:5 164:17	align 39:7 126:12	Appeal 2:13 154:7
accurate 10:9 166:18	addressed 102:9 137:17 158:1	aggregating 144:7	aligned 43:4 134:17 137:9	applicant 71:1 88:20 95:10 107:3 154:21 154:22 155:4 157:15 158:3 158:22 159:3
achieve 103:6 138:17 146:5 160:8	additive 113:6	ago 87:18 91:13 143:20	aligning 65:21 126:15	applicant's 157:18
achieved 89:10	address 19:12 57:12 58:2 60:2 71:1 111:14	agree 67:7 74:10 77:7 78:1,5 79:3 80:14,19 83:5 84:1,8 85:20 89:9 90:11,17 92:11 105:13 117:8 126:16 129:16 136:10 139:16	allows 33:16	applicants 3:15
achieving 25:19	adjacent 60:8,11 84:17	agreed 101:2	alongside 104:21	application 62:9 87:2
acknowledge 72:20 92:9 140:19	adjourn 152:19 164:22	agreement 9:3 17:8 152:9 161:21	altered 39:3	apply 17:16
acronym 152:2	adjourned 165:11	agrees 107:3	aluminum 29:18	appointments 103:20 105:18
action 15:21 16:7 152:13 167:9,11	adjournment 152:16	ahead 53:8 71:15 78:11 99:14 102:15 111:14 149:5 162:10	amazing 31:14 85:11	appreciate 68:8 86:8 124:6,7 135:1 153:9 157:20 164:16
activate 48:3	adopt 8:17	Akamai 34:15 44:9	Amazingly 59:12	appreciated 86:15
	Adoption 2:8	akin 48:7	ambient 111:10	approach 49:18 104:20
	advance 18:17 19:5 20:19	al 153:6	ambitious 79:18	appropriate 84:19 130:17
		Alan 1:10 3:7 4:19,21,22	amending 7:20	appropriately 114:20 118:13
			Amendment 15:17	approval 15:17 15:20 16:17,19
			amenities 26:3,7	
			amenity 26:5,11	
			American 94:9	
			Ames 106:10	
			amount 66:6 69:12 102:2 110:10 116:3	
			amply 134:19	
			anchoring 45:22	
			ancillary 154:12	
			angle 56:3,3	
			angled 44:20	
			angles 74:15	

17:6,10,16	architecture	assumed 124:5	133:7 137:15	barriers 97:4,7
19:6 119:14,22	53:18 117:20	assured 147:20	149:22 150:1	Barry 14:16,18
123:10,17	area 28:9 34:1	attach 160:16,17	154:3 156:7,8	14:22 62:21
125:9 126:5	39:11 40:22	attached 27:9	157:5 163:17	89:2,4,5,8 91:6
128:15 129:5	42:13 45:4,14	attempting	163:21 165:7	106:6,8,15,17
130:3,16 131:4	49:6 51:9 69:3	145:14	back 8:18 10:2	106:21 138:14
132:5,6 133:10	69:4,12,18,21	attendance 4:7	15:18,22 16:18	151:16,18
134:20 144:3	70:2,3,6,7,7,10	15:5 151:22	17:2 22:9 32:8	153:3,4,5
144:12 147:4,8	73:14 78:5	attention 6:4	33:20 34:3,21	Barry's 117:8
147:11 152:3	83:4 85:3 86:1	32:11	36:1,7,22	base 44:7,12
approvals	114:1 115:6	audible 4:7,11	38:10,11 47:16	47:20 73:16
119:13 124:16	119:7 127:8	4:13,16,17,20	50:14 51:4,6	111:7,7 115:21
126:14 134:11	140:4 151:4	4:21 5:2,3,6,9	80:3 85:3,7	based 8:16
146:4 147:7	areas 22:6 33:20	5:10,12,16,17	94:6,12 95:1	48:18 50:21
approve 11:13	42:11 43:11	5:19,22 14:3	97:17 104:13	97:7 133:1
16:7 68:5	44:1 48:3	14:11,15 15:3	104:14 111:5	baseline 101:1,4
115:19 116:19	64:17 95:15	audio 4:1	115:8,22 117:4	101:11
118:10,20	119:13 127:6	Authority 13:15	118:21 120:17	basement 98:19
119:6 121:9	148:18,21	13:19 14:8	121:10,20	100:6,17 101:8
124:1,19 127:4	arranged 58:6	17:5 116:18	122:11,14	101:9 102:3
127:5 128:14	arrangement	158:18 159:7	124:7,8,19,22	107:5
128:20 129:9	159:4	available 24:19	126:6 128:9	basically 50:14
129:14,17	arrived 14:7	52:11	129:22 130:22	63:13 70:8
131:13 144:8,9	arrow 40:19	Ave 7:14	132:6,10	127:4 132:16
145:8,16	artful 46:4	Avenue 9:4	133:10 134:12	138:15
146:15 149:8	Article 8:5	92:18,20	136:10 137:6	basis 141:8
151:3	articulate 31:9	avoids 98:16	141:18 144:17	Bator 14:4
approved 16:10	articulated 20:3	100:11	148:8 159:6	151:18
16:13 125:2	articulation	Avon 94:6	backs 61:6,8	beacon 59:7
132:8,13	32:15	awful 71:17,18	85:6 146:2	110:4,19
approves 136:22	Ashley 1:10 3:6	72:21	bad 90:5,12	beat 12:1 155:14
approving	5:15,17 6:12	awfully 71:22	badge 99:18	beautiful 65:1
118:14 123:5	11:10 12:16,17		bakery 23:16	73:6 79:18
130:21 131:9	13:7 85:19,20	B	balance 94:2	84:15
approximately	86:17 150:14	b 65:8	balconies 36:3,6	begins 49:2 51:8
60:18	150:15 154:5	Bacci 1:8 3:5 5:5	36:8,10 60:15	beige 71:22 72:4
April 1:4 3:9 7:9	156:17,18	5:6 6:11 11:9	65:6,15,16	beleaguered
10:16 13:21	157:7 164:8,9	11:22 12:4,5	77:8 85:8	56:5
154:7	asked 125:16	13:6 62:12	141:3	believe 10:5
architect 138:9	132:22 140:10	68:11 71:4	balcony 36:13	15:13 17:2,21
architects 61:5	144:22	91:5 102:11	36:16 65:9,13	59:13 69:19,21
92:1	asking 4:6 21:4	103:14 105:4	85:12,14	81:16 88:5,11
architectural	133:9 147:8	105:12 106:5	Baldwin 9:7	116:18 132:1
19:14 38:9	aspects 60:7,22	106:13,16	ballet 97:20	137:15 140:7
52:2 61:10	asset 64:13	108:16 113:3,9	band 75:5	145:8 152:12
109:21 111:8	Assistant 1:12	113:11,16,19	banded 28:18	159:2
113:14 138:6	6:15 14:16,19	114:22 121:19	33:10	bench 47:19
140:5	associated	122:2,5,8,10	barrier 38:4	85:7 93:21
architecturally	154:11	122:13 128:1	63:21 96:9,11	146:2
61:15 82:21	Associates 18:19	129:2 132:5,15	96:16	benches 58:6,7

58:12 61:1,6,6 61:7,9,13,14 61:14 69:3 85:6 93:19 141:2,2 bend 30:11 bends 30:8,14 34:14 benefit 100:5 137:7 Benjamins 126:7,9 bent 37:10 best 40:15 41:12 92:7 108:9 136:4 143:10 146:7 147:21 167:6 better 54:5 58:15 61:14 64:16 69:6 88:6 117:5,10 126:1 140:9 beyond 90:4 119:14 126:4 159:21 bicycle 99:10 106:10 bicycles 19:22 103:17,17 105:7 bicyclists 93:14 93:15,15 108:7 big 9:13 67:17 73:16 77:17 79:18 80:12,15 80:21 83:21 86:19 87:2 90:2 92:10,19 93:1 134:14 159:18 big-ticket 13:10 bigger 72:16 biggest 73:20 Bigolin 1:13 154:15,16 157:14 158:5 158:17,22 162:1,3,18 165:8	bike 24:15,18 39:7 42:5 45:5 52:6 64:18 70:12,13,18 71:1 95:2 97:18,19 98:3 98:5,5,7,8,9,15 98:21 99:12,13 99:19,20,21,21 100:3,4,5,7,10 100:14,15,18 101:14 104:13 104:20 106:7 107:10,20,21 108:2,3 109:8 116:5,5 141:2 bikes 24:16,20 98:2,17 99:16 100:2 101:9,14 102:2,8 104:2 104:8 105:2,19 106:18 107:12 107:16,18 108:18 109:10 109:11,12 BILL 151:17 Binney 7:7 20:8 22:4 Biogen 61:19 bit 20:20 26:2 26:10,11,14,15 27:7,15,19 29:4,14 30:4,6 30:22 31:11,20 31:21 32:18 33:15 34:5,17 36:6 37:7 38:18 39:15 40:5 44:18,22 47:5,9 50:11 50:14 55:6 68:21 79:4 80:12 92:12,13 104:12 114:8 118:19 134:13 Bjorn 60:6 blank 72:22 blanket 130:16 blend 74:21 block 40:5 50:15	63:21 blocking 44:15 blocky 61:6 blue 27:5 42:10 77:10,19 blur 32:5 Board 1:1 2:8 2:13 3:10,15 3:21 4:6 6:22 7:10,10,18 8:3 8:6 9:17,18 10:19 11:3,13 13:12,15 14:1 14:4 15:7 16:2 16:3,5,6,14,17 16:19,22 17:16 52:8,13,16 53:11,12 55:20 56:2,12,17 57:3 62:8 70:22 71:2 78:10 91:15 95:17 97:16 107:9 109:7,19 114:11,13 115:10 116:15 119:2 120:3,8 120:8,13 121:11,12,17 124:16,18 127:17 128:12 128:13 130:17 131:3,5,12,15 131:19 132:10 136:22 137:8,9 137:21 138:15 139:3,11 140:10 144:8 144:14 145:15 146:12,22 148:3,10,22 149:3,11 151:22 153:6 154:6,17,18 155:3,11 157:17,21 158:9 163:9 164:21 166:16 Board's 8:16 15:17,21 16:6	16:19 62:13 152:12 Boards 13:17,20 boat 64:2 body 61:10 bollards 50:20 book 30:5 bookcase 66:22 Borden 43:10 boring 58:14 Born 13:14,18 13:18 14:13,16 14:19 15:4 52:18,22 53:2 55:3 78:11 81:7 88:21 89:1 91:2 119:1,5,18 120:16 125:4,8 131:22 139:6 140:13 141:12 141:16,22 142:6,14,21 143:4,14,17,22 146:20 149:6 150:22 151:2,8 151:10,11,20 152:10,15,18 152:19,20 153:12,21 Boston 13:13 18:3 58:16 74:7 77:5 91:21 94:18 101:19 102:21 105:9 107:3 125:5 126:11 138:1 144:2,11 145:7 147:15 152:9 bothers 128:4 bottlenecking 105:1 bottom 22:17 72:5 73:9,18 98:14 bound-wire 32:2 boxes 65:11 brackets 50:6	161:14 brakes 99:17 brassy 92:19 breadth 23:12 25:1 111:18 break 47:9 68:2 105:22 breakdown 35:4 Brett 54:21 125:7 126:9 132:21 bridge 48:10 bridges 48:14 brief 18:4 82:12 briefly 42:22 99:3 122:18 bring 29:10 34:11 98:18 126:18 164:22 bringing 98:17 103:10 broad 19:12 50:3 142:12 broader 31:20 146:9 broadest 139:22 broadly 23:1 24:18 25:22 78:15 broadside 34:17 Broadway 2:11 7:3 13:11 18:7 20:16 21:13,15 21:16 22:4,12 22:16,22 23:3 23:12 24:20 31:14 33:7,8 34:3,4,13,14 34:15 37:18 38:1,4,10,15 39:1,2,9,13 40:22 44:9 45:5,9 64:12 64:17 65:5,10 67:20 86:9 90:10 98:1 112:7 125:21 broken 27:14 bronze 72:3 Brooke 18:19
--	---	---	---	--

38:13,17	112:19,19	BZA-165052	careers 66:9	117:1 118:8,22
brought 27:17	113:11,12,16	2:16	careful 21:7	119:4,17
33:16 87:7	115:3,19		60:9 82:18	120:11,17
90:7 96:7	116:20 117:9	C	110:20	121:3,16,22
137:17 140:13	117:15,16	C 3:1	carefully 84:20	122:4,7,12,16
142:16	119:12 123:3,5	cable 4:3 122:21	110:3 111:20	123:18 124:12
brush 117:18	123:11 124:1	cables 161:15	113:20	125:3,4 126:20
build 31:16	124:11 125:1	café 23:15	caring 87:7	127:22 128:11
building 7:3 8:7	127:2,9 128:2	calendars 10:17	carpet 138:19	129:1,8,12
16:1,8,11,12	131:13 134:2	call 3:17 12:2,3	carrier 159:8	130:4,8 131:2
16:16 18:10	135:15,17	14:1,3 15:7	carriers 159:9	132:1 133:14
23:2 24:21	136:4,7 138:8	48:1 56:4 81:8	cars 107:18	134:4,18
25:22 26:1,11	138:10 140:3	87:13 102:15	case 2:3 13:12	136:19 137:13
27:22 28:20,21	141:22 142:17	108:18 118:7	16:3 56:18,22	137:19 138:7
29:2 30:4,20	142:18,18,22	140:5 149:21	96:3 146:7	138:12 139:5
32:4,5 33:13	143:6,8 149:8	151:8 152:18	147:10 157:8	140:7,14 141:6
33:19,21 34:10	154:13,19	156:6 163:18	157:21	142:5,13,20
35:4,7,9,17,20	158:16,21	163:20	cases 2:13 7:4	143:3,11,15
36:1,3,6,12	160:18 162:11	called 17:10	139:8 154:7,8	144:19 145:2,4
37:21 38:3,13	building's 75:20	calling 31:8	cast 28:16	146:13,18,21
41:2,4 42:6,20	buildings 7:7	40:20 56:16	catches 44:3	147:14,17
43:6 44:8,10	63:14 66:9	Cambridge 1:2	categories 19:12	148:6 149:7,16
44:11,12,18	70:5 74:11	1:6 3:9 4:2,4	19:20	149:20 150:16
46:22 47:15,20	81:19,20 84:7	10:6 13:15,19	Catherine 1:7	150:17,21
48:8 50:12	84:14 92:6,21	14:8 17:4	3:4,8,10 4:8	152:11 153:7
57:2 60:7,18	98:11 117:21	20:13 59:12,16	5:18,21 6:3,10	153:12,13,18
60:19,22 63:18	122:1,3 137:22	59:17,18 68:2	10:4,18 11:8	153:19 167:4
64:1,4,9,13,14	142:7 154:18	107:11 158:17	11:12,20 12:1	Cathy 66:7
65:3,15 66:14	built 9:12 20:6	158:19 159:7	12:18,19 13:1	139:5 147:9
66:19 67:18	29:16,20 89:17	Cambridge's	13:5,9,17	cause 84:16
68:1,22 69:13	109:3 129:11	28:11	15:10,15 17:1	caution 108:17
70:14 71:17,22	bullet 121:2	Cambridge-co...	17:19 52:12,19	CDC 160:8
73:2,4,15	bunch 11:12	101:8,18 102:4	52:21 53:7,11	CDD 4:9 15:12
74:15 75:8,12	37:15 41:6	Cambridgeport	53:19 54:6,9	16:11,15,20,21
75:13 76:14,19	100:2	28:8	54:12 55:18	20:9 21:2 63:8
77:2 78:15	bunched 37:15	camera 54:22	56:1 57:5,9,16	64:8 65:20
80:15,21 82:15	burden 146:4	camouflage	59:21 62:7,22	90:15 94:20
82:21 83:7	bureaucratic	162:12	68:7 70:17	95:9 107:6
84:13 85:10,20	120:5	canal 50:3	71:5,9,14	119:10 124:20
86:20 87:12,14	Burns 167:4	cannabis 10:6	75:22 76:5,8	125:18 134:6
88:7 90:5,16	business 2:5 7:1	canopy 31:19	78:9,12 82:10	140:20 142:7
92:18 93:2,4	7:13 66:1	72:14,16 73:7	85:18 86:17	152:7 154:14
94:8 96:17	164:17	73:8 79:9	88:9,16,22	159:16
98:3,14,16	button 56:15	capture 79:22	89:3,6 91:1	celebrate 100:14
100:6,9,15	Bye 153:21	118:17	94:22 95:9,13	celebrates
101:10,13	BZA 2:14 7:4	car 46:14	99:2,5,7 102:6	117:21
103:16 106:19	154:9 155:11	cards 132:16	106:6,12 107:1	cell 158:21
107:12,17	157:8	care 31:16 58:22	108:14 109:6	cement 29:2
108:10 109:9	BZA-164599	73:21 79:11	113:1 114:10	center 45:11
110:9,18,22	2:18	145:1,9	115:9 116:12	69:14

Central 10:10 21:12 22:14 24:8,9 35:12 36:22 37:5,18 38:2,4,5 39:19 40:11 43:3 45:22 46:14 49:16 51:5 72:22	166:2,2,2 changed 63:19 changes 8:5,10 8:17 16:9 26:6 81:5 114:18 132:7,7 163:12 166:16 changing 23:18 74:14	circle 148:7 circulation 42:10 48:3 66:6,18 81:12 81:14,19 city 1:2,12 4:2 6:15 9:12,19 16:15 34:19 68:1 84:13 92:6,16 109:20 114:1 127:2 158:15 city's 3:21 120:10 cladding 27:10 27:21 29:2 30:6,10 32:15 33:9,12	11:9,10,19 12:6,7,8,9 13:6 13:7 71:8,11 71:16 72:9 86:19 123:21 124:13 129:14 130:14 138:8 138:13 143:18 144:1,20 149:14 150:2,3 150:4,5 153:19 154:4,4 155:14 155:16,20 156:1,9,10,11 156:12 157:6,6 158:12,15,19 162:19 163:3 163:16,22 164:1,2,3 165:3	115:4,8,22 117:4 118:21 121:10 122:11 122:14 123:2 128:9 129:22 130:22 132:10 134:12 136:10 137:6 139:17 141:17 144:17 comes 43:20 79:14 117:21 120:17 132:6 comfort 132:3 137:6 comfortable 80:3 129:6,19 129:22 130:2 132:3 161:22 coming 8:3,20 16:18 27:20 46:11,12 72:19 74:6 96:13 98:6 99:20 104:5 107:21 121:20 124:19 126:6,12 133:10
Certificate 152:6 167:1 certified 11:14 certify 16:12 167:5,8 cetera 19:22 90:16,16 115:16 155:10 chain 99:16 chair 1:7,7 3:11 6:7,14 10:3,8 13:18 14:10 45:17 62:5 88:11 120:22 131:11 136:20 140:12,13 145:6 153:15 158:12	characteristic 35:20 characteristics 19:16 80:20 characterizati... 133:5 Charles 7:8 charming 62:2 chasse 29:17 check 99:16 childhood 92:16 children 50:7 61:21 69:12 77:12,22 93:10 children's 48:12 48:19,21 49:4 49:14 50:3 51:2,9,14 77:11,11	clarification 148:7 clarify 128:17 147:2 clarifying 129:13 clarity 109:5 classical 61:12 cleanup 8:16 clear 32:10,14 33:22 35:3 40:3 58:10 73:1 82:17 123:22 clearly 37:7 click 56:15 clients 66:8 120:4 climate 43:15 climb 78:1 climbing 81:14 clog 105:3 close 74:11 134:8,8 146:14 closely 134:5 closer 43:6 co-opted 63:4 coaster 77:19 cognizant 43:14 Cohen 1:8,9 3:5 3:6 4:15,17 5:8 5:10 6:11,12	coincide 26:5 collaborate 147:19 collaboration 135:12 colleague 89:2 91:6 colleagues 138:14 collectively 125:11 colliding 93:17 color 29:14 58:14 83:22 84:3 140:16 162:21,21,22 colorful 46:4 coloring 42:12 colors 124:4 142:2 162:4 column 32:4 columns 37:17 50:21 73:18 74:22 combined 52:8 come 14:20 47:22 63:21 64:2 66:2,3 82:3,21 92:15 107:18,18	comment 3:19 3:20 52:14,15 56:12 57:17 60:22 62:8,15 71:2 81:1 87:3 87:9,10,11 88:7 104:4 117:21 160:12 commentary 135:11 commentators 74:10 comments 19:12 44:4 56:4,18 56:21 63:7,9 70:22 71:12 75:19 78:22 81:13 84:1 85:22 86:7 87:3 88:12,18 88:21 89:7 90:15 91:3 95:12,18 97:15
Chairman 125:8 chairs 41:20 46:3,3 challenge 25:18 139:3 challenges 145:20 challenging 94:2 chance 18:21 63:10 68:10 71:1 change 31:6 78:6 118:3,4,5 122:15 124:9 132:17 133:4 133:11 143:7,7	Chilton 92:2 chime 82:11 126:10 choke 58:15 choose 98:4 chosen 30:1 Chris 151:18 Christian 18:18 38:16,19,21 92:1 93:22 96:8 Christopher 14:4 cigarettes 74:12 74:13			

103:10 109:12 111:4,6,15 112:15 113:1 116:22 117:14 117:16 120:18 121:5 124:6 125:14 131:15 132:11 140:15 154:17,22 155:8,11 157:16,20,21 157:22 163:9 164:18 commercial 7:6 7:22 93:3 98:3 98:11 122:1,2 122:3 commission 167:17 commit 138:15 139:19 commitment 48:18 49:19 126:1 committee 8:1,4 8:13,17,20 91:6,7,15 134:6 137:22 139:16 148:12 152:8 Commonwealth 167:2,5 communicates 50:21 communication 154:17 communicatio... 56:19 157:10 community 1:11 2:7 6:5,15,19 15:14 62:10 78:20 84:8 91:10 98:10 company 7:20 28:5 102:16,18 105:9 compare 159:18 compared 100:5 comparison 107:2	compiled 19:7 106:3 complementary 27:8 completed 161:8 completely 89:17 117:8 144:18 Completion 152:6 complexity 90:11 complicated 127:12 145:20 complications 105:19 comply 161:16 component 35:17 122:20 components 42:3 composition 32:10 112:20 comprise 36:10 concealed 161:15 concept 13:11 15:18 17:7,15 105:14 130:21 conceptual 152:5 concern 73:20 127:6 137:18 concerned 69:11 84:9 115:15 138:18 concerns 84:21 155:9 concludes 62:5 152:12 164:17 concrete 28:15 29:9 30:10 43:10,10 59:2 68:3 70:9 86:10 110:17 condition 130:22 131:5 133:8 146:15 conditioned 16:18	conditions 16:4 17:16 69:10 80:10 119:7,19 123:6 126:6 128:4 132:21 144:3,10 145:9 145:14,17 146:3 147:1,3 147:5,6,8,12 151:3,10 conduit 50:20 conference 141:19 confirm 10:5 57:13 99:18 130:6 132:4 conform 132:19 159:15,17 160:8 conformance 16:12 17:15 149:9 conformed 61:9 congratulate 82:22 congratulations 88:8 94:17 conjunction 147:11 conjures 110:5 connect 8:7 86:4 connection 39:15,17 46:13 70:5 Connector 46:21 48:6,9 48:20 49:5 51:5,16 61:17 69:11 86:2,5 140:18 connects 22:12 45:4 86:1 Connolly 1:7 3:4 3:8,10 5:18,21 6:3,10 10:4,18 11:8,12,20 12:1,18,19 13:1,5,9 15:10 17:1,19 52:12 52:19 53:7,11	53:19 54:6,9 54:12 55:18 56:1 57:5,9 59:21 62:5,7 68:7 70:17 71:5,9,14 75:22 76:5,8 78:9,12 82:10 85:18 86:17 88:9,16,22 89:3,6 91:1 94:22 95:13 99:2,5,7 102:6 106:6,12 107:1 108:14 109:6 113:1 114:10 115:9 116:12 117:1 118:8,22 119:4,17 120:11,17,22 121:3,16,22 122:4,7,12,16 123:18 124:12 125:3 126:20 127:22 128:11 129:1,8,12 130:4,8 131:2 131:12 132:1 133:14 134:4 134:18 136:19 137:13,19 138:7,12 139:5 140:7,12,14 141:6 142:5,13 142:20 143:3 143:11,15 144:19 145:2,4 146:13,18,21 147:14,17 148:6 149:7,16 149:20 150:16 150:17,21 152:11 153:7 153:13 Conrad 14:10 14:12,14,22 78:10,12,14 81:8 82:10 138:14 151:12 151:13,14	152:21,22 153:1 consensus 121:5 131:3 139:18 conservative 108:5 consider 61:3 94:13 considerable 61:1 113:17 consideration 100:20 considerations 125:15 considered 110:3 considering 80:21 101:3 considers 101:7 consistent 52:16 consistently 89:13 constitutes 14:7 constraints 25:12 35:22 49:6 63:2 82:20 constructing 9:4 construction 123:1 126:12 134:12 constructive 136:5 consultant 50:5 87:4,5,8 93:7 consultants 92:4 94:1 consultations 62:14 content 52:6 context 20:5 48:19 79:5 123:19 continuation 119:20 continue 17:17 23:22 31:2 32:19 70:21 74:22 79:13 109:22 112:22
---	---	---	--	--

121:6 131:18 136:8,12,16 139:10 141:20 147:18 160:2 continued 137:1 137:2 148:1 continues 106:1 continuing 16:15 121:14 148:2 149:10 contract 158:20 contradict 143:13 contradicted 143:19 convene 13:15 convening 8:12 conversation 123:14 conversations 141:20 converts 88:14 convinced 67:11 103:21 cool 45:16 cooling 42:12 cooperative 92:8 corner 34:17 36:3,11,12 40:7 45:9,20 46:1,17 66:6 66:10,11,13,16 73:11 80:17 90:10 98:14 100:17 corners 36:9,12 corporate 58:14 83:8,18 90:1,5 correct 10:7 18:2 122:4 131:21 132:8,9 140:3 158:22 corrections 166:16 corresponds 99:21 corridors 67:6 cosign 80:22 Council 7:17 8:2	8:9,9,10,18 9:16 counsel 167:9 couple 36:14 63:12 69:2 78:22 92:9 98:1 109:16 116:20 119:2 129:15 140:15 course 17:12 19:11 64:5 66:2 91:9 98:12 132:20 145:6 cousin 40:12 cover 24:16 25:1 26:9,11 35:7 48:1 96:6 161:22 covered 22:20 88:13 142:3 covering 20:20 22:5 160:17,21 coverings 160:15 161:11 covers 160:13 161:20 COVID 81:5 CRA 13:20 14:1 15:5,7 16:3,6 17:2 20:8 21:1 52:17,18 53:12 56:21 60:6 62:21 76:3 91:10,16 94:19 119:2 124:20 137:8 138:4 139:3 141:10 142:8 144:6 152:13,16 153:8 CRA's 137:3 149:12 CRA-CDD 19:6 crack 115:20 Crawford 14:10 14:12,14 78:14 81:8 151:12,13 152:21,22 crazy 74:16	create 35:4 37:4 44:18 creates 33:21 41:11 creating 20:16 49:12 credit 9:17 critical 64:8 85:6 96:17,20 120:2,9 122:19 criticism 65:3 66:5 criticized 67:18 crossing 44:10 crowd 64:14 crowding 100:11 crown 33:21,22 73:21 74:4,18 75:9 77:4,5 117:15 124:5 136:7 140:7 cruise 52:10 crystal 162:19 cumulative 113:17 curious 75:15,17 81:11 103:18 current 20:6 28:13 96:12 104:7 currently 36:10 86:8 curtain 29:17 123:11 custom 56:10 cut 37:13 45:21 cute 80:11 cycle 39:3 125:22 cycles 133:22 134:7	12:10,12,14,16 12:18,21 15:13 15:15 17:2 57:16,16 59:22 62:4 117:2 120:21,22 121:4 129:4 130:20 131:7 131:11 132:9 140:8,12,15 142:1,2 147:13 148:17 149:17 149:19,22 150:2,4,6,8,10 150:12,14,16 150:19,22 156:5,7,9,11 156:13,15,17 156:19,22 163:19,20,22 164:2,4,6,8,10 164:13,19 165:10 Danny 21:22 39:16 46:12 47:16 dark 59:9 113:5 darker 162:5 dash 33:15 data 106:9 date 7:9 121:15 166:21 datum 35:19 day 46:7 69:19 69:20 103:12 104:8 111:1,3 167:13 days 42:17 103:7 dealing 25:11 dealt 143:10 December 15:18 15:22 decided 103:8 decides 146:12 decision 130:1 decisions 129:20 129:21 deck 33:19,20 35:7	decks 8:16 decorative 31:21 decreases 41:1 decreasing 41:7 dedicate 70:6 dedicated 98:15 100:10,15 142:8 deep 65:16 112:3 deeper 103:22 defer 129:15,18 deferring 137:1 define 27:3 35:19,20 defining 22:11 36:5 definitely 161:13,15,18 definitive 103:8 degree 125:22 delay 118:14 119:22 120:5 delicate 26:19 demand 109:9 126:19 demonstrated 145:12 demonstration 53:16 density 108:11 108:12 deny 132:4 Department 2:7 62:10 91:11 dependent 103:20 depending 68:13 depth 29:13,20 31:16 37:1 76:18 describe 97:19 describing 129:4 description 82:17 desert 68:15 deserves 9:17
D				
	D 2:1 3:1 dance 25:8 Daniel 1:14 4:8 4:8,14,18,22 5:4,7,11,14,18 6:1,17 12:3,6,8			

design 2:11 7:2 7:6,7 13:10 15:16 16:2,5,8 16:10,13,14,17 16:18 17:10,11 17:12,14,17 18:7,9 19:7,13 20:3 21:1 25:18 28:3,19 31:22 32:20,21 48:13 50:17,22 51:15,20 52:2 52:3 56:11 61:2,9 62:13 62:15,21,21 63:5,6 82:19 86:20,21 87:2 87:7,18,21 88:3 89:10 91:6,7,9,15,22 94:17 95:1 106:1 111:12 113:8 116:15 118:6,10,13,15 119:6,15,20 120:14 121:6,7 121:9,10,11,13 121:15 123:6,7 123:12 125:9 126:1 131:13 131:19,20 132:12,13,14 132:16 133:10 133:20,22 134:6,9 135:20 136:3,11,22,22 137:2,2,3,6,10 137:22 138:10 139:7,8,9,9,15 139:20 140:2,6 140:11,17 141:2,10,15 143:10 144:9 145:18 146:16 147:5,12 148:4 148:12,13,19 148:19 149:1,8 149:10,10,12 151:3,4,10 152:2,4,5,7,8	designated 40:1 designation 32:15 designed 61:15 63:1 100:13 134:17 designer 6:19 110:5 designers 88:8 94:19 designs 17:6 132:10 desk 67:3 despite 107:2 detail 19:15 21:18 24:16 27:7,16 29:8 32:18 41:16 86:22 87:1,6 87:15 95:3,4 95:16 97:4 103:1 114:18 138:11 detailed 25:2 31:11 82:18 90:18 96:3 details 16:18 19:2 30:7 38:18 94:5 102:15 134:9 134:11 135:20 141:20 149:12 detracts 75:13 develop 23:17 32:19 developed 118:13 148:20 149:1 developer 16:11 developer's 136:3 developers 88:8 developing 141:11 development 1:11 2:7 6:5,16 6:18 9:9 13:11 15:14,18 17:7 17:8,15 18:4 21:16 40:14	43:13,14 62:10 79:16 91:11 106:1 110:2 113:8 118:6 133:22 139:9 152:9 Development's 17:12 devices 61:10 diagonal 65:18 67:5,6 diagonally 66:17 diagram 26:13 42:8 differ 67:20 difference 21:7 90:8,12 107:2 160:3,6 different 17:8 27:3,9 29:10 29:13 36:14 42:2,14 43:22 44:2 46:8 47:6 47:18 48:2 50:6 51:10 56:3 66:3,8,9 66:14 73:8,12 74:15 75:10 86:11 90:12 94:14 97:7 100:19 107:5 111:1 119:3,5 136:21 142:19 differentiate 37:7 differently 117:16 differing 66:7 difficulties 109:3 diligence 127:14 dim 110:21 dimensions 22:21 diminutive 80:20 direct 50:15 100:13 direction 9:13	10:1 81:17 137:10 directions 66:15 directly 24:8 36:18 66:17 97:6 160:22 Director 14:2 15:1,8 dirt 98:17 100:12 disappear 59:8 Disclosure 8:7 discretionary 145:19 146:4 discuss 52:6 109:16 discussed 7:20 8:9 136:13 discussing 35:10 123:12 discussion 7:22 8:16 9:10 52:15 62:9 99:8 131:5,6 131:20 discussions 8:11 9:21 68:9 disguised 97:1 distance 30:2 33:6 37:3 40:2 74:9,11 distinctions 76:18 distinctive 110:9 distinguished 63:1 District 13:12 56:11 91:14 diversity 42:20 divided 69:22 Division 6:18,19 6:20 doable 108:1 docks 24:22 Document 17:10 152:3 dog 26:10 35:15 doing 27:6 80:5 90:5 91:13 103:12 104:8	129:7 door 40:3 45:12 46:22 47:3 63:17 66:16 72:22 82:2,3 89:21,22 92:10 92:11,14 97:5 97:6 doors 43:8 63:14 63:22 65:21 97:8 105:6 doorway 72:21 double-height 112:16 downhill 89:15 dramatic 84:10 dramatically 94:7 drawing 69:10 drawings 58:7 70:15 86:22 103:10 drawn 97:6 DRDAP 17:18 125:17 133:21 145:11 148:11 151:21 152:1,2 drive 24:21 40:1 41:1 44:10 45:10 47:10,11 47:15 73:6 100:11 Drives 43:9 driving 74:16 drop 98:7 drop-off 40:2 46:14 47:3 69:3 Drury 14:6,20 53:4 76:4,7,9 77:15,17,19,22 151:7,14,15,16 152:17 153:1,2 153:3,20 due 127:14 dusk 35:2 dynamic 32:12 80:12
<hr/> E <hr/>				

E 2:1 3:1,1 48:18 49:20 166:1,1,1 e-mail 57:1 e-mailed 158:9 earlier 62:13 early 49:19 59:6 68:8 83:14 103:7 138:4 159:6 earnest 146:10 earth 29:5 earthier 29:4 easier 95:11 east 24:21 27:4 27:12 29:5 34:3 40:17 43:9 44:10 47:10 59:12,16 59:17,18 66:3 86:4,4 100:11 East- 48:5 East-West 46:21 48:8,20 49:5 51:16 69:11 140:18 easy 39:12 echo 53:20 eclectic 155:10 ecology 79:6 edge 40:4 42:6 45:3 47:8 84:4 96:17 edges 39:1,22 41:15 42:15 effect 56:4 63:16 110:18 111:9 113:17 effective 145:12 effects 11:2 26:6 effort 92:8 efforts 146:11 eight 91:13 101:21 149:17 Eighth 2:18 157:12 either 16:7 43:10 53:12 69:10 80:4 86:3 109:1	113:2 114:11 119:21 155:3 160:3 elaborate 67:14 138:5 electrical 25:12 25:14,16 element 30:13 33:21,22 40:13 42:19 46:9 51:14 84:21 122:19 elements 27:9 32:9 34:7 40:10,11 43:12 44:19 52:5 60:18 80:2 123:13 128:21 133:19 136:1 136:17 elevation 37:9 41:11 elevations 96:12 elevator 63:15 98:16 100:16 elevators 63:18 eliminate 8:2 eliminating 7:21 else's 99:20 embodied 8:5 emergency 64:1 emissions 7:13 emphasize 115:2 employed 167:9 enclosure 113:22 encourage 61:21 ends 37:13,14 75:9 85:16 energy 8:5,7 31:4 engage 102:22 104:6 152:7 engaged 45:17 engender 125:22 enlarge 72:18 enlarged 104:15 enlivening 23:11	enormous 25:17 enter 42:4 entered 56:20 158:20 entering 73:5 entertain 152:15 enthusiastically 119:11 entire 68:1 75:13 112:18 121:14 138:10 entities 66:7 entrance 24:15 34:15 72:11 80:19 84:5 87:12,14,22 89:20 92:12,17 92:19 93:1,3 98:15 100:11 115:1,3,16 133:4 146:2 entrances 92:20 entries 104:19 112:13 entry 23:2 31:12 31:15,19 37:19 38:11 41:10 42:4 44:13 46:15 67:5 73:13 111:16 111:20,20 112:2,5,22 113:2 114:12 119:8 136:6 140:6 151:4 entryway 72:6 73:2 83:4 116:11 124:3 entryways 125:16 environment 82:7 environmental 80:9 environments 56:8 envision 81:21 epithet 90:1 equipment 75:10 154:12	154:12 159:13 163:13 era 87:13 Erik 1:14 6:20 140:19 141:1 148:18 erratic 40:11 especially 19:13 26:21 32:12 59:17 69:13 103:19 122:20 essence 51:15 126:4,16 essentially 138:6 162:11 establish 131:16 estate 142:8 et 19:22 90:16 90:16 115:16 155:10 etiquette 81:6 euphemism 79:17 evaluation 117:9 Evans 15:1,2 17:4,4 52:21 53:1,3,10,21 54:2,11,15 57:1,8 122:18 133:16 134:5 141:13,14,17 151:9,12,14,16 151:18 152:2 152:19,21 153:1,3,5,11 evening 3:8 6:14 13:10 17:3 18:2 38:19 52:17 68:11 114:14 126:5 131:1,4 132:13 163:13 event 10:16 97:10 events 64:6 Eversource 126:10,17 144:11 Eversource's	126:8 everybody 44:5 82:22 107:20 117:11 155:7 Everybody's 92:10 everyone's 97:15 evidenced 125:21 evolution 17:13 20:20,22 62:15 110:1 evolved 18:9 21:4 exact 64:9 162:22 exactly 64:11 94:1 124:3 example 133:17 excellent 55:5 117:7 125:10 163:8 excited 9:14 18:7 80:16 exciting 67:8,9 excuse 47:10 103:14 Executive 14:2 15:1,7 existing 21:22 49:8 50:12,18 50:18 51:3 69:10 154:10 154:11,12 157:9,10 expand 9:11 expect 7:9 116:19 expected 102:12 experience 26:18 37:4 80:2 81:4 111:21 113:20 125:17 136:6 138:1 experienced 81:10 experiences 36:15
---	---	---	--	--

experiential 82:6	30:9,11,13,18 31:5,8,9,13,17	fashionable 61:5	felt 34:10 132:10	flat 67:12 70:8 86:13
experientially 112:14	32:10,17 33:8 33:16,17 34:5	favor 12:22 150:20 157:1 164:14	fifth 37:9 92:18 92:19	flesh 43:11
expires 167:17	34:7,9 35:10	feasible 160:14 161:6	figure 105:15 108:13 120:12 120:20 134:21	flexibility 42:16 46:5 107:15
explain 82:8	35:15,21 37:3 37:6 83:9 97:1	feature 31:13 32:3 37:9,16 40:8 43:13,15 45:20,22 46:5 46:17 67:11 68:12,14,18,20 69:8 77:10,10 77:11,12 80:7 85:4 88:14 94:14 115:7 116:8	filled 100:2	flip 30:21
explains 100:1	112:18 127:7 140:6,16 142:2 142:19 160:18 162:3	February 11:14 11:15 19:7	filling 101:7,12	flipped 30:14
explanation 90:18	façades 19:14 26:17 27:12,17 28:14 31:6 33:2 37:1 85:16 123:13	feed 24:4	final 38:9 48:4 124:21 139:8	flooded 91:14
explanatory 35:3	face 34:13 42:20 44:22 130:18	feedback 18:12 19:3,8 21:1,4 51:20 52:1,11 52:15 54:3 55:14,22 68:10 107:13 109:19 111:19 136:6 147:20	finally 10:20 24:22 62:1 111:14	flood 41:5 96:9 96:12 97:4
explored 44:4	faces 65:19	features 67:12 68:13 69:7 121:13	financially 167:10	floodwaters 64:4
exploring 109:8	facilities 107:22 126:18 144:13 154:18	featuring 79:9	find 3:20 108:22 135:4,11 162:16	floor 19:15 26:3 36:14 37:21 38:18 41:5,7 85:12 90:9 96:8,18,21 116:1 150:22
exposed 161:15	facility 103:11 154:10 155:10 157:10	February 11:14 11:15 19:7	fine 72:15 74:2 74:20,22 85:21 90:14 97:17 141:12 146:17	flourishing 79:12
express 91:4 132:2	fact 8:15 73:7 82:1 90:12 93:7 100:14 104:11 124:11 146:4 147:7	February 11:14 11:15 19:7	finer 27:15 35:11	flowering 64:19 64:22 135:21
expressed 9:16 50:4 51:13 128:13	fairly 65:16 69:4	feed 24:4	finish 161:16	flowers 65:12
expression 20:12,17 26:20 27:21 87:6 111:21 112:6	faith 125:22 132:22	feedback 18:12 19:3,8 21:1,4 51:20 52:1,11 52:15 54:3 55:14,22 68:10 107:13 109:19 111:19 136:6 147:20	finished 74:17	fluted 32:1
extending 67:19	fall 59:3	feel 20:16 28:1 30:1 31:4 35:5 37:1 58:12 73:15,19 87:18 118:12 127:19 129:19,21 130:2,15 134:7 136:17 144:16	firm 54:17	fly 19:18
extension 47:19	falling 59:4	feeding 44:15	first 9:7 10:5,21 15:12,16 18:5 19:8 33:8 39:1 41:5 44:11 57:21 66:11 78:14 82:14 83:3 87:3,8 89:1 91:3,13 91:14 92:8 96:21 100:22 108:22 119:2 154:9	flying 94:9
extent 95:18 160:13	falls 78:3	feel 20:16 28:1 30:1 31:4 35:5 37:1 58:12 73:15,19 87:18 118:12 127:19 129:19,21 130:2,15 134:7 136:17 144:16	first-90:8	Flynn 1:7 3:4 4:10,12 6:10 11:8,21 12:10 12:11 13:5 82:12 115:13 126:22 128:19 129:3,9 150:6 150:7 153:14 153:17,22 154:3,6 155:2 155:15,18,21 156:2,5,19,20 157:2,5,8 158:2,6,11,14 159:2,20 160:1 160:20 161:3 161:19 162:6 162:10,14 163:2,8,18 164:10,11,15 164:21 165:4,6 165:9,11
exterior 32:6 67:7 109:16 113:7 140:16 162:12	family 105:19 108:18	feeding 44:15	first-floor 25:3	focus 7:21 9:21
extraordinary 117:9	fanciest 68:1	feel 20:16 28:1 30:1 31:4 35:5 37:1 58:12 73:15,19 87:18 118:12 127:19 129:19,21 130:2,15 134:7 136:17 144:16	fit 101:17,20,22 102:2 117:15	
extreme 87:19	fantastic 84:11	feels 38:7 83:7 147:19 148:4	five 14:9 29:19 40:4 91:8 103:5 108:3	
extremely 145:20	far 52:2 58:7 62:16 66:17 83:1 92:21,21 92:22,22 138:1	feet 31:15 39:11 39:20 40:22 101:21,21 108:4 112:2,3 112:3 160:7	fixed 42:16	
extruded 21:9	farther 117:5		flag 94:9,10 117:3	
eye 33:16 83:10	fashion 67:6 111:13		flagpole 94:8	
eyes 10:22 73:6 74:16 118:2				
F				
fabric 51:3 76:19				
fabrics 83:21				
façade 19:15 23:3,11 24:7 27:4,6,10,13 27:14,19 29:12 29:15,20,21				

16:6 22:21	forward 18:11	100:7	87:20 123:12	111:14 120:3
focused 23:15	18:17 20:1	fully 40:15	129:5	123:22 124:22
24:13 26:8	22:1 23:19	114:9	generous 39:10	128:14 130:17
53:14	27:18 36:20	function 19:15	getting 27:19	134:6 135:20
focusing 7:6	52:4 79:19	22:7,21 43:20	53:19 69:7	141:10 144:13
26:20	81:10 96:6	57:20	70:22 72:6,9	144:14 149:4
fold 27:14,15	97:12 104:17	functions 15:19	80:2,14 83:22	162:10
49:9	116:20 120:19	43:16	98:17 102:9	go-around
folds 26:22 27:2	123:8,10,16	fundamental	114:2,4 116:15	122:8
32:13	124:15 130:18	130:3	120:5 123:16	goal 138:17
folks 10:20	134:15 137:17	funded 9:6	134:15,16	goals 25:20
57:19 62:16	139:20 144:13	funny 122:11	146:14 147:20	Godsend 163:7
153:20	148:2 155:11	further 17:11	157:20	goes 33:11 35:2
follow 111:11,12	forward-looki...	19:5 26:12	give 3:19 18:8	37:4 116:20
147:12	79:10	30:4 32:8	62:14 70:22	138:8
follow-up 8:11	forwarded 8:10	35:20 45:8	89:8 108:7	going 6:22 11:2
19:20	8:18 57:2	46:20 52:4	127:19 129:4	15:13 18:21
followed 57:22	forwarding 8:1	104:6 106:7	130:16 139:4,6	19:9 22:19
following 7:10	foundation	109:12,16	144:12 145:5	23:10,17 24:16
15:16 126:13	122:21 123:1	110:12 114:15	given 10:18	24:18 25:2
forced 58:17	fountains 67:13	126:6 131:5,20	61:13 82:1	26:7 27:7
forcing 58:19	125:16	141:10 145:18	109:11 114:18	29:20 30:1,15
forecourt 112:8	four 34:8 40:16	146:3,6,11	giving 58:2 60:1	30:16 31:13
foregoing	93:9 100:19	148:19,22	130:2 158:8	32:20,22 33:5
166:15	fourth-floor	149:13 151:4	glare 93:3	33:13 35:8
foreground 20:8	65:9	167:8	glaring 94:15,15	38:17 43:1
foremost 18:5	frankly 64:10	furthermore	glass 73:16	47:6 52:4 56:4
forgetting 95:6	135:4 146:16	112:15	glassy 90:2	56:13 57:10
95:7,9	frequently	future 16:2,9,19	glazing 30:20,20	59:6 61:21
forgot 114:22	75:11 87:1,15	20:6,9 21:16	36:18 90:9	63:2,11,21
132:20	147:6	28:12 105:22	globe 114:8	66:20 67:16,20
form 20:11,14	fresh 118:2	114:16 138:16	go 6:22 21:18	68:20 69:5
21:6 28:19	friends 138:14		23:10 25:4	70:1,2,6 72:1,2
29:10 31:21	From' 166:2	G	27:7 29:1	72:4,11,18,19
32:1,12 37:10	front 18:8 34:10	G 3:1	34:21 39:21	72:21 73:11
37:17 48:21	40:3,20 41:12	gain 137:5	43:16 45:20	74:6,7 75:5,16
49:3 51:21	41:12 43:8	gallery 23:16	49:1,21 53:8	75:17 76:12,13
formal 19:9	45:11 46:15,22	game 133:3,11	55:1,6 56:5	76:21 77:3,3
forms 29:10	47:3 68:3	gap 48:10,14	57:20 63:8	78:19 81:22
34:15 61:13	83:22 85:4,5	garage 107:19	71:14 74:4,18	83:7,8,16,20
Formula 7:13	86:9,9 90:14	125:21	74:21 75:16	84:16 85:11,22
forth 39:8 41:8	92:14 97:4,6	garden 65:1	78:11 82:2	87:8 89:15
41:20,22 42:2	138:11 140:3	gardener 65:11	93:10 96:2	96:1 97:15
42:18 43:3	frustration	gardens 58:14	97:4,20 98:6	102:12 104:11
44:3,14 45:1,6	127:13	gated 93:12	98:20,22 99:13	107:16 113:21
47:8 87:16	full 8:1,18 23:12	gather 106:1,9	100:8,16,21	115:20 116:2
103:21 105:20	26:1 80:22	gavel 153:14	101:6,16	118:3 120:7,8
115:6,7 123:13	full-building	general 1:3 2:5	103:16 104:13	122:15,21
134:17	36:2	7:1 49:22	108:12,13	123:3 124:1,3
forum 141:21	full-service 98:5	75:20 86:21	110:8,11 111:5	124:15,20

127:4,10,19	86:20,20 87:15	12:6,7 13:6	146:1,2,6	heights 90:8
129:10 130:14	88:7 92:5	71:8,11,16	hard 61:18	held 3:12 11:14
136:15 139:20	94:19 95:13,19	72:9 123:21	98:15 108:19	13:21,22 16:5
143:12,13,16	99:7 104:4	124:13 130:14	142:21 143:1	141:15
147:9 149:17	105:21 106:4	138:8,13	harder 61:4	Hello 18:16 58:3
153:14 154:7	108:9 140:14	143:18 144:1	hardscape 68:15	help 84:4
158:3,4	144:12 161:19	144:20 150:2,3	86:10	helped 162:5
good 3:8 6:14	162:6 163:4	153:19 155:14	hat 142:22 143:8	helpful 20:5
10:8 18:2	164:16	155:16,20	Hatch 102:21,21	56:9 57:6 82:8
19:21 38:19	greatest 59:2	156:1,9,10	104:4	85:16 107:2
55:9 57:9 68:6	green 40:19	158:12,15,19	hate 116:4	123:18 131:15
68:11 70:10	69:18 86:1	162:19 163:3	119:22	160:1
76:9,9,16 78:6	125:21	163:22 164:1	hater 117:22	helping 9:14
82:21 89:11	greenery 85:5	165:3 166:1	haven't 70:14	helps 34:18
90:13,21 92:8	86:3,12,15	habitat 79:6	head 93:6	hereunto 167:12
106:21 108:17	greenscapes	half 19:8 40:21	157:11	heritage 28:8
109:5 117:11	79:12	63:10 104:3	head-scratching	hesitate 92:14
120:21 131:22	ground 19:15	160:7	91:17	Hi 60:3
136:15,16,17	37:21 38:18	hand 56:15,16	heading 41:10	high 43:5 64:4
138:13 155:18	41:7 67:19	57:20 71:6	46:12	103:19 108:11
159:20	96:18 112:18	75:1 76:2	health 26:8	108:12
Goodnight	115:14 116:1	93:18 96:19	hear 53:18 54:1	high- 110:16
153:17,20	ground- 26:2	102:7 114:15	54:4,14,20,21	high-density
165:5,7,9,10	ground-floor	125:6 137:16	55:15,17 57:13	102:5 107:10
Google 93:4	25:10	141:13 143:14	71:9 76:3,7	109:8
gosh 91:12	groundscape	143:17,20	102:8 109:19	high-perform...
gotten 97:3	23:1	153:14 162:7	111:18 118:9	28:15
Gown 9:20	group 19:18	167:12	128:1,3 130:13	high-rise 63:14
grab 99:13	21:10 23:7	handed 120:14	148:11	high-tech 28:12
grade 41:9,10	24:12 52:1,9	handing 114:17	heard 2:13 56:2	higher 31:1
97:13,20	55:17 70:13	handle 117:14	87:4,11 95:2	59:18
gradient 50:7	94:18 125:11	hands 57:18	111:19 121:5	highest 63:22
grain 27:15	groups 44:22	146:8 155:6,7	132:2,20	102:13
35:11	grow 65:12	handsome 115:4	134:19 135:16	highlighting
grandchildren	growing 59:3	hanging 164:19	136:5 140:15	163:14
93:10	grown 93:9	165:3	140:22 154:7	hill 59:19 94:6
grander 89:20	guess 63:10	happen 9:15	hearing 1:3 7:11	hint 47:12
grant 79:15	68:12 72:17	97:10 120:2	8:13,21 18:11	hiring 94:18
grateful 61:8	73:20 78:17	122:22 128:6	82:17 92:2	history 28:11
Gray 53:17,17	86:19 87:6	happened 91:18	131:11 135:1	76:11 145:13
54:1,4,7,14,20	107:4 143:19	happens 54:16	hearings 7:16	hit 97:15
55:11,15,19	guide 114:19	83:15 90:4	8:4 9:1 145:19	Hm 81:7
great 11:3 17:19	guidelines 96:13	happier 90:19	heart 49:4 136:2	Hoffman 58:3,3
18:17 19:8	guy 87:13	happy 19:18	heat 80:9	hold 53:18 116:4
29:9 51:20	117:20	52:9 53:22	Heather 58:3,3	holds 29:19
54:15,19 55:2	guys 54:8 87:7	64:10 89:16	78:1	123:3
55:5,19 57:8		90:19 95:21	Heather's 60:10	hole 22:2,8
71:4 73:4,16	H	102:22 104:6	heavy 61:6	home 98:6
74:9 75:20,22	H 1:9 3:5 4:15	109:4 114:5	height 86:13	Homeowner's
81:15 85:21,22	4:17 6:11 11:9	129:17 136:10	90:9 159:15	9:2

honestly 127:11 159:10	I	improvement 61:2 73:1 159:19 160:11 162:2	122:20 134:16	Internet 163:5,6
hope 10:12 32:10 60:13,16 60:19 61:16 79:10 80:1 90:17 118:1 125:20	Ian 102:17,17 102:21,21 104:4	improvements 48:12 115:6 158:1	initial 26:15 159:6,10,22	interruptions 39:13
hopefully 105:10,12	Ian's 102:19	in- 26:10	initially 159:12	intimate 23:14
hopes 146:10	ICU 141:10	inboard 40:19	ins 92:6	intimidating 26:14
hoping 10:12	IDCP 15:19	inch-high 63:21	inside 21:11,12 32:4 66:16 81:19 83:15 98:13 100:9	intricately 63:1
horses 58:15	idea 43:15,17 45:22 46:8 49:3 51:12 68:12 88:13 91:14 102:14 108:17 133:3 133:10 146:2	inches 29:19	inspiration 28:4 28:19	intro 17:3 40:13
hotel 83:19	ideal 78:18 119:19	incisions 30:17	inspirations 28:3	introduce 6:5 31:5 51:1
hotspots 163:7	ideally 125:17	inclined 144:14	instantly 20:14	introduced 26:17 32:14 34:7 90:11
hour 63:10 104:3	identified 131:14	include 7:11 39:3 139:10 147:5	Institute 142:14	introducing 35:15 51:10
hours 64:6 84:20 107:19	image 28:19 51:7 72:14 74:3,5,6,20 143:7	included 16:19	instructions 3:19,21	introduction 18:1 23:1 36:4
house 94:12 134:8	images 73:22 110:6	including 25:3 25:12 34:7 70:13 110:21	instrumental 135:14	invisible 162:13
housing 6:20 9:5 9:6,8,11,18,19 9:21 16:21 158:17,19 159:7	imagine 24:1 47:21 107:22	inconceivable 138:22	insurmountable 109:4	invite 34:19 96:1
HRI 9:3	immediate 60:4	inconsistent 120:18	integrated 49:18 111:13	invites 125:18
huge 64:14 68:4	immediately 126:13	incorporated 147:20	intended 20:12 110:15,16 114:9	inviting 59:1 83:11
Hugh 1:9 3:6 5:1,3,4 6:12 11:10 12:12,13 13:7 57:7 62:12,18,18,20 68:8 78:7 89:9 91:4 97:5 107:13,14 116:13,14 117:2 118:9,19 120:13 130:5,6 137:19,20 139:12 141:9 143:11 150:8,9 154:4 155:13 155:21 156:13 156:14 157:6 162:7,9,11,15 164:4,5 165:5	impact 60:11	incorporates 87:15	intent 49:2	involve 121:14
Hugh's 124:6 137:15	impacted 8:12	increase 86:12 86:14	intention 112:8	involved 20:9 83:1 135:14 146:9 159:5
Hurley 58:4	implemented 163:15	increased 70:11	intentional 79:14	inward 34:19
	important 20:21 21:8,9,14,20 23:20 31:7 32:21,22 33:2 33:13 34:11,12 35:17 37:20 38:2 82:5 84:3 87:14 112:17 116:2,4 127:17 142:16,17	incredibly 72:12 142:10	interact 25:13	Iram 1:12 6:7 6:14,15 10:4,8 136:19,20
	imposition 94:13	indicative 114:8	interaction 35:11	issuance 16:16
	impressive 80:15 82:15,22	indicator 33:22	interacts 25:4	issue 90:6 143:9
	improved 72:10 72:16	individual 16:1 99:13	interest 7:15,17 9:16 10:20 11:3 28:21	issues 68:4 89:19 115:14 124:19,22 128:5 129:15 129:18 130:1 130:22 131:18 137:16 144:5
		indoor 39:5	interested 36:16 36:17 167:10	it'll 11:2
		industrial 28:8	interesting 22:13 28:10 42:8 43:7,18 49:18 50:2 59:1 86:2 123:4	item 11:4 13:10 65:20 111:11 116:9 161:6,20
		Infill 13:11 15:17 17:7,15	interests 145:15	items 7:15 17:17 96:3 116:7 121:6 122:9 128:15 131:14 139:18,21 141:7,11 147:13 153:22
		influenced 81:4	interior 32:6,20 32:21 83:13 113:7	
		info 23:7 102:20	internal 66:18	
		inform 38:14		
		information 23:6 70:20 104:2 106:2,3 159:1		
		infrastructure 96:18,21		

iterations 17:12	114:22 121:19	Kelley 7:12 8:21	45:14,17,19,21	117:6,8,22
iterative 134:13	122:2,5,8,10	Kendall 28:8,13	46:3,5,7,15,17	118:3 119:10
	122:13 128:1	58:15 120:10	47:1,9,21	119:15,18
	129:2 132:5,15	142:9	48:20 49:11	120:1,6,9
<hr/> J <hr/>	133:7 137:15	kept 3:18	50:13 51:8,9	122:10,13,14
J 1:8 3:5 5:6	150:1 154:3	keys 67:1	51:12,14,19	124:2,2,14,16
6:11 11:9,22	156:8 157:5	kick 62:19	52:5 59:3 61:4	124:18,21,22
12:5 13:6	163:17,21	kicking 17:22	61:11 64:5	127:3,9,9,15
68:11 71:4	165:7	kid 58:21 59:3	65:12 66:22	127:16,18
102:11 103:14	judgment	93:20	67:12,15,15,17	129:6 130:15
105:4,12 106:5	142:22	kids 85:3 93:13	67:22 68:2,4	132:11 135:9
106:13,16	July 167:18	93:17	68:16 69:9	135:19,21,21
108:16 113:3,9	jump 19:2	kind 20:14 21:2	70:4,13,15	136:9,12,13,14
113:11,16,19	Jumping 42:22	24:3 25:1 28:9	72:3,3 73:4,10	136:17 137:20
114:22 121:19	junction 40:7	28:19 29:7,18	73:17,18 74:2	138:9 139:1,12
122:2,5,8,10	June 3:14	33:21 34:14,16	74:9,12,13,20	139:13,14,16
122:13 128:1		37:14 38:11	74:20 75:5,10	139:17 142:6
129:2 132:5,15		41:18 44:21	75:13,19 76:16	143:7 144:4,5
133:7 137:15	<hr/> K <hr/>	45:10,13,15	76:21 79:1,3,6	144:18,20,21
150:1 154:3	Kathleen 13:14	48:2,10 49:2,2	79:8,10,13,20	144:22 145:13
156:8 157:5	13:18,18 14:13	49:3,3,4,16,17	80:1,7,10,11	148:1,2 152:1
163:17,21	14:16,19 15:4	49:18,19,22,22	80:15,19 81:3	152:4 159:10
165:7	52:18,22 53:2	50:2,2,3,5,7,8	81:9,10,14	162:19
James 53:17,17	55:3 62:22	51:4,12,13,15	82:1,2,16,18	knowing 11:1
53:22 54:1,4,7	78:11 81:7	59:8 64:8 66:3	83:2,11,13,13	138:21
54:14,20,22	88:21 89:1	74:2 79:3 85:2	83:17,20 84:6	knowledge
55:11,15,19	91:2 119:1,5	93:20 94:1	84:10,12,14,18	107:15
jig-jagged 67:6	119:18 120:16	97:19 103:10	84:22 85:2,4	known 138:21
Jill 159:2,5,21	125:4 131:22	105:15 114:2	85:14 86:1,5,7	Kraft 18:13,16
160:5,21 161:4	139:6 141:12	114:12 120:5	86:13 87:5,12	18:16 53:22
job 17:3	141:16,22	120:20 121:4	87:14,15,19	54:16,21 55:4
Joel 18:19 48:5	142:6,14,21	122:22 128:5	91:12 92:3,16	55:12 72:7
joined 6:17 53:4	143:4,14,17,22	131:7 133:17	92:18 93:3,5,8	77:14,16,18,21
125:4	146:20 149:6	137:11	93:11,16 94:1	95:20 106:21
joining 6:21	151:2,8,11,20	knees 59:4	95:2,15 96:7	109:15 113:6
joint 13:16,20	152:10,15,18	knitting 22:1	96:15,22 97:3	113:10,15,18
18:18 19:6	152:20 153:12	know 18:11	97:5 99:5,12	114:5
24:6 91:15,16	153:21	19:22 20:4,10	99:15 101:12	
jointly 16:6	Kathy 15:11	20:21 21:2,2	102:1,15 103:1	<hr/> L <hr/>
Joseph 1:12	52:13,21 53:1	21:19 22:13	103:19 104:2,5	lab 8:14
6:18 95:8	78:10 88:18	24:8,11 25:1	105:1,2,9,18	lack 132:7
158:8	95:1 118:22	26:6,20 28:7	106:3 107:15	Lambert 125:7
Jr 1:8 3:5 5:6	138:15 148:17	29:6 31:2	107:16,22	landed 41:8
6:11 11:9,22	149:3 150:22	32:10,13,19	108:5,7 110:4	landscape 18:19
12:5 13:6	151:10,12	33:1 35:19	110:7,22	22:20 23:18
68:11 71:4	152:19,21	36:2,18 40:14	111:15,18	38:22 39:4
102:11 103:14	Kathy's 122:18	40:15,17 41:20	112:1,10,13,17	48:8,13 52:2
105:4,12 106:5	keep 10:22 18:4	42:9,14,15,17	112:20 115:15	60:21,22 61:5
106:13,16	98:1 108:21	42:18 43:5,20	115:18,21	94:14 116:10
108:16 113:3,9	116:17 132:21	44:11,13,14,21	116:1,3,5	landscaping
113:11,16,19	139:1			

79:17 84:2	148:7	118:11	80:3	72:4 74:17
123:13 133:4	letter 60:6 78:21	Linda 6:20	live 4:2 19:19	76:13 77:3
language 27:10	level 15:21 25:3	line 23:21 32:6	59:13 73:3	79:20 83:18
27:20 34:5	26:3 33:19	64:12 112:11	144:20	84:10 87:8
40:10 44:18	41:18 45:13,18	166:2	lives 93:4	90:4 92:17
97:1	63:5,6 65:9	linear 49:3	living 65:19	100:21 106:21
languages 27:4	73:8,11 87:1,6	51:14 93:8	66:13,17 69:13	108:2 110:12
27:6 35:10	89:10 96:14	liners 29:10	94:6	117:16 121:13
large 33:10	102:13 110:6	lines 25:16	load 108:17	124:3,7,21
45:14 58:6	111:7 127:13	50:12,16,20	126:19	129:6 134:1
64:13 65:17	134:1,9 148:3	121:12	loading 24:22	148:2 162:15
76:14 104:19	148:4	link 37:8 49:16	lobbies 82:1	looked 41:14
104:22 113:16	levels 26:4 34:8	linked 33:17	lobby 23:4,8,21	50:6 70:10
larger 66:11	73:12	list 57:20 62:6	24:2,6 30:22	82:16 83:9
67:14 69:18,21	leverage 133:3	63:7 70:19	31:12,17 32:21	113:19 137:22
78:5 105:5	133:11	141:1 147:12	34:10 63:13	looking 22:3,17
113:21 148:14	Lewin 21:22	listed 70:18	80:19 82:4	27:21 29:2
lastly 81:12	39:16 46:12	141:5 144:4	83:8,19,19	30:21 33:1,7
Laughter 148:8	47:17	148:18	89:22 90:2,9	34:3 36:22
153:7	lift 109:10	listening 76:22	98:13,17,18	38:11 40:18
law 3:14	light 36:17 44:3	lit 73:14 84:14	100:12 112:15	42:4 43:9,10
lawyer 117:19	59:5 94:12,15	94:7 113:21	112:16,21	44:9,9 45:9,12
layers 42:1	110:21 111:2	little 20:20 26:2	113:5,13 114:9	46:13 47:5,16
layout 103:8	113:4,17 159:4	26:10,11,14,15	115:1,15	51:4 65:9
lead 15:14 47:13	lighted 30:13	27:7,15,19	local 28:4 79:6	72:14 74:3
58:5 147:10	59:7	29:4,14 30:4,6	locally 23:15	77:19 78:16
leads 65:21	lighter 34:5	30:22 31:11,19	located 22:14	94:6 101:16
103:11	lighting 35:7	31:21 32:18	23:2,4,13 24:5	102:1 104:15
leave 19:1 54:10	50:18 52:7	33:15 34:5,17	24:19,20,22	112:5 117:17
81:13 89:16	57:2 60:7,10	36:6 37:7	26:3 28:5	121:2 137:10
145:11 146:8	67:7 78:18	38:17 39:15	96:22 124:13	141:1,7 143:1
leaving 92:3	84:9,10,18	40:5 44:17,22	locating 41:7	143:5
left 46:15 47:4	94:4 95:4	45:8 46:17	location 25:12	looks 26:13
74:20 75:2	109:13,14,16	47:5,9 50:11	40:15 64:9	57:21 58:22
135:20	109:21 110:5,6	50:14 54:18	locks 132:16	59:1 71:22
left-hand 22:4	110:10,15,18	55:1,6 58:21	logistical 145:19	72:3,4,13
34:22	111:7,8,9,10	60:16 66:22,22	lonelier 93:19	74:12,22 75:2
Lemon 18:18,18	111:10,12	67:5 68:21	long 9:8 23:10	76:14 85:21
38:13,13,16,17	112:17 113:2,7	69:18 72:13	26:22 27:1	94:4
38:19,21	113:8,14 114:7	73:6,16 76:22	89:9 109:2	loop 139:2
Lemon's 92:1	114:11 116:8	77:1 78:2 79:4	110:11 115:4	losing 86:1
lend 122:17	119:8 140:4,5	80:12 83:10	138:22	lost 79:15 80:4
length 161:6	140:16 151:4	85:3 89:19	look 18:11 21:10	83:6 146:22
Lesley 9:2,21	lights 59:7	92:12,12 93:5	23:22 29:18	lot 9:16,18 11:1
94:7,10	110:22 113:22	93:17 94:2,15	30:10 33:10	19:8,21 20:21
Lesley's 9:3	114:2	96:3 109:4	37:14 48:9,15	21:4,4,7,17
let's 55:6 70:2,6	like-kind 159:12	114:4,8 117:10	48:17 49:8	25:2 26:16
72:8 76:4 78:4	liked 78:7	118:19 132:22	50:11,13 51:9	27:16 28:16
79:18 109:14	limited 13:13	159:3 162:5	58:7,12 61:11	29:10,20 31:16
121:16 146:20	84:20 117:3	livability 79:5	65:4,14 68:13	31:16 32:11

37:2 42:10	113:11,15,16	map 42:9	21:3,17 22:9	63:4 89:21
49:6 51:2,19	113:18,19	March 11:15,15	25:10,20 26:6	95:5 149:17
51:19 59:4	114:5,22	Margaret 14:6	26:16,20 27:9	158:14 162:13
61:4 65:22	121:19 122:2,5	14:20,20 53:4	27:10,15 28:1	meant 27:2,7
69:5,8 70:1	122:8,10,13	76:2,4,5,7,9	32:16,16 33:18	35:3 80:21
71:12,17,18	128:1 129:2	77:15,17,19,22	35:3 37:20	145:8
72:18,21 76:15	132:5,15 133:7	78:9 138:14	38:13 64:9	measured 64:6
79:17 80:8	137:15 150:1	151:6,7,14,15	71:18 85:21	measures
82:18 84:16	154:3 156:8	151:16 152:17	110:10 135:17	152:12,13
85:1 86:8,9,10	157:5 163:17	153:1,2,3,20	massive 126:3	mechanical
86:21 90:19	163:17,21	153:21	master 123:1	113:22 136:7
91:17 105:19	165:7	mark 10:17	125:12	mechanics 25:2
107:11 108:18	love 75:7 76:2	marks 43:8	match 75:11	38:18 123:15
110:6 111:15	79:9 87:2 93:7	Mary 1:7 3:4	162:22	medium 50:4
121:4 125:15	135:17,17,17	4:10,12,14	material 28:16	meet 96:12,14
133:22 135:19	lovely 90:10	6:10 11:8,21	28:16 47:6	126:18 145:14
136:5 137:16	lover 117:22	11:21 12:1,10	73:22 74:19	meeting 1:5 2:8
140:13 145:19	loves 117:20	12:11 13:5	124:4	3:9,12 4:1,3,10
lots 43:22 47:17	low-key 92:20	82:11,12 85:19	materiality 37:3	4:12,16,19 5:1
76:16 84:13	lower 50:8 90:9	115:12,13	materials 42:22	5:8,12,15,19
89:19 90:15	104:16 110:14	116:12 126:21	43:17 50:13	6:6 7:10,10,19
95:17 135:2	lowered 160:7	126:22 127:22	71:21 74:14,21	11:13,18 13:16
Lou 5:7 12:2,3	lucked 162:16	128:17,19	75:11 76:10,11	13:17,20,21
62:12,18,20		129:3,9,13	78:3 83:17,21	14:2,10,15
68:9 70:17	M	130:7 132:2	118:4 119:8,12	15:2,6 53:4,6
78:5 91:4	Madam 88:11	150:6,7 153:14	142:2,2,15	69:15 152:16
102:7 104:18	Maija 126:7,9	153:17,22	143:5,9 151:5	153:6,8,15
108:14 113:2	main 23:2 31:12	154:3,6,16	matte 161:16	166:16
114:21 115:10	31:19 38:11	155:2,15,18,21	matter 8:6,10	meetings 3:22
115:13 116:8	39:19,21 42:3	156:2,5,19,20	145:10	7:2 11:14 91:7
121:18 127:22	74:15 112:3	157:2,5,8,14	matters 131:6	91:16 92:15
132:3,4 137:14	maintenance	158:2,6,11,14	153:16	141:15
139:12 141:9	84:22 99:16	159:2,20 160:1	mature 79:9	meets 41:9
149:22 156:7	major 15:17	160:20 161:3	maximum 103:5	member 4:6 6:2
Louis 1:8 3:5	87:8,10 125:1	161:19 162:6	maximums 7:22	14:4 15:8 76:3
5:5,6 6:11 11:9	142:7 143:6	162:10,14	Mayor's 77:4	78:10 91:5
11:22,22 12:5	majority 132:6	163:2,8,18	mean 62:22 70:4	127:17 149:18
13:6 18:13,16	maker 151:6	164:10,11,15	71:22 72:12,18	members 3:4,15
18:16 39:15	making 80:12	164:21 165:4,6	73:3 74:19	3:15,18 4:7 6:1
46:15 53:22	83:10 103:20	165:9,11	76:16 84:1,12	6:10 11:8
54:16,21 55:4	114:17 126:1	mass 7:14 21:9	85:10 86:21	12:21 13:5
55:12 68:11	129:20 135:14	36:2	87:6 103:15	14:1,7 15:5
71:4 72:7	maligning 93:15	Massachusetts	105:18 115:17	53:12 55:20
77:14,16,18,21	manage 100:2	1:6 9:4 167:2,5	116:5 119:22	56:2,14 62:21
95:20 102:11	Manager 1:12	massage 136:13	123:22 127:7	84:8 95:17
103:14 105:4	4:9 6:15	massaged	127:12 128:12	97:16 107:9
105:12 106:5	manages 102:18	134:11	132:17 137:5	109:20 111:22
106:13,16,21	managing 57:17	massed 124:14	139:22 146:13	114:11 115:10
108:16 109:15	maneuvering	massing 19:14	162:15	121:17 125:5
113:3,6,9,10	82:19	20:2,7,11,20	means 55:20	125:19 127:18

128:12,13 130:15 137:8,9 138:17 139:4 139:11,15 140:10 144:16 146:22 148:22 150:19 151:21 154:3 156:22 157:5 163:9 164:13,21 memo 16:20 51:21 62:9 63:8 64:8 65:21 90:15 107:6,7 161:5 mention 8:22 128:3 137:12 mentioned 10:12 39:15 40:8 62:14 75:21 79:7 80:18 96:8 140:8 message 65:6 messing 89:14 Messplay 1:14 4:8,9,14,18,22 5:4,7,11,14,18 6:1,17 12:3,6,8 12:10,12,14,16 12:18,21 15:15 57:16,17 59:22 62:4 120:22 121:4 131:11 132:9 140:12 140:15 149:19 149:22 150:2,4 150:6,8,10,12 150:14,16,19 156:7,9,11,13 156:15,17,19 156:22 163:20 163:22 164:2,4 164:6,8,10,13 164:19 165:10 met 24:12 154:21 157:15 mezzanine 23:8 Michael 145:7 mid-block 46:13	midblock 39:16 middle 26:13 35:16 65:17 68:14 Middlesex 167:3 Mike 125:6,8 126:9 132:22 133:9 136:9 145:3,6 146:17 146:19 147:11 mind 94:11 115:19 158:8 minds 93:8 mine 80:13 minimalist 87:19,20 minimum 7:21 minimums 8:2 minor 75:17 127:16 minority 74:16 minutes 11:13 11:18 57:14 82:3 135:11 143:20 miraculous 128:6 mirror 67:1 mischaracteri... 133:12 missed 140:21 misstating 131:10 mistake 69:14 75:3 mitigating 80:8 mixing 93:13 Mm-hm 76:7 117:1 119:4 120:16 124:12 129:2 134:4 138:7,12 142:5 142:13,20 143:3,22 147:14 160:20 163:2 Mobile 159:13 161:16 mockup 151:5 mockups 72:2	119:12 142:4,9 model 19:17 20:2,3 31:4 52:10,14 53:8 53:13,16 54:13 56:6 111:8 143:1,2 moderate 78:3 modest 155:9 modification 159:12 modifications 155:9 modified 159:15 modify 154:10 157:9 modifying 154:12 modulation 110:21 modulations 118:5 moment 57:18 moments 47:18 Monday 10:13 10:15 105:6 monitor 106:11 moratorium 8:14,15 morning 105:6 106:20 mother 93:9 motif 28:19 37:12 50:1,3 motion 11:17 12:3 148:16 149:4,8,21,22 151:2,6,9 152:16 155:21 156:7 163:11 163:20 mount 161:7 mounting 161:14 mounts 160:19 movable 41:20 42:16 move 11:4 13:9 20:1 21:22 23:18 24:16	27:18 29:15 32:4,7 35:13 36:20 38:9 41:1 42:11 47:4 55:7 56:13 62:8 71:6 79:16 97:12,16 103:18 104:2 123:7,10 156:1 156:2 163:1 moveable 46:3 moved 11:19 46:4 91:9 149:14 151:7 152:17 159:17 163:16 movement 30:15 51:13 67:6 105:16 111:3 moves 21:7 26:17 32:16 33:15,18 43:21 134:15 moving 30:4,7 30:16,18 36:21 38:10 39:14,18 40:19 42:7 79:18 81:10,17 82:6 97:18 115:1 123:16 145:20 159:19 162:2 multi-height 23:4 multi-year 138:11 multilayered 37:4 multiple 105:19 126:4 134:2 146:9 mute 3:18 76:6 muted 130:11 MXD 7:2,5 13:12 43:2 56:11 91:14 121:20	<hr/> N <hr/> N 2:1 3:1 name 3:10 14:3 57:12 58:2 60:2 132:20 145:5 166:21 nameplate 125:7 names 3:16 narrate 53:22 55:16 narrow 86:6 natural 28:15 29:3 36:17 40:4 naturally 29:22 nature 28:12 128:15 148:15 navigate 25:15 near 58:13 83:22 nearby 84:7 necessarily 103:8 110:7 111:9 112:13 necessary 70:4 necessitate 79:16 need 25:13 31:1 32:19 47:22 53:13 60:9,12 61:3,11,18,20 69:17,20 70:2 72:20 85:14 90:18,18 93:4 104:1,20 110:12 111:20 112:11 114:12 114:15 118:12 120:10 122:11 123:2 124:14 124:17 127:20 130:19 131:9 152:14 160:21 needed 17:18 41:5 43:14 85:1 126:17 needle 120:20 121:8 needs 21:8 40:14
---	--	--	---	--

43:13 64:3	27:17 35:1,9	24:8 25:17	109:12 113:1	58:11,21 60:16
70:10 73:1	35:21 36:8	28:12 31:1	115:9 116:12	69:4 79:20
79:3 83:9 90:6	37:19 39:18	32:19 33:1,13	116:16 121:16	86:8 98:9
110:2,3 115:2	40:3 41:1,9,10	33:17 35:1	122:2,12,16	112:14 131:4
115:7,8 120:2	42:4,4,6 45:10	37:19 44:4	123:18 125:3	134:22
122:22 128:9	46:12	49:7 50:11,18	126:20 128:11	opened 10:6
negative 60:7	north-south	51:8,19 68:5	129:1,8 130:4	opening 17:22
neighbor 60:4,6	39:14	71:21 72:1	130:8,8 131:2	117:3
neighborhood	northeast 36:9	78:2 83:13	137:13,19	openings 105:5
9:8 84:17	northwest 36:9	95:17 97:9	141:6 143:11	105:5
neighborhoods	Notary 167:4,16	108:21 110:1	143:17 144:19	openness 24:1
60:8,12	note 14:4 20:21	112:12,16	146:13,19	37:21 109:8
neighboring	23:20 29:8	159:21	147:17 148:6	opens 34:14
78:19,20	36:6 53:3	occasion 129:19	149:3 153:5,17	operable 31:6
neither 167:8	62:12,16 70:18	occasionally	153:22 155:2,7	75:16
never 38:7 59:12	100:3 104:7	139:14,15	155:8,15,18	operate 138:2
91:18 129:10	106:8 141:14	occupied 114:9	156:2 157:2,8	operating
new 39:5,19	157:21	occupy 48:2	158:2,6,11	104:12
40:4 46:13	noted 56:10	occurred 82:19	159:2,20 160:1	operation
61:12 84:13	95:15 107:6,7	occurrence	161:3,19 162:6	103:15 104:8
91:5 92:16	148:10 166:17	97:11	162:10 163:11	116:7
96:13 98:22	notes 53:6	off-season 68:20	163:18 164:17	operationally
105:14 157:12	120:14 131:17	offer 36:14	164:21 165:2	80:8
157:12 158:1	140:9,9,9,13	103:1 135:12	old 87:13	operations
162:8,9	notice 83:4	offered 107:4	once 22:16 35:2	70:18 103:2,2
nice 25:8 63:3	99:12 111:6	offering 163:6	57:20 71:3	107:2
74:8 79:1,15	noting 29:16	offers 27:16	108:22 120:14	operator 103:4
79:18,21 83:19	31:5 96:20	30:12	138:10 158:20	opinion 160:11
84:2 85:10	notion 51:12	office 8:14 50:12	one's 61:9	opportunities
93:20	90:1 93:12	50:16 84:7	one-and-a-hal...	48:16 80:16
nicely 155:9	nudge 10:1	86:11 90:5	160:6	opportunity
night 84:10,14	nuisance 68:21	92:1	one-fifth 101:10	30:12 57:19
104:1 112:17	number 10:19	Ofentimes 93:9	one-quarter	62:15 64:21
113:5	39:17 57:22	oh 12:1 43:16	101:9	121:12 124:21
nighttime 60:11	58:1 91:8	54:15 55:15	ones 61:15 82:13	opposed 84:6
78:18 79:5	146:22	77:18 78:4,12	92:22 135:6	opposite 66:17
113:4	numbers 103:15	89:3 91:12	ongoing 119:14	opposition
nine 91:13	104:22	98:21 102:17	125:18 133:20	130:18
111:16 157:10	numerous 15:4	104:15 117:19	139:8 141:8	optimistic 79:10
157:11		120:21 121:3	147:6 152:4	optimize 103:5
nineteenth 7:5	O	122:2 128:17	online 4:2	option 98:9,13
no-back 61:14	O 3:1	158:14	126:18	100:9,22 101:1
nod 28:10	o'clock 111:16	okay 17:1 38:21	Ooh 104:14	102:1 107:8
nonissue 124:5	O.R 57:22 60:1	52:19,21 55:19	open 10:11,13	options 81:21
nook 44:17	object 20:12	56:5 57:6 68:2	10:15,21 18:20	97:20 98:1
45:15	obligations	71:11,16 74:19	19:15 21:11,20	100:19 101:4
nooks 41:16	135:5,5 144:7	76:9 78:12	21:22 22:2,11	107:5
44:21	144:15,22	91:1,2 93:2,5	22:21 25:5,19	order 104:21
north 22:17 24:7	obviously 20:8	99:4 106:12	34:19 38:7,12	Ordinance 8:4,8
24:10 27:13,14	22:3,7 23:18	108:14 109:6	52:9,11,15	8:13,17,20

Oregon 102:18	paid 32:11	91:5 128:21	74:7 81:8,9,21	138:6 139:9
oriented 108:6	painting 161:16	particularly	82:2 85:13	phone 38:20
original 125:12	pan 55:2	9:21 49:13,18	93:21 98:10	47:22 56:16
Originally 105:5	panel 29:11 34:8	53:14 61:21	99:1 100:9	57:21,22
ornamental	75:2,3,6	63:6 66:5 75:1	101:13,14	158:21
69:2	154:11 157:11	84:4 107:9	103:20 105:3	photo 38:12
ought 73:3,4	157:12	parties 126:4	105:17 108:10	69:10
106:9 130:20	panels 28:15	146:9 167:9	109:10 128:7	photos 159:18
oust 121:4	29:9,16,19	parting 119:15	138:21 151:22	physical 80:20
outcome 167:10	30:10 33:12	partners 21:1	158:20	physically 104:2
outdoor 36:13	37:10 110:17	104:11 136:15	people's 84:1	pick 47:2 105:3
outlined 22:6	162:20	136:16	perceived 38:5	Pickard 92:2
outs 92:6	panned 55:4	partnership	percent 30:20	picked 50:2
outside 21:11,12	parcel 145:21	13:13 153:9	139:17	162:21
32:5 66:13	parcels 9:22	parts 16:14	perception	picking 99:10,20
81:19	parent 93:18	pass 107:19	112:7	pickup 69:4
outstanding	parents 58:22	passive 44:1	perfect 90:4	98:22
144:5	Paris 61:12	patchwork	106:6	picture 86:19
overall 15:20	park 7:8 21:22	162:4	perfectly 90:14	87:2 108:2
82:15 85:21	39:16 47:17	path 93:16	perform 103:12	piece 39:14 40:9
112:20	64:19 68:21	pattern 162:22	144:22	44:2 90:21
overburdening	98:8,13 100:10	pause 5:13	performance	117:13 137:11
29:12	109:11 125:21	14:21 19:17	103:6 110:17	142:8
overhang 47:12	154:19	51:17,22 55:8	perils 120:5	pieces 23:6 46:4
47:14	parking 7:20	55:10 102:6	perimeter 36:19	90:16 117:4
overhead	24:10 39:7	130:10,12	permission	118:10
109:11	42:5 52:7	149:2 155:5	95:10	pier 72:17
overview 18:8	70:12,14 71:1	163:10 165:1	permit 7:13 16:4	pink-tan 42:12
18:22 51:18	95:2 99:22	paver 43:5,5	16:11,12,16	place 23:3 36:3
overwhelming	100:5,9,15,18	Pavers 43:10	101:2 134:1,2	43:10 46:9
112:14	101:3 107:10	paving 43:1,1,8	134:12 154:9	62:2,2 66:21
owner 66:1	part 13:11 20:13	43:11 67:19	157:9 159:6	66:22 67:1,2
owners 99:19	20:16,18 21:20	paying 146:16	permits 154:19	69:4,19 126:13
ownership	22:7 26:10	PB-315 2:11	permitted 10:19	126:17 160:16
159:4	28:7 32:21,22	PB#152 154:20	11:1 154:18	placement
	37:17 38:6	pdf 95:20	permitting 92:6	163:13
	41:4 48:7,21	104:15,16	99:8 123:7	places 41:16
	49:5,11 50:10	peak 107:19	person 154:14	42:1,20 47:18
	50:17,22 59:3	pedestrian	personal 113:20	48:2 61:11
	76:11 81:11	30:16 37:5	Personally	67:13 93:11
	83:11 113:20	42:12 44:8	68:17	plan 13:11 15:18
	118:14 132:13	48:3 65:4	perspective	15:20,20 17:7
	136:11 154:19	pedestrians	87:21 126:8,10	17:9,15 22:4
	participate	61:22	140:22	64:3 79:21
	62:20 139:12	penthouse 73:21	petition 7:12 8:2	104:14 125:12
	participated	75:9 136:6	8:18,21	131:19
	119:11	people 34:19	phase 99:8	plane 23:2 25:10
	participating	44:21 45:16	116:19 118:13	35:19 115:14
	68:8	59:13,14 60:20	118:15 134:1	planes 27:3
	particular 61:2	72:19,21 73:3	phases 116:20	planning 1:1 2:8
P				
P 3:1				
p.m 1:4 3:3 6:9				
11:7 13:4				
56:17,19 154:2				
157:4 165:12				
pack 74:12				
packet 16:20				
pad 85:3				
page 2:3 22:18				
31:6 72:7				
77:14 104:16				
104:16 114:6,7				
166:2				

3:10,21 6:19	133:3	140:3 142:16	107:6,7	71:5,9,14
7:10,18 10:16	plays 20:15	143:8,21 145:7	preliminaries	75:22 76:5,8
13:12,20 16:2	plaza 21:12	145:16 146:8	13:16	78:9,12 82:10
16:2,5,6 52:13	22:12,14,22	146:11,14	prepared 95:16	85:18 86:17
53:12 56:12,17	24:8,9,21	162:8,9	presence 92:13	88:9,16,22
57:3 62:13	34:16 35:12	pointing 115:13	94:16 112:21	89:3,6 91:1
91:15 100:17	36:22 37:5,18	points 24:10	present 4:10,12	94:22 95:13
103:2 109:7	38:2,4,5,15	60:5 65:10	4:15,17,19,21	99:2,5,7 102:6
114:13 115:10	39:1,20 40:1	82:13 127:15	5:1,3,6,8,10,12	106:6,12 107:1
116:15 120:13	40:11,12,13	161:21	5:15,17,19,21	108:14 109:6
128:11 131:3	41:1,10 42:5	poll 114:12	6:2,6 14:14	113:1 114:10
137:21 138:15	43:3,9 44:10	population	15:2,9 16:21	115:9 116:12
139:11 144:8	45:10,22 46:14	101:10	62:11 119:21	117:1 118:8,22
145:15 148:22	47:7,10,11,15	porch 40:21	135:2 155:1	119:4,17
149:11 151:22	49:16 51:5	41:3,12,13,19	157:18	120:11,17
152:12 154:16	70:8 72:22	45:18,21 46:17	presentation	121:3,16,22
154:18 157:17	82:5 86:5 90:3	46:18	18:14,22 19:10	122:4,7,12,16
157:21 166:15	90:14 92:13	porosity 24:2	19:11 24:17	123:18 124:12
plans 39:3 43:2	98:4,12 100:11	49:12	25:5 30:5 52:1	125:3 126:20
82:16 104:10	112:7 115:2	portal 4:3	53:5 78:17	127:22 128:11
111:2 121:10	119:7 124:3	portion 44:20	96:4	129:1,8,12
149:9 157:19	136:6 140:2	49:15 152:16	presentations	130:4,8 131:2
161:7,13	141:3 151:4	portions 126:16	106:4	132:1 133:14
planted 33:20	plaza-like 86:11	Portland 102:16	presented 16:8	134:4,18
79:11	plazas 79:20	102:18 103:3	25:17 89:17	136:19 137:13
planter 68:18	81:15	pose 139:3	132:12	137:19 138:7
69:2	please 6:5 14:3	positioned 36:13	presenter 85:1	138:12 139:5
planters 58:13	30:3 42:7,21	positions 34:16	presenting	140:7,14 141:6
86:14	44:6 45:7	positive 8:6,19	100:19	142:5,13,20
planting 39:6	46:10,19 47:13	163:12	presents 145:19	143:3,11,15
44:14 45:2,5	57:19 58:1,18	possibility	preservation	144:19 145:2,4
64:16,17,17	59:17,19 60:1	121:17	49:8 50:19	145:6 146:13
141:3	61:7 62:1	possible 19:1	preserving 51:2	146:18,21
play 23:22 29:13	88:22 109:17	51:18 69:18	President 18:3	147:14,17
48:12,20 49:4	145:10 156:6	86:6	press 146:11	148:6 149:7,16
49:14 50:4,5,8	158:7 162:10	possibly 65:14	presses 36:1	149:20 150:16
51:2,9,14	163:18	posture 120:13	pressing 56:16	150:17,21
58:20 69:12,18	plenty 19:19	131:8	Preston 1:7 3:4	152:11 153:7
69:21 70:2,3,7	41:16 47:1,2	potential 121:8	3:8,10 5:18,21	153:13
70:10 78:5	podium 30:6,8	potentially 41:6	6:3,10 10:4,18	presumably
83:21 85:3	34:13 35:20	46:4 105:8	11:8,12,20	141:9 158:20
87:4,4,8 115:6	65:15,22 73:9	160:12	12:1,18,19	pretty 72:17
115:16 119:7	141:3	power 120:10	13:1,5,9 15:10	76:14 80:21
127:8 135:22	point 8:1 19:17	prayer 58:18	17:1,19 52:12	82:5 86:5
140:4	20:12 59:13	precincts 9:13	52:19 53:7,11	127:19 128:8
playground	75:14 85:7	preconstruction	53:19 54:6,9	132:3 134:7
93:6,7,8,11,12	89:13 95:10	134:1	54:12 55:18	144:21
93:19,20,22	104:18 106:21	preface 121:1	56:1 57:5,9	previous 19:4
116:11	108:6 119:1	prefer 101:14	59:21 62:7	51:20 111:5
playing 59:8	127:1 128:12	preference	68:7 70:17	previously

137:17	139:8 141:11	20:15 38:14	providing 32:18	63:20 64:7
Price 1:10 3:7	141:18 145:11	promote 54:18	91:11	75:17 77:9
4:19,21 6:13	145:12,20	properties 8:12	provocative	81:2 102:22
11:11 12:14,15	146:3 147:22	13:13 18:3	88:13	121:19 122:19
13:8 88:11	148:11 152:6,7	58:16 91:22	public 3:16,18	158:12 159:22
149:15 150:12	processes	94:18 102:21	3:19,20 7:11	159:22
150:13 154:5	149:11	105:9 107:3	7:20 38:22	questions 11:15
156:4,15,16	procession	125:5 126:11	39:10,12,18,19	16:21 19:21
157:7 164:6,7	21:21 37:17	138:2 144:2,11	39:21 40:9,22	35:8 52:5
primarily 28:14	38:7	145:7 147:16	42:19 43:1	53:13 60:14
primary 27:4	procurement	152:9	45:4 52:14,15	62:16 63:12
30:19 31:12	134:16	property 9:3	56:12,14 57:11	70:22 71:2,12
112:19	produce 61:5	88:3 160:11	57:17 58:11,12	88:19 89:7
Principals 54:17	productive 91:9	proponent	58:21 62:8	95:2 96:3,6
principles 54:17	153:8	70:18 114:19	67:19 78:21	97:14 102:9
prior 16:16 79:7	programming	116:17 132:17	88:14 111:22	105:21 106:4,7
private 38:6	48:15,21	134:20 135:1	112:6,7,9	113:2 114:11
60:16,20	140:17	141:9	116:2 141:15	124:1 155:3
probably 66:8	progress 120:7	proponent's	141:21 167:4	162:7 163:9
99:2 108:21	121:7,13	127:1	167:16	quick 18:22 41:3
114:8 118:4	135:15 148:1	proponents	PUD 15:20	41:6 44:7
121:1 143:10	148:11	17:21 109:13	Puerto 94:9	51:18 102:11
problem 68:21	progresses	proposal 63:1	pull 158:9	106:8 122:8
83:3,11 105:13	111:13 121:10	146:10 157:13	pulling 22:9	quickly 24:9
161:17	131:20	157:15	pulse 134:8	96:7 103:18
problems 84:16	progressing	propose 67:9	purchase 9:3,7	111:15 123:2
128:7 144:9	134:8 148:5	proposed 8:14	9:22 61:9	128:8
procedural	project 7:8	16:8 39:16	purpose 9:4	quiet 62:2
131:7 152:13	17:20 18:1	40:3,8 64:11	put 25:7 29:9	quite 37:8 43:4
procedurally	20:5 30:7,21	proposing 39:5	65:11 66:13,21	53:19 60:12
114:14 115:18	35:18 36:8,10	41:20	67:1,2 85:5	61:4 64:20
120:20 134:21	38:3,10 39:13	proprietary	101:14 107:4	97:10 112:4
procedure 17:8	42:15 43:3,4	58:12	109:1 113:22	117:13 127:11
17:11 152:3	60:15,21 91:19	Prosnitz 6:21	116:6 120:19	137:8 145:22
procedures 17:9	91:20 94:21	Proto 106:9	121:9 128:5	162:1
149:12	96:11 110:1,7	protocols 81:5	155:16 158:21	quorum 14:8
proceed 127:21	113:21 120:1,7	105:11	159:11	
proceeded 117:5	120:9 123:1,16	proud 94:20	puts 96:16	<hr/> R <hr/>
proceedings 4:5	129:17 133:17	provide 7:16	putting 65:14	R 3:1 166:1,1
165:12 166:18	134:15 135:14	29:7 50:14	74:14 143:8	rack 101:18
167:7	147:11	52:1 61:7	144:6	108:2,7
process 17:10,18	project's 134:14	69:21 90:19		racks 45:5 101:2
18:7 63:5	projected	99:15 104:19	<hr/> Q <hr/>	101:8,20,21,22
83:14 92:5	126:19	106:2 154:15	Q&A 19:1	102:5 107:10
98:22 117:5	projects 56:11	157:16 159:1	qualitative 80:1	109:9
118:6 123:7,17	56:12 101:19	provided 8:15	quality 43:5,17	radio 157:11
125:17 126:7	148:14	19:4 23:7	83:16	rail 29:19
133:20,22	promenade	154:21 157:19	quarter 101:13	rain 63:17
135:5 137:3,7	37:17	provides 47:9	quest 89:20	raise 56:15,16
138:5,11 139:7	prominent	134:14	question 63:19	57:19 88:18

89:7	36:14 37:9,12	163:12	49:13,19,19	62:13 144:1
raised 44:2	43:16 50:22	recommendat...	50:20 51:3,10	154:22
57:18 60:14	51:1,15 52:7	163:14	51:15	represented
69:1 89:19	58:5 61:17	recommended	relatively 60:16	27:5
95:2,17 96:19	64:19 68:6	159:16 160:9	67:12 103:14	representing
96:21 102:7	70:1,9 71:11	reconsider	103:15	159:3
124:20 125:6	72:20 73:1,20	60:17 61:16	released 96:15	request 16:8
127:6,16 131:1	74:16 75:13	record 13:19	relocating 128:2	requests 154:17
131:6	76:9,20 78:5	53:3 56:20	remain 144:5	require 108:8
raising 143:19	79:22 81:9	134:11 166:18	remainder	required 61:20
rarely 63:6	82:14,17 83:12	167:6	153:15	96:12 119:11
89:10 139:15	83:18 84:3	recorded 4:1	remaining 124:2	149:11 161:17
rate 107:18	86:2 87:19	recreational	remains 79:7	requirements
ratios 7:21	89:8,9,11,11	10:6,19	remarks 18:1,4	7:22 41:5
reach 35:12 94:1	90:10,21	rectangular	117:3	126:6
reached 9:2	103:22 105:14	21:3	remember 78:8	Res 48:18 49:20
89:10	108:4 115:14	recused 153:15	91:12	residence 73:7
read 26:19	116:2,10	red 27:5	remind 57:19	73:14
27:22 33:14	117:20 126:11	Redevelopment	64:22	residential 7:3
73:22 166:15	127:11 142:17	13:15,19 14:8	reminder 15:19	20:10 22:10
reads 27:10	142:22 152:5	17:5 116:18	25:8	26:1 31:9,12
ready 52:6	153:8,9 159:10	reduce 161:6	remote 1:5 3:21	40:2 41:22
99:14 105:3	160:16	refine 112:12	15:6 56:8	48:7,8,14 65:4
114:14 118:10	realm 38:22	refined 118:21	157:11	70:14 72:11
128:13 130:16	42:19 43:1	refinements	remotely 3:12	75:8 78:19
131:12 132:11	123:14	128:21	remove 161:13	83:4,7,16,18
139:10 149:4	reason 121:20	refining 30:6	removing 79:17	84:5 92:18
Reagan 96:1	144:12 166:2	133:19	rendered 33:5	93:2 103:16
97:22 99:4,6,9	reasonable	reflect 104:11	rendering 50:1	112:8 113:11
102:10,14	109:10 136:14	reflecting 60:7	68:14 72:6	113:12 114:9
104:13 105:8	reassurance	135:10	114:7 159:14	147:10
105:21	139:4,6	reflective 126:1	renderings	residents 80:16
real 42:19 135:4	reassure 139:7	regarding 19:13	71:22 74:8	97:22 98:10
142:8	recall 32:1	19:21 57:2	79:2,9,21	111:21 112:12
realized 151:20	recapping 99:3	122:19	81:16 83:12	resiliency 19:22
151:21	receive 19:21	regimen 78:18	84:10 114:6	25:3 52:6 96:6
really 9:11,14	56:21	regular 97:11	157:19 158:1,3	97:13
9:16 19:7	received 11:13	153:6	Renewal 17:9	resilient 41:4
20:11,16,22	51:19 56:18,19	regulations	repair 100:4	resolved 119:20
21:3,11,20,21	57:1 62:9	96:13,15	repeating 15:8	resolving 134:9
22:1,11,20	78:22	Rehab 9:2	replaced 79:15	respect 59:10
23:9,11,14,20	recognizable	reinforce 27:11	replacing	60:11,21 61:17
24:11,13 25:19	20:14	28:2 60:5	154:11 157:10	135:15 146:12
26:7 27:2,8,10	recognize 60:19	reinforces 32:15	represent	respecting 79:6
27:21 28:1,2,7	61:12 62:1	reinforcing	110:11	respects 87:21
28:19 29:3,7	97:9	27:21	representation	135:4
30:9 31:7,8,13	recommend	related 7:13 8:5	113:4	respond 14:3
31:14 32:11,20	149:4	9:1 167:8	representative	122:18
33:11 34:18	recommendat...	relates 7:12	157:18	responder 64:1
35:2,5,11 36:2	8:6,19 159:16	48:11,16 49:12	representatives	responding

48:19 95:12	63:17	roll 3:17 12:2,3	165:5	47:9 95:11,22
response 15:8	RFP 159:11	14:1 15:7		sculptural 31:21
86:20 109:18	rhetorically	149:21 151:8	<hr/> S <hr/>	sealed 63:15
116:21 157:20	80:6	152:18 156:6	S 3:1 166:1	Sean 10:11
rest 55:16 64:10	rhythm 34:11	163:18,20	safe 123:14	Sears 94:8
75:11 147:20	Rican 94:9	roller 77:19	sand 29:5	seating 41:14,19
restraint 93:5	rich 29:4	rolling 20:1	sanded 34:8	42:12,16,16
restructuring	right 6:4 10:1	roof 113:22	Sasaki 18:20	44:17,19 45:15
79:16	11:4 13:1	161:10	92:3	45:17 46:22
result 79:12	14:16,19 15:4	roofscape 52:7	sat 93:18	47:1,2,5,7,19
92:8	15:10 17:20	rooftop 154:13	satisfy 107:11	51:10 81:3
retail 23:13,15	23:17 26:1	room 65:19	132:11	second 11:20,21
23:18,21 24:2	31:3 38:21	66:13,17 94:6	saw 43:2 58:4	11:22 23:7
41:21 44:13,15	40:9 44:12,16	102:15 141:19	72:10	34:5 41:18
45:12 65:21	45:13,21 47:3	rooms 67:13	sawtooth 27:14	53:18 69:9
73:14 81:22	47:19 51:17	94:12	32:13	108:20 136:9
84:6	53:8 54:7 55:6	rooted 31:22	saying 57:12	149:15 156:3,4
retrievals 103:4	56:1,10 57:5,9	rotate 55:1	71:17 118:9	158:9 160:4,12
return 131:19	62:7 63:8 67:7	rotated 22:16	121:1 127:3,4	163:17
reveal 30:17	68:7 71:5,6	rotating 90:15	128:19,20	second-story
review 2:11 7:2	72:3 73:8 74:5	127:9 128:2	130:15 144:9	96:22
7:6 13:10	76:4 78:4	rotation 55:5	145:9 147:3,4	secondary 24:6
15:16 16:2,5,7	81:17 85:18	roughly 40:21	155:9 161:5	124:10 129:18
16:15 17:5,10	86:14 88:16	45:3 103:17	says 56:15 73:5	130:1
17:11,17 19:7	94:1 96:19	route 144:14	123:10 125:7	secondly 61:8
56:11 62:21,21	98:14 104:8,17	routes 32:4	scale 30:2 33:1	seconds 107:21
91:6,7,15,20	107:4 109:14	row 69:14	33:12 34:7	149:16
116:16,21	109:19 114:10	RRH 157:12	104:9	Secretary 14:19
119:20 120:14	122:5 124:17	RRUs 161:9	scaling 80:11	section 3:13
121:9,15 125:9	130:9 135:15	rug 117:19	112:1	22:20 25:22
125:18 126:7	135:18 141:18	rule 68:2	scary 78:2	38:10 96:5
131:13 132:14	144:13 148:7	rules 64:9	scattered 81:3	sections 161:7
133:20 134:6	149:7,20 151:2	run 18:21 26:10	scene 47:16	see 19:2,20 20:9
136:22 137:1,2	152:11 153:13	35:15 38:21	Schafer 159:2,5	20:11,15 21:6
137:3,4,22	153:17 155:21	runners 93:16	159:21 160:5	21:19 22:6,19
139:7,8,16,20	158:6 160:5	running 93:13	160:21 161:4	24:14 25:15,22
141:10,15	161:19 162:10	93:16	schedule 121:20	26:13 27:12
143:10 147:6	162:14,21	rush 63:17	scheduled 2:13	28:14,18,20
148:12 149:10	163:1,8 165:9	Russell 1:9 3:6	schedules	30:17 33:14
149:13 151:4	right- 74:22	5:1,3 6:12	126:12	34:6,12,16
152:3,4,7,8	right-hand 22:5	11:10 12:12,13	scheduling 8:11	37:6,14 38:11
154:6	24:14 35:1	13:7 57:7	schematic 15:21	40:2,19 42:14
reviewed 16:9	110:14	62:12,20 91:4	17:11,14 63:6	42:18 44:1
157:15	rightly 120:13	107:14 116:14	116:19 117:6	45:3,12,19
reviewing 17:14	ringing 38:20	117:2 118:19	119:6,15 139:9	46:2,14,15
60:14	rings 96:9	130:6 137:20	151:3,9	47:12,17 49:3
reviews 138:16	rink 88:14	150:8,9 154:4	scope 139:21	55:12 57:18
revised 30:5	river 74:6,7	156:13,14	scratching 93:6	63:6 64:16
revisit 146:2	Robert 60:3,3	157:6 162:9,11	screen 18:15	66:1 68:17
revolving 63:14	role 9:14 137:21	162:15 164:4,5	19:3 24:15	69:1 70:12

71:6 72:5	75:1,2 79:5	18:3 135:7,9	45:4 64:15	33:6 34:1
73:11,14,21	81:16 83:6	147:9,15,18	67:18,19 68:3	37:22 48:11,14
74:6,7,9,10	90:4 106:18	sheathing	82:5 86:5	48:19 49:13
77:9,12 78:4	115:22 138:10	160:17	Sidney 2:16 28:5	55:7 81:4,13
83:12 84:2,9	139:22	sheaths 160:13	154:13	81:18 96:10
85:2 86:2,22	sensitive 78:19	161:11	Sieniewicz 5:11	111:9 115:6
87:1 89:1 90:3	sensitivity 123:9	shed 159:3	150:10,11	sites 16:1
92:20 93:14	sent 60:6 160:3	shielded 110:15	sight 50:12,16	Siting 120:3,8
97:2 98:15	separate 38:6	shoot 121:3	sign 138:3	124:16 144:13
100:18 102:7	116:6,9	shop 10:6 98:5	144:17	sits 89:22
105:14 110:14	sequence 98:6	100:4,7	signal 65:15	sitting 3:4 6:10
114:13,15,19	serious 87:10	shops 10:19	95:5	11:8 13:5
115:11,17	97:10	short 26:22 27:2	signed 3:13	93:19,21 94:5
116:2,19 117:4	seriously 60:13	40:2 89:8,18	significant	135:18 154:3
118:2,11,12	service 40:5	128:9	25:11 26:5	157:5
121:16 125:6	61:14 98:16	short-term 39:6	82:22 127:1	situate 100:18
127:5,18,21	99:15 106:14	42:5	162:2	situation 66:4
128:20 129:10	163:4,6	shove 138:19	signify 47:6 56:2	143:10 145:17
130:19 136:12	serviced 61:19	show 33:11 37:1	84:5	six 29:19 101:21
140:10 143:2	session 15:16	49:2 51:8	signing 138:5	133:6 145:14
144:11,17	16:5 19:1,7,8	52:13 53:8	silver 121:1	157:12
148:10,19,22	24:6	56:7 59:4,15	Simha 57:22	Sixth 48:11 51:5
153:5,10 155:7	sessions 19:4	145:5 158:1	60:1,3,3	sixth-floor
158:2,7 159:14	20:9 141:15	showed 33:9	similar 17:3,5	35:15
159:18 160:3,3	set 96:8 105:2	showing 31:12	39:20 102:19	size 80:14 112:1
161:10 162:7	167:12	78:10 84:11	103:15 104:9	118:3
seeing 10:21	setback 159:17	99:12 103:9	119:5 133:17	skateboard
20:7 26:22	160:8	shown 61:18	similarly 103:12	68:20
27:3 31:22	sets 41:11	163:13	simple 26:16	skating 88:14
32:9,16 33:7	seven 112:2	shows 49:22	67:10	sky 33:19,20
33:10,18 34:4	seven-point	97:6	Simplex 28:4	skyline 20:13
35:16 37:10,16	161:5	shut 90:20	simplify 109:18	35:6 94:16
38:1 40:12	shade 42:18	sic 26:4 35:2	simply 61:10	110:10
55:11 94:11	46:7 69:19	69:12 102:2	87:21 88:4	slab 25:4 70:9
95:5 96:16	shafts 63:15	145:7	117:3 144:22	slash 33:15
108:19 121:22	shallow 67:2	side 18:19,20	simultaneously	slide 18:17 19:5
132:21 147:22	shape 22:8	21:12,13 22:5	73:12	20:19 21:19
149:3 155:6,6	26:17 40:9	24:14 27:4,5	sincere 58:18	22:1,15 25:6,7
seek 16:11	43:18,21	29:1,5,6 34:22	single 59:16	25:21 27:1
seeks 154:9	110:10 143:7	35:1,9,18 36:1	69:17 85:15	28:22 30:3
157:9	shaped 123:11	36:8 38:1,2	116:15 162:22	31:10 32:7
seen 56:3 70:14	shaping 21:17	39:2 40:17	singular 20:12	33:4 34:20
71:21 83:16	share 19:18	47:4 50:14	sit 41:17 42:2,2	35:13 42:7,21
103:9	60:10 72:7	75:1,4 86:4	44:21 47:18	44:6 45:7
selection 142:15	78:13 95:11,18	105:12 109:7	48:2 58:8 65:9	46:10,19 47:13
send 65:6,15	95:21,21	110:14 136:3,3	81:9	48:4 49:1,21
89:15 155:16	131:17 158:3	140:20	site 15:21 20:7	96:19 97:18,18
155:18 163:11	shared 56:9	sides 40:16	21:5,8,14 22:3	98:20 100:8,21
senior 4:9	sharing 56:6	sidewalk 39:10	24:19 25:1,4,9	101:6,16
sense 42:1 65:22	Shaw 17:22 18:2	40:22 41:15	25:11 28:4	109:17 110:5

111:5	42:10 43:6	spaces 21:21,22	spreads 43:2	stars 114:1
slides 52:6 77:21	44:11 47:19	24:2,15 26:7	Square 10:10	start 4:6 44:16
96:6 97:12	48:15 63:8	31:17 36:16	28:9,13 58:15	45:19 47:6
100:19 109:15	64:7 65:7,17	38:7 42:14	120:10 142:9	55:1 71:16
109:16	65:18 68:19	66:21 79:20,22	squirrel 141:19	started 21:2
slightly 17:7	73:14 76:22	80:4 102:4	ss 167:3	48:9,17 50:17
159:15	78:15,16,17,18	spaghetti 25:15	stable 54:22	151:20
slower 55:6	79:6 80:3,9,18	speak 10:11	stack 63:16	starting 17:21
slurry 25:14	80:20 81:3,12	40:10 52:8	105:17	30:11 33:14
small 68:15	81:18,22 82:2	53:15 55:20	stadium 41:19	34:6 40:10
69:12,22 72:17	83:5 86:3	56:14 57:14	staff 1:11 4:6	45:9 50:11,13
83:6 88:7	87:20 100:1,7	81:2 96:2	6:5 15:5,12	72:5 125:12
105:6 110:10	100:14,14,16	102:17 105:3	16:11,16,20,20	starts 34:13
122:9	101:1 103:1	speaker 57:21	17:3 57:10,12	36:22 38:14
smaller-age	104:20 105:10	59:22	62:10,10 67:18	state 3:16
50:7	105:22 106:18	speakers 57:11	67:20 91:10,22	123:16
Smith 18:19	110:20 112:10	62:5 67:8	91:22 94:17,19	states 126:14
soffit 37:9,11	116:7 118:6	speaking 3:16	94:20 107:5,6	statistics 19:22
112:19	119:14 129:3	73:13 78:21	114:6,15,17	52:7
soften 45:3	135:22 136:5,7	speaks 22:12	116:17 119:21	statuesque
softened 47:8	136:9 142:11	78:17	120:4,15,18	78:16
softer 83:11	162:16	spec 31:2	121:7 125:18	stay 134:7
software 105:17	sought 92:21	special 7:13 16:4	125:19 127:20	steal 67:4
solid 73:19	sound 44:2	101:2 108:8,8	128:6 129:10	step 9:13 16:10
solution 108:9	sounds 71:4	154:18 157:9	129:16,18,19	36:1,7 147:9
134:22 135:4,7	80:6 109:6	159:6	131:18 134:1,6	steps 33:20
135:10,11	131:22	specific 7:21	137:2,3,4	45:15
137:12	south 26:21	16:18 52:5	141:8 147:6	Steve 11:19 12:8
Somerville	34:22 47:16	53:13	148:3 149:10	86:18 88:9
113:21	78:16	specifically	152:7 154:14	128:16 129:13
somewhat	southeast 20:4	102:8 133:9	155:3 157:20	130:4,7 132:2
118:11 119:15	65:19	specify 16:14	164:18	149:14 150:4
120:12	southeast-faci...	107:7	staffing 104:10	156:11 163:16
soon-to-be	26:7	spectacular	104:21	164:2
96:15	southern 114:7	64:20 68:1	staffs 72:2	Steven 1:8 3:5
sophisticated	space 18:20	speed 55:5	stage 103:2	5:8,10 6:11
138:5	19:15 21:20	speeding 93:14	138:4	11:9,19 12:9
sorry 14:15 71:8	22:2,11,22	spend 133:19,22	stair 65:21	13:6 86:19
89:3 104:15	23:4,8,16,21	spill 60:8	staircase 125:21	129:14 149:14
128:17	24:8 25:5,19	spilled 101:4	stairs 40:20	150:5 154:3
sort 10:16 19:12	32:6 34:19	spillover 113:13	44:13	156:12 157:5
19:18 20:14	36:4 37:18	splash 85:3	stairway 133:20	163:16 164:3
21:6 25:8,15	38:12,14 42:11	splitting 21:7	stamp 155:16	sticking 74:13
26:15,18,19,22	48:13 49:5,17	108:16	stand 84:15	stipulation
27:2,20 28:18	60:16,20 67:5	spoke 10:10	standing 44:8	131:14
30:11,17 31:7	70:6 73:6	46:16	123:11	stone 47:20
31:16,21,22	81:22 86:8	spoken 80:6	standpoint	stop 38:8 99:10
32:1,9 33:9	99:22 101:7	spot 69:4 122:11	123:2	124:15 146:20
35:16,19 36:17	112:6,7,9,14	spotlight 110:17	Stantec 18:14	storage 106:10
37:10,13,22	115:16	spots 101:3	53:17 92:1	107:5,22 141:2

stories 26:2	subject 16:1,15 124:19 130:21 131:4 144:10 146:3 149:9,13	sun 40:18 42:17 42:18 46:7 65:10 69:5 84:18	95:14,20 96:4 104:13 158:5,6 158:7,8 160:2	talked 9:18,22 26:2 42:9 77:7 92:10 119:8 128:21 140:17
straight 74:21	submission 30:19 51:20 68:5 103:3 117:7 125:10 125:12	supplemental 96:5	swear 10:14	talking 23:15 42:10 44:17 63:9 92:15 100:10 102:19 103:17 104:9 116:8 127:7,8 127:8 140:2,4 140:4,6 142:1 143:5,6 151:20 162:20
strategy 81:4	submitted 30:22 134:3 149:9	support 41:21 91:11 94:20	swing 75:17	talks 100:4
streamed 4:2	subscribe 166:17	suppose 108:12	Swiss 126:3	tall 31:15 59:18 67:13 76:14 90:2 112:3 117:21
street 2:16,18 7:7 20:8 21:13 22:4,17 28:5 30:16 39:5 40:4 45:5 48:11 51:5 58:4 60:4 64:12,21 92:19 106:10 111:10 135:22 154:13 157:13	substantial 112:4	supposed 58:11 58:11,21	switch 109:13	tallest 67:22
streetscape 20:16 22:13 31:14 32:22 34:14	substation 25:13 25:14 122:22 126:13,17 145:21	sure 9:22 11:2 14:6 53:10,15 55:11,16 57:3 77:15 78:14 79:4,21 82:12 86:6 89:20 95:20 97:14,22 99:9,9,19 102:9 108:3 111:17 114:17 117:13 122:18 126:16 131:8 132:3 139:19 140:21 147:19 148:4 149:19 155:7	system 29:22 99:21 100:2,7 102:12,19	tan 1:10 3:6 5:15,17 6:12 11:10 12:16,17 13:7 43:1 85:20 150:14 150:15 154:5 156:17,18 157:7 164:8,9
strength 108:8	subtle 26:17 30:13 94:5 110:16	surprised 76:10	T	tanks 61:19
striking 27:22 28:1	successful 43:19 91:19,20,20	surrounded 59:2 84:13	T 1:7 3:4 6:10 11:8 13:5 154:3 157:5 166:1,1	tapering 21:10
strip 112:3	succinct 106:4	surrounding 80:5	T- 159:12 161:15	target 103:4
strong 32:16 33:14,21 112:21	suddenly 144:2	Susannah 1:13 17:21,22 18:2 18:3 135:9 147:9,15,18 155:20 157:13 158:4 161:20 163:3,14 164:15	T-Mobile 159:7 160:15,22 161:5,13 163:4 163:6 164:16	task 113:22
strongly 130:16 144:16	Sue 102:10	surprised 76:10	table 45:17 46:2 46:3 66:22 121:17	taste 44:11
struck 58:4 82:14	sufficient 114:18 144:12	surrounded 59:2 84:13	tables 41:20	tastefully 114:3
structural 35:22 123:7 128:15 139:22	suggest 62:3 70:21	surrounding 80:5	tad 55:4	team 18:1 23:13 25:18 35:14 38:3 41:4 95:1 96:2 106:1 109:22 110:7 110:13 121:7 125:5 135:13 136:12 138:17
structure 25:13 49:4 58:20 73:16 81:14 123:3 127:10 128:3 152:4,8	suggested 61:3 65:5 117:2 120:19 130:21	Susannah 1:13 17:21,22 18:2 18:3 135:9 147:9,15,18 155:20 157:13 158:4 161:20 163:3,14 164:15	take 4:6 12:2 15:13 18:14 33:5 36:11 38:17 52:14 54:16 56:12 57:18 60:12 98:7 109:2 111:9 112:6 121:12 136:2 139:2 149:21 152:14	tech 54:18
structures 78:20 80:5	suggestion 65:2 65:20	Suzannah 154:14,16 157:14 158:5 158:17,22 162:1,3,18 165:8	taken 3:17 15:6 15:7 31:15 44:17 76:10 108:5 134:11	technical 19:20 52:5 70:19 95:16 97:4 110:2
stuck 68:14 120:5	suggestions 88:12 103:11	Susannah's 155:8,11	takes 107:19 132:15	technology 28:10 63:18
studied 41:6 84:19	suited 125:17	Swaathi 1:12 6:17 95:5,7,8	talented 94:18	Ted 71:6 76:1
studies 41:7	summarize 15:12 157:13		talk 25:8 26:15 48:5 51:19 75:15 100:8 109:14 120:4 128:2	
study 16:9 85:1	summarized 147:13			
studying 41:4	summarizes 155:8			
stuff 40:20 76:16 78:1 118:5	summary 41:3 131:16			

76:22 117:20	77:16 78:8,9	thing 8:22 59:2	82:14,16,20	147:22 148:9
123:20 130:9	79:19 82:9,10	66:10 69:9	83:3,9,15,21	148:13,16,17
130:11,13	85:18,20 86:16	74:19 75:5	84:3,4,12,16	149:3 154:14
132:2 142:15	88:9,11,15,16	77:20 82:14	84:19 85:8,14	158:5,22 162:1
143:11	95:13 106:5	89:16 90:20	85:15,17,21	162:4,21
Ted's 117:14	109:17 115:1,9	94:3 114:3	86:2,4 87:21	thinking 23:14
146:14	120:22 123:19	116:6,6 120:1	88:4 89:12	38:12 64:20
teeth 137:4	125:8 126:9	120:2 136:21	90:21 91:7,8	65:7 76:22
telecommunic...	129:12 131:12	149:5 161:4	91:19 94:2,13	77:17 79:14
154:10	134:18 136:20	things 13:14	95:3 97:13	81:11 95:19
television 4:3	148:6 150:21	39:2 43:8	101:16,20	104:10 110:8
tell 58:7,20	152:10 153:7	48:17 49:7	102:16 103:1	thinks 120:18
59:14,15 71:19	153:11,12,16	53:13 58:10,17	103:11 104:1	third 36:12 60:4
111:19	153:18,19	61:7 63:9	104:16,19	78:22 126:4
temporary 8:15	154:16 155:1,2	68:11 70:19	105:21 106:20	161:6
tenant 35:18	155:20 156:2,5	71:19 75:21	107:14,16	thirty-seventh
tenants 22:10	157:2,14	77:6 80:11,15	108:16 109:3	85:12
24:7 36:15,16	161:19 163:3,4	83:3,20,21	109:18,21	Thorkildsen
tend 67:12	163:7 164:15	85:10 92:9	110:9,12,20	1:14 6:20
113:12	164:15,16,19	115:15,17	111:20 112:11	140:19 141:1
terms 7:15 52:2	165:3,6,8	118:21 119:2	112:18,21	thorough
80:2,8,10	thanks 57:8	119:19 124:10	113:13 114:6	142:10
81:12 83:17	86:17,19 91:4	124:15 125:16	115:2,3,4,4,7,8	thought 10:20
114:7 120:7	94:19,22	126:15 127:5	115:13,17	25:7 28:9 33:2
135:20 137:9	116:12 127:22	128:6 129:5	116:1,4,6,10	42:8 49:17
137:10 144:8	130:4 137:13	130:19 134:2	117:2,6,10,11	50:1 51:17,22
146:15	140:12 165:4	138:3 145:1,10	117:18 118:1,7	57:2 76:12,13
terrace 39:11	that's 29:20	145:11 146:1	118:8 121:6,17	76:17 80:13
terrible 163:5	89:13 105:10	148:9	122:11,19	82:1,18 117:5
terribly 65:4	theme 100:14	think 20:4,21	123:4,9,12,21	143:21 157:16
terrific 85:9	Theodore 1:9	21:5 23:9,21	124:6,10,18,18	thought-out
terrifies 89:12	3:6 4:15,17	24:11 31:7,13	125:6,10,14	89:14
tertiary 130:1	6:12 11:10	33:11 34:12,18	127:6,15,19,21	thoughtful
text 8:17 99:12	12:6,7 13:7	35:18 36:2	128:6,6,7,9	125:15
texted 99:14	71:8,11,16	37:4,12,13,20	129:3 130:17	thoughts 22:8
texture 28:17	72:9 123:21	39:10 43:20	130:20 131:2	78:13 87:22
29:11 33:12	124:13 130:14	47:7 48:4 60:9	133:4,11,16,18	88:2 95:16
37:2 43:21	138:8,13	60:10 61:1,2,3	133:18 134:10	107:9 114:13
textures 29:14	143:18 144:1	61:4,10,17,18	134:13,19	115:10
thank 4:8,14,18	144:20 150:2,3	61:20,20 62:22	135:16,19	thread 105:22
4:22 5:4,7 6:1	153:19 154:4	64:13,14 65:3	136:2,5,8,14	120:20 121:8
6:3,7,14 10:3,8	155:14,16,20	65:16,20,22	136:15,20	three 14:7,22
13:1,17 15:3,9	156:1,9,10	66:1,10 67:4,4	138:4 140:12	36:11 42:15
15:10,15 17:1	157:6 158:12	67:16,21,22	140:17,19	57:14 82:3
17:19 18:5	158:15,19	68:6,21 69:7	141:6,12 142:1	101:4 103:4
53:7 55:7 56:6	162:19 163:3	70:10 72:20,22	142:6,15,16,21	104:17 107:4
57:5,16 58:8	163:22 164:1	74:1,3 75:20	143:4 144:4,15	130:15 144:16
59:19,21,22	165:3	77:4,4 78:1,14	144:21 145:1	157:11
62:3,4,7 68:7	theory 144:6	79:13,21 80:5	145:10 146:1,7	three-bedroom
70:17 75:22	they'd 108:21	80:7 82:5,7,8	146:14,21	66:12

three-minute 103:4	69:15 72:10 130:3 137:1	totally 58:10 104:4 133:18	135:22	140:8
three-sided 142:18	Tom 5:11 15:1,2 17:3,4,4 52:21	tottering 73:15 73:16	tremendous 63:2 91:21,21 91:22 116:3	turning 127:20
through-view 37:22	53:1,2,3,7,10 53:21 54:2,11	touch 111:17	triangle 26:16 32:12	tweaking 89:14
throw 94:12	54:15 57:1,7,8	tough 56:7	triangular 21:6 22:8	tweaks 136:17
thumbs 56:7	122:16,18	tower 19:14 20:12 21:10,15	tricky 68:19 162:3	twin 34:21
tie 124:15	123:19,21	22:1 25:9,13	tricycles 93:17	twitching 73:7
tier 50:8 108:20 108:22	130:20 133:14	26:18,19 28:1	tried 51:18 110:11	two 7:6 8:4 22:5 27:4 30:14
ties 43:3	133:16 134:5	37:1 38:14	tries 103:4	35:10 37:6
Tilford 125:6,8 132:22 133:9	141:13,13,14	92:17 93:1	troubling 105:15	39:21 40:7,21
145:3,6,7	141:17 150:10	94:7 141:4	Trump 92:17 93:1	40:21 42:1
146:17,19	150:11 151:8,9	Town 9:20	trust 9:7 93:22 139:1,1 140:9	54:17 60:5
Tilford's 136:9	151:12,14,16	track 39:4 116:15 128:14	try 54:4,7,17,18 60:17 63:16,17	61:7 64:18
Tim 96:1 97:19 97:22 99:4,6,9	151:18 152:1,2	134:10	65:5 66:11,12	65:7 66:10,14
102:10,14	152:19,21	tracks 125:22	66:13 72:8	69:13 77:21
104:13 105:8	153:1,3,5,11	traditionally 87:13	105:15 108:21	82:2 85:22
105:21	tomorrow 153:6	traffic 70:1	118:1	87:3 93:8
time 3:19,20 7:6 9:8,10 16:9	tone 29:3,5,5	training 108:8	trying 32:1 70:13 74:1	95:15 96:5
18:6 19:1,19	tones 29:4	transcript 4:4 11:17 166:15	76:11 103:5,20	97:12 104:18
23:17 51:2	tonight 14:5 16:7 17:14	166:17 167:6	118:19,20	107:19 111:4
56:13 57:11	18:8,18,20,22	transcripts 2:8 11:14,16	120:12,19	119:11 128:12
59:16 68:13	19:9 22:3,5	transient 48:13	133:4 134:20	144:16 145:11
69:16 71:13	24:17 82:17	transmission 25:16 122:21	135:3 138:3	153:22 154:8
77:13 81:2	91:16 104:1	transparency 50:15	146:5 147:21	159:8
88:19 97:15	111:19 118:10	transparent 90:3	162:22	two-bedroom 66:12
99:14 102:13	119:3 121:5,9	Transportation 7:19	tucked 80:4	type 33:9 49:12 49:16 111:2
108:19 109:11	125:9,14 126:2	transportatio... 7:12	TUESDAY 1:4	types 37:6 50:13 51:10 97:7
116:21 119:21	128:2,14,22	travel 134:15	tune 69:20	typical 83:18 108:6 136:21
126:4,16 128:9	129:15 131:6	traveling 106:19	tur 128:8	148:13
133:19 135:4	131:13 132:12	Treasurer 14:16	turn 6:4 10:2 13:14 15:12	typically 52:12 103:3 107:10
138:22 139:17	134:20 135:17	treatment 162:12	17:2,20 18:13	147:5
145:8,22 146:8	136:13 140:22	tree 135:21	38:16 45:9,19	
158:21 162:8	143:2 155:1	trees 39:6,7,7 40:4 45:5 49:8	48:5 57:10	<hr/> U <hr/>
times 46:8 59:10 79:7 102:20	157:18 164:20	50:19,19 51:3	68:9,20 88:19	Uber 47:1
103:19 111:1	tonight's 6:22	64:19,21,22	95:1 129:10	ugly 68:3
134:2	tool 148:14	69:2,14 77:8	143:15 150:22	ultimately 127:19
tiny 72:13 90:6 90:6	top 22:17 33:18 74:13,17 75:8	79:11,18 86:3	turned 70:8	ultra- 28:14
tires 99:16	76:21,21 81:9			ultra-high-per... 29:8
To' 166:2	94:7 109:1			unbroken 24:3
today 6:17,21 7:2 11:13	136:7 142:16			uncomfortable 80:9
18:10 20:22	143:6,8			uncommon 148:14
	topic 99:7			
	topics 136:13			
	topping 77:1			
	total 75:3 101:3 101:10			

underneath 39:6 47:14 78:3 94:10 134:16	146:1 unused 161:7,14 unusual 131:7 update 2:7 6:4 7:8,16 24:5 121:11 131:20 133:10 145:18 146:16,17 147:12 154:15	75:10 120:14 Utilities 7:20 120:3,8	41:15 59:12,15 59:17 66:7,14 74:18 80:17 85:11	112:10 160:2
understand 20:5 64:2 74:1 75:4 87:20 89:20 90:1 94:4 96:12 104:5 108:4 116:14 116:16 117:20 123:15 126:22 127:11,12 139:20	updated 23:6 30:5 31:19 32:9 37:7 112:2 132:10 157:19 161:7 updates 10:2 22:19 35:14 136:11 137:7 140:11 141:7 147:5 148:13 148:19 149:10 157:22	<hr/> V <hr/> vague 114:4 valet 24:18 70:18 98:3,5,7 98:9,21 99:11 99:13 100:1,4 101:15 102:12 103:3,8 104:14 104:20 106:13 valuable 92:22 variation 29:14 86:15 variety 42:14 various 93:11 95:17 vault 96:22 vehicular 61:19 venues 59:11 verify 4:7 version 89:9,9 89:18 160:4 vertical 27:22 72:17 110:15 verticality 67:17 verticals 29:18 Vice 1:7 14:10 18:3 video 4:1 143:2 videographers 54:18 56:5 view 20:2,3,4,15 30:19 31:11 33:7,11 34:3 34:21 35:2 36:21,22 37:16 38:9 40:5 44:15 46:11 51:4 60:10 65:4 75:14 78:15 108:6 127:1 viewed 120:6 viewing 34:22 views 21:14 22:10 26:20 30:22 33:5	virtual 153:14 virtually 13:22 vis-à-vis 136:6 visibility 43:19 visible 4:16,20 4:21 5:2,3,6,9 5:12,16,17,19 5:21 23:3 39:12 44:14 45:14,14 46:16 vision 119:9 visits 92:16 visual 28:21 33:14,22 50:15 119:11 142:3,9 151:5 160:11 VLT 30:20 31:1 VMU 151:5 vocabulary 44:18 voice 63:11 Volpe 20:7 48:11,14,19 49:13 81:18 volume 79:22 vote 12:2,20 68:5 119:3 143:21 149:21 150:18 156:21 163:18 164:12 votes 3:16 15:6 145:18 voting 12:21 146:3,15 149:18 150:19 156:22 164:13	walking 39:9 41:1 45:8,16 46:20,21 93:21 walkway 69:17 walkways 49:13 69:13 wall 25:14 29:17 123:11 walls 162:12 want 18:5,22 19:12 33:13 35:7 42:17 53:3 55:20 58:5,8 59:6,7 62:14,18 65:8 67:9 78:13 82:11 84:9 85:11,13 88:18 89:1,21 91:4 93:13 94:3 95:1 97:14,19 102:8 104:18 108:10,14 111:16 112:10 112:12 114:19 118:11 119:1 122:17 126:10 127:5 128:12 128:17,20 129:6,9 131:8 132:4,18,21 136:4,8,11 139:19 140:19 140:20 141:22 143:12 144:2 144:10,17 146:11 147:2 147:18 148:16 155:7,11 162:8 wanted 8:22 25:20 26:14 28:2,2 29:7 38:5 49:7 95:3 95:9 102:8 111:3 117:4 130:6 132:19 133:15 137:12 141:14 146:15 wants 25:9
understanding 82:6 115:20 118:20 123:5 143:1 159:7	updates 10:2 22:19 35:14 136:11 137:7 140:11 141:7 147:5 148:13 148:19 149:10 157:22	variety 42:14 various 93:11 95:17 vault 96:22 vehicular 61:19 venues 59:11 verify 4:7 version 89:9,9 89:18 160:4 vertical 27:22 72:17 110:15 verticality 67:17 verticals 29:18 Vice 1:7 14:10 18:3 video 4:1 143:2 videographers 54:18 56:5 view 20:2,3,4,15 30:19 31:11 33:7,11 34:3 34:21 35:2 36:21,22 37:16 38:9 40:5 44:15 46:11 51:4 60:10 65:4 75:14 78:15 108:6 127:1 viewed 120:6 viewing 34:22 views 21:14 22:10 26:20 30:22 33:5	vision 119:9 visits 92:16 visual 28:21 33:14,22 50:15 119:11 142:3,9 151:5 160:11 VLT 30:20 31:1 VMU 151:5 vocabulary 44:18 voice 63:11 Volpe 20:7 48:11,14,19 49:13 81:18 volume 79:22 vote 12:2,20 68:5 119:3 143:21 149:21 150:18 156:21 163:18 164:12 votes 3:16 15:6 145:18 voting 12:21 146:3,15 149:18 150:19 156:22 164:13	<hr/> W <hr/> wait 102:12,15 102:20 128:17 waiting 47:1 69:3 158:13 walk 33:6 39:12 40:16 44:7 69:15 92:19 98:12 109:2
understood 114:5 120:11	urgency 126:22 134:19 135:3			
underway 134:16	upper 28:20 45:13 141:3			
undistinguished 72:12	upward 33:16			
undulates 64:12	urban 6:19 17:9 19:13 20:18 22:7 38:14 47:18 52:2 79:5 81:5 82:7 126:1			
unfair 128:5 133:5	usable 161:2 usage 103:19 use 8:7 23:11,13 23:15,16 26:1 28:7 41:12 46:6 50:17 57:19 63:16 69:6 70:6 72:21 76:10,11 97:8 98:4 102:13 108:7 108:11 142:9 148:14 161:1			
uninterrupted 40:17	useable 85:5 useful 68:16 uses 8:14 22:13 24:3 26:3,5 usually 63:14			
unique 20:14,17 35:5 120:13 133:18	useable 85:5 useful 68:16 uses 8:14 22:13 24:3 26:3,5 usually 63:14			
unit 36:19 65:18 66:11 85:15	urgency 126:22 134:19 135:3			
unitized 29:17	usable 161:2 usage 103:19 use 8:7 23:11,13 23:15,16 26:1 28:7 41:12 46:6 50:17 57:19 63:16 69:6 70:6 72:21 76:10,11 97:8 98:4 102:13 108:7 108:11 142:9 148:14 161:1			
units 22:10 36:11,13 60:18 66:5,6,11,12 66:12 72:12 80:17,22 157:11,12	useable 85:5 useful 68:16 uses 8:14 22:13 24:3 26:3,5 usually 63:14			
University 9:2 94:7 154:19	urgency 126:22 134:19 135:3			
unmute 57:11 58:1	usable 85:5 useful 68:16 uses 8:14 22:13 24:3 26:3,5 usually 63:14			
unmuting 60:1	urgency 126:22 134:19 135:3			
unnecessary 29:13	usable 85:5 useful 68:16 uses 8:14 22:13 24:3 26:3,5 usually 63:14			
unpacked 79:4	urgency 126:22 134:19 135:3			
unsolvable	usable 85:5 useful 68:16 uses 8:14 22:13 24:3 26:3,5 usually 63:14			

117:11 132:17	21:18 22:5	27:4 29:22	willing 108:11	133:5,17
warranties	23:22 25:1	30:5,6,9,19,22	124:9 128:7	135:20 141:8
79:11	26:9,11 27:18	31:15 34:6,21	139:11	144:6 148:3
warrants 109:9	32:18 34:21	35:10 36:13	window 65:11	158:4 162:3
wash 110:16	36:20 38:21,22	37:2 39:9	94:6,11	worked 18:6
wasn't 58:10	44:7 57:13,20	41:14 44:17	windows 31:7	50:5 66:8
watch 126:3	92:2 100:21	45:2 50:10,17	75:15 94:15	105:11 131:18
watching 11:3	106:21 112:21	52:10 76:16	windy 62:2	133:12 134:5
water 40:8	124:21 129:17	91:21 92:7	winter 47:21	138:20
43:13,15,19,20	136:8 153:5	103:9 104:10	84:22 88:14	working 21:1
43:21 44:3	162:16	108:5 125:4	wire 28:5 32:2	30:9 35:14
45:20,22 46:5	we're 9:14 18:7	127:15 128:12	37:12	39:3 72:1
46:16 50:4	18:21 19:9	133:5,12 134:5	wireless 154:10	99:11 116:17
51:13 67:11,11	22:3,17 24:15	134:11,19	154:17 157:10	126:11 133:1
68:12,12,14,18	25:2,11 27:6	135:12 136:13	wires 28:18	136:8,16
68:19 69:7,8	27:21 28:20	138:3 144:15	37:13,14	140:20
77:10,10 80:7	29:2 30:10,11	145:8,12,22	wisdom 122:17	works 22:9,11
84:21 85:4	32:8 33:5,14	146:7 157:14	wise 137:12	30:13 43:15
88:13 98:18	33:18 34:4,22	weave 25:19	wish 56:14	50:8 67:21
100:12 115:7	35:4 36:21	32:5	58:13 139:11	105:16 115:21
watery 50:3	38:12 39:2,5	weaving 28:11	wishes 17:17	146:10
way 23:10 28:11	40:12,20 41:19	webpage 3:21	wishing 148:5	worried 142:14
30:14,14 32:5	43:9,9 44:8,9	week 7:5 9:1	witness 167:12	worth 29:16
33:3 34:10	44:17 45:8,9	10:7,15 92:2	wonder 73:17	31:5 96:20
38:5 39:2,10	50:12 52:11	96:2 121:21	106:8 137:5	99:2
39:18 47:2	55:12,17,19	122:1 153:10	wonderful 53:21	wouldn't 58:22
50:8 58:6	56:13 69:7	week's 7:1,16	91:10	84:15 85:11
64:10 67:1,21	70:5 85:22	weeks 122:3	wonderfully	133:11
76:21 77:4,12	91:16 95:21	weigh 108:15	90:21	wrap 27:13
82:7 86:3,12	97:15 100:17	welcome 3:9	wondering 10:4	35:11 57:15
86:14 97:5	100:19 101:3	24:11 94:16	66:21 138:13	91:3
107:4 109:10	101:16 102:9	well-lit 113:12	wood 47:7	wrapping 75:4
110:11 114:22	103:17 104:9	wellness 26:8	word 59:5 110:4	written 56:18,19
115:4 117:14	104:11 105:13	went 105:9	110:19 140:1	56:21
121:8 123:13	106:3 111:16	159:21	work 27:2 30:1	wrong 145:1
123:22 124:8,9	114:1,14,17	west 27:5,12	31:2 36:4 37:2	
126:15 128:9	115:15,20	29:1,6 33:7	37:3 38:22	<hr/> X <hr/>
129:3,16,17	121:22 122:14	39:1 40:1,18	39:1 52:16,18	X 2:1
134:12,14	123:5,9,12,22	41:1 44:9	54:19 67:3	
137:5 138:2,3	124:9 127:3,3	45:10 47:10,15	70:13 80:8	<hr/> Y <hr/>
138:16,20	127:4,7,7,8	48:6 66:2 74:3	81:19 82:4	Yamba 10:10
148:5 159:21	131:8 133:3,9	100:17	90:22 91:17	yeah 45:4 52:22
162:16	136:12 138:18	whereof 167:12	98:10 99:3	53:21 54:21
ways 30:14	140:2,3,4,5	white 50:21	105:14 109:22	55:3 67:8
39:21 42:2	141:7 142:1	64:18,22	112:11,22	72:15 74:5
43:22 44:3	143:5,6 144:5	135:21 162:19	114:5 115:2,5	76:7 84:21
65:7 67:4 88:4	145:17 146:16	who've 125:5	115:8 116:3	87:12 88:22
97:7 119:15	148:17 158:13	wide 65:17	122:21 123:6,7	95:8 97:22
we'll 12:2 19:17	we've 11:1 19:3	112:2	124:20 125:11	99:6,9,21
19:19 20:1,2	22:16 23:15	width 39:20	125:20 128:7	100:3 101:18

102:18,21 104:14,14,17 106:22 107:1 108:16 113:18 118:8 122:10 123:21 124:6 128:19 129:14 129:14 132:15 133:16 141:14 142:11 143:13 143:16 145:4 163:1 year 18:6 21:3 42:17 46:8 135:13 148:1 year-round 43:16 years 28:6 65:1 87:18 91:13 92:7 125:12 133:6 145:14 163:4 yep 53:18 54:6 71:3,14 113:15 119:17 120:11 141:13 163:20 yesterday 56:17 56:19 64:18 York 61:12 84:13 92:16	<hr/> 1 <hr/> 1 11:15 23:2 101:11 1.05 101:11 10 101:2,22 10,15 143:20 10:01 157:4 10:11 165:12 100 87:18 100-year-flood 63:22 96:14 110 21:16 34:13 12 1:4 3:9 13:21 39:11,17,20 93:10 12-foot-high 89:21 12-foot-wide 45:3 13 2:11 135 2:11 7:3 13:10 18:7 20:10 97:21,22 14 112:2 154:7 145 21:15 39:8 40:5 44:10 125:21 15 11:15 107:21 154 2:16 157 2:18 16 3:14 1627 9:4 164599 157:9 165062 154:9 17 72:8 114:6,7 18- 63:20 19 65:20	2022 1:4 3:9 154:7 167:13 2028 167:18 2028-2029 126:19 21.5 41:8 213 58:3 22 4:3 8:5 96:9 22.0 41:8 23 96:11 23.5 41:6,7 23.6 96:9,14,19 240 102:5 25 2:18 157:12 250 7:7 20:8 24:19 26 7:9 28 167:18 290 7:7 20:8	<hr/> 5 <hr/> 5 24:5 5:00 56:17,19 500 104:2
<hr/> Z <hr/> ZAMPARELLI 151:17 Zevin 14:17,18 89:5,8 91:6 106:8,15,17 151:16,18 153:3,4,5 zoning 2:13 4:9 6:18 13:12 18:9 21:9 91:14 107:11 154:6 zoom 98:21 zoomed 29:8 zooming 32:8	<hr/> 2 <hr/> 2 15:17 24:14 2/15/2022 2:9 2/8/2022 2:9 2:53:59 152:1 20 2:16 3:13,13 10:16 101:3 102:4 154:13 2000s 159:6 2016 125:13 2021 3:13,14 15:18	<hr/> 3 <hr/> 3 7:11 23:13 3/1/2022 2:9 3/8/2022 2:9 30 92:7 30-foot-high 89:22 300 105:7 303 60:3 78:22 315 13:13 32 36:9 60:15 325 133:19 33 77:14 34 112:3 35 31:15 350 104:8 37 26:2,4 33:19 3D 37:10	<hr/> 6 <hr/> 6 2:7 21:19 26:3 6:30 1:4 3:3 13:21 6:37 6:9 6:44 11:7 6:45 13:4 6:50 53:4 62 30:20 625 7:14
<hr/> 0 <hr/>	<hr/> 4 <hr/> 4 8:21 23:5 4/14/2022 2:14 400 60:18 72:11 80:22 42 104:14,15 45-degree 159:17 160:8 450 103:17 46 104:16 470 103:17	<hr/> 7 <hr/> 7 24:22	<hr/> 8 <hr/> 8 11:14,15 8:00 105:6 106:19 8:30 105:7 8311 57:22 58:1 88 106:9
		<hr/> 9 <hr/> 9 56:16 9:59 154:2 90 36:11 80:17 101:9 103:16 99 139:17	