



Joint Planning and Cambridge Redevelopment Authority Board Meeting

Tuesday, April 19, 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 but joined the meeting at 7:18 PM
Executive Director Tom Evans - present

The attached document is a transcription of the meeting

A motion was moved by Mr. Crawford to approve the schematic design at 250 and 290 Binney Street, with ongoing Design Review through the DRDP process, including a focus on building, lighting, material selection, balcony design, entry, circulation and massing designs. 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 8:28 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 19, 2022
6:30 p.m.
Remote Meeting
Cambridge, Massachusetts

Catherine Preston Connolly, 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
Erik Thorkildsen
Suzannah Bigolin



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P R O C E E D I N G S

* * * * *

(6:30 p.m.)

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

CATHERINE PRESTON CONNOLLY: Good evening, and welcome to the April 19, 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 name before speaking. 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 will 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 taking the roll.

10 Louis Bacci, are you present and is the meeting
11 visible and audible to you?

12 LOUIS J. BACCI, JR.: Present and audible.

13 DANIEL MESSPLAY: H Theodore Cohen, are you
14 present, and is the meeting visible and audible to you?

15 H THEODORE COHEN: Present, visible, and audible.

16 DANIEL MESSPLAY: Steven Cohen, are you present,
17 and is the meeting visible and audible to you?

18 STEVEN A. COHEN: Present, visible, audible.

19 DANIEL MESSPLAY: Tom Sieniewicz, are you present,
20 and is the meeting visible and audible to you?

21 [Pause]

22 Absent. Mary Flynn? Are you present, and is the

1 meeting visible and audible to you?

2 [Pause]

3 Absent. Hugh Russell, are you present, and is the
4 meeting visible and audible to you?

5 HUGH RUSSELL: Present, visible, audible.

6 DANIEL MESSPLAY: Alan Price, are you present, and
7 is the meeting visible and audible to you?

8 ALAN PRICE: Present, visible, and audible.

9 DANIEL MESSPLAY: Ashley Tan, are you present, and
10 is the meeting visible and audible to you?

11 ASHLEY TAN: Present, visible, and audible.

12 DANIEL MESSPLAY: And Catherine Preston Connolly,
13 are you present, and is the meeting visible and audible to
14 you?

15 CATHERINE PRESTON CONNOLLY: Present, visible, and
16 audible.

17 DANIEL MESSPLAY: Thank you, Catherine. That's
18 seven members present, with two members absent.

19 CATHERINE PRESTON CONNOLLY: Great. Thank you so
20 much. Okay. Then we will move on with our first item as
21 usual.

22

1 * * * * *

2 (6:34 p.m.)

3 Sitting Members: Catherine Preston Connolly, Louis J.
4 Bacci, Jr., Steven A. Cohen, Theodore
5 Cohen, Hugh Russell, Ashley Tan, and Alan
6 Price

7 CATHERINE PRESTON CONNOLLY: Our first item, as
8 usual, is an Update from the Community Development
9 Department. Please introduce the Staff present at the
10 meeting.

11 IRAM FAROOQ: Thank you, Chair Connolly. Iram
12 Farooq, Assistant City Manager for Community Development.
13 And I am joined today by Daniel Messplay and Swaathi Joseph
14 from our Zoning and Development team, and our Urban
15 designers Erik Thorkildsen and Suzannah Bigolin.

16 So for tonight's meeting, we have two General
17 Business items, the review of the two commercial buildings -
18 - I'm sorry, the Design Review of two commercial buildings
19 in the MXD District, 250 and 290 Binney Street; and then
20 that Design Update on Charles Park.

21 We do not have a meeting next week. Our next
22 meeting will be May 3, which will include a public hearing

1 on the Kelley Petition, which is a zoning petition focusing
2 on decarbonization of transportation. And there is a
3 Formula Business Special Permit Review at 625 Mass Ave in
4 Central Square.

5 On May 10, we have a public hearing for Alewife
6 Park, a special permit which is a continued case.

7 In terms of items of interest at City Council,
8 tomorrow at 2:00, the Council's Finance Committee is having
9 a hearing on the -- some community sponsored ideas related
10 to the City's ARPA funding allocation, which is the American
11 Rescue Act funding.

12 And later in the evening the Ordinance Committee
13 will hold a hearing on the Building Energy Use Disclosure
14 Ordinance, focusing on emissions reduction, which ties into
15 the zoning that the Board has been -- which relates to the
16 zoning that the Board has been discussing.

17 And then on May 4, the Ordinance Committee will
18 hold their hearing on the Kelley Petition.

19 And so with that, I'm going to turn it back to
20 you, Chair.

21 CATHERINE PRESTON CONNOLLY: Okay. Thank you so
22 much.

* * * * *

(6:37 p.m.)

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

CATHERINE PRESTON CONNOLLY: And the next item on our Agenda is the Design Review for the buildings at 250 and 290 Binney Street, part of the Infill Development Concept Plan for the MXD Zoning District, which is our case PB#315 by Boston Properties, Limited Partnership.

Let me give the floor to Kathy Born to convene the CRA meeting, as this portion of our meeting is joint with the Cambridge Redevelopment Authority.

[Pause]

CATHERINE PRESTON CONNOLLY: Oh, you're muted.

KATHLEEN BORN: Sorry. Thank you, Catherine. I'm Kathleen Born, the Chair of the Cambridge Redevelopment Authority. This is a joint meeting of the Planning and CRA Boards that's being held April 12 at 6:30, and the meeting is being held virtually.

I will now call the roll of the CRA Board Members

1 and its Executive Director and ask if the meeting is audible
2 and visible to you. Please respond after I call your name.

3 Vice Chair Conrad Crawford?

4 CONRAD CRAWFORD: I am present, the meeting is
5 audible.

6 KATHLEEN BORN: Treasurer Christopher Bator is not
7 present tonight. Assistant Treasurer Barry Zevin?

8 BARRY ZEVIN: I'm here. I can hear you.

9 KATHLEEN BORN: All right. And Assistant
10 Secretary Margaret Drury may be joining us late. She has
11 another Board meeting.

12 BARRY ZEVIN: I believe she's also having some
13 connectivity issues at home.

14 KATHLEEN BORN: All right. And Executive Director
15 Tom Evans is here. There is a quorum for the five-Member
16 Board of the Cambridge Redevelopment Authority. So because
17 this is a remote meeting, all votes taken by the CRA Board
18 will be taken by roll call. And our Executive Director will
19 be repeating the response of each Member present. Thank
20 you.

21 CATHERINE PRESTON CONNOLLY: Thank you. All
22 right. We will start with having Staff summarizing why this

1 is before us. I believe CDD Staff is going to kick that off
2 for the Planning Board?

3 DANIEL MESSPLAY: Thank you, Chair Connolly.
4 Daniel Messplay, Senior Zoning Manager at CDD. I won't
5 reiterate the whole introduction from last week, but I will
6 note that this is the second Design Review session following
7 the Board's approval of Major Amendment #2 of the Infill
8 Development Concept Plan in December of 2021.

9 As a reminder, the Board's focus and action
10 tonight will be to review and either approve the design of
11 the proposed buildings as presented, or request additional
12 study or changes to be reviewed at a future time.

13 If the design is approved, the next step will be
14 for the developer to seek a building permit and CDD Staff
15 will certify that the building permit is in conformance with
16 the approved design.

17 The Board may also specify parts of the design
18 that would be subject to continuing review by CDD or other
19 City Staff prior to the issuance of a building permit, or
20 the Board could also make the design approval conditioned on
21 specific design details coming back to the Board for future
22 approval.

1 As a final note, because these two buildings are
2 each subject to their own Design Review, the Board could
3 also decide to take different actions on the buildings
4 tonight, if so desired. And there is a Staff Memo from CDD
5 and also Staff present from Zoning and Urban Design to
6 answer any questions the Board may have.

7 CATHERINE PRESTON CONNOLLY: Thanks very much,
8 appreciate that, Daniel. Let me hand it back to the CRA for
9 a similar summary of the actions before them tonight.

10 TOM EVANS: To in the same light, we are reviewing
11 the two commercial buildings as a follow-up from Infill
12 Development Concept Plan, following our Design Review and
13 document approval process, the DRDP.

14 The process has the CRA Board take action on
15 schematic designs, and then we'll follow up with review of
16 design and development documents and CDD documents in a
17 visual mockup, as an incremental process to review the
18 building's evolution.

19 The Infill Development Concept Plan was approved
20 by the CRA under the jurisdiction of the Kendall Square
21 Urban Redevelopment Plan.

22 CATHERINE PRESTON CONNOLLY: Great. Okay. Kathy

1 Born, anything else for the CRA before we hand it over to
2 the project proponent for their presentation?

3 KATHLEEN BORN: I don't think so.

4 CATHERINE PRESTON CONNOLLY: Okay.

5 KATHLEEN BORN: I would like to note my thanks to
6 the Staff at the CDD for preparing an excellent project
7 synopsis, and to our Staff for also preparing an excellent
8 design synopsis. This is an exciting project.

9 CATHERINE PRESTON CONNOLLY: Agreed. All right.
10 Then we can hand it over to the project team. I understand
11 that Ian Hatch is going kick off the presentation. We look
12 forward to having you walk us through it as concisely as
13 possible, with -- but hopefully addressing all the questions
14 you can imagine we might have up front.

15 IAN HATCH: Thank you, kindly. We will embrace
16 the economy. Good evening, Chairs, Members of the Planning
17 Board and CRA Board. My name is Ian Hatch, Senior Project
18 Manager at Boston Properties. And I and the entire project
19 team really greatly appreciate you taking the time to see
20 us.

21 As few introductory words as possible. What we're
22 showing you today aims to be responsive not only to the

1 conversations that we had at the tail end of the special
2 permit process and in our last session, but also draws
3 heavily on feedback that we received from additional
4 meetings held during the past several months with those of
5 you who participate in the Design Review Committee.

6 So I want to note that, and then extend thanks to
7 those of you who helped facilitate those sessions on the
8 Staff side and on the Board side, because they were very
9 helpful. And we know that that extra time is quite
10 meaningful to everyone involved.

11 So as you'll see, the feedback has led us to not
12 only propose refinements to the buildings themselves, but
13 also to make substantive modifications to the ground plane,
14 beyond what was imagined in our original Design Review
15 submission, and that Tony and Christian Lemon and the other
16 members of the team will walk you through in just a moment.

17 With the residential tower conditionally approved
18 and a separate Design Review process set up for the Plaza,
19 this presentation will round out your view of the vertical
20 components of the MXD substation redevelopment. So we thank
21 you in advance for your time.

22 And I'll turn it over to Tony and the team to get

1 started.

2 TONY MARKESE: Thank you so much, Ian. My name is
3 Tony Markese, Design Principal at Pickard Chilton. I'm
4 joined by my colleagues Brian and Andrew here today. It's
5 really terrific to see you. Hopefully you can hear me well,
6 and we do very much appreciate the opportunity to be able to
7 give you an update on where we are on the project.

8 And I really do like what Ian said in terms of
9 what you're going to see. And what we're going to try to
10 balance today is providing you with a bit of a recap of
11 where we've been and what we've done in collaboration with
12 the Design Review Committee, but also share both with you,
13 the larger group, and the Design Review Committee some new
14 materials that have come out of those Board sessions.

15 And the way that we thought we would structure
16 today is to start sort of far back, pull the lens back, look
17 at the project from the context of the neighborhood, the
18 adjacent parcels, et cetera, and then zoom in on details of
19 the building, the ground plane, and the landscape.

20 So it's going to kind of go from out to in
21 conceptually.

22 And we'll start with just a quick recap of what

1 some of the thoughts and changes and refinements that we
2 made when we were together with this larger Board back in
3 December, and then, as I said, share with you some of the
4 refinement work that's happened subsequently.

5 Next slide? So this is -- this -- I love this
6 slide, because it really showed the kind of big
7 transformation that we made from the transformation that we
8 made from the IDCP on the left-hand side, where there were
9 two larger, blocky buildings, a fairly narrow aperture
10 surrounding the buildings, and not much happening in terms
11 of the form and the articulation.

12 And then in October, we shared a refinement where
13 the eastern building, the building at the bottom, 250
14 Binney, was rotated, and we began to cut and chamfer the
15 edges and corners to make the silhouette of the building
16 near or more elegant, but also to open up light and air into
17 the ground plane.

18 I think also you have to think about these two
19 buildings in the Plaza in the Res E in terms of the
20 transformation that's going to occur in this entire area,
21 the elimination of the parking garage and the opportunity to
22 create some great new pedestrian experiences throughout the

1 whole passage from Binney to Broadway. And I'll talk a
2 little bit about that via the models.

3 Next slide?

4 And so we did also think it was important to maybe
5 list some of the things we have been working on, and we
6 rolled up our sleeves in terms of collaboration.

7 Collaboration with the Design Review Committee, and just to
8 remind you, that's Kathleen and Barry, Lou, and you -- and
9 again, doing it virtual, as we are doing it here today with
10 a series of models, drawings, and renderings.

11 And in general, the response to that initial view
12 that I showed you of chamfering the buildings, angling them,
13 I think everybody was quite happy with how that worked, how
14 that opened up the ground plane.

15 There was a general appreciation and I would say
16 buy-in for the addition of balconies and terraces on the
17 buildings that animate the façade, animate the buildings in
18 terms of how they sit within the cityscape.

19 But then we were asked to develop ideas and
20 concepts around articulating the top of the building, making
21 sure that as we refined the massing that it respond to
22 context, provide some more information on bridges between

1 the buildings, and then we all kind of coalesced around a
2 kind of a common language about trying to make the buildings
3 feel like they were in some ways similar, but also encourage
4 the buildings to feel a bit different.

5 And, you know, there was an interesting dialogue
6 around the buildings are a similar size, they're a similar
7 program, the buildings are being built at a similar time.

8 So I think there was a good, healthy discussion
9 about acknowledging that, but also working to make sure each
10 one had their own personality, and how that developed, was
11 part of the discussion.

12 Next slide?

13 And so these diagrams that appear in these next
14 few slides really kind of match some of the larger massing
15 refinements, with on the left the original massing, which --
16 again, was more just two extruded buildings. Then the
17 October massing on the right, where you started to see the
18 angling and cutting and chamfering of the buildings, as well
19 as the addition of the terraces and balconies on the ends of
20 the buildings.

21 And then a series of smaller balconies on the
22 side, that gave the building kind of a nice form.

1 But I think there was still a sense that those
2 buildings felt a little too horizontal in their development
3 on the ends. And we did look at shifting the placement of
4 the smaller balconies to respond to context as well.

5 And so on the next two iterations, again came as a
6 result of our work with the Committee. The first thing that
7 you notice is in both cases, we subdivided the end bays so
8 that there was a stronger vertical read, based on
9 recommendations and discussions. We added some angular
10 forms to make the buildings feel a bit more dynamic.

11 And then in the next iteration, the kind of
12 massing that you'll see in the model and renderings, we
13 added a layer onto the top of the building to create a
14 stronger sense at the top, added some shifting in those
15 balconies and terraces on the end, so it wasn't just a pure,
16 strong read, it was more of a kind of a zigzag or a dovetail
17 form, both on the ends -- the narrow ends of the buildings,
18 as well as on the broad ends of the buildings.

19 And then finally added some massing at the base,
20 to map onto a nominal, you know, 50- or 80-ish height
21 dimension at the base of the building.

22 The other thing that's quite subtle is both

1 buildings we've angled the tops to create a little bit of a
2 dialogue between each of the buildings, and create something
3 that gives both of the buildings a sense of character in the
4 cityscape.

5 So that's kind of a quick recap of the big massing
6 moves. I'd like to shift so that you can see it in the
7 model form as well.

8 [Connection interference.]

9 -- in the front. Here's the Res E towers. And
10 then here are the two commercial buildings with the Plaza
11 here.

12 And one of the things I think you'll notice
13 immediately in the model is via that chamfering and that
14 angling, we do open up a nice gap that continues all the way
15 from Broadway to Binney.

16 I also think you might notice that by chamfering,
17 this space becomes narrow and kind of maps nicely onto the
18 Res E tower.

19 And then this building, 250 Binney, by being
20 shifted, follows the geometry of this portion of Volpe and
21 fronts directly onto Binney Street. But it also has a nice
22 relationship to Kendall Square and the orientation of some

1 of those buildings.

2 So using this in Cambridge, in the cityscape,
3 between the circular curve here and the break where it
4 shifts, and where Volpe becomes open and has the series of
5 spaces, the two buildings respond to that kind of condition
6 within the cityscape.

7 And then as I spin the building, you can see by
8 angling and chamfering the ends, and adding balconies at key
9 places -- in this case as to series of balconies that you'll
10 encounter as you come around the bend from Binney.

11 And then as we turn around, another series of
12 balconies that map onto this side of Binney. I'm happy to
13 have a nice alignment with the GSA building, and giving the
14 building some activity there.

15 And then of course on the ends, you get the bays
16 on the ends, along with the terraces and the kind of
17 shifting that happens to mark the top and [connection
18 interference] via the chamfering.

19 And so I think the massing does a nice job of kind
20 of working each building in form so it fits within this
21 larger context, reduces the proportions, reduces the scale
22 or the face of the buildings.

1 And then you all notice how the angling of the top
2 and in particular the slight angle of 290 Binney here does a
3 nice job of terminating that access that exists on Volpe, I
4 think starting to really work to connect this part of the
5 city with the Volpe Master Plan that's happening in the
6 future.

7 And then, again, I'll keep rotating around ever so
8 slightly. And you will see how this space looking from
9 Kendall Square back aligned with that and always with the
10 narrow faces on the north and the south, adding the
11 balconies and terraces on the sides, to give you the kind of
12 interesting building form.

13 The other thing that I want to point out in this
14 model is as we did start to work with the Committee, the
15 Design Committee -- we came to the joint conclusion that
16 with the Sixth Street Connector being as beautiful and
17 active and as lush as it is, we didn't want to do anything
18 that would in any way dilute the kind of strength and the
19 contribution that that makes to the city.

20 But we also wanted to create another route. And
21 so, on the western Plaza Drive here, we're making that as
22 pedestrian-friendly as possible, and [connection

1 interference] to the West Plaza Drive to the west to bring
2 people around the site, and left the center between the two
3 buildings stay as a sort of functional service area.

4 So the idea is that pedestrians will come through
5 the site, flow to the east and west, and we'll try to limit
6 the amount of pedestrian activity in the center, and really
7 focus all of our service-related components in that zone.

8 And that would be loading docks, parking
9 entrances, et cetera. All the parking for the building is
10 below grade, so the ground plane can stay active and
11 vibrant.

12 So hopefully that gives you a sense of the massing
13 at the kind of larger urban scale. Let me show you another
14 model, which has a little bit more of the [connection
15 interference]. And so this model is probably quite familiar
16 to you, because it's the model that you saw when you looked
17 at the project at the residential project here again.

18 And I'll -- maybe I'll start by doing exactly what
19 I did the last time -- start by orientating you. Here's
20 Broadway -- yep, my building -- the proposal for the
21 residential building, and then the two commercial buildings
22 here.

1 And again, what you'll notice is by the cutting
2 and the articulation of the buildings, we're opening up that
3 space in between. You'll see the narrow face.

4 But I think more importantly with the fenestration
5 that you see on these two buildings, one of the things that
6 we're trying to do is, through the façade design, create
7 some difference between the two [connection interference]
8 has a strong [connection interference] to it.

9 And then you'll notice that the 250 building has
10 much more of a horizontal read to it. So immediately in the
11 model you'll notice that the texture and the character of
12 both buildings are quite different. One's a grid, one's
13 more horizontal.

14 The other thing that you might notice if you look
15 really closely is on the east and west façades of the
16 building, there's another layer -- another texture of kind
17 of an DNA-like shape that provides some solar screening on
18 the west façade of the west building, and on the east façade
19 of the east building.

20 And then finally in this model, you'll notice that
21 the secondary coloration of each building is different. The
22 290 building, the western building, is a little bit darker

1 in coloration. The 250 building is a little bit lighter in
2 coloration.

3 And then I think the only other vantage point that
4 I would like to show is, again, that view of the angled
5 façade of the 290 building, the view of that, as it peaks
6 out beyond the 250 building looking back to Volpe.

7 And then kind of a similar condition on Binney
8 Street, where the two buildings sort of peek out between one
9 another. So they're holding the street edge at the base,
10 but as they rise up, because of the geometry, they do kind
11 of look out beyond one another to make up what I think is a
12 really interesting play between the buildings and the kind
13 of -- how they sit within the cityscape.

14 And then one other note, there is some question
15 about the angle of the façade of the 290 building. I do
16 want to remind you that although it does angle a bit to peek
17 out, that angle really does occur over the vent shaft.

18 So it's not really coming out and hanging over the
19 Plaza as much as it is hanging over the kind of pavilion
20 piece that is the vent shortly after.

21 And then finally, in terms of the tops, you see
22 the angles for each one. All of the mechanical spaces and

1 mechanical components per the guidelines are completely
2 screened. And the buildings do continue a sense of the
3 articulation and the character all the way up into the
4 mechanical space, per the guidelines. So we're not exposing
5 any of the mechanicals, we're putting it all behind either
6 solid wall or screened components.

7 And then finally, as is in the model, you'll note
8 that the buildings sort of sit in this mid-high zone that
9 are seen in several buildings. The massings of Volpe, the
10 Akamai building, the Brode building, and then obviously the
11 two taller Res E buildings either Volpe or on our Plaza, are
12 the buildings that kind of peek up above that.

13 So these buildings, although they have some
14 movement and articulation in the top, they're very much
15 intended to be of this kind of secondary scale, letting
16 these two buildings really be the kind of primary markers on
17 the skyline.

18 So hopefully that gives you a sense of the massing
19 of the buildings. I'd like to switch really quickly so you
20 can see some [connection interference] questions that we
21 outlined earlier developed in more detail.

22 Here's a section that shows that angled portion

1 over the vent shaft is hanging out about 25 feet. But it's
2 also in a zone where the terraces are. So you do get some
3 relief in that angle.

4 Next slide?

5 Here's a view of the two buildings from further
6 north. On Fulkerson Street you see on the right-hand side
7 the Akamai building, a representation of the residential
8 building and then the two commercial buildings. And you can
9 see how the kind of stepped tops have a nice kind of answer,
10 a nice relationship with one another in the skyline.

11 And then you see how those balconies and terraces
12 provide an articulation definition to the façade.

13 Next slide?

14 And then sort of an elevated view -- purposely
15 elevated so you can speak a little bit about the façade.
16 One of the comments, or one of the approaches that we talked
17 about relative to the top was this idea of adding some
18 additional banding, which you see here in this rendering, as
19 well as making the top a bit more dense.

20 And so what we've done is taken that kind of DNA
21 texture at the top and made it more dense, to kind of map
22 out where the top begins.

1 And then you see the kind of cornice piece that's
2 created at the top, as well as the step down to the next
3 level, yep. And then you see it at the base as well, to
4 help mark kind of a clear middle base in the top, but in a
5 very modern way fitting with the geometry of the buildings.

6 You also see how the buildings kind of peek out
7 and create an interesting kind of vertical façade once they
8 break the ground plane in the frontage on Binney.

9 Next slide?

10 And then here again you see the same thing on 290,
11 where we've added the density at the top, we've added
12 additional banding, and kind of created a band at the top of
13 the building, which creates a small cornice.

14 And then the jogging in the cuts at the top and in
15 the balconies as well. So it's going to be a very rich,
16 very warm façade.

17 The glass we're looking at, I'll say, is kind of
18 in between the Google building and the Akamai -- slightly
19 reflective, not as dark as the Google building, and not as
20 kind of blue-silver as the Akamai building.

21 And then finally, a view from Volpe, again, where
22 you see some of the similar moves, the density at the top,

1 the carving for the terraces and balconies, and then the
2 change in the articulation to give the building a sense of
3 verticality and breaking up.

4 IAN HATCH: You want to touch on color?

5 TONY MARKESE: And there here you see the color,
6 the dark color, and the light color.

7 Next slide?

8 Here's a sense of the palate on the left-hand
9 side, the glass that we're proposing, the two values of the
10 terra cotta or metal panel, one that's sort of a medium-
11 brown, one that's a lighter brown, the panels at the soffit
12 which would be a little bit brighter to add some warmth and
13 light to the project.

14 Next slide, please?

15 And then a lighting strategy that basically
16 accentuates the geometry of the building a vertical street
17 where the building breaks on the ends and in the middle, and
18 then an idea of softly uplighting the terraces.

19 Nothing overly dramatic -- again, something that
20 would be based on the building's design and trying to
21 enhance the basic massing of the building.

22 There's been a lot of questions about the bridges.

1 I think in the earlier submittals, we had shown three
2 different locations in the center of the building. We're
3 currently abandoning that whole strategy, or that whole
4 approach. And again, in the previous iteration, we weren't
5 necessarily looking for every one of those locations, but
6 mapping out the possibilities.

7 Now, we think the best approach is just the single
8 small connector between the 250 and the building to the
9 south.

10 And you'll see that in the plan here, just kind of
11 a narrow bridge that connects to 115 Broadway.

12 And then a before and after of that condition.
13 Here's that space right now. You're on the Sixth Street
14 Connector. You're looking at the parking garage beyond,
15 which will be removed. And then you're looking at the 250
16 Binney site on the right.

17 And the idea is to enhance this space, so it
18 really does connect from the Plaza to the Sixth Street
19 Connector. So here's what our vision of that space will be.
20 You see the terraces facing south, catching light, adding
21 light and activity to that space. You see the addition of
22 landscaping. You see where the building carves to open up

1 and invite you with the façade of 290 in the distance.

2 So as real transformation of what right now is
3 sort of a back service yard, if you will, to something
4 that's open, inviting, active, rich at the base and really
5 does provide a connection coming from north and east towards
6 the Plaza, and a narrow, very glassy bridge that connects
7 the two.

8 Let's shift now down to the ground plane and talk
9 a little bit about what we've worked on there. Certainly,
10 the positive feedback was on holding the street edge at
11 Binney, how the shaping and the massing supports the
12 walkways on both sides, but comments about defining the
13 character of the walkways, we were asked to add an arcade on
14 the western pedestrian walk, have some planting along Binney
15 where we can, active uses, lobbies, and other activities on
16 Binney, and then making sure that the entrances open
17 directly onto Binney Street as well...

18 And add some texture and detail, overhead weather
19 protection, richer materials at the base of the building.

20 And so we thought just to show you a plan, that
21 earlier plan that I mentioned, where we transitioned to the
22 buildings rotated, and this idea of that center knuckle

1 being kind of a service area, with loading, parking access,
2 and then nodes of space on each end of it.

3 Maybe you can point to that entrance, if you
4 could?

5 And so, again, this general notion that the center
6 would be a service node, much more direct and much more kind
7 of honest appreciate to what's happening in the buildings.
8 And then shifting the pedestrian activity east and west.

9 And then just a series of refinements on the
10 ground plane. You'll see the addition of some parking
11 shuttles in the center to add some activity. Andrew
12 (phonetic) was pointing out the arcade on the West Drive,
13 which was added to have some activity. Some planters, some
14 doors, and some benches on the Binney side, as well as on
15 the kind of small node that connects to the Plaza.

16 And then next slide?

17 And then just to wrap things up, a series of sort
18 of before and after from Binney. So here you're a little
19 bit north and west looking back at the existing condition,
20 with the garage that's going to be demolished. You see the
21 crane for Volpe on the left-hand side.

22 And the new condition with the two buildings, the

1 transparency at the base, the activity, you see the arcade
2 on the West Drive that we added.

3 This image gives you a great idea of the texture
4 of that façade that I talked about on the west, as well as
5 the addition of the planting -- again, I think about it
6 great enhancement on what's happening on Binney.

7 These renderings also reflect the modifications
8 that are happening in terms of the bike lanes that are being
9 added, et cetera.

10 So really looking through make this whole part of
11 the city much richer and much more pedestrian-friendly.

12 And then we've moved a little bit eastward. So
13 now we're still looking back towards the garage, but with a
14 little bit more focus on 250 Binney and East Service Drive.

15 And then here you can see that view down to the
16 center. You see the residential in the distance, the Plaza
17 in the foreground. Again, larger, larger windows at the
18 base of the building in the first two levels, more
19 transparent glass. Entrances facing right onto Binney.
20 You'll notice the addition of the overhead weather
21 protection and more detail and articulation at the base, as
22 well as planting.

1 You see how those terraces can help activate the
2 texture and scale and character of Binney Street?

3 Go ahead.

4 And then finally, we've come southward. We're
5 looking back north towards Binney. The garage on the left
6 will be demolished, as well as the brick building in the
7 foreground. An idea of what that new East Plaza Drive might
8 look like.

9 Again, at the center -- you know, loading docks,
10 parking entrance, but on the two ends this idea of getting
11 you to kind of turn the corner, head east towards the Sixth
12 Street Connector providing a canopy and a carveout at the
13 base of the building, more greenery -- again, the addition
14 of overhead weather protection. The idea of materials that
15 are textured and shadowed, rich, and then activity.

16 And then finally, one more view. This one will
17 show you the arcade -- again looking due south with the
18 Akamai building in the distance. And so you see how we
19 pulled the building back. An idea of uplighting those
20 soffits. This in its truest sense becomes more pedestrian
21 with a kind of a mirror dimension for the cars, paving that
22 continues across.

1 You know, obviously, we can't do anything about
2 the building on the right, but trying to make this a much
3 more friendly passageway through the city, from Binney to
4 Broadway.

5 So I know I went through that fairly quickly. I
6 wanted to leave enough time for Christian to talk about the
7 landscape. And then I'm happy to go back and look at any of
8 the images and discuss things with you all. And so thank
9 you.

10 Christian?

11 CHRISTIAN LEMON: Yep. All right, thanks, Tony.
12 Christian Lemon, Lemon Brooke Landscape Architects. Andrew,
13 am I driving, or are you driving?

14 ANDREW: We can drive it.

15 CHRISTIAN LEMON: All right. So do you -- or, I
16 mean I can share my screen. So thank you. Okay. All
17 right. Following up on Tony, not to repairing too much what
18 was already said. Quickly, when we're considering the
19 public realm for the commercial site, we're looking at the
20 red line here.

21 So just to be clear, coming up the Central Plaza
22 here, and then in 135 down below, so certainly what we're

1 considering, though, is all those -- you know, existing
2 circulation routes that you heard today on, like, the East
3 Plaza and West Plaza and everything Tony talked about,
4 really opening that West Plaza arcade and getting people to
5 walk -- you know -- all the way down from Broadway, you
6 know, through Central Park past 290 and then onto Binney,
7 you can make a choice to this intersection or head east this
8 way.

9 As well as we're coming up East Plaza here, and
10 Tony mentioned there is this more -- be more honest about
11 the service nature of the center here is pushing people to
12 that Northwest Connector, which is part of this project, and
13 over to the Sixth Street Connector there.

14 So, again, in the context of this larger map here.

15 So the landscaping -- and we can just break it
16 down -- I've got the four main pieces, the Binney Street,
17 East Plaza Drive, the north -- East-West Connector and Plaza
18 Drive. So I'll break it down in a little bit more detail as
19 we go through.

20 One thing to just remind everyone -- I might have
21 shown this once before -- is when we're putting -- when
22 we're dealing with landscape, you know, what are we working

1 with?

2 As Tony said, it's great -- you know, in a way,
3 that we have all the parking down below. So keeps as much
4 of the first floor active for all the uses of the building
5 and all, you know, the reality of service of in this
6 building and the bike belay (sic) and everything like that
7 for both buildings.

8 But with that comes most -- this whole project is
9 on structure for landscape. So the pink line here that runs
10 around is all -- this is the extent of the parking garage.
11 And we have a strip here down at this edge, which I'll talk
12 about how we're addressing the landscape. So it's the one
13 area we're not on structure here.

14 I think the other main piece to note is on the
15 southern side of 250 here, I think it's a plus, but there is
16 building overhangs, and how it affects the landscape here.
17 So you do have cover over where the bike belay area is here.
18 But, you know, it does affect how we do landscape and so
19 forth.

20 Other thing is with all the distribution lines for
21 the Eversource coming from the Central Plaza running under
22 290 here, as they enter Binney Street, we don't have the

1 details on this yet. But there will be certainty
2 infrastructure to access these distribution lines and pull
3 boxes that affect a little bit our edge of the streetscape
4 there and how it goes into the Alta streetscape as well
5 there. So I'll talk a little bit more about that as we move
6 around the project.

7 Okay, so here we are starting with Binney Street.
8 Now that you mention it, you know, you know, our plans
9 reflect all -- you know, the new Alta plans. They're
10 essentially technically outside our scope. We want to meld
11 with all of them here.

12 We mentioned, you know, what might occur on the
13 Alta streetscape with the distribution lines here to get as
14 much landscape as we can here. But there may not be street
15 trees in this section, so that's going yet to be determined
16 through there.

17 As you noted in the past that the character of
18 Binney Street is a little bit more -- you know, it is
19 greener. It has a little bit more of a park-like quality
20 compared to Broadway Street. I think it's a little more
21 urban.

22 But we've had the notion of trying to add softness

1 at the base of the building when you look out of those
2 lobbies, to create a little soft edge. I think we heard
3 feedback we would like more activation along those edges.
4 So we've looked, you know, extending the language of the
5 building to pull those back. There's now entrances off east
6 lobby on the corner.

7 So you can go north and towards East Plaza.
8 There's two ways to get -- you know, main ways to get from
9 the corner of the building, as well as even a third door
10 over here on both corners of the building here.

11 So along with that, there are places to sit out
12 there. We've carved some of those planting areas back,
13 opened up the visibility and the way you circulate to these
14 entries all along this edge here.

15 Moving to East Plaza Drive, that -- those green
16 planters that I did before come around and stop in the area,
17 the drop-off area here. So we have a designated drop-off
18 area for both buildings.

19 But as you get out, there is some softness. There
20 are some places to sit. There are more sculptural benches
21 and so forth and there will be lighting out on both of these
22 corners, right -- you know, a little bit of a beacon

1 destination point, you know, in the public realm on these
2 corners.

3 We do have structured short-term bike parking
4 along these edges here, so they're in close proximity to
5 both doors here, within 50 feet. For 290, it's in one
6 location here. And 250 it's divided up with the location
7 here. And then there's a place over on Binney as well.

8 And so that helps give this north entry sort of a
9 mini pocket park for more energy of how people can park,
10 enter this corner next to the Sixth Street Connection, maybe
11 some more tables and chairs and stuff that kind of interacts
12 with this use over here.

13 So as we continue downward, we're pulling -- you
14 know, this is the parking entrance here for 250 service. So
15 we're pulling as much green as we can in here, to soften
16 that a little bit. It's fairly low, so there's good sight
17 lines of cars, and so walking -- driving through here.

18 We have made, you know, as much as we want to
19 steer people coming up East Plaza Drive to the north, with
20 the north East-West Connector, we know there's a reality
21 that people will walk through here still. So we still
22 divide that. You know, there's still a way to get through

1 here with designated, you know, stripping on the ground and
2 all the ramps and everything that is required to do that.

3 As Tony said, we've improved the paving at the
4 drop-off, and all through this public realm. But the
5 patterning of the paving here might be poured concrete. So
6 it starts to tell people visually where you want to go and
7 where you don't want to go.

8 The East-West Connector is probably the most --
9 you know, within this project, not necessarily maybe the
10 whole project MXD -- but for this part, it's probably the
11 most vibrant part of the landscape.

12 I think Tony's view standing over at the Sixth
13 Street Connector if you're coming over from Volpe from that
14 connection and what it's like to come through here, and you
15 can see the 290 building..

16 This is a direct access through here. And this
17 one portion of -- that is not on structure on the landscape
18 here, we've mentioned it before, we have our idea of our dry
19 garden here.

20 And this is over the scheme line, which I did
21 forget to mention the first round -- the scheme line being
22 underneath here that is, you know, is challenging how you

1 plant stuff and how -- and plant materials survive over
2 there.

3 So this dry garden being older, there's places to
4 sit, something more sculptural and visible to draw your eye
5 along this full length.

6 So if you're coming from Sixth Street to Volpe,
7 you see that and it draws your eyes through there during the
8 day between the more organic form to the landscape, backed
9 by bamboo that covers that first level of that building with
10 all the louvers there. So maybe roughly 10 feet, that first
11 floor.

12 But the idea is that we want to bring as much
13 light in here on this north side of the building here and
14 not, you know, shade it out too much through here, so
15 keeping that visible and that will all be well-lit at night
16 so people can move back and forth and feel safe.

17 And likewise coming from the Central Plaza if you
18 catch your eye here, that's drawing you through here as
19 well.

20 As we get over the overhang of the building, the
21 valet area for the bikes, there's places to sit. You can
22 imagine pulling up your bike and, you know, we're pulling up

1 getting your stuff ready, getting your bike and then be on
2 your way. So there's benches and so forth that are under
3 cover of the building.

4 We have our -- we have a bikeshare over here. So
5 there's another bike share down over here closer to the
6 Central Plaza, but there's a second one over here as well
7 that's under cover. So it's taking together those uses.

8 Some other comments of what happens underneath
9 here? There's an access point now to come out and connect
10 closer to the Sixth Street Connector. So this is not dead
11 end anymore.

12 As Tony mentioned, there is a new -- part of the
13 planning here is a new shuttle elevator. And I think that's
14 really important. That -- you know, the idea was that was
15 in the building. And we were trying to work it out.

16 But bringing that outside of the building does a
17 few great things I think for the project. One, I mean for
18 the 135 residents, you're walking down and you have eyes on
19 this. You're not walking through the buildings. A little
20 shorter walk to get to this shuttle elevator, to get down to
21 parking and so forth.

22 It also helps better screen the service area in

1 which there's trash compactors, service trucks and so forth
2 like that. And I think that also kind of helps to backstop
3 that shoots you towards -- you know, again, the East-West
4 Connector.

5 In front of there where we're on structure, as I
6 pointed out in the plan before, we have raised areas to add
7 trees, and all kinds of, you know, raised seating creating a
8 little bit of a stadium seating effect. So you can imagine
9 people sitting on different tiers.

10 This is -- we've had some different ideas for this
11 base, because this is probably just planning the part of the
12 public realm there. Imagine people sitting, good people
13 watching for people moving forward. But kind of short
14 stays, maybe grabbing a quick lunch, bite, things like that.

15 But it's flexible. If you want to sit on this
16 side or that side, follow the sun around different times of
17 the year so that it's not completely prescriptive, only
18 sitting in one place. So bring in some flexibility there.

19 So moving on there to the last piece, West Plaza
20 Drive, you know, this has really been expanded here. There
21 is 12 plus feet now on this side of the West Plaza Drive
22 that connects down to the Central Plaza.

1 We've worked recently with VHB Civil to extend the
2 curb line so that there's more direct route from the Central
3 Plaza to walk all up and down, whether on our building side
4 or walking on the existing building side to connect there.
5 So the pedestrian circulation routing has really been
6 increased there.

7 Okay, let's see here. Just to wrap up a couple
8 slides and images. We're thinking about how this public
9 realm paving -- if you see those images, there's sort of a
10 tan paving that connects all the areas.

11 So we're, again, still looking at a high-quality
12 paving material that creates an identity of the place and
13 pulls everything, you know, through each -- you know,
14 through 135, the Plaza and the commercial buildings, so
15 there isn't a distinct, you know, paving for one project
16 versus the other.

17 We do see when we get to the entries of the
18 buildings that there might be a slightly different type of
19 paving -- again, maybe something of the language of the
20 building and so forth when you walk out in a certain areas
21 there. Just, you know, create I think a little more visual
22 interest as well.

1 If we talk -- in the 135, we are looking at
2 concrete -- pavers and a lot of the flesh (sic), more
3 pedestrian zones of the -- of those drives, and concrete
4 paving in the more service-oriented part of the drive.

5 For the commercial, there'll be areas -- sort of
6 thin areas around the building, those are under overhangs
7 and so forth where, you know, planting doesn't work so well.
8 So whatever this paving at the front door is, this might be
9 a crushed decorative version, so it's tying together the
10 materials of, like, the base of the building and so forth
11 that gives just a -- it'll set it apart. So, you know, you
12 might have building base, paving, and some of these more
13 organic uses of the landscape.

14 We're thinking about all the different kinds of
15 seating, sort of the more sculptural seating that might find
16 for quick stays right in front of the building. Raised
17 terrace seating with landscape in the back the sunniest
18 areas of the area -- of the place.

19 We talked about the dry garden, and that if/when
20 someone's not there, it still has a visual, you know,
21 organic, sculptural quality that draws your eye through it
22 and, you know, it can be of interest throughout the seasons.

1 So it's something that's -- again -- a little more
2 sculptural, more organic than some of the other elements in
3 the whole project.

4 And as we get to the final slide here on planting,
5 we talked about the Binney streetscape, and again, being a
6 little bit softer and greener. So whether that's through
7 the Alta plans or in our side with planters and so forth.
8 So low planting. It's kind of, you know, dynamic things
9 that will work on the north side of the buildings and so
10 forth, and how that same material might be a larger version
11 of cousin to some of the other pieces through there.

12 Again, working into kind of conditions between
13 urban spaces and north sides of buildings and so forth like
14 this.

15 We do not want to try to get as many, you know,
16 trees as we can. And I think given how they're spaced out,
17 with more of a specimen nature to them, we'll have to work
18 through finding an exact species that will work well there.

19 And again, you know, we're certainly keen on
20 retaining and all the great quality of the Sixth Street
21 Connector, as that borders on the east side of 250 there.

22 And, you know, so, you know, along these pictures,

1 you know, how do you put -- how do you put greens and
2 planters on structures and so forth? So gives you some of
3 the scale and urban environment of -- you know, how we can
4 do that with the raised planting on the structure.

5 So with that, I will conclude, and we do have
6 further detailed slides of the sections and so forth, if
7 anybody has questions on dimensions, or more specifics about
8 landscape. So thank you.

9 CATHERINE PRESTON CONNOLLY: All right. Thank you
10 very much. So although this is General Business, it's the
11 Planning Board's practice to take public comment on Design
12 Review projects in the MXD District. We'll have members of
13 the public who wish to speak should now click the button
14 that says, "Raise hand." And if you're calling in by phone,
15 you can raise your hand by pressing *9.

16 As of 5:00 p.m. yesterday, the Board had received
17 no written comments on this combination, but additional
18 written communications received after 5:00 p.m. yesterday
19 will be entered into the record.

20 Kathy, anything before we start public comment and
21 hand this over to Staff, anything you want to note for the
22 CRA?

1 [Pause]

2 Yep, you're muted.

3 [Pause]

4 KATHLEEN BORN: Oh, excuse me. I would like to
5 add that we've been joined by Margaret Drury, our Assistant
6 Secretary Board Member.

7 CATHERINE PRESTON CONNOLLY: Excellent. All
8 right. Thank you very much for that. All right, with that
9 then I will now ask Staff to unmute speakers one at a time.
10 You should begin by saying your name and address, and Staff
11 will confirm that we can hear you. After that, you'll have
12 up to three minutes to speak before I ask you to wrap up.

13 DANIEL MESSPLAY: Thank you, Chair Connolly.
14 Daniel Messplay here again, I will be managing public
15 comments. It looks like our first speaker is Francesca
16 Gordini, followed by Cara Chang.

17 So Francesca, please begin by unmuting yourself
18 and giving your name and address.

19 FRANCESCA GORDINI: Hello, good evening.
20 Francesca Gordini, I'm at 122 Otis Street in East Cambridge.
21 I did attend one of the last meetings -- probably not the
22 previous one, but I am a little familiar with the project.

1 I was going to make a few comments and ask a couple of
2 questions.

3 I was not present in the early stages of the
4 project, but why was it not possible to consider potentially
5 having the two buildings rotated in such a way that they
6 would form a T, that way maintaining and leaving more green
7 space around the Binney Street side?

8 Maybe having the larger entrance and connecting
9 that to the longer axis, that is the continuation of Sixth
10 Street into Kendall Square.

11 I am growing really concerned about how much --
12 how little green space we're going be able to really
13 maintain. And the buildings are really close to each other.
14 I would be afraid of wind issues, as well as having green
15 space that's not really quite usable, at least for the
16 public.

17 And in that sense, I would like to comment that,
18 you know, if the renderings show planting that is not going
19 to be there, I think that produces a very deceiving imagery
20 of what this project is going to be. And I'm referring to
21 the portion of the lot that is likely not going to maintain
22 trees.

1 I have another -- and another question that is
2 probably more Cambridge Redevelopment Authority directed is
3 every time we allow to have projects of this size that dig
4 so far deep down into our -- into what used to be the water
5 canal, where is all this water in the long run going to go?
6 Are we going to see big effects happening to the existing
7 foundations of the buildings in the adjacent neighborhood?

8 Because after all, all the area around Kendall
9 Square and surroundings just keep being dug down pretty
10 deep. And what we have underneath there we all know is
11 water. And this water is going to have to go someplace
12 eventually. I find this being a major, major concern.

13 I think this is the majority of what I would want
14 to say for now. Thank you.

15 DANIEL MESSPLAY: Thank you. The next speaker is
16 Cara Chang, followed by Robert Simha. So Cara, please begin
17 by unmuting yourself and giving your name and address.

18 CARA CHANG: Good evening. My name is Cara Chang.
19 I'm at 28 DeWolfe Street. I'm not nearly as well-informed
20 as Francesca, I just want to keep my comment brief.

21 Very recently started looking at some of these
22 projects as a part of the class. I just want to say I was

1 really glad to see that the Binney Street projects are
2 pursuing at least a Gold LEED certification.

3 I was kind of curious actually about one thing I
4 noticed in the Green Building Report on page 13. There is a
5 health and wellness section in which the applicant said it
6 would explore ways to center residents' health and welfare
7 including through what they called, "Educating future
8 tenants in healthy living practices, " especially because so
9 much work is getting put into the actual, like,
10 infrastructure and sustainability of the project.

11 I would like to note that such education programs
12 should include information about the certification, and what
13 features, like, actually make the building more sustainable.

14 It might be a very brief addendum to already
15 planned projects and publicity like a Frequently Asked Q&A
16 questions page, a short set of pamphlets given to each
17 resident, but really understanding how one's living affects
18 in a concrete manner the environment it would really
19 encourage greater awareness of sustainability in Cambridge.

20 And there are -- like, projects that have
21 demonstrated this on a much smaller scale, particularly,
22 like, with the schools.

1 When you can see something and know what it does,
2 it makes the impact much more valuable. But thank you for
3 your time.

4 DANIEL MESSPLAY: Thank you. The next speaker is
5 Robert Simha, followed by Heather Hoffman. Robert, please
6 begin by unmuting yourself and giving your name and address.

7 ROBERT SIMHA: Robert Simha, 303 Third Street.
8 I'd just like to make a few observations. One is that the -
9 - this largely with respect to landscape issues, and also
10 lighting issues -- I think those of us in the neighborhood
11 would prefer that the building not be lighted, as suggested
12 by the architect.

13 It is -- that will have a negative effect on all
14 the people living around this site, and it is a device I
15 know that is used on other buildings in the area, and they
16 all have a negative effect on the people who have to live
17 around it.

18 I would hope that the Planning Board and the
19 Redevelopment Authority dissuade them from using lighting as
20 a way of decorating this building.

21 Secondly, the landscape designer really should
22 address the question of continuity of pedestrian movement up

1 the East Drive, because that will become a very dangerous
2 area, unless it is much better resolved.

3 And the notion that people will make a detour
4 around the building to the Sixth Street Crossing I think is
5 naïve, and should be addressed much more seriously. The
6 loading docks will be busy, and people really will need to
7 be protected as they move up and down the street.

8 One very important issue is that the proposal
9 shows benches, none of which have backs, all of which are
10 cold, and we would urge that you reject those kinds of
11 furnishings for the site, because they really do not address
12 the needs of human beings.

13 And finally, none of the discussion today has
14 dealt with the relationship between the 290 building and the
15 exhaust from the Envision facility below grade, and the
16 relationship between the spaces on the 290 building facing
17 the so-called Plaza, and I wish that there had been further
18 illumination of discussion of that, and I hope you will
19 address that.

20 Thank you.

21 DANIEL MESSPLAY: Thank you. It looks like the
22 next speaker is Heather Hoffman, and I will just do one last

1 call for any interested speakers tonight, so please use the,
2 "Raise Hand" function.

3 So Heather, please begin by unmuting yourself and
4 giving your name and address.

5 HEATHER HOFFMAN: Hello. Heather Hoffman, 213
6 Hurley Street. I will start by simply nothing that I
7 protest the existence of these two buildings at all. Having
8 said that, I would like to reiterate something I said last
9 week: These are tall buildings -- not as tall as the one we
10 looked at last week, but tall nonetheless. And there are a
11 whole lot of people who live around these and will see
12 these.

13 And it -- at this point, it is deliberate that you
14 never, ever, ever, ever show these from the neighborhood.
15 East Cambridge is significantly higher than this area. I
16 look out my house, which is in the lowest part of East
17 Cambridge and I see the Marriott.

18 So if you think that people won't be seeing these
19 buildings, you're nuts. And we deserve to be the skyline
20 that we are going to look at from our own homes be
21 recognized and considered.

22 And there are a ton of people who live way closer

1 than I do. And they are generally forgotten in all of the
2 planning, because everyone thinks of them as just being
3 transient or something in the middle of a commercial area.
4 They don't think of it as homes. And that is a problem,
5 because you ought to be building homes, and not extended-
6 stay motel rooms.

7 I would also like to agree strongly with Bob Simha
8 on the lighting, as you knew I would. You know, I -- I am
9 annoyed at that stinking M on top of the Marriott, and I'm,
10 like, half a mile away.

11 And then I worry about the Sixth Street Extension.
12 Boston Properties was finally persuaded that that was
13 tremendous asset. They put time, attention, and money into
14 improving it and working to keep the trees alive and all of
15 that, and it would be horrible if the desire to build we'll
16 just say tall buildings ended up killing them, killing all
17 of those trees.

18 So I hope that you will think about that, and
19 noise.

20 Thank you.

21 DANIEL MESSPLAY: Thank you. Chair Connolly.

22 That concludes the speakers on the list, so I will turn it

1 back to you.

2 CATHERINE PRESTON CONNOLLY: Okay. Thank you very
3 much, Daniel. We received, as was earlier noted, Memos from
4 Staff on this project, and we have them here to answer
5 questions. If there are questions for Staff or for the
6 applicant, from either CRA or Planning Board Members now,
7 we'll take questions.

8 If not, if we don't questions, then I -- oh, we do
9 have at least some. Okay, Ted, we'll start with you and
10 questions.

11 H THEODORE COHEN: The only question I have was in
12 reference -- and perhaps I missed it before -- about the
13 exterior elevator for the -- down to the parking facility.
14 And I didn't notice that on any renderings, and I wondered
15 if there was a rendering, we could see that does show that
16 exterior elevator?

17 CATHERINE PRESTON CONNOLLY: Okay. Why don't we
18 go through questions here, and then we can have the
19 applicant respond to them all at once. So I'll next go to
20 Lou?

21 LOUIS J. BACCI, JR.: Yes. I had a similar
22 question about the exterior elevator and the rest of the

1 storage and so forth. And I guess we're losing the sun
2 garden over there.

3 I'm also concerned with where the entrances to
4 these lobbies are. They're on the corners, they're in the
5 line of traffic, they seem to be very exclusive. They do
6 not seem welcoming to the public or whoever, and there's
7 very large bodies.

8 It seems like a better job could be done about
9 opening this area up and having a proper entrance on Binney
10 Street to each of these buildings and some active use in
11 these lobbies. They're very large lobbies.

12 It seems like this could do a little bit -- we
13 could do a little more. That was my -- those were simple
14 questions, and I'm having a hard time with the drawings.

15 The drawings are all over the place. There's a
16 very -- they're very uncoordinated. I see the loading in
17 these buildings it's outside, sometimes it's inside. They
18 really need to be cleaned up. It's hard to nail down the
19 problems.

20 Oh, and one other question. The bike drop-offs,
21 doesn't seem to be any direct access from the bicycle
22 storage areas into the building itself. It looks like they

1 have to walk around the exterior of the building. Maybe
2 that not the case, but I can't find them. So I'd like to
3 know what's going on with that. That's a few that I have
4 off the top of my head.

5 CATHERINE PRESTON CONNOLLY: Okay.

6 LOUIS J. BACCI, JR.: That's, I guess, enough for
7 now.

8 CATHERINE PRESTON CONNOLLY: Okay. Great. Thank
9 you, Lou. Conrad?

10 CONRAD CRAWFORD: Thank you. Real briefly, if
11 someone on the team could summarize as pithily as possible
12 the wind study, to speak to that public comment, which I
13 think was quite astute as to the sort of comfort of the
14 pedestrian experience.

15 So I know that there are several pages and
16 analyses that were done by your consultant. So I'd just
17 like to hear a little bit more about that if possible.
18 Thanks.

19 CATHERINE PRESTON CONNOLLY: Great. Thanks,
20 Conrad. And Ashley?

21 ASHLEY TAN: Thank you. I think this may have
22 been what Lou was referring to, but if we can get some

1 clarification as to where the bike valet is located, that
2 would be very helpful.

3 CATHERINE PRESTON CONNOLLY: Okay. Good. Barry?

4 BARRY ZEVIN: Can you hear me? Oh yes, sorry. A
5 tiny question. Near the elevators, between the parking ramp
6 and the loading docks of 250 there's a cluster of four
7 circles. What are they?

8 CATHERINE PRESTON CONNOLLY: Okay. Fair enough.
9 All right. Let me turn back to the project team, then. Oh,
10 Conrad, did you have another question? Nope, okay. Yeah.
11 Then we'll turn back to the project team, see if we can get
12 some answers to those discrete questions before we open it
13 up to broader discussion. Because I know there are lots of
14 comments that folks have, but it's good to have
15 clarification first.

16 TONY MARKESE: Ian, would you like us to take
17 those questions?

18 IAN HATCH: Yeah. If you would, that will allow
19 me my role as the bicycle valet, the subject matter expert.
20 On the valet, the -- we are showing deliberately locations
21 in the base of both buildings as part of the drawings,
22 because there's a phased delivery of the buildings -- 290

1 Binney and 135 Broadway are going to kind of go up together.
2 And the valet was conceived of as a district solution.

3 So there's a need, at least temporarily while 250
4 is not yet built, to service everybody. And so we're
5 showing it there, what the sort of proposal is for the
6 layout.

7 And then the permanent condition for that facility
8 is ultimately going to be 250 Binney, but for the sake of
9 being up front about intent, we're showing that phased
10 delivery for you in every configuration.

11 But, Tony, feel free to take off.

12 TONY MARKESE: Just that corner, right?

13 IAN HATCH: Yeah.

14 TONY MARKESE: Okay.

15 CATHERINE PRESTON CONNOLLY: Okay.

16 TONY MARKESE: So we'll try to take each one of
17 those. Starting with the parking elevator -- if you could
18 pull that one up, Andrew? -- that shows in the rendering
19 that is on the east service drive looking north towards
20 Binney it's the -- yeah, it's that piece that's -- as
21 Christian said is backing up and creating a kind of a
22 divider between the landscape area with the trees and the

1 seating.

2 And so the idea in terms of the plan of that is
3 there's two elevators with a shared, glassy vestibule. I
4 think Lou, you had a very specific question about access to
5 the bike parking. Your statement was correct. There's no
6 direct connection from the inside of the lobby to the bike
7 parking.

8 In both cases, our plan is to have folks go
9 outside and enter from a common entrance into those bike
10 parking, walks, and not necessarily provide a direct access.

11 And I think part of the logic behind that was to
12 have a centralized location where folks from all around
13 could enter and be, you know, be -- have the service
14 provided there.

15 In terms of the question related to the interior
16 of the bike parking, maybe we could go to the plan and
17 Andrew, you could help with that one?

18 ANDREW: Sure. Pull that up?

19 TONY MARKESE: While Andrew's doing that, Barry
20 your question about the circles, that's an indicator for
21 potential location for liquid nitrogen tanks. Go ahead,
22 Andrew.

1 ANDREW: Sure. So this is the plan looking at the
2 Phase 1 strategy for addressing bike parking. This is at
3 290 Binney, commercial west. And so in this situation,
4 we're accommodating the 420 bikes that we dedicated to the
5 residential, as well as commercial phase 1 at 290 Binney.

6 And so this features primarily one strategy that's
7 used across both buildings, so just the bike stackers to
8 accommodate efficient bike parking that will be led and used
9 by the bike valet team.

10 And then additionally in both phases, we'll be
11 accommodating 10 percent of all bike parking spaces.
12 There's electric bike charging spaces. In this plan, we
13 envision people coming in through entrances on either the
14 east or west side, as well as potentially, you know, during
15 the warmer months, some overhead doors that will allow for a
16 lot more offerability directly into the Plaza to the south.

17 Once you come in, you could be greeted by the
18 valet team, at their kind of central desk here. And then
19 they will take your bike and kind of integrate you into that
20 process at that point.

21 Additionally, in this space we have a cargo bike
22 and repair space kind of open in this remaining area over

1 here, in addition to the bike stackers and electric bike
2 charging spaces.

3 CATHERINE PRESTON CONNOLLY: Okay.

4 ANDREW: And then I can jump over to Phase 2,
5 which is, you know, essentially the long-term, permanent
6 solution for this space. So this is accommodating the full
7 610 required bikes per the agreement in this context, and so
8 we are accommodating most of the bikes, once again, through
9 the bike stackers, which are these kind of -- this darker
10 zone over here.

11 And then around the perimeter, we have the 10
12 percent electrical bike charging stations as well. Those
13 are not stacked.

14 And then we have a similar entry strategy where
15 users will come in through primarily this double door right
16 here, hand their bike over to the valet, and then head out,
17 and then the pickup process will be kind of dealt with in
18 that same area.

19 Additionally, on this building we've incorporated
20 another overhead door for more operability during warm
21 months under the second access point for people using the
22 space.

1 We also have a small cargo bike and repair space
2 in the back over here, and then we've accommodated pretty
3 generous aisles, even though this space will be almost
4 exclusively used by the valet team, it is kind of generous
5 just to make sure that everything's kind of spacious enough.

6 TONY MARKESE: Maybe go to the rendering, so we
7 can -- Conrad, to answer your question relative to the wind
8 analysis, the consultant looked at the building in the
9 summer and the winter -- actually could you go to the Binney
10 side?

11 And they identified one area on the project that
12 required some mitigation. And that was basically at the
13 northwestern corner. And so we added a glass overhang at
14 that corner on the northwest side.

15 ANDREW: Yeah.

16 TONY MARKESE: You can see it there. And then
17 there should be a more detailed view.

18 CONRAD CRAWFORD: I -- I --

19 TONY MARKESE: I think --

20 CONRAD CRAWFORD: -- just to -- sorry to jump in
21 here, there's a significant tailwind going up Fulkerson
22 Street, and I don't know where that begins for the

1 neighborhood, but it can -- it's -- it's gotten pretty
2 hazardous lately.

3 And again, this is total layman's perspective, but
4 it's just something that I'm curious about. So just to
5 interject real quick, and sorry for the interruption.

6 TONY MARKESE: No, no worries.

7 ANDREW: Yep.

8 TONY MARKESE: I don't know if our WDI identified
9 that, but we can go back and ask them to look at that
10 condition on Fulkerson.

11 ANDREW: I know it's not inside, but it's --
12 again, I don't know the dynamics of the wind eddies and
13 tunnels. So thanks.

14 CATHERINE PRESTON CONNOLLY: I think to go back a
15 minute or two ago, Lou, you had your hand up as well. Did
16 you have a question about the bike parking, or something
17 else?

18 [Pause]

19 You're on mute.

20 LOUIS J. BACCI, JR.: Yeah, bike parking and --
21 okay, we found the exterior elevator enclosure, I guess.
22 Doesn't look like it has a dumpster there or a bottle

1 storage area. Really would like to see all of this put
2 together.

3 The coordination on these drawings is not very
4 well done. I mean, I know this is very extensive, but also,
5 how does the idea of drop -- because this bike valet is also
6 for the building's tenants, correct?

7 And how does that align with our bicycle ordinance
8 that you would drop off a bicycle outside the building and
9 walk around the building to get in? It seems like a kind of
10 a long way around here. Curious how that aligns.

11 So I guess that's all I have for right this
12 second.

13 TONY MARKESE: One comment, Lou, on the drawings.
14 In the package that we provided for this meeting and this
15 presentation; we did endeavor to show the evolution. So in
16 terms of the plan drawings, the last plan is where we are
17 after working with you all in terms of that center node.

18 I think the other question you had was the view
19 that we showed was kind of from the Plaza, so you were
20 seeing the elevators that were screening the temporary
21 dumpster switch out. And so that's on the north side of the
22 elevators.

1 And then I -- honestly, I don't know -- Andrew, do
2 you know in terms of the ordinance if it requires a direct
3 access to the lobby, or can it be done through circulating
4 in through the arcade itself?

5 Yeah, I think part of the -- so in lieu of the
6 standard approach, we've taken the additional requirements
7 that come with the campus bike parking approach. And that
8 one is focused on more decentralizing it so that each
9 instance of bike parking is not necessarily associated with
10 a particular building. Even though it's housed in one
11 location, it's designed to kind of be a hub for all the
12 buildings in the area.

13 So both of the commercial buildings as well as the
14 residential, and kind of even the broader scope of this
15 north parcel area as well.

16 IAN HATCH: And I would add parenthetically, if I
17 may, that the sizing for those valet components currently,
18 and will remain this way -- was sized to handle the entire
19 development as a whole.

20 That's not changing, notwithstanding the fact that
21 I think at the suggestion of some of you, there was a strong
22 interest in adding bike parking to the residential.

1 So if anything, I would suggest that the ratio
2 between the capacity being offered and the options being
3 offered today is much larger than what was conceived of at
4 the special permit phase.

5 LOUIS J. BACCI, JR.: Just a quick add to that, my
6 concern is adding more traffic through the very small
7 openings that will only be used in the cold weather, which
8 is most of the time here -- you know, we're talking six
9 months on, six months off -- without using those overhead
10 openings seems like it'll create a lot of congestion in
11 those areas and slow down the valet.

12 These are the issues that I'm looking at is the
13 usability of this bike valet, because there are some
14 questions.

15 IAN HATCH: Throughput (sic).

16 CATHERINE PRESTON CONNOLLY: Good. Okay.
17 Appreciate you taking the time to answer some of those
18 clarifying questions. We're now going to move to Board
19 discussion. I'm going to start with Hugh, who I -- who
20 noted for me early on that he had an extensive list of
21 points that he wanted to discuss with the applicant. So
22 Hugh, why don't you kick us off?

1 Did I lose Hugh?

2 [Pause]

3 Hugh, you're on mute, and we can see your screen,
4 but not you. Oh, there you are.

5 HUGH RUSSELL: Sorry, I was taking a bathroom
6 break.

7 CATHERINE PRESTON CONNOLLY: Of course. That's
8 how it always works. That's -- if I call on someone, that
9 is absolutely when that's going to happen. But yes, we were
10 coming to the point where we were going to discuss comments,
11 and I was noting that you had given me a heads-up that you
12 had extensive comments that you'd prepared to go over with
13 the applicant.

14 HUGH RUSSELL: Okay. There's a daunting amount of
15 material to go through. I think it's almost 500 pages of
16 material. And as my colleague Lou has noted, there are some
17 occasional inconsistencies, which can make the review
18 process more difficult.

19 I'd also like to note that some of the things
20 we've seen tonight represent improvements over what's in the
21 printed literature. For example, the arcade along the west
22 service drive, some new renderings that are clearer, and

1 more exciting than before.

2 So to the extent I'm asking you to do things
3 you've already done, that just showed us you'll bear with
4 me. I'll try to pick those out.

5 So the CDD Memo includes a list of 42 Urban Design
6 objectives for this particular district. And so I scored
7 this project, just to see how it was doing. Because the
8 Staff Memo pointed out a number of items. I don't want
9 characterize it in any particular way, but it's a very long
10 list of things that they were commenting on.

11 So anyway, it appeared to me that 73 percent of
12 the applicable guidelines had been addressed pretty well by
13 the project, and that actually that's not too bad. The real
14 -- the biggest problems come in the -- the architectural
15 massing section.

16 And there's a particular one, I think it's the
17 sixth bullet on page 3. It says, "Great buildings of
18 appropriate scale, height, mass and form and texture for
19 their site context on the parcel in the block in relation to
20 the width of the street and adjacent open space -- " et
21 cetera.

22 So that's the fundamental problem here. In order

1 to accomplish this project, the commercial buildings are
2 somewhat out of scale with Binney Street, and I'm sure
3 Heather would tell me that "somewhat" is a complete
4 understatement. The -- and so the -- and it's something
5 that clearly the architectural team has been trying to work
6 through to get a strong project.

7 And it means that some of the sort of more
8 prescriptive guidelines don't get achieved. And what the
9 project has done is exactly what Tony went through at the
10 beginning of the presentation. It's trying to figure out
11 how do you make these big buildings look smaller, look more
12 in scale?

13 And so the things are things like shaving the
14 corners, you know, shaving the roof line, opening up the
15 space between them at the end, adding balconies.

16 And minimizing the differentiation between the
17 middle and the top. And so that means that some of the
18 guidelines don't even get followed. It seems to me that the
19 Staff Memo doesn't really harp on those things.

20 So -- and they've concentrated more on things that
21 can be worked on, you know -- I accept this building's going
22 to be the size it is, and it's how do you get the best

1 building? And I think Tony and Steve have done a quite
2 remarkable effort to work on that.

3 So, you know, Staff is very concerned about the
4 290 building slightly being out of the Plaza, but Tony's
5 right, you know, it's leaning out over the vent shortly
6 after, and it's really not leaning that much.

7 And I would comment because it's on the north side
8 of the Plaza, it doesn't block any sun. But there is no
9 rendering showing this at the ground level, and perhaps no
10 rendering can show it. Because we tend not to look up at,
11 you know, at strong angles when we're pedestrians. You
12 know, we're trying to look out for people that are on our
13 level.

14 And so I'm not sure that lean will be seen up
15 close, like when you're in the Plaza. I think it -- in the
16 way that Tony's explained, will add some interest to the
17 overall shaping of the buildings when seen from, like, a
18 block away. And, you know, maybe the roof shaping would be
19 seen from across the river. There are renderings.

20 So I think -- I think the top of 250, the
21 mechanical top, it works out better than the 290 that's on
22 my drawings.

1 But the rendering -- the new rendering of 290, it
2 seems to indicate that they've also fixed 290 in that way,
3 so that the -- what's -- the areas that's a façade in front
4 of a mechanical room are subtly or not so subtly, but are
5 different, so you know that it's not -- because I hate
6 buildings where you just paste the same façade over stuff
7 and block it off on the inside. And it's just not telling
8 much of a story.

9 And I think -- so I'm pleased with the new
10 rendering.

11 I would -- the south side of Binney Street is
12 pretty inconsistent. The DOT building is not a very nice
13 building. It's more or less blind for the first five
14 stories. There are some very narrow windows, and some
15 projecting sunshades that set back 40 or 50 feet from the
16 street. There's a parking lot there.

17 I would imagine there might even be a security
18 fence. I really don't know that much about the project,
19 because we don't get to view it.

20 I think all -- if I try to apply all the
21 conventional rules, we'll end up with a worse result than
22 what is before us. And so, you know, if there isn't any

1 strict line at 85 feet, those bold, horizontal balconies on
2 the north sides of both buildings have strong lines at about
3 30 feet, and another one at about 60, another at about 80.

4 So there are things -- there are linear things
5 that are very strong in the building that relate to that
6 kind of scale of the streetscape, even though it doesn't
7 really -- I mean it's there on the DOT building, but it's
8 awful.

9 I also would comment that the north side of the
10 building has a very consistent, high street wall. And in
11 fact I find it -- you know it's got enough to carry the
12 whole street. You have no doubt that it's a street. It's a
13 wide street, because it had a center island originally and
14 some of it remains.

15 So the -- and the buildings of 250 and 290 are set
16 back not a lot, but maybe 10 feet from the street line. So
17 I think they hold the street, but they aren't, you know,
18 crowding it.

19 Just as a small note, point 10, I think sliding
20 panels at the edges of balconies would not be a good thing,
21 because it's like somebody closes in their balance with
22 storm windows on a building -- that would look strange. And

1 of course, Tony wouldn't do it that way, but I still think
2 the concept is those balconies are open. And they make a
3 big difference open.

4 And I have a suggestion, the Staff feels the
5 entries are wrong in that the -- in the lobbies; that the
6 lobbies aren't grand enough in terms of their vertical
7 slides, and that there should be a door onto Binney Street
8 directly, instead of onto the service drive where the drop-
9 off is.

10 And to me that makes a lot of sense because, you
11 know, only a small portion of the actual people coming into
12 the building are being dropped off by Ubers, I believe.

13 So my suggestion is make a double-height entry
14 porch on the intersection between Binney Street and the west
15 service drive in both buildings. Those porches would then
16 face each other. There would be a sense of grandeur. There
17 would be a sense of a portal that would lead from Binney
18 Street very strongly.

19 Exactly what the shape of that porch is and where
20 the doors are is something I'm terribly confident that Tony
21 will do properly. He probably won't want to do this, and
22 maybe Boston Properties won't, but this is an alternative

1 approach to still have the building function the way they
2 feel is important to function, but also make the buildings
3 relate more strongly to the street.

4 So, you know, when you're an architect, you make
5 these suggestions, and when you're receiving those
6 suggestions as an architect you sort of groan a little bit
7 inside.

8 Anyway, on the activation of the street, I think
9 we have to give up any notion that there's going to be
10 active retail along Binney Street. There isn't all the way
11 -- from Broadway all the way around. There isn't at the
12 Department of Transportation site, which is a -- you know,
13 two blocks long, and as I said pretty unfriendly. So what
14 retailer in his right mind wants to put a store there?

15 And also, I'm not sure -- I was sitting out on
16 Binney Street, or on Sixth Street looking at Binney Street
17 this afternoon -- went out for, I don't know, 20 minutes or
18 something like that. And I think I saw one pediatrician on
19 the other side of the street. There were loads of
20 pedestrians moving across the Sixth Street Connector -- say
21 dozens, you know, in that same period of time. That's where
22 the movement is.

1 And so I was trying to think, "What kind of a
2 store would you put there? And I think it's better to push
3 hard to develop programmatic ideas that are -- as part of
4 the building or the building support, you know, like a --
5 you know, if there was a -- a cafeteria or a coffee shop or
6 something that was intended to work by means of a service
7 that, you know, the public could come in and use, that's not
8 uncommon in other buildings.

9 But, you know, I think a gym with people on
10 exercise bikes would not be the right thing, I would also
11 comment.

12 The compactor and staging and the tanks and the
13 elevators are all new features, and they were sort of in
14 progress when the drawings were being done, so the drawings
15 are very confusing there.

16 I guess the only comment I have about that area is
17 on the -- if everybody drops off their -- that works in
18 those building drops off their bikes and has to walk to the
19 front door of the building, you know they're going to be
20 walking across the east service drive loading dock. You
21 know? Well, that's a few hundred people. I'm not sure who
22 else wants -- has that desire line, but that's a pretty

1 strong desire line.

2 I can see how it's basically impossible to connect
3 into the building lobby, because of the way the parking has
4 to be accessed. It really cuts the building in half almost
5 entirely.

6 So I think it's more the how do you make that trip
7 safer? I don't think you probably want to put in a raised
8 walkway, because I bet the trucks would have trouble going
9 over curbs when they're backing up, but I don't really know.
10 But something -- I think that's what you've got to look at.
11 And for me, of course, trees and planting are always high
12 priority.

13 I find the loss of the Binney Street trees is very
14 unfortunate. You know, why is that? I guess it's because
15 the Eversource is going to cut them down, is that the
16 reason? They're in good shape, apparently, we did the Tree
17 Survey.

18 There was another comment in my written notes,
19 which it was out of date because the site plan I was looking
20 at is obviously out of date. So you can ignore that. And I
21 made a few other notes about the inconsistencies on
22 drawings, but I think maybe -- I think I'm basically done

1 with my comments.

2 Perhaps I should summarize, well, our job is
3 trying to decide tonight do we approve this project as is,
4 or do we say, no, there are certain changes that have to be
5 made. And a lot of the Staff comments are things that would
6 ordinarily be worked out better in design development stage
7 or review, but if they're big, big items, then I think
8 that's a reason to say, "We'll get the big answers."

9 For me, there aren't a lot of big questions.
10 Because I've kind of bought into this, been part of this
11 review process for quite a while now. These are going to be
12 significant buildings, and they're going to be I think a
13 real addition to this city, as long as you don't -- if
14 you're hung up on having 200- or 300-foot-tall buildings in
15 Kendall Square, then these buildings are closer to you if
16 you live in East Cambridge.

17 But I've gone past that, and I'm beginning to
18 think Kendall Square is -- and its vertical thing is really
19 becoming quite wonderful. And again, it's also in service
20 to solving important problems that affect us all through the
21 industry that's -- industries that are important there.

22 So that's, that's it.

1 CATHERINE PRESTON CONNOLLY: Thank you, Hugh.
2 Appreciate your thoughtful comments as always, and having
3 them so well organized.

4 Lou? As our other Planning Board representative
5 to the Design Committee, do you want to weigh in next?

6 LOUIS J. BACCI, JR.: Yeah. I like everything
7 that's been done to the buildings. I like all the
8 chamfering and so forth to reduce the massing.

9 My real problem -- and this is going to be, I'm
10 not in East Cambridge, but I'm in Wellington-Harrington, and
11 these buildings are going to be beacons, I can see them from
12 my house.

13 You did everything you could to reduce the
14 apparent massing. At night that's going to go away if these
15 have this architectural lighting. These will be very
16 significant bright spots on the horizon for everyone in East
17 Cambridge and Wellington-Harrington. And the signage areas
18 actually have me worried.

19 I don't know the necessity for this. I know it
20 does create a lot of drama and so forth. And when you put
21 the three together -- these two buildings and also the top
22 of the residential building will also be illuminated, and

1 it's just getting to be too much, in my opinion. We're
2 losing our sky incrementally.

3 I have some -- I live very close to where there is
4 a project in Somerville, and I am in the process of fighting
5 them on illuminated mechanical enclosures and spotlights.
6 And basically, we've lost the majority of the stars that we
7 barely manage to have now in the sky.

8 So it may not seem like a lot, but it's starting
9 to become a problem in the city. We've got so much light
10 pollution, and that's not going to help. And I just really
11 think it's a mistake. I like what -- don't get me wrong, I
12 like the effect. I just think the effect is too much.

13 We're getting -- and there's a building across the
14 road, I forget the number; it also has lighting that was
15 just told to shut off, because it was -- illuminated the
16 window opening since Christmas.

17 So Binney Street will start to become basically a
18 light tunnel, and I don't know if that's really where we
19 want to go.

20 CATHERINE PRESTON CONNOLLY: Okay. Thank you,
21 Lou. Let me turn to the CRA Design Committee Members. I
22 think it's Barry and Kathy. Do one of you want to weigh in

1 next?

2 KATHLEEN BORN: I can do that, because my comments
3 are brief.

4 CATHERINE PRESTON CONNOLLY: Okay.

5 KATHLEEN BORN: I -- you know, first of all, I
6 feel that I need to address the comments again, and maybe
7 I'm repeating a bit. But first of all, I'd really like to
8 thank Hugh for his comments. I thought they were really
9 thoughtful, and had a sense of perspective.

10 And I don't need to hear that his buildings are
11 too big. And I really don't need to hear that -- any longer
12 -- that it is too bad that there's not more green space.

13 We're -- for a project like this, this is an urban
14 project -- this is a large electric substation with a roof
15 that can't -- that -- that can't accommodate porous material
16 that has to be very careful about keeping the water out of
17 the substation.

18 And the buildings are the sizes that they are and
19 the programs that they are, because that was the proposal
20 that was accepted for being able to locate this substation
21 not on the ground across from the Kennedy School on
22 Fulkerson Street.

1 I agree with Hugh wholeheartedly. Kendall Square
2 is now an urban area. Buildings -- I'm going to skip right
3 to the lighting. The lighting on all of these buildings is
4 infinitely variable. It's -- if it can be demonstrated that
5 it is intrusive to anyone's homes or offices, it can be
6 turned down, and it can be turned off, and it will be.

7 The CRA has carefully modulated and controlled
8 lighting on the buildings that are CRA buildings in Kendall
9 Square for the last decade. And I do not believe that we're
10 getting complaints about CRA buildings.

11 I have two things that I think that we could work
12 on here. And one is a detail, and one is really a site
13 circulation thing. The central service drive -- I think
14 that's what we're calling it -- but the one in the middle
15 with the trucks, is that going to, I guess it's a question,
16 but I don't expect an answer right now -- I haven't
17 understood whether that is level? I think it is, because
18 it's over the parking garage.

19 But I'm not clear about what the pediatrician
20 experience is when you're walking down there, and you're not
21 entering one of the buildings, and you are crossing or
22 walking along a drive that has trucks backing up on either

1 side. And some of this may be controlled by the hours of
2 delivery.

3 But I suppose even that could be even more fraught
4 with dangers for the pedestrians. If the deliveries were
5 all in the middle of the night, I don't understand what the
6 experience is like for someone walking from Binney Street,
7 along Binney Street, and with a clear sight line to the
8 Plaza wanting to go down between the two buildings and
9 across the loading area.

10 It's -- I have great respect for Christian Lemon's
11 work -- Lemon Brooke's work, and I've seen them do some
12 minor miracles in other places. But this I think is going
13 to be a difficult -- a very difficult ground plane design.

14 And the last thing that I'm hoping -- it's a
15 Design Review issue -- I'm loving the elevations, but I'm
16 not fully understanding the -- and maybe the design hasn't
17 been developed -- how the terra cotta is going to work along
18 the face of the floor and the edge of the floors and balcony
19 -- it's not really a railing, it's a glass barricade that
20 are so common in the front of the buildings.

21 I just -- I looked -- was looking at the terra
22 cotta in the Plaza the other day that's just gone on the

1 first balcony level of the Google building where it steps up
2 to the roof garden. And it's all wrong.

3 That terra cotta material is not a plastic
4 material, nor -- and it doesn't do well, I think, in small
5 increments, and it doesn't do well on corners. Maybe there
6 are no corners here, but the renderings show I think the
7 faces of those balcony floors as terra cotta.

8 And then there are some black lines, and then
9 there's something that I think is a glass balcony. And as
10 some famous architect -- I think it was Louis Kahn had said,
11 "God is in the details." And God is really going to be on
12 the details -- in the details in that particular part of the
13 building, because it's very repetitive and is very prominent
14 on Binney Street.

15 So I know that Tony and the folks at Pickard
16 Chilton will put their minds to a good solution to this.
17 But I want to say that during the design mockups and
18 material review, I will be paying careful attention to it.

19 CATHERINE PRESTON CONNOLLY: Great. Thank you,
20 Kathy. Barry?

21 BARRY ZEVIN: I share a lot of those concerns.
22 The pedestrian experience on the East Plaza Drive, I think

1 Christian Lemon got it right, that you simply want to
2 discourage pedestrians from that segment that is truck -- I
3 mean that stuff has to exist somewhere. The design
4 concentrates it in one place, and that all seems perfectly
5 reasonable simply to divert people around it.

6 The one problem is indeed the people coming out of
7 the bike share and going into these two buildings. I mean,
8 it's a bit of a detour for them, and I'm not sure how you
9 deal with that. But I don't see any way to make that any
10 better.

11 I would note, too, that we have a little bit of
12 experience with this sort of thing at 88 Ames Street on
13 Pioneer Way.

14 KATHLEEN BORN: Mm-hm. Yep.

15 BARRY ZEVIN: And that loading dock is actively
16 managed. As far as I know, no pedestrians have been taken
17 out, although there have been some causalities involving
18 bollards and screen walls, and I think about a sign. But
19 otherwise, it seems to be working sort of. It's not nearly
20 as concentrated as this, and it doesn't have the parking
21 garage entrances. So it's maybe not a perfect example.

22 But as for the building entrances, it seems to me

1 -- again, I think I've said this before -- the entrance to
2 the original road on Main Street seems like a really good
3 model; that's it's unenclosed, not in the building -- more
4 or less double height, not huge.

5 That presents a face both to the side and to the
6 street. And that seems like a model for both of these
7 entrances.

8 The detailing on the -- I guess let me address the
9 lighting thing too. I can now see five tower cranes out the
10 windows of my house. And with those are coming some lights.
11 And it's never bothered me. I live only about 300 feet from
12 a building whose top is lighted.

13 And while it's sort of annoying to be told that
14 you should be turning off all of your lights while their
15 lights are on to no great effect at night, other than that
16 it's not really a big deal. But I --

17 KATHLEEN BORN: Yeah.

18 BARRY ZEVIN: -- certainly, I can see the building
19 that's near Lou. And it sure is bright.

20 KATHLEEN BORN: Mm-hm.

21 BARRY ZEVIN: It's a beacon on the horizon until
22 the trees leaf out. And then, then it's gone for me.

1 But anyway, the detailing of the façades, I'm
2 still somewhat mystified by the reasons for sloping the
3 south face of 290. I -- I realized the other day that this
4 is very much like the first pass at 325 Main Street, which
5 turned vertical in the end and I think is better than what
6 was originally proposed.

7 I wonder if that slope might have some effect in
8 terms of bouncing sound from the substation exhaust back
9 towards 135? It would be interesting to take technical
10 analysis of that. And one does wonder, if you're sending
11 exhaust straight up, it's going to be interacting with that
12 façade.

13 It also just seems like a darn difficult thing to
14 detail and to do -- everything from washing the windows to
15 fabricating the materials becomes complicated. One of the
16 things that I've noticed in looking at the aluminum
17 sunscreen filigree stuff is that when it gets to the sloping
18 edges, it's so far drawn as if it were wallpaper.

19 And if you look carefully, there are all sorts of
20 little bits and pieces of that stuff that appear to be
21 hanging by nothing. So at some point, that needs to
22 actually be designed.

1 And I also agree with Kathy that there's something
2 sort of troubling about the fact that the horizontal terra
3 cotta at north and south ends of both buildings seems to be
4 proud of everything else. So I'm not quite clear how those
5 little ledges resolve themselves and whether those become
6 problems for snow, ice, birds -- the usual stuff that
7 horizontals on tall buildings seem to bring with them.

8 So I would still agree with the CDD's Memo that
9 would say that the sloping façade, at least on the south end
10 of 290, would be better if it weren't -- I don't know.

11 That's -- I guess that's my list.

12 CATHERINE PRESTON CONNOLLY: Okay. All right.
13 Lou, did you want to add something?

14 LOUIS J. BACCI, JR.: Yes. While we're at the
15 terra cotta stage here, are we sure that this will be terra
16 cotta and not metal panels. There does seem to be a choice
17 in the renderings that we have.

18 And also my question was the terra cotta metal
19 panels that show up on the renderings seem very textured,
20 and I don't think that was the finish that they're looking
21 for. It would be nice to have some information on what they
22 expect.

1 I mean, the columns look like they're ribbed in
2 split-face block, and to Kathy's comment on the strips at
3 the overhangs, they do indeed look like split-face block,
4 and with no joints.

5 It would be nice to know if we're headed towards
6 metal or terra cotta? It is textured terra cotta, smooth?
7 Textured metal, which I doubt. But those questions need to
8 be answered.

9 CATHERINE PRESTON CONNOLLY: Okay. Thank you,
10 Lou. All right. We're going to open up the discussion,
11 then, to the rest of the Board, and the other Members of the
12 CRA. And for Planning Board Members in particular, I'd love
13 if we can focus.

14 We've gotten some really great detailed comments
15 from the folks who've been on the Design Committee, from
16 Staff and the Memos, and it would be great if we could focus
17 our comments on things we need to know tonight, or things we
18 don't know tonight that we do need to see again, so that we
19 can figure out if this is something that we can approve as a
20 Planning Board approved tonight, or continuing Design
21 Development through the CRA's usual process, or if there are
22 things that we need to have come back to the Board prior to

1 signing off on the Design Review.

2 So with that kind of preamble, let me turn to Ted.

3 H THEODORE COHEN: Well, I'll try to comply with
4 your request. Two things first. One is that Kathy clearly
5 summarized exactly where we are, which is that we knew they
6 were going to be large buildings there; that the tradeoff
7 was to move the tower station from Fulkerson Street where
8 nobody wanted it to the site of the Blue Garage, which no
9 one could possibly argue is a very scenic or aesthetic
10 function -- well, functions, but is not a very scenic
11 building right in the middle of Kendall Square.

12 So we knew this was going to happen. We knew
13 there were going to be large buildings. The second thing I
14 wanted to pick up with what Hugh said, I used to be involved
15 with the charter school on Bent Street.

16 And I spent many hours yesterday walking all
17 around Kenmore Square, which on a holiday and at the tail
18 end of the pandemic still had quite a number of people
19 wandering around. Very few people cross Binney Street.

20 That is not -- you know, except for the kids who
21 go to the charter school, who walk from the T station and
22 walk through the Sixth Street Connector and cross Binney

1 Street, there's virtually nobody who crosses Binney Street.

2 And at the Third Street Connection, that's not
3 really a logical place to Cross Binney Street if you are
4 going to cross.

5 So going back to your comments, I think yes, the
6 Third Street walkway needs to be addressed logically,
7 keeping in mind all the activity that's going to go on
8 there, and -- but keeping in mind that it's not just
9 bicycles. There's going to be a tremendous number of
10 pedestrians coming from the T, and there are going to be a
11 tremendous number of people who will be driving there, and
12 will be parking their cars there.

13 So it's not just bicycles that we have to deal
14 with, we have to deal with the pedestrians and the
15 automobiles and the trucks that are going to be making
16 deliveries.

17 Going off from what you said we should talk about;
18 I should say I quite like the buildings. I think they're
19 really quite attractive. They're very interesting. As Hugh
20 says, and as Catherine says, we have created quite a
21 beautiful urban environment in Kendall Square. And these
22 buildings are going to be great additions to it.

1 Personally, I have no problems with them being
2 little up perhaps all the time, knowing that the CRA can
3 control if there are any issues about it. But I think it
4 would be worth installing the lights at least to be used on
5 occasions, perhaps on a Marathon Monday, or on a day when
6 the Red Sox win the pennant. But I have no problems with
7 the lighting.

8 And, you know, my house is surrounded on three
9 sides by other houses probably 10 feet away. They're lit up
10 all the time. You just learn to live with your environment.
11 Anyway, I -- I think there are some small design issues that
12 I might question, but they're -- you know, for another time.
13 I think the concept is excellent and, you know, I think
14 things ought to proceed.

15 CATHERINE PRESTON CONNOLLY: All right. Thank
16 you, Ted. Ashley?

17 ASHLEY TAN: Thank you. I think the design looks
18 great. I appreciate how the buildings are going to be a lot
19 closer to the street line, because Binney Street is a very
20 wide and frankly empty street right now. And so that will
21 be a much-appreciated improvement.

22 I do realize my trouble -- my big concern is

1 actually not related to this building, but is -- you know,
2 how do people from the residential building bring their
3 bikes and walk them to the bike valet.

4 But I believe that's, you know, we'll probably
5 review that in a different setting when we go over the
6 essential Plaza.

7 So -- so given that, yeah, I think it makes sense
8 to move forward at least for me today.

9 CATHERINE PRESTON CONNOLLY: Okay. Thank you,
10 Ashley. Other comments? Board Members wanting to weigh in
11 on this? Concerns about moving forward tonight? Steve?

12 STEVEN A. COHEN: I have no concerns. Whatever
13 few comments I have already been expressed, and I never feel
14 the need to repeat what others have said. I have always
15 been kind of a big picture sort of guy, and I defer to
16 people who are smarter and more knowledgeable than me to
17 deal with certain details.

18 So on that big picture perspective that I just
19 described, I think it's a great design and great building.
20 And I'm happy with what I see.

21 CATHERINE PRESTON CONNOLLY: All right. Thank
22 you, Steve. Alan?

1 ALAN PRICE: I echo many of those comments. I
2 particularly wanted to thank Lou Bacci and Hugh Russell for
3 the thoughtfulness that went into the early stages of this,
4 and Hugh's e-mail this evening help crystallize a lot of
5 things for me. So I appreciate your sharing all that.

6 All things considered, I'm a thumbs up on this.

7 CATHERINE PRESTON CONNOLLY: Great. Okay.
8 Conrad?

9 CONRAD CRAWFORD: Great. Thank you. I think it's
10 important to repeat one thing that I've heard, as a resident
11 of East Cambridge and someone who is aware of the Fulkerson
12 -- the opinions of neighbors regarding the importance of
13 moving the substation site from Fulkerson.

14 Just like to reinforce the overall philosophy of
15 this and to really support the massing and the uses in the
16 Central Business District as an urban design move that helps
17 the neighborhood and that makes this a much more pleasant
18 place to live.

19 So that's one of the reasons I'm optimistic about
20 moving forward with this. It sort of -- specifically to
21 another thing that I appreciate, I was actually kind of
22 excited, Christian, to see you walk through Lemon Brooke's

1 treatment of the Binney Street streetscape, and to really
2 acknowledge the 25 percent designs by Alta.

3 I think it's a very important district-wide move
4 when it comes to really supporting East Cambridge's open
5 space network.

6 And if you'll indulge me for a second, if you
7 think about Vassar Street where it starts on Memorial Drive
8 by the BU DeWolfe Boathouse, you could have an protected
9 bike lane going from one side of DCR's Charles River
10 Reservation all the way through to Front Park on Land
11 Boulevard, if we continue to knit these connections together
12 and to create an integrated much more accommodating
13 streetscape for both protected bike lanes and pedestrians
14 and if it becomes active, perhaps there will be those retail
15 uses. But I agree with people who are skeptical of a
16 thriving retail environment right now.

17 But if you look at everything from Grand Junction
18 to the -- Park, to the improved streetscape starting at 250
19 and 290, then moving up to the Sixth Street walkway across
20 DeWolfe, and then if you go back into the neighborhood for
21 Rogers Toomey Park, and then up to Triangle Park, I mean,
22 you start to see the network. And it's very important to

1 place this development in that context.

2 And it'll be a really important transformation
3 when it's complete, and we won't have those construction
4 trucks running up and down Binney Street as we do now,
5 because thankfully these parcels will be on their latest it
6 just and build-out.

7 So I'd really like to, you know, keep that front
8 of mind, and to really think that we continue to keep things
9 consistent with the permanent conditions that are
10 essentially starting into the streetscape, starting at Sweet
11 Green, and coming around that bend at Binney Street.

12 CATHERINE PRESTON CONNOLLY: Great. Thank you,
13 Conrad, for that.

14 Lou, do you have something more to add?

15 LOUIS J. BACCI, JR.: Yes. Being a longtime
16 resident of Binney Street lately, some of the comments are -
17 - I'm not sure they're well-thought-out. One of the reasons
18 why we don't have a lot of pedestrian traffic on Binney
19 Street at the moment is because they're -- the buildings are
20 all empty, the people are still working from home. We've
21 seen a -- I'm there every day, so I see a very great
22 reduction in people.

1 The Federal Building has just brought their people
2 back last week, and they're sending them all home again
3 because they had an outbreak.

4 So also, the design of Binney Street is about to
5 change to a single lane each direction, with a bike lane on
6 each side, and the islands are going to be gone. So there
7 is going to be a considerable change in the area, and we
8 should start kind of thinking about the future there.

9 The two buildings at the end of Binney Street at
10 Third are going to be fairly large buildings also, and I
11 believe one of them's a residential building. So there will
12 be even added pedestrians and neighbors.

13 These are the issues that we're dealing with in
14 East Cambridge -- about the light trespass and all of this.
15 And I really have to lean on this, because I know Heather is
16 constantly on this, but there are a lot of people who have
17 no voice in this because they have no idea that this is
18 actually even going on.

19 But they do have to watch -- look at these
20 buildings at night, and I'm glad Barry sort of knows what
21 I'm talking about --

22 I live about 100 -- about 1000 feet from that

1 building, and it's -- there's another one coming right
2 behind it. And they -- we're in the process of discussing
3 that with them. It does become a problem when on every
4 corner and every building is illuminated. It gets to be --
5 you don't really get a nighttime. So that's really my
6 problem.

7 And I hear from my neighbors and people in the
8 neighborhood that this is a problem, and I feel this is kind
9 of my place to bring it forward. So like I said, I really
10 like the buildings, I like everything that's been done to
11 them. But at some point, this kind of detracts from that.

12 It makes it a little less livable when you have to
13 stare at these lights all night, especially if you're an
14 outdoor person sitting on your deck and your back yard and
15 so forth, it's kind of hard to block them out.

16 So that's my issue. And I thought I should have
17 to put that out again, just to -- so everyone will
18 understand where I'm coming from.

19 CATHERINE PRESTON CONNOLLY: Okay. Thank you,
20 Lou.

21 Alan, you had something to add?

22 ALAN PRICE: Thank you, Madam Chair. There were

1 two things that I forgot to mention earlier. One is, and
2 Hugh just -- Lou just reminded me -- Heather's repeated
3 comments around, "Please show renderings from the East
4 Cambridge perspective" if Staff could remind folks for
5 future proposals, that would be great. I would -- I think
6 we should anticipate that comment for future proposals.

7 And the second is -- and perhaps somebody can
8 educate me -- is there a positive reason in favor of public
9 seating that does not have a back that I should be aware of?
10 Because if we're constantly going to raise the question of
11 why not put a back on it, perhaps you should just encourage
12 future proposal to anticipate that question as well. Thank
13 you.

14 CATHERINE PRESTON CONNOLLY: Thank you, Alan.
15 Conrad, yes?

16 CONRAD CRAWFORD: Yeah, I neglected to mention I
17 support the CDD Staff asking the project team to take a look
18 at tree mitigation and canopy enhancement as well. Just
19 remember that East Cambridge has the lowest canopy coverage
20 in the city at 13 percent.

21 And if there are opportunities to support the
22 district-wide health of the neighborhood's canopy off site,

1 you know, I don't sort of -- I don't know whether that's a
2 possibility with the city and DPW or something because of
3 the constraints on the substation site. Perhaps that could
4 be a conversation to explore.

5 But there are significant heat islands everywhere
6 around East Cambridge, and if we can't solve the issue, you
7 know, in the substation site, perhaps it can continue with
8 the theme of enhance the neighborhood's livability and
9 environmental health by enhancing the overall canopy health
10 and expanding the canopy growth.

11 CATHERINE PRESTON CONNOLLY: Okay. Always a good
12 thing to encourage applicants and Staff to continue to work
13 on together. So I'm not seeing any other Board Members
14 wanting to weigh in on this. So here's where I think this
15 Planning Board is, and let me throw this out there and then
16 get reactions -- and people can tell me I'm wrong or not --
17 but my sense is that given the size of buildings that were
18 permitted when the special permit was approved and the
19 zoning was approved...

20 And this project requires, people are generally
21 favorably inclined to what -- how the design has developed
22 thus far, but really appreciate all the details that have

1 been brought out and are being further explored and
2 developed both by Staff at CRA and CDD, and by the Design
3 Review Committee.

4 And my sense is with the possible exception of the
5 architectural lighting, the Planning Board would be
6 comfortable approving this design for further development
7 with Staff, with the CRA and with the Design Committee. And
8 my one question is, do we want to resolve the question of
9 architectural lighting here tonight?

10 And I guess the other bigger question is, did I
11 get that essentially right for the Planning Board Members?

12 I'm seeing nodules, thumbs up, lots of thumbs up.
13 Okay, good. All right. I have definitely heard some strong
14 opinions on the architectural lighting, as was noted by CRA.
15 They certainly have the ability to control the brightness of
16 the lighting after it's installed, if that needs to be done.

17 But if this Board wants to weigh in on it more
18 forcefully than that, now would at least be the time to
19 express that opinion.

20 Kathy, do you want to say something more about
21 that?

22 KATHLEEN BORN: Yes. I want to amplify that a

1 little bit.

2 CATHERINE PRESTON CONNOLLY: Yep.

3 KATHLEEN BORN: Not only does the CRA have the
4 ability to -- I hate to use that word, "control" but I will
5 -- to control the lighting on buildings that are CRA
6 buildings -- we have lighting guidelines, a good five or six
7 pages of lighting guidelines that we have revised three
8 times within the last 10 years that deal with things like
9 ambient lighting and lighting spillover, and lighting effect
10 on residential buildings that may be nearby.

11 So we're not even occupying -- you know, operating
12 in a vacuum.

13 CATHERINE PRESTON CONNOLLY: Mm-hm.

14 KATHLEEN BORN: Some of these lightings are --
15 some of these guidelines that I'm talking about are actually
16 in our sign ordinance, but they can -- they're easily
17 transferrable to ambient lighting as well.

18 So I feel very confident that a vote to proceed
19 with the project is not a vote for a lighting extravaganza
20 on this site.

21 CATHERINE PRESTON CONNOLLY: Appreciate that.

22 Barry, did you want to say something on that as well?

1 BARRY ZEVIN: To that, I agree, certainly. And I
2 think you have to remember that the vast majority of light
3 coming off these buildings is going to be from the interior
4 uses.

5 KATHLEEN BORN: That's true too.

6 CATHERINE PRESTON CONNOLLY: Yeah. No, I think --
7 I think those are both valid points. And frankly, I always
8 -- whenever I am asked is something in the CRA or not, I
9 know I have to -- you know, pull out my -- my maps and
10 ordinances to figure it out.

11 So I can appreciate that there may be buildings in
12 Kendall Square that people find objectionable that are not
13 CRA buildings.

14 I would say to anyone who has problems with
15 buildings that they think may be CRA, they should speak up
16 about them, because it sounds like the CRA not only can but
17 wants to ensure that the buildings are not negatively
18 impacting residents' quality of life.

19 So with that kind of context, I guess -- and
20 again, knowing that Lou and Hugh continue to serve on the
21 Design Committee, how do people feel about resolving this
22 tonight or moving forward? Are people okay with moving

1 forward? Let me put it more succinctly.

2 Are we comfortable moving forward knowing that
3 there are additional venues for doing this?

4 STEVEN A. COHEN: Moving forward.

5 ALAN PRICE: Yes.

6 H THEODORE COHEN: Yes.

7 CATHERINE PRESTON CONNOLLY: Steve yes, Alan yes,
8 Lou yes. Ted yes. Excellent. All right. Good. My
9 further sense is that the Planning Board is coming taking a
10 vote on both buildings as a single action, is there any
11 objection to doing so?

12 [Pause]

13 No? lots of shaking heads. Oh, Daniel?

14 DANIEL MESSPLAY: No objection, but before we
15 start to head down this voting path, I just want -- I want
16 to make sure it's clear for our staff as well.

17 CATHERINE PRESTON CONNOLLY: Okay.

18 DANIEL MESSPLAY: For the set of outstanding items
19 that we heard tonight that need maybe additional refinement
20 or details, are those to be worked out just through the kind
21 of already prescribed DRDP process with the CRA? Are there
22 other items that are expected to sort of continue to be

1 etched out through a Staff Review specifically?

2 I think maybe just delineating if this is to occur
3 with a staff review, with the CRA review process, or maybe a
4 combination so that it's clear sort of what role our team
5 will play moving forward.

6 CATHERINE PRESTON CONNOLLY: Sure, happy to
7 clarify that. So my sense was that those were to continue
8 in parallel working together; that the 14 pages of notes put
9 together by Staff were extremely helpful and, you know, many
10 of the points were already addressed in the further refined
11 drawings we saw tonight.

12 But unless there are Board Members who disagree, I
13 would envision CDD Staff continuing to work the kind of in
14 parallel and coordinate with the CRA process, as the design
15 is further developed. Lots of nodding. Yes. So is that
16 adequate direction, Daniel?

17 DANIEL MESSPLAY: It is. And we've, you know,
18 certainly been taking notes on what those specific items
19 are. And, you know, we've heard about the building massing
20 leaning towards the Plaza, the sort of design and location
21 of the entrances at the lobbies, some of the façade
22 materials.

1 We just talked about lighting. We also heard, you
2 know, some of the potential effects of the exhaust from the
3 vent stacks in the Plaza is something that's of interest.
4 You know, some of the furniture -- street furniture and
5 Plaza furniture, some of the logistics of the
6 Bike valet and how that all will operate, opportunities to
7 increase or maximize the tree canopy on the site.

8 Some -- what are some of the qualities of the East
9 Plaza Drive and how that will interact with some of the
10 building service functions.

11 Is there anything -- and maybe if it's okay if we
12 throw it over to Erik, who I think has also been listening
13 and diligently taking notes from our team if there's
14 anything that we might have missed.

15 CATHERINE PRESTON CONNOLLY: Okay.

16 DANIEL MESSPLAY: I think we just want to make
17 sure we document that now, so we have good direction going
18 forward.

19 CATHERINE PRESTON CONNOLLY: Okay, before we do
20 that, Lou is trying to get my attention here. So Lou?

21 LOUIS J. BACCI, JR.: Yeah, I just wanted to add
22 to this that it's the first time we saw it was tonight, is

1 the exterior elevator. Will that need to be waterproofed,
2 raised above grade? Will that change its configuration? I
3 guess Staff and so forth should go over that and find out
4 how that works out.

5 I mean, we had an elevator on the Plaza that's got
6 quite a ride up to get to the elevator. I didn't want this
7 one to turn into a small building. Curious how this is
8 going to work out waterproofing wise and flood resiliency
9 wise and so forth.

10 CATHERINE PRESTON CONNOLLY: Okay. That's a good
11 one to add to the list. Erik, do you want to go over your
12 list of notes with us, to make sure that you did not miss
13 anything, that the Planning Board would like to make sure
14 you're focused on as the design gets developed?

15 ERIK THORKILDSEN: Yeah, thanks. [This is Erik
16 Thorkildsen, CDD.] There's pretty strong consensus on some
17 things, and not consensus on other things. So that might be
18 helpful -- guidance on that might be helpful. The biggest
19 one is leaning south towards the Central Plaza, where kind
20 of strong opinions felt expressed in either direction.

21 Besides that on my list I have -- with my work on
22 the lobbies, the idea of sort of a grander scale in some

1 way, the loading area, and the pedestrian use of the East
2 Drive, all that works together, building materials, the
3 comments about terra cotta and floor edges and columns and
4 so on.

5 The issue of lighting, I think strong consensus.

6 And also, I'm wondering about light trespass from
7 the interiors, and what can be done about that, and how can
8 that be reduced if it's possible too?

9 The effect of exhaust from the vault I didn't
10 mention in the memo, but I think it's a really interesting
11 question that some sort of answer might be useful on; how
12 will that affect life on those terraces, how will the shape
13 of them affect wind, and also the sort of sound issue.
14 There's a certain amount of sound coming out of those
15 exhaust stacks.

16 Backs on benches, I think we have pretty strong
17 consensus on that. Exactly how do the bike valet rooms get
18 used? Where do you enter? It seems a little hard to
19 imagine you'd enter in more than one place. You want to go
20 by sort of the front desk and not have the multiple doors
21 until --

22 And then the question of connection within the

1 building. Possibly that could be done as a narrow service
2 corridor, at least in one of the buildings it maybe could be
3 made public.

4 Let's see, what else? The -- I had one or two
5 other things. No, I think that's -- that's what I had. So
6 your feedback on which of these should we be really looking
7 at would be helpful.

8 CATHERINE PRESTON CONNOLLY: So -- so my sense is
9 that it's not a question of it's not a question of which, we
10 want you to look at them all [laughter]. But to the extent
11 we have given conflicting guidance, I do think it would be
12 helpful if the Board clarified that.

13 So specifically, Erik, you noted the lean of the
14 building. It would be good to know if the Board wants -- is
15 comfortable with that being something that's further
16 developed in design, or wants to be directive about it now.

17 ERIK THORKILDSEN: Hm.

18 CATHERINE PRESTON CONNOLLY: Either way, frankly.
19 Hugh?

20 HUGH RUSSELL: Well, using the lean as an
21 example, I think what we want is for somebody to look
22 seriously at the comments, develop some more illustrative

1 material to understand this question a little better, and
2 what the alternatives are. And, you know, at this point,
3 more work needs to be done. That's what we want you to do.

4 CATHERINE PRESTON CONNOLLY: Right.

5 HUGH RUSSELL: -- is do the work. Hopefully we'll
6 find the sweet spot in that work.

7 CATHERINE PRESTON CONNOLLY: Yes. And I --

8 HUGH RUSSELL: And I think --

9 CATHERINE PRESTON CONNOLLY: Yeah. Go ahead,
10 Hugh. Sorry.

11 HUGH RUSSELL: And I think where there are other
12 items where some people have expressed some strong feelings,
13 others have not, part of that is just if one of my
14 colleagues on either of the Boards expresses some strong
15 feelings, I feel like that's worth following up.

16 CATHERINE PRESTON CONNOLLY: Mm-hm.

17 HUGH RUSSELL: And some of it's because I don't
18 know enough. Some of it's because hey, they've made a good
19 case. Why do I -- we need to vote on it?

20 CATHERINE PRESTON CONNOLLY: Right. I completely
21 agree that silence does not necessarily does not necessarily
22 mean either total agreement or disagreement with strong

1 feelings, it means that that person has raised a valid
2 concern, and would like to see it further explored. I think
3 -- and Erik, correct me if I'm wrong -- the one area where I
4 -- you at least indicated you heard conflicting strong
5 opinions was the lean of the building.

6 And then I do think we need to be clear, frankly,
7 whether we're comfortable with -- as Hugh says -- letting
8 the design develop and letting the Staff and the Committee
9 find that sweet spot, or if we do want to give guidance
10 one way or the other.

11 Ted?

12 H THEODORE COHEN: Yeah. I'm with you. I mean, I
13 think, you know, the building belongs to the owners of --
14 and to the architect who's designing it, and that we've
15 indicated some of the issues. I mean, if the issue about
16 the exhaust does raise, you know, significant issues about
17 the building being tilted, leaning --

18 CATHERINE PRESTON CONNOLLY: Mm-hm.

19 H THEODORE COHEN: -- and using the balconies,
20 then I think that's something for them to determine. But I
21 like the way it's designed right now.

22 But if there is a rationale for changing it, then

1 I think, you know, they can determine that, and they're
2 going to go through the joint Design Committee to hear the
3 rationales one way or the other. You know?

4 I -- I guess I don't see that as what individual
5 Members of the Planning Board, you know, think about it
6 aesthetically one way or the other. And I, you know,
7 certainly we all --

8 CATHERINE PRESTON CONNOLLY: Yeah.

9 H THEODORE COHEN: -- talk about aesthetics, you
10 know, at different times. But, you know, I think the design
11 -- I think the architect and the owner and the Design group
12 can come up with what they think is the best resolution.

13 CATHERINE PRESTON CONNOLLY: Okay. Lou?

14 LOUIS J. BACCI, JR.: Yeah. I don't really have a
15 problem with the leaning façade. And I think there is some
16 more information coming from this from the study that
17 Eversource is going to do onto exhaust from the substation
18 in the Plaza.

19 It would be nice to kind of confirm that they know
20 the parameters, that there is a leaning façade that's going
21 to be relatively close to the exhaust for this substation,
22 and include that in its calculations. But that's I think

1 where that answer is going to come from.

2 So that's where we are in that.

3 CATHERINE PRESTON CONNOLLY: All right. So Erik,
4 what I'm hearing is that people care about this all working,
5 but are comfortable letting the design develop as that more
6 information on the exhaust, on the design is further
7 developed, and do not feel that we need to be -- or even
8 that we have the information to be directive at this point?

9 Okay.

10 H THEODORE COHEN: Okay.

11 CATHERINE PRESTON CONNOLLY: Great. So then, is
12 there a motion to grant Design Review approval for 290
13 Binney Street and 250 Binney Street, subject to continuing
14 Design Review by Staff, and its continuing design
15 development through the CRA DRDP process?

16 STEVEN A. COHEN: Steve, so moved.

17 CATHERINE PRESTON CONNOLLY: Is there a second/

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

19 CATHERINE PRESTON CONNOLLY: Roll call vote?

20 DANIEL MESSPLAY: Roll call on that motion: Lou
21 Bacci?

22 LOUIS J. BACCI, JR.: Yes.

1 DANIEL MESSPLAY: H Theodore Cohen?

2 H THEODORE COHEN: Yes.

3 DANIEL MESSPLAY: Steve Cohen?

4 STEVEN A. COHEN: Yes.

5 DANIEL MESSPLAY: Hugh Russell?

6 HUGH RUSSELL: Yes.

7 DANIEL MESSPLAY: Alan Price?

8 ALAN PRICE: Yes.

9 DANIEL MESSPLAY: Ashley Tan?

10 ASHLEY TAN: Yes.

11 DANIEL MESSPLAY: And Catherine Preston Connolly?

12 CATHERINE PRESTON CONNOLLY: Yes.

13 [All vote YES]

14 DANIEL MESSPLAY: That's all members voting in
15 favor.

16 CATHERINE PRESTON CONNOLLY: Excellent. Let me
17 turn it to the CRA. Yep, Kathy, and you can take over from
18 here.

19 KATHLEEN BORN: Mm-hm. Well, we have a motion of
20 our own, and I'm going to ask Tom Evans to read it and to
21 take -- I'll entertain a maker for that motion, and then
22 we'll take a vote.

1 TOM EVANS: Thank you, Kathy. [Tom Evans, CRA]
2 The motion proposes approving the schematic design at 250
3 and 290 Binney Street, with ongoing Design Review through
4 the DRDP process, including a focus on building, lighting,
5 material selection, balcony design, entry, and circulation
6 designs.

7 KATHLEEN BORN: And we might add to that and
8 massing design, since the Planning Board had wanted us to
9 take one last look at that.

10 TOM EVANS: Okay.

11 KATHLEEN BORN: Do we have a maker of the motion?
12 Margaret?

13 TOM EVANS: I'll make the motion.

14 KATHLEEN BORN: Oh, Conrad. Good.

15 CONRAD CRAWFORD: On the motion, then, Chris
16 Bator?

17 [Pause]

18 Absent.

19 Kathy Born?

20 TOM EVANS: Kathy yes. Conrad Crawford?

21 CONRAD CRAWFORD: Yes.

22 TOM EVANS: Conrad yes. Margaret Drury?

1 [Pause]

2 KATHLEEN BORN: Unmute, Margaret.

3 [Pause]

4 MARGARET DRURY: Yes.

5 TOM EVANS: Margaret yet?

6 MARGARET DRURY: Yes.

7 TOM EVANS: Barry Zevin?

8 BARRY ZEVIN: Yes.

9 TOM EVANS: Barry Zevin yes. Motion passes four
10 to -- four out of four.

11 [All vote YES]

12 KATHLEEN BORN: Good, thank you.

13 CATHERINE PRESTON CONNOLLY: All right. Does the
14 CRA have any further business, or --

15 KATHLEEN BORN: No.

16 CATHERINE PRESTON CONNOLLY: -- actions you need
17 to take to close your meeting for the evening?

18 KATHLEEN BORN: Actually, I should entertain a
19 motion to adjourn for the CRA.

20 MARGARET DRURY: So moved.

21 KATHLEEN BORN: Roll call?

22 TOM EVANS: On the motion to adjourn, Chris Bator

1 absent. Kathy Born?

2 KATHLEEN BORN: Yes.

3 TOM EVANS: Kathy yes. Conrad Crawford?

4 CONRAD CRAWFORD: Yes.

5 TOM EVANS: Conrad yes. Margaret Drury?

6 MARGARET DRURY: Yes.

7 TOM EVANS: Margaret yes. Barry Zevin?

8 BARRY ZEVIN: Yes.

9 TOM EVANS: Barry Zevin yes. All right. Thank
10 you. Thank you. Thank you, Catherine, for a smooth joint
11 meeting.

12 KATHLEEN BORN: Yeah.

13 TOM EVANS: Both Kathy and Catherine.

14 CATHERINE PRESTON CONNOLLY: [Laughter] Well, thank
15 you as always for your partnership on these challenging but
16 exciting projects. We look forward to seeing how the design
17 develops, and appreciate all of your hard work on it.

18 KATHLEEN BORN: It's been grand. It really has
19 been.

20 TOM EVANS: Thank you so much.

21 CATHERINE PRESTON CONNOLLY: Mm-hm.

22 TOM EVANS: Thank you.

1 CATHERINE PRESTON CONNOLLY: Thank you.

2 * * * * *

3 (9:09 p.m.)

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

8 CATHERINE PRESTON CONNOLLY: All right. So this
9 evening, the Planning Board has another item on our agenda.
10 So we're going to move along to a Design Update for Charles
11 Park.

12 This is PB#065, for modifications to the approved
13 design for penthouse mechanical equipment, windows, and the
14 ground-level plan at 1 Rogers Street and 1 Charles Street.
15 And we'll start with an update on how this came to be
16 before us from CDD Staff.

17 SUZANNAH BIGOLIN: Thank you, Catherine. The
18 Planning Board discussed the proposed exterior changes to
19 the Penthouse and rooftop mechanicals of these two buildings
20 on March 1, and recommended considering some design
21 revisions.

22 We have met with the applicant, and the applicant

1 has submitted revised designs for discussion with the Board
2 this evening. And the applicant has a presentation tonight
3 as well. Thanks.

4 CATHERINE PRESTON CONNOLLY: Great. So with that,
5 I understand is Mr. Rafferty going to kick things off on
6 behalf of the applicant?

7 JAMES RAFFERTY: I believe, Madam Chair, that Ms.
8 Lower, from Alexander, was going to be doing that.

9 SUZANNAH BIGOLIN: Yes.

10 MICHELLE LOWER: Okay.

11 CATHERINE PRESTON CONNOLLY: Very good.

12 MICHELLE LOWER: Good afternoon, everybody.
13 Thanks, Jim, I appreciate the brevity at this hour. So with
14 that, I will continue with it.

15 So after reviewing all of the comments from our
16 March 1 meeting and working with the CDD Staff, Jeff
17 Tompkins, and his team at SGA, went back and made some
18 changes to the penthouse screen, as you'll see tonight.

19 So with that, I will pass it off to Jeff from SGA,
20 our architect on the project. And as well, we'll also note
21 we do have a virtual electric model that he will be able to
22 walk through to answer any questions at the end.

1 So with that, I'll turn Jeff, off to you.

2 JEFF TOMPKINS: Thanks, Michelle. I wondered if I
3 could share my screen? Thank you. Can everybody see that?

4 So just a quick update where we are in Charles
5 Park, you know, bordered by Land Boulevard, First Street on
6 Cambridgeside Place and Rogers Street just to the left of
7 where this is.

8 And then just a bit a quick, you know, sort of
9 Google axon of where we are with this, with that site.

10 One of the comments that was made at the last
11 hearing was the -- trying to understand what was there
12 today, relative to what our proposal is. Everything that
13 you can see in this lighter green color is the existing
14 penthouse as it exists today.

15 And then everything that's in yellow is screened
16 open roof area, where it has equipment in it -- either
17 generators, cooling towers or other fan type pieces of
18 equipment.

19 There are some lower pieces of equipment that are
20 on the roof now that are not screened, but they're fairly
21 low, so they're not visible today from the street.

22 The proposed penthouse plan is you can see in

1 gray. That's -- this is what we're proposing we add as the
2 enclosure on Rogers. Everything that is in blue is new
3 rooftop that will be screened, and it's -- you can see that
4 there's -- most of the added penthouse is on Rogers, and
5 that's largely because most of the equipment in Rogers is
6 for venting.

7 And then there's most of the screened area is on
8 Charles. Not adding any enclosed space in Charles.

9 And then there's an upper roof level. What you
10 can see here in blue are pieces of equipment that sit on the
11 penthouse roofs. That would be screened. They're open air,
12 but they still will be screened from the perimeter.

13 We changed up the presentation a little bit.
14 We're looking at renderings generated from the sketch up
15 model that are a combination of the existing view. So this
16 is the existing view from Land on the Cambridge side.

17 Then the next is a view from -- of the model we
18 had proposed before. I think we showed elevations in the
19 past. But this is a model. Everything in gray is the
20 existing building; everything in white was the screen.

21 One of the major changes that we've made, that
22 I'll show here is that in the previous, we had a significant

1 amount of screening that went from more of a louver and then
2 back through an ACM panel, and then back to a louver. We
3 have moved more towards creating a more uniform approach to
4 that screen.

5 And we've also -- one of the comments we had was
6 there was really no scale to that screen. So what we did
7 was we added some scale by introducing a pilaster element,
8 that aligns with the vertical pilasters of the building
9 below.

10 And then also a cornice element, that is not
11 entirely replicative of, but does start to speak to some of
12 the other cornice elements that are on the existing masonry
13 building.

14 The other comment from the Board was can we look
15 at the screens where the buildings curve to try to create
16 curvature in those elements? And we did just that in the
17 Charles -- I'm sorry, the Land Boulevard Park entrance
18 there's curved precast, and we are now curving that screen.

19 I know it looks segmented here, but it is not.
20 It's actually -- it's curved. The ACM panel will actually
21 be on the same radius as the precast panels below, but set
22 back slightly to get that recess.

1 One of the pieces we also looked at the was the
2 differentiation between masonry and the precast. The
3 precast of existing is actually very horizontal in nature,
4 where the precast -- where the masonry becomes much more of
5 a vertical combination with some horizontals interspersed in
6 the floor levels. And we tried to replicate that in the
7 panel itself.

8 So we're -- we have precast, we've eliminated the
9 pilasters, and where we have masonry, brick masonry below,
10 we've introduced the pilasters. And as I move around the
11 building, you'll see, you know, you'll see how that plays.

12 So a view from Rogers of the existing condition
13 without all the trees and the park that's in there, to show
14 you how that precast looks today, you know, where the
15 penthouse is today.

16 And then what was proposed, the screening that was
17 proposed originally, and then our new proposal here where
18 we're meeting the curves. We're introducing a cornice.
19 We're showing less of a -- less of the screen per se, and
20 more of an enclosed ACM panel.

21 And that is whether it is open or whether it is
22 enclosed penthouse, that ACM panel is uniform around that

1 penthouse level. The only place that changes is where we're
2 screening open air from the penthouse roof, and that changes
3 back to the roof.

4 So there's a differentiation between those two
5 levels using the ACM panel, using the pilasters in the cases
6 where there's masonry below, and then switching back to more
7 of the roof above.

8 So you can -- again, looking back at the First and
9 Rogers of the existing condition, looking at what we have
10 proposed originally, and then what we're proposing now.

11 And again, as you can see, where that entry,
12 there's an overhang of a pass over where you can walk from
13 First Street into the courtyard. And there's no pilasters
14 there. There's no expressed large pilasters, and we've
15 basically reduced those in that element to try to be more in
16 keeping with what's happening down at the --

17 View from First and Cambridge side, as it exists,
18 the original proposal and then the revised proposal. You
19 can see it here. It's louvers. You can start to see some
20 of -- the Charles roof, and then where we returned to that
21 roof again.

22 And then we added a detail. There was some

1 commentary -- you know, I think internally with our own
2 selves, as -- you know, what some of these -- these inverted
3 panels looked rather dark.

4 We wanted to just make sure that everybody
5 understood that that's really the line we're going to model
6 creating that darkness. It is actually a louver. You can
7 look up into it, though deep shadows behind it.

8 But that's the detail of the louver itself. It's
9 actually modeled, it actually would be installed. And what
10 we're really seeing is that line where we pull away and it
11 gets compressed in that view.

12 And then the last slide of the presentation we
13 looked at in November 4 was just some of the sustainability
14 improvements and feel it's probably necessary to bring up
15 based on the last presentation, and we are providing shading
16 devices and tinted windows so that we are reducing light
17 trespass to the best we possibly can.

18 And there is no intent here to uplight this screen
19 at all in the design.

20 And then just lastly, we do have the Revit model
21 live, so I can move around if people want to see, you know,
22 some of the intricacies of the model or, you know, some of

1 the massing a little bit better. I think when we looked at
2 the this with the CDD Staff, it became more call as to
3 exactly how they roof interacted, and where the larger
4 equipment was, and what was the relationship of the screen
5 relative to the existing façade?

6 So that is really it for the presentation, unless
7 there's questions or comments that the Board wants us to
8 entertain. And we thank you for your time.

9 CATHERINE PRESTON CONNOLLY: Great. Thank you so
10 much. Susannah, I know that you did not submit any written
11 materials, but you obviously have had a lot of interaction
12 with the plans and the applicant. Is there anything you
13 wanted to add?

14 SUZANNAH BIGOLIN: Yes. Thank you, Catherine.
15 We've reviewed the revisions, and we feel the design is much
16 improved. Overall, the bulk of the penthouse and the
17 rooftop mechanicals hasn't changed, but the additional
18 scaling elements have created a better and more thoughtful
19 relationship with the existing architecture.

20 As Jeff mentioned, the penthouse façade now
21 follows the curve of the façade below on Land Boulevard, and
22 that was a particular area of concern for the Planning

1 Board. And the introduction of the express cornice, the
2 pilasters, and the vertical and horizontal rhythm ties
3 everything together.

4 The louvered façade is on the upper rooftop, and
5 that's generally set back from the façade below, and the
6 different material treatment helps to mitigate some of the
7 bulk concerns. So overall, we're very pleased with the
8 changes. Thank you.

9 CATHERINE PRESTON CONNOLLY: Okay. Are there
10 questions or comments from Board Members either for the
11 applicant or for Susannah?

12 Lou?

13 [Pause]

14 Did I lose Lou?

15 DANIEL MESSPLAY: I believe he's muted.

16 CATHERINE PRESTON CONNOLLY: He is muted.

17 LOUIS J. BACCI, JR.: Ah. Great job. I would
18 like to see more penthouses in the city done in this
19 fashion. I think it's a great achievement.

20 CATHERINE PRESTON CONNOLLY: Great. Thank you for
21 that. Alan?

22 ALAN PRICE: I was going to say similarly, a much-

1 improved look. Thank you.

2 CATHERINE PRESTON CONNOLLY: I would concur.

3 There is -- I really appreciate you working with Susannah on
4 this, and taking the comments to heart. I think it is a
5 significant improvement. Are there any additional comments
6 from Board Members?

7 So we could conclude the Design Update and approve
8 the changes to the design. It doesn't sound like there are
9 any additional changes or additional information the Board
10 is requesting this evening, so it is my sense that we are
11 ready to conclude the Design Update by approving the
12 changes.

13 Is that -- obviously, as usual, subject to
14 continuing Design Review and development certification by
15 Staff before there's a building. If so, is there a motion
16 to that effect?

17 STEVEN A. COHEN: Steve, so moved.

18 CATHERINE PRESTON CONNOLLY: Okay, second?

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

20 CATHERINE PRESTON CONNOLLY: Louis second. All
21 right. We'll take a roll call vote, then. Roll call on
22 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: Hugh Russell?

7 HUGH RUSSELL: Yes.

8 DANIEL MESSPLAY: Alan Price?

9 ALAN PRICE: Yes.

10 DANIEL MESSPLAY: Ashley Tan?

11 ASHLEY TAN: Yes.

12 DANIEL MESSPLAY: And Catherine Preston Connolly?

13 CATHERINE PRESTON CONNOLLY: Yes.

14 [All vote YES]

15 DANIEL MESSPLAY: That is all members voting in
16 favor.

17 CATHERINE PRESTON CONNOLLY: Excellent. All
18 right. Thank you very much for coming back, and again thank
19 you for your work with Staff to improve the design.

20 DANIEL MESSPLAY: Okay.

21 CATHERINE PRESTON CONNOLLY: Much appreciated.

22 COLLECTIVE: Thank you.

1 CATHERINE PRESTON CONNOLLY: All right.

2 MICHELLE LOWER: Have a good night.

3 CATHERINE PRESTON CONNOLLY: Thank you. That does
4 conclude the business on our Agenda. Are there any
5 additional comments from Staff?

6 DANIEL MESSPLAY: No, Chair Connolly. No
7 additional comments from Staff, although I see Swaathi just
8 turned her camera on, so I might have forgotten something.

9 SWAATHI JOSEPH: Just reminding everyone that we
10 will not have a meeting next Tuesday.

11 DANIEL MESSPLAY: Yes.

12 CATHERINE PRESTON CONNOLLY: That is an important
13 reminder. Thank you, Swaathi.

14 STEVEN A. COHEN: What are we going to do with
15 ourselves? Oh my God!

16 CATHERINE PRESTON CONNOLLY: Feel free to log in
17 at the appointed hour --

18 STEVEN A. COHEN: Thank you.

19 CATHERINE PRESTON CONNOLLY: -- next Tuesday, if
20 you need to.

21 STEVEN A. COHEN: Yeah, I'll be there. Have a
22 wonderful day evening. I'll be there.

1 CATHERINE PRESTON CONNOLLY: All right. If
2 there's nothing further, then, the meeting is adjourned.
3 Thank you all very much.

4 LOUIS J. BACCI, JR.: Goodnight, everyone.

5 HUGH RUSSELL: Goodnight.

6 CATHERINE PRESTON CONNOLLY: Goodnight.

7 [09:25 p.m. End of proceedings.]

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E R R A T A S H E E T

Page Line 'Change From' 'Change To' Reason for change

I have read the foregoing transcript of the Planning Board Meeting, and except for any corrections or changes noted above, I hereby subscribe to the transcript as an accurate record of the proceedings.

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Date

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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.

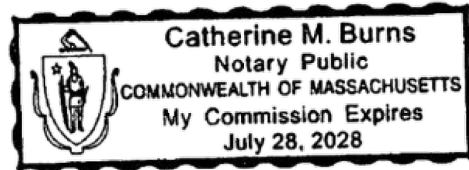
In witness whereof, I have hereunto set my hand
this 28th day of April, 2022.



Notary Public

My commission expires:

July 28, 2028



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