

PLANNING BOARD
FOR THE CITY OF CAMBRIDGE

GENERAL HEARING

Tuesday, June 28, 2016

7:00 p.m.

in

Second Floor Meeting Room

344 Broadway

Cambridge, Massachusetts

Catherine Preston Connolly, Acting Chair

Hugh Russell, Member

Steven Cohen, Member

Mary Flynn, Member

Thacher Tiffany, Associate Member

Iram Farooq, Assistant City Manager

Community Development Staff:

Liza Paden

Jeff Roberts

Stuart Dash

Suzannah Bigolin

Swaathi Joseph

REPORTERS, INC.
CAPTURING THE OFFICIAL RECORD
617.786.7783/617.639.0396
www.reportersinc.com

I N D E X

PAGE

GENERAL BUSINESS

Update from the Community
Development Department 3

Adoption of the Meeting Transcript(s) 10

Public Hearing

7:00 p.m. (continued) PB#309, 95 Elmwood Street,
special permit to demolish the existing building
and construct a new 34 unit residential building
with approximately 480 square feet of retail and
34 underground parking spaces pursuant to Section
19.20.

The applicant is 95-99 Elmwood Street, LLC 11

General Business

Pre-Application discussion of the proposed MXD
Infill Development Concept Plan 99

Keyword Index

PROCEEDINGS

* * * * *

CATHERINE PRESTON CONNOLLY: Okay, good evening. This is the June 28th meeting of the Cambridge Planning Board. We're going to start with announcements and updates from the Assistant City Manager.

IRAM FAROOQ: Thank you so much, Madam Chair. So tonight's meeting we have a public hearing on 95 Elmwood Street, which is continued from your hearing in early May. And a second item -- agenda business item it is the pre-application of proposal for the MXD District. This is the area that was rezoned recently by the City Council with advice from the Planning Board, and so they wanted to bring forward -- this is a large project. They wanted to bring forward their pre-application proposal to give the Board

a little bit of a preview before bringing forward the final plan in the next month later in the summer.

Our next meeting will be July 12th, so a little bit of a break. And the -- we'll have a few different items that day. The -- we'll start with an update on the inclusionary housing report which is being considered right now by the City Council, and once the zoning gets written based on their, the Housing Committee's recommendations, it will come the Planning Board for discussion. The Affordable Housing Trust has also recently made their recommendations to the City Council on that so we will make sure we forward those to you certainly ahead of the zoning, but ahead of when we bring the update on the report.

We will at that date also have a hearing

on the Sage Cannabis development which is on Mass. Ave. following the recent rezoning for expansion of the medical marijuana district.

Speaking of which we also have a petition, a zoning petition for medical marijuana district expansion at Harvard Square, that's before the Council and has just been referred so that will be coming to the Board for a public hearing late as we go through the next three months.

The north -- well, I think that is -- yeah, the rest is tentative.

A couple of updates from City Council. This is a busy week, and just as we get towards the end of the summer, I mean the beginning of the summer, this was -- I'm a little ahead of myself.

MARY FLYNN: Don't push it.

IRAM FAROOQ: The last City Council

meeting before the summer recess was this past Monday, yesterday, and today the Ordinance Committee kicked off their rethinking of the Volpe rezoning. So if you recall the last time they discussed it, the zoning, they had decided not to take action on the zoning at this time, but spent sometime coming up with a framework and key parameters for the site and then wait until the GSA identified a developer before having a zoning conversation with the developer at the table. So that is not going to be until most likely early next year. So, at this stage the Ordinance Committee will be coming up with their framework between now and sometime in the fall. At the same time we will be putting together a Volpe working group that includes residents and representatives from Kendall Square businesses,

and Hugh's agreed to be part of that as well to make sure that we have some Planning Board representation on that. And that group will be working over the course of the summer to then submit that -- their advice to the City Council, and to the City Manager and then to the City Council's Ordinance Committee, and then will be reconvened when the developer -- when the zoning is going to be discussed and the developer is at the table.

June 29th which is tomorrow, the Government Operations Committee will be meeting again to talk about the City Manager search. I know this is not really related to the Board's day-to-day operations, but I feel like it's probably a matter of interest. They are at the stage of, after having received a lot of input, they are at the stage of putting together the

profile for the City Manager and so that will be what goes out as essentially the job description when they solicit applicants.

On Thursday the Health and Environment Committee will be having a hearing on the Georgetown University energy prize. I'm sure you have heard that we are semi-finalists for this and have until the end of the year for all of us to reduce our energy use, primarily focusing on municipal and residential uses. So everybody work hard and get your solar panels. We have the Sunny Cambridge Program ongoing right now, which helps people figure out the best type of PV for their rooftops and helps connect people to operators who will help install that.

The Housing Committee of the City Council will get together on July 11th to talk about the Inclusionary Housing Study and to discuss the

Affordable Housing Trust recommendations. So when they come up with their recommendations, that will guide us principally, Jeff and the housing staff, to come up with the zoning petition which will come to you.

And the final thing I wanted to mention is we had a tragic accident on Friday in Inman Square where a bicyclist was killed. She was hit by a truck trying to avoid a car door. The investigation is ongoing in terms of the specifics of that process, but there was a lot of discussion about that at the Council meeting last night in terms of how that impacts our thinking about transportation infrastructure, what we think about bike facilities and bicycle facilities and interaction with parking. And I think it's something that is good for all of us to continue to keep in mind. And the City

Council's Transportation and Public Utilities Committee will be holding a hearing on cyclists on that particular incident and what it means for planning of our infrastructure system. That will be on July 19th at 5:30.

So those are my updates for now. Thank you very much.

CATHERINE PRESTON CONNOLLY: Thank you.

Liza, do we have any transcripts?

LIZA PADEN: So we have two transcripts that were certified as complete. One is May 24th and the other is June 7th.

CATHERINE PRESTON CONNOLLY: Do I have a motion to accept the transcripts?

STEVEN COHEN: So moved.

CATHERINE PRESTON CONNOLLY: Second?

MARY FLYNN: Second.

CATHERINE PRESTON CONNOLLY: All in

favor?

(Show of hands.)

CATHERINE PRESTON CONNOLLY: Okay. All right, that brings us to the first item on our agenda which is the continued public hearing, as Iram mentioned, for Planning Board permit 309, 95 Elmwood Street.

Before we proceed, I just want to confirm with you, Mr. Hope, that we're obviously only five members strong tonight and that's all we're expecting. Is it your client's desire to go forward with the hearing tonight?

ATTORNEY SEAN HOPE: Yes, we'd like to proceed.

CATHERINE PRESTON CONNOLLY: Terrific. Thank you very much. You want to take the floor?

ATTORNEY SEAN HOPE: Yes. Good evening Madam Chair, members of the Planning Board. For

the record, attorney Sean Hope, Hope Legal Offices in Cambridge. I'm here tonight on behalf of the applicant, 95-99 Elmwood, LLC and also project architect Peter Quinn of Peter Quinn Architects. This is a continued hearing from May 3rd. At that hearing we received feedback from the Planning Board. We submitted as part of the application a list of design changes that we're going to be walking through tonight.

Additionally there was a request for a community outreach summary. We put together a timeline.

As we mentioned at the previous hearing, we actually applied before the new regulations took place, so we didn't have a comprehensive list of all the discussions, but I did think that a timeline of the different encounters was helpful.

And since May 3rd we actually did have a neighborhood -- we attended a neighborhood

meeting where we brought the model that you see here today to the North Cambridge Stabilization Group, answered questions. There was also our licensed site professional to answer questions about soil conditions and contaminants, as well as there was a public meeting in Somerville that we attended and also had some feedback on that we included in the submission.

Lastly, we put together what we felt was a street and property maintenance agreement.

This was a series of commitments by the applicant of -- to really focus on making sure that the access way to the Linear Path remained clear to the point where there was some vagueness to it. We wanted to make sure that we didn't commit to anything that would later have to be changed if there was a larger plan developed, but we'd like to -- we hope it's comprehensive enough to ensure

the Board that we're going to work with the Community Development Department as well as the neighbors and abutters about the appropriate way to manage that over time. I think the focus was to make sure that we weren't going to do anything that was going to impede access. So the whole point of the development from the public realm is to create appropriate and safe access to the Linear Path which is non-existent.

I'll now turn it over to Peter Quinn.

Thank you.

CATHERINE PRESTON CONNOLLY: Thank you.

PETER QUINN: Good evening, Madam Chair, and Members of the Board. My name is Peter Quinn of Peter Quinn Architects. I do have a courtesy copy of our presentation that will be handed out in a minute. We just went downstairs to get it since I forgot it. And I won't dwell too much on

the prior presentation unless you'd like me to, otherwise I'll just go to the slides that show the changes that we've made.

Most of the changes we've made have dealt with the items around the perimeter of the building, site access, fencing, lighting, bike storage, this kind of thing. So I don't know, do we have the landscape architect here tonight?

No.

Okay, so we'll present that as well.

This, just briefly so that you can see it for -- because it is important. We have a town border signified by the Red Line there by Cambridge and Somerville. Our site is entirely in Cambridge, but the other end of the block is in Somerville. As Sean mentioned, I did present this project to -- at the behest of the alderman in that area to the local community. It was well

received. There were concerns about parking of course, but we indicated that we fully complied both with parking and with bicycles, storage.

So the first few slides are just basically -- I'm happy to stop at any of these, but they're context slides which I presented last time. This one here is important because in the lower right there was some concern about what the new project would look like from the neighbors and we do have a slide later on that shows how that will look.

I guess I should have gone back and gotten rid of the snow, but this time of year we might kind of like it.

Okay, so, here we go: Just about the last one.

Okay, so as you know we're in BA-2. We're not in the overlay such that it requires

certain ground floor uses.

Now, on this one here we've -- actually, this is a -- this is our new landscape plan. We've clarified how the access at the end of the lane into the Linear Path is done. It was left vague before. Can I do this? Left bay before. And in this area here and now we have a -- there's about two and a half feet of -- a grade difference at the end of this road and the Linear Path. So we've created a slope of cobblestones with some attractive bollards at the end. And of course we still have this handicapped accessible sidewalk that leads directly in the Linear Path as well. You'd recall at this corner here we have a small commercial operation, just a retail thing that we hope will address some of the needs of walkers and bikers on this Linear Path.

We did do a tree survey extensively.

That's all in here. And we did incorporate what we found, what Blair found -- Blair Hines our landscape architect found, and later on I'll show you -- yes, there it is. A slide shows which trees are to remain, which trees are new. And there are a number of trees that would be removed because they're not in very good condition. So that's in this area as well.

I'm happy to go into that in more detail. I believe David Levcoort (phonetic) has or is reviewing this as well.

Do you know, Sean? He has reviewed it.

Again, this is the cobblestone area right here at the end of the path. We also had a suggestion I think from Suzannah to reconfigure this bike storage building, which we did, and it makes much more sense. Thank you for that. And it's just very simply, you come in and you got

all the spaces for the bike right there.

No changes on these, any of these floor plans other than we put doorways in. The things you miss.

No changes on this either. Alley, okay. There are changes. Access to units, in other words, the doorways. And also we did clarify the area that we were having for the condensers up here. These also show in the 3-D model as well that you'll see in a second.

This is the reconfigured bike shelter.

And this view you've seen before except that we've added this area back here. Clarified that area likewise.

And that's the view overlooking the buildings on Cameron to our proposed building. You can see how it steps back as it goes up. There's quite a significant setback.

This one we -- one of the neighbors pointed out that we didn't have the right scale for the entourage, and she was actually correct, so we corrected that. And I believe this now shows no other changes were made. Likewise here.

And this is our little retail corner.

Okay, so this is one of the new views. This is from 24 Cameron which I believe is a three -- yeah, it's three-story building. So this is the view they would have from their deck approximately as best as we can estimate, looking down. I'll move on. I'm happy to come back to this if necessary.

This is the view from one of the garages -- one of the parking areas in the back of 32 Cameron. So the way we are proposing to build this wall is we would leave approximately six feet left standing of the existing masonry

block wall and then add a landscape trellis on the top for another two feet, approximately two feet. And that would get us quite a bit of screening and actually make sort of an attractive separation between the two properties.

No changes here. We're still, the building still has a mix of clapboard and panelling.

We do have -- I'm going to ask Annem Chan Waiy who is our senior designer on this project to pass around some materials. I believe someone on the Board asked us to clarify the materials a little better. So we brought a show and tell. We're happy to share that. And if anybody would like a copy of the presentation we're making, they're right on the end there.

So the -- I believe we showed this before. We have two different fiber cement

sidings, different widths, and we have a wood finished fiber cement. There's a sample in there. Metal. French balconies, Juliet balconies, fiberglass casement windows, and likewise panel siding and so forth.

This is one of our buildings in Somerville we just recently finished with similar materials.

Anything else to point out about that?

No? Good.

So this is a new sheet that we -- introducing with the lighting. We're using LED dark sky type lighting fixtures, a mix of bollards, wall mounts, and some landscape lighting. Kind of fence that we have, we have a three-foot high metal fence. Actually, you just want to explain? This is Annem.

ANNEM CHAN WAIY: Okay. Along the bike

path we have the metal fence that it goes here that is three feet high. That's more or less that one. And then on the line with Cameron neighbors we have -- we're keeping that seam, a brick wall, existing wall, and then we have a wood slot fence and the slats are kind of together so it gives you some privacy, both side. Then we have this type three fence that is near the H. Chanukah van (phonetic) and it's three-foot high. And then it is more open so it's not a private. There was some concern about the cars exiting the parking. So it keeps them screen, but not that much on that fence.

And then we have type 4 that is the fence around the private patios. It goes around this private patios here. Also over there. So in the same wood slat, but just that the slats are closer together so it gives you some privacy.

PETER QUINN: Thanks.

These are just the 2-D CAD elevations.
There's really no changes to those.

This is the building down at the end of Elmwood, at the corner, just one building away. You can see in the street view there's our proposed building. This is 40 Cameron which is a commercial building, half in Cambridge, half in Somerville. And then there's another building that's being proposed at the corner of Elmwood down here on this empty lot. We did design that as well. It has not received its permits yet, but will, we hope to shortly. And it's done in a kind of older industrial vernacular, if you will, but it gives you an idea of kind of the scale of that. It's not quite as -- it's only three-story but it is lifted up a lit bit higher I suppose than our building, so it does kind of create a

gradient from a taller four-story building to this three and then the buildings on the opposite side of the street are mostly two-and-a-half to three-story as well.

I do have a shadow studies. There are no changes to that. If you like me to go through them, I'm more than happy to, but I believe I did last time as well. So, let me know.

And that's it. Thank you.

CATHERINE PRESTON CONNOLLY: All right.

PETER QUINN: I'll stay here for questions.

HUGH RUSSELL: So I believe you've changed the plan for where you're going to hook up the utilities. Could you tell us about that?

PETER QUINN: You want to mention that? Yeah, so I believe it's still in discussion between -- well, maybe you can.

ATTORNEY SEAN HOPE: Yeah. So we had the advanced thought process with the City of Somerville. It is our intention, as opposed to the last time, is to go to the City of Somerville. I think as I mentioned in the property maintenance agreement, majority of connect the utility lines along Elmwood would go along Elmwood Street. So there's been discussions with them about some infrastructure improvements on that roadway as part of connecting to the utilities. So we have shifted our plan from connecting along the Linear Path. There was some concern about the trees along that path and interruption of that path, and so it kind of forced us to look a little harder and we made some progress, and so that is our intention to connect with the City of Somerville.

PETER QUINN: Sorry, I wasn't up to date

on that.

CATHERINE PRESTON CONNOLLY: Any other questions before we get public comment on this?

STEVEN COHEN: Sean, utilities, when you say utilities: Water, electric, sewer, storm sewer?

ATTORNEY SEAN HOPE: Yes.

STEVEN COHEN: The whole ball of wax?

ATTORNEY SEAN HOPE: Yes.

STEVEN COHEN: Thanks.

CATHERINE PRESTON CONNOLLY: All right, then we'll go to public comment.

Do we have a sign-up sheet?

JEFF ROBERTS: Nobody signed up.

CATHERINE PRESTON CONNOLLY: So apparently we don't have anyone who signed up. So is there anyone present who would like to speak on this matter? Come forward and state

your name for the record, you'll have three minutes and -- excuse me, your name and your address and you'll have three minutes. You'll see the lights on the podium change.

MARIE MACCIAROLO: Thanks. Marie Macciarolo. Last name M-A-C-C-H-I-A-R-O-L-O and I'm a resident of 24 Cameron Avenue.

Thank you for the updated information. Just two questions from our last meeting and other conversations. I'm wondering if you could -- I'm wondering if there is a possibility that we can hear how the parking and the unregulated area behind the proposed building will be managed?

And I also didn't hear any specifics around what the improved design of the condensers, the mechanicals will be other than seeing a quick slide. So it was my understanding

at the last meeting that there was gonna be some maybe -- there was gonna be looked into redesigning that. So I was just wondering if we could hear more about that.

That's it, thank you.

CATHERINE PRESTON CONNOLLY: Thank you.

Anyone else want to be heard on this matter? Come forward.

GENEVIEVE DORIS: Hello. Thank you for the update. My name is Genevieve Doris. I live at 41 Elmwood Street. I unfortunately missed the first meeting so I'm a little behind. I'm most interested in the flow of traffic down Elmwood and Tannery Brook and I'm just wondering, you know, what was previously discussed? Has anything changed? Can you give us an update on traffic flow?

Thank you.

CATHERINE PRESTON CONNOLLY: So, just so we don't have other folks repeat the questions, it's my intention after we get public comment to have Traffic and Parking update us on where we stand. I guess the question for the Board is should we have that discussion first so that the -- or -- okay, let's continue with public comment at this point and then we can have the discussion on traffic and parking management. But we definitely will get -- those are appropriate questions and we will be discussing them.

Anyone else? Yes.

CHARLES TEAGUE: Charles Teague, 23 Edmunds Street. I'm here once again just to advocate for trees and frankly, I'm still bitter about Fawcett Oil's removal of two mature park trees just recently. So it's not all about you guys. I'm happy to hear that you intend to go to

Somerville. I would really like to have that as a condition for whatever you do. If they have to change that, I'd like them to come back.

I'm not happy that doesn't show the restoration of the alley which is on either side. I don't know, could we put up the slide there? Okay, right there. That's good. All right, that's good.

You know the alley is right here. Is there -- and along -- and that's quite in disrepair. So it's just basically bare dirt now. So if -- I'm not a big fan of putting cobblestones in replacement of the original park design which actually won an award in 1985, so -- but independent of that, I think that there is removal of mature park trees and they're going to be replaced. I'm just saying that I would like to just make the case that from my experience

with Fawcett Oil, is that removing a park tree and its replacement of one-to-one in caliber is not really enough. And especially when -- especially here where this is a -- this is an ugly little area if it doesn't have the trees because you're looking at the back of a trolley barn and the chain link fence and the bright lights. I'm just saying parks are special. This park is particularly special. It's a particularly clever design. Park trees are special because there are trees. Mature trees are special because they have far more environmental benefits than the saplings. So I plan to advocate elsewhere in the city for more than one-to-one replacement.

I would also note to the Concord/Alewife Master Plan instructed the Board to use the Special Permit process so that public

infrastructure would be funded by the private side. It's not onerous. Small caliper trees would be great. I think it would be a win/win. I think it would make their project look better, but I would also be key to connect an irrigation system to their building.

Thank you.

CATHERINE PRESTON CONNOLLY: Thank you.

Does anyone else want to comment on this matter? Yes, Mr. Brandon.

MICHAEL BRANDON: Thank you. Good evening, Board Members. Thanks for hearing my comments. I believe -- I'm Michael Brandon, 27 Seven Pines Avenue which is around the corner. Could you put the overhead photo up? Do you control it?

PETER QUINN: I do.

MICHAEL BRANDON. Yeah, that will do.

Because the site is inaccessible from both Mass. Ave. and Cameron Ave. directly, we think -- I think a 34-unit, four-story apartment house with the underground garage and the retail space is going to have significant potentially adverse impacts on the Linear Park pathway, on Tannery Brook Row, which is the private way to the north on this photo, on Elmwood Street itself, and on the other nearby low scale, low density residential neighborhood which is a primary development pattern on this side of Mass. Ave. behind the bus yard.

The BA-2 Zoning, part of the problem here is outdated. It's not sufficiently productive of the public interest and that's why Community Development Department initiated downzoning years ago, maybe five years ago now, and that initiative was suspended because neighbors

advocated for a more restrictive district than was initially proposed. I forget the specifics, but the current project's excessive density, structural bulk, building height, sufficient -- the yard setbacks are insufficient given the small structures nearby, and I would urge you to -- urge the developer to scale back the building to fit the context of the surrounding neighborhood better. You know, this is like a little island back there that's very different from Mass. Ave. This kind of a building might be appropriate there. It's really not here in my opinion.

Before you grant the permit I hope you will get more information, ask for more information and reports from city departments.

One would be a request from CDD on that downzoning proposal; what was looked at, what

might be appropriate for the site in terms of the size of development. Also suggest that you get a more detailed presentation from Peter Quinn about the lot on the auto body parking lot that he's designed as well as from the owner of the other property in this district who also has redevelopment plans which is on this side of Elm Street.

MARY FLYNN: Mr. Brandon, you've reached your limit. Please wrap up.

MICHAEL BRANDON: Probably have too much to say, you know, to stay within the three minutes. If you keep the hearing open, I can send in written comments. I'll just bullet list some of the points I was going to make without developing -- explaining them if I may.

CATHERINE PRESTON CONNOLLY: If you have written comments, you can submit them.

MICHAEL BRANDON: Well, they're more notes, but I can't submit them now or I'd be reluctant to, and I only have one copy. I'm sorry.

Like you to allow for more community engagement. Contrary to what Mr. Hope --

CATHERINE PRESTON CONNOLLY: Bullet points. I mean, you are over a minute over at this point. So bullet points not editorial.

MICHAEL BRANDON: Okay.

More community process, more coordination with Somerville officials and details about the water, sewer, and utility hookups and how that will mesh with Cambridge.

Report from the Public Health Department, Sam Lipson on the soil and groundwater contamination and why contamination has not yet been reported to the state within the required

120 days.

Transportation and parking study is described in the Zoning Ordinance with input from the neighborhood in scoping.

A written demolition and construction mitigation plans. There was talk of --

CATHERINE PRESTON CONNOLLY: Okay, Mr. Brandon, you're two minutes over at this point.

MICHAEL BRANDON: I'm sorry.

CATHERINE PRESTON CONNOLLY: Is there anyone else who wants to be heard on this matter? Heather.

HEATHER HOFFMAN: Hi, Heather Hoffman, 213 Hurley Street, and I've been here many times to advocate for this piece of Linear Park and I'm here to do it again because I've spent a good bit of time walking on it. And as Charlie Teague

said, it's special and it's special with the trees because there is some less than gorgeous stuff around and the trees make it, make it a place you want to be. You pretty much don't walk down there without seeing a lot of people enjoying it, you know, kids, adults, bicyclists. So, please, it's important for the, for the success of this development as well as for everybody else in the neighborhood to not be stingy. If a tree absolutely has to go, then please replace it in a way that will feel like what we lost instead of just pretending to be like what we lost.

And then I have one silly thing because the lawyer in me read the agreements while I was waiting, and in the street and property maintenance agreement I would revisit the last sentence of the first major paragraph, Linear

Park access because it's missing something. It's not in English.

Thanks.

CATHERINE PRESTON CONNOLLY: Thank you.

Any further comments from the public?

Anyone else who wants to be heard?

(No Response.)

CATHERINE PRESTON CONNOLLY: Okay.

Seeing none, Joe, you want to come up and talk to us about street and parking management in this challenging area?

JOSEPH BARR: Sure, good evening. Joe Barr, Director of Traffic, Parking and Transportation. So, I guess just to start with, the question that was asked by the -- a couple of commenters in terms of traffic impacts, you know, this -- although this does require a project review Special Permit, it does not meet the

threshold for a traffic impact statement. And I think in our original memo it was laid out. We did based on driveway counts based on other information from other residential properties in the area, we estimated that it would generate somewhere in the order of six or seven vehicular trips during the peak period, you know, both based on the size of the development and also based on the availability of Mass Transit and available biking and walking options. Although it's in North Cambridge, we would expect there would be a pretty good amount of sustainable transportation use given those factors. So our expectation is that, you know, the traffic impacts would be relatively limited. And so I think, you know, it's appropriate there was no TIS done for the project.

So I guess the only other issue I'll

mention perspective and then I'm happy to answer any questions, you know, is that Elmwood Street is a private way. It's not owned by the city. It's not controlled by the city. So as is described in all of the maintenance -- in the street and maintenance plan that was submitted, which we believe, although I reviewed what the section that Heather Hoffman noted, I agree that there's probably a couple of words missing there somewhere, so we need to fix that. But, you know, we're basically in agreement with that. So it's up to the property owner, the adjacent property owners to manage the street in terms of enforcement, in terms of the snow clearance, in terms of other maintenance issues. The only regulation that we're allowed to establish is a fire lane if the fire department determines that such a requirement is in place which they would.

Beyond that, the enforcement is not, you know, under the City's control. So I think -- those are the main issues, but I'm, you know, happy to answer any other questions the Board might have.

CATHERINE PRESTON CONNOLLY: Can you speak a little bit to the parking management and the parking plan both on-site? Because I noted in your memo that you will retain the ability to review how the parking operates on-site.

JOSEPH BARR: Yeah.

CATHERINE PRESTON CONNOLLY: And obviously you don't control how it operates on the street in this area.

JOSEPH BARR: Correct.

So I think we were mostly concerned about the operation of the on-street -- quote/unquote, on-street parking and we've certainly encountered issues in other locations, in private ways where

that could get difficult and challenging to manage. And, you know, that sometimes we get calls and it's difficult because we can't really do a whole lot, and so I think we were just hoping to work, you know, on an ongoing basis with the applicant to make sure that we at least understand how they're managing parking on the street, how they're -- you know, what their relationships are with their neighbors because it's a joint sort of effort in the case of a private way, and to the extent that they have established regulations or are towing or, you know, regulation may not be the right word, but some sort of structure for how parking operates, to the extent that they're towing or attempting to do some other form of enforcement. We just want to understand that. Again, not that we would have any control over it, but we want to

make sure if there are questions, if there are concerns, you know, that that, that is something that we're aware of.

The other thing I'll note, I actually can't remember offhand if it made it into our memo. I think it did. The second memo is just to make sure that everyone understands that, you know, for the residents this will be a somewhat strange situation in that they will not -- you know, their principal other on-street parking outside of the private areas will be in Somerville, but they will not be eligible for Somerville resident permits. They will be eligible for Cambridge resident permits, but, you know, would have to go somewhere if that became a -- if they want to take advantage of those in their neighborhood, they would have to find a location in the Cambridge Street which won't

necessarily be that close to their home. More of a caveat emptor type of situation. I don't know if I pronounced that right those who speak Latin.

CATHERINE PRESTON CONNOLLY: Do board members have any additional questions for Joe?

(No Response.)

CATHERINE PRESTON CONNOLLY: Okay. Thank you very much.

JOSEPH BARR: You sure, Steve?

STEVEN COHEN: I was halfway there.

Well, Joe, actually let me --

JOSEPH BARR: Sorry, Catherine.

CATHERINE PRESTON CONNOLLY: I gave you the chance to leave.

STEVEN COHEN: Joe just wants to talk some more.

So, right now I've -- the street, I understand that you can't regulate it. There's a

proposed agreement, but there hasn't been an executed agreement for management of that street?

JOSEPH BARR: I mean the -- from our perspective at least the proponent has kind of filed that management plan of how they intend to manage the street, and I think, you know, we would -- like it says in the memo, we're supportive of what's in there and would hope to make that, you know, some, you know, some condition or attachment to the Special Permit assuming that it's approved.

STEVEN COHEN: Well, that's what I was looking -- it's private way and it's owned, controlled by the abutters on both sides, so it's not just the applicant; is that right?

JOSEPH BARR: I would say that that's, as is the case with almost every private way in Cambridge, I don't know the answer to that

question, and I don't -- unless the proponent does, there are lots of different situations with private ways. In some cases it's clear, or at the least, mostly clear that it's owned, the center of the road, by the adjacent property owners. In many cases the way it became a private way is that the original landowner who might have owned, you know, might have been a farm or whatever, sells off a bunch of housing plots and then never does anything with the, the what's left, which and then that becomes, you know, a mapped street. You know, and is, you know, the zoning map is a street, etcetera, etcetera, and is never, you know, its legal status is unclear. So, you know, we'd have to go back and do a bunch of title research and deed research and all those kinds of things to actually try to determine is it somehow still

owned of the successors of, you know, Farmer Brown or is it -- was it ever -- was something else happened to it. Was it sold off as part of the housing plots or did it remain a separate piece of property and lost its hands in the hands of time. And what I can tell you is that the City has no record of accepting this as a public way, so we are as certain as we can be that it's not our property and it's not under our control.

CATHERINE PRESTON CONNOLLY: So, Steve, if you look at the agreement which was attached to the Traffic and Parking memo, there's nothing in it that commits any of the abutters to anything.

STEVEN COHEN: That's what --

CATHERINE PRESTON CONNOLLY: Well, it commits -- it's very clear about what the owner can commit to in terms of managing their own

property and then what discussions are ongoing and what kinds of things they may be exploring with the abutters.

STEVEN COHEN: The reason I raise the issue is precisely, I mean, if it's like most private ways in a situation like this and where it's providing access as well, I mean, there are laws which govern private ways that may be common law, but I do think it's not just a matter that each side controls to midpoint. I think it is in essence an implied easement where the abutters on both sides control --

CATHERINE PRESTON CONNOLLY: Right, they usually owned to the center line but they control something -- yeah.

STEVEN COHEN: And so the reason I raise it is if you want to have any sense or any assurance that parking and use there is going to

be managed in a responsible, acceptable way, I suspect that involves an agreement with the abutters across the way. And so I would ask the applicant whether such an agreement has been reached or whether such an agreement is in discussion, because while the words are nice here, I think in the absence of an agreement with the abutters, there is in fact no control, no management over, over this way. And I don't know, my sense of it, I mean, this is a kind of a messy detail here, but my sense of it is, you know, we're the only ones really looking at this and it seems to me that, that responsible action and ultimate approval on our part should entail some comfort that appropriate arrangements are made to manage and govern this access road. And, you know, I would call upon the applicant to, you know, or perhaps suggest as a condition that an

agreement be reached. We don't have to get involved in the nature of details of the substance of that agreement other than to suggest that an agreement be reached with the abutters across the way so that there's some rational thing, otherwise it could be just --

CATHERINE PRESTON CONNOLLY: What it is now?

STEVEN COHEN: What it is now, yes, exactly. And in the sense is I guess we should be leaving it that way.

CATHERINE PRESTON CONNOLLY: Well, I guess the problem is that it's not really city property I mean, to address. And I do think it's inappropriate to -- on the matter of co-managed private space to say to this applicant regarding their sole space that they can only go forward if they can reach an agreement with other private

parties who are not before us.

HUGH RUSSELL: So if you look at the planned existing conditions furnished us, the street is --

STEVEN COHEN: Where is that, Hugh?

HUGH RUSSELL: It's about, I don't know, five or six pages in the first package we got tonight.

STEVEN COHEN: Yes, okay.

HUGH RUSSELL: What it says on Elmwood Street, it says public street, 40 feet wide.

CATHERINE PRESTON CONNOLLY: Right.

HUGH RUSSELL: And the two lots of 95 and 99 Elmwood Street are shown not going into that 40-foot wide space. So it sounds to me like -- and I should say my -- since I -- access to my house is by an unaccepted public way, I know a little bit about unaccepted public ways. That --

JOSEPH BARR: I'm sorry to interrupt you.

HUGH RUSSELL: Yes.

JOSEPH BARR: I just want to be clear.

In the City's view there is no such thing as unaccepted public way. It's either a private way or an accepted public street, and that's a distinction -- people use the term unaccepted public way, but we don't. We don't -- it's -- we don't actually believe that there is any such thing in Cambridge. I just wanted to clarify that.

HUGH RUSSELL: The Public Works Department has a different opinion.

JOSEPH BAR: No, that was the opinion of the city engineer.

HUGH RUSSELL: Well, I have not pursued this on the current city engineer, but in any case, I think when Joe said we -- that the City

doesn't own it --

CATHERINE PRESTON CONNOLLY: Right.

HUGH RUSSELL: -- as far as he knows, but it sounds like the proponent is saying we don't own it either. So what's -- Mr. Hope, what is the status of this?

STEVEN COHEN: And the survey is calling it out as a public way.

CATHERINE PRESTON CONNOLLY: Except noting that it's not accepted. See note 4.

ATTORNEY SEAN HOPE: So, just to be clear, statutorily if it's not a street accepted by the City. So that the abutters to this private way have fee rights up into the center line into the street.

CATHERINE PRESTON CONNOLLY: Right.

ATTORNEY SEAN HOPE: So there's a document of material interference which is really

the standard for what you can do in that center line to the street. So we can't materially interfere with anyone's right to pass and repass. That's really as far as the statute and the common law goes. So what we attempted to do in the maintenance agreement was to say that we're not going to do anything to impede access, and we focussed on the Linear Path. I think it would be premature since the property across the other way is undeveloped. We don't have a property that's developed yet to determine what's going to happen. We sat down with the abutters at the Planning Board -- the abutters, excuse me, of the adjacent parcel and we talked about grand ideas about a plaza and different things in the future, but there were no concrete ideas. What we did say was that along our frontage of our property approximately 150 feet, that we would use that

either for visitor parking or for resident parking. We heard that early on in the communications there was concerns that our residents would go and park in the neighborhood or that visitors would be able to park in the neighborhood taking away street parking. So that's what we talked about doing. We've committed to working with the Traffic and Parking Department about the signage used as well as the neighbors for how we control and maintain that. We did feel at this point it was premature to start showing parking spaces. We're still doing utility lines. We're still collecting information. So we do have fee rights, which is the center line of the street. We can't build on it, we can't use it as a part of our lot, and we can't interfere with anyone's right to travel on it. And I think as Mr. Barr said, you look at

the deed, so fee ownership is total control, it's undetermined exactly who owns it. It wasn't carried forward in the deeds. That's similar to lots of private ways, and so there's common law doctrine that keeps people from putting up a wall or doing something that would stop access and egress. So as vague as that is, it's only because at this point, you know, we want to make sure that we provide some parking or we do something to allow enough flexibility that it becomes a plaza or some other ideas that we've heard from neighbors and abutters, it allows flexibility to do that.

As far as a condition, if the Planning Board wanted to mandate that we work with Traffic and Parking to figure out the best way to do that, I think we already told neighbors that we were willing to do that and we said on the record

we would do that as well.

CATHERINE PRESTON CONNOLLY: And that's already what is in Joe's memo and certainly in the letter you supplied.

ATTORNEY SEAN HOPE: That's correct.

HUGH RUSSELL: So just to -- you said something, I just want to make sure I understood it. That in terms of the zoning requirements you are -- you're not including the land as part of your lot?

ATTORNEY SEAN HOPE: That's right.

HUGH RUSSELL: And your setbacks are based on the -- well, of course for -- when you're abutting a street, the front yard setback starts at the center of the street.

ATTORNEY SEAN HOPE: Right. But our property line is where the survey shows, so that the sidewalk that we're proposing is within this

private way. And so we're using that area to create an access so we feel like that's consistent with not materially interfering, hopefully we're improving that experience getting from Elmwood Street to the Linear Path.

STEVEN COHEN: So, Sean, just I mean it is a little bit confusing.

ATTORNEY SEAN HOPE: Sure.

STEVEN COHEN: And I assume this is an alternate survey and that the surveyor did some research before he labelled it public way. You're essentially treating it as a discontinued public way.

ATTORNEY SEAN HOPE: I'd be hesitant to use the term that's not used by Traffic and Parking, but discontinued, either way, it is a way that we have used access to whether it's --

STEVEN COHEN: So let me ask you, again,

I assume you're proposing that this agreement, since there isn't a counter-party to that agreement, you're proposing that this agreement be included as a condition to a permit giving it some legal input because it wouldn't otherwise not have much.

ATTORNEY SEAN HOPE: Right. I mean, I think an agreement does often require two parties in consideration to be binding.

STEVEN COHEN: Yeah.

ATTORNEY SEAN HOPE: So to that extent. But we did want the Planning Board and the public to have some confidence that we weren't, the things that we weren't going to do. So that we weren't going to block access to the Linear Path. And that was more the focus of that agreement. As well as doing things like maintaining it, plowing it, because right now the condition's

pretty poor and in the wintertime no one plows it. So, you know, it can be impassible. So I think as a benefit if the City were to determine, to show that's what we have to do tonight, to have a permit, that we would take the steps that we agreed to in the memo. I think as an attorney, you know, there are, you know, how enforceable it is, but if you would like to take pieces of that as a condition into the Special Permit, we would gladly abide by those.

STEVEN COHEN: Sure.

CATHERINE PRESTON CONNOLLY: It is typically our practice to make Traffic and Parking's memos conditions of Special Permits and that would in this case include your letter as signed by your client. So I think that would be likely to be included in any action of the Board.

HUGH RUSSELL: It seems like if we're

doing that, we should probably ask for a further commitment which is to work with the abutter on the other side at such time as the abutter wants to talk about the area. Now they're already going to make the improvements to the sidewalk and the tree planting, but I think -- and this is going to be a condominium; is that correct?

ATTORNEY SEAN HOPE: Proposed to be a rental building.

HUGH RUSSELL: Rental. Okay.

The difference is that if it's a condominium, that then it has to be pretty clear to the owners of the condominium that -- what their responsibilities are.

CATHERINE PRESTON CONNOLLY: Right.

HUGH RUSSELL: It's owned as an investment property, there's concern about that.

ATTORNEY SEAN HOPE: The only concern I

would have is that even with the abutter, properties change hands, and I think we're dealing with an abutter now who has come before the Planning Board who says they want to work together to do something great, but as we know properties change hands and oftentimes an agreement to agree sounds good at the time, but it could be something that my clients possibly couldn't comply with. But if the spirit of it is to make sure that we do something that's not inconsistent with our abutter across the way, I think that's something we're intended to do. I just get concerned when there may be a condition even with our best efforts we may not be able to satisfy.

HUGH RUSSELL: So I think it's a process commitment rather than a --

CATHERINE PRESTON CONNOLLY: Right, yeah.

HUGH RUSSELL: -- say in two years the abutter, whoever he is at the time, comes and tries to talk to you and you don't talk to him and Joe can point to this and says you agreed that you would talk.

ATTORNEY SEAN HOPE: Yes, right. Agreed. Understand.

HUGH RUSSELL: So, you know, you've drafted this agreement in that proposing language and we ask you to find some acceptable language to cover that commitment which I think is there.

ATTORNEY SEAN HOPE: Yes.

CATHERINE PRESTON CONNOLLY: Great. Okay.

A couple other things that I want to just kind of go over from the public comments before we do roundtable here. First there was a discussion about whether or not this is

appropriate zoning. I don't think we need to get into that. This is the zoning that this applicant has applied under. And if the City Council thought it was not the appropriate zoning, the City Council would have changed that and it's not within our purview to second guess the zoning before us on a particular application.

Obviously in our planning capacity as we're looking at zoning proposals or wider citywide plans, we are happy to look at that and do all the time, but whether, you know, this is the zoning that is approved for this lot today.

Do we need to say more on that?

HUGH RUSSELL: So, I just wanted to comment that along a railroad right of ways in Cambridge there have been various kinds of incentive zoning to have industrial uses converted to residential uses, and now you look

at a park and you say, it's not a railroad. The railroad's underground and, you know, I hope at some point that 30 feet that the T took out of the right of way can be returned to the Linear Park, but it seems like this condition of larger buildings adjacent to two and three-family houses in residential neighborhoods occurs a lot in this part of the city and it was done specifically to try to get transitions. So I think it's at this point in time we can't say well, what would the Council do if they were to ask if this is exactly the right zoning or not? It's not -- it's not wildly out of what's going on in the other parts of the neighborhood.

CATHERINE PRESTON CONNOLLY: Right.

Okay.

Similarly, just as a matter of jurisdiction, I want to make clear that it's -- I

appreciate the proponent including the information and having had their LSB present at various community meetings, but I don't think it's necessary for this Board to be requesting opinions from Sam Lipson or others about the process that they are going through with respect to any contamination on the site. That's obviously a process that Mr. Hope has dealt with before, they have an LSP engaged, that is the appropriate venue for those discussions. Okay.

All right, and then the last comment I heard from the public that actually, Mr. Quinn, I'd like you to comment on is the condenser design. Can we get a better look at that and see what we've got?

PETER QUINN: Certainly.

So the question was did we look at -- No. 1, did we look at other configurations to this in

order to reduce sound? We believe, actually, by clustering together we have a much better chance of reducing the sound than spreading them out. This is just based on our own experience with sound and prior consultation with sound engineers on other projects.

Secondly, there was some concern about the view -- I'm sorry. So we felt that with a properly sized screening we would be able to achieve very low or no visibility on or basically condenser units as well as reduce the sound with that screening. And certainly we can consult with a sound engineer to verify that. We'd happy to share that information with the neighbor when that is developed a little further. We feel that we can really take care of both sound and visual with the screening that we've shown here, this light yellow color.

This is --

HUGH RUSSELL: Is that intended to be a solid material?

PETER QUINN: Probably would be more of a perforated screen.

HUGH RUSSELL: It seems it would be nice if you couldn't -- didn't have a line of sight view from a bedroom window on the third floor of the three deckers.

PETER QUINN: That is the view there.

HUGH RUSSELL: Right. And so I can't see the drawing clearly enough to see whether you can see the condensing units behind through the transparent screen, because if it's transparent, presumably some sound will go through it. And I'm just wondering if that should be -- the solid portion should be high enough to completely block the view from this point of view.

PETER QUINN: So I agree that could be an issue. We normally have that screening specced by a sound engineer to make sure that it's done properly. So sometimes it can be, you know, 90 percent solid, 10 percent, you know, giving a little bit of air flow through it helps with the condensers themselves, but doesn't allow much sound to go through. Much of the sound is generated from the top of the condensers and not on the sides because of where the fan is located. Therefore there's very little sound produced outwardly on the side of the condenser.

So I think -- I feel like we can -- we're not in a position right now to absolutely prove this, but we're in a position to say we will prove that it complies with the City's Ordinance.

MARY FLYNN: Just to follow up on Hugh's point. I mean, the noise clearly is an important

factor and I appreciate that you addressed that and will continue to do so, but I think -- the way it looks to me is that you can see through that. You can see the windows and the sliders or whatever from the units behind it. I'm assuming you're going to be able to see the top of the condenser units if the material is like that. And I think the view is as important as the noise.

PETER QUINN: Fair enough. Fair enough. I mean, if it's something that you prefer to make as a condition, we're happy to do it. It's no problem.

MARY FLYNN: I would suggest that, you know, go back to the department for additional review as you move forward, and I think they understand, you know, what we're trying to achieve both from, you know, your point of view

as well as the neighbor's. So I would be happy with that.

PETER QUINN: Yeah, if it makes a condition to consult further with neighbors on the aesthetics of it, we're happy to do that as well.

HUGH RUSSELL: Thank you.

CATHERINE PRESTON CONNOLLY: Okay. All right. So do you have more on the screen?

STEVEN COHEN: No, I want to ask a couple of questions about landscaping.

CATHERINE PRESTON CONNOLLY: Okay. Why don't you go ahead, Steve.

STEVEN COHEN: Okay. Peter, I know this is stretching your area of expertise a wee bit on landscaping.

PETER QUINN: I was a wild flower gardener once so I'll give it a try.

HUGH RUSSELL: Steve, can you use the mic?

STEVEN COHEN: Yeah, I'm sorry.

So I see you have the Gingkos and Redbuds along the --

PETER QUINN: I keep doing this, I'm sorry. Okay.

STEVEN COHEN: First of all, just a question of, I didn't see a caliper called out on those. Do you have a caliper on them? Are they decent size?

PETER QUINN: They are decent size. I'm just trying to find -- I think we actually have a planting schedule on here. Here it is. I can't read them from this angle, but right there the calipers are included.

ANNEM CHAN WAIY: Oh, the calipers will be --

CATHERINE PRESTON CONNOLLY: Can you speak in the mic, please?

ANNEM CHAN WAIY: So the Acer Rubrum, third one.

THE STENOGRAPHER: Hold on, hold on. What is it you're saying?

STEVEN COHEN: Those are maples.

THE STENOGRAPHER: What is it you're saying?

ANNEM CHAN WAIY: Acer --

THE STENOGRAPHER: Well, I have to write it down. So I need --

ANNEM CHAN WAIY: Red Maple.

THE STENOGRAPHER: What did you say before that?

HUGH RUSSELL: She said it in Latin.

ANNEM CHAN WAIY: Acer Rubrum.

STEVEN COHEN: It's a red maple.

THE STENOGRAPHER: It says it on there?

ANNEM CHAN WAIY: Yes.

THE STENOGRAPHER: Okay, I'll need to get that.

ANNEM CHAN WAIY: Three-and-a-half caliber.

And have one Acer Saccharum --

PETER QUINN: That's a sugar maple.

ANNEM CHAN WAIY: That's the sugar -- oh, yeah. I will read the common names. Yes, sorry. That's sugar maple. Three-and-a-half to four-inch caliber. And then five Gingko Bilobas, at three-and-a-half to four calipers. Two Eastern Red --

STEVEN COHEN: Redbud.

ANNEM CHAN WAIY: Three-and-a-half. And then three green giant western red cedar, eight to ten feet. And that's three-and-a-half to four

caliper. And then that's in the public way.

And in the private way, we have five Eastern Redbuds, two-and-a-half to three-inch caliper, and seven green giant western from --

PETER QUINN: Red cedar.

ANNEM CHAN WAIY: Yes, red cedar from three-and-a-half to four caliper.

STEVEN COHEN: I want to mention those are good healthy sizes. Bigger than --

PETER QUINN: These will be north of 12 to 15 feet. Yeah.

STEVEN COHEN: Those can -- but that, it gets me to the substance of my question, which is, you know, trees are really important in these dense urban developments and, you know, we've observed and heard from abutters, how this stretch of the parkway's -- is somewhat sparse and unattractive on the other side where it abuts

the trolley yard and, you know, a lot of how we justify our work here is, you know, with reference to the public interest. And I'm just wondering whether you had considered the possibility of planting some trees on the other side of the walkway? Whether there's enough room there and, you know, whether your options might be to get permission to plant them yourselves or does something make a contribution to the City to -- earmarked to plant some trees over there, which is frequently done by home owners, you know, paying the City to plant trees in the public way that abuts their property? I think it would be something much appreciated by abutters, by the neighbors, and by this Board.

PETER QUINN: I don't disagree with you. We are planting trees in the so-called unaccepted public way. Quite a few of them as well as new

plantings, you know, along our abutting frontage on the Linear Path. So you're asking us for further trees in the Linear Path. I'm not really in a position to answer for the owner about that.

STEVEN COHEN: Do we have a representative of the owner here?

ADAM SIEGEL: We do. If you're viewing in this view --

CATHERINE PRESTON CONNOLLY: Can you....

ADAM SIEGEL: My name is Adam Siegel. I'm one of the applicants of 95-99 Elmwood Street.

This view right here it's really not on our -- it doesn't border our property, it borders the property on across the street from Elmwood Street. So I would be hesitant to make a plan for this.

STEVEN COHEN: Mr. Siegel, I was just

talking, you know, across from your property, not the entire way.

ADAM SIEGEL: Okay. I don't have a, do we have a tree plan of this?

PETER QUINN: No, we don't.

ADAM SIEGEL: I don't know what's there currently, so it's hard for me to say if we're gonna -- if it's lacking in trees from here on. I know there are....

STEVEN COHEN: You know, just judging from the planting plan on your property, if it, you know, more or less the same number on the other side, about ten trees and figure ballpark 500 bucks a tree, whether you plant it yourself or ask the City to do so, it would be a \$5,000 contribution to the neighborhood and the community.

ADAM SIEGEL: I think we can agree to

that, yes.

STEVEN COHEN: Thank you much.

ADAM SIEGEL: You're welcome.

PETER QUINN: Is that it on that?

HUGH RUSSELL: I mean, I guess I would comment on that that the spacing of the trees that they're planting along the Linear Park is very dense and it might be that in review with the staff, you know, there might -- in review of what's actually there and what's saveable, they could come up with a plan that would have a reasonable spacing, we would have trees on both sides, and would involve possibly a few more trees. I think, I think it would -- based on the information we have right now, if we state what the intent is and they seemed to have agreed to that, then we should let the details get worked out.

STEVEN COHEN: Very good.

CATHERINE PRESTON CONNOLLY: And I think just to -- so we're clear the intent is that there be tree plantings on both sides so that they are essentially parallel?

HUGH RUSSELL: Right. For their frontage.

CATHERINE PRESTON CONNOLLY: Right.

HUGH RUSSELL: Closer to Mass. Avenue that we're hoping to get trees. And as this photo shows, you know, the trees along the T side are pretty bad.

CATHERINE PRESTON CONNOLLY: Right.

HUGH RUSSELL: Or aren't there at all.

CATHERINE PRESTON CONNOLLY: I get -- the other question that was raised by the public along these lines was irrigation and how the trees, how they would be cared for going forward.

Does anyone here, including the proponent, have any sense of what ability there is to irrigate trees that are along Linear Park?

PETER QUINN: So we've, we're committed to irrigating those trees that we're planting along the frontage of our property on the public way or on the unaccepted public way. That comes with those plantings.

Crossing the bikeway or the Linear Path to irrigate on the other side presents a whole new set of challenges that I'm not -- I don't think we could actually answer tonight, but, you know, we could certainly endeavor to look into that.

STEVEN COHEN: It would be a shame to plant them and have them die. So I assume you'll be motivated to figure something out.

PETER QUINN: Right. No one wants dead

trees absolutely. I don't know the history of that, but I've been up and down this path for many, many years, and I do think there's something about the trolley barns as to why those trees have been torn down either at some point they either, you know, just died on the vine so to speak or they're actually cut for some security reason.

HUGH RUSSELL: They may also be impacted by salting.

PETER QUINN: Salting and the lights they use.

HUGH RUSSELL: Pressure side.

STUART DASH: The trees and the overhead wires don't interact very well.

PETER QUINN: So you see from this slide there's a whole, there's a gang of high voltage wires right next to it, and I'm sure the T does

not want branches in those. We have to be careful about that.

STEVEN COHEN: Maybe something like the Redbuds which are much more compact --

PETER QUINN: Yeah, yeah, the shape.

STEVEN COHEN: -- two-dimensional order.

PETER QUINN: Yeah. These are Pin Oaks I believe.

STEVEN COHEN: Yeah, that's probably too big.

PETER QUINN: Yeah.

CATHERINE PRESTON CONNOLLY: Okay.

Anything else on the landscaping?

(No Response.)

CATHERINE PRESTON CONNOLLY: All right, Steve, do you have anything else on your list that you want to go over?

STEVEN COHEN: No, other than what we've

discussed here, I think it's a good project. I think it would be a nice addition to the neighborhood. It certainly is an improvement of this particular location. I think it could --

THE STENOGRAPHER: Could you use the microphone?

STEVEN COHEN: Forgive me again.

And in general, I think it's, you know, a very appropriate design and use and improvement for some of these, you know, old industrial properties which, you know, which about the path. You know, the design is good, the improvements that have been made have been responsive. You know, I'm concerned with some of these issues that we talked about, about how it affects the public, the parking, the landscaping, but overall I think it's a good project. I have no further comments.

CATHERINE PRESTON CONNOLLY: All right.

Mary.

MARY FLYNN: I would agree with Steve. I think that the proponent has been responsive of the comments that were brought up at the last meeting. I too think it's a good project, and I think we have made some progress on the points that were of concern of which doesn't include the landscaping and mechanical screening and traffic and parking so I'm good.

CATHERINE PRESTON CONNOLLY: Okay. Hugh?

HUGH RUSSELL: I agree with my colleagues and I'm satisfied.

CATHERINE PRESTON CONNOLLY: Thacher?

THACHER TIFFANY: I just have one question. Or maybe it's a comment. And that is unfortunately about colors. I'm -- every time I see one of the elevation pictures, I go, Hmm.

And every time I see one of the renderings, I go, Oh, I like that. And I'm wondering, it really seems like -- and I know, you know, when you render things, you get different colors, you know, different projections, but it really seems like you have very different colors in your elevations from your renderings, and I'm wondering which you're really trying to achieve?

PETER QUINN: The answer is obvious, it's the renderings. Right?

Yeah, we have -- there's two different software systems used, and as a result they just -- we have so much problem getting them exactly the same. But, yeah, we would have no problem having a mockup made, you know, that would really show the colors properly and that we could make it available, you know, for a comment to the staff. But the idea is, you know, we find that

the renderings actually have a lot more life in them. They are probably more photo realistic because the rendering system that we use. So --

THACHER TIFFANY: Just to pick a surface. Go back to that one, that's a good angle.

PETER QUINN: Right.

THACHER TIFFANY: Or go back one -- the one you had before? Yeah, this one.

So the part of the building on the right side that's projecting that basically looks white --

PETER QUINN: Right.

THACHER TIFFANY: -- is that white or is it yellow? Which is what it looks like in the elevations?

PETER QUINN: Yeah.

THACHER TIFFANY: So is that the yellow clapboard?

ANNEM CHAN WAIY: Something similar.

THACHER TIFFANY: So it's going to look quite different than that.

HUGH RUSSELL: Could you point it? I couldn't correlate what was in the box and what was on the drawings at all.

So it's --

PETER QUINN: And then the wood.

HUGH RUSSELL: So this is the one that's representing the white?

THACHER TIFFANY: Oh, okay.

HUGH RUSSELL: Is that correct?

PETER QUINN: Yes.

HUGH RUSSELL: And then there's, on the left side. So which one is going on the left?

THACHER TIFFANY: Is this one, okay.

HUGH RUSSELL: Because the rendering makes it look sort of --

THACHER TIFFANY: Greeny.

HUGH RUSSELL: -- yeah, that's green. It looks sort of a nice color green. This looks sort of, sort of brown. I mean, we don't know what the lamps are, the lights in here.

PETER QUINN: Right. So, what happened, this is what happens with all of these rendering programs, you give the color and the way the light hits it will depend not only on your inputs but also what the actual physical material is like and how deep the paint is, you know, into the material. So, you know, in both of these colors we've had some experience with them. They do change quite a bit depending on how light it is. So, again, I don't think I could resolve this with you here, but I hear you. We are just as concerned about it as you are, perhaps more so.

HUGH RUSSELL: Suzannah is going to get stuck with this and so it behooves us to be as clear as we can. And I would agree that I like the overall appearance of the rendering. When I look at the colors presented, they've obviously been selected to work well together. They don't quite, it's not exactly the same, but I think your observation that the renderings are not as attractive --

THACHER TIFFANY: The elevations.

HUGH RUSSELL: The elevations are not as attractive as the renderings.

PETER QUINN: Fair enough.

CATHERINE PRESTON CONNOLLY: Suzannah, does that give you sufficient direction as to --

HUGH RUSSELL: And do you agree?

CATHERINE PRESTON CONNOLLY: And well, do you agree? That's secondary.

SUZANNAH BIGOLIN: I haven't seen these materials actually but I do agree that the elevations look much more yellow I guess for the end element. So which might kind of -- it doesn't represent this very well. So I think we can work with the -- these samples and the renderings to get a better sort of match.

MARY FLYNN: Well, also there were two other, two other alternatives in the tray. I don't know.

CATHERINE PRESTON CONNOLLY: Are they alternatives or are they other elements?

PETER QUINN: They're alternatives.

CATHERINE PRESTON CONNOLLY: They're alternatives, okay.

MARY FLYNN: Yeah.

THACHER TIFFANY: The alternates to which one?

HUGH RUSSELL: I think they're alternates to the left.

ANNEM CHAN WAIY: Even for us --

CATHERINE PRESTON CONNOLLY: You need to speak into the microphone.

ANNEM CHAN WAIY: Even for us to pick something indoors is hard. So usually the mockup -- I mean, it's not just for you, it's for us. Because outside, in the side we get the shadows and everything. So we kind of pick this as I show you from this, this is dark over that. But you can also go something like this, you know.

SUZANNAH BIGOLIN: That's probably a better match with the rendering.

ANNEM CHAN WAIY: Or something like that. And I know that we will define those colors later with Suzannah, so which is to show more or less the colors.

THACHER TIFFANY: So since I started this, I, you know, Suzannah, I wouldn't -- I don't want to give direction like that you should match the rendering. I think that's, that's silly. You should work together to make sure it looks good. I just wanted to get a better sense of -- really I was just concerned it was going to look like the elevation. I didn't like that. But I think you're already in a different direction having looked at these.

PETER QUINN: Thank you.

CATHERINE PRESTON CONNOLLY: All right. I don't have anything else to add to anybody's comments so is the Board prepared to go forward and make the necessary findings and vote on the Special Permit?

(All agreed).

STEVEN COHEN: Plus ascertain what the

necessary findings are.

HUGH RUSSELL: So this is a project review Special Permit and subject to the general Special Permit criteria. It's the vanilla version --

CATHERINE PRESTON CONNOLLY: Correct.

HUGH RUSSELL: -- of Special Permits.

CATHERINE PRESTON CONNOLLY: That's correct. It's the project review Special Permit that is below the threshold for traffic studies, so it's -- we need to make a finding that the project is consistent with the urban design objectives of the City.

And that it meets the general Special Permit criteria for any Special Permit.

Do folks need to walk through either of those or -- I mean, we obviously grant the general Special Permit criteria all the time.

Folks are comfortable with this?

STEVEN COHEN: Yes.

MARY FLYNN: Yeah.

CATHERINE PRESTON CONNOLLY: Okay, so we're -- everyone's comfortable making those findings? Great.

Does someone want to make a motion based on those findings?

STEVEN COHEN: Sure.

Based upon the requisite findings, I move that we grant this application subject to the following conditions that have been discussed today in addition to the usual conditions and attaching the traffic report and other reports and recommendations by city staff.

I would propose the addition that the -- explicitly state that the undertakings with regard to management of the parking and use of

the public way be a condition to this permit.

Also that landscaping across the path either be provided or funded commensurate in quality and number with the trees proposed on the project side of the path working, of course, with city staff and the city arborist to ascertain the appropriate number and species and size so as to maximize the likelihood of survivability and minimize interference with utilities.

Also as a condition, that all utilities serving this site as represented during the hearing be provided through the City of Somerville and not pass along the length of the Linear Path.

I believe those are the only conditions that I recall from today's discussion.

CATHERINE PRESTON CONNOLLY: Is there any discussion or second?

MARY FLYNN: I'm just adding, you know,
ongoing design review of the mechanicals.

HUGH RUSSELL: Second.

CATHERINE PRESTON CONNOLLY: Okay.

Then all those in favor?

(Show of hands.)

CATHERINE PRESTON CONNOLLY: All right.

It's approved.

ATTORNEY SEAN HOPE: Thank you.

CATHERINE PRESTON CONNOLLY: Thank you.

We'll take a five-minute recess to allow
for the projects to switch over.

Thank you.

(A short recess was taken.)

CATHERINE PRESTON CONNOLLY: All right,
let's reconvene and get going.

Moving on to the second item on our
agenda here, which is a pre-application meeting

on the MXD In-fill Development plan.

Jeff, I understand that you're going to give us a brief overview of what we've got here tonight.

JEFF ROBERTS: Absolutely. I am just going to give a very brief overview of what this is all about. So last year at the end of the year the City Council adopted amendments to what I know affectionately as Article 14 of the Zoning Ordinance, which is the zoning for the special district called the Mixed Use Development District Cambridge Center which I believe was renamed Kendall Center. This is -- the piece of the zoning which is especially tailored to this one district in Kendall Square, and when the zoning was amended at the end of last year, it included as part of the development review provisions this notion of an in-fill development

concept plan, and it's kind of -- sort of a new invention but functionally is meant to work like a PUD review, the difference here being that the area is mostly developed. So the requirements for what will be presented in the in-fill concept development plan will be different because it's about how the, you know, approximately one million square feet of new development which is allowed under the zoning, would be arranged and distributed within the district. And then other, you know, have requirements for us to include materials and documentation on the planning issues surrounding that choice of how that development would be arranged.

So for other PUDs, the zoning allows what is called a pre-application conference with the Planning Board which means that before submitting the formal development plan, the applicant had

the opportunity to show the Planning Board some initial thinking and have some conversation and allow for some feedback before submitting that -- finalizing submitting that material. So this is an opportunity for the Planning Board to give some reactions to what's being -- what's being looked at and to put some issues or questions out on the table that could be addressed by the applicant when they prepare their submission for the Planning Board.

CATHERINE PRESTON CONNOLLY: Okay.

JEFF ROBERTS: That's it.

CATHERINE PRESTON CONNOLLY: Thank you.

Mr. Cantalupa, walk us through what you have for us today.

MICHAEL CANTALUPA: Thank you remembering my name. Mike Cantalupa with Boston Properties.

So thanks, Jeff, for that introduction.

We're very happy to be here tonight. We think we're going to present over the next couple of months to you some more exciting evolutions of Kendall Center, formerly Cambridge Center.

I want to just talk a little bit about kind of the context here and then turn it over to our team to describe the plan.

So one of the more important things that we do when we conceive of a plan is actually to make sure that we have the right team that is here to work on it. So tonight we have a cast of thousands here and I will do a disjustice by actually try to introduce everybody, so I won't do that. I will just organize by firm and let them introduce themselves when they come up. You may actually have seen some plans as you all participating in the zoning that was mentioned at the end of last year. And thank you for your

work on that and with the Redevelopment Authority. All of that work was done by Sasaki. Sasaki is our master plan architect for the plan, and they're gonna step up shortly and show you what you may have seen in the latter part of last year as it evolved and become more refined.

We're going to show you tonight four buildings. We've organized them with three architects. On Broadway, the corner of Broadway and I think it's still called Galileo Way we have a large commercial office building that we'll propose that is being designed by Pickard Chilton of New Haven, Connecticut. We think it's one of the very important site in the project. It's a gateway to the west and a great location, and a difficult assignment when you look at the changing heights in the district and how that's all going to work together.

We are also towards the middle of the parcel proposing residential which is being designed out the SCB out of Chicago, Solomon, Cordwell, Buenz, and we're actually working with them over on a project at North Station. They're an extraordinarily talented residential design firm and we're really excited about some of the preliminary thinking that they've put together for us for what will effectively cover our north garage site from the street.

And then finally on the Binney Street side of the project we're proposing a building that could go either way, meaning it could be either an office building or a laboratory building, and for that reason we have asked Perkins + Will to do the design for that. And Robert Brown I know is familiar to you from his work elsewhere in the city.

So, we've already been out there a little bit talking to people. You'll know because you've participated in the zoning study that we have a process that we're gonna go through that is joint review that will be shared between the Redevelopment Authority, Cambridge Redevelopment Authority, and the Planning Board. We've started some preliminary discussions with the Redevelopment Authority, and you can see some of the discussions we've had in terms of open space, some of the massing, how that's evolved, and some of our sustainability strategies. And we've also been out in the neighborhood, and with the East Cambridge Planning Team in particular. And then about two weeks ago did a workshop, a combined workshop with the CDD staff and Traffic, Parking and Transportation. I don't want to jump to conclusions, I think the plan generally has been

well received. So we'll see how you all receive it this evening.

Let me just talk for a second about where we're going or hoping to go. We have begun work on the traffic study. Actually I have filed it recently. We have a target of submitting our -- having it certified and having our plans submitted to you in mid-August. With the concept of the in-fill master plan is, you know, what Jeff talked about. We know we have to get that approved of. We also have a client that we are working with for one of the buildings, that's the building at 145 Broadway, so the one that is on the corner of Broadway and Galileo Way. So that for us is somewhat scheduled driven, so we're going to be trying to take that building through the more detailed design review.

And then the residential building and the

commercial building on Binney. You'll recall the next phase of commercial is tied with doing a piece of residential before we can get to a certain amount of square footage, so we're reasonably comfortable that that will follow really not far thereafter, but it will definitely be a second phase in the project.

So tonight we'll -- that's actually our filing strategy. I'm going to ask Victor to -- Vitzgatis from Sasaki to talk about how we got to what you may have seen last year to where we are today, and then we'll talk a little bit about some ground floor circulation.

We'd love to have another opportunity to come back and talk to you between now and the time we file in August. We know that's subject to your availability, and we know you're doing this informally, so we thank you very much for

your time.

With that, let me turn it over to Victor and we'll get started.

VICTOR VITZGATIS: Thanks, Mike.

So, yes, my name is Victor Vitzgatis. I'm a principal with Sasaki Associates. We've been working on this master plan for Boston Properties for probably going on two years now. So my job here tonight, before we get into some of the details around the open space, planning, and the architecture of the three parcels, is to give you guys a bit of an overview from what you may have seen towards in the last year, through the development of last year, to where we are today.

So what you're seeing on the screen right now I think represents what you've all seen at this point. The purple form over the north

garage was formerly where we had located the bulk of the commercial development of the area along with some additional developments on the Three Cambridge Center site.

The yellow that you see on the corner of Broadway and Galileo was originally planned to be a residential building, again, with some additional development on the Three Cambridge Center site.

We had in green the innovation space that was originally part of this project associated with that commercial development on the north garage. We went through an evolution with the City, various agencies, to sort of approve what the zoning would be; that led to some further developments about increased innovation space, changes to the housing program, which is really gotten us to where what you see in the model,

what you see on screen now, is a shift in the program. It's just basically moving the pieces around a little bit. So where we are today is what you see again in yellow. Now on top of north garage it is we are back to residential on that parcel. You see two purple buildings, one on the 11 Cambridge Center site as Mike said, on the corner of Broadway and Galileo and one on the Binney side 14 Cambridge Center, which will be 250 Binney Street, the other commercial building. We have at this point pulled all the development off of the Three Cambridge Center site and the innovation space because of the fairly significant increase in that program through the zoning changes has now been pushed to an interior redevelopment of the One Cambridge Center site at the intersection of Main and Broadway.

And so I think what is really important

to understand about all of this is through all of this evolution over the past two years where we've really gotten back to is back to an evolution of the K2 plan. Not a bad thing.

There are a lot of merits there. I think we had to go through this process to understand what the potentials were for an area. But you can see on the image -- the two images on the left, both the K2 plan and the Kendall Square Smart Blocks plan from a couple of years back, really focusing on residential being on that north garage parcel, whether on top of the garage or pushed all the way out to the street, as well as commercial development in the areas that we're talking about. And the images that you see on the right is where we are today.

So that's a very high level overview.

I'm going to turn it over to Alan Ward, my

partner who is going to talk a little bit about the open space development for the whole district.

ALAN WARD: So I'm the landscape architect with Sasaki. And as master planners and landscape architects, we have a chance here to enhance some of the connectivity in the mixed use district, as well as make some design refinements, adjustments, to the Broadway Plaza, the Binney Street Park to perhaps make them more appealing, more usable for this district.

So we begin with the districtwide circulation in the whole mixed use area. The primary circulation is along Broadway, but we also have this important Sixth Street connector. And we'll show a concept for adding some bicycle circulation to that important connection.

And then there is this network of

secondary connections through the mixed use district, and there are opportunities there as well to take advantage of that network and enhance those connections.

At street level there is a plan here that shows a combination of lobby spaces as well as perhaps some retail along Broadway, but other active uses that front on either the public spaces or along the Sixth Street connector. So, for example, on Broadway where there's opportunities for retail, that could occur here. The lobby space is shown here. There may be retail opportunities on the Broadway Plaza as well.

HUGH RUSSELL: What do the colors mean?

ALAN WARD: The colors mean potential retail in red and then lobby space in yellow. Or really active use space. Retail here, but active

use on the Sixth Street connector. And that may be amenity space in the building, glass facades, not necessarily retail, but active uses. And then lobbies are in yellow.

So this shows the circulation within this kind of focussed area, and we are also looking at changes to the Broadway Park to encourage circulation through that space, so it's kind of less of a barrier. And also looking at enhancing the east/west connections from the Sixth Street connector.

The vehicular circulation is essentially what you see today with northbound circulation on the alley here, southbound here, with entrances to the garage, mid-block, and then new loading for each of the buildings off of the alley spaces.

The bike parking, short-term and

long-term is a key issue here. So what this shows are the entries to buildings circled, the 50 foot radii to short-term bike parking. So some of that will be located along Broadway.

For the residential, because we don't want to impinge on the usability of the Broadway Park, we're suggesting that be accommodated in the east/west connector here. So it's a little bit further than 50 feet, but it prevents all that bike parking from occupying the usable park space.

And then to the north here's lobby space here for residential, for office, and then short-term bike parking along the alley street here. Long term would be in the garages. There would be new garage spaces below this building as well as below this building, and then likewise some long-term bike parking in the garage,

particularly for the residential.

Now the Sixth Street connector we're first starting to work with an arborist to look at the existing trees and see their condition and test their kind of health and kind of get a rating for each tree. We feel there can be some improvements here. For example, there could be a separate bikeway to separate bicycle circulation and pedestrian circulation. So you have a potential for a ten-foot bikeway between the pedestrian walkway and the buildings, preserving existing trees, and also enhancing the lighting in that corridor.

This is the existing view of the Broadway Park. Today it's between the alleys and kind of has almost barriers around the edges with a few openings. We're looking at opening up the park and changing its perception from a space that's

120-feet wide to one that is over 200-feet wide from building face to building face, having retail on this edge that opens out towards the park, having more permeability for the space and having more programming options. One of the issues here is there's an existing tenant and service area here so we're suggesting a garden cafe in the space to bring some activity into the park, and then programming in a flexible way in this space here. But also new planting in all of these zones here as well as dealing with some of the rainwater on the roof, rainwater harvesting, and using that for make up water in a fountain at the edge of the park here.

This also shows the entries to residential above here and here. And then the idea of paving, sending all the way across the alley space to unify this whole park idea from

120 feet to now over 200 feet.

Here's a -- now this is at a very early stage, conceptual stage, but this shows then this kind of gathering space towards Broadway, a lot of planting and the balance of the space and then this garden cafe which opens out into this programmable area.

So with that, that's kind of an overview of the initial thinking on the public spaces, on the streets.

Now SCB will talk about the residential buildings at each end of the garage.

DEVON PATTERSON: I'm actually going to move to the model to present. My name is Devon Patterson. I'm a principal and practice leader for our multi-plan practice out of Chicago from SCB. Just to kind of talk about the concept of the residential portion of the project here.

This --

CATHERINE PRESTON CONNOLLY: Can you hold on just a second.

Can you hear him from here?

THE STENOGRAPHER: So far.

CATHERINE PRESTON CONNOLLY: Thank you.

DEVON PATTERSON: So we're working on the residential towers at the center of the development. And the way that the design has been composed is we've actually broken a program of up to 560 residential units into two distinct towers. The first tower or the South Tower, I guess I'm not sure if they'll be first or second, but the South Tower is the tallest of the two in the composition. It rises up to 350 feet to the highest point here. It combines both condominium and rental apartments into the tower. We wanted to put the most density and the most height on

the south side to create the significant piece of architecture in this location here, and really add to the vibrancy of the neighborhood at the first shot, the first impact on the neighborhood.

The building itself actually fronts on the park. Our concept is to actually take dismantled portions of the parking garage which are located in the center over here, looking at taking out the end bays of the parking garage, and then replacing those with residential. So the tower itself actually drapes down on the south side. The residential units drape down in front of the parking garage. So you'll see residential going from the top of the building all the way to the ground floor of the building. And we worked very closely with the other team members that are working on their respective projects to locate the tower so that it has

generous setbacks from other buildings, particularly the building at 11CC right here, you'll see in an if you minutes here. But the idea is to create a generous setback on each side of the building here. There's a slight overlap at the corner of our building in the office building here, which infringes a little bit on some of the setbacks. We fill that generally it adheres to most of the setback requirements for the district here.

And as part of the concept for the North Tower, we've been really looking at how we design buildings as we look at the units that are inside and design from the inside out, so that we actually locate units so that they take advantage of views throughout the area here. And the views to the west look back over the City of Cambridge and the western parts of Massachusetts. The east

side of the building has great views of the Charles River and Downtown Boston, and the foreground would be the City of Cambridge itself. So we wanted to actually tailor the building to respond to that. So you'll see portions of the plan have been pulled out so that units get corners that look towards those main views here. That also allows us to introduce elements of balconies and facade manipulations so that we can actually create some adjustments in the facades to help to break down some of the broader faces of the building here. But we also use that same device on the shorter ends of the building looking into the park. The idea would be to actually break into the three pieces here so that there's a continuous piece that goes from the park at the corner all the way up to the top of the building, and then that element sheers so

that there's actually a prominent top at the very top of the building here. That creates this distinct element on the skyline of Cambridge as you're looking back towards the Boston side towards the city here. This neighborhood is a lot of buildings that are 250 feet here. So as you can see from the model, it actually stands up quite tall from the rest of the buildings in the neighborhood. So we really wanted to take special care to develop something here that's very memorable at the top of the building.

In between the two projects, we're looking at green space on top of our parking podium that's existing. And then the North End of the site is a smaller residential building, but we wanted that because we thought that it actually worked better with the kind of stepping down into the neighborhoods that surround us

here, so this is about a ten-story building on top of --

HUGH RUSSELL: Can you rotate it around so we can see?

DEVON PATTERSON: Sure.

So that building is a smaller scale which is great because it looks into a smaller park. We think that the building at the South End looks into a larger park, so it was able to be a bigger building. And then we're also, the same thing with the apartment units in that building, we're actually, instead of having issues with this building that's next to us here, we're aligning the views so the views are looking into this park that's created here or into the Binney Street park that's adjacent to us here or over the top of the buildings that are adjacent to us. So we're really not having units that are looking

into the adjacent buildings, because we do only have a 60-foot separation between this building and our building in this location here.

As we start to look at the fenestration and the detail of the building, we wanted to create something at the grounds floor that creates a distinct connection to the neighborhood as well, so we've continued to develop that as well.

That's it.

MICHAEL CANTALUPA: I think we're going to move on to Robert.

I think just by way for clarification, I don't know exactly how the communication channels work here, so as we were finalizing the zoning with the Redevelopment Authority at the end of last year, one of the things that the Council insisted that we do is that of the housing, 20

percent of it would be for sale. So as we looked at the phasing of this, sizing of the buildings, we also have an obligation above 375,000 feet we have to deliver at least 200,000 feet of housing. And so in which you run into a situation you have a certain amount of housing we have to deliver. And I don't think you're gonna believe me that the condos will come. Don't worry about, the condos will come second. So I have to put that into the first phase. And actually, when you do the math, 80,000 feet of condominiums is really not that much. So you really want to put it all together and make it one unit. So that's part of what drove how we oriented the building, sized them in addition to some urban planning issues.

Robert.

ROBERT BROWN: Robert Brown, managing director of the Perkins + Will office in Boston.

And the model that was in place, and in fact all three of the models were initial models that we took to staff, and so we were able to really garner some knowledge that they brought, and particularly on our building we really sort of took a look at it in a slightly different way. What is really interesting on this, I'll sort of show of you, is that we really are sort of a triangular site. And so originally we were sort of a larger mass and rectangular, but what it does do is acknowledges sort of the bend that's coming around on Binney Street, the bend that's happening on Sixth Street, the transition will be happening from the residential tower down towards the Volpe site. How that will be developed, we'll all be watching that very quickly. And then equally creating an edge that is really prominent from the park so that it says that this

is part of the site and your eyes just continually move forward. We're just under 200 feet, and so we're the smaller fellow of our friends that are sitting here.

We have a two-story base that is expressed as sort of a terrace towards the tree line. We really are hopeful that the arborist is in agreement that that is a wonderful tree lined street and that those plants are doing quite well because it provides a wonderful edge for this side.

We are an office building and/or a lab building. So within that is primarily it says that our floor to floors are a little bit higher. It allows for lab, that we have the capability for more mechanicals if a lab goes up on the roof. That the building is structured so that it can take lab, so the spacing on it is there. But

essentially from the outside, it is an office building and/or a lab building.

We've allowed that sort of angular nature of the building to express itself in a corner and start stepping down. So we're going from 200 feet to 140 feet down to just about 33 feet. We've setback the -- sort of an arcade on this side to really make the space as one would go down Sixth Street or as we're going into the building or towards the active retail that we talked about, active space and retail space, and really just setting back and being a nice gesture of the pedestrian side.

I think as the -- when we talked about the residential areas, the park is really an important piece and really becomes sort of a foreground to what the architecture of this is. Though this is maybe the broader side, you always

see sort of a small slivered edge as you're, as you're coming around from this side or looking down the street from the northern side.

As we were talking about the views, are really very helpful. This is right towards Boston, up towards Cambridge. Back and towards the greater development of Cambridge here. And so it's a really ideal opportunity for us. Just so you -- that you know, this facade here, though, is not showing any windows as we are not in any of these, are really going to be articulated. We're looking at a couple of different window patterns. So there primarily will be a glass building. We are looking at the base as whether it's going to be glass, more transparent as we were talking about creating active use. But you also have a sense of Cambridge is about brick, Cambridge is about some

masonry, and so perhaps that's going to be a part of that lower portion and it will grow out and be a 21st century building.

And I'll turn it over to Jon.

JON PICKARD: Good evening. I'm Jon Pickard with Pickard Chilton and I'm really honored to be here. This is a very important project for the firm and it's a very important project for me personally. This will be our first project in Cambridge. Frankly, it's our first project in New England and that brings certain important obligations. So before we talk about the vision for the building, I want to share a couple of precepts that I think inform our approach and why are we doing what we're doing.

The first is we want to create a building that is appropriate to Cambridge, appropriate to

Kendall Square. We've been fortunate as a firm, we've practiced in I think 13 nations across the world, and we've learned it's very important to understand the place. What is appropriate for Tokyo is decidedly not appropriate for Kendall Square. And we are looking for that building which feels right, which respects the character, not just the character as it exists today but where Kendall Square is going. So that's an important precept, and we feel very good that the early beginnings are going to take us there.

There's another precept, though that's also equally important which is -- and Mike mentioned we have a client. We have an organization, a very visionary organization that wants to create an environment that allows their employees to achieve their best. They want to recruit the best, retain the best, engage their

employees. And we've worked with much of the business world and we've learned that some simple foundational principles can help us do that. So what you're gonna see in the architecture is a response to delivering more natural light for employees, a flexible workplace, providing views which actually allow them to engage in their work, and we've learned access to nature, not necessarily looking out at a beautiful Broadway park, but also to the extent we can, nature integrated within the building. Those are the principles, and let me share how we're gonna approach that. So thank you, sir. This is my colleague David Brown. You'll be seeing a lot of us.

So what you see here it simply represents a volume, are targeting approximately 425,000 square feet. We want to pay attention and mark

some key elements.

So I'm going to start, first of all, about what makes this appropriate response for this particular place? Mike mentioned that there is a very important advice at that down Broadway, New Hampshire. We see this element as marking a gateway. There is a simple prismatic, if you will, the most robust scale element is on that corner marking the gateway. And then what you're seeing is a rather substantial transition in scale. What we're trying to do is pick up the granularity that you see here, repeat that in the design of the architecture, and frankly, we want to capture the magic that is gonna be created Broadway park, and not only provide views for that but to frankly we're gonna consider potential of terraces or possibly gardens throughout the towers, so the employees can not

only look at Broadway park, enjoy it during lunch hour, but potentially have access to nature.

And so we went very careful as we think about the massing to be respectful of what's happening. So, for instance, as we develop the residential tower, you'll see a combination of plays where we've displayed the wall back to provide views out to the Broadway as well as to provide better views for the residents as well as the office. We will, as we develop the design, make sure we have a clear articulation of a base, a middle, and a top. And you can begin to see it at the kind of the gateway piece at the corner.

Let me talk a little bit about how the building begins to deal with the workplace, because at the end of the day it's really important to all of us that the people there are happy and thrive. And because if they do, it's

gonna be better for the entire district. So we're looking at a building that provides these two sort of bars. We referred internally in our work sessions as the kind of the dance floor. Big lofts that are a little bit deeper to provide more flexibility for their planning. And then we're bringing in natural light through a series of potential, which we still haven't finalized any of this, light ports that you see here and here and here. So that what we're doing is we're measuring how the building works for our client as well as how we can deliver natural light. So at the end of the day our goal is to have a building which is respectful of Cambridge and creates a 21st century workplace and is appropriate to the innovation district that we're all creating.

So with that I will turn it over to Mike

for any questions.

MICHAEL CANTALUPA: That's right. Any questions, should you have them, and as you can see, we're in a slightly higher level of detail on the 11 Cambridge Center, 145 Broadway, whatever our marketing team is calling that address today and as we are in the other buildings. You know, we hit you with a lot and so we're available to answer any questions you might have.

HUGH RUSSELL: On the 11 Broadway building, the vertical module of blocks, how many stories is each module?

JON PICKARD: The vertical modules are currently shown at three stories. And that, we're in a preliminary phase. These things are going to be tested and there very well could be transformation as we move forward. So we're

sharing with you. Frankly, we're trying to be totally transparent. We're going to share with you where we are, but yet to become. But what you can see is we're purposely trying to pick up all the multiple alignments and transform that.

MICHAEL CANTALUPA: Yeah. I mean as Jeff said, when we started this, this is all about giving you an early peek and hopefully we can crank some of your thoughts, concerns, comments into the final filing.

CATHERINE PRESTON CONNOLLY: Do other board members have questions, comments?

Thacher.

THACHER TIFFANY: Factual question about Broadway park. Is that basically the size of the park now or does it become smaller? Does the building project into that space?

MICHAEL CANTALUPA: The park is the same

size.

THACHER TIFFANY: Except for the new little building that you have?

MICHAEL CANTALUPA: The cafe building, yes. Actually, the cafe building was a surprise to me this evening. So, yes, for that reason it's slightly smaller, but we'll see what we can do to restore the open space though.

THACHER TIFFANY: Yeah, but the idea is that you're preserving that.

Will you be able to preserve any trees along the way? Or -- there are some mature trees there.

MICHAEL CANTALUPA: There are some very mature trees there. It will be difficult to build a building and do that, because it's pretty densely planted, but I can rest assured that what we will propose for relandscaping will be

extremely high quality.

THACHER TIFFANY: And then I'm sure the question everyone wants to know about is the parking. You know, do you have a sense at this stage how you accommodate parking? I mean, you're adding square footage on residential, and as I understand it, you're taking away from the garage to do that?

MICHAEL CANTALUPA: We are.

Yes, so we didn't give you any real detail on that. The strategy for parking is to have a below grade parking under each of the commercial buildings. And there's a possibility we may add a level or two to the existing garage on top of it. Right now that's a six-level garage and I get dizzy beyond six levels. I don't want to take my customers up beyond that if I can help it. We think that the parking that's

in each of the buildings is really adequate to accommodate the commercial parkers. And then because of the counter cyclicalities with the residential parkers, we can accommodate that, we're not sure we have to add parking for that. So that's where we're going.

CATHERINE PRESTON CONNOLLY: Steve?

STEVEN COHEN: Just one small detail. I mean, think preliminary stage I like what I see, but it's rough.

MICHAEL CANTALUPA: Thank you.

STEVEN COHEN: Actually not as rough as I anticipated. Just one detail, did I understand that the top of the garage is going to be finished as a landscaped area, a park; is that correct?

MICHAEL CANTALUPA: Undoubtedly we'll add some green space to the top of that garage.

Again, the back -- when the zoning was being developed, there's a bunch of options in terms of how we can accommodate that zoning. So under normal zoning you can add it and add open space as a lot open space, but there are also some options to work with the Redevelopment Authority to maybe improve some of the other existing open spaces in the district. So those still need to be developed further a little bit, but at a minimum I think to make the residential experience good as we probably add some open space there. The question is do we propose to cover it all? And that's still, we're not there yet.

STEVEN COHEN: And if it's open space, you'll tell us whether it's accessible to the public or whether it's just a design to serve the, you know, residential residents?

MICHAEL CANTALUPA: We will tell you that. As you know, we're experts at creating open space on garages, right?

STEVEN COHEN: Some controversy, but that's another conversation.

MICHAEL CANTALUPA: Right. But, yes, there's probably some desire to create some private space for the residences, but that's also a big footprinted garage, so we have some options there.

STEVEN COHEN: Thanks.

CATHERINE PRESTON CONNOLLY: Hugh, do you have anything else?

HUGH RUSSELL: Wasn't it fascinating when they replaced all the models --

STEVEN COHEN: Yes.

HUGH RUSSELL: -- from blocks to buildings that had indications of scale? And

how, even though the volumes of the blocks are the same, with the scaling efforts and some pretty interesting ideas, particularly I'm going to say commercial buildings are very interesting, the housing building is also pulling out all the stops for housing because you're more constrained. So the realer it gets the more in scale it seems though these are very large buildings by Cambridge standards. And then I have to think about what's going to happen next-door or what might happen next-door if the GSA can pull off the deal that they're trying to pull off, which I personally, for the sake of transportation research in the country, hope they succeed, that they can get a new transportation research center. But the scale on the adjacent parcel will be similar to the scale that is existing in the triangle and is now going to be

in the core of the quadrangle.

The -- I very much appreciated the heavy look at open space in connection and come to the conclusion that the two parks in the garage are too valuable to be compromised.

I thought maybe the cafe has to be a little bit less monolithic. It may be a little smaller. But that having something like that that can animate the space seems to me to be valuable. It shows that the scale is necessary to make it work.

STEVEN COHEN: Post Office Square in Boston, the cafe there.

HUGH RUSSELL: Yeah, I mean it's a different scale.

STEVEN COHEN: Yeah.

HUGH RUSSELL: Cafe's, you know, either a few percentage of the footprint. The cafe with

fewer percent your footprint would be a food truck. And while they're quite successful. But it's interesting to look at what used to be Tech Square, I never quite keep up with the changes of names, but the courtyard which got reduced in size with new buildings added, went from being something that was pretty dead to something that's pretty lively. And is particularly sort of animated at lunchtime and there seems to be places where people can get food. So I think this is good -- to the extent that this is looking at that same mechanism, that's a good thing.

But it did seem like the pedestrian circulation routes on this, on the quadrangle, are pretty much fixed. You can improve the connections between the existing buildings and the existing building and the new building back

there, but it's so heavily developed already and the new buildings really don't change that. They don't, you know -- yes, you could put a diagonal path through one of those buildings, but it's like they're using one now. Do you need one? I don't think so. How they connect to what's happening in Volpe is really going to be Volpe is going to have to connect to the routes that are there now that are being enhanced by this, and they may -- it may work or it may not. I mean they -- there was a goal to try to create a, basically a diagonal circulation across the Volpe site to get from Wellington-Harrington to the corner of Broadway and Third Street, that diagonal movement. I don't see that this plan hinders that. You know, the cutback of the building on Broadway seems to suggest that more could happen there and it's, you know, I don't

know -- it's conceivable that this development could be, have some minor shaping when there's a concrete proposal on Volpe, but probably not. I mean, it's just not going to work out in the timing. So I guess those are -- it's kind of rambling around, but I think the instinct to have different architects to do different buildings results in a richer environment in the city, and I think also you -- I mean, you just see two approaches to commercial buildings that are -- where each firm is looking at their own site, their own program, their own thing, coming to their own conclusions, and they're both very interesting conclusions to my mind. So, I think that's going to serve us well. I guess I should also say that in this area of energy efficiency, I can remain constantly amazed that they're all glass buildings. I guess if you put four or five

layers of glass, you can get pretty decent performance although you can't afford it.

Although I guess Genzyme has four layers. So I guess I would ask my colleagues, the thing that's sort of most breaking the box is the height regime. And if you don't do the height regime, then you don't accomplish the goals of the rezoning. So are we happy with that?

STEVEN COHEN: Well, we have to answer that right now and forever hold your peace?

You know, first impressions, you know, I can't look at one building, I have to look at the entire neighborhood and it's a great model to look at it that way. And when you look at the entire neighborhood, it seems to me there's a nice rhythm there and I like the height of those buildings. What sort of precedent it sets for other buildings there and how it will relate to

the Volpe site and the height over there, you know, I think is something that we want to think about and look at. But, you know, ultimately, speaking for myself anyway, I don't have any pre-established bias on what a proper height is. I can only look at the whole, at the composition, and from that perspective I like what I see.

MARY FLYNN: I would agree with that. I think in general when we've been talking about very, very tall buildings in Kendall, I've sort of cringed internally because, you know, I remember when it was all like just flat manufacturing buildings, very, very, very low. And so the thought of really tall has always made me apprehensive. But I think looking at this and seeing the massing and the context of the -- all of the buildings, both the ones that are being discussed as the topic of tonight's meeting, as

well as the broader context, I'm pretty comfortable with it. I think it looks good.

THACHER TIFFANY: I think as far as the tallest building goes, I think it's the right place for the tallest building. You know, it's slender as well, and it's -- the park is, I think, generally on the southern side of it? So you're getting maximum light. You're shading some of your own property, I guess. So it's sort of your tradeoff to make, but I think as far as the tall buildings, it's a good spot. And it's great that it's all so slender.

HUGH RUSSELL: I'm curious what Suzannah thinks about all of this.

SUZANNAH BIGOLIN: We're happy to see the sort of focus on the pedestrian circulation and want to make sure we kind of continue to look at the pedestrian environment throughout this

Kendall Square District and all of the CRA area. And we want to also look at the current barriers and challenges and how we can address those as part of this application. We don't want to be sort of stuck with some of the existing sort of problems. So the better we can make the pedestrian's environment through the site and around the parking garage, I think the better.

Also looking at how the scheme integrates with Volpe, as you mentioned, that's really critical and we'll be looking at that as we progress with the Volpe work that we're about to commence.

With regard to the massing, I guess this is the first time I'm kind of seeing some of the more detailed elements, and I think we have, there is a lot of scale and it's good to see the commercial building having a lot more interest

rather than some of the boxy projects we've seen just recently.

There are elements in the K2 design guidelines that look at podium setbacks and trying to sort of create a better streetscape edge, which is something we would probably like to consider sort of further as we move forward. So whether or not we need to set back some elements from the street edge at a podium height of 65 or 85 to create more of that sort of datum on a pedestrian scale. So that's an area that we would keep looking at as we moved forward as well.

And then looking at massing in terms of winds and shadow, I think the tower element is probably in the right location there because it's out and not overshadowing any of the open space. So I think it's a good location, and it's super

slender from here which is good. And it impacts more of the Boston Properties' site than the public realm. So I think that works well.

And also the commercial building on Binney we would want to look at the sort of straight edge there as well and whether we need a podium setback. I kind of liked the original massing on that sort of base for the Binney commercial building, so that's probably something that we would like to consider further as well.

CATHERINE PRESTON CONNOLLY: Suzannah, you mentioned that there -- you want to make sure that certain problem areas or whatever are not kind of set in stone with these. Are there specific issues or problems with pedestrian circulation or other things that the Board should keep in mind as we go forward?

SUZANNAH BIGOLIN: I guess I would be

interested with sort of a connection through the parking garage, how that can be addressed in trying to break down that sort of barrier. So that would be an element that we would like to consider. And I think that, Jeff, you've identified other areas where we're looking at possible improvements?

JEFF ROBERTS: Well, I think the areas, and they did show a circulation. I think that was largely something that we requested the last time we had a working group meeting with them. That they look at circulation throughout the entire district, and the map they showed at the one point earlier on showed some connections including what the Board is familiar with now as Pioneer Way, which is the kind of service road which is being sort of developed into a more kind of, more of a pedestrian through-block route.

There are lots of -- and even on the southwestern block. And this came up in discussions of the expansion of the Whitehead Institute of what opportunities there might be for enhanced through-block connections there between the two buildings, and that was something they were showing on the plan as well. So areas on those two blocks.

There's also -- I know it wasn't part of today's presentation. I don't know if the thinking on it evolved, so I won't jump into anything, but there's thinking about the use of what's known as One Cambridge Center and maybe now has a different address which is the point building at the corner which is one of the more prominent sites, you know, coming into Cambridge. There were thoughts about adapting the use of that site and there might be some opportunities

to think about that at the ground level as well which we encourage them to look at. So, you know, not really having -- not really wanting to point at the plan for them, but just I think is a next step in looking at that pedestrian circulation plan, it would be helpful, to identify those areas both where there are problems that need to be addressed but also where there might be opportunities for improvement.

CATHERINE PRESTON CONNOLLY: Okay.

THACHER TIFFANY: Yeah, I would just emphasize that. It's helpful to hear someone on the Board say I think improving pedestrian connections through that, specifically that area but also the areas that Jeff mentioned would be great to see.

CATHERINE PRESTON CONNOLLY: Okay.

IRAM FAROOQ: If I might just -- you

know, we've been talking a lot about the work that needs to happen here and the problem areas. I just wanted to zoom out and take a moment to acknowledge some of the very positive moves in the transformation that we've seen from what we were looking at during the zoning process, and I'm not just saying this because they've reverted to the screen, that's much closer to the screen than we had before. But, you know, things like, it was a -- there was a very monolithic building over the garage before, and breaking that up into the two towers is actually extremely positive result from the broader perspective.

I also think being able to retain -- even though they had made a very compelling case for the winter garden, I think actually being able to retain the park on Broadway is perhaps a better outcome overall for the city. And the thing we

haven't talked so much about is the One Cambridge Center building. Retrofitting the innovation space in there is actually also extremely beneficial, because when we had been discussing the utilization and what is the best format for utilization space, having critical mass for it together rather than having it spread out in different places is actually very beneficial from an operational perspective. So that, again, is great. Plus it has a synergy with the Cambridge Innovation Center and creates, at a very prominent location in Kendall Square, it kind of creates something that is less corporate and much more egalitarian because of the hundreds of companies in that space. So I think all of those things are, are really sound and positive. I mean, I still think we'll need to do a whole lot more work, because even the pedestrian

circulation, the moment you go taller, the connections are there but what they feel like is going to be really important to refine and develop.

I just wanted to also say that in a lot of our planning discussions there was talk about diversity and scale, and we have not seen that a lot in Kendall Square. And I think that having the lower height limits has been responsible for that, because when you have the density allowed and not a lot of height, everything maximizes the height and then you have this uniformity throughout. So now we're actually able to see some variation which I think gives us a nice skyline in the end as well. And I think last thing I just wanted to echo what Hugh had said from the perspective from the City Council because they asked us to just earlier today, is

to think about as the Board considers just to think about the connections between the MXD District and what will happen on the Volpe block going forward and both programatically and physically in terms of connections, and I think we've talked about that Suzannah and Hugh.

STUART DASH: And it's actually -- one additional thing. One thing they're not doing is not putting the building that is going to put the rooftop garden in shadow. So that's also a possibility.

CATHERINE PRESTON CONNOLLY: Yeah, I mean I think what I'm hearing from my fellow board members, and I don't think anyone here means to be negative, we're talking about a lot of things and the problem areas we want to focus on not because this is bad, but because it's at a stage where it's good enough that we can say, okay,

what are the things that we really need to pay attention to to make sure we get it right? And I personally am very encouraged by this. I do think the scale and the heights and the variation is a good step in the right direction, and obviously as design goes forward, we're going to have more questions and more, you know, substantive comments about exactly what the right design is. But I think it is a good step in the right direction subject to further review, and I like what has been done with the open space in terms of preserving it and enhancing it. So I don't think -- nobody -- I didn't hear anything here that sounded like people are unhappy. It's -- what I'm hearing at least, and again, tell me if I'm wrong, but I'm hearing this is overall good and we're encouraged, but, you know, that -- but we wouldn't be doing our job if we weren't

pointing out the things that, you know, when you come to us next, we're going to ask you about and we want to see that you've addressed.

STEVEN COHEN: Madam Chair.

Hugh, started the discussion of height by asking a question. What was your cut on the height?

HUGH RUSSELL: Well, somebody referred to the -- obliquely to the MIT project in which there are four very unarticulated and very big buildings that are whales, and I think we're all a -- just wondering what that's going to look like. And so it was clear to me that going from essentially the whale scheme to the architectural scheme was a substantial improvement.

CATHERINE PRESTON CONNOLLY: Right.

HUGH RUSSELL: You know, the -- you know, you could -- I'm looking at the Binney Street and

thinking about Suzannah's comment about how do you introduce sort of an 80-foot scale? Of course it's pretty easy to imagine the housing building to have articulation at that thing and it seems to me it's not impossible to think about it in the commercial building. You know, it's got this little piece weening off. Well, it might do something at 80 feet even though it's right now 140 feet and maybe it still wants to say 100, but there are ideas that could be explored there.

I'm -- I do remember five years ago Tom Anninger and I as the zoning for this whole area was starting to be reconsidered, we sort of walked around and said, Well, what height should the buildings be? We both came to the conclusion that it would be very nice that the buildings weren't more than 150 feet tall. And the ones

that were maybe 120 were even nicer. And so I've been forced to re-evaluate that observation.

I mean, there's a building which I'm looking at the Residence Inn that seems like a pretty substantial building on this model. You can hardly find it.

And the other conversation was one with the Kathy Born a couple years ago, the Chairman of the Redevelopment Authority, and she said, you know, we have to start thinking about Kendall Square not as the vast open space it was when she and I both came here in the 1960s, and -- but think about it as the commercial core of the city, the place that generates income and generates income by generating ideas. And it's, you know, it's next to MIT and it's not accidental. In part MIT's helped foster the early stages of this and is back in the game and

apparently is on the list of people for Volpe.

But this is a different part of the city and it's been growing over the years and it's going to in 10 or 15 years reach the kind of up to mid-21st century status at buildings that are, you know, 15 stories, 20 stories or occasionally 30 stories tall. I don't think that's a bad thing if they're good buildings. And if the wind effect can be studied and it's nice to walk down the street and the pathways fit, in some sense you don't -- when you're walking down the street you don't see the top 250 feet of a building. You still just see that 100 or 125 feet that Tom and I liked.

So also off point, I'm wondering if Barry would like to comment if he thinks we're doing what we're supposed to be doing between our Board and his Board and in this process. And I know

your Board had given a lot of thought to the process of vetting these proposals, so I'm just curious to get any feedback you might wish to give us from your seat on the other Board.

BARRY ZEVIN: Right now? You know we're seeing this in this variation for the first time as well.

IRAM FAROOQ: Barry, could I have you use the mic, please?

BARRY ZEVIN: So I mean this is the first time we're seeing this model version of it of this. I, I'm not sure how to answer that question. I mean, it's a long iterative process. I mean, I'm pleased with what we're seeing now. And a lot depends on the Volpe and there's no way to understand what that's going to be. But I don't know exactly how we work this through together, because it really takes a lot of time.

And I know you guys have a really busy schedule full of other things, so do we. But so we're going to sort of have to feel our way through that I think. I would hope that we could have, somehow arrange to have some working sessions that are both public, as they must be, but also sort of open ended and where comments can be taken from the public and amongst ourselves and, you know, in sort of a free flowing way. Because I think that's the only way you get any sort of discussion to happen.

STEVEN COHEN: I just have three quick comments:

No. 1, the model, I think it's the best model that I've seen here. And, frankly, to be talking about evaluating these buildings outside the context of a model like this would have been a meaningless exercise without even understanding

what we were talking about and what we were evaluating. And the only way to understand what's being proposed is in the context of a model like this. So thank you and compliments on that.

Secondly, I just want to acknowledge the wonderful theatrics of the presentation where you replaced blocks. There's always a good place for theatre in any presentation to public boards and much appreciated.

HUGH RUSSELL: Also their judicious use of PowerPoint.

STEVEN COHEN: Yeah.

And the third thing, actually, a corollary to the theatrics is it wasn't all just theatre and smoke and mirrors. It's very interesting to contrast what Hugh has colorfully described as the whale masses to a designed

building and it really makes you appreciate the significance of form in architecture. It's not just the height or the square footage of a building, it's the form is really important. It's the difference between a building which works and acceptable in the urban fabric and one which is boring at best and unacceptable at worst. You know, the contrast between some of these interesting forms and we're only just seeing the beginning of it. We still don't know materials, color, anything, but even so, the contrast between this form and the whales is night and day even though the height and square footage is probably comparable. So it's not just theatre, it's a good lesson in the value of good architecture.

CATHERINE PRESTON CONNOLLY: Any other comments?

(No Response.)

CATHERINE PRESTON CONNOLLY: Just to build on Steve's comment about the presentation, I would like to put in a plug for, I love that this rotated. And it's such a -- like a thing I would never have thought to even ask for, but the fact that it did and we could see it from the different angles right here, really made this work for me a lot better than most models do. So, thank you for whoever thought to do that because that made a big difference for me.

Do you need anything else from us?

MICHAEL CANTALUPA: No. Justice where justice is due. That was Pickard Chilton's work for setting up the model format base. It's been a great tool for us as we've worked with this. Again, you've been generous with your time. We thank you very much. We hope to visit you if we

stay on schedule in August. It's a big project, it's an important project, but we look forward to working with you.

CATHERINE PRESTON CONNOLLY: Yeah. And thank you, Barry, for being here and I take -- your point well is well taken that we should continue the conversation between our Boards and you're being here. And I'm sorry I've forgotten your name, but your executive director in the back.

TOM EVANS: Tom Evans.

CATHERINE PRESTON CONNOLLY: Tom, thank you. Thank you both for being here because it does help to continue that conversation. So that's it.

MICHAEL CANTALUPA: Thank you. Have a good night.

CATHERINE PRESTON CONNOLLY: I don't

believe we have anything else on the agenda; is that correct?

All right, very good. Then we are adjourned.

(Whereupon, at 10:00 p.m., the
Planning Board Adjourned.)

* * * * *

ERRATA SHEET AND SIGNATURE INSTRUCTIONS.

The original transcript and Errata Sheet has been delivered to Community Development Department electronically.

INSTRUCTIONS

After reading this volume of the Planning Board transcript, note any change or correction and the reason therefor on this sheet. Sign and date this Errata Sheet.

PAGE	LINE	
-----	-----	CHANGE: _____
		REASON: _____
-----	-----	CHANGE: _____
		REASON: _____
-----	-----	CHANGE: _____
		REASON: _____
-----	-----	CHANGE: _____
		REASON: _____
-----	-----	CHANGE: _____
		REASON: _____
-----	-----	CHANGE: _____
		REASON: _____

I have read the foregoing transcript of the Planning Board, and except for any corrections or changes noted above, I hereby subscribe to the transcript as an accurate record of the statement(s) made by me.

C E R T I F I C A T E**COMMONWEALTH OF MASSACHUSETTS
BRISTOL, SS.**

I, Catherine Lawson Zelinski, a Certified Shorthand Reporter, the undersigned Notary Public, certify:

That the hearing herein before set forth is a true and accurate record of the proceedings.

IN WITNESS WHEREOF, I have hereunto set my hand this 20th day of July, 2016.

Catherine L. Zelinski
Notary Public
Certified Shorthand Reporter
License No. 147703

My Commission Expires:
April 29, 2022

**THE FOREGOING CERTIFICATION OF THIS TRANSCRIPT
DOES NOT APPLY TO ANY REPRODUCTION OF THE SAME IN
ANY RESPECT UNLESS UNDER THE DIRECT CONTROL AND/OR
DIRECTION OF THE CERTIFYING REPORTER.**

<p>\$</p> <p>\$5,000 [1] - 80:15</p> <p>1</p> <p>1 [2] - 68:18, 169:14 10 [2] - 71:5, 167:4 100 [2] - 165:10, 167:13 10:00 [1] - 174:5 11 [3] - 111:7, 138:5, 138:11 11CC [1] - 122:2 11th [1] - 8:17 12 [1] - 77:10 120 [3] - 38:1, 119:1, 166:1 120-feet [1] - 118:1 125 [1] - 167:13 12th [1] - 4:4 13 [1] - 133:2 14 [2] - 100:9, 111:9 140 [2] - 130:6, 165:9 145 [2] - 107:13, 138:5 147703 [1] - 176:12 15 [3] - 77:11, 167:4, 167:6 150 [2] - 56:18, 165:18 19.20 [1] - 2:9 1960s [1] - 166:12 1985 [1] - 31:14 19th [1] - 10:5</p>	<p>3</p> <p>3-D [1] - 19:9 30 [2] - 67:3, 167:6 309 [1] - 11:6 32 [1] - 20:16 33 [1] - 130:6 34 [2] - 2:7, 2:8 34-unit [1] - 34:3 344 [1] - 1:5 350 [1] - 120:15 375,000 [1] - 127:3 3rd [2] - 12:6, 12:17</p> <p>4</p> <p>4 [2] - 23:14, 55:10 40 [2] - 24:7, 53:11 40-foot [1] - 53:15 41 [1] - 29:11 425,000 [1] - 134:17 480 [1] - 2:8</p> <p>5</p> <p>50 [2] - 116:3, 116:9 500 [1] - 80:14 560 [1] - 120:11 5:30 [1] - 10:5</p> <p>6</p> <p>60-foot [1] - 126:2 617.786.7783/617.639.0396 [1] - 1:17 65 [1] - 154:10</p>	<p>95-99 [3] - 2:9, 12:3, 79:11 99 [1] - 53:14</p> <p>A</p> <p>abide [1] - 62:10 ability [2] - 43:8, 83:2 able [10] - 57:5, 64:14, 69:9, 72:6, 125:9, 128:3, 140:11, 159:14, 159:16, 161:13 absence [1] - 51:7 absolutely [4] - 39:10, 71:14, 84:1, 100:5 abut [1] - 86:11 abuts [2] - 77:18, 78:13 abutter [6] - 63:2, 63:3, 64:1, 64:3, 64:11, 65:2 abutters [14] - 14:3, 47:14, 49:13, 50:3, 50:11, 51:3, 51:8, 52:4, 55:13, 56:12, 56:13, 58:12, 77:16, 78:14 abutting [2] - 59:14, 79:1 accept [1] - 10:14 acceptable [3] - 51:1, 65:10, 171:6 accepted [3] - 54:6, 55:10, 55:12 accepting [1] - 49:7 access [17] - 13:13, 14:6, 14:8, 15:6, 17:4, 19:6, 40:1, 50:7, 51:16, 53:16, 56:7, 58:6, 60:2, 60:17, 61:15, 134:8, 136:2 accessible [2] - 17:12, 143:16 accident [1] - 9:7 accidental [1] - 166:17 accommodate [4] - 141:5, 142:2, 142:4, 143:3 accommodated [1] - 116:7 accomplish [1] - 150:7 accurate [2] - 175:16, 176:6 Acer [3] - 75:3, 75:10, 76:7 acer [1] - 75:17 achieve [4] - 69:10,</p>	<p>72:18, 88:8, 133:17 acknowledge [2] - 159:4, 170:6 acknowledges [1] - 128:11 Acting [1] - 1:7 action [3] - 6:7, 51:13, 62:17 active [7] - 114:8, 114:18, 115:3, 130:10, 130:11, 131:17 activity [1] - 118:8 actual [1] - 91:10 ADAM [6] - 79:7, 79:10, 80:3, 80:6, 80:18, 81:3 Adam [1] - 79:10 adapting [1] - 157:17 add [9] - 21:1, 95:13, 121:3, 141:14, 142:5, 142:17, 143:4, 143:11 added [2] - 19:13, 147:6 adding [3] - 99:1, 113:16, 141:6 addition [4] - 86:2, 97:13, 97:16, 127:15 additional [5] - 46:5, 72:15, 110:3, 110:8, 162:8 additionally [1] - 12:10 address [6] - 17:16, 28:3, 52:14, 138:7, 153:3, 157:14 addressed [5] - 72:1, 102:8, 156:2, 158:8, 164:3 adequate [1] - 142:1 adheres [1] - 122:9 adjacent [8] - 42:12, 48:5, 56:14, 67:6, 125:16, 125:17, 126:1, 145:16 adjourned [1] - 174:4 Adjourned [1] - 174:6 adjustments [2] - 113:9, 123:10 adopted [1] - 100:8 Adoption [1] - 2:4 adults [1] - 39:6 advanced [1] - 26:2 advantage [3] - 45:16, 114:3, 122:15 adverse [1] - 34:5 advice [3] - 3:15, 7:5, 135:5 advocate [3] - 30:15,</p>	<p>32:14, 38:16 advocated [1] - 35:1 aesthetics [1] - 73:5 affectionately [1] - 100:9 affects [1] - 86:15 afford [1] - 150:2 Affordable [2] - 4:12, 9:1 agencies [1] - 110:14 agenda [4] - 3:12, 11:5, 99:18, 174:1 ago [5] - 34:17, 106:15, 165:12, 166:8 agree [11] - 42:8, 64:7, 71:1, 80:18, 87:3, 87:12, 92:3, 92:16, 92:18, 93:2, 151:8 agreed [5] - 7:1, 62:6, 65:4, 65:6, 81:16 agreed) [1] - 95:17 agreement [24] - 13:10, 26:6, 39:17, 42:11, 47:1, 47:2, 49:11, 51:2, 51:4, 51:5, 51:7, 52:1, 52:3, 52:4, 52:18, 56:6, 61:1, 61:3, 61:8, 61:16, 64:7, 65:9, 129:8 agreements [1] - 39:15 ahead [4] - 4:15, 4:16, 5:16, 73:13 air [1] - 71:6 Alan [1] - 112:18 ALAN [2] - 113:4, 114:16 alderman [1] - 15:17 aligning [1] - 125:13 alignments [1] - 139:5 allay [2] - 31:5, 31:9 alley [5] - 19:5, 115:14, 115:16, 116:14, 118:18 alleys [1] - 117:15 allow [6] - 37:5, 58:10, 71:7, 99:11, 102:3, 134:7 allowed [4] - 42:16, 101:9, 130:3, 161:10 allows [5] - 58:12, 101:15, 123:8, 129:15, 133:16 almost [2] - 47:17, 117:16 alta [1] - 60:9</p>
<p>2</p> <p>2-D [1] - 24:2 20 [2] - 126:18, 167:6 200 [3] - 119:1, 129:2, 130:5 200,000 [1] - 127:4 200-feet [1] - 118:1 2016 [2] - 1:3, 176:8 2022 [1] - 176:14 20th [1] - 176:8 213 [1] - 38:15 21st [2] - 132:3, 137:15 23 [1] - 30:13 24 [2] - 20:8, 28:7 24th [1] - 10:11 250 [3] - 111:10, 124:6, 167:12 27 [1] - 33:13 28th [1] - 3:4 29 [1] - 176:14 29th [1] - 7:11</p>	<p>7</p> <p>7 [1] - 1:3 7:00 [1] - 2:6 7:05 [1] - 1:4 7th [1] - 10:12</p> <p>8</p> <p>80 [1] - 165:8 80,000 [1] - 127:11 80-foot [1] - 165:2 85 [1] - 154:10</p> <p>9</p> <p>90 [1] - 71:4 95 [4] - 2:6, 3:10, 11:6, 53:13</p>	<p>7</p> <p>7 [1] - 1:3 7:00 [1] - 2:6 7:05 [1] - 1:4 7th [1] - 10:12</p> <p>8</p> <p>80 [1] - 165:8 80,000 [1] - 127:11 80-foot [1] - 165:2 85 [1] - 154:10</p> <p>9</p> <p>90 [1] - 71:4 95 [4] - 2:6, 3:10, 11:6, 53:13</p>	<p>72:18, 88:8, 133:17 acknowledge [2] - 159:4, 170:6 acknowledges [1] - 128:11 Acting [1] - 1:7 action [3] - 6:7, 51:13, 62:17 active [7] - 114:8, 114:18, 115:3, 130:10, 130:11, 131:17 activity [1] - 118:8 actual [1] - 91:10 ADAM [6] - 79:7, 79:10, 80:3, 80:6, 80:18, 81:3 Adam [1] - 79:10 adapting [1] - 157:17 add [9] - 21:1, 95:13, 121:3, 141:14, 142:5, 142:17, 143:4, 143:11 added [2] - 19:13, 147:6 adding [3] - 99:1, 113:16, 141:6 addition [4] - 86:2, 97:13, 97:16, 127:15 additional [5] - 46:5, 72:15, 110:3, 110:8, 162:8 additionally [1] - 12:10 address [6] - 17:16, 28:3, 52:14, 138:7, 153:3, 157:14 addressed [5] - 72:1, 102:8, 156:2, 158:8, 164:3 adequate [1] - 142:1 adheres [1] - 122:9 adjacent [8] - 42:12, 48:5, 56:14, 67:6, 125:16, 125:17, 126:1, 145:16 adjourned [1] - 174:4 Adjourned [1] - 174:6 adjustments [2] - 113:9, 123:10 adopted [1] - 100:8 Adoption [1] - 2:4 adults [1] - 39:6 advanced [1] - 26:2 advantage [3] - 45:16, 114:3, 122:15 adverse [1] - 34:5 advice [3] - 3:15, 7:5, 135:5 advocate [3] - 30:15,</p>	<p>32:14, 38:16 advocated [1] - 35:1 aesthetics [1] - 73:5 affectionately [1] - 100:9 affects [1] - 86:15 afford [1] - 150:2 Affordable [2] - 4:12, 9:1 agencies [1] - 110:14 agenda [4] - 3:12, 11:5, 99:18, 174:1 ago [5] - 34:17, 106:15, 165:12, 166:8 agree [11] - 42:8, 64:7, 71:1, 80:18, 87:3, 87:12, 92:3, 92:16, 92:18, 93:2, 151:8 agreed [5] - 7:1, 62:6, 65:4, 65:6, 81:16 agreed) [1] - 95:17 agreement [24] - 13:10, 26:6, 39:17, 42:11, 47:1, 47:2, 49:11, 51:2, 51:4, 51:5, 51:7, 52:1, 52:3, 52:4, 52:18, 56:6, 61:1, 61:3, 61:8, 61:16, 64:7, 65:9, 129:8 agreements [1] - 39:15 ahead [4] - 4:15, 4:16, 5:16, 73:13 air [1] - 71:6 Alan [1] - 112:18 ALAN [2] - 113:4, 114:16 alderman [1] - 15:17 aligning [1] - 125:13 alignments [1] - 139:5 allay [2] - 31:5, 31:9 alley [5] - 19:5, 115:14, 115:16, 116:14, 118:18 alleys [1] - 117:15 allow [6] - 37:5, 58:10, 71:7, 99:11, 102:3, 134:7 allowed [4] - 42:16, 101:9, 130:3, 161:10 allows [5] - 58:12, 101:15, 123:8, 129:15, 133:16 almost [2] - 47:17, 117:16 alta [1] - 60:9</p>

<p>alternates [2] - 93:17, 94:1</p> <p>alternatives [4] - 93:9, 93:12, 93:13, 93:15</p> <p>amazed [1] - 149:17</p> <p>amended [1] - 100:16</p> <p>amendments [1] - 100:8</p> <p>amenity [1] - 115:2</p> <p>amount [3] - 41:12, 108:4, 127:6</p> <p>AND [1] - 175:1</p> <p>AND/OR [1] - 176:16</p> <p>angle [2] - 74:15, 89:5</p> <p>angles [1] - 172:8</p> <p>angular [1] - 130:3</p> <p>animate [1] - 146:9</p> <p>animated [1] - 147:9</p> <p>Annem [2] - 21:9, 22:17</p> <p>ANNEM [15] - 22:18, 74:17, 75:3, 75:10, 75:13, 75:17, 76:2, 76:5, 76:9, 76:16, 77:6, 90:1, 94:3, 94:6, 94:15</p> <p>Anninger [1] - 165:13</p> <p>announcements [1] - 3:6</p> <p>answer [10] - 13:4, 42:2, 43:4, 47:18, 79:4, 83:12, 88:9, 138:9, 150:9, 168:12</p> <p>answered [1] - 13:3</p> <p>anticipated [1] - 142:13</p> <p>ANY [2] - 176:15, 176:16</p> <p>anyway [1] - 151:4</p> <p>apartment [2] - 34:3, 125:11</p> <p>apartments [1] - 120:17</p> <p>appealing [1] - 113:11</p> <p>appearance [1] - 92:4</p> <p>applicant [1] - 2:9, 12:3, 13:11, 44:6, 47:15, 51:4, 51:17, 52:16, 66:3, 101:18, 102:9</p> <p>applicants [2] - 8:3, 79:11</p> <p>Application [1] - 2:11</p> <p>application [8] - 3:13, 3:18, 12:8, 66:7, 97:11, 99:18, 101:16, 153:4</p> <p>applied [2] - 12:13, 66:3</p>	<p>APPLY [1] - 176:15</p> <p>appreciate [3] - 68:1, 72:1, 171:1</p> <p>appreciated [3] - 78:14, 146:2, 170:10</p> <p>apprehensive [1] - 151:15</p> <p>approach [2] - 132:15, 134:13</p> <p>approaches [1] - 149:10</p> <p>appropriate [18] - 14:3, 14:8, 30:10, 35:12, 36:1, 41:16, 51:15, 66:1, 66:4, 68:10, 86:9, 98:7, 132:18, 133:4, 133:5, 135:3, 137:16</p> <p>approval [1] - 51:14</p> <p>approve [1] - 110:14</p> <p>approved [4] - 47:11, 66:12, 99:8, 107:11</p> <p>april [1] - 176:14</p> <p>arborist [3] - 98:6, 117:3, 129:7</p> <p>arcade [1] - 130:7</p> <p>architect [5] - 12:4, 15:8, 18:3, 104:3, 113:5</p> <p>architects [3] - 104:9, 113:6, 149:7</p> <p>Architects [2] - 12:5, 14:15</p> <p>architectural [1] - 164:14</p> <p>architecture [7] - 109:11, 121:2, 130:17, 134:4, 135:13, 171:2, 171:16</p> <p>are... [1] - 80:9</p> <p>area [30] - 3:14, 15:18, 17:7, 18:8, 18:13, 19:8, 19:13, 19:14, 28:13, 32:5, 40:11, 41:5, 43:13, 60:1, 63:4, 73:15, 101:4, 110:2, 112:7, 113:13, 115:6, 118:7, 119:7, 122:16, 142:15, 149:16, 153:1, 154:11, 158:14, 165:13</p> <p>areas [12] - 20:15, 45:11, 112:14, 130:15, 155:13, 156:6, 156:8, 157:7, 158:7, 158:15,</p>	<p>159:2, 162:16</p> <p>arrange [1] - 169:5</p> <p>arranged [2] - 101:9, 101:14</p> <p>arrangements [1] - 51:15</p> <p>Article [1] - 100:9</p> <p>articulated [1] - 131:12</p> <p>articulation [2] - 136:11, 165:4</p> <p>ascertain [2] - 95:18, 98:6</p> <p>assignment [1] - 104:16</p> <p>Assistant [2] - 1:10, 3:6</p> <p>Associate [1] - 1:9</p> <p>associated [1] - 110:11</p> <p>Associates [1] - 109:6</p> <p>assume [3] - 60:9, 61:1, 83:16</p> <p>assuming [2] - 47:11, 72:5</p> <p>assurance [1] - 50:18</p> <p>assured [1] - 140:17</p> <p>attached [1] - 49:11</p> <p>attaching [1] - 97:14</p> <p>attachment [1] - 47:10</p> <p>attempted [1] - 56:5</p> <p>attempting [1] - 44:15</p> <p>attended [2] - 12:18, 13:7</p> <p>attention [2] - 134:18, 163:2</p> <p>ATTORNEY [19] - 11:13, 11:17, 26:1, 27:7, 27:9, 55:11, 55:17, 59:5, 59:11, 59:16, 60:8, 60:14, 61:7, 61:11, 63:8, 63:18, 65:6, 65:12, 99:9</p> <p>attorney [2] - 12:1, 62:7</p> <p>attractive [4] - 17:11, 21:4, 92:9, 92:12</p> <p>August [3] - 107:8, 108:16, 173:1</p> <p>Authority [7] - 104:2, 106:6, 106:7, 106:9, 126:16, 143:6, 166:9</p> <p>auto [1] - 36:4</p> <p>availability [2] - 41:9, 108:17</p> <p>available [3] - 41:10, 88:17, 138:9</p> <p>Ave [5] - 5:2, 34:2,</p>	<p>34:11, 35:11</p> <p>Avenue [3] - 28:7, 33:14, 82:9</p> <p>avoid [1] - 9:9</p> <p>award [1] - 31:14</p> <p>aware [1] - 45:3</p>	<p>begins [1] - 136:15</p> <p>begun [1] - 107:4</p> <p>behalf [1] - 12:2</p> <p>behest [1] - 15:17</p> <p>behind [5] - 28:13, 29:12, 34:12, 70:13, 72:5</p> <p>behooves [1] - 92:2</p> <p>below [4] - 96:10, 116:16, 116:17, 141:12</p> <p>bend [2] - 128:11, 128:12</p> <p>beneficial [2] - 160:4, 160:8</p> <p>benefit [1] - 62:3</p> <p>benefits [1] - 32:13</p> <p>best [10] - 8:13, 20:11, 58:16, 64:14, 133:17, 133:18, 160:5, 169:14, 171:7</p> <p>better [16] - 21:13, 33:4, 35:9, 68:14, 69:2, 93:7, 94:14, 95:6, 124:17, 136:9, 137:1, 153:6, 153:8, 154:5, 159:17, 172:9</p> <p>between [17] - 6:15, 21:5, 25:18, 106:5, 108:15, 117:10, 117:15, 124:12, 126:2, 147:17, 157:5, 162:2, 167:17, 171:5, 171:8, 171:12, 173:7</p> <p>beyond [3] - 43:1, 141:16, 141:17</p> <p>bias [1] - 151:5</p> <p>bicycle [3] - 9:15, 113:16, 117:8</p> <p>bicycles [1] - 16:3</p> <p>bicyclist [1] - 9:8</p> <p>bicyclists [1] - 39:6</p> <p>big [7] - 31:12, 85:10, 137:5, 144:9, 164:10, 172:11, 173:1</p> <p>bigger [2] - 77:9, 125:9</p> <p>BIGOLIN [4] - 93:1, 94:13, 152:15, 155:18</p> <p>Bigolin [1] - 1:13</p> <p>bike [11] - 9:15, 15:6, 18:16, 19:1, 19:11, 22:18, 115:18, 116:3, 116:10, 116:14, 116:18</p>
		B		
		<p>BA-2 [2] - 16:17, 34:13</p> <p>bad [4] - 82:12, 112:4, 162:17, 167:7</p> <p>balance [1] - 119:5</p> <p>balconies [3] - 22:3, 22:4, 123:9</p> <p>ball [1] - 27:8</p> <p>ballpark [1] - 80:13</p> <p>BAR [1] - 54:14</p> <p>bare [1] - 31:11</p> <p>barn [1] - 32:7</p> <p>barns [1] - 84:4</p> <p>BARR [9] - 40:12, 43:10, 43:14, 46:9, 46:12, 47:3, 47:16, 54:1, 54:3</p> <p>Barr [2] - 40:13, 57:18</p> <p>barrier [2] - 115:9, 156:3</p> <p>barriers [2] - 117:16, 153:2</p> <p>Barry [3] - 167:15, 168:8, 173:5</p> <p>BARRY [2] - 168:5, 168:10</p> <p>bars [1] - 137:3</p> <p>base [5] - 129:5, 131:15, 136:11, 155:8, 172:15</p> <p>based [10] - 4:9, 41:3, 41:8, 41:9, 59:13, 69:4, 81:14, 97:7, 97:10</p> <p>basis [1] - 44:5</p> <p>bay [1] - 17:6</p> <p>bays [1] - 121:9</p> <p>beautiful [1] - 134:9</p> <p>became [2] - 45:15, 48:6</p> <p>become [3] - 104:6, 139:3, 139:16</p> <p>becomes [3] - 48:11, 58:11, 130:16</p> <p>bedroom [1] - 70:8</p> <p>begin [2] - 113:12, 136:12</p> <p>beginning [2] - 5:15, 171:10</p> <p>beginnings [1] - 133:11</p>		

<p>bikers [1] - 17:17 bikeway [3] - 83:9, 117:8, 117:10 biking [1] - 41:10 Bilobas [1] - 76:12 binding [1] - 61:9 Binney [10] - 105:11, 108:1, 111:9, 111:10, 113:10, 125:15, 128:12, 155:5, 155:8, 164:18 bit [24] - 4:1, 4:5, 21:3, 24:17, 38:17, 43:6, 53:18, 60:7, 71:6, 73:15, 91:14, 103:5, 106:2, 108:12, 109:12, 111:3, 113:1, 116:9, 122:7, 129:14, 136:14, 137:5, 143:9, 146:7 bitter [1] - 30:15 Blair [2] - 18:2 block [9] - 15:15, 21:1, 61:15, 70:17, 115:15, 156:18, 157:2, 157:5, 162:3 blocks [5] - 138:12, 144:17, 145:1, 157:8, 170:8 Blocks [1] - 112:9 BOARD [1] - 1:1 Board [40] - 3:5, 3:15, 3:18, 4:11, 5:8, 7:2, 11:6, 11:18, 12:7, 14:1, 14:14, 21:12, 30:5, 32:17, 33:12, 43:4, 56:13, 58:15, 61:12, 62:17, 64:4, 68:4, 78:15, 95:14, 101:17, 102:1, 102:5, 102:10, 106:7, 155:16, 156:15, 158:13, 162:1, 167:17, 167:18, 168:1, 168:4, 174:6, 175:6, 175:15 board [3] - 46:4, 139:12, 162:13 Board's [1] - 7:14 boards [1] - 170:9 Boards [1] - 173:7 body [1] - 36:4 bollards [2] - 17:11, 22:14 border [2] - 15:13, 79:14 borders [1] - 79:14 boring [1] - 171:7</p>	<p>Born [1] - 166:8 Boston [8] - 102:17, 109:7, 123:2, 124:4, 127:18, 131:6, 146:13, 155:2 box [2] - 90:5, 150:5 boxy [1] - 154:1 branches [1] - 85:1 BRANDON [6] - 33:11, 33:18, 36:11, 37:1, 37:10, 38:10 Brandon [4] - 33:10, 33:13, 36:9, 38:8 break [4] - 4:5, 123:11, 123:15, 156:3 breaking [2] - 150:5, 159:11 brick [2] - 23:5, 131:18 brief [2] - 100:3, 100:6 briefly [1] - 15:11 bright [1] - 32:7 bring [4] - 3:16, 3:17, 4:16, 118:8 bringing [2] - 4:1, 137:7 brings [2] - 11:4, 132:11 BRISTOL [1] - 176:3 broader [4] - 123:11, 130:18, 152:1, 159:13 Broadway [29] - 1:5, 104:9, 107:13, 107:14, 110:6, 111:8, 111:17, 113:9, 113:14, 114:7, 114:10, 114:13, 115:7, 116:4, 116:6, 117:14, 119:4, 134:9, 135:5, 135:15, 136:1, 136:8, 138:5, 138:11, 139:15, 148:14, 148:17, 159:17 broken [1] - 120:10 Brook [2] - 29:14, 34:7 brought [4] - 13:1, 21:13, 87:5, 128:4 Brown [4] - 49:2, 105:17, 127:17, 134:14 BROWN [1] - 127:17 brown [1] - 91:4 bucks [1] - 80:14 Buenz [1] - 105:4 build [4] - 20:17, 57:15, 140:16, 172:3 building [107] - 2:7, 2:7, 15:6, 18:16, 19:16, 20:9, 21:7, 24:4, 24:5, 24:7, 24:8, 24:9, 24:18, 25:1, 28:13, 33:6, 35:4, 35:7, 35:11, 63:9, 89:9, 104:11, 105:12, 105:14, 105:15, 107:13, 107:16, 107:18, 108:1, 110:7, 111:10, 115:2, 116:16, 116:17, 118:2, 121:5, 121:14, 121:15, 122:2, 122:5, 122:6, 122:7, 123:1, 123:4, 123:12, 123:13, 123:18, 124:2, 124:11, 124:15, 125:1, 125:6, 125:8, 125:10, 125:11, 125:13, 126:2, 126:3, 126:5, 127:14, 128:5, 129:12, 129:13, 129:17, 130:2, 130:4, 130:10, 131:14, 132:3, 132:13, 132:17, 133:6, 134:11, 136:15, 137:2, 137:11, 137:14, 138:12, 139:17, 140:3, 140:4, 140:5, 140:16, 145:5, 147:18, 148:17, 150:12, 152:4, 152:5, 153:18, 155:4, 155:9, 157:15, 159:10, 160:2, 162:9, 165:4, 165:6, 166:3, 166:5, 167:12, 171:1, 171:4, 171:5 buildings [44] - 19:16, 22:6, 25:2, 67:6, 104:8, 107:12, 111:6, 115:16, 116:2, 117:11, 119:12, 122:1, 122:13, 124:6, 124:8, 125:17, 126:1, 127:2, 138:8, 141:13, 142:1, 144:18, 145:4, 145:9, 147:6, 147:17, 148:2, 148:4, 149:7,</p>	<p>149:10, 149:18, 150:17, 150:18, 151:10, 151:13, 151:17, 152:11, 157:6, 164:11, 165:16, 165:17, 167:5, 167:8, 169:16 bulk [2] - 35:4, 110:1 bullet [3] - 36:14, 37:7, 37:9 bunch [3] - 48:9, 48:16, 143:2 bus [1] - 34:12 business [2] - 3:12, 134:2 BUSINESS [1] - 2:2 Business [1] - 2:10 businesses [1] - 6:18 busy [2] - 5:14, 169:1</p> <p>C</p> <p>CAD [1] - 24:2 cafe [7] - 118:8, 119:6, 140:4, 140:5, 146:6, 146:13, 146:18 cafe's [1] - 146:17 caliber [2] - 32:2, 76:12 caliper [7] - 33:2, 74:9, 74:10, 76:6, 77:1, 77:4, 77:7 calipers [3] - 74:16, 74:17, 76:13 CAMBRIDGE [1] - 1:1 Cambridge [41] - 1:6, 3:5, 8:12, 12:2, 13:2, 15:14, 15:15, 24:8, 37:14, 41:11, 45:14, 45:18, 47:18, 54:10, 66:16, 100:12, 103:4, 106:6, 106:14, 110:4, 110:8, 111:7, 111:9, 111:12, 111:16, 122:17, 123:3, 124:3, 131:6, 131:7, 131:18, 132:10, 132:18, 137:14, 138:5, 145:9, 157:13, 157:16, 160:1, 160:10 Cameron [7] - 19:16, 20:8, 20:16, 23:3, 24:7, 28:7, 34:2 Cannabis [1] - 5:1 cantalupa [1] - 102:14 CANTALUPA [14] -</p>	<p>102:16, 126:11, 138:2, 139:6, 139:18, 140:4, 140:14, 141:9, 142:11, 142:17, 144:1, 144:6, 172:13, 173:16 Cantalupa [1] - 102:17 capability [1] - 129:15 capacity [1] - 66:8 capture [1] - 135:14 CAPTURING [1] - 1:17 car [1] - 9:9 care [2] - 69:16, 124:10 cared [1] - 82:18 careful [2] - 85:2, 136:3 carried [1] - 58:3 cars [1] - 23:12 case [6] - 31:18, 44:10, 47:17, 54:18, 62:15, 159:15 casement [1] - 22:4 cases [2] - 48:3, 48:6 cast [1] - 103:11 CATHERINE [85] - 3:3, 10:8, 10:13, 10:16, 10:18, 11:3, 11:15, 14:12, 25:10, 27:2, 27:11, 27:15, 29:6, 30:1, 33:8, 36:17, 37:7, 38:7, 38:11, 40:4, 40:8, 43:5, 43:11, 46:4, 46:7, 46:13, 49:10, 49:16, 50:13, 52:7, 52:12, 53:12, 55:2, 55:9, 55:16, 59:2, 62:12, 63:15, 64:18, 65:13, 67:15, 73:8, 73:12, 75:1, 79:9, 82:2, 82:8, 82:13, 82:15, 85:12, 85:15, 87:1, 87:11, 87:14, 92:14, 92:17, 93:11, 93:14, 94:4, 95:12, 96:6, 96:8, 97:4, 98:17, 99:4, 99:7, 99:10, 99:15, 102:11, 102:13, 120:2, 120:6, 139:11, 142:7, 144:12, 155:11, 158:10, 158:17, 162:12, 164:16, 171:17, 172:2, 173:4, 173:12, 173:18 Catherine [4] - 1:7,</p>
---	---	---	--

<p>46:12, 176:4, 176:11 caveat [1] - 46:2 CDD [2] - 35:17, 106:16 cedar [3] - 76:17, 77:5, 77:6 cement [2] - 21:18, 22:2 Center [14] - 100:12, 100:13, 103:4, 110:4, 110:9, 111:7, 111:9, 111:12, 111:16, 138:5, 157:13, 160:2, 160:11 center [9] - 48:5, 50:14, 55:14, 56:1, 57:15, 59:15, 120:8, 121:8, 145:16 century [3] - 132:3, 137:15, 167:5 certain [6] - 17:1, 49:8, 108:4, 127:6, 132:12, 155:13 certainly [7] - 4:15, 43:17, 59:3, 68:16, 69:12, 83:13, 86:3 CERTIFICATION [1] - 176:15 certified [2] - 10:11, 107:7 Certified [2] - 176:4, 176:12 certify [1] - 176:5 CERTIFYING [1] - 176:16 chain [1] - 32:7 Chair [5] - 1:7, 3:9, 11:18, 14:13, 164:4 Chairman [1] - 166:8 challenges [2] - 83:11, 153:3 challenging [2] - 40:11, 44:1 Chan [1] - 21:9 CHAN [15] - 22:18, 74:17, 75:3, 75:10, 75:13, 75:17, 76:2, 76:5, 76:9, 76:16, 77:6, 90:1, 94:3, 94:6, 94:15 chance [3] - 46:14, 69:2, 113:6 change [7] - 28:4, 31:3, 64:2, 64:6, 91:14, 148:2, 175:6 CHANGE [6] - 175:8, 175:9, 175:10, 175:11, 175:12, 175:13</p>	<p>changed [4] - 13:16, 25:14, 29:16, 66:5 changes [15] - 12:8, 15:3, 15:4, 19:2, 19:5, 19:6, 20:5, 21:6, 24:3, 25:6, 110:17, 111:15, 115:7, 147:4, 175:16 changing [2] - 104:17, 117:18 channels [1] - 126:14 Chanukah [1] - 23:9 character [2] - 133:7, 133:8 CHARLES [1] - 30:13 Charles [2] - 30:13, 123:2 Charlie [1] - 38:18 Chicago [2] - 105:3, 119:16 Chilton [2] - 104:12, 132:6 Chilton's [1] - 172:14 choice [1] - 101:13 circled [1] - 116:2 circulation [18] - 108:13, 113:13, 113:14, 113:17, 115:5, 115:8, 115:12, 115:13, 117:8, 117:9, 147:15, 148:12, 152:16, 155:16, 156:9, 156:12, 158:6, 161:1 CITY [1] - 1:1 city [17] - 32:14, 35:16, 42:4, 52:13, 54:15, 54:17, 67:8, 97:15, 98:6, 105:18, 124:5, 149:8, 159:18, 166:14, 167:2 City [33] - 1:10, 3:7, 3:15, 4:8, 4:14, 5:13, 6:1, 7:5, 7:6, 7:13, 8:1, 8:16, 9:18, 26:2, 26:4, 26:17, 49:7, 54:18, 55:13, 62:3, 66:3, 66:5, 78:9, 78:12, 80:15, 96:13, 98:12, 100:8, 110:14, 122:17, 123:3, 161:17 City's [3] - 43:2, 54:4, 71:16 citywide [1] - 66:10 clipboard [2] - 21:7, 89:18</p>	<p>clarification [1] - 126:13 clarified [2] - 17:4, 19:13 clarify [3] - 19:7, 21:12, 54:10 clear [12] - 13:13, 48:3, 48:4, 49:17, 54:3, 55:12, 63:12, 67:18, 82:3, 92:3, 136:11, 164:13 clearance [1] - 42:14 clearly [2] - 70:12, 71:18 clever [1] - 32:10 client [4] - 62:16, 107:11, 133:14, 137:11 client's [1] - 11:11 clients [1] - 64:8 close [1] - 46:1 closely [1] - 121:16 closer [3] - 23:18, 82:9, 159:8 clustering [1] - 69:2 co [1] - 52:15 co-managed [1] - 52:15 cobblestone [1] - 18:13 cobblestones [2] - 17:10, 31:13 Cohen [1] - 1:8 COHEN [54] - 10:15, 27:4, 27:8, 27:10, 46:10, 46:15, 47:12, 49:15, 50:4, 50:16, 52:9, 53:5, 53:9, 55:7, 60:6, 60:9, 60:18, 61:10, 62:11, 73:10, 73:14, 74:3, 74:8, 75:7, 75:18, 76:15, 77:8, 77:12, 79:5, 79:18, 80:10, 81:2, 82:1, 83:15, 85:3, 85:6, 85:9, 85:18, 86:7, 95:18, 97:2, 97:9, 142:8, 142:12, 143:15, 144:4, 144:11, 144:16, 146:12, 146:16, 150:9, 164:4, 169:12, 170:13 colleague [1] - 134:14 colleagues [2] - 87:12, 150:4 collecting [1] - 57:13 color [4] - 69:18, 91:3, 91:8, 171:11 colorfully [1] - 170:17</p>	<p>colors [10] - 87:17, 88:4, 88:6, 88:16, 91:13, 92:5, 94:16, 94:18, 114:15, 114:16 combination [2] - 114:6, 136:6 combined [1] - 106:15 combines [1] - 120:16 comfort [1] - 51:15 comfortable [4] - 97:1, 97:5, 108:5, 152:2 coming [7] - 5:8, 6:8, 6:14, 128:12, 131:2, 149:12, 157:16 commence [1] - 153:13 commensurate [1] - 98:3 comment [14] - 27:3, 27:12, 30:3, 30:7, 33:9, 66:15, 68:11, 68:13, 81:6, 87:16, 88:17, 165:1, 167:16, 172:3 commenters [1] - 40:16 comments [14] - 33:13, 36:14, 36:18, 40:5, 65:16, 86:18, 87:5, 95:14, 139:9, 139:12, 163:8, 169:7, 169:13, 171:18 commercial [18] - 17:15, 24:8, 104:11, 108:1, 108:2, 110:2, 110:12, 111:10, 112:13, 141:13, 142:2, 145:4, 149:10, 153:18, 155:4, 155:9, 165:6, 166:13 Commission [1] - 176:13 commit [2] - 13:15, 49:18 commitment [3] - 63:2, 64:17, 65:11 commitments [1] - 13:11 commits [2] - 49:13, 49:17 committed [2] - 57:8, 83:4 Committee [7] - 6:4, 6:14, 7:7, 7:12, 8:5, 8:16, 10:2 Committee's [1] -</p>	<p>4:10 common [4] - 50:8, 56:5, 58:4, 76:10 COMMONWEALTH [1] - 176:2 combination [1] - 126:14 communications [1] - 57:3 Community [5] - 1:11, 2:2, 14:2, 34:15, 175:3 community [6] - 12:10, 15:18, 37:5, 37:11, 68:3, 80:17 compact [1] - 85:4 companies [1] - 160:15 comparable [1] - 171:14 compelling [1] - 159:15 complete [1] - 10:11 completely [1] - 70:17 complied [1] - 16:2 complies [1] - 71:16 compliments [1] - 170:4 comply [1] - 64:9 composed [1] - 120:10 composition [2] - 120:15, 151:6 comprehensive [2] - 12:14, 13:18 compromised [1] - 146:5 conceivable [1] - 149:1 conceive [1] - 103:9 Concept [1] - 2:12 concept [7] - 101:1, 101:5, 107:8, 113:16, 119:17, 121:6, 122:11 conceptual [1] - 119:3 concern [7] - 16:8, 23:11, 26:13, 63:17, 63:18, 69:7, 87:8 concerned [5] - 43:15, 64:13, 86:14, 91:17, 95:7 concerns [4] - 16:1, 45:2, 57:3, 139:9 conclusion [2] - 146:4, 165:16 conclusions [3] - 106:18, 149:13, 149:14 Concord/Alewife [1] -</p>
--	--	---	---	--

<p>32:16 concrete [2] - 56:16, 149:3 condenser [4] - 68:13, 69:11, 71:12, 72:7 condensers [4] - 19:8, 28:17, 71:7, 71:9 condensing [1] - 70:13 condition [14] - 18:7, 31:2, 47:10, 51:18, 58:14, 61:4, 62:9, 64:13, 67:5, 72:12, 73:4, 98:1, 98:10, 117:4 condition's [1] - 61:18 conditions [6] - 13:5, 53:3, 62:14, 97:12, 97:13, 98:15 condominium [4] - 63:7, 63:12, 63:13, 120:16 condominiums [1] - 127:11 condos [2] - 127:8, 127:9 conference [1] - 101:16 confidence [1] - 61:13 configurations [1] - 68:18 confirm [1] - 11:8 confusing [1] - 60:7 connect [6] - 8:14, 26:7, 26:17, 33:5, 148:6, 148:8 Connecticut [1] - 104:13 connecting [2] - 26:11, 26:12 connection [4] - 113:17, 126:7, 146:3, 156:1 connections [10] - 114:1, 114:4, 115:10, 147:17, 156:14, 157:5, 158:14, 161:2, 162:2, 162:5 connectivity [1] - 113:7 connector [6] - 113:15, 114:9, 115:1, 115:11, 116:8, 117:2 Connolly [1] - 1:7 CONNOLLY [85] - 3:3,</p>	<p>10:8, 10:13, 10:16, 10:18, 11:3, 11:15, 14:12, 25:10, 27:2, 27:11, 27:15, 29:6, 30:1, 33:8, 36:17, 37:7, 38:7, 38:11, 40:4, 40:8, 43:5, 43:11, 46:4, 46:7, 46:13, 49:10, 49:16, 50:13, 52:7, 52:12, 53:12, 55:2, 55:9, 55:16, 59:2, 62:12, 63:15, 64:18, 65:13, 67:15, 73:8, 73:12, 75:1, 79:9, 82:2, 82:8, 82:13, 82:15, 85:12, 85:15, 87:1, 87:11, 87:14, 92:14, 92:17, 93:11, 93:14, 94:4, 95:12, 96:6, 96:8, 97:4, 98:17, 99:4, 99:7, 99:10, 99:15, 102:11, 102:13, 120:2, 120:6, 139:11, 142:7, 144:12, 155:11, 158:10, 158:17, 162:12, 164:16, 171:17, 172:2, 173:4, 173:12, 173:18 consider [4] - 135:16, 154:7, 155:10, 156:5 consideration [1] - 61:9 considered [2] - 4:8, 78:4 considers [1] - 162:1 consistent [2] - 60:3, 96:12 constantly [1] - 149:17 constrained [1] - 145:7 construct [1] - 2:7 construction [1] - 38:5 consult [2] - 69:12, 73:4 consultation [1] - 69:5 contaminants [1] - 13:5 contamination [3] - 37:17, 68:7 context [7] - 16:6, 35:8, 103:6, 151:16, 152:1, 169:17, 170:3 continually [1] - 129:2</p>	<p>continue [6] - 9:18, 30:7, 72:2, 152:17, 173:7, 173:14 continued [5] - 2:6, 3:10, 11:5, 12:5, 126:8 continuous [1] - 123:16 contrary [1] - 37:6 contrast [3] - 170:17, 171:8, 171:12 contribution [2] - 78:9, 80:16 control [10] - 33:16, 43:2, 43:12, 44:18, 49:9, 50:12, 50:15, 51:8, 57:10, 58:1 CONTROL [1] - 176:16 controlled [2] - 42:4, 47:14 controls [1] - 50:10 controversy [1] - 144:4 conversation [6] - 6:11, 102:2, 144:5, 166:7, 173:7, 173:14 conversations [1] - 28:10 converted [1] - 66:18 coordination [1] - 37:11 copy [3] - 14:16, 21:15, 37:3 Cordwell [1] - 105:4 core [2] - 146:1, 166:13 corner [16] - 17:14, 20:6, 24:5, 24:10, 33:14, 104:9, 107:14, 110:5, 111:8, 122:6, 123:17, 130:4, 135:9, 136:13, 148:14, 157:15 corners [1] - 123:7 corollary [1] - 170:15 corporate [1] - 160:13 correct [9] - 20:3, 43:14, 59:5, 63:7, 90:12, 96:6, 96:9, 142:16, 174:2 corrected [1] - 20:4 correction [1] - 175:6 corrections [1] - 175:15 correlate [1] - 90:5 corridor [1] - 117:13 Council [15] - 3:15, 4:9, 4:14, 5:7, 5:13,</p>	<p>6:1, 7:5, 8:16, 9:12, 66:4, 66:5, 67:11, 100:8, 126:17, 161:17 Council's [2] - 7:7, 10:1 counter [2] - 61:2, 142:3 counter-party [1] - 61:2 country [1] - 145:14 counts [1] - 41:3 couple [10] - 5:13, 40:15, 42:9, 65:15, 73:10, 103:2, 112:10, 131:12, 132:14, 166:8 course [6] - 7:4, 16:2, 17:12, 59:13, 98:5, 165:3 courtesy [1] - 14:15 courtyard [1] - 147:5 cover [3] - 65:11, 105:9, 143:13 CRA [1] - 153:1 crank [1] - 139:9 create [13] - 14:8, 24:18, 60:2, 121:1, 122:4, 123:10, 126:6, 132:17, 133:16, 144:7, 148:11, 154:5, 154:10 created [3] - 17:10, 125:15, 135:14 creates [5] - 124:2, 126:7, 137:15, 160:11, 160:13 creating [4] - 128:17, 131:16, 137:17, 144:2 cringed [1] - 151:11 criteria [3] - 96:4, 96:15, 96:18 critical [2] - 153:11, 160:6 crossing [1] - 83:9 curious [2] - 152:13, 168:3 current [3] - 35:3, 54:17, 153:2 customers [1] - 141:17 cut [2] - 84:7, 164:6 cutback [1] - 148:16 cyclicality [1] - 142:3 cyclists [1] - 10:2</p> <p>D</p> <p>dance [1] - 137:4</p>	<p>dark [2] - 22:13, 94:11 Dash [1] - 1:12 DASH [2] - 84:14, 162:7 date [3] - 4:18, 26:18, 175:7 datum [1] - 154:10 David [2] - 18:10, 134:14 day-to-day [1] - 7:15 days [1] - 38:1 dead [2] - 83:18, 147:7 deal [2] - 136:15, 145:12 dealing [2] - 64:3, 118:11 dealt [2] - 15:4, 68:8 decent [3] - 74:11, 74:12, 150:1 decided [1] - 6:6 decidedly [1] - 133:5 deck [1] - 20:10 deckers [1] - 70:9 deed [2] - 48:16, 58:1 deeds [1] - 58:3 deep [1] - 91:11 deeper [1] - 137:5 define [1] - 94:16 definitely [2] - 30:10, 108:6 deliver [3] - 127:4, 127:6, 137:12 delivered [1] - 175:3 delivering [1] - 134:5 demolish [1] - 2:7 demolition [1] - 38:5 dense [2] - 77:15, 81:8 densely [1] - 140:17 density [4] - 34:9, 35:3, 120:18, 161:10 Department [7] - 2:3, 14:2, 34:16, 37:15, 54:13, 57:9, 175:4 department [2] - 42:17, 72:15 departments [1] - 35:16 describe [1] - 103:7 described [3] - 38:3, 42:5, 170:18 description [1] - 8:2 design [23] - 12:8, 24:11, 28:16, 31:14, 32:10, 68:14, 86:9, 86:12, 96:12, 99:2, 105:6, 105:16, 107:17, 113:8, 120:9, 122:12,</p>
--	---	--	---	--

<p>122:14, 135:13, 136:10, 143:17, 154:3, 163:6, 163:9 designed [4] - 36:5, 104:12, 105:3, 170:18 designer [1] - 21:10 desire [2] - 11:11, 144:7 detail [7] - 18:9, 51:11, 126:5, 138:4, 141:11, 142:8, 142:13 detailed [3] - 36:3, 107:17, 153:16 details [4] - 37:12, 52:2, 81:17, 109:10 determine [3] - 48:18, 56:11, 62:3 determines [1] - 42:17 develop [5] - 124:10, 126:8, 136:5, 136:10, 161:4 developed [9] - 13:17, 56:11, 69:15, 101:4, 128:15, 143:2, 143:9, 148:1, 156:17 developer [5] - 6:10, 6:11, 7:8, 7:9, 35:7 developing [1] - 36:16 development [22] - 5:1, 14:7, 34:11, 36:2, 39:8, 41:8, 100:17, 100:18, 101:6, 101:8, 101:14, 101:18, 109:14, 110:2, 110:8, 110:12, 111:11, 112:14, 113:2, 120:9, 131:7, 149:1 Development [8] - 1:11, 2:3, 2:12, 14:2, 34:16, 100:1, 100:11, 175:3 developments [3] - 77:15, 110:3, 110:16 device [1] - 123:13 DEVON [3] - 119:13, 120:7, 125:5 Devon [1] - 119:14 diagonal [3] - 148:3, 148:12, 148:15 die [1] - 83:16 died [1] - 84:6 difference [5] - 17:9, 63:11, 101:3, 171:5,</p>	<p>172:11 different [24] - 4:6, 12:16, 21:18, 22:1, 35:10, 48:2, 54:13, 56:15, 88:4, 88:5, 88:6, 88:11, 90:3, 95:9, 101:6, 128:6, 131:13, 146:15, 149:7, 157:14, 160:8, 167:2, 172:8 difficult [4] - 44:1, 44:3, 104:16, 140:15 dimensional [1] - 85:6 DIRECT [1] - 176:16 direction [5] - 92:15, 95:3, 95:10, 163:5, 163:10 DIRECTION [1] - 176:16 directly [2] - 17:13, 34:2 Director [1] - 40:13 director [2] - 127:18, 173:9 dirt [1] - 31:11 disagree [1] - 78:16 discontinued [2] - 60:12, 60:16 discuss [1] - 8:18 discussed [6] - 6:6, 7:9, 29:15, 86:1, 97:12, 151:18 discussing [2] - 30:11, 160:4 discussion [12] - 2:11, 4:12, 9:12, 25:17, 30:6, 30:8, 51:6, 65:18, 98:16, 98:18, 164:5, 169:11 discussions [8] - 12:15, 26:9, 50:1, 68:10, 106:8, 106:10, 157:2, 161:6 disjustice [1] - 103:12 dismantled [1] - 121:7 displayed [1] - 136:7 disrepair [1] - 31:11 distinct [3] - 120:11, 124:3, 126:7 distinction [1] - 54:7 distributed [1] - 101:10 District [4] - 3:13, 100:12, 153:1, 162:3 district [17] - 5:3, 5:6,</p>	<p>35:1, 36:6, 100:11, 100:15, 101:10, 104:17, 113:3, 113:8, 113:11, 114:2, 122:10, 137:1, 137:16, 143:8, 156:13 districtwide [1] - 113:12 diversity [1] - 161:7 dizzy [1] - 141:16 doctrine [1] - 58:5 document [1] - 55:18 documentation [1] - 101:12 DOES [1] - 176:15 done [8] - 17:5, 24:13, 41:17, 67:8, 71:3, 78:11, 104:2, 163:11 door [3] - 9:9, 145:11 doorways [2] - 19:3, 19:7 DORIS [1] - 29:9 Doris [1] - 29:10 down [22] - 20:12, 24:4, 24:11, 29:13, 39:5, 56:12, 75:12, 84:2, 84:5, 121:11, 121:12, 123:11, 124:18, 128:14, 130:5, 130:6, 130:9, 131:3, 135:5, 156:3, 167:9, 167:11 downstairs [1] - 14:17 Downtown [1] - 123:2 downzoning [2] - 34:16, 35:18 drafted [1] - 65:9 drape [1] - 121:12 drapes [1] - 121:11 drawing [1] - 70:12 drawings [1] - 90:6 driven [1] - 107:15 driveway [1] - 41:3 drove [1] - 127:14 due [1] - 172:14 during [4] - 41:7, 98:11, 136:1, 159:6 dwell [1] - 14:18</p>	<p>east [1] - 122:18 east/west [2] - 115:10, 116:8 Eastern [2] - 76:14, 77:3 easy [1] - 165:3 echo [1] - 161:16 edge [8] - 118:3, 118:14, 128:17, 129:10, 131:1, 154:6, 154:9, 155:6 edges [1] - 117:16 editorial [1] - 37:9 Edmunds [1] - 30:14 effect [1] - 167:8 effectively [1] - 105:9 efficiency [1] - 149:16 effort [1] - 44:10 efforts [2] - 64:14, 145:2 egalitarian [1] - 160:14 egress [1] - 58:7 eight [1] - 76:17 either [14] - 19:5, 31:5, 54:5, 55:5, 57:1, 60:16, 84:5, 84:6, 96:16, 98:3, 105:13, 105:14, 114:8, 146:17 electric [1] - 27:5 electronically [1] - 175:4 element [7] - 93:4, 123:18, 124:3, 135:6, 135:8, 154:15, 156:4 elements [6] - 93:12, 123:8, 135:1, 153:16, 154:3, 154:9 elevation [2] - 87:18, 95:8 elevations [6] - 24:2, 88:7, 89:15, 92:10, 92:11, 93:3 eligible [2] - 45:12, 45:14 Elm [1] - 36:7 Elmwood [18] - 2:6, 2:9, 3:10, 11:7, 12:3, 24:5, 24:10, 26:7, 26:8, 29:11, 29:13, 34:8, 42:2, 53:10, 53:14, 60:5, 79:11, 79:15 elsewhere [2] - 32:14, 105:18 emphasize [1] - 158:12 employees [4] -</p>	<p>133:17, 134:1, 134:6, 135:18 emptor [1] - 46:2 empty [1] - 24:11 encountered [1] - 43:17 encounters [1] - 12:16 encourage [2] - 115:7, 158:2 encouraged [2] - 163:3, 163:17 End [2] - 124:14, 125:8 end [19] - 5:15, 8:8, 15:15, 17:4, 17:9, 17:11, 18:14, 21:16, 24:4, 93:4, 100:7, 100:16, 103:18, 119:12, 121:9, 126:16, 136:16, 137:13, 161:15 endeavor [1] - 83:13 ended [1] - 169:7 ends [1] - 123:13 energy [3] - 8:6, 8:9, 149:16 enforceable [1] - 62:8 enforcement [3] - 42:14, 43:1, 44:16 engage [2] - 133:18, 134:7 engaged [1] - 68:9 engagement [1] - 37:6 engineer [4] - 54:15, 54:17, 69:13, 71:3 engineers [1] - 69:5 England [1] - 132:11 English [1] - 40:2 enhance [2] - 113:7, 114:4 enhanced [2] - 148:9, 157:4 enhancing [3] - 115:9, 117:12, 163:12 enjoy [1] - 136:1 enjoying [1] - 39:6 ensure [1] - 13:18 entail [1] - 51:14 entire [5] - 80:2, 137:1, 150:13, 150:15, 156:13 entirely [1] - 15:14 entourage [1] - 20:3 entrances [1] - 115:14 entries [2] - 116:2, 118:15 environment [4] -</p>
		<p>E</p> <p>early [7] - 3:11, 6:13, 57:2, 119:2, 133:11, 139:8, 166:18 earmarked [1] - 78:10 easement [1] - 50:11 East [1] - 106:13</p>		

<p>133:16, 149:8, 152:18, 153:7</p> <p>Environment [1] - 8:4</p> <p>environmental [1] - 32:13</p> <p>equally [2] - 128:17, 133:13</p> <p>ERRATA [1] - 175:1</p> <p>Errata [2] - 175:2, 175:7</p> <p>especially [3] - 32:3, 32:4, 100:14</p> <p>essence [1] - 50:11</p> <p>essentially [6] - 8:2, 60:12, 82:5, 115:12, 130:1, 164:14</p> <p>establish [1] - 42:16</p> <p>established [2] - 44:12, 151:5</p> <p>estimate [1] - 20:11</p> <p>estimated [1] - 41:5</p> <p>etcetera [2] - 48:13, 48:14</p> <p>evaluate [1] - 166:2</p> <p>evaluating [2] - 169:16, 170:2</p> <p>EVANS [1] - 173:11</p> <p>Evans [1] - 173:11</p> <p>evening [8] - 3:4, 11:17, 14:13, 33:12, 40:12, 107:2, 132:5, 140:6</p> <p>evolution [3] - 110:13, 112:2, 112:4</p> <p>evolutions [1] - 103:3</p> <p>evolved [3] - 104:6, 106:11, 157:11</p> <p>exactly [8] - 52:10, 58:2, 67:11, 88:13, 92:7, 126:14, 163:8, 168:17</p> <p>example [2] - 114:10, 117:7</p> <p>except [4] - 19:12, 55:9, 140:2, 175:15</p> <p>excessive [1] - 35:3</p> <p>excited [1] - 105:7</p> <p>exciting [1] - 103:3</p> <p>excuse [2] - 28:2, 56:13</p> <p>executed [1] - 47:2</p> <p>executive [1] - 173:9</p> <p>exercise [1] - 169:18</p> <p>existent [1] - 14:9</p> <p>existing [15] - 2:7, 20:18, 23:5, 53:3, 117:4, 117:12, 117:14, 118:6, 124:14, 141:14, 143:7, 145:18,</p>	<p>147:17, 147:18, 153:5</p> <p>exists [1] - 133:8</p> <p>exiting [1] - 23:12</p> <p>expansion [3] - 5:3, 5:6, 157:3</p> <p>expect [1] - 41:11</p> <p>expectation [1] - 41:14</p> <p>expecting [1] - 11:11</p> <p>experience [5] - 31:18, 60:4, 69:4, 91:13, 143:11</p> <p>expertise [1] - 73:15</p> <p>experts [1] - 144:2</p> <p>Expires [1] - 176:13</p> <p>explain [1] - 22:17</p> <p>explaining [1] - 36:16</p> <p>explicitly [1] - 97:17</p> <p>explored [1] - 165:11</p> <p>exploring [1] - 50:2</p> <p>express [1] - 130:4</p> <p>expressed [1] - 129:6</p> <p>extensively [1] - 17:18</p> <p>extent [5] - 44:11, 44:15, 61:11, 134:10, 147:11</p> <p>extraordinarily [1] - 105:6</p> <p>extremely [3] - 141:1, 159:12, 160:3</p> <p>eyes [1] - 129:1</p> <hr/> <p>F</p> <p>fabric [1] - 171:6</p> <p>facade [2] - 123:9, 131:9</p> <p>facades [2] - 115:2, 123:10</p> <p>face [2] - 118:2</p> <p>faces [1] - 123:11</p> <p>facilities [2] - 9:15, 9:16</p> <p>fact [3] - 51:8, 128:1, 172:7</p> <p>factor [1] - 72:1</p> <p>factors [1] - 41:13</p> <p>factual [1] - 139:14</p> <p>fair [3] - 72:10, 92:13</p> <p>fairly [1] - 111:13</p> <p>fall [1] - 6:15</p> <p>familiar [2] - 105:17, 156:15</p> <p>family [1] - 67:6</p> <p>fan [2] - 31:12, 71:10</p> <p>far [8] - 32:12, 55:3, 56:4, 58:14, 108:6, 120:5, 152:3,</p>	<p>152:10</p> <p>farm [1] - 48:9</p> <p>Farmer [1] - 49:1</p> <p>Farooq [1] - 1:10</p> <p>FAROOQ [4] - 3:8, 6:1, 158:18, 168:8</p> <p>fascinating [1] - 144:14</p> <p>favor [2] - 11:1, 99:5</p> <p>Fawcett [2] - 30:16, 32:1</p> <p>fee [3] - 55:14, 57:14, 58:1</p> <p>feedback [4] - 12:6, 13:7, 102:3, 168:3</p> <p>feet [30] - 2:8, 17:8, 20:18, 21:2, 21:3, 23:2, 53:11, 56:18, 67:3, 76:18, 77:11, 101:8, 116:9, 119:1, 120:15, 124:6, 127:3, 127:4, 127:11, 129:3, 130:6, 134:18, 165:8, 165:9, 165:18, 167:12, 167:13</p> <p>fellow [2] - 129:3, 162:13</p> <p>felt [2] - 13:9, 69:8</p> <p>fence [8] - 22:15, 22:16, 23:1, 23:6, 23:8, 23:13, 23:14, 32:7</p> <p>fencing [1] - 15:6</p> <p>fenestration [1] - 126:4</p> <p>few [6] - 4:6, 16:4, 78:18, 81:13, 117:16, 146:18</p> <p>fewer [1] - 147:1</p> <p>fiber [2] - 21:18, 22:2</p> <p>fiberglass [1] - 22:4</p> <p>figure [4] - 8:13, 58:16, 80:13, 83:17</p> <p>file [1] - 108:16</p> <p>filed [2] - 47:5, 107:5</p> <p>filing [2] - 108:9, 139:10</p> <p>fill [5] - 100:1, 100:18, 101:5, 107:9, 122:8</p> <p>final [3] - 4:2, 9:6, 139:10</p> <p>finalists [1] - 8:7</p> <p>finalized [1] - 137:8</p> <p>finalizing [2] - 102:4, 126:15</p> <p>finally [1] - 105:11</p> <p>findings [5] - 95:15, 96:1, 97:6, 97:8, 97:10</p>	<p>finished [3] - 22:2, 22:7, 142:15</p> <p>fire [2] - 42:17</p> <p>firm [5] - 103:14, 105:7, 132:8, 133:1, 149:11</p> <p>first [22] - 11:4, 16:4, 29:12, 30:6, 39:18, 53:7, 65:17, 74:8, 117:3, 120:12, 120:13, 121:4, 127:10, 132:10, 132:11, 132:17, 135:2, 150:11, 153:15, 168:6, 168:10</p> <p>fit [2] - 35:8, 167:10</p> <p>five [8] - 11:10, 34:17, 53:7, 76:12, 77:2, 99:11, 149:18, 165:12</p> <p>five-minute [1] - 99:11</p> <p>fix [1] - 42:10</p> <p>fixed [1] - 147:16</p> <p>fixtures [1] - 22:13</p> <p>flat [1] - 151:12</p> <p>flexibility [3] - 58:10, 58:13, 137:6</p> <p>flexible [2] - 118:9, 134:6</p> <p>floor [9] - 11:16, 17:1, 19:2, 70:8, 108:13, 121:15, 126:6, 129:14, 137:4</p> <p>Floor [1] - 1:5</p> <p>floors [1] - 129:14</p> <p>flow [3] - 29:13, 29:17, 71:6</p> <p>flower [1] - 73:17</p> <p>flowing [1] - 169:9</p> <p>Flynn [1] - 1:8</p> <p>FLYNN [11] - 5:18, 10:17, 36:9, 71:17, 72:14, 87:3, 93:8, 93:16, 97:3, 99:1, 151:8</p> <p>focus [5] - 13:12, 14:4, 61:16, 152:16, 162:16</p> <p>focusing [2] - 8:9, 112:10</p> <p>focussed [2] - 56:8, 115:6</p> <p>folks [3] - 30:2, 96:16, 97:1</p> <p>follow [2] - 71:17, 108:5</p> <p>following [2] - 5:2, 97:12</p> <p>food [2] - 147:1,</p>	<p>147:10</p> <p>foot [4] - 22:16, 23:10, 116:3, 117:10</p> <p>footage [4] - 108:4, 141:6, 171:3, 171:14</p> <p>footprint [2] - 146:18, 147:1</p> <p>footprinted [1] - 144:9</p> <p>FOR [1] - 1:1</p> <p>forced [2] - 26:15, 166:2</p> <p>foregoing [1] - 175:15</p> <p>FOREGOING [1] - 176:15</p> <p>foreground [2] - 123:3, 130:17</p> <p>forever [1] - 150:10</p> <p>forget [1] - 35:2</p> <p>forgive [1] - 86:7</p> <p>forgot [1] - 14:18</p> <p>forgotten [1] - 173:8</p> <p>form [5] - 44:16, 109:18, 171:2, 171:4, 171:12</p> <p>format [1] - 101:18</p> <p>format [2] - 160:5, 172:15</p> <p>formerly [2] - 103:4, 110:1</p> <p>forms [1] - 171:9</p> <p>forth [2] - 22:5, 176:6</p> <p>fortunate [1] - 133:1</p> <p>forward [20] - 3:16, 3:17, 4:1, 4:15, 11:12, 27:18, 29:8, 52:17, 58:3, 72:16, 82:18, 95:14, 129:2, 138:18, 154:7, 154:12, 155:17, 162:4, 163:6, 173:2</p> <p>foster [1] - 166:17</p> <p>foundational [1] - 134:3</p> <p>fountain [1] - 118:13</p> <p>four [10] - 25:1, 34:3, 76:12, 76:13, 76:18, 77:7, 104:7, 149:18, 150:3, 164:10</p> <p>four-inch [1] - 76:12</p> <p>four-story [2] - 25:1, 34:3</p> <p>framework [2] - 6:8, 6:15</p> <p>frankly [6] - 30:15, 132:10, 135:13, 135:16, 139:1, 169:15</p> <p>free [1] - 169:9</p> <p>French [1] - 22:3</p>
--	---	---	---	---

<p>frequently [1] - 78:11 Friday [1] - 9:7 friends [1] - 129:4 front [3] - 59:14, 114:8, 121:13 frontage [4] - 56:17, 79:1, 82:7, 83:6 fronts [1] - 121:5 full [1] - 169:2 fully [1] - 16:2 functionally [1] - 101:2 funded [2] - 33:1, 98:3 furnished [1] - 53:3 future [1] - 56:15</p> <p>G</p> <p>Galileo [4] - 104:10, 107:14, 110:6, 111:8 game [1] - 166:18 gang [1] - 84:17 garage [24] - 34:4, 105:10, 110:1, 110:13, 111:5, 112:11, 112:12, 115:15, 116:16, 116:18, 119:12, 121:7, 121:9, 121:13, 141:8, 141:14, 141:16, 142:14, 142:18, 144:9, 146:4, 153:8, 156:2, 159:11 garages [3] - 20:15, 116:15, 144:3 garden [4] - 118:7, 119:6, 159:16, 162:10 gardener [1] - 73:18 gardens [1] - 135:17 garner [1] - 128:4 gateway [4] - 104:15, 135:7, 135:9, 136:13 gathering [1] - 119:4 General [1] - 2:10 GENERAL [2] - 1:2, 2:2 general [5] - 86:8, 96:3, 96:14, 96:18, 151:9 generally [3] - 106:18, 122:8, 152:7 generate [1] - 41:5 generated [1] - 71:9 generates [2] - 166:14, 166:15</p>	<p>generating [1] - 166:15 generous [3] - 122:1, 122:4, 172:17 GENEVIEVE [1] - 29:9 Genevieve [1] - 29:10 Genzyme [1] - 150:3 Georgetown [1] - 8:6 gesture [1] - 130:12 giant [2] - 76:17, 77:4 Gingko [1] - 76:12 Gingkos [1] - 74:4 given [3] - 35:5, 41:13, 168:1 gladly [1] - 62:10 glass [5] - 115:2, 131:14, 131:15, 149:18, 150:1 goal [2] - 137:13, 148:11 goals [1] - 150:7 gonna [11] - 29:1, 29:2, 80:8, 104:4, 106:4, 127:7, 134:4, 134:12, 135:14, 135:16, 137:1 gorgeous [1] - 39:2 govern [2] - 50:8, 51:16 Government [1] - 7:12 grade [2] - 17:8, 141:12 gradient [1] - 25:1 grand [1] - 56:14 grant [3] - 35:14, 96:17, 97:11 granularity [1] - 135:12 great [12] - 33:3, 64:5, 65:13, 97:6, 104:15, 123:1, 125:7, 150:13, 152:12, 158:16, 160:10, 172:16 greater [1] - 131:7 green [7] - 76:17, 77:4, 91:2, 91:3, 110:10, 124:13, 142:18 greeny [1] - 91:1 ground [4] - 17:1, 108:13, 121:15, 158:1 grounds [1] - 126:6 groundwater [1] - 37:16 group [3] - 6:17, 7:3, 156:11 Group [1] - 13:3 grow [1] - 132:2</p>	<p>growing [1] - 167:3 GSA [2] - 6:10, 145:12 guess [18] - 16:12, 30:5, 40:14, 41:18, 52:10, 52:13, 66:6, 81:5, 93:3, 120:13, 149:5, 149:15, 149:18, 150:3, 150:4, 152:9, 153:14, 155:18 guide [1] - 9:3 guidelines [1] - 154:4 guys [3] - 30:18, 109:12, 169:1</p> <p>H</p> <p>half [11] - 17:8, 24:8, 25:3, 76:5, 76:11, 76:13, 76:16, 76:18, 77:3, 77:7 halfway [1] - 46:10 Hampshire [1] - 135:6 hand [1] - 176:8 handed [1] - 14:16 handicapped [1] - 17:12 hands [6] - 11:2, 49:5, 64:2, 64:6, 99:6 happy [18] - 16:5, 18:9, 20:12, 21:14, 25:7, 30:18, 31:4, 42:1, 43:3, 66:10, 69:13, 72:12, 73:1, 73:5, 103:1, 136:18, 150:8, 152:15 hard [3] - 8:11, 80:7, 94:7 harder [1] - 26:15 hardly [1] - 166:6 Harrington [1] - 148:13 Harvard [1] - 5:6 harvesting [1] - 118:12 Haven [1] - 104:13 health [1] - 117:5 Health [2] - 8:4, 37:15 healthy [1] - 77:9 hear [8] - 28:12, 28:15, 29:4, 30:18, 91:16, 120:4, 158:12, 163:13 heard [8] - 8:7, 29:7, 38:12, 40:6, 57:2, 58:12, 68:12, 77:16 Hearing [1] - 2:5 hearing [18] - 3:10, 3:11, 4:18, 5:9, 8:5, 10:2, 11:5, 11:12, 12:5, 12:6, 12:12,</p>	<p>33:12, 36:13, 98:12, 162:13, 163:15, 163:16, 176:6 HEARING [1] - 1:2 Heather [3] - 38:13, 38:14, 42:8 HEATHER [1] - 38:14 heavily [1] - 148:1 heavy [1] - 146:2 height [16] - 35:4, 120:18, 150:5, 150:6, 150:16, 151:1, 151:5, 154:9, 161:9, 161:11, 161:12, 164:5, 164:7, 165:15, 171:3, 171:13 heights [2] - 104:17, 163:4 hello [1] - 29:9 help [5] - 8:15, 123:11, 134:3, 141:18, 173:14 helped [1] - 166:17 helpful [4] - 12:16, 131:5, 158:6, 158:12 helps [3] - 8:13, 8:14, 71:6 hereby [1] - 175:16 herein [1] - 176:6 hereunto [1] - 176:7 hesitant [2] - 60:14, 79:16 hi [1] - 38:14 high [7] - 22:16, 23:2, 23:10, 70:17, 84:17, 112:17, 141:1 higher [3] - 24:17, 129:14, 138:4 highest [1] - 120:16 hinders [1] - 148:16 Hines [1] - 18:2 history [1] - 84:1 hit [2] - 9:8, 138:8 hits [1] - 91:9 Hmm [1] - 87:18 HOFFMAN [1] - 38:14 Hoffman [2] - 38:14, 42:8 hold [4] - 75:5, 120:2, 150:10 holding [1] - 10:2 home [2] - 46:1, 78:11 honored [1] - 132:7 hook [1] - 25:14 hookups [1] - 37:13 hope [13] - 11:9, 13:18, 17:16, 24:13, 35:14, 37:6, 47:8, 55:5, 67:2, 68:8,</p>	<p>145:14, 169:4, 172:18 HOPE [19] - 11:13, 11:17, 26:1, 27:7, 27:9, 55:11, 55:17, 59:5, 59:11, 59:16, 60:8, 60:14, 61:7, 61:11, 63:8, 63:18, 65:6, 65:12, 99:9 Hope [2] - 12:1 hopeful [1] - 129:7 hopefully [2] - 60:4, 139:8 hoping [3] - 44:5, 82:10, 107:4 hour [1] - 136:2 house [2] - 34:3, 53:17 houses [1] - 67:6 housing [11] - 4:7, 9:4, 48:9, 49:4, 110:17, 126:18, 127:4, 127:6, 145:5, 145:6, 165:3 Housing [5] - 4:10, 4:12, 8:16, 8:18, 9:1 Hugh [8] - 1:7, 53:5, 87:11, 144:12, 161:16, 162:6, 164:5, 170:17 HUGH [55] - 25:13, 53:2, 53:6, 53:10, 53:13, 54:2, 54:12, 54:16, 55:3, 59:6, 59:12, 62:18, 63:10, 63:16, 64:16, 65:1, 65:8, 66:14, 70:2, 70:6, 70:11, 73:7, 74:1, 75:16, 81:5, 82:6, 82:9, 82:14, 84:9, 84:13, 87:12, 90:4, 90:9, 90:12, 90:14, 90:17, 91:2, 92:1, 92:11, 92:16, 94:1, 96:2, 96:7, 99:3, 114:15, 125:3, 138:11, 144:14, 144:17, 146:14, 146:17, 152:13, 164:8, 164:17, 170:11 Hugh's [2] - 7:1, 71:17 hundreds [1] - 160:14 Hurley [1] - 38:15</p> <p>I</p> <p>idea [7] - 24:15, 88:18, 118:17, 118:18, 122:4,</p>
---	---	---	--	--

<p>123:14, 140:9 ideal [1] - 131:8 ideas [6] - 56:14, 56:16, 58:11, 145:3, 165:10, 166:15 identified [2] - 6:10, 156:6 identify [1] - 158:7 image [1] - 112:8 images [2] - 112:8, 112:15 imagine [1] - 165:3 impact [2] - 41:1, 121:4 impacted [1] - 84:9 impacts [5] - 9:13, 34:6, 40:16, 41:15, 155:1 impassible [1] - 62:2 impede [2] - 14:6, 56:7 impinge [1] - 116:6 implied [1] - 50:11 important [23] - 15:12, 16:7, 39:7, 71:18, 72:8, 77:14, 103:8, 104:14, 111:18, 113:15, 113:17, 130:16, 132:7, 132:8, 132:12, 133:3, 133:10, 133:13, 135:5, 136:17, 161:3, 171:4, 173:2 impossible [1] - 165:5 impressions [1] - 150:11 improve [2] - 143:7, 147:16 improved [1] - 28:16 improvement [4] - 86:3, 86:9, 158:9, 164:15 improvements [5] - 26:10, 63:5, 86:12, 117:7, 156:7 improving [2] - 60:4, 158:13 IN [2] - 176:7, 176:15 in-fill [3] - 100:18, 101:5, 107:9 In-fill [1] - 100:1 inaccessible [1] - 34:1 inappropriate [1] - 52:15 INC [1] - 1:16 incentive [1] - 66:17 inch [2] - 76:12, 77:3 incident [1] - 10:3 include [3] - 62:15,</p>	<p>87:8, 101:11 included [5] - 13:8, 61:4, 62:17, 74:16, 100:17 includes [1] - 6:17 including [4] - 59:9, 68:1, 83:1, 156:15 inclusionary [1] - 4:7 Inclusionary [1] - 8:18 income [2] - 166:14, 166:15 inconsistent [1] - 64:11 incorporate [1] - 18:1 increase [1] - 111:14 increased [1] - 110:16 independent [1] - 31:15 Index [1] - 2:13 indicated [1] - 16:2 indications [1] - 144:18 indoors [1] - 94:7 industrial [3] - 24:14, 66:17, 86:10 Infill [1] - 2:12 inform [1] - 132:14 informally [1] - 108:18 information [8] - 28:8, 35:15, 35:16, 41:4, 57:14, 68:2, 69:14, 81:15 infrastructure [4] - 9:14, 10:4, 26:9, 33:1 infringes [1] - 122:7 initial [3] - 102:2, 119:9, 128:2 initiated [1] - 34:16 initiative [1] - 34:18 Inman [1] - 9:7 Inn [1] - 166:4 Innovation [1] - 160:11 innovation [5] - 110:10, 110:16, 111:13, 137:16, 160:2 input [3] - 7:17, 38:3, 61:5 inputs [1] - 91:9 inside [2] - 122:13, 122:14 insisted [1] - 126:18 install [1] - 8:15 instance [1] - 136:5 instead [2] - 39:12, 125:12 instinct [1] - 149:6</p>	<p>Institute [1] - 157:3 instructed [1] - 32:17 INSTRUCTIONS [2] - 175:1, 175:5 insufficient [1] - 35:5 integrated [1] - 134:11 integrates [1] - 153:9 intend [2] - 30:18, 47:5 intended [2] - 64:12, 70:2 intent [2] - 81:16, 82:3 intention [3] - 26:3, 26:16, 30:3 interact [1] - 84:15 interaction [1] - 9:16 interest [4] - 7:16, 34:15, 78:3, 153:18 interested [2] - 29:13, 156:1 interesting [7] - 128:7, 145:3, 145:4, 147:3, 149:14, 170:17, 171:9 interfere [2] - 56:3, 57:17 interference [2] - 55:18, 98:9 interfering [1] - 60:3 interior [1] - 111:15 internally [2] - 137:3, 151:11 interrupt [1] - 54:1 interruption [1] - 26:14 intersection [1] - 111:17 introduce [4] - 103:13, 103:15, 123:8, 165:2 introducing [1] - 22:12 introduction [1] - 102:18 invention [1] - 101:2 investigation [1] - 9:10 investment [1] - 63:17 involve [1] - 81:13 involved [1] - 52:2 involves [1] - 51:2 IRAM [4] - 3:8, 6:1, 158:18, 168:8 Iram [2] - 1:10, 11:6 irrigate [2] - 83:2, 83:10 irrigating [1] - 83:5 irrigation [2] - 33:5, 82:17</p>	<p>island [1] - 35:10 issue [4] - 41:18, 50:5, 71:2, 116:1 issues [10] - 42:15, 43:3, 43:18, 86:14, 101:13, 102:7, 118:6, 125:12, 127:15, 155:15 item [4] - 3:12, 11:4, 99:17 items [2] - 4:6, 15:5 iterative [1] - 168:13 itself [5] - 34:8, 121:5, 121:11, 123:3, 130:4</p> <p>J</p> <p>JEFF [4] - 27:14, 100:5, 102:12, 156:8 Jeff [8] - 1:12, 9:3, 100:2, 102:18, 107:10, 139:6, 156:5, 158:15 job [3] - 8:2, 109:9, 163:18 Joe [7] - 40:9, 40:12, 46:5, 46:11, 46:15, 54:18, 65:4 Joe's [1] - 59:3 joint [2] - 44:10, 106:5 Jon [2] - 132:4, 132:5 JON [2] - 132:5, 138:14 JOSEPH [10] - 40:12, 43:10, 43:14, 46:9, 46:12, 47:3, 47:16, 54:1, 54:3, 54:14 Joseph [1] - 1:13 judging [1] - 80:10 judicious [1] - 170:11 Juliet [1] - 22:3 July [4] - 4:4, 8:17, 10:5, 176:8 jump [2] - 106:17, 157:11 June [4] - 1:3, 3:4, 7:11, 10:12 jurisdiction [1] - 67:18 justice [2] - 172:13, 172:14 justify [1] - 78:2</p> <p>K</p> <p>K2 [3] - 112:4, 112:9, 154:3 Kathy [1] - 166:8</p>	<p>keep [6] - 9:18, 36:13, 74:6, 147:4, 154:12, 155:17 keeping [1] - 23:4 keeps [2] - 23:12, 58:5 Kendall [13] - 6:18, 100:13, 100:15, 103:4, 112:9, 133:1, 133:5, 133:9, 151:10, 153:1, 160:12, 161:8, 166:10 key [4] - 6:9, 33:5, 116:1, 135:1 Keyword [1] - 2:13 kicked [1] - 6:4 kids [1] - 39:6 killed [1] - 9:8 kind [36] - 15:7, 16:14, 22:15, 23:6, 24:14, 24:15, 24:18, 26:15, 35:11, 47:4, 51:10, 65:16, 93:4, 94:10, 101:1, 103:6, 115:6, 115:8, 117:5, 117:15, 119:4, 119:8, 119:17, 124:17, 136:13, 137:4, 149:5, 152:17, 153:15, 155:7, 155:14, 156:16, 156:17, 160:12, 167:4 kinds [3] - 48:17, 50:2, 66:16 knowledge [1] - 128:4 known [1] - 157:13 knows [1] - 55:3</p> <p>L</p> <p>lab [5] - 129:12, 129:15, 129:16, 129:18, 130:2 labelled [1] - 60:11 laboratory [1] - 105:14 lacking [1] - 80:8 laid [1] - 41:2 lamps [1] - 91:5 land [1] - 59:9 landowner [1] - 48:7 landscape [7] - 15:8, 17:3, 18:3, 21:1, 22:14, 113:4, 113:6 landscaped [1] - 142:15 landscaping [6] - 73:11, 73:16, 85:13, 86:16, 87:9, 98:2</p>
---	---	--	---	--

<p>lane [2] - 17:5, 42:17 language [2] - 65:9, 65:10 large [3] - 3:17, 104:11, 145:8 largely [1] - 156:10 larger [4] - 13:17, 67:5, 125:9, 128:10 last [23] - 6:1, 6:5, 9:12, 16:6, 16:16, 25:8, 26:4, 28:6, 28:9, 29:1, 39:17, 68:11, 87:5, 100:7, 100:16, 103:18, 104:5, 108:11, 109:13, 109:14, 126:17, 156:10, 161:15 lastly [1] - 13:9 late [1] - 5:9 Latin [2] - 46:3, 75:16 latter [1] - 104:5 law [3] - 50:9, 56:5, 58:4 laws [1] - 50:8 Lawson [1] - 176:4 lawyer [1] - 39:15 layers [2] - 150:1, 150:3 leader [1] - 119:15 leads [1] - 17:13 learned [3] - 133:3, 134:2, 134:8 least [5] - 44:6, 47:4, 48:4, 127:4, 163:15 leave [2] - 20:17, 46:14 leaving [1] - 52:11 LED [1] - 22:12 led [1] - 110:15 left [8] - 17:5, 17:6, 20:18, 48:11, 90:15, 94:2, 112:8 Legal [1] - 12:1 legal [2] - 48:14, 61:5 length [1] - 98:13 less [7] - 23:2, 39:2, 80:12, 94:17, 115:9, 146:7, 160:13 lesson [1] - 171:15 letter [2] - 59:4, 62:15 Levcort [1] - 18:10 level [6] - 112:17, 114:5, 138:4, 141:14, 141:15, 158:1 levels [1] - 141:16 License [1] - 176:12 licensed [1] - 13:4 life [1] - 89:1 lifted [1] - 24:17</p>	<p>light [8] - 69:18, 91:9, 91:14, 134:5, 137:7, 137:9, 137:12, 152:8 lighting [5] - 15:6, 22:12, 22:13, 22:15, 117:12 lights [4] - 28:4, 32:8, 84:11, 91:5 likelihood [1] - 98:8 likely [2] - 6:13, 62:17 likewise [4] - 19:14, 20:5, 22:5, 116:17 limit [1] - 36:10 limited [1] - 41:15 limits [1] - 161:9 line [8] - 23:3, 50:14, 55:15, 56:2, 57:15, 59:17, 70:7, 129:7 Line [1] - 15:13 LINE [1] - 175:8 Linear [20] - 13:13, 14:9, 17:5, 17:9, 17:13, 17:17, 26:12, 34:6, 38:16, 39:18, 56:8, 60:5, 61:15, 67:4, 79:2, 79:3, 81:7, 83:3, 83:9, 98:14 lined [1] - 129:8 lines [3] - 26:7, 57:13, 82:17 link [1] - 32:7 Lipson [2] - 37:16, 68:5 list [5] - 12:8, 12:14, 36:14, 85:16, 167:1 lit [1] - 24:17 live [1] - 29:10 lively [1] - 147:8 Liza [2] - 1:11, 10:9 LIZA [1] - 10:10 LLC [2] - 2:9, 12:3 loading [1] - 115:15 lobbies [1] - 115:4 lobby [4] - 114:6, 114:12, 114:17, 116:12 local [1] - 15:18 locate [2] - 121:18, 122:15 located [4] - 71:10, 110:1, 116:4, 121:8 location [8] - 45:18, 86:4, 104:15, 121:2, 126:3, 154:16, 154:18, 160:12 locations [1] - 43:18 lofts [1] - 137:5 long-term [2] - 116:1, 116:18</p>	<p>look [42] - 16:9, 16:11, 26:15, 33:4, 49:11, 53:2, 57:18, 66:10, 66:18, 68:14, 68:17, 68:18, 83:13, 90:2, 90:18, 92:5, 93:3, 95:8, 104:16, 117:3, 122:13, 122:17, 123:7, 126:4, 128:6, 136:1, 146:3, 147:3, 150:12, 150:14, 151:3, 151:6, 152:17, 153:2, 154:4, 155:5, 156:12, 158:2, 164:12, 173:2 looked [5] - 29:2, 35:18, 95:10, 102:7, 127:1 looking [33] - 20:11, 32:6, 47:13, 51:12, 66:9, 115:6, 115:9, 117:17, 121:8, 122:12, 123:14, 124:4, 124:13, 125:14, 125:18, 131:2, 131:12, 131:14, 133:6, 134:9, 137:2, 147:12, 149:11, 151:15, 153:9, 153:11, 154:12, 154:14, 156:6, 158:5, 159:6, 164:18, 166:4 looks [9] - 72:3, 89:10, 89:14, 91:3, 95:6, 125:7, 125:8, 152:2 lost [3] - 39:12, 39:13, 49:5 love [2] - 108:14, 172:4 low [4] - 34:9, 69:10, 151:13 lower [3] - 16:8, 132:2, 161:9 LSB [1] - 68:2 LSP [1] - 68:9 lunch [1] - 136:1 lunchtime [1] - 147:9</p>	<p>11:18, 14:13, 164:4 magic [1] - 135:14 main [2] - 43:3, 123:7 Main [1] - 111:17 maintain [1] - 57:10 maintaining [1] - 61:17 maintenance [7] - 13:10, 26:6, 39:17, 42:5, 42:6, 42:15, 56:6 major [1] - 39:18 majority [1] - 26:6 manage [5] - 14:4, 42:13, 44:2, 47:6, 51:16 managed [3] - 28:14, 51:1, 52:15 management [7] - 30:9, 40:10, 43:6, 47:2, 47:5, 51:9, 97:18 Manager [5] - 1:10, 3:7, 7:6, 7:13, 8:1 managing [3] - 44:7, 49:18, 127:17 mandate [1] - 58:15 manipulations [1] - 123:9 manufacturing [1] - 151:13 map [2] - 48:13, 156:13 Maple [1] - 75:13 maple [3] - 75:18, 76:8, 76:11 maples [1] - 75:7 mapped [1] - 48:12 MARIE [1] - 28:5 Marie [1] - 28:5 marijuana [2] - 5:3, 5:5 mark [1] - 134:18 marketing [1] - 138:6 marking [2] - 135:6, 135:9 MARY [11] - 5:18, 10:17, 36:9, 71:17, 72:14, 87:3, 93:8, 93:16, 97:3, 99:1, 151:8 Mary [2] - 1:8, 87:2 masonry [2] - 20:18, 132:1 Mass [6] - 5:2, 34:1, 34:11, 35:11, 41:9, 82:9 mass [2] - 128:10, 160:6 Massachusetts [2] - 1:6, 122:18</p>	<p>MASSACHUSETTS [1] - 176:2 masses [1] - 170:18 massing [6] - 106:11, 136:4, 151:16, 153:14, 154:14, 155:8 master [4] - 104:3, 107:9, 109:7, 113:5 Master [1] - 32:17 match [3] - 93:7, 94:14, 95:4 material [6] - 55:18, 70:3, 72:7, 91:10, 91:12, 102:4 materially [2] - 56:2, 60:3 materials [6] - 21:11, 21:12, 22:8, 93:2, 101:12, 171:11 math [1] - 127:11 matter [8] - 7:16, 27:18, 29:8, 33:10, 38:12, 50:9, 52:15, 67:17 mature [5] - 30:16, 31:16, 32:11, 140:12, 140:15 maximize [1] - 98:8 maximizes [1] - 161:11 maximum [1] - 152:8 mean [30] - 5:15, 37:8, 47:3, 50:5, 50:7, 51:10, 52:14, 60:6, 61:7, 71:18, 72:11, 81:5, 91:4, 94:8, 96:17, 114:15, 114:16, 139:6, 141:5, 142:9, 146:14, 148:10, 149:4, 149:9, 160:17, 162:12, 166:3, 168:10, 168:13, 168:14 meaning [1] - 105:13 meaningless [1] - 169:18 means [3] - 10:3, 101:17, 162:14 meant [1] - 101:2 measuring [1] - 137:11 mechanical [1] - 87:9 mechanicals [3] - 28:17, 99:2, 129:16 mechanism [1] - 147:12 medical [2] - 5:3, 5:5 meet [1] - 40:18 meeting [15] - 3:4,</p>
	<p>M</p> <p>MACCHIAROLO [1] - 28:6 MACCIAROLO [1] - 28:5 Macciarolo [1] - 28:6 Madam [4] - 3:8,</p>			

<p>3:9, 4:4, 6:2, 7:12, 9:12, 13:1, 13:6, 28:9, 29:1, 29:12, 87:6, 99:18, 151:18, 156:11</p> <p>Meeting [2] - 1:5, 2:4</p> <p>meetings [1] - 68:3</p> <p>meets [1] - 96:14</p> <p>Member [4] - 1:7, 1:8, 1:8, 1:9</p> <p>members [6] - 11:10, 11:18, 46:5, 121:17, 139:12, 162:14</p> <p>Members [2] - 14:14, 33:12</p> <p>memo [8] - 41:2, 43:8, 45:6, 47:7, 49:12, 59:3, 62:6</p> <p>memorable [1] - 124:11</p> <p>memos [1] - 62:14</p> <p>mention [4] - 9:6, 25:16, 42:1, 77:8</p> <p>mentioned [10] - 11:6, 12:12, 15:16, 26:5, 103:17, 133:14, 135:4, 153:10, 155:12, 158:15</p> <p>merits [1] - 112:5</p> <p>mesh [1] - 37:14</p> <p>messy [1] - 51:11</p> <p>metal [3] - 22:3, 22:16, 23:1</p> <p>mic [3] - 74:2, 75:2, 168:9</p> <p>Michael [1] - 33:13</p> <p>MICHAEL [20] - 33:11, 33:18, 36:11, 37:1, 37:10, 38:10, 102:16, 126:11, 138:2, 139:6, 139:18, 140:4, 140:14, 141:9, 142:11, 142:17, 144:1, 144:6, 172:13, 173:16</p> <p>microphone [2] - 86:6, 94:5</p> <p>mid [2] - 107:8, 115:15</p> <p>mid-21st [1] - 167:4</p> <p>mid-August [1] - 107:8</p> <p>mid-block [1] - 115:15</p> <p>middle [2] - 105:1, 136:12</p> <p>midpoint [1] - 50:10</p> <p>might [18] - 16:14, 35:11, 36:1, 43:4, 48:8, 78:7, 81:8,</p>	<p>81:9, 93:4, 138:10, 145:11, 157:4, 157:18, 158:9, 158:18, 165:8, 168:3</p> <p>Mike [6] - 102:17, 109:4, 111:7, 133:13, 135:4, 137:18</p> <p>million [1] - 101:8</p> <p>mind [3] - 9:18, 149:14, 155:17</p> <p>minimize [1] - 98:9</p> <p>minimum [1] - 143:10</p> <p>minor [1] - 149:2</p> <p>minute [3] - 14:17, 37:8, 99:11</p> <p>minutes [5] - 28:2, 28:3, 36:13, 38:8, 122:3</p> <p>mirrors [1] - 170:16</p> <p>miss [1] - 19:4</p> <p>missed [1] - 29:11</p> <p>missing [2] - 40:1, 42:9</p> <p>MIT [2] - 164:9, 166:16</p> <p>MIT's [1] - 166:17</p> <p>mitigation [1] - 38:6</p> <p>mix [2] - 21:7, 22:13</p> <p>mixed [3] - 113:7, 113:13, 114:1</p> <p>Mixed [1] - 100:11</p> <p>mockup [2] - 88:15, 94:7</p> <p>model [14] - 13:1, 19:9, 110:18, 119:14, 124:7, 128:1, 150:13, 166:5, 168:11, 169:14, 169:15, 169:17, 170:4, 172:15</p> <p>models [4] - 128:2, 144:15, 172:9</p> <p>module [2] - 138:12, 138:13</p> <p>modules [1] - 138:14</p> <p>moment [2] - 159:3, 161:1</p> <p>Monday [1] - 6:3</p> <p>monolithic [2] - 146:7, 159:10</p> <p>month [1] - 4:2</p> <p>months [2] - 5:10, 103:3</p> <p>most [10] - 6:12, 15:4, 29:12, 50:5, 120:18, 122:9, 135:8, 150:5, 172:9</p> <p>mostly [4] - 25:3,</p>	<p>43:15, 48:4, 101:4</p> <p>motion [2] - 10:14, 97:7</p> <p>motivated [1] - 83:17</p> <p>mounts [1] - 22:14</p> <p>move [8] - 20:12, 72:16, 97:10, 119:14, 126:12, 129:2, 138:18, 154:7</p> <p>moved [2] - 10:15, 154:12</p> <p>movement [1] - 148:15</p> <p>moves [1] - 159:4</p> <p>moving [2] - 99:17, 111:2</p> <p>multi [1] - 119:16</p> <p>multi-plan [1] - 119:16</p> <p>multiple [1] - 139:5</p> <p>municipal [1] - 8:10</p> <p>must [1] - 169:6</p> <p>MXD [4] - 2:11, 3:13, 100:1, 162:2</p> <p>N</p> <p>name [10] - 14:14, 28:1, 28:2, 28:6, 29:10, 79:10, 102:17, 109:5, 119:14, 173:9</p> <p>names [2] - 76:10, 147:5</p> <p>nations [1] - 133:2</p> <p>natural [3] - 134:5, 137:7, 137:12</p> <p>nature [5] - 52:2, 130:3, 134:8, 134:10, 136:2</p> <p>near [1] - 23:8</p> <p>nearby [2] - 34:9, 35:6</p> <p>necessarily [3] - 46:1, 115:3, 134:9</p> <p>necessary [5] - 20:13, 68:4, 95:15, 96:1, 146:10</p> <p>need [16] - 42:10, 66:1, 66:13, 75:12, 76:3, 94:4, 96:11, 96:16, 143:8, 148:5, 154:8, 155:6, 158:8, 160:17, 163:1, 172:12</p> <p>needs [2] - 17:16, 159:2</p> <p>negative [1] - 162:15</p> <p>neighbor [1] - 69:14</p> <p>neighbor's [1] - 73:1</p>	<p>neighborhood [20] - 12:18, 34:10, 35:9, 38:4, 39:9, 45:17, 57:4, 57:6, 67:14, 80:16, 86:3, 106:13, 121:3, 121:4, 124:5, 124:9, 126:7, 150:13, 150:15</p> <p>neighborhoods [2] - 67:7, 124:18</p> <p>neighbors [11] - 14:3, 16:9, 20:1, 23:4, 34:18, 44:9, 57:10, 58:12, 58:17, 73:4, 78:15</p> <p>network [2] - 113:18, 114:3</p> <p>never [4] - 48:10, 48:14, 147:4, 172:6</p> <p>new [19] - 2:7, 12:13, 16:9, 17:3, 18:5, 20:7, 22:11, 78:18, 83:11, 101:1, 101:8, 115:15, 116:16, 118:10, 140:2, 145:15, 147:6, 147:18, 148:2</p> <p>New [3] - 104:13, 132:11, 135:6</p> <p>next [13] - 4:2, 4:4, 5:9, 6:13, 84:18, 103:2, 108:2, 125:13, 145:11, 158:5, 164:2, 166:16</p> <p>next-door [2] - 145:11</p> <p>nice [9] - 51:6, 70:6, 86:2, 91:3, 130:12, 150:16, 161:14, 165:17, 167:9</p> <p>nicer [1] - 166:1</p> <p>night [3] - 9:13, 171:13, 173:17</p> <p>nobody [2] - 27:14, 163:13</p> <p>noise [2] - 71:18, 72:9</p> <p>non [1] - 14:9</p> <p>non-existent [1] - 14:9</p> <p>none [1] - 40:9</p> <p>normal [1] - 143:4</p> <p>normally [1] - 71:2</p> <p>North [5] - 13:2, 41:11, 105:5, 122:11, 124:14</p> <p>north [9] - 5:11, 34:7, 77:10, 105:9, 109:18, 110:12, 111:5, 112:11, 116:12</p> <p>northbound [1] -</p>	<p>115:13</p> <p>northern [1] - 131:3</p> <p>NOT [1] - 176:15</p> <p>Notary [2] - 176:4, 176:11</p> <p>note [4] - 32:16, 45:4, 55:10, 175:6</p> <p>noted [3] - 42:8, 43:7, 175:16</p> <p>notes [1] - 37:2</p> <p>nothing [1] - 49:12</p> <p>noting [1] - 55:10</p> <p>notion [1] - 100:18</p> <p>number [4] - 18:6, 80:12, 98:4, 98:7</p> <p>O</p> <p>Oaks [1] - 85:7</p> <p>objectives [1] - 96:13</p> <p>obligation [1] - 127:3</p> <p>obligations [1] - 132:12</p> <p>obliquely [1] - 164:9</p> <p>observation [2] - 92:8, 166:2</p> <p>observed [1] - 77:16</p> <p>obvious [1] - 88:9</p> <p>obviously [7] - 11:9, 43:12, 66:8, 68:8, 92:5, 96:17, 163:6</p> <p>occasionally [1] - 167:6</p> <p>occupying [1] - 116:10</p> <p>occur [1] - 114:11</p> <p>occurs [1] - 67:7</p> <p>OF [5] - 1:1, 176:2, 176:15, 176:15, 176:16</p> <p>offhand [1] - 45:5</p> <p>Office [1] - 146:12</p> <p>office [8] - 104:11, 105:14, 116:13, 122:6, 127:18, 129:12, 130:1, 136:10</p> <p>Offices [1] - 12:2</p> <p>OFFICIAL [1] - 1:17</p> <p>officials [1] - 37:12</p> <p>often [1] - 61:8</p> <p>oftentimes [1] - 64:6</p> <p>Oil [1] - 32:1</p> <p>Oil's [1] - 30:16</p> <p>old [1] - 86:10</p> <p>older [1] - 24:14</p> <p>on-site [2] - 43:7, 43:9</p> <p>on-street [3] - 43:16, 43:17, 45:10</p> <p>once [3] - 4:9, 30:14,</p>
--	--	--	--	---

<p>73:18 one [60] - 10:11, 16:7, 16:16, 17:2, 20:1, 20:7, 20:14, 20:15, 22:6, 23:3, 24:5, 32:2, 32:15, 35:17, 37:3, 39:14, 62:1, 75:4, 76:7, 79:11, 83:18, 87:15, 87:18, 88:1, 89:5, 89:7, 89:8, 90:9, 90:15, 90:16, 93:18, 100:15, 101:7, 103:8, 104:13, 107:12, 107:13, 111:6, 111:8, 118:1, 118:5, 126:17, 127:13, 130:8, 142:8, 142:13, 148:4, 148:5, 150:12, 156:14, 157:15, 162:7, 162:8, 166:7, 171:6 One [3] - 111:16, 157:13, 160:1 one-to-one [2] - 32:2, 32:15 onerous [1] - 33:2 ones [3] - 51:12, 151:17, 165:18 ongoing [5] - 8:12, 9:10, 44:5, 50:1, 99:2 open [17] - 23:10, 36:13, 106:10, 109:10, 113:2, 140:8, 143:4, 143:5, 143:7, 143:11, 143:15, 144:3, 146:3, 154:17, 163:11, 166:11, 169:7 opening [1] - 117:17 openings [1] - 117:17 opens [2] - 118:3, 119:6 operates [3] - 43:9, 43:12, 44:14 operation [2] - 17:15, 43:16 operational [1] - 160:9 Operations [1] - 7:12 operations [1] - 7:15 operators [1] - 8:15 opinion [3] - 35:13, 54:13, 54:14 opinions [1] - 68:5 opportunities [6] - 114:2, 114:11, 114:13, 157:4,</p>	<p>157:18, 158:9 opportunity [4] - 102:1, 102:5, 108:14, 131:8 opposed [1] - 26:3 opposite [1] - 25:2 options [6] - 41:10, 78:7, 118:5, 143:2, 143:6, 144:9 order [3] - 41:6, 69:1, 85:6 Ordinance [6] - 6:3, 6:14, 7:7, 38:3, 71:16, 100:10 organization [2] - 133:15 organize [1] - 103:14 organized [1] - 104:8 oriented [1] - 127:14 original [5] - 31:13, 41:2, 48:7, 155:7, 175:2 originally [3] - 110:6, 110:11, 128:9 otherwise [3] - 15:2, 52:6, 61:5 ourselves [1] - 169:8 outcome [1] - 159:18 outdated [1] - 34:14 outreach [1] - 12:11 outside [4] - 45:11, 94:9, 130:1, 169:16 outwardly [1] - 71:12 overall [4] - 86:16, 92:4, 159:18, 163:16 overhead [2] - 33:15, 84:14 overlap [1] - 122:5 overlay [1] - 16:18 overlooking [1] - 19:15 overshadowing [1] - 154:17 overview [5] - 100:3, 100:6, 109:12, 112:17, 119:8 own [9] - 49:18, 55:1, 55:5, 69:4, 149:11, 149:12, 149:13, 152:9 owned [7] - 42:3, 47:13, 48:4, 48:8, 49:1, 50:14, 63:16 owner [5] - 36:5, 42:12, 49:17, 79:4, 79:6 owners [4] - 42:13, 48:6, 63:13, 78:11 ownership [1] - 58:1 owns [1] - 58:2</p>	<p>P</p> <p>p.m [3] - 1:4, 2:6, 174:5 package [1] - 53:7 PADEN [1] - 10:10 Paden [1] - 1:11 PAGE [2] - 2:1, 175:8 pages [1] - 53:7 paint [1] - 91:11 panel [1] - 22:5 panelling [1] - 21:8 panels [1] - 8:11 paragraph [1] - 39:18 parallel [1] - 82:5 parameters [1] - 6:9 parcel [5] - 56:14, 105:2, 111:6, 112:11, 145:17 parcels [1] - 109:11 park [33] - 30:16, 31:13, 31:16, 32:1, 32:9, 32:10, 57:4, 57:5, 67:1, 116:10, 117:17, 118:4, 118:9, 118:14, 118:18, 121:6, 123:14, 123:17, 125:7, 125:9, 125:14, 125:16, 128:18, 130:15, 134:10, 135:15, 136:1, 139:15, 139:16, 139:18, 142:15, 152:6, 159:17 Park [10] - 34:6, 38:16, 40:1, 67:5, 81:7, 83:3, 113:10, 115:7, 116:7, 117:15 parkers [2] - 142:2, 142:4 Parking [7] - 30:4, 40:13, 49:12, 57:8, 58:16, 60:16, 106:16 parking [44] - 2:8, 9:16, 16:1, 16:3, 20:15, 23:12, 28:12, 30:9, 36:4, 38:2, 40:10, 43:6, 43:7, 43:9, 43:17, 44:7, 44:14, 45:10, 50:18, 57:1, 57:2, 57:6, 57:12, 58:9, 86:16, 87:10, 97:18, 115:18, 116:3, 116:10, 116:14, 116:18, 121:7, 121:9, 121:13,</p>	<p>124:13, 141:4, 141:5, 141:11, 141:12, 141:18, 142:5, 153:8, 156:2 Parking's [1] - 62:14 parks [2] - 32:8, 146:4 parkway's [1] - 77:17 part [21] - 7:1, 12:7, 26:10, 34:13, 49:3, 51:14, 57:16, 59:9, 67:8, 89:9, 100:17, 104:5, 110:11, 122:11, 127:13, 129:1, 132:1, 153:4, 157:9, 166:17, 167:2 participated [1] - 106:3 participating [1] - 103:17 particular [5] - 10:3, 66:7, 86:4, 106:14, 135:4 particularly [7] - 32:9, 32:10, 117:1, 122:2, 128:5, 145:3, 147:8 parties [2] - 53:1, 61:8 partner [1] - 113:1 parts [2] - 67:13, 122:18 party [1] - 61:2 pass [3] - 21:11, 56:3, 98:13 past [2] - 6:2, 112:2 path [9] - 18:14, 23:1, 26:14, 84:2, 86:11, 98:2, 98:5, 148:4 Path [14] - 13:13, 14:9, 17:5, 17:10, 17:13, 17:17, 26:12, 56:8, 60:5, 61:15, 79:2, 79:3, 83:9, 98:14 pathway [1] - 34:6 pathways [1] - 167:10 patios [2] - 23:15, 23:16 pattern [1] - 34:11 patterns [1] - 131:13 PATTERSON [3] - 119:13, 120:7, 125:5 Patterson [1] - 119:15 paving [1] - 118:17 pay [2] - 134:18, 163:1 paying [1] - 78:12 PB#309 [1] - 2:6 peace [1] - 150:10 peak [1] - 41:7 pedestrian [12] -</p>	<p>117:9, 117:11, 130:13, 147:14, 152:16, 152:18, 154:11, 155:15, 156:18, 158:5, 158:13, 160:18 pedestrian's [1] - 153:7 peek [1] - 139:8 people [10] - 8:13, 8:14, 39:5, 54:7, 58:5, 106:2, 136:17, 147:10, 163:14, 167:1 percent [4] - 71:5, 127:1, 147:1 percentage [1] - 146:18 perception [1] - 117:18 perforated [1] - 70:5 performance [1] - 150:2 perhaps [6] - 51:18, 91:17, 113:10, 114:7, 132:1, 159:17 perimeter [1] - 15:5 period [1] - 41:7 Perkins [2] - 105:16, 127:18 permeability [1] - 118:4 permission [1] - 78:8 Permit [11] - 32:18, 40:18, 47:10, 62:10, 95:16, 96:3, 96:4, 96:9, 96:15, 96:18 permit [6] - 2:7, 11:6, 35:14, 61:4, 62:5, 98:1 permits [3] - 24:12, 45:13, 45:14 Permits [2] - 62:14, 96:7 personally [3] - 132:9, 145:13, 163:3 perspective [5] - 47:4, 151:7, 159:13, 160:9, 161:17 perspectively [1] - 42:1 Peter [7] - 12:4, 14:10, 14:14, 14:15, 36:3, 73:14 PETER [38] - 14:13, 24:1, 25:11, 25:16, 26:18, 33:17, 68:16, 70:4, 70:10, 71:1, 72:10, 73:3, 73:17,</p>
---	--	--	---	--

<p>74:6, 74:12, 76:8, 77:5, 77:10, 78:16, 80:5, 81:4, 83:4, 83:18, 84:11, 84:16, 85:5, 85:7, 85:11, 88:9, 89:6, 89:12, 89:16, 90:8, 90:13, 91:6, 92:13, 93:13, 95:11</p> <p>petition [3] - 5:5, 9:5</p> <p>phase [4] - 108:2, 108:7, 127:10, 138:16</p> <p>phasing [1] - 127:2</p> <p>phonetic [2] - 18:10, 23:9</p> <p>photo [4] - 33:15, 34:8, 82:11, 89:2</p> <p>physical [1] - 91:10</p> <p>physically [1] - 162:5</p> <p>pick [5] - 89:4, 94:6, 94:10, 135:11, 139:4</p> <p>Pickard [4] - 104:12, 132:6, 172:14</p> <p>PICKARD [2] - 132:5, 138:14</p> <p>pictures [1] - 87:18</p> <p>piece [9] - 38:16, 49:5, 100:13, 108:3, 121:1, 123:16, 130:16, 136:13, 165:7</p> <p>pieces [3] - 62:9, 111:2, 123:15</p> <p>Pin [1] - 85:7</p> <p>Pines [1] - 33:14</p> <p>Pioneer [1] - 156:16</p> <p>place [9] - 12:14, 39:4, 42:18, 128:1, 133:4, 135:4, 152:5, 166:14, 170:8</p> <p>places [2] - 147:10, 160:8</p> <p>Plan [2] - 2:12, 32:17</p> <p>plan [34] - 4:2, 13:17, 17:3, 25:14, 26:12, 32:14, 42:6, 43:7, 47:5, 79:16, 80:4, 80:11, 81:11, 100:1, 101:1, 101:6, 101:18, 103:7, 103:9, 104:3, 106:18, 107:9, 109:7, 112:4, 112:9, 114:5, 119:16, 123:6, 148:15, 157:7, 158:4, 158:6</p> <p>planned [2] - 53:3, 110:6</p> <p>planners [1] - 113:5</p>	<p>PLANNING [1] - 1:1</p> <p>Planning [20] - 3:5, 3:15, 4:11, 7:2, 11:6, 11:18, 12:7, 56:13, 58:14, 61:12, 64:4, 101:17, 102:1, 102:5, 102:10, 106:7, 106:14, 174:6, 175:6, 175:15</p> <p>planning [7] - 10:4, 66:8, 101:12, 109:10, 127:15, 137:6, 161:6</p> <p>plans [6] - 19:3, 36:7, 38:6, 66:10, 103:16, 107:7</p> <p>plant [5] - 78:8, 78:10, 78:12, 80:14, 83:16</p> <p>planted [1] - 140:17</p> <p>planting [9] - 63:6, 74:14, 78:5, 78:17, 80:11, 81:7, 83:5, 118:10, 119:5</p> <p>plantings [3] - 79:1, 82:4, 83:8</p> <p>plants [1] - 129:9</p> <p>plays [1] - 136:7</p> <p>Plaza [2] - 113:9, 114:13</p> <p>plaza [2] - 56:15, 58:11</p> <p>pleased [1] - 168:14</p> <p>plots [2] - 48:10, 49:4</p> <p>plowing [1] - 61:18</p> <p>plows [1] - 62:1</p> <p>plug [1] - 172:4</p> <p>plus [2] - 95:18, 160:10</p> <p>podium [5] - 28:4, 124:14, 154:4, 154:9, 155:7</p> <p>point [24] - 13:14, 14:7, 22:9, 30:8, 37:9, 38:9, 57:11, 58:8, 65:4, 67:3, 67:10, 70:18, 71:18, 72:18, 84:5, 90:4, 109:18, 111:11, 120:16, 156:14, 157:14, 158:4, 167:15, 173:6</p> <p>pointed [1] - 20:2</p> <p>pointing [1] - 164:1</p> <p>points [4] - 36:15, 37:8, 37:9, 87:7</p> <p>poor [1] - 62:1</p> <p>portion [3] - 70:17, 119:18, 132:2</p> <p>portions [2] - 121:7, 123:5</p>	<p>ports [1] - 137:9</p> <p>position [3] - 71:14, 71:15, 79:4</p> <p>positive [3] - 159:4, 159:12, 160:16</p> <p>possibility [4] - 28:11, 78:5, 141:13, 162:11</p> <p>possible [1] - 156:7</p> <p>possibly [3] - 64:8, 81:13, 135:17</p> <p>post [1] - 146:12</p> <p>potential [4] - 114:16, 117:10, 135:17, 137:8</p> <p>potentially [2] - 34:5, 136:2</p> <p>potentials [1] - 112:7</p> <p>PowerPoint [1] - 170:12</p> <p>practice [3] - 62:13, 119:15, 119:16</p> <p>practiced [1] - 133:2</p> <p>Pre [1] - 2:11</p> <p>pre [5] - 3:13, 3:18, 99:18, 101:16, 151:5</p> <p>Pre-Application [1] - 2:11</p> <p>pre-application [4] - 3:13, 3:18, 99:18, 101:16</p> <p>pre-established [1] - 151:5</p> <p>predecessor [1] - 150:17</p> <p>precept [2] - 133:10, 133:12</p> <p>precepts [1] - 132:14</p> <p>precisely [1] - 50:5</p> <p>prefer [1] - 72:11</p> <p>preliminary [4] - 105:8, 106:8, 138:16, 142:9</p> <p>premature [2] - 56:9, 57:11</p> <p>prepare [1] - 102:9</p> <p>prepared [1] - 95:14</p> <p>present [6] - 15:10, 15:16, 27:17, 68:2, 103:2, 119:14</p> <p>presentation [8] - 14:16, 15:1, 21:15, 36:3, 157:10, 170:7, 170:9, 172:3</p> <p>presented [3] - 16:6, 92:5, 101:5</p> <p>presents [1] - 83:10</p> <p>preserve [1] - 140:11</p> <p>preserving [3] - 117:11, 140:10,</p>	<p>163:12</p> <p>pressure [1] - 84:13</p> <p>Preston [1] - 1:7</p> <p>PRESTON [85] - 3:3, 10:8, 10:13, 10:16, 10:18, 11:3, 11:15, 14:12, 25:10, 27:2, 27:11, 27:15, 29:6, 30:1, 33:8, 36:17, 37:7, 38:7, 38:11, 40:4, 40:8, 43:5, 43:11, 46:4, 46:7, 46:13, 49:10, 49:16, 50:13, 52:7, 52:12, 53:12, 55:2, 55:9, 55:16, 59:2, 62:12, 63:15, 64:18, 65:13, 67:15, 73:8, 73:12, 75:1, 79:9, 82:2, 82:8, 82:13, 82:15, 85:12, 85:15, 87:1, 87:11, 87:14, 92:14, 92:17, 93:11, 93:14, 94:4, 95:12, 96:6, 96:8, 97:4, 98:17, 99:4, 99:7, 99:10, 99:15, 102:11, 102:13, 120:2, 120:6, 139:11, 142:7, 144:12, 155:11, 158:10, 158:17, 162:12, 164:16, 171:17, 172:2, 173:4, 173:12, 173:18</p> <p>presumably [1] - 70:15</p> <p>pretending [1] - 39:12</p> <p>pretty [14] - 39:4, 41:12, 62:1, 63:12, 82:12, 140:16, 145:3, 147:7, 147:8, 147:16, 150:1, 152:1, 165:3, 166:5</p> <p>prevents [1] - 116:9</p> <p>preview [1] - 4:1</p> <p>previous [1] - 12:12</p> <p>previously [1] - 29:15</p> <p>primarily [3] - 8:9, 129:13, 131:13</p> <p>primary [2] - 34:10, 113:14</p> <p>principal [3] - 45:10, 109:6, 119:15</p> <p>principally [1] - 9:3</p> <p>principles [2] - 134:3, 134:12</p> <p>prismatic [1] - 135:7</p> <p>privacy [2] - 23:7, 23:18</p> <p>private [23] - 23:11,</p>	<p>23:15, 23:16, 33:1, 34:7, 42:3, 43:18, 44:11, 45:11, 47:13, 47:17, 48:3, 48:7, 50:6, 50:8, 52:16, 52:18, 54:5, 55:14, 58:4, 60:1, 77:2, 144:8</p> <p>prize [1] - 8:6</p> <p>problem [8] - 34:13, 52:13, 72:13, 88:13, 88:14, 155:13, 159:2, 162:16</p> <p>problems [3] - 153:6, 155:15, 158:8</p> <p>proceed [2] - 11:8, 11:14</p> <p>proceedings [1] - 176:6</p> <p>process [13] - 9:11, 26:2, 32:18, 37:11, 64:16, 68:6, 68:8, 106:4, 112:6, 159:6, 167:18, 168:2, 168:13</p> <p>produced [1] - 71:11</p> <p>productive [1] - 34:14</p> <p>professional [1] - 13:4</p> <p>profile [1] - 8:1</p> <p>program [5] - 110:17, 111:2, 111:14, 120:10, 149:12</p> <p>Program [1] - 8:12</p> <p>programmatically [1] - 162:4</p> <p>programmable [1] - 119:7</p> <p>programming [2] - 118:5, 118:9</p> <p>programs [1] - 91:8</p> <p>progress [3] - 26:16, 87:7, 153:12</p> <p>project [29] - 3:17, 12:4, 15:17, 16:9, 21:10, 33:4, 40:17, 41:17, 86:1, 86:17, 87:6, 96:2, 96:9, 96:12, 98:5, 104:14, 105:5, 105:12, 108:7, 110:11, 119:18, 132:8, 132:9, 132:10, 132:11, 139:17, 164:9, 173:1, 173:2</p> <p>project's [1] - 35:3</p> <p>projecting [1] - 89:10</p> <p>projections [1] - 88:5</p> <p>projects [5] - 69:6, 99:12, 121:18, 124:12, 154:1</p>
---	---	--	--	---

<p>prominent [4] - 124:1, 128:18, 157:16, 160:12</p> <p>pronounced [1] - 46:3</p> <p>proper [1] - 151:5</p> <p>properly [3] - 69:9, 71:4, 88:16</p> <p>properties [5] - 21:5, 41:4, 64:2, 64:6, 86:11</p> <p>Properties [2] - 102:17, 109:8</p> <p>Properties' [1] - 155:2</p> <p>property [23] - 13:10, 26:6, 36:6, 39:16, 42:12, 42:13, 48:5, 49:5, 49:9, 50:1, 52:14, 56:9, 56:10, 56:17, 59:17, 63:17, 78:13, 79:14, 79:15, 80:1, 80:11, 83:6, 152:9</p> <p>proponent [6] - 47:4, 48:1, 55:4, 68:1, 83:1, 87:4</p> <p>proposal [4] - 3:13, 3:18, 35:18, 149:3</p> <p>proposals [2] - 66:9, 168:2</p> <p>propose [4] - 97:16, 104:12, 140:18, 143:12</p> <p>proposed [10] - 2:11, 19:16, 24:7, 24:10, 28:13, 35:2, 47:1, 63:8, 98:4, 170:3</p> <p>proposing [7] - 20:16, 59:18, 61:1, 61:3, 65:9, 105:2, 105:12</p> <p>prove [2] - 71:14, 71:16</p> <p>provide [5] - 58:9, 135:15, 136:8, 136:9, 137:5</p> <p>provided [2] - 98:3, 98:12</p> <p>provides [2] - 129:10, 137:2</p> <p>providing [2] - 50:7, 134:6</p> <p>provisions [1] - 100:18</p> <p>Public [6] - 2:5, 10:1, 37:15, 54:12, 176:4, 176:11</p> <p>public [41] - 3:9, 5:8, 11:5, 13:6, 14:7, 27:3, 27:12, 30:3, 30:7, 32:18, 34:15, 40:5, 49:7, 53:11, 53:17, 53:18, 54:5,</p>	<p>54:6, 54:8, 55:8, 60:11, 60:12, 61:12, 65:16, 68:12, 77:1, 78:3, 78:13, 78:18, 82:16, 83:6, 83:7, 86:16, 98:1, 114:8, 119:9, 143:17, 155:3, 169:6, 169:8, 170:9</p> <p>PUD [1] - 101:3</p> <p>PUDs [1] - 101:15</p> <p>pull [2] - 145:12, 145:13</p> <p>pulled [2] - 111:11, 123:6</p> <p>pulling [1] - 145:5</p> <p>purple [2] - 109:18, 111:6</p> <p>purposely [1] - 139:4</p> <p>pursuant [1] - 2:8</p> <p>pursued [1] - 54:16</p> <p>purview [1] - 66:6</p> <p>push [1] - 5:18</p> <p>pushed [2] - 111:15, 112:12</p> <p>put [14] - 12:11, 13:9, 19:3, 31:6, 33:15, 102:7, 105:8, 120:18, 127:9, 127:12, 148:3, 149:18, 162:9, 172:4</p> <p>putting [5] - 6:16, 7:18, 31:12, 58:5, 162:9</p> <p>PV [1] - 8:13</p> <hr/> <p>Q</p> <p>quadrangle [2] - 146:1, 147:15</p> <p>quality [2] - 98:4, 141:1</p> <p>questions [18] - 13:3, 13:4, 25:12, 27:3, 28:9, 30:2, 30:11, 42:2, 43:4, 45:1, 46:5, 73:11, 102:7, 138:1, 138:3, 138:9, 139:12, 163:7</p> <p>quick [2] - 28:18, 169:12</p> <p>quickly [1] - 128:16</p> <p>QUINN [38] - 14:13, 24:1, 25:11, 25:16, 26:18, 33:17, 68:16, 70:4, 70:10, 71:1, 72:10, 73:3, 73:17, 74:6, 74:12, 76:8, 77:5, 77:10, 78:16, 80:5, 81:4, 83:4,</p>	<p>83:18, 84:11, 84:16, 85:5, 85:7, 85:11, 88:9, 89:6, 89:12, 89:16, 90:8, 90:13, 91:6, 92:13, 93:13, 95:11</p> <p>Quinn [7] - 12:4, 14:10, 14:14, 14:15, 36:3, 68:12</p> <p>quite [12] - 19:18, 21:3, 24:16, 31:10, 78:18, 90:3, 91:14, 92:7, 124:8, 129:9, 147:2, 147:4</p> <p>quote/unquote [1] - 43:16</p> <hr/> <p>R</p> <p>radii [1] - 116:3</p> <p>railroad [2] - 66:15, 67:1</p> <p>railroad's [1] - 67:2</p> <p>rainwater [2] - 118:12</p> <p>raise [2] - 50:4, 50:16</p> <p>raised [1] - 82:16</p> <p>rambling [1] - 149:6</p> <p>rather [4] - 64:17, 135:10, 154:1, 160:7</p> <p>rating [1] - 117:6</p> <p>rational [1] - 52:5</p> <p>re [1] - 166:2</p> <p>re-evaluate [1] - 166:2</p> <p>reach [2] - 52:18, 167:4</p> <p>reached [4] - 36:9, 51:5, 52:1, 52:4</p> <p>reactions [1] - 102:6</p> <p>read [4] - 39:15, 74:15, 76:10, 175:15</p> <p>reading [1] - 175:6</p> <p>real [1] - 141:10</p> <p>realer [1] - 145:7</p> <p>realistic [1] - 89:2</p> <p>really [63] - 7:14, 13:12, 24:3, 31:1, 32:3, 35:12, 44:3, 51:12, 52:13, 55:18, 56:4, 69:16, 77:14, 79:3, 79:13, 88:2, 88:5, 88:8, 88:15, 95:7, 105:7, 108:6, 110:17, 111:18, 112:3, 112:10, 114:18, 121:2, 122:12, 124:9, 125:18, 127:11, 127:12, 128:3, 128:5, 128:7, 128:8,</p>	<p>128:17, 129:7, 130:8, 130:12, 130:15, 130:16, 131:5, 131:8, 131:11, 132:6, 136:16, 142:1, 148:2, 148:7, 151:14, 153:10, 158:3, 160:16, 161:3, 163:1, 168:18, 169:1, 171:1, 171:4, 172:8</p> <p>realm [2] - 14:7, 155:3</p> <p>REASON [6] - 175:9, 175:10, 175:11, 175:12, 175:13, 175:14</p> <p>reason [6] - 50:4, 50:16, 84:8, 105:15, 140:6, 175:7</p> <p>reasonable [1] - 81:12</p> <p>reasonably [1] - 108:5</p> <p>receive [1] - 107:1</p> <p>received [5] - 7:17, 12:6, 16:1, 24:12, 107:1</p> <p>recent [1] - 5:2</p> <p>recently [6] - 3:14, 4:13, 22:7, 30:17, 107:6, 154:2</p> <p>recess [3] - 6:2, 99:11, 99:14</p> <p>recommendations [5] - 4:11, 4:13, 9:1, 9:2, 97:15</p> <p>reconfigure [1] - 18:15</p> <p>reconfigured [1] - 19:11</p> <p>reconsidered [1] - 165:14</p> <p>reconvene [1] - 99:16</p> <p>reconvened [1] - 7:8</p> <p>RECORD [1] - 1:17</p> <p>record [6] - 12:1, 28:1, 49:7, 58:18, 175:16, 176:6</p> <p>recruit [1] - 133:18</p> <p>rectangular [1] - 128:10</p> <p>Red [3] - 15:13, 75:13, 76:14</p> <p>red [5] - 75:18, 76:17, 77:5, 77:6, 114:17</p> <p>redbud [1] - 76:15</p> <p>Redbuds [3] - 74:4, 77:3, 85:4</p> <p>redesigning [1] - 29:3</p> <p>Redevelopment [7] -</p>	<p>104:1, 106:6, 106:9, 126:16, 143:6, 166:9</p> <p>redevelopment [2] - 36:7, 111:16</p> <p>reduce [3] - 8:9, 69:1, 69:11</p> <p>reduced [1] - 147:5</p> <p>reducing [1] - 69:3</p> <p>reference [1] - 78:3</p> <p>referred [3] - 5:7, 137:3, 164:8</p> <p>refine [1] - 161:3</p> <p>refined [1] - 104:6</p> <p>refinements [1] - 113:9</p> <p>regard [2] - 97:18, 153:14</p> <p>regarding [1] - 52:16</p> <p>regime [2] - 150:6</p> <p>regulate [1] - 46:18</p> <p>regulation [2] - 42:16, 44:13</p> <p>regulations [2] - 12:13, 44:12</p> <p>relandscaping [1] - 140:18</p> <p>relate [1] - 150:18</p> <p>related [1] - 7:14</p> <p>relationships [1] - 44:9</p> <p>relatively [1] - 41:15</p> <p>reluctant [1] - 37:3</p> <p>remain [3] - 18:5, 49:4, 149:17</p> <p>remained [1] - 13:13</p> <p>remember [3] - 45:5, 151:12, 165:12</p> <p>remembering [1] - 102:16</p> <p>removal [2] - 30:16, 31:16</p> <p>removed [1] - 18:6</p> <p>removing [1] - 32:1</p> <p>renamed [1] - 100:13</p> <p>render [1] - 88:4</p> <p>rendering [6] - 89:3, 90:17, 91:7, 92:4, 94:14, 95:4</p> <p>renderings [7] - 88:1, 88:7, 88:10, 89:1, 92:8, 92:12, 93:7</p> <p>rental [3] - 63:9, 63:10, 120:17</p> <p>repass [1] - 56:3</p> <p>repeat [2] - 30:2, 135:12</p> <p>replace [1] - 39:11</p> <p>replaced [3] - 31:17, 144:15, 170:8</p> <p>replacement [3] -</p>
---	--	---	---	--

<p>31:13, 32:2, 32:15 replacing [1] - 121:10 report [4] - 4:7, 4:17, 37:15, 97:14 reported [1] - 37:18 Reporter [2] - 176:4, 176:12 REPORTER [1] - 176:16 REPORTERS [1] - 1:16 reports [2] - 35:16, 97:14 represent [1] - 93:5 representation [1] - 7:3 representative [1] - 79:6 representatives [1] - 6:18 represented [1] - 98:11 representing [1] - 90:10 represents [2] - 109:17, 134:16 REPRODUCTION [1] - 176:15 request [2] - 12:10, 35:17 requested [1] - 156:10 requesting [1] - 68:4 require [2] - 40:17, 61:8 required [1] - 37:18 requirement [1] - 42:18 requirements [4] - 59:8, 101:4, 101:11, 122:9 requires [1] - 16:18 requisite [1] - 97:10 research [5] - 48:16, 48:17, 60:10, 145:14, 145:16 Residence [1] - 166:4 residences [1] - 144:8 resident [4] - 28:7, 45:13, 45:14, 57:1 residential [32] - 2:7, 8:10, 34:10, 41:4, 66:18, 67:7, 105:2, 105:6, 107:18, 108:3, 110:7, 111:5, 112:11, 116:5, 116:13, 117:1, 118:16, 119:11, 119:18, 120:8, 120:11, 121:10, 121:12, 121:14,</p>	<p>124:15, 128:14, 130:15, 136:6, 141:6, 142:4, 143:10, 143:18 residents [5] - 6:17, 45:8, 57:4, 136:9, 143:18 resolve [1] - 91:15 RESPECT [1] - 176:16 respect [1] - 68:6 respectful [2] - 136:4, 137:14 respective [1] - 121:17 respects [1] - 133:7 respond [1] - 123:5 response [2] - 134:5, 135:3 Response [4] - 40:7, 46:6, 85:14, 172:1 responsibilities [1] - 63:14 responsible [3] - 51:1, 51:13, 161:9 responsive [2] - 86:13, 87:4 rest [3] - 5:12, 124:8, 140:17 restoration [1] - 31:5 restore [1] - 140:8 restrictive [1] - 35:1 result [2] - 88:12, 159:13 results [1] - 149:8 retail [13] - 2:8, 17:15, 20:6, 34:4, 114:7, 114:11, 114:13, 114:17, 114:18, 115:3, 118:3, 130:10, 130:11 retain [4] - 43:8, 133:18, 159:14, 159:17 rethinking [1] - 6:4 retrofitting [1] - 160:2 returned [1] - 67:4 reverted [1] - 159:7 review [13] - 40:18, 43:9, 72:16, 81:8, 81:9, 96:3, 96:9, 99:2, 100:17, 101:3, 106:5, 107:17, 163:10 reviewed [2] - 18:12, 42:7 reviewing [1] - 18:11 revisit [1] - 39:17 rezoned [1] - 3:14 rezoning [3] - 5:2, 6:5, 150:8</p>	<p>rhythm [1] - 150:16 richer [1] - 149:8 rid [1] - 16:13 rights [2] - 55:14, 57:14 rises [1] - 120:15 River [1] - 123:2 road [4] - 17:9, 48:5, 51:16, 156:16 roadway [1] - 26:10 ROBERT [1] - 127:17 Robert [4] - 105:17, 126:12, 127:16, 127:17 Roberts [1] - 1:12 ROBERTS [4] - 27:14, 100:5, 102:12, 156:8 robust [1] - 135:8 roof [2] - 118:12, 129:17 rooftop [1] - 162:10 rooftops [1] - 8:14 Room [1] - 1:5 room [1] - 78:6 rotate [1] - 125:3 rotated [1] - 172:5 rough [2] - 142:10, 142:12 roundtable [1] - 65:17 route [1] - 156:18 routes [2] - 147:15, 148:8 Row [1] - 34:7 Rubrum [2] - 75:3, 75:17 run [1] - 127:5 RUSSELL [55] - 25:13, 53:2, 53:6, 53:10, 53:13, 54:2, 54:12, 54:16, 55:3, 59:6, 59:12, 62:18, 63:10, 63:16, 64:16, 65:1, 65:8, 66:14, 70:2, 70:6, 70:11, 73:7, 74:1, 75:16, 81:5, 82:6, 82:9, 82:14, 84:9, 84:13, 87:12, 90:4, 90:9, 90:12, 90:14, 90:17, 91:2, 92:1, 92:11, 92:16, 94:1, 96:2, 96:7, 99:3, 114:15, 125:3, 138:11, 144:14, 144:17, 146:14, 146:17, 152:13, 164:8, 164:17, 170:11 Russell [1] - 1:7</p>	<p>S</p> <p>Saccharum [1] - 76:7 safe [1] - 14:8 Sage [1] - 5:1 sake [1] - 145:13 sale [1] - 127:1 salting [2] - 84:10, 84:11 Sam [2] - 37:16, 68:5 SAME [1] - 176:15 sample [1] - 22:2 samples [1] - 93:6 saplings [1] - 32:13 Sasaki [5] - 104:2, 104:3, 108:10, 109:6, 113:5 sat [1] - 56:12 satisfied [1] - 87:13 satisfy [1] - 64:15 saveable [1] - 81:10 scale [18] - 20:2, 24:15, 34:9, 35:7, 125:6, 135:8, 135:11, 144:18, 145:8, 145:16, 145:17, 146:10, 146:15, 153:17, 154:11, 161:7, 163:4, 165:2 scaling [1] - 145:2 SCB [3] - 105:3, 119:11, 119:17 schedule [3] - 74:14, 169:1, 173:1 scheduled [1] - 107:15 scheme [3] - 153:9, 164:14, 164:15 scoping [1] - 38:4 screen [8] - 23:13, 70:5, 70:14, 73:9, 109:16, 111:1, 159:8 screening [6] - 21:4, 69:9, 69:12, 69:17, 71:2, 87:9 seam [1] - 23:4 SEAN [19] - 11:13, 11:17, 26:1, 27:7, 27:9, 55:11, 55:17, 59:5, 59:11, 59:16, 60:8, 60:14, 61:7, 61:11, 63:8, 63:18, 65:6, 65:12, 99:9 Sean [5] - 12:1, 15:16, 18:12, 27:4, 60:6 search [1] - 7:13 seat [1] - 168:4 second [14] - 3:11,</p>	<p>10:16, 10:17, 19:10, 45:6, 66:6, 98:18, 99:3, 99:17, 107:3, 108:7, 120:3, 120:13, 127:9 Second [1] - 1:5 secondary [2] - 92:18, 114:1 secondly [2] - 69:7, 170:6 section [1] - 42:8 Section [1] - 2:8 security [1] - 84:8 see [58] - 13:1, 15:11, 19:10, 19:17, 24:6, 28:4, 55:10, 68:14, 70:11, 70:12, 70:13, 72:3, 72:4, 72:6, 74:4, 74:9, 84:16, 87:18, 88:1, 106:9, 107:1, 110:5, 110:18, 111:1, 111:4, 111:6, 112:7, 112:15, 115:13, 117:4, 121:13, 122:3, 123:5, 124:7, 125:4, 131:1, 134:4, 134:16, 135:6, 135:12, 136:6, 136:12, 137:9, 138:4, 139:4, 140:7, 142:9, 148:15, 149:9, 151:7, 152:15, 153:17, 158:16, 161:13, 164:3, 167:12, 167:13, 172:7 seeing [12] - 28:18, 39:5, 40:9, 109:16, 134:14, 135:10, 151:16, 153:15, 168:6, 168:11, 168:14, 171:10 seem [1] - 147:14 selected [1] - 92:6 sells [1] - 48:9 semi [1] - 8:7 semi-finalists [1] - 8:7 send [1] - 36:14 sending [1] - 118:17 senior [1] - 21:10 sense [10] - 18:17, 50:17, 51:10, 51:11, 52:10, 83:2, 95:6, 131:17, 141:4, 167:10 sentence [1] - 39:18 separate [3] - 49:4, 117:8 separation [2] - 21:5,</p>
---	--	--	--	---

<p>126:2 series [2] - 13:11, 137:7 serve [2] - 143:17, 149:15 service [2] - 118:7, 156:16 serving [1] - 98:11 sessions [2] - 137:4, 169:5 set [5] - 83:11, 154:8, 155:14, 176:6, 176:7 setback [6] - 19:18, 59:14, 122:4, 122:9, 130:7, 155:7 setbacks [5] - 35:5, 59:12, 122:1, 122:8, 154:4 sets [1] - 150:17 setting [2] - 130:12, 172:15 Seven [1] - 33:14 seven [2] - 41:6, 77:4 sewer [3] - 27:5, 27:6, 37:13 shading [1] - 152:8 shadow [3] - 25:5, 154:15, 162:10 shadows [1] - 94:9 shame [1] - 83:15 shape [1] - 85:5 shaping [1] - 149:2 share [5] - 21:14, 69:14, 132:14, 134:12, 139:2 shared [1] - 106:5 sharing [1] - 139:1 sheers [1] - 123:18 SHEET [1] - 175:1 sheet [3] - 22:11, 27:13, 175:7 Sheet [2] - 175:3, 175:7 shelter [1] - 19:11 shift [1] - 111:1 shifted [1] - 26:11 short [4] - 99:14, 115:18, 116:3, 116:14 short-term [3] - 115:18, 116:3, 116:14 shorter [1] - 123:13 Shorthand [2] - 176:4, 176:12 shortly [2] - 24:13, 104:4 shot [1] - 121:4 show [16] - 11:2, 15:2, 18:3, 19:9, 21:13,</p>	<p>31:4, 62:4, 88:16, 94:11, 94:17, 102:1, 104:4, 104:7, 113:16, 128:8, 156:9 Show [1] - 99:6 showed [3] - 21:17, 156:13, 156:14 showing [3] - 57:12, 131:10, 157:7 shown [4] - 53:14, 69:17, 114:12, 138:15 shows [11] - 16:10, 18:4, 20:5, 59:17, 82:11, 114:6, 115:5, 116:2, 118:15, 119:3, 146:10 side [33] - 23:7, 25:3, 31:5, 33:2, 34:11, 36:7, 50:10, 63:3, 71:12, 77:18, 78:6, 80:13, 82:11, 83:10, 84:13, 89:10, 90:15, 94:9, 98:5, 105:12, 111:9, 121:1, 121:12, 122:4, 123:1, 124:4, 129:11, 130:8, 130:13, 130:18, 131:2, 131:3, 152:7 sides [5] - 47:14, 50:12, 71:10, 81:13, 82:4 sidewalk [3] - 17:13, 59:18, 63:5 siding [1] - 22:5 sidings [1] - 22:1 SIEGEL [6] - 79:7, 79:10, 80:3, 80:6, 80:18, 81:3 Siegel [2] - 79:10, 79:18 sight [1] - 70:7 sign [1] - 27:13 Sign [1] - 175:7 sign-up [1] - 27:13 signage [1] - 57:9 SIGNATURE [1] - 175:1 signed [3] - 27:14, 27:16, 62:16 significance [1] - 171:2 significant [4] - 19:18, 34:5, 111:14, 121:1 signified [1] - 15:13 silly [2] - 39:14, 95:5 similar [4] - 22:7, 58:3, 90:1, 145:17</p>	<p>similarly [1] - 67:17 simple [2] - 134:2, 135:7 simply [2] - 18:18, 134:16 site [27] - 6:9, 13:4, 15:6, 15:14, 34:1, 36:1, 43:7, 43:9, 68:7, 98:11, 104:14, 105:10, 110:4, 110:9, 111:7, 111:12, 111:16, 124:15, 128:9, 128:15, 129:1, 148:13, 149:11, 151:1, 153:7, 155:2, 157:18 sites [1] - 157:16 sitting [1] - 129:4 situation [4] - 45:9, 46:2, 50:6, 127:5 situations [1] - 48:2 six [5] - 20:18, 41:6, 53:7, 141:15, 141:16 six-level [1] - 141:15 Sixth [7] - 113:15, 114:9, 115:1, 115:10, 117:2, 128:13, 130:9 size [8] - 36:2, 41:8, 74:11, 74:12, 98:7, 139:15, 140:1, 147:6 sized [2] - 69:9, 127:14 sizes [1] - 77:9 sizing [1] - 127:2 sky [1] - 22:13 skyline [2] - 124:3, 161:15 slat [1] - 23:17 slats [2] - 23:6, 23:17 slender [3] - 152:6, 152:12, 155:1 slide [5] - 16:10, 18:4, 28:18, 31:6, 84:16 sliders [1] - 72:4 slides [3] - 15:2, 16:4, 16:6 slight [1] - 122:5 slightly [3] - 128:6, 138:4, 140:7 slivered [1] - 131:1 slope [1] - 17:10 slot [1] - 23:6 small [5] - 17:15, 33:2, 35:6, 131:1, 142:8 smaller [7] - 124:15, 125:6, 125:7, 129:3,</p>	<p>139:16, 140:7, 146:8 Smart [1] - 112:9 smoke [1] - 170:16 snow [2] - 16:13, 42:14 so-called [1] - 78:17 software [1] - 88:12 soil [2] - 13:5, 37:16 solar [1] - 8:11 sold [1] - 49:3 sole [1] - 52:17 solicit [1] - 8:3 solid [3] - 70:3, 70:16, 71:5 Solomon [1] - 105:3 someone [3] - 21:11, 97:7, 158:12 Somerville [13] - 13:6, 15:14, 15:16, 22:7, 24:9, 26:3, 26:5, 26:17, 31:1, 37:12, 45:12, 45:13, 98:13 sometime [2] - 6:8, 6:15 sometimes [2] - 44:2, 71:4 somewhat [3] - 45:8, 77:17, 107:15 somewhere [3] - 41:6, 42:10, 45:15 sorry [10] - 26:18, 37:4, 38:10, 46:12, 54:1, 69:8, 74:3, 74:7, 76:10, 173:8 sort [43] - 21:4, 44:10, 44:14, 90:18, 91:3, 91:4, 93:7, 101:1, 110:14, 128:5, 128:7, 128:8, 128:9, 128:11, 129:6, 130:3, 130:7, 130:16, 131:1, 137:3, 147:8, 150:5, 150:17, 151:10, 152:9, 152:16, 153:5, 154:5, 154:7, 154:10, 155:5, 155:8, 156:1, 156:3, 156:17, 165:2, 165:14, 169:3, 169:7, 169:9, 169:10 sound [13] - 69:1, 69:3, 69:5, 69:11, 69:13, 69:16, 70:15, 71:3, 71:8, 71:11, 160:16 sounded [1] - 163:14 sounds [3] - 53:15, 55:4, 64:7</p>	<p>South [3] - 120:12, 120:14, 125:8 south [2] - 121:1, 121:12 southbound [1] - 115:14 southern [1] - 152:7 southwestern [1] - 157:1 space [45] - 34:4, 52:16, 52:17, 53:15, 106:10, 109:10, 110:10, 110:16, 111:13, 113:2, 114:12, 114:17, 114:18, 115:2, 115:8, 116:11, 116:12, 117:18, 118:4, 118:8, 118:10, 118:18, 119:4, 119:5, 124:13, 130:8, 130:11, 139:17, 140:8, 142:18, 143:4, 143:5, 143:12, 143:15, 144:3, 144:8, 146:3, 146:9, 154:17, 160:3, 160:6, 160:15, 163:11, 166:11 spaces [9] - 2:8, 19:1, 57:12, 114:6, 114:9, 115:17, 116:16, 119:9, 143:8 spacing [3] - 81:6, 81:12, 129:18 sparse [1] - 77:17 speaking [2] - 5:4, 151:4 specced [1] - 71:2 special [9] - 2:7, 32:8, 32:9, 32:11, 32:12, 39:1, 100:10, 124:10 Special [13] - 32:18, 40:18, 47:10, 62:9, 62:14, 95:16, 96:3, 96:4, 96:7, 96:9, 96:14, 96:15, 96:18 species [1] - 98:7 specific [1] - 155:15 specifically [2] - 67:8, 158:14 specifics [3] - 9:11, 28:15, 35:2 spent [2] - 6:8, 38:17 spirit [1] - 64:9 spot [1] - 152:11 spread [1] - 160:7 spreading [1] - 69:3</p>
---	---	---	--	---

<p>Square [14] - 5:6, 6:18, 9:8, 100:15, 112:9, 133:1, 133:6, 133:9, 146:12, 147:4, 153:1, 160:12, 161:8, 166:11</p> <p>square [7] - 2:8, 101:8, 108:4, 134:18, 141:6, 171:3, 171:13</p> <p>SS [1] - 176:3</p> <p>Stabilization [1] - 13:2</p> <p>Staff [1] - 1:11</p> <p>staff [7] - 9:4, 81:9, 88:18, 97:15, 98:6, 106:16, 128:3</p> <p>stage [8] - 6:13, 7:17, 7:18, 119:3, 141:5, 142:9, 162:17</p> <p>stages [1] - 166:18</p> <p>stand [1] - 30:5</p> <p>standard [1] - 56:1</p> <p>standards [1] - 145:9</p> <p>standing [1] - 20:18</p> <p>stands [1] - 124:7</p> <p>start [8] - 3:5, 4:6, 40:14, 57:12, 126:4, 130:5, 135:2, 166:10</p> <p>started [5] - 95:1, 106:7, 109:3, 139:7, 164:5</p> <p>starting [2] - 117:3, 165:14</p> <p>starts [1] - 59:15</p> <p>state [4] - 27:18, 37:18, 81:15, 97:17</p> <p>statement [1] - 41:1</p> <p>statement(s) [1] - 175:17</p> <p>Station [1] - 105:5</p> <p>status [3] - 48:15, 55:6, 167:5</p> <p>statute [1] - 56:4</p> <p>statutorily [1] - 55:12</p> <p>stay [3] - 25:11, 36:12, 173:1</p> <p>STENOGRAPHER [8] - 75:5, 75:8, 75:11, 75:14, 76:1, 76:3, 86:5, 120:5</p> <p>step [4] - 104:4, 158:5, 163:5, 163:9</p> <p>stepping [2] - 124:17, 130:5</p> <p>steps [2] - 19:17, 62:5</p> <p>Steve [7] - 46:9, 49:10, 73:13, 74:1, 85:16, 87:3, 142:7</p>	<p>Steve's [1] - 172:3</p> <p>Steven [1] - 1:8</p> <p>STEVEN [54] - 10:15, 27:4, 27:8, 27:10, 46:10, 46:15, 47:12, 49:15, 50:4, 50:16, 52:9, 53:5, 53:9, 55:7, 60:6, 60:9, 60:18, 61:10, 62:11, 73:10, 73:14, 74:3, 74:8, 75:7, 75:18, 76:15, 77:8, 77:12, 79:5, 79:18, 80:10, 81:2, 82:1, 83:15, 85:3, 85:6, 85:9, 85:18, 86:7, 95:18, 97:2, 97:9, 142:8, 142:12, 143:15, 144:4, 144:11, 144:16, 146:12, 146:16, 150:9, 164:4, 169:12, 170:13</p> <p>still [16] - 17:12, 21:6, 21:7, 25:17, 30:15, 48:18, 57:12, 57:13, 104:10, 137:8, 143:8, 143:13, 160:17, 165:9, 167:13, 171:10</p> <p>stingy [1] - 39:10</p> <p>stone [1] - 155:14</p> <p>stop [2] - 16:5, 58:6</p> <p>stops [1] - 145:6</p> <p>storage [3] - 15:7, 16:3, 18:16</p> <p>stories [5] - 138:13, 138:15, 167:6</p> <p>storm [1] - 27:5</p> <p>story [7] - 20:9, 24:16, 25:1, 25:4, 34:3, 125:1, 129:5</p> <p>straight [1] - 155:6</p> <p>strange [1] - 45:9</p> <p>strategies [1] - 106:12</p> <p>strategy [2] - 108:9, 141:11</p> <p>Street [31] - 2:6, 2:9, 3:10, 11:7, 26:8, 29:11, 30:14, 34:8, 36:8, 38:15, 42:3, 45:18, 53:11, 53:14, 60:5, 79:12, 79:16, 105:11, 111:10, 113:10, 113:15, 114:9, 115:1, 115:10, 117:2, 125:15, 128:12, 128:13, 130:9, 148:14, 164:18</p>	<p>street [37] - 13:10, 24:6, 25:3, 39:16, 40:10, 42:6, 42:13, 43:13, 43:16, 43:17, 44:8, 45:10, 46:17, 47:2, 47:6, 48:12, 48:13, 53:4, 53:11, 54:6, 55:12, 55:15, 56:2, 57:6, 57:15, 59:14, 59:15, 79:15, 105:10, 112:13, 114:5, 116:14, 129:9, 131:3, 154:9, 167:10, 167:11</p> <p>streets [1] - 119:10</p> <p>streetscape [1] - 154:5</p> <p>stretch [1] - 77:17</p> <p>stretching [1] - 73:15</p> <p>strong [1] - 11:10</p> <p>structural [1] - 35:4</p> <p>structure [1] - 44:14</p> <p>structured [1] - 129:17</p> <p>structures [1] - 35:6</p> <p>STUART [2] - 84:14, 162:7</p> <p>Stuart [1] - 1:12</p> <p>stuck [2] - 92:2, 153:5</p> <p>studied [1] - 167:9</p> <p>studies [2] - 25:5, 96:10</p> <p>study [3] - 38:2, 106:3, 107:5</p> <p>Study [1] - 8:18</p> <p>stuff [1] - 39:3</p> <p>subject [4] - 96:3, 97:11, 108:16, 163:10</p> <p>submission [2] - 13:8, 102:9</p> <p>submit [3] - 7:5, 36:18, 37:2</p> <p>submitted [3] - 12:7, 42:6, 107:8</p> <p>submitting [4] - 101:17, 102:3, 102:4, 107:6</p> <p>subscribe [1] - 175:16</p> <p>substance [2] - 52:3, 77:13</p> <p>substantial [3] - 135:10, 164:15, 166:5</p> <p>substantive [1] - 163:8</p> <p>succeed [1] - 145:15</p> <p>success [1] - 39:8</p> <p>successful [1] - 147:2</p> <p>successors [1] - 49:1</p>	<p>sufficient [2] - 35:4, 92:15</p> <p>sufficiently [1] - 34:14</p> <p>sugar [3] - 76:8, 76:9, 76:11</p> <p>suggest [5] - 36:2, 51:18, 52:3, 72:14, 148:17</p> <p>suggesting [2] - 116:7, 118:7</p> <p>suggestion [1] - 18:15</p> <p>summary [1] - 12:11</p> <p>summer [5] - 4:3, 5:15, 5:16, 6:2, 7:4</p> <p>Sunny [1] - 8:12</p> <p>super [1] - 154:18</p> <p>supplied [1] - 59:4</p> <p>supportive [1] - 47:8</p> <p>suppose [1] - 24:17</p> <p>supposed [1] - 167:17</p> <p>surface [1] - 89:4</p> <p>surprise [1] - 140:5</p> <p>surround [1] - 124:18</p> <p>surrounding [2] - 35:8, 101:13</p> <p>survey [4] - 17:18, 55:7, 59:17, 60:10</p> <p>surveyor [1] - 60:10</p> <p>survivability [1] - 98:8</p> <p>suspect [1] - 51:2</p> <p>suspended [1] - 34:18</p> <p>sustainability [1] - 106:12</p> <p>sustainable [1] - 41:12</p> <p>SUZANNAH [4] - 93:1, 94:13, 152:15, 155:18</p> <p>Suzannah [9] - 1:13, 18:15, 92:1, 92:14, 94:17, 95:2, 152:13, 155:11, 162:6</p> <p>Suzannah's [1] - 165:1</p> <p>Swaathi [1] - 1:13</p> <p>switch [1] - 99:12</p> <p>synergy [1] - 160:10</p> <p>system [3] - 10:4, 33:6, 89:3</p> <p>systems [1] - 88:12</p>	<p>tailored [1] - 100:14</p> <p>talented [1] - 105:6</p> <p>tall [6] - 124:8, 151:10, 151:14, 152:11, 165:18, 167:7</p> <p>taller [2] - 25:1, 161:1</p> <p>tallest [3] - 120:14, 152:4, 152:5</p> <p>Tannery [2] - 29:14, 34:6</p> <p>target [1] - 107:6</p> <p>targeting [1] - 134:17</p> <p>TEAGUE [1] - 30:13</p> <p>Teague [2] - 30:13, 38:18</p> <p>Team [1] - 106:14</p> <p>team [4] - 103:7, 103:10, 121:16, 138:6</p> <p>Tech [1] - 147:3</p> <p>ten [4] - 76:18, 80:13, 117:10, 125:1</p> <p>ten-foot [1] - 117:10</p> <p>ten-story [1] - 125:1</p> <p>tenant [1] - 118:6</p> <p>tentative [1] - 5:12</p> <p>term [8] - 54:7, 60:15, 115:18, 116:1, 116:3, 116:14, 116:15, 116:18</p> <p>terms [14] - 9:10, 9:13, 36:1, 40:16, 42:13, 42:14, 42:15, 49:18, 59:8, 106:10, 143:2, 154:14, 162:5, 163:12</p> <p>terrace [1] - 129:6</p> <p>terraces [1] - 135:17</p> <p>terrific [1] - 11:15</p> <p>test [1] - 117:5</p> <p>tested [1] - 138:17</p> <p>THACHER [18] - 87:15, 89:4, 89:7, 89:13, 89:17, 90:2, 90:11, 90:16, 91:1, 92:10, 93:17, 95:1, 139:14, 140:2, 140:9, 141:2, 152:3, 158:11</p> <p>Thacher [3] - 1:9, 87:14, 139:13</p> <p>THE [14] - 1:1, 1:17, 75:5, 75:8, 75:11, 75:14, 76:1, 76:3, 86:5, 120:5, 176:15, 176:16, 176:16</p> <p>theatre [3] - 170:9, 170:16, 171:15</p> <p>theatrics [2] - 170:7,</p>
T				
<p>table [3] - 6:12, 7:10, 102:8</p> <p>tailor [1] - 123:4</p>				

<p>170:15 themselves [2] - 71:7, 103:15 thereafter [1] - 108:6 therefor [1] - 175:7 therefore [1] - 71:11 they've [3] - 92:5, 105:8, 159:7 thinking [8] - 9:13, 102:2, 105:8, 119:9, 157:11, 157:12, 165:1, 166:10 thinks [2] - 152:14, 167:16 Third [1] - 148:14 third [3] - 70:8, 75:4, 170:14 THIS [1] - 176:15 thoughts [2] - 139:9, 157:17 thousands [1] - 103:12 Three [3] - 110:3, 110:8, 111:12 three [29] - 5:9, 20:9, 22:16, 23:2, 23:8, 23:10, 24:16, 25:2, 25:4, 28:1, 28:3, 36:12, 67:6, 70:9, 76:5, 76:11, 76:13, 76:16, 76:17, 76:18, 77:3, 77:7, 104:8, 109:11, 123:15, 128:2, 138:15, 169:12 three-and-a-half [6] - 76:5, 76:11, 76:13, 76:16, 76:18, 77:7 three-family [1] - 67:6 three-foot [2] - 22:16, 23:10 three-inch [1] - 77:3 three-story [3] - 20:9, 24:16, 25:4 threshold [2] - 41:1, 96:10 thrive [1] - 136:18 through-block [2] - 156:18, 157:5 throughout [5] - 122:16, 135:18, 152:18, 156:12, 161:13 Thursday [1] - 8:4 tied [1] - 108:2 Tiffany [1] - 1:9 TIFFANY [18] - 87:15, 89:4, 89:7, 89:13, 89:17, 90:2, 90:11, 90:16, 91:1, 92:10, 93:17, 95:1, 139:14,</p>	<p>140:2, 140:9, 141:2, 152:3, 158:11 timeline [2] - 12:11, 12:16 timing [1] - 149:5 TIS [1] - 41:17 title [1] - 48:16 TO [1] - 176:15 today [14] - 6:3, 13:2, 66:12, 97:13, 102:15, 108:12, 109:15, 111:3, 112:16, 115:13, 117:15, 133:8, 138:7, 161:18 today's [2] - 98:16, 157:10 together [16] - 6:16, 7:18, 8:17, 12:11, 13:9, 23:7, 23:18, 64:5, 69:2, 92:6, 95:5, 104:18, 105:8, 127:13, 160:7, 168:18 Tokyo [1] - 133:5 Tom [4] - 165:12, 167:13, 173:11, 173:12 TOM [1] - 173:11 tomorrow [1] - 7:11 tonight [14] - 11:10, 11:12, 12:2, 12:9, 15:8, 53:8, 62:4, 83:12, 100:4, 103:1, 103:11, 104:7, 108:8, 109:9 tonight's [2] - 3:9, 151:18 took [4] - 12:13, 67:3, 128:3, 128:6 tool [1] - 172:16 top [18] - 21:2, 71:9, 72:6, 111:4, 112:12, 121:14, 123:17, 124:1, 124:2, 124:11, 124:13, 125:2, 125:16, 136:12, 141:15, 142:14, 142:18, 167:12 topic [1] - 151:18 torn [1] - 84:5 total [1] - 58:1 totally [1] - 139:2 towards [14] - 5:14, 105:1, 109:13, 118:3, 119:4, 123:7, 124:4, 124:5, 128:14, 129:6, 130:10, 131:5, 131:6</p>	<p>tower [7] - 120:12, 120:17, 121:11, 121:18, 128:14, 136:6, 154:15 Tower [3] - 120:12, 120:14, 122:12 towers [4] - 120:8, 120:12, 135:18, 159:12 towing [2] - 44:12, 44:15 town [1] - 15:12 tradeoff [1] - 152:10 traffic [10] - 29:13, 29:17, 30:9, 40:16, 41:1, 41:14, 87:9, 96:10, 97:14, 107:5 Traffic [8] - 30:4, 40:13, 49:12, 57:8, 58:15, 60:15, 62:13, 106:16 tragic [1] - 9:7 transcript [4] - 175:2, 175:6, 175:15, 175:16 TRANSCRIPT [1] - 176:15 Transcript(s) [1] - 2:4 transcripts [3] - 10:9, 10:10, 10:14 transform [1] - 139:5 transformation [2] - 138:18, 159:5 Transit [1] - 41:9 transition [2] - 128:13, 135:10 transitions [1] - 67:9 transparent [4] - 70:14, 131:16, 139:2 transportation [5] - 9:14, 38:2, 41:13, 145:14, 145:15 Transportation [3] - 10:1, 40:14, 106:17 travel [1] - 57:17 tray [1] - 93:9 treating [1] - 60:12 tree [10] - 17:18, 32:1, 39:10, 63:6, 80:4, 80:14, 82:4, 117:6, 129:6, 129:8 trees [39] - 18:5, 18:6, 26:13, 30:15, 30:17, 31:16, 32:5, 32:10, 32:11, 33:2, 39:2, 39:3, 77:14, 78:5, 78:10, 78:12, 78:17, 79:3, 80:8, 80:13, 81:6, 81:12, 81:14, 82:10, 82:11, 82:18,</p>	<p>83:3, 83:5, 84:1, 84:5, 84:14, 98:4, 117:4, 117:12, 140:11, 140:12, 140:15 trellis [1] - 21:1 triangle [1] - 145:18 triangular [1] - 128:9 tries [1] - 65:3 trips [1] - 41:7 trolley [3] - 32:6, 78:1, 84:4 truck [2] - 9:9, 147:2 true [1] - 176:6 Trust [2] - 4:12, 9:1 try [5] - 48:18, 67:9, 73:18, 103:13, 148:11 trying [11] - 9:9, 72:17, 74:13, 88:8, 107:16, 135:11, 139:1, 139:4, 145:12, 154:5, 156:3 Tuesday [1] - 1:3 turn [6] - 14:10, 103:6, 109:2, 112:18, 132:4, 137:18 two [36] - 10:10, 17:8, 21:2, 21:5, 21:18, 25:3, 28:9, 30:16, 38:8, 53:13, 61:8, 65:1, 67:6, 76:13, 77:3, 85:6, 88:11, 93:8, 93:9, 106:15, 109:8, 111:6, 112:2, 112:8, 120:11, 120:14, 124:12, 129:5, 137:3, 141:14, 146:4, 149:9, 157:5, 157:8, 159:12 two-and-a-half [2] - 25:3, 77:3 two-dimensional [1] - 85:6 two-story [1] - 129:5 type [5] - 8:13, 22:13, 23:8, 23:14, 46:2 typically [1] - 62:13</p>	<p>54:7, 78:17, 83:7 unarticulated [1] - 164:10 unattractive [1] - 77:18 unclear [1] - 48:15 UNDER [1] - 176:16 under [7] - 43:2, 49:9, 66:3, 101:9, 129:2, 141:12, 143:3 underground [3] - 2:8, 34:4, 67:2 undersigned [1] - 176:4 understood [1] - 59:7 undertakings [1] - 97:17 undetermined [1] - 58:2 undeveloped [1] - 56:10 undoubtedly [1] - 142:17 unfortunately [2] - 29:11, 87:17 unhappy [1] - 163:14 uniformity [1] - 161:12 unify [1] - 118:18 unit [2] - 2:7, 127:13 units [12] - 19:6, 69:11, 70:13, 72:5, 72:7, 120:11, 121:12, 122:13, 122:15, 123:6, 125:11, 125:18 University [1] - 8:6 UNLESS [1] - 176:16 unless [2] - 15:1, 48:1 unregulated [1] - 28:13 up [41] - 6:8, 6:14, 9:2, 9:4, 19:8, 19:17, 24:17, 25:15, 26:18, 27:13, 27:14, 27:16, 31:6, 33:15, 36:10, 40:9, 42:12, 55:14, 58:5, 71:17, 81:11, 84:2, 87:5, 103:15, 104:4, 117:17, 118:13, 120:11, 120:15, 123:17, 124:7, 129:16, 131:6, 135:11, 139:4, 141:17, 147:4, 157:2, 159:11, 167:4, 172:15 update [5] - 4:7, 4:16, 29:10, 29:16, 30:4 Update [1] - 2:2</p>
			<p>U</p>	
			<p>ugly [1] - 32:5 ultimate [1] - 51:14 ultimately [1] - 151:3 unacceptable [1] - 171:7 unaccepted [6] - 53:17, 53:18, 54:5,</p>	

<p>updated [1] - 28:8 updates [3] - 3:6, 5:13, 10:6 urban [4] - 77:15, 96:12, 127:15, 171:6 urge [2] - 35:6, 35:7 usability [1] - 116:6 usable [2] - 113:11, 116:10 uses [6] - 8:10, 17:1, 66:17, 66:18, 114:8, 115:3 usual [1] - 97:13 utilities [6] - 25:15, 26:11, 27:4, 27:5, 98:9, 98:10 Utilities [1] - 10:1 utility [3] - 26:7, 37:13, 57:13 utilization [2] - 160:5, 160:6</p> <p>V</p> <p>vague [2] - 17:6, 58:7 vagueness [1] - 13:14 valuable [2] - 146:5, 146:10 value [1] - 171:15 van [1] - 23:9 vanilla [1] - 96:4 variation [3] - 161:14, 163:4, 168:6 various [3] - 66:16, 68:3, 110:14 vast [1] - 166:11 vehicular [2] - 41:6, 115:12 venue [1] - 68:10 verify [1] - 69:13 vernacular [1] - 24:14 version [2] - 96:5, 168:11 vertical [2] - 138:12, 138:14 vetting [1] - 168:2 vibrancy [1] - 121:3 Victor [3] - 108:9, 109:2, 109:5 VICTOR [1] - 109:4 view [16] - 19:12, 19:15, 20:10, 20:14, 24:6, 54:4, 69:8, 70:8, 70:10, 70:18, 72:8, 72:18, 79:8, 79:13, 117:14 viewing [1] - 79:7 views [12] - 20:7, 122:16, 123:1,</p>	<p>123:7, 125:14, 131:4, 134:6, 135:15, 136:8, 136:9 vine [1] - 84:6 visibility [1] - 69:10 vision [1] - 132:13 visionary [1] - 133:15 visit [1] - 172:18 visitor [1] - 57:1 visitors [1] - 57:5 visual [1] - 69:16 Vitzgatis [2] - 108:10, 109:5 VITZGATIS [1] - 109:4 Volpe [13] - 6:5, 6:17, 128:15, 148:7, 148:12, 149:3, 151:1, 153:10, 153:12, 162:3, 167:1, 168:15 voltage [1] - 84:17 volume [2] - 134:17, 175:6 volumes [1] - 145:1 vote [1] - 95:15</p>	<p>wax [1] - 27:8 ways [7] - 43:18, 48:3, 50:6, 50:8, 53:18, 58:4, 66:15 wee [1] - 73:15 week [1] - 5:14 weeks [1] - 106:15 weening [1] - 165:7 welcome [1] - 81:3 Wellington [1] - 148:13 Wellington-Harrington [1] - 148:13 west [2] - 104:15, 122:17 western [3] - 76:17, 77:4, 122:18 whale [2] - 164:14, 170:18 whales [2] - 164:11, 171:12 WHEREOF [1] - 176:7 white [3] - 89:11, 89:13, 90:10 Whitehead [1] - 157:3 whole [11] - 14:6, 27:8, 44:4, 83:10, 84:17, 113:2, 113:13, 118:18, 151:6, 160:17, 165:13 wide [4] - 53:11, 53:15, 118:1 wider [1] - 66:9 widths [1] - 22:1 wild [1] - 73:17 wildly [1] - 67:13 willing [1] - 58:18 win/win [1] - 33:3 wind [1] - 167:8 window [2] - 70:8, 131:13 windows [3] - 22:4, 72:4, 131:10 winds [1] - 154:15 winter [1] - 159:16 wintertime [1] - 62:1 wires [2] - 84:15, 84:18 wish [1] - 168:3 WITNESS [1] - 176:7 won [1] - 31:14 wonderful [3] - 129:8, 129:10, 170:7 wondering [10] - 28:10, 28:11, 29:3, 29:14, 70:16, 78:4, 88:2, 88:8, 164:12, 167:15 wood [4] - 22:1, 23:6,</p>	<p>23:17, 90:8 word [1] - 44:13 words [3] - 19:7, 42:9, 51:6 workplace [3] - 134:6, 136:15, 137:15 works [3] - 137:11, 155:3, 171:6 Works [1] - 54:12 workshop [2] - 106:15, 106:16 world [2] - 133:3, 134:2 worry [1] - 127:8 worst [1] - 171:8 wrap [1] - 36:10 write [1] - 75:11 written [4] - 4:9, 36:14, 36:18, 38:5 www.reportersinc.com [1] - 1:18</p>	<p>100:14, 100:16, 101:9, 101:15, 103:17, 106:3, 110:15, 111:15, 126:15, 143:1, 143:3, 143:4, 159:6, 165:13 Zoning [3] - 34:13, 38:3, 100:9 zoom [1] - 159:3</p>
<p>wait [1] - 6:9 waiting [1] - 39:16 Waiy [1] - 21:10 WAIY [15] - 22:18, 74:17, 75:3, 75:10, 75:13, 75:17, 76:2, 76:5, 76:9, 76:16, 77:6, 90:1, 94:3, 94:6, 94:15 walk [4] - 39:4, 96:16, 102:14, 167:9 walked [1] - 165:15 walkers [1] - 17:17 walking [4] - 12:9, 38:18, 41:10, 167:11 walkway [2] - 78:6, 117:11 wall [7] - 20:17, 21:1, 22:14, 23:5, 58:5, 136:7 wants [8] - 38:12, 40:6, 46:15, 63:3, 83:18, 133:16, 141:3, 165:9 Ward [1] - 112:18 WARD [2] - 113:4, 114:16 watching [1] - 128:16 water [3] - 27:5, 37:13, 118:13</p>	<p>W</p>	<p>Y</p> <p>yard [4] - 34:12, 35:5, 59:14, 78:1 year [12] - 6:13, 8:8, 16:13, 100:7, 100:8, 100:16, 103:18, 104:6, 108:11, 109:13, 109:14, 126:17 years [11] - 34:16, 34:17, 65:1, 84:3, 109:8, 112:2, 112:10, 165:12, 166:8, 167:3, 167:4 yellow [8] - 69:18, 89:14, 89:17, 93:3, 110:5, 111:4, 114:17, 115:4 yesterday [1] - 6:3 you... [1] - 79:9 yourself [1] - 80:14 yourselves [1] - 78:8</p>	<p>Z</p> <p>Zelinski [2] - 176:4, 176:11 ZEVIN [2] - 168:5, 168:10 zones [1] - 118:11 zoning [33] - 4:9, 4:16, 5:5, 6:6, 6:7, 6:11, 7:8, 9:4, 48:13, 59:8, 66:1, 66:2, 66:5, 66:7, 66:9, 66:12, 66:17, 67:12, 100:10,</p>	