

PLANNING BOARD  
FOR THE CITY OF CAMBRIDGE

GENERAL HEARING

Tuesday, June 16, 2015

7:00 p.m.

in

Second Floor Meeting Room  
344 Broadway  
Cambridge, Massachusetts

H. Theodore Cohen, Chair  
Catherine Preston Connolly, Vice Chair  
Hugh Russell, Member  
Tom Sieniewicz, Member  
Steven Cohen, Member  
Louis J. Bacci, Jr., Member  
Ahmed Nur, Member  
Thacher Tiffany, Associate Member

Iram Farooq, Acting Assistant City Manager

**Community Development Staff:**

Liza Paden  
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**P R O C E E D I N G S**

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H. THEODORE COHEN: All right, good evening everyone, welcome to the June 16th session of the Planning Board. I know Iram was coming -- oh, she is here. So could we have an update?

IRAM FAROOQ: Yes, indeed.

Thank you, Mr. Chair.

So today's agenda we have two Harvard items. First, is fairly small, bringing the Kennedy School project back to you just because there are some minor changes as the Board has requested, the move of the bike racks, and so there is a minor change in the count of the long and short-term bike racks. So that's the reason why that's here for a quick update.

And then the larger item is that

Harvard will be presenting plans for Holyoke Center, which is now the Smith Campus Center, and that's actually before the BZA. But just for the Board's recommendation, and it's significant enough that we thought it was a good idea for the Board to get a more thorough presentation.

There is then the North Point residential project by Kyu Sung Woo that will be before you. And then the remaining items are essentially extensions.

In just -- I'm sorry, next meeting will be on the 29th which is an off day, that's Monday, the 29th. It will be the -- a joint hearing on the Volpe rezoning with both the City Council and the Planning Board. And the other -- it's also at six o'clock as opposed to the typical seven o'clock, and it will be in the Sullivan Chamber. Everything is

different. Please make note.

The public -- we expect that meeting will be largely devoted to public comment, questions that the Board and the City Council might have, and that each group will then have their separate deliberations, most likely at a follow-up meeting depending on the amount of public comment.

So we have scheduled Volpe to come back to Planning Board at the meeting of July 14th. The other Zoning item that last night was, was referred is Zoning for incentive zoning which is the payment from commercial development towards affordable housing which goes to the Affordable Housing Trust and that is going to be at the Planning Board for hearing on, tentatively on July 21st. The City Council has a hearing on that particular Zoning proposal on July 14th at 5:30. So

that's the same night that we'll have Volpe back at Planning Board later in the night ordinance committee earlier.

And those are the big items. The CarShare Zoning which the Planning Board had sent the recommendation to City Council is scheduled. They have a hearing on that June 17th at 5:30 and I'll be at City Hall.

The one other item that I'll mention is that tomorrow evening, 5:30 there is a Harvard Square place making workshop at the Smith Campus Center on the second floor. This is mostly focussed on the pit area, and this is the third in a series?

So those are the highlights. And I think we have one new item which I think the Chair will speak about.

H. THEODORE COHEN: Yes.

IRAM FAROOQ: Thank you.

H. THEODORE COHEN: All right, thank you.

I just want to make clear to everybody that matters that we will be taking up tonight do not involve public hearings. They will be presentations and discussions by the Board. We generally don't take comment from the public, but we may choose to do so. It would be up to the Board's discretion whether we take any public comment tonight or not. These are matters, the big one at Harvard is before the Board of Appeals, so you will have an opportunity, the public will have an opportunity to say what you wish to say before the ZBA which is the decisionmaker in that case.

Liza, are there any transcripts?

LIZA PADEN: The transcripts we have are May 5th, May 19th, and May 26th, and

they've been certified by the stenographer.

H. THEODORE COHEN: Could I have a motion to adopt those?

STEVEN COHEN: So moved.

H. THEODORE COHEN: Second?

CATHERINE PRESTON CONNOLLY: Second.

H. THEODORE COHEN: All in favor?

(Show of hands).

H. THEODORE COHEN: Now, we had received a request from the City Solicitor to meet with the Planning Board in Executive Session, and so I move that we convene an Executive Session for the purpose of discussing litigation strategy in the consolidated cases of Daniel Hill, et al versus Hugh Russell, et al and Michael Hall, et al versus Planning Board of Cambridge, et al. Those cases relate to Thorndike Street and the courthouse.



Since discussing these matters in open session may have a detrimental effect on the litigating position of the Planning Board, no votes will be taken at the Executive Session, and we will reconvene in open session after the Executive Session has concluded, which I'm told will last probably about 10 or 15 minutes.

Could I have a second to that motion?

HUGH RUSSELL: (Raising hand.)

H. THEODORE COHEN: Seconded.

We need to take a roll call vote on this matter.

Starting with Thacher, if you could state your name and whether you vote "Yay" or "Nay" and we'll go around the table.

THACHER TIFFANY: Thacher Tiffany.  
Yay.

HUGH RUSSELL: Hugh Russell.

Yes.

AHMED NUR: I didn't vote in that,  
but I would say Ahmed Nur, yes.

TOM SIENIEWICZ: Tom Sieniewicz.

Yes.

CATHERINE PRESTON CONNOLLY:  
Catherine Preston Connolly.

Yes.

H. THEODORE COHEN: Theodore Cohen.

Yes.

STEVEN COHEN: Steven Cohen.

Yes.

LOUIS J. BACCI, JR.: Louis Bacci.

Yes.

H. THEODORE COHEN: We're going to  
move to another room so that nobody has to be  
disrupted.

(Planning Board Convened to Executive  
Session.)

H. THEODORE COHEN: Thank you, all, for your patience. We're now going to take the matter of Planning Board case No. 293 relating to revised bicycle parking at 75 J.F.K. Street. And, Stuart, are you or Suzannah going to make this presentation for us?

JEFF ROBERTS: Mr. Chair, I'll just set this up and try to do it as quickly as I can. So, just to set up the -- set the process in place here, this is a case that the Planning Board decided back late last year, and as one of the conditions of the Special Permit, the Planning Board required that the bicycle parking be, first of all, that the design be further refined with review from staff and also that it be relocated so that none was in the area that on their plans is shown as the west gate to

the building or the west gateway which attaches to the public pedestrian connection that's owned by DCR. And so staff has been working with Harvard and their design team for a while in making those revisions. We felt that it was appropriate to bring it back to the Board just for a, for a check-in, and that's something that we do in order to verify that as we go through our continuing review process, that any significant changes are -- have been -- it's seen by the Board. We think that this is a solution that works achieving the requirements, the condition, and they've advanced the design of their long-term bicycle parking in a way that is, is interesting, very unique, and we think is a good solution for the site, is a custom designed bicycle lot solution. We will continue to review this at the staff level,

as we always do, but one of the things that we particularly wanted to point out is that they have utilized provisions in the Zoning that allow them to shift some of their long-term -- the required long-term bicycle parking spaces into short-term bicycle spaces. We think that given the activity around this site is, as a university site where there's a lot of travel to and from, we think that's an appropriate move to make and it's allowed in the Zoning, but since it's a change in the basic characteristics of the project we wanted to make sure that the Planning Board had a chance to see that as well.

So Suzannah can provide any comments if she has them or we can answer questions from the Board. And representatives from Harvard are here to answer any questions as well.

SUZANNAH BIGOLIN: I think Jeff has covered most of the issues, but --

JAMES WILLIAMSON: Is the mic on?

SUZANNAH BIGOLIN: It is on. The green light's on.

We think that the changes in the bicycle parking, and particularly the custom designed locker, is really exciting and something very different for Cambridge. So the transportation group are really excited to see this sort of custom design. And along J.F.K. Street it does fit in the with architecture of the building. So it fits with the modulation and character of the JFK building. The spaces have been located to various locations, and some which are new and under the gateway, the entrance. But it's quite a wide entry so we didn't have any concerns with that change either. That's it.

It's kind of a simple relocation spaces and new design for the Planning Board's consideration.

TOM SIENIEWICZ: I just -- did you review the details, the custom-made bike stalls on the J.F.K. side of the building which are within the overall niches or structure of the building between the piers --

SUZANNAH BIGOLIN: Yes.

TOM SIENIEWICZ: -- that's a sort of a front yard for it. And so there must be some accommodation and detail there that allows for the bike -- would it be paving or something? Paving that front yard broadly to support that?

SUZANNAH BIGOLIN: I think there always was paving there and some bicycle parking.

TOM SIENIEWICZ: Okay.

H. THEODORE COHEN: Well, isn't there a Hubway station there right now?

SUZANNAH BIGOLIN: The Hubway station is on Eliot Street.

UNIDENTIFIED AUDIENCE MEMBER:  
(Inaudible).

THE STENOGRAPHER: Please hold on a second. I can't have people speaking from the audience and speaking at the same time.

H. THEODORE COHEN: I believe I saw a Hubway station there yesterday.

SUZANNAH BIGOLIN: So I believe it's being temporarily relocated.

H. THEODORE COHEN: So it's not going to be displaced from that location?

SUZANNAH BIGOLIN: No, it will go back to Eliot Street.

H. THEODORE COHEN: Thank you.



Does anyone have any other questions or comments about it?

(No Response.)

H. THEODORE COHEN: Looks like a very nice improvement for what we had originally proposed and the custom-made lockers seem very interesting.

SUZANNAH BIGOLIN: Yes.

H. THEODORE COHEN: Do you need anything further from us other than saying it looks good, continue with the work?

SUZANNAH BIGOLIN: We'll continue with the review.

JEFF ROBERTS: That's sufficient.

H. THEODORE COHEN: Okay.

Thank you very much.

HUGH RUSSELL: Good job.

H. THEODORE COHEN: Okay, we will now have a presentation about case pending

before the Board of Zoning Appeals. It's 6869-2015 relating to 1350 Mass. Avenue, the Smith Center, formerly known as Holyoke Center. And our role now is to review what's presented to us and either make a recommendation or not make a recommendation to the Zoning Board of Appeals which will be hearing this case on its -- it's a request for several variances.

LIZA PADEN: Excuse me, Ted, one minute while I get the system back up.

H. THEODORE COHEN: Okay.

So is someone here from Harvard to make a presentation for us?

TANYA IATRIDIS: We have to go like, this is a different....

Sorry, can we turn off the lights?

LIZA PADEN: All of them?

TANYA IATRIDIS: Perfect.

LIZA PADEN: The lights go across the room.

TANYA IATRIDIS: Pardon me?

CATHERINE PRESTON CONNOLLY: I think we can see. It's fine.

TANYA IATRIDIS: Is this okay? Okay. Fine, it's for you.

H. THEODORE COHEN: We need to look at our paper documents, too.

TANYA IATRIDIS: Okay.

My name is Tanya Iatridis and I work for the Harvard Planning and Project Management Department. We are very pleased to be here tonight to present to you our project. I would like for the team members to introduce themselves before I go in the presentation.

Sophy.

SOPHY TWOHIG: Good evening. I'm

Sophy Twohig. I'm a partner at Hopkins Architects. We're based in London and we are the lead designers for the project.

EMILY MUELLER DeCELIS: Hello. My name is Emily Mueller DeCelis and I'm with Michael Van Valkenburgh Associates.

HENRY MOSS: Henry Moss, architect at Bruner/Cott in Cambridge, and we're the executive architect for the project.

TANYA IATRIDIS: Thank you.

Let me just get -- our project is located in Harvard Square as you mentioned. The building, the new name of the building is Richard A. and Susan F. Smith Campus Center, the former Holyoke Center. And our project involves the whole site. And mainly the first and second floor of the building and the tenth floor.

We presented the project to the

Cambridge Historical Commission and we received our Certificate of Appropriateness. And last week we went before the Harvard Square Advisory Committee and we did get positive reviews.

The rationale of the project is basically to create an environment that fosters collaboration and builds community. Basically this is where the public and Harvard meet. It's a destination we feel for social, cultural, intellectual life and it should be welcoming to all. We want to create a vibrant, welcoming entrance for visitors in the community. Right now if you experience the building, you have to go in the arcade, somewhere in there there is an information office, somewhere in there there are public bathrooms, somewhere in there there are other uses, but they're not

evident. We don't think that's very welcoming, and what we want to do is have a very -- a welcoming entrance that's transparent and it's really a clear and -- brings people into the building.

We also want to create a comfortable, casual indoor living room. About six years ago Harvard put out chairs in the yard as an experiment and it was a hit, and we realized we have a lot of outdoor spaces we're activating, and what that generated was a lot of requests for where is our indoor space? We spend eight months of it in the year so we're creating an indoor living room.

We also want to enhance the commercial food venues. We are keeping the number and square footage of the food venues. We are enhancing them to make sure they are integrating them with certain spaces and

adding additional food vendors.

And finally and most importantly, we want to contribute to the dynamic urban environment in Harvard Square. It's crucial that this building sits in a very important spot in Harvard Square and we really want this building to engage with Harvard Square a lot more.

And finally, Sert was the architect of this building, a very important architect, and a very important building in the history of architecture, and we want to make sure we respect his original architecture.

In terms of the program we -- it's based in the sort of five buckets.

The community welcome area, common spaces, which is our gathering space.

Indoor living room, collaborative meeting spaces where we want to encourage

cross-faculty collaboration.

Commercial food retail.

Arts. We want to sprinkle arts within the building, make sure that that value is well respected and embraced.

And there is a wellness program on the -- in the arcade and we just want to maintain that wellness program. A lot of people felt that was very important.

In terms of community engagement and outreach, we've done a lot. We started this early winter, had public open houses on the second floor of the building. We met with interest groups and we had individual meetings. We met a number of times with the Harvard Square Business Association. We conducted service and focus groups between students, faculty, and staff throughout all campuses including the Longwood Medical area.



We met with city officials and city staff, and we met with a number of former Sert colleagues and scholars who critiqued our design. And all of these feedbacks we have received have been very informative and we incorporated them -- lots of them in the design of the project. And actually you have a former Sert colleague right here on the Planning Board who we've also met with.

In terms of the public realm, I thought it was very important to highlight to you what this project contributes in terms of the public realm. Right now the interior space of the building -- well, let me say overall we're increasing and creating unique public spaces in Harvard Square. We believe that the spaces do not exist today in Harvard Square, and I think they are very unique. Right now in terms of the interior we have

about 7,000 square feet that's open to the public in the interior space, which includes the arcade. We're increasing that 300 percent. We are moving from 7,000 to 35,000 square feet. The exterior overall in the whole site we're increasing 28 percent of open space. In terms of its uniqueness we believe that the welcome area is gonna be a unique place inside and out, and the architect will go through the design. That space is -- it's a kind of space that when you go to Harvard Square and you want to come as a visitor and sit inside or outside, you do not have to buy the food or your coffee from there. You can bring your own. You can sit inside for and just bring your own lunch or buy it from somewhere else. You're not required. So it's a kind of a space that's open for all. You will have cafes, but we're

not requiring people to engage with the commercial. We want it to be much looser environment and inviting. And also it's gonna have a lot of public bathrooms for there. You don't have to buy something to use the public bathroom either. And we'll have a number of programs on the walls. You can see all the events occurring across the campus and a ticket office that you can buy tickets to these events.

The other unusual and uniqueness of these spaces are the common spaces inside further in the building. They will have interior green spaces, fireplaces. Again, if you're a visitor and you bring your cup of coffee, you can sit by a fireplace. That's unusual. You don't have that -- we don't have that in Harvard Square.

Also we're providing rooftop gardens on

the second floor of Dunster Street, which again it's an unusual space.

We're also improving and increasing green space. In terms of the interior, we are adding green walls and interior landscape. We're putting trees right smack next to the arcade. And Michael Van Valkenburgh's office will discuss that. This is for all seasons. Exterior. We're improving the -- both plazas and we're adding seven additional trees on the site, and we're adding also a lot of green roofs and rooftop gardens as I mentioned.

In terms of the program for public use, I mentioned some of them: Art displays, casual performance, and street artists. Chess, of course, and word games. We're adding to -- many board games to the program.

We're also improving an increase in

commercial food venues. We're adding 26 percent of square footage to the commercial food venues and we're adding 60 percent of additional bike parking and we're changing our bike racks to be compliant.

In terms of our Zoning requests, I've tried to put the slide together to try to simplify this request. We're basically asking 2,943 square feet of FAR. And I broke it down. And I think I can talk loud enough to try -- I'm sorry I'm turning my back, but I want to point here. Is that this is what we're requesting in terms of the FAR, and I've broken it down in terms of basement first, second, and there's mezzanine and tenth floor.

In the basement we're converting some of the parking spaces into kitchens and storage to support the commercial spaces

above the food venues.

On the first floor we're actually adding some back of the kitchen support areas here. And in the front we are creating a civic space of double height and open to all.

The second floor mezzanine we are rebuilding this pavilion, Sert's pavilion, because of structural existing limitations in terms of headroom, level changes, lack of connectivity. So the one ADA is found in these blue little areas that I have here put on the map.

The tenth floor, 625 square feet we're changing more efficient mechanical equipment which frees up this space and we're making it more usable.

In terms of the height request, the height request is about two percent of the whole roof area. It is in this area right

here and it's three feet and eleven inches and we're creating a beacon here which the architect will explain more. It's on this facade, the northern facade. And this little, this little area is the three feet that goes up from the cornice line here. The highest mechanical equipment on the roof is 154 inches. The existing height, technically as defined without mechanical equipment is 112, and we're proposing in this little area right here 100 to 116 feet. That's our Variance request.

And I know I was told to move very fast and I -- we're going to move even faster.

SOPHY TWOHIG: Thank you, Tanya. I think I can use that pointer as well. Thank you very much, Tanya. You don't mind if I fan myself with my notes. I'm not used to temperatures like this in London. Sorry

about that.

When we began working on this project with the team, we started to work on the program, we started to try to understand this very complicated building. We also began to try to develop an understanding of Sert's strategy and design strategies, sort of DNA of the building if you like, at the same time as developing our own architectural approach this sort of creative use, reuse of this existing building. And from those conversations came about these five key design strategies. I'm sorry, I have to turn around and read them out to you here.

So really it's about enhancing the connectivity and the circulation of the first and second floors.

Activating the street level and maximizing the transparency facing on to the



public realm.

Integrating and improving daylight and landscapes as Tanya already mentioned.

And implementing a comprehensive design approach which is sympathetic and with real understanding of Sert's design principles and in particular the pavilion strategy.

As you know, this is a building which is important in architectural history and this is a photograph from the mid-1960s shortly after the building was finished. Sert used a wonderful expression in describing his wishes for this building, he said he wanted it to be tentacular, by which he meant it should reach out into the community and into Cambridge and connect.

And this photo shows how -- where the building is completed he used the pavilions at the first and second floor level to do

this to create the streetscape, and he used the transparency on the first and second floors there to really engage the building with the streets around it.

These sketches show his massing strategy across the building. You can see the taller H elements in the middle of the block set back to allow views and light into the building. And then you can see on the right-hand side that the pavilions that are pulled out from underneath the H block.

And so these little diagrams here are just a way of simplifying the strategy here.

On the left-hand side you can see Sert's H block raised up and then the pavilions which are pulled out almost like a chest of drawers onto the street. Then Sert introduces the arcade to provide a focus and a central sort of spatial device within all

of the building and then he places an open space at the north and the south.

So when we were developing our own strategies, we wanted to keep very much in line with this approach, and you can see on the slide here that we were introducing a new pavilion to the front again pulling out like Sert's on the pavilion facing onto Forbe's Plaza, and then the reconstructed Holyoke pavilion with a dotted line around it.

In addition to Sert's open spaces at the north and south of the arcade, we have a new open space, a new Dunster Street roof terrace, and then a new arcade landscape inside the building.

The program for this project is completely unique, and you can see on this simple diagram here what is shown on the first and second floors. The arcade is still

very much the central focus and organized feature of the building. We have our welcome area, our front door to Harvard, the front of the north of the building facing on towards Forbes Plaza, and then our new indoor living room, common spaces, which is in the Holyoke pavilion.

So as you can imagine working with existing buildings, is like challenging in terms of looking what you have to work with, and these two sections show here the existing and the proposed. When we started to look at the sections through the existing pavilions, we found a number of issues that Tanya's already touched on, which is non-compliant, floor to ceiling heights, a lack of accessibility. Some of the spaces didn't have any daylight. And also they're just not accessible. And so the section at the bottom

there shows all new proposed section which is about an opening out to this section about introduction of the central arcade landscape and the opening of the space to allow views, landscaping, light right into the middle of the building.

These two plans, again, existing and proposed, show what the current -- the current proposal. The top of the slide shows the sort of honeycombs that the Holyoke Center first floor has become. There's not many connect -- well, there's connections outside the building across the east and west, but it's a very sort of blocked and congested plan. And it shows the spaces, the cafe and the small information area, the sort of all distributed across that first floor.

Our proposed plan on the bottom half of the slide shows the open plan reconstructed

Holyoke pavilion, the arcade landscape, and then the new welcome pavilion onto Forbes Plaza. It also shows these new internal connections that come out from the arcade and connect across to Holyoke Street and also across to Dunster Street.

So this is a view of the current north elevations. You can see it doesn't have a lot of transparency. It has a number of different features and piecemeal interventions that have happened over time to make the elevations. While this was difficult to read and quite illegible. It sort of makes it difficult to see what's going on actually inside the building.

So this is a view of our proposed new pavilion. It's a very lightweight, transparent structure in architectural language. Enclosed it's a fully integrated

space enclosing all of the programs in the welcome area.

It lifts the lid, so to speak, on the front of the building. It allows views deep into the building. For the first time you can see that second floor really clearly through.

On working from left to right, you can see the ticket office here on the right side. The ticket office. It will be information about Harvard events and the campus. There's a large welcome desk, which is for the community and for visitors. And then there is a cafe at first and second floor level. This is connected by a stair here which is creating a new entrance lobby here on the corner facing onto Harvard Square.

As you can see as well, what we tried to do here is form a very direct and clear

relationship between the activities going on inside the building and outside the building in the public realm.

This is a view looking into the current cafe. You see the roof there slicing off of views into the building and obscuring the view up to the second floor.

And then this is a view showing the transparency. And, again, showing that relationship we wanted to form between the inside and the outside of those two spaces.

In the center here we have two very large doors which in the right times of year can open out completely and allow activities to spill both inside and outside fully animating Forbes Plaza and allowing for gathering space inside. And, again, you can also see we have the cafe level on the second floor here and then on the first floor. And



you'll see the chess players there playing long into the night.

And this is a view from inside the cafe at one time. At the moment it's quite a difficulty looking out as well as looking into the building.

And this is a view from the same spot showing the proposed pavilion, which is wanting to create an all year round space for the community together. So you can see here this is a view that we generated to represent wintertime, and it shows how the space is now not only able to be looked in at, but also outwards and look into Harvard Square and onto Forbes Plaza and really start to form that connection with the street outside.

These two plans, here on the left-hand side shows the existing plan where you can see the cafe, this is the information booth,

you might have walked passed recently, and then the entrance towards the arcade. And with the walled seating area. And then the sort of blocked wall I just showed you on the previous just slide.

And then this is the proposed plan of Forbes Plaza and the welcome area here.

As I said, you can see this integrated -- fully integrated space. The pavilion. Ticket office information, welcome desk, cafe, seating, gathering spaces, and again the same outside.

A level connection across here to Harvard Square. The first time you actually got a very visual direction from the front door of the building here across to the T station here.

And, again, the arcade reading on the front doors here, this new fully transparent

facade and possible -- and the arcade emphasized in the center there.

In addition to animating the first floor, this is also about animating and reactivating the second floor. So we have a cafe, the second floor cafe level which also shows -- which currently does not exist at the moment, and those views at a higher level to Harvard Square. And then of course (inaudible).

TANYA IATRIDIS: Sophy, we need to expedite it.

SOPHY TWOHIG: Here is a section where the new meets the old. Our pavilion here sliding out like a drawer, just underneath Sert's structure.

I'll hand over to Emily now to explain the next few slides.

EMILY MUELLER DeCELIS: Thank you,

Sophy. I first want to start by sending Michael Van Valkenburgh's regrets that he can't be here tonight. This is a project that is very near and dear to his heart. In the seventies when he moved here to Cambridge, he was always intrigued by this building and the kind of flow of the interior and exterior space and the contributions that Forbes Plaza, Mount Auburn, and the arcade gave to the urban realm.

So, as Sophy was saying, she talked a lot about our concept in terms of Forbes Plaza. I think I'll just walk you through the actual mechanics of our design.

So the existing conditions of the raised terrace makes it so that the significant portion of Forbes Plaza is inaccessible and very much focussed on one program, just cafe seating. On the edges

where people are able to circulate around and on the back side of this section where the chess tables are, there's very -- it's zoned and there's a very clear way of how people are supposed to be occupying that space. But it doesn't allow for the kind of flexibility and the open flow that we've been talking about in terms of it being a place of connectivity for the sidewalk to flow into the space and then the space also flow into the building.

So our concept is to, in addition to having the welcome area extend into the space here, we are opening up an open urban plaza here that's accessible to all now. And it allows for flexibility of programs. So day-to-day cafe seating, chess playing, all of those things can happen. But then also events can happen. The performance of street

performers coming in or organized events that would happen between the City and Harvard.

We are taking down the trees, and instead of having them in this space, we'll move them off to the edge here to create a street tree condition where the canopy overhangs the street and brings the scale of the street into this area. We've put the trees in a planter to protect the roots. These trees are failing right now. They're in decline. And so this will make that -- the life of these trees longer.

This also provides us the opportunity to create a planter that's more like street furniture in a way; seating all around, the chess tables reconfigured along this edge here with views back to the welcome area, and then just the flow of space going from both plaza in the sense that that actually is

bounded by the back wall of the welcome area.

TANYA IATRIDIS: You want to explain how the doors open?

EMILY MUELLER DeCELIS: Yes, and so this, in the center of the pavilion there's double doors that do open, as Sophy had said, and that allows for the flow to happen in here as well. So you can be seating -- could be seating in this area inside or exterior.

So this is a current view with the retaining wall that is there right now. That is making it so that you can't really have that strong connection with Harvard Square.

And this is the proposed view of the design where from Harvard Square T and the pit if you're back looking forward towards the plaza here with the planter on the edge here, chess tables here, the flow of people coming in and out, seating in here, the front

door of the arcade, the open doors here, and then the door that's on the street here to the cafe, and stairs that can bring you up to the second floor of the cafe.

Another really important aspect of the public realm for this building is the arcade and its role. We are still maintaining the original role that the arcade being a point of passage to get from Mass. Ave. through the building to Mount Auburn, but the idea also is taking a cue from Sert and bringing light and landscape deep into the building which was actually one of his original proposals for this building. As you walk in from the welcome area into the space here, you would be in this space where we're calling it a threshold into the arcade which has green balls wrapping it, food venue here, and then you can enter into the living room that Sophy



will talk about. If you come along down here, be in next to the arcade landscape. This is an open air space which basically like a capture landscape. It's open air so it experiences all four seasons.

And to go up to the Dunster roof garden, you would go up these stairs here or take the elevator up to the second floor.

And if you were in Mount Auburn Street coming through, you would have this green room or green wall threshold as well.

And this shows that the idea of the captured landscape that we are choosing. Our plant pallet that really pops and that you would have a real sense of the seasons changing. So you could be sitting by that space in the wintertime having snowfall and see the kind of drama of that.

SOPHY TWOHIG: Okay, I need to speed

up.

A series of before and after views to talk to you through now. This is a first floor plan of the new indoor living room space. You can see the direct connections from the arcade across to Holyoke Street and the two entrances on Holyoke Street itself. Again, it's an open plan, flexible space and change of level across the center there.

This is a view of looking through the arcade now. And this is the view that we hope will happen in the same place. This is the new Holyoke Pavilion. The interior, the gathering space which allows the community to gather in small or large groups on a day-to-day basis. And this is the focus of the Holyoke Center.

It also can accommodate more informal activities and you can see here this view at

nighttime activity.

Going out the building we have a series of smaller spaces on the second floor. They're more intimate, they're smaller, but they're still connected back into that central double height space of the forum below. And you can see Emily's landscaping trees on the left.

This is the current Holyoke Pavilion roof. And this is the space we would like to create up here. So this is again a much more intimate lounge space, connected to the main central spaces, it's publicly accessible, but it is also a space of quiet and intrigue.

This is the existing Holyoke Pavilion. And this is the proposed new pavilion here.

As with all of the new architectural pavilions, the welcome area, the tenth floor box, and the Holyoke Pavilion, we chose to

use the same architectural language. It's very distinct but it's very respectful as well. You can also see here that we have the -- this is Sert's mechanical rooms at the top here. We've taken the same approach and relocated our mechanical spaces in the realm that allows us to free up the roof to create green roof on the Holyoke Pavilion.

And now to turn it back to Emily.

EMILY MUELLER DeCELIS: So the existing conditions of Mount Auburn is that it's kind of a space that's a result of circumstances, and it doesn't really have a sense of place as it stands right now. And our intention is to make it really feel like a place of gathering, have it be a more dignified entrance into the building as well. So the original idea of the arcade that Sert had was to create an access that was going to

be continued and would bring you down into the river houses district of Harvard, of Harvard's campus. That was never realized, and it's actually created a bit of a safety issue with mid-block crossing. So we are proposing to reconfigure this circulation by extending the arcade out here, that the elevation of the arcade, to create an upper terrace into this space. It brings the presence of the arcade to the street edge here, and we're able to slide an accessible path here to -- which basically takes away the retrofit ramps that are in this space here, and also slide a stair into here and create seating along the edge here and really activate this edge of Mount Auburn Street. And in doing that, create a plant bed that then also holds the space and creates this as more of a gathering space that's connected to

the public realm.

This is a view -- the existing view of the ramps and the access.

And this is a proposed view of the elevation of the arcade coming through, creating a new occupiable terrace for the public open space and the path that takes you to the main entrance.

Existing conditions right now.

And proposed where we create a more intimate space in this area, new chess tables here to add to the count from Forbes Plaza, and then inclusive path that takes you up to the new entrance to the campus center.

SOPHY TWOHIG: Okay, thank you.

And this is a view of the existing Dunster Street pavilion. And we are going to retain this pavilion, but what we are going to do is relocate the credit union which

currently occupies almost three-quarters of this pavilion here and reactivate this elevation with cafes. We're gonna remove the sort of -- there's bits and pieces attached to the outside to increase that transparency.

We're also going to relocate the mechanical equipment up here to allow us to create a new publicly accessible roof garden on the Dunster Street pavilion, which you can see from this view here.

This is the current view of the Dunster Street pavilion roof. And this is an illustrative view showing the roof garden here, which is again public accessible. It has a relationship with the other landscape spaces that we created across the building.

When we first came to Cambridge, we noticed that a number of buildings of significance, a number of landmark buildings

had -- were illuminated at night, and this was a unique characteristic of the Cambridge skyline. I know that from getting the taxi from the airport and see it emerge as I'm driving along the river. And we know that Sert knew this building was going to be one of the tallest in Cambridge and he played particular attention to the roof level. He was very playful in the formal arrangements that he developed at roof level, at tenth floor level. So taking that idea, we developed this small but dynamic little lantern on the tenth floor which is a beacon and a focus for the campus center, but also is about making a contribution to the Cambridge skyline.

This is a view along Mass. Ave. And it shows, again, the beacon just from the Mass. Ave. looking over across Cambridge.



And then this view here is from the overpass plaza, and what we notice is a very direct connection here looking north, long axial views, again, showing how the building can be seen from a long way away. And the beacon here, the lantern which represents the location of the campus center and all those new facilities that are going to be there, but also brings a significance and importance of Sert's building of Cambridge back into the skyline.

So that's where I am. Thank you very much.

H. THEODORE COHEN: Well, thank you.

Did staff have any comments they wish to make at this point?

SUZANNAH BIGOLIN: As the applicant mentioned, we met several times with the project team to sort of go over the designs

and the details, and that also involved Charlie Sullivan as well from the Historical Commission. From an urban design point of view, the project's doing a number of important things:

It's expanding the retail activation aspects along Dunster Street and Holyoke, which we think is really important.

And then also through the atrium, the changes within the central arcade space will really enhance the activation there.

The other aspects of the project that are really positive include the accessible plaza spaces. So on the Mass. Ave. side the changes at grade and the elevation have really made that space more sort of welcoming and even created, it seemed to be more space on the sidewalk. So it's more of a gracious sort of entrance into the plaza, Forbes

Plaza.

The double height glass pavilion does help to break down the scale of Sert's concrete facade, and it also complements his sort of original architecture in the structural grid.

With the welcome center, I think the stair on the corner has really achieved quite an important urban design outcome that's making the building more accessible, and you can see that you can move through other flaws of the structure, it's not just these kind of heavy space which the current urban cafe suggests.

Bringing the entry forward as well into the plaza space I think is successful, too, because it's making it more accessible, more welcoming. At the moment it seems quite tucked under the structure and inside the

building, so I think that's quite a good outcome for the building as well.

The arcade does remain that central organizing feature of the building, and it is enhanced with the access to daylight. The landscape as well, I think that's really important. And getting those view lines through the building and the sort of the double story space helps as well.

We did look at some of the Forbes Plaza design issues in more detail with the architect and it was part of the discussions that we went through. We felt that the sort of slight loss of that open space was kind of overcome by using the space better and creating more flexibility. So at the moment it is just seating that's raised, and the movable chairs will provide flexibility different programmatic options in the future

as well.

H. THEODORE COHEN: Thank you.

Well, Hugh, we should start with you since you have intimate knowledge of this building and the architecture.

HUGH RUSSELL: I actually had no role in the design of this building, but -- which occurred 60 years ago. It's amazing. But the job number was No. 56 in the office.

I spent four years at the other (inaudible) in the science center, and so I got to see how Sert approached projects and how he worked. And the goal in the office was to help him maintain as much design control of every project that could possibly be done. But there were 70 people in the office and I would say he succeeded in keeping his principles clear.

So when I first came to Cambridge in

1959, I was a senior in college I think, and I -- I mean high school and I was, I came and stayed overnight in a dorm room in Dunster House with somebody. And, you know, there was this construction fence, and a big pit along Mount Auburn Street. Then the first phase got built while I was a graduate in the Holyoke Center. And I was in the graduate center when the second phase was built. And the amusing aspect was that one of our classmates, Paul Segus (phonetic) who is now a professor in the last 40 years in Arizona, did the board form design for the concrete and on the north side of the building. You know, whichever tie hole, every feature line, the size of the boards, and direct boards all were done as a shop drawing by Paul and approved by Sert.

JAMES WILLIAMSON: Maybe the thing

can be just turned off because it's not helping. I mean, we're not hearing. I'm not hearing anything because of all the crackling and I don't know that we need the mics. If we have to trade off mics versus crackling....

AHMED NUR: We're working on it.

JAMES WILLIAMSON: Sorry.

HUGH RUSSELL: So....

STUART DASH: We're going to try to see if the noise has got something to do with the lights.

HUGH RUSSELL: So Tanya invited me to presentations, I guess, around the beginning of this year maybe, and the end of last year to review the design, which was well advanced and the project manager for Holyoke Center Paul Krueger who is still a practicing architect and was the president

and other associates of Sert were present. And I think we all felt this was a substantial change to a building, that it never worked terribly well in terms of it -- the way the ground plan worked. As Sophy pointed out it was a whole bunch of independent boxes that you could walk straight through the middle of or down the sides of, but there was incredible lost opportunity there. And that this program was a terrific idea.

You know, I had the advantage of having been an undergraduate with graduate students so I know nothing like that existed.

AHMED NUR: It's not the mic.

HUGH RUSSELL: So, I think we all were very excited by the program. We were very impressed by the respect that Hopkins had, and also impressed about the stewardship



that you exercised over the building which was 15 or 20 years in terms of keeping and maintaining and repairing that knowledge and understanding of how the put together came through. So you know there are bits and pieces that I like less than other pieces, but I think it's a tremendous improvement in terms of the function. It's providing a function that was sorely missing at the university, and the character of Sert's building is maintained. And I think because of the programatic expansion you really have to say that the whole building is enhanced. So I think we ought to recommend that the relatively minor floor area variances and parking relief be approved by the Board of Zoning Appeals.

H. THEODORE COHEN: Tom. Another architect's view?

TOM SIENIEWICZ: Well, I was born in 1959 so I'm have a lot of grey hair. So as a spring chicken architect, full disclosure, I did go to the Harvard School of Design as well so I've known this building. And I'll be frank, even though I've always admired the Holyoke Center, I know that I'm in the minority relative to the citizens in Cambridge, the Sert's building, as much as I appreciate them, is a building that's very kind of hard to love. And I -- just sort of a precursor to an underlying, underlying and what Hugh said, I think it's a building that hasn't -- actually personally did some work on it, both on the tenth floor and at the entrance which is now going to be demolished, one of my earlier works will now disappear. That notwithstanding, I appreciate how the program is really going to enhance the way in

which this building works. And I, I think there is a kind of really welcome transformation that's happening here. But I do have some questions relative to the doorways, all focusing on the doorways, not my goal in particular that it's time for it to transform, but there are two locations. I have a question at the welcome area, there's actually three thresholds you have to get to before you go to the arcade for an ambition to try to give this more of a sense of it being public and welcome to the general public, that seems to be an impediment. And I contrast that to the other end of the arcade which has an air lock and the two thresholds. I wonder if that third doorway is necessary in a building that's trying to speak about its accessibility to the general public and openness to the campus.

Before you answer that question, the other thresholds that I'm interested in, and by the way, a mapping of the doorways on a building actually are the moments at which a building opens to the public, right? And so it's proper purview of the Planning Board to focus in a little bit on that. There are currently existing on Holyoke Street in the comments now listed as the future comments spaces, four thresholds on Holyoke Street. So the rhythm of the pedestrian experience there into those retail environments is, you know, a familiar rhythm of doors, dimensionally that you might find elsewhere on Mass. Ave. I notice that the proposals only have two thresholds. You have a long facade. So I miss those doorways and the scale and access that they suggest even though they're locked for vacant spaces. So

I think that's that issue.

And then lastly, something that I actually spoke to some people at Harvard about, it's a question about the chess tables. The existing chess tables are iconic in my opinion. Sixty-years-old. They have an extraordinary form. They're very evocative. They've appeared in the cultural literature and heritage of this country in its movies. They're in the memory of people since -- not 1959, but since the building opened in 1962. They're iconic and there was a chess player, the chess master who sat there not four months of the year, virtually eleven months out of the year for a dollar a chance. And I hope that those are saved. And if they're not saved, I'm going to suggest we move them to Kendall Square which is building a new city, and may in fact be

the new Harvard Square very soon and they could probably use them. But the iconic quality of those chess tables and the value to this community and their form -- and I'm going to be told "They're not accessible." "The chess players don't like them." For me is unimportant. The important is that it's trumped by, it's trumped by the heritage quality of those precast modern concrete tables. So if you don't want them, I know there's a lot of places that could use them. So I dearly hope that those are repositioned somewhere in the public realm in Harvard Square or on Forbes Plaza itself.

So those are my comments. Good luck. I don't see any reason why we would stand in the way of the Zoning relative -- modest Zoning Variances which are going to transform this building in an extraordinary way. So I

think if you will let me have the chess tables, I would vote in favor. I have this favorably looked upon.

H. THEODORE COHEN: Do you want to respond to that?

TANYA IATRIDIS: I can respond to the chess tables.

H. THEODORE COHEN: I'm sorry, could you come --

TANYA IATRIDIS: I need to go up there? And then Sophy may want to respond to the thresholds, but I may respond a little bit to the thresholds, too.

So the chess tables, Tom, we, we did some study first to find out they were not part of the -- I'm just saying the original -- they came way after. But that doesn't mean that they're not important. So the first thing we did is we spent a lot of

-- a lot of time with the chess players and it's not that they don't like them, let's get rid of them, there are real reasons that they had problems with them.

One of them is they don't meet the standards. We are told by the chess players, they sent us a whole document of the international standards of the chess, and they don't meet those standards and they're playing international games there. Literally we didn't realize there's an international chess tournaments there. They asked us to please not include those tables, design new ones. So we've asked Michael Van Valkenburgh to look into that.

The second thing is they told us is that there is -- there's no place for them in their -- and to put their chess pieces and their clock. And they had us go downstairs



and show us the whole thing. And we had a number of meetings.

The third thing they told us is that they're the most uncomfortable seats that they have ever sat. Please, they're old. So, all we heard was get rid of them. So we would like very much to maintain the level of the tournaments that are going on with the chess because we want this to continue to occur. And we've noticed and we've welcomed them inside the arcade now. They're starting -- they've been playing inside the arcade. So we're going to try to do tables inside the welcome area also and in the back of Mount Auburn Street. Now that's a challenge.

Now what are we gonna do with these tables? Why don't we -- we'll talk after the meeting to discuss that. Clearly you, you --

you're interested. I need to talk with Harvard. We need to figure out how to -- if we can preserve them because they're attached. They're concrete, they're chipped away. There's a lot of technical issues. So I hear what you're saying. I would be more than glad to work with you to see what we can do with them. Is that --

TOM SIENIEWICZ: Well, I think they should stay in the public realm, absolutely, somewhere in Cambridge.

TANYA IATRIDIS: You and the city and you.

TOM SIENIEWICZ: For those of you who climbed the stairs in Faneuil Hall, they're not comfortable and they're not compliant and yet nobody would ever think about putting an elevator in there --

TANYA IATRIDIS: I hear you.

TOM SIENIEWICZ: -- instead of the stairs. I mean, so that -- okay, they're not -- they don't quite have the history of Faneuil Hall, but they have a unique and a really wonderful iconic history for Harvard Square.

TANYA IATRIDIS: We can work with you to try to figure out where to put them in the public realm. And with the city.

STUART DASH: Just so you people know we turned down the sound completely. And for those who can't hear, come up closer, we have lots of seats up front.

TANYA IATRIDIS: Before I get into Sophy's response to your threshold questions, one of the things we would like to do is continue the way the arcade functions right now in terms of the time frame. It opens -- I just got this 7:30 in the morning and 10:00

p.m. in the evening. We want to continue that. But we want to do something in the welcome area in terms of security. We want to keep the Au Bon Pain hours which are -- go to midnight right now, one in the morning on Saturday. So we want to create a security threshold there, and we spent a lot of time discussing that. And we don't have the exact times, but we really want to keep that very much alive, the indoor space, even during the winters. And because the complaint is everything closes early, and we want to have that space for the public bathrooms. So that's one of the -- that's how we got into the threshold idea, and now you can talk architecturally.

SOPHY TWOHIG: Okay. Tom, to answer your question about the welcome area thresholds that you go through to get to the

arcade?

TOM SIENIEWICZ: Yes, I mean I understand it.

TANYA IATRIDIS: Right. Why don't you speak about it.

SOPHY TWOHIG: So the Holyoke pavilion is quite an interesting example because the structure, the new structure in the form of the Holyoke pavilion actually it comes out of the archaeology, if you can call it that, of the old. All of our new columns and the new physical structure is actually sprung off near the basement because, you know, there's a two-story basement carpark underneath there.

What we found was a level -- one level facing on to the arcade, and then we actually have four existing separate levels on to Holyoke Street, so each one represents a shop

at the moment. Or store. Sorry.

And so each of those doors represents a store.

When we began looking at our program now, so we're talking with Tanya and the team about how we're going to start to develop the Holyoke pavilion, and how can (inaudible) we're going to do an issue on that. The issue of four separate levels on Holyoke Street was very difficult to rationalize in terms of accessibility primarily and also in our program. So what we've done is we have an arcade level on the Holyoke pavilion. There's a step down, one level, and that addresses the north side of Holyoke Street with one door. There's then a further step down because as you can imagine we have to go from that to somebody sort of sensible and workable. There's even a further step down

on the south end to have those two sets of exit doors on that side. I mean, I suppose the other argument might be well, if you follow Sert's function, the function of the program is now quite different on Holyoke Street. The pavilion is no longer a series of shop units. It's a new pavilion which has, as I said, all of the structure, and that also goes to facades. All of the facade rhythm and grid comes out of the structure below to maintain the rhythm that was in Sert's original building.

TOM SIENIEWICZ: Okay. Precursor to my remarks is that Sert's buildings are hard to love and they require some modification. And so, simply the doorways, and thank you for describing the complexity of the section there. So I mean there's a way in which there's a more human scale, you know,

interruptions and those larger structural elements by those thresholds and a delight in the way the architecture dealing with that slope. To be frank then, I miss, you know, if there was some way to detail that wall to break up that wall and give it a more of a scale, a more threshold into the shops or stores or a sense of that or historic entrance. I think it would be fitting. But it's a tiny detail relative to what you're asking for, and I'm going to be quiet now.

H. THEODORE COHEN: Anyone else on this side wish to speak?

(No Response.)

H. THEODORE COHEN: Before -- go right ahead.

STEVEN COHEN: Okay.

All right, a number of years ago when my daughter was young, we were making plans



to meet someplace in Harvard Square. She had her bike and I had -- I said let's meet at Holyoke Center. And she said, What's that? And I tried to describe where it was and she's lived here all her life, and finally she figured out what I was talking. She said, Oh, the Au Bon Pain building?

And so, you know, as the front door in public face of Harvard, arguably our leading civic institution, this certainly hasn't lived up to its potential to say the least. So I would just comment quickly, you know, the details aside, first of all, just aesthetically, architecturally the new openness and transparency and the sort of modernistic expressions in there I think look great, very appealing, exciting. I think the fact that this is open public space, I think that's going to create some interesting

management issues in the years to come. But, again, details aside, the fact that this is public open space and really becomes a municipal asset, a community asset, I think is really great and amazing. I think the designers should be proud. Sert heirs should be proud. Harvard should be proud. I think the Smith family I hope and assume are pleased and proud, and I think as the community focal point and center of gravity of Harvard Square instead of having a coffee shop as the focal point of Harvard Square, we now, you know, we'll have this incredible open public aesthetically pleasing and exciting space. I think it's great. I wish you needed our approval for this so we could approve it.

TANYA IATRIDIS: I've never heard that before.

H. THEODORE COHEN: Actually, I would like to -- Lou, I'm sorry, I would like to follow up on what Steve just said.

You talk about it's publicly accessible. I mean, is it Harvard's intent that the first floor and the second floor and the roof gardens you've shown will be open to non-Harvard public just coming to the building?

TANYA IATRIDIS: Yes.

LOUIS J. BACCI, JR.: All the time?

TANYA IATRIDIS: Well --

H. THEODORE COHEN: The time when the building is open.

TANYA IATRIDIS: Very similar, the way it's operated now, it's just different space. Right now as I said, it opens at seven in the morning and closes at ten, the arcade. The upstairs, which is a more

intimate spaces, the fireplaces, yes, it will be open. And the two pavilions on the second floor where the wellness, the health center, and there's a collaborative spaces on the -- I have to show it to you, on the right and on the left, on the second floor, those will not be open, but the whole, the whole pavilion where you -- whatever you saw in those photographs, yes.

H. THEODORE COHEN: Right, I recognize that it is a functioning building --

TANYA IATRIDIS: Yes.

H. THEODORE COHEN: -- that is serving the purposes --

TANYA IATRIDIS: Yes. Our intention is to have the same hours mimic what we have today. And, yes, it is gonna be challenging, whoever said it, operationally. There's a

lot of security questions. There's a lot of things to figure out. But we are -- the intent is very clear and those challenges we have to deal with in the next two years. We plan to open in the fall of 2018 and start construction spring of 2016. So we hope that by then we have figured it out.

STEVEN COHEN: Good luck.

H. THEODORE COHEN: Good luck.

Well, thank you. I'll just continue.

You know, I think -- I actually like Sert's buildings.

TOM SIENIEWICZ: Me, too.

H. THEODORE COHEN: I don't find them hard to love, but I also like Boston City Hall. And I'm glad you've gotten rid of the stepped up plaza since I probably have stubbed my toes on it any number of times assuming that it's just a flat area. But I,

you know, you know, there are individual things I might question, but what Hugh -- I think and the grand over scheme of the -- it's a tremendous improvement and, you know, a wonderful update to a building that's 50-something years old.

Lou.

LOUIS J. BACCI, JR.: What do you consider the difference between the common space and the indoor gathering space?

TANYA IATRIDIS: It's the same thing.

LOUIS J. BACCI, JR.: And both will be open all the time?

TANYA IATRIDIS: With the --

LOUIS J. BACCI, JR.: Within the parameters.

TANYA IATRIDIS: Yes, yes.

LOUIS J. BACCI, JR.: Right. Yeah,

no, that's what I'm curious -- if you have different language, I wanted to see --

TANYA IATRIDIS: If you want to buy your drink at Starbucks and bring your lunch at home, you can go in the winter up by the fireplace and sit in the middle of the day and you're -- it's cool.

LOUIS J. BACCI, JR.: Also, the chess tables. When I tell people meet me in Harvard Square, you know where I have them meet me? At the chess tables.

TANYA IATRIDIS: We're going to have chess tables.

LOUIS J. BACCI, JR.: No, not folding or stuff in the -- those chess tables. Those chess tables need to be somewhere on that site, I believe, because this is a fairly historic and deep rooted thing in the fabric.

TOM SIENIEWICZ: Thank you.

CATHERINE PRESTON CONNOLLY: I'm sorry, I'll be brief. I fall into the category of people who find this building and others by Sert hard to love. In fact, prior to getting these materials, I had no idea anyone considered this a good example of good architecture. So, and also being a chess player, I hate those chess tables and would love to see them gone for something more functional. So, I think there's a mixed opinion on here as to how important it is to save those. I am delighted with the program. I'm delighted with all the work you're doing to invite the public in to make it more transparent and more inviting. I agree with bringing down Forbes Plaza, that's fabulous. I just was, I only spoke up because I needed to be a dissenting voice on the chess tables.



TANYA IATRIDIS: They will be -- just to clarify, the chess tables, and we spoke with the chess players, there will be in ground, they cannot be moved. They will be there, like permanent.

CATHERINE PRESTON CONNOLLY: Right.

LOUIS J. BACCI, JR.: And in 40 years we'll be thinking that those should stay also, right? You see they become kind of a fixture.

TANYA IATRIDIS: Right.

LOUIS J. BACCI, JR.: And by the way, I love the, I love the design, the openness and everything, everything. There's a sticky spot there.

JAMES WILLIAMSON: Can I ask if the Board got my letter for the record?

H. THEODORE COHEN: We have received your letter, yes.

JAMES WILLIAMSON: Thank you.

H. THEODORE COHEN: Thank you.

Are we prepared to make a recommendation?

AHMED NUR: Can I just make a comment? I'm sorry.

I want to shout out the voices of my colleagues and I also want to voice that when I was going to college, Au Bon Pain was a place where I was allowed to study.

Everything else was carded. I didn't go to Harvard. Ever since then I had my eye on the building. The way I look at this building is an old tree with a density for the neighbors and the children can play around on a very hot Sunday. And today we're coming into water it, trim it, and make it look beautiful and this will serve that and so I appreciate and compliment everything that's going on.

I had a couple of questions. No. 1, for the design team, the Variance on the three foot whatever change, changes, right up front on Harvard Square, could that be set back a little bit so that we don't see it right in the square and why did you choose that location? And then I'll just finish it before you answer that one.

And then the second thing is the access tunnel or egress with the stairs, hard stairs and the railing dock area, I think that area, I don't -- I see the before and after and I appreciate all your before and afters proposed and existing. I thought having double glass doors and controlling that area and having it to be an access between two rooms will cut off the access. Instead I thought maybe you can look into what inspired or intrigued me was Spires market at

Washington state, they have a farmer's market coming on rainy days and bring in tables and bring in more neighbors coming down and sell stuff, whether it's ice cream stands or whatever it is. That area is dark at the moment and extremely hardscape, and I think it can be brought up into a neighbor's use. And which connects throughway to the other side at least the common space.

Thank you, Mr. Chairman.

HENRY MOSS: Just speaking briefly to the issue of the beacon. It's worth recognizing that there are other tall elements above the roof line of that building. One of them is 42 feet higher than the roof and it's quite visible from the Allston river houses area, not so much so from the rest of Cambridge. There is a -- immediately behind the area where we're

proposing to increase this three foot, insert this three foot dimension, there's an 18-foot -- well, 17 feet, eight inch high element and for reasons that Hugh may be able to explicate, it was the -- the face of that was painted white. So it's clear that Sert was really wrestling with the composition of a syncopated roof. The dormer elements, there are three of them, come from Dunster Street along -- there's irregularity. There's a much larger terrace there.

One of the things we wanted to establish is a sight line from way to the north so that people would be -- have a signal that there are these publicly available activities at ground level. And the other issue, which is harder to discuss, is that after dark, in which -- well, after a workday ends, part of Harvard Square tends to

go dead above the second story. There are a lot of offices. And the Cambridge Savings Bank is one of the few real beacons in the area. And we thought that somehow Holyoke Center ought to be able to hold its own in that company. So that was the background of that.

AHMED NUR: I didn't realize that was the beacon that you were raising. That answers the question, thank you.

TANYA IATRIDIS: Do you want to answer the other one?

EMILY MUELLER DeCELIS: Can you answer the question again?

TANYA IATRIDIS: The extension of the arcade.

EMILY MUELLER DeCELIS: The extension of the arcade into the Mount Auburn Street?

AHMED NUR: Right, a tunnel area that had stairs.

TANYA IATRIDIS: The before and after.

AHMED NUR: Just completely just dark and uncomfortable to walk through, and the proposal seemed to be cutting it off with double glass doors or double doors that would connect the interiors and cut that access. And I was proposing to have a fish market or some kind of a farmer's market in which people can shelter during the rainy season or cold and sell their stuff and would bring that fabric, you know, into the access into the building and around it.

EMILY MUELLER DeCELIS: So right now there's -- the existing doors for the arcade at the south. Right there. Those, those doors are actually not changing. We have

them.

AHMED NUR: Those are existing doors?

EMILY MUELLER DeCELIS: Yes, we are adding, I believe, one more layer so that it's a vestibule so that it's up to code. Right now it's not to code. But we are extending the elevation of the arcade out into Mount Auburn Plaza so that that becomes a, like a terrace that you can look over the streets and you can also look over the plaza area and so that it starts to break down the scale of those places, and we really do see that they're more possibilities of gathering for people to be able to sit in that, in those terraces and also street performers, all of those things. We've done a lot of studies in terms of animate and activate that space, and so that simple kind of extension



of the terrace out would allow for new program to have in there.

TANYA IATRIDIS: Right. I think there's a lot of possibilities for new programming and those ideas are good ideas.

AHMED NUR: I just wanted to bring it to your attention. Your explanation has helped. I didn't realize it was cut off. I walked through there long ago and I thought it was an opening under the building and out to the side. And if that was the case, there was no -- thank you.

H. THEODORE COHEN: Okay. Are we prepared to move on?

TOM SIENIEWICZ: Yes.

H. THEODORE COHEN: Somebody want to make a motion?

Hugh.

HUGH RUSSELL: I move that we

recommend that the Zoning Board grant the relief sought to accomplish this project.

H. THEODORE COHEN: Is there a second?

STEVEN COHEN: Second.

H. THEODORE COHEN: Any further comments?

(No Response.)

H. THEODORE COHEN: All those in favor?

(Show of hands).

H. THEODORE COHEN: Anyone opposed?

(No Response.)

H. THEODORE COHEN: Thank you very much.

TANYA IATRIDIS: Thank you very much.

LOUIS J. BACCI, JR.: Boston City Hall next.

JOHN HAWKINSON: Mr. Chair, is there a recess or is the Board continuing?

H. THEODORE COHEN: Do they need time to set up?

LIZA PADEN: No, what happens is they are leaving and North Point has a model so that's why I need a table. And they're on the third floor and they need to come down. But Tom has a case that he wanted to look at on Western Avenue.

H. THEODORE COHEN: Okay, fine.

People, if we could continue? There was a question about 158 Western Avenue, a use variance to change the single-family use to an office use before the ZBA. And, Tom, I believe you asked to see that. So if you have any questions.

LIZA PADEN: These are the plans.

TOM SIENIEWICZ: There's really

nothing to look at. It's a use variance on Western Avenue. It's a house.

H. THEODORE COHEN: It's a house. And there were other, there were a lot of houses and there are a couple of other businesses.

TOM SIENIEWICZ: A couple of other businesses on what?

H. THEODORE COHEN: On Western Avenue.

TOM SIENIEWICZ: Well, sure. The application cites the ones that are up by Central Square and then it cites the restaurant that's down near Putnam Avenue and now the defunct Reggae Club is on Putnam. So the city's just put a significant amount of money into that street, to comment the width of it, it has much more residential character. I really wonder whether you want

to see if the residents convert it to an office use after that kind of ambition to convert that to a street that's much more liveable, and so I just wanted some Planning Board discussion on that. Personally I think it's something that we should question. So anybody else feel strongly? I didn't get -- I got one person on the chess board. I'm a chess player, too.

LOUIS J. BACCI, JR.: I lost a lot of games on those chess tables.

TOM SIENIEWICZ: Yeah, me too, and a lot of dollars.

H. THEODORE COHEN: All right, could we talk about Western Ave.? We've had enough chess for the night.

Hugh.

HUGH RUSSELL: It seems to me that the housing use is completely appropriate for

the location and that it ought to stay on there. You know, it wouldn't make a big difference, but we shouldn't be letting people convert houses to offices in places where houses ought to be.

LOUIS J. BACCI, JR.: Especially when we want a lot of housing.

TOM SIENIEWICZ: Yes.

LOUIS J. BACCI, JR.: And what happens when somebody puts on next to that?

TOM SIENIEWICZ: And the precedent that sets?

LIZA PADEN: Okay.

H. THEODORE COHEN: Okay, so do we want to take a vote on this to recommend to the ZBA that they not grant a change of use variance?

THACHER TIFFANY: I would be hesitant to vote that recommendation without

actually knowing where it is and thinking about it. Maybe you guys have thought about it. I mean, I know it's Western Ave. I can imagine all the houses. I can imagine a bar, a spaghetti place, the western front, you know, a mix of uses.

AHMED NUR: It looks very residential.

H. THEODORE COHEN: It looks like a very residential house that presumably --

THACHER TIFFANY: It's just office use. Do we know what it would be?

H. THEODORE COHEN: Liza, do you know?

HUGH RUSSELL: Somebody who has a couple of small companies that are doing different things, you know.

LIZA PADEN: Yes.

THACHER TIFFANY: I don't know, I'm

just -- I believe in the flexibility of the city so I'm kind of hesitant. But everybody else can vote to not to recommend.

TOM SIENIEWICZ: There are provisions for a Home Office within the Zoning Ordinance. Right? Which have restrictions that are in place to protect the rights of adjacent property owners. Right? To enjoy their property. And so, you know, within the limits of the Zoning Code sure, have a Home Office. But to convert housing stock to office, it's not retail. They're citing retail as the precedent. That's a slightly -- that's a different kind of use, yes. There are pockets of it on Western Avenue, but also on Western Avenue, I agree with Hugh, it's supposed to be housing.

H. THEODORE COHEN: I mean, I'll agree with the two of you, too, because it



seems there's no particular reason for this building to be changed from a residential use to an office use and other retail use. I mean, yes, there are some precedents on the street and, you know, I guess you could make an argument it is a corner lot. But it, you know, we are trying to promote as much housing as possible in the city and, you know, we are working on innovation districts. And there is a home occupation for the provision, and so I don't know that there's any particular valid reason why we should use a single-family for offices.

STEVEN COHEN: Mr. Chair, I'm actually kind of agnostic on this issue, but I would say this, you know, 20, 30 years ago, I mean, if you were a small business person, you could rent some kind of informal, very affordable office space in Cambridge, and

there are very few opportunities for that now, especially affordable. And all the, you know, sort of I guess startup space that we talk about in new buildings going up around Kendall and elsewhere. Well, it's still pretty darn expensive. I mean, rents in Cambridge and new buildings are through the roof for startups. The sort of startups we're talking about in these spaces are funded by heavy duty VC investments. You know, for somebody who just wants to run a small business, not that many opportunities. So I really am agnostic, and I don't know this issue well enough to take a strong position. But, you know, the notion of having some mixed use in our neighborhoods and not having sort of, you know, a suburbanized strictly residential neighborhoods, you know, I don't know, the

opportunity to have small office space like this, it does have some appeal to me.

CATHERINE PRESTON CONNOLLY: Well, to build on that, I think then that's something that as the Planning Board we might look into in changing the Zoning. I mean, if that's something that we think is appropriate, we can change the Zoning. I mean, there's reason use variances are strongly disfavored. There's a strong presumption that the Zoning has already spoken to whether or not we think it is a planning appropriate use. So I weigh in on the side of no use variance unless there's a compelling reason. And I think here we've been given a number of compelling reasons not to grant the use variance.

AHMED NUR: If I may just also weigh in, I also open minded to mix use. They want

to do a store whatever, produce for the neighbors and whatever residential upstairs. I think it should be the discretion of the Zoning. I don't weigh in either way, but just want to say that it is a corner and whatever it is, I don't know what it is that they're putting in there. Is it a store? Is it a dentist?

CATHERINE PRESTON CONNOLLY: It's an office.

AHMED NUR: Office. I would recommend it being a residential if it is an office, private office. That's not helpful to the neighbors. They need parking and everything else.

H. THEODORE COHEN: Well, perhaps we should just communicate to the Zoning Board that a number, probably a majority of the Planning Board members thought there was no

valid reason for granting the use variance to change it from a residential use, which we're promoting to an office use in this particular location, and that we would recommend that the Zoning be upheld. Is that okay, people?

LIZA PADEN: Okay.

Do you have a PowerPoint presentation?

RICHARD McKINNON: We do. A quick one.

H. THEODORE COHEN: Why don't we take a five minute break while we set up the next presentation.

(A short recess was taken.)

H. THEODORE COHEN: All right, we are now going to go to Planning Board case No. 175, 1-5 East Street which is an ongoing design review of North Point III residential.

SUZANNAH BIGOLIN: Mr. Chair, I'm just going to briefly introduce the project.

So this project, the Planning Board saw in January, and since then we've been working with the design team on a number of the details and we've had several meetings. We're really pleased with the progress that's being made, and working with the design team has been we think quite a successful approach.

The design of the two buildings have continued to be refined and have evolved. There's a bit more articulation now along the top floor with the additional notches in the building, and the passage between the two buildings is much more of a sort of feature and a celebration with the new glass nodes on the sort of Glassworks Avenue side. So we feel this is quite of a successful enhancement to the project and it's creating a much more dynamic connection of what was

previously non-descript I would say or understandard. So that would lead through to the rest of North Point.

We're still very supportive of the materials, that combination of brick, the concrete base, and the wood as well. It's warmth and really blends in with the existing East Cambridge neighborhood.

In some of the renderings we've noticed that the windows on the first floor do seem quite high above the sidewalk, so we're hoping to continue to work with the design architect to see how we can make that sort of wall, the sort of human height more attractive and welcoming.

And then with the open space and landscape design there's been a lot of work with the T and the head house and the relationship between our multi-use path and

the other paths where we've been continuing to work on that. And also the introduction of a dog park as well underneath the viaduct. So we're hoping to see more details on the sort of fencing and the treatment of the interface of each of the edges of the dog park with the pathways remains a mystery.

Thank you.

STEVEN GORNING: Good evening.

Thanks for having us. Just to reintroduce myself since it's been a few months, Steve Gorning with Avalon Bay. We also have our design team here, Kyu Sung Woo Architects, Cube 3 Studio, and Copley Wolff Design Group who's the landscape architect.

I think Suzannah covered, you know, most of the highlights on what we've been working on, but since our approval in January the main elements that we've tried to refine



are the building articulation, especially, you know, on the top floor as she mentioned, exterior materials which, you know, we've got a concept layout that we have integrated now, the definition and refinement of the public spaces, and obviously the associated landscape design. As you'll see in the presentation, there are a few additions up here that aren't in the original packets that you received, so we do have extra copies of those for you. You know, there were just a few details and refined renderings that we wanted to include.

So with that I'm going to hand it over to Kyu Sung who will go over the details.

KYU SUNG WOO: Good evening. The -- basically I think the design --

THE STENOGRAPHER: I'm sorry, sir, could you speak up nice and loud for me,

please?

KYU SUNG WOO: Basically I think the design development stage what we had presented before was more really had a lot of wishes in it, but this one works inside and out. All the notches and everything is now connected. And basically we have -- I brought -- we brought basically the comments. Basically we go over quickly about the scheme and then I'll talk about what the changes since January. Just to cover those points really briefly.

And it's very funny thing happened and I just realized that we didn't bring material board. We had a beautiful thing made in the office that we have of the screen and in case the next time whatever we'll provide, maybe we'll show them on the screen.

RICHARD McKINNON: Okay.

KYU SUNG WOO: The building itself. It's been modulated mentioned before the top floor. Originally --

THE STENOGRAPHER: I'm sorry, I'm really having trouble hearing you. I don't know what we're going to do.

KYU SUNG WOO: And second thing is we came with the material selection. A little bit more definite. I can show you the examples. And then the -- one other important thing is that the junction between these two buildings has been evolved, and so the transform to our mind at least is much better way. The other aspects is entrance. We have relocated and change it. And then we don't have any ramps for the entrance.

Then we also have the landscape which we presented later, which we have much more development underneath the viaduct, as well

as the connection of the transition between the viaduct space and the pathway to the probably courtyard and so forth.

Our concept from the beginning was how to make this passage more connected or more related back to East Cambridge? And that stay still the same. And the massing, here this one is similar to that one, and the height is similar to that one. So this shows that the general concept has been how we connect back to East Cambridge and this parcel.

Building and streets, we have two sides of building. It's usually a building base and private court and that phase is public space here. It's facing both sides. And that's the Glasswork Avenue and that's Leighton Street. Those two phases.

The connection between this park

visually as well as the connection, real connection, is important. And that juncture became more important than what we have articulated before.

And that is what we have last time. We had main entrance at this location and we have a two location -- two entrances, another entrance for this building and we have entrance for this building at this location. And also we had back on the fire stair the connection between the two buildings. And we had about three feet difference between the sidewalk and the level, and we had the long ramp and this is one ramp here and this is long one and this one. And we have stoops with the steps.

And now we change it combining this two entrances at that location, and the corner is more intensified and activated. And the same

is happening here with amenities, this corner became together a major focus of the -- this entire two blocks. And also it connects much better this way. And this entrance, for example, we have the using the natural slope, and also this level difference inside. Outside we have got on the ramp.

The choice last time, we talked about was we originally, first we talked about how decline. I think the last time some form of masonry, and I think we came to the conclusion that brick may be the best choice. And the brick in this instance may not be exactly red brick, but given the site it will be a little more contemporary, but it will have the standard size brick. We'll select the brick. It may be a little neutral color but it is a brick. And that's selected.

And then metal will be in between the

glass. This band here will be metal. And this will also be metal. And down below will be a precast concrete which will look more like the limestone. But I think this one goes well with the structure system because the first floor is concrete and top floors are all wood. So that it represents the actually structure behind it as well. And it scales down quite a lot. This bay window and this notch is going to be working together as an element to break the scale.

The next one.

And this is the Glasswork Avenue elevation. And we have for the notch at the corners, there is corners, and also corner became a very important element because corner becomes a glass. That makes corner more intense. So we have used maximum corner windows and cornice notched. Intention was

that actually this height, we feel like this is more about height than -- and that's the height. It's kind of roof zoned is established, so the scale is more compatible now seems to me that through East Cambridge standard it wasn't before.

And this is the location between the buildings. It connects here. And here we see, you have amenities entrances in this location and this corner window and that's retail.

Next one.

And this is the perspective through the Glasswork Avenue, and that is the junction where the entrances and amenities are. And the last time this was all massive brick or the solid, but we turned that into the glass so that it emphasizes location much more and much lighter. So that's the main change from



last time.

And the next one.

And you may recall that this is where we started, the junction between two buildings. And it obviously is substantial change in our mind. And it is broken down and also much more open. But let's see the next one.

And this is what we are proposing now. That actually this juncture became kind of important place in the city. It can be because it's the place with entrances, amenities are, and it's connecting the green ways and as well as North Avenue is becoming an important point. And together with that and cutting the corners, and in my mind actually, this curbing or bending, it leads almost like Charles Street or some other streets of true urban scene is created. And

this corner seems to be far better than we present last time.

And on the Leighton Street side, the one substantial difference is that entrance we typically had about three foot, six, three feet. And then we have long ramp. And we manage it using the site, the slope as well as an inside level differences. Ramp is all done. It's main entrance is just off the street here.

Next one.

I think along the O'Brien Highway, last time -- I think along this courtyard we have different conditions. It is kind of more private zone and then we have the balconies overlooking it. We had this side also balconies, but given the nature of the public this seems more like bay windows and so forth. We treat it the same way so that only

courtyard balconies remaining facades will have more public presence. That's the one difference we made it.

And this end, I think model actually shows better than probably the rendering is that we have used this -- this is asymmetric composition now. That, for example, this one has notch off here, notch off here. The circulation is going more this way. And this one has cantilever and then a piece coming out. And this composition of asymmetrical condition reflects more the situation of the site and that makes to me at least it's much more refinement than what we presented last time.

And this shows the along the triangle of public space. And it's about three feet -- three feet, six high floor, but we will have plants around it. And this is

sitting space. And then this is the viaduct which I think Sean is going to -- the landscape architect is going to explain it. And essentially I think this is kind of porch element which connects from the courtyard space for this which we had it before, the same, but we consider entry with the wood which is much warmer and more the compliment space to make.

RICHARD MCKINNON: Thank you.

Sean.

SEAN SANGER: Good evening. I'm Sean Sanger from Copley Wolff Design Group. Can you hear me all right?

THE STENOGRAPHER: Yes. Can you spell your last name for me, please?

SEAN SANGER: Sure. Sanger, S-a-n-g-e-r.

And we're the landscape architects

working with the team here to further develop the overall site design. I won't spend a lot of time on the Glassworks Ave. side. That hasn't changed much from where we were at before. We really -- we do have an eight-foot sidewalk that runs along the edge. We planted our trees along the back side of that sidewalk really looking to get a much healthier growth of the trees and a canopy along that edge as opposed to introducing those into tree boxes which is -- in typical conditions we feel that the trees will get much bigger and provide a much more generous shade capacity along the street edge here. We still have seton hooks that will show up actually in a couple of perspectives. We're really keeping those L forms there to really promote kind of a front porch, but also a gathering space as well. And creating some

opportunities for pause and conversation.

Likewise, the really only other change along the Leighton Street Ave. is originally we had the pick kind of drop parking component pulled up a little bit closer to the intersection, but within the redesign of the front door, we've actually been able to slide that down. It's in a much stronger relationship with the pick drop that's on the other side that serves the North Point tower building. But likewise it also has a strong relationship with the front door.

Probably the biggest changes that we've had over the last several months has certainly been in the area along the viaduct. I know we didn't talk about it in a lot of these when we were here in January, but essentially the Zoning that we have, actually right here, is all really controlled by the

Green Line and the GLX. But we've been working with their team on the site design for that. So what we're looking to do is really pick up on the paving detailings that they have. It's a concrete band here, but actually some accent strips within that. We're looking to pick up the same detailing on the courtyard or the terrace retail side. So that this starts to read as a space in itself. So from a material standpoint those are being very similar.

As we move down the corridor, the old Green Line actually runs through here and actually used to take a curve in this direction, and the GLX team is actually saving -- or I shouldn't say saving. They are saving but they're repositioning, if you will, some of the old columns to basically create a historic interpretive component

underneath the new viaduct that's running -- I should have pointed that out. Actually our border is right here. Likewise it runs right here. So our kind of one little glimpse, if you will, of air, clouds, and sky is actually in this small little triangle here. Once you get beyond this set of columns here, we're essentially underneath the canopy of that concrete structure. So what we're looking to do within these four columns that are right here, that will be the interpretive piece, is really start to introduce some paving material changes and likewise some seeding. We're looking to having some oversized letters and using those letters as the Lechmere story and to start to talk about that history of that old alignment and also provide some seating for the T area as well. There is no seating associated with the south



head house. We're looking for that space sort of spilling out.

And then as you get further down on Monsignor O'Brien, our ten-foot multi-use path is running in this direction and then moves over, and then in this direction and looking to obviously connect in this direction to get up to the community path and tying that all together.

We are having conversations, or I should say will be, with the fire department, but we'd like to look at the opportunities here and here as well as we connect over to North Point Park to put in speed tables so that we've got a much stronger pedestrian and bicycle circulation connection in this direction, likewise towards the community path. But in addition to supporting the multi-use path, we are looking to create a

space in here that speaks to the bike repair. We will have equipment and spaces and equipment there, benches, seating. Likewise, as you move further down, we've got another seating area. I'm going to go through these quickly because we do have some blow ups that are in these plans. This would be the dog park in context of the overall site and likewise another seating area as you get closer to Leighton Street. And then the other piece that's new is really the further development of the courtyard space.

So, yeah, in a much larger plan this is going to be easier to read. This would be the dog park space in here. What's new from the last time we met was the introduction of a six-foot path on the back side of the park. And basically trying to really promote this being the multi-use and eliminate those

conflicts and create this walkway which will allow us one, for more circulation along the corridor, but also then the introduction of the double gate system here and here at the corners and really promote that entry point into the dog park off that six-foot path as opposed to the multi-use trail or excuse me, pathway.

Within that, we're working with Suzannah and their group. We're really trying to get something fairly clean and non-script working with a canine type of a turf will be the ground surface which is you can see right here something similar to artificial turf. And then within that really starting to create dog play elements whether it's the tunnels, the boulders, the mounds, the shapes. Essentially within this zone here. And that dark border line would be our

fencing. We're looking to get something that would certainly be very porous and permeable to be able to see in, but likewise contemporary in its look to be able to certainly work with the architecture. And like I said, we've got an example here of something that would be similar to that character around that border.

Likewise certainly with the receptacles and then the other amenities for the dogs as well with the water and the hose beds and whatnot for cleaning up and hosing down the surfaces as well. So definitely looking to create that space here. The building will be a pet-friendly building, so certainly the opportunity to be able to introduce a space on property, we feel is an amenity but also an asset for the area.

Why don't we go to the next. So here's

certainly one of the images. I don't know if it made it in your packet or certainly has been enhanced since the last packet. But, yeah, I guess we're trying to get an attractive fence but certainly something that's really porous in its appearance. The gates and entry points off to the ends, and then it's a kind of a fun but yet open unleashed areas for the dogs.

One thing -- actually, can we go back? One thing I should mention in the back -- we'll get into this a little bit more. With the six-foot walkway that runs along this edge along the back side, we do have a planted zone and that will be pitched. There's about a two-and-a-half foot grade change from this walkway up to the courtyard level, so we're trying to minimize the -- any of the hard edge there and make that a green

and as soft as possible. And also with the introduction of the pool really trying to, at the same time, create an almost invisible security border, if you will, for the pool so that it doesn't feel fortress or standoffish but rather public accessible and open walkway along the corridor.

Okay, let's go to the next.

So within courtyard space this is definitely new from the last time. This would certainly be an amenity for the tenants and the residents of the building. These are a lot of kind of character images we're trying to do, but really the introductions of the pool is different. We were primarily a green space before. And then what we're envisioning is this space really kind of calling it the living room or the gathering space being an extension of the lobby and

this space and other spill-out opportunities there, and at the same time still connecting the circulation routes and the emergency egress to be able to meet those needs from a code standpoint.

Let's go to the next.

And like I said, this will be the area under the viaduct that's probably going into way too much detail in that scale. This will be once again the head house area. As we move into the Lechmere kind of interpretive seating areas. This is actually from the GLX team of the look and character of what they're doing underneath. This being the south head house right back here. So we're look to go lay in these really, like I said, large oversized -- we're looking at opportunities to light those with more interest and playfulness within that light

that underneath here. There are additional interpretive pieces that the T is doing. They're marking the old locations of the overhead structure, and they're actually these black dots in our plan and those will be in bronze plaques that are in the walkway that are flush surface. You need to be careful about accessibility and how those relate to adjacent walks. Their design is intended for those to be walked upon. We're continuing to make sure those designs are done properly.

As we look at the paving materials, looking at a two-tone color. All the similar, like I said, a flush condition. A smooth surface, but really kind of highlighting the old corridor in one tone and then likewise on these triangular parcels that are created with the curvature and the



alignment and a different term to highlight those.

As we move into the pathway as it runs through the terrace area, once again playing with a pavers and want to be able to get kind of a linear character that would play off of the banding that's going on, but at the same time create a smooth surface obviously with the bikes, walkers, strollers, and all of those types of uses. And then obviously this is the use of an asphalt path which is primarily in this area right here, and it's really what's out there today in the current path.

Like I said, looking for opportunities for tables, chairs, games, we're continuing to explore history and to be able to get the interpretive pieces into the paving for more interest and playfulness within the ground

plain.

Seating; backs, arms, we're going to be able to provide a variety of seating within the corridor as well. We're also looking at some more -- a little more non-traditional, non-structured seating within the corridor. We're looking at an opportunity in the center space to get something that starts to speak to this kind of undulating form that really I think can be playful, fun for the kids, but also really flexible in how it could be used as a seating opportunity.

Likewise, this is when we actually did down in Bridgewater State. Those have been extremely popular. Once again it allows people to kind of stretch their legs out with their backs against the higher piece. It's really flexible and once again non-structured seating arrangement, but also with the way it

creates that L, we do almost create a stop pause, whether it's speaking impromptu performance or those activities small gathering spaces at the ends.

And, yes, this would be through the dog park right here with the overhead structure, with the viaduct, and then the representative of about the two-and-a-half foot grade change that we do have from along the walk edge up to the courtyard level. These are a couple of just images of the benches that are along Glassworks Ave. We're looking to do those in wood and then to have an L-shape there. And an introduction of the backs, we're still continuing to flesh out the details with that, but that was certainly the overall character that we're striving for.

Looking at playing with some linear patterning within the especially paving at

the entries, play off with some detailing going on with the interiors.

And once again, street lighting along Glassworks Ave., we'll continue to use the existing fixtures that are out there. And certainly within the letters or other seating opportunities, looking for other opportunities for low level lighting within the corridor. Plenty of seating likewise at the retail ends of the buildings and the overlooks and the terraces. And like I said, we do have the one large kind of public lawn space and the triangular portion of the courtyard. And likewise we are continuing to explore opportunities as well for salvage and reuse of some of the old columns and some of the details that will be part of the interpretive pieces that we'd like to see in the courtyard and the character and the

history. And like I said, this sketch right here is actually out of the GLX drawings. Those are representative of the plaques that will be in the ground plan.

Likewise on the plant material, we spent a lot of time on this. We are really looking to have a four season kind of space and a garden. Obviously New England and the winter's whether it's -- the foliage could be evergreens or likewise looking at opportunities for either berries or the actual plant structure to be the color.

Spring is pretty easy. We've got mixture of crocuses and daffodils and then likewise for the majority of the year within the color of perennials and flowers and shrubs within the space. And then also a variety of canopy trees within the space. We're looking at some elms at the opportunity

as a street tree along the edges. And then certainly within the interior courtyard, more flowering trees and traditional scale and a little bit more of that low level spring color.

Next.

And then, like I said, this gets us back to really the, I think the really strong relationship in my mind anyway, just kind of peek into the corners that we mentioned earlier and into the North Point Park.

STEVEN GORNING: And that is the presentation. And so we welcome any questions or comments that you may have.

H. THEODORE COHEN: Thank you.

I think I'll start now before we turn it over to the architects.

It seems to me this building is going to be mostly perceived, this complex is going

to be mostly perceived by people in cars on O'Brien Highway and people who are on the T. So do you have any renderings of what those people are going to see?

STEVEN GORNING: We have the one under the path with the dog park in it.

H. THEODORE COHEN: Right, no, but they're not going to see under the path mostly. They're going to see the building from the highway and from the T, and I'd really like to see what the public's going to see. I mean, the people who live there are going to see all of this in the back. And people coming off the T are going to see it --

STEVEN GORNING: Yes.

H. THEODORE COHEN: -- but the thousands of people travelling on the road are going to see a different complex.

STEVEN GORNING: Yeah, I mean we have perspective shots around, but we do not have one that's kind of head on from O'Brien Highway. We tried to capture, you know.

H. THEODORE COHEN: Well, if there is another time when we're talking about this, I would really like to see that.

RICHARD McKINNON: Sure.

STEVEN GORNING: Okay.

H. THEODORE COHEN: I applaud the brick, but I would really ask all of you to think about -- I'm not saying it should be red, but have some color. We're getting much too many buildings in Cambridge that are grey like concrete and beige and, you know, have some color. I mean, if it's yellow, be yellow. You know, be something. I mean, I like the model better than that because the model's actually got some color to it.



My third question is on the model and in your renderings, there seems to be very little on the roofs, very little on the penthouse. Is that indeed what's going to exist once this is all constructed?

STEVEN GORNING: As far as like a roof deck or something like that?

H. THEODORE COHEN: Well, as far as the utilities and the mechanicals.

STEVEN GORNING: Yeah, so the condensers for the units will be on the roof.

H. THEODORE COHEN: What I'm concerned about is what people are going to see of the roof and whether, if there's going to be a lot of mechanicals up there, whether they need to be fenced in or screened off some way, and I think that that's the case then that's something that you really need to be discussing with staff and what that

screening is going to be looking like.

STEVEN GORNING: Yeah, we haven't discussed in detail with staff, but we definitely discussed internally, you know, about pulling that stuff -- it won't be at, you know, at the edge of the building, visible from the street or anything of that nature. And certainly, you know, would aim to screen anything -- you're not going to be able to stop it from, you know, the higher towers, people looking down on it, but definitely the public realm would be screened and our goal would be --

H. THEODORE COHEN: I'm more interested on what people on the street level --

STEVEN GORNING: Yep.

H. THEODORE COHEN: -- are going to be seeing. Because we've seen enough -- in

seeing some buildings with I think inadequate screening where we have a beautiful building going up to the roof line and then suddenly there's a jumble of mechanicals and utilities and things and it's not --

STEVEN GORNING: Kyu Sung would not allow that.

KYU SUNG WOO: At the moment we do not have anything. I think we have mechanical units, very small one. It's quite a few. It's kind of very small unit. And so repeated units. From street you cannot see anything. The power --

H. THEODORE COHEN: I just ask that you and staff be working on that.

STEVEN COHEN: And show it on the models and the renderings.

LOUIS J. BACCI, JR.: Show it on the drawings.

KYU SUNG WOO: Sure.

H. THEODORE COHEN: Those are -- so do we know is that -- I can't -- you probably can't pin down the T, but what you're showing here in the model and in the renderings what they're actually thinking of constructing?

STEVEN GORNING: I think the view of the dog park is the tracks in there, if we can go back to it. That's actually from GLX's model. So it's a very narrow view, very close in, but that is their model brought in. I think some of the others, you know, it's roughly the red alignment but the depth of the tracks and everything is obviously not --

H. THEODORE COHEN: So it's likely to be some white concrete structure?

STEVEN GORNING: Yeah, I don't know in Sean, if you know for sure, but --

SEAN SANGER: Yeah, I might -- I think the closest I could probably equate it to would be some of the stuff you see color-wise that would be part of the Big Dig and what you see on 93. It would be a concrete color is my understanding.

H. THEODORE COHEN: Those are my comments right now.

Other people want to comment?

AHMED NUR: I'll comment.

H. THEODORE COHEN: Ahmed.

AHMED NUR: Mine's faster it's just one. The Glassworks Avenue, what is it, see area building has this bombard of existing balcony that people are coming out to see and looking at your landscape, this page here, this little bump out here shows me that there's a balcony for people who are residing in this building. And just looking at this

landscape, I don't really know, it's not color coded. What's the orange?

STEVEN GORNING: That's the retail space.

AHMED NUR: What is it?

STEVEN GORNING: The retail space? That's showing --

AHMED NUR: Yes, the ground?

STEVEN GORNING: Yeah, the ground.

AHMED NUR: I would recommend to have the trees spaced, continuing spaces, abutters are not here. That's one things that jumps out at me. I'm full of compliments. It looks like you've done a great job in looking at the way the building is connected and I -- the way it fits in I, I think I commented before under the, under the railroad how you bumped out to kind of jive in on the mirror image. And so that's all I

have to say.

Thank you.

STEVEN GORNING: Thank you.

STEVEN COHEN: Mr. Chair, can I ask one question?

H. THEODORE COHEN: Yes.

STEVEN COHEN: Just a question of fact, maybe I missed it. The space beneath the viaduct, first of all, do you own that space and the viaduct is just an easement over your land?

STEVEN GORNING: Yeah, so we own the ground and the MBTA will have an easement for their structures.

STEVEN COHEN: So, again, you know, what we're seeing, I mean you control it, you will be constructing that space, you will be maintaining --

STEVEN GORNING: Yes.

STEVEN COHEN: -- repairing,  
replacing --

STEVEN GORNING: Yes.

STEVEN COHEN: -- as needed?

And it is open to the public?

STEVEN GORNING: Yep.

STEVEN COHEN: It is clearly public  
space?

STEVEN GORNING: The only exception  
to that is the plaza around the south head  
house, that will be constructed and  
maintained by MBTA. But it's literally that  
kind of --

SEAN SANGER: It's right there. Is  
the T --

STEVEN GORNING: Yeah.

But all the, the dog park, the bike  
repair, the seating, that's all public, but  
we maintain it.



STEVEN COHEN: Okay. And I, and I would imagine or I would suggest anyway when it comes to that point and there's approval, that there be some sort of condition relating to, again, maintenance, repair, replacement as needed, of those elements of the site plan that are indeed open to the public. But thank you for clarifying.

THACHER TIFFANY: One more clarification. So you've got one retail space down here near the train. Are those entrances at the intersection of the path and the front of the building where you have a lot of glass?

SEAN SANGER: Here?

THACHER TIFFANY: Yes, sorry, the sort of focal corners.

STEVEN GORNING: Yeah. So the smaller building, that would be the main

entry for that building.

SEAN SANGER: Which is somewhere along this phase.

STEVEN GORNING: Yeah, and, you know, I think on the opposite side for the larger building, we actually view that as a main entry for the residents of that building. Because if you can imagine, those that are going to come from the Green Line or somewhere else are really going to interrupt there. And then the entrance off Leighton Street, it's the main entrance that relates to the tower across the street. But that's a lot of the Prospect traffic coming in and, you know, people that may be getting dropped off.

THACHER TIFFANY: So you really have two entrances to that building?

STEVEN GORNING: Yes, yep.

THACHER TIFFANY: And then is there a drop off area for the smaller building?

STEVEN GORNING: No, not a dedicated drop off. You know, it's an ongoing discussion with DPW because the city -- we currently own Glassworks Avenue and our portion of Leighton Street. But, you know, we intend and the city intends to take the streets once we're fully built out. So we haven't talked in detail about what those spaces are, but we anticipate, you know, they're city-run spaces, most likely meters. But really the only dedicated drop off that we'd be looking to keep is right in front of the main entrance.

THACHER TIFFANY: Presumably that's where your leasing office and everything would be --

STEVEN GORNING: Yes.

THACHER TIFFANY: -- that entrance would really just be --

STEVEN GORNING: Right.

THACHER TIFFANY: -- kind of.

SEAN SANGER: And along those same lines there is parallel parking that currently exists along that edge right now that we don't, we're not impacting that.

RICHARD MCKINNON: The expectation is that when the city does take over the streets, there will be some parking along Glassworks Avenue on the south side. Yeah, we hope.

THACHER TIFFANY: I'll just add since I'm talking, I think the design is a great improvement from last time. I really like that new focal point and not having the sort of Archstone bridge going across. My personal opinion I like it. I like grey

brick. Sorry. But, I do support his call for more color. I mean, I think the city could use it in general. I don't know where that is.

KYU SUNG WOO: I like to just talk about one, is that this building, brick may not matter as much. It's not really brick building because the compositionally it has -- I think the building volume actually going to work very strong, and so it won't be as clear color choice and so it won't be looking big as the predominant element of the surface. And so I think the -- our approach is that without any the preconception that we like to see this material compositions together and how as a whole comes together. So the color will be coming combination of together all these things, including wood, rather than brick just as one. So that's

kind of what we thinking about. But I think in general that animated surface which keeps the color look is I think it's all very intuitive.

H. THEODORE COHEN: Okay.

Tom.

TOM SIENIEWICZ: Well, I agree with you, the design is hugely improved. The scale and the texture of it is wonderful and delightful to look at, I believe. Where do I come in on color? We have seen a lot of grey buildings. I don't know why, maybe that's the fashion these days, so I would underline what Ted said, could we have a look at that?

But, I would also say, I would also compliment you on the amount of efforts that you're trying to do something with the space below the viaduct. And it -- I mean, it's a deep shadow. It's, you know, a place in most

urban environments where perhaps something know fewer just happens and you programmed it in a very believable way. And there's a lot of effort and a lot of expense going into something that's largely for the public benefit. And I, I really appreciate that. And so, not to mention, well, of course, it's important, your front yard is going to help you market the place.

And so, maybe it's because of the way that the model got put in front of me, there's a perspective that was reminded, was reinforced by your first question actually, could we have some perspectives from the viaduct or from Monsignor O'Brien. And Kyu Sung referred to the connection that we will have to North Point Park through the finger park into the space. And from the perspective of the model, the rotation of

this wing offers that perspective to the privileged position of anybody who rents or buys a unit on this wing. The glimpse of the park really is blocked by the rotation of the building from any of the perspectives on either from the traffic or from the viaduct and the Green Line.

So I guess I want to prompt some discussion about it. Is it possible to -- I know you're cutting it here, is it possible to rotate that to allow that view, that glimpse so that you could -- that amazing public amenity, that green space can be drawn out and shared by thousands of commuters here? Or do we say or do we argue that Leighton Street in fact is your sufficient visual connection to that park and that this is a different, different condition but -- I know it's late in the game to be moving the



mass.

RICHARD McKINNON: It is.

TOM SIENIEWICZ: You're saying you're in design development, but just looking at this model, that's a way in which the design, the overall scheme could support the public in one way. I would just do, you know, I think really is a small fraction of this wing which could be added on this side. I don't know.

KYU SUNG WOO: The -- I think there is a reason for -- I mean two things: One, the width of -- I think the view from up above as well as what Tom was mentioning going through, I think we should count the speed. And the width of this passage between the two is 40 feet.

TOM SIENIEWICZ: 40?

KYU SUNG WOO: Yes.

And, for example, if you compare this dimension, other dimensions, 40 feet is, it's tight. And I think width, considering speed of movement, one of the reason that we didn't quite pay too much attention but pay attention the way the glimpse you see it. It's in the model you can see as you're going through, you can see that pattern of it. But as you're moving through it, I don't think it will be seen as kind of postured that looking at this building so much. So actually personally I was thinking a lot about it, but I think I was thinking in the experience in the minds of in the experience of the patterns going by, I hope the train doesn't stop there because -- and once you move it, the speed is such, and the 40 feet is very small space to pass by, so its appearance, personally, I don't -- I think it may not be

as significant. And also the view line is so close, we lost some trees in between. So to be able to see it will be difficult.

And the other thing is that personally I like this orthogonal coming back to it is again relating back to East Cambridge.

That's been a point in my mind is that the block and street patterns of it which is the predominant path in East Cambridge being transforming there. But that was kind of intent. But I think practical matters, I personally think its appearance will be a glimpse of it. Because the between the viaduct and the building is we have 14 to 17 feet. And your speed is probably, it should be at least 30. I mean 20 miles, 30 miles an hour. So you're speeding out. I don't think you can see it. I don't think you can see through the 40 feet street to the out. But

that's kind of my sense about it.

LOUIS J. BACCI, JR.: Between three and six you can.

TOM SIENIEWICZ: So, and one last question, and your -- the questioning from a fellow board member about the mechanical system prompts this question about energy efficiency. You know, when you run an individual unit for each of the, each of the apartments there rather than a central system, it's a very, very inefficient mechanical system if you don't gang it together. Disagree? You're talking about 60 or 80, or 100 compressors compared to one larger system and you're saying individual control is more energy efficient?

Hugh?

HUGH RUSSELL: So a bit of a presentation on geothermal energy, and there

was one radical statement there which said that the most efficient system is actually window air conditioners because they have pretty decent performance, but they're on a lot less. The individual controls mean that you're actually producing -- you're consuming energy a lot less time and it doesn't have any pump losses or fan losses. And those, those system energy consumption aren't significant. So, the individual systems can be, individual compressors can actually be very efficient at this point. So, I think if you were to do the analysis, you'd find the individual systems are actually more economical without even considering the utilization and the timing.

TOM SIENIEWICZ: I understand what the ambitions of the proponent relevant to energy conservation and sustainability for a

complex of this scale.

STEVEN GORNING: Well, we have committed to doing LEED Silver as part of the re-permitting process. And, you know, how the mechanical system fits in, I think, you know, we look at the building, you know, from scratch, from the beginning and figure out, you know, the most efficient system especially for, you know, the type of operation that we do and the building it is. And we bring in, you know, our MEP consultants and our construction members. And it's a larger discussion. I'm not, you know, the expert on HVAC systems for this, but, you know, it's been discussed. It wasn't let's figure out the cheapest way to build it and go that route. But we certainly discussed, you know, in the beginning is this the right situation for a central plant? And

ultimately decided individual units was a way to go.

TOM SIENIEWICZ: And so hurry up because there's a proposal to the city standard to move the standard to LEED Gold. Already the city is more ambitious than you are. But anyway, thank you.

H. THEODORE COHEN: Hugh.

HUGH RUSSELL: So, we did a project that has some similarities, it's not a podium building, down in Weymouth, but it's wood frame and individual systems. Construction of the two phases were virtually identical. One was LEED Silver, the other was LEED Gold. Why? Because the LEED system had changed in the interim and they had been more responsive to what residential properties -- first building was done under a commercial standard, the second was done on the LEED for

homes and LEED for homes gives you more credit for the things that you can do than the commercial side. And so, and they didn't do anything particularly extraordinary. We just picked kind of the, you know, put as much insulation that we could put in which is quite a bit these days. Anyway, the, I would concur with my colleagues that there's been a continuing development on this. You know, if anything, when I looked at that view of the archway and I thought now that wasn't so bad. I mean, I think that was perhaps the most successful part of that whole scheme. But it was really quite successful.

LOUIS J. BACCI, JR.: Yes.

HUGH RUSSELL: It was trying to come up with a building that of this length and how do you articulate it in an appropriate way? And I think that's what has been found



here.

The brick color is an interesting question. You know, one of the renderings looks like it's the building's iron spot grey brick which it has sort of a silvery cast to it and is actually kind of a fun brick. The other building has a lot of very beige brick.

RICHARD McKINNON: Yes, it does.

HUGH RUSSELL: And there may want to be some relationship between that. I'm not worried at all about Kyu Sung's ability to make a decision on making a good decision on that question. I met Kyu Sung in Sert's office to link this to the previous case.

H. THEODORE COHEN: The chess tables are already gone.

HUGH RUSSELL: The question, as I look at the renderings, I'm wondering about the third floor. So, the third floor is the

floor that doesn't really get very much in terms of articulation. And I'm wondering why you decided not to extend the bay windows down another floor?

We're somewhat elevated in this view. As you get down to the street level the trees become more important.

RICHARD McKINNON: How that's that one.

HUGH RUSSELL: I'm just curious about that decision.

KYU SUNG WOO: Obviously it's -- I mean, we tried it both ways, and actually the corner of East Street we have go down even further down, and there I think it was clear reason that that corner is different. And also the Leighton Street at the moment, the entrance area is the three floors all coming down. So three floors we use as special

occasion to mark differences, and in general the -- once is one bay and the three floors it becomes fairly long, and there's two stories it feels like right size for the surface. We tried several ways on this and simply looked better that's what....

HUGH RUSSELL: I think that's a very candid answer, but to me the right answer.

LOUIS J. BACCI, JR.: But this drawing we see a three-story in the middle of the two-story and it doesn't look that bad. And it has some length to it.

HUGH RUSSELL: Right.

KYU SUNG WOO: That one is certainly three stories and quite different.

HUGH RUSSELL: I like that a lot.

KYU SUNG WOO: That one, talk about a corner and remaining is less heavier and emphasize more about the corner.

HUGH RUSSELL: I like this, I mean the square of the projection is very appealing. And is that just a form? And Kyu sung would agree that squares are things that we learned about 40 or 50 years ago from Mr. Sert. He was terribly concerned about proportions and light, and liked very simple shapes.

A guess what we do tonight is essentially being asked by the staff are we satisfied with the design review that's been going on? And it's about that simple. We're not going to vote.

H. THEODORE COHEN: Right.

HUGH RUSSELL: We're just going to talk about the direction. And if there are things that we want to see studied some more, this would be the time to put those out on the table.

AHMED NUR: I think Catherine would be really happy if you remove the chess table out of the picture.

CATHERINE PRESTON CONNOLLY: The new chess tables, those are fine.

H. THEODORE COHEN: Lou.

LOUIS J. BACCI, JR.: I'd like to know how we got from all the exercise equipment and the fitness stuff and all that stuff under the viaduct to a dog park.

SEAN SANGER: I think part of that was really coming from a programming need to be honest. I think the opportunity certainly with a pet-friendly building to be able to create an amenity for the tenants. Likewise, my fear is certainly to become a landscape architect to --

LOUIS J. BACCI, JR.: It's a very large park just to the rear.

SEAN SANGER: Yes, exactly. And I guess the question in my mind is where do you want people to take their dogs? I'm not a dog owner but I certainly like dogs. But I think to be able to create opportunities for people to take dogs to appropriate places is certainly I think a good idea. I think the idea of having a space where people can use lawn and not worry about what they're getting into or crawling or walking through is a great thing for pedestrians and park users, I think they work well together. And I'm not saying that dogs aren't to be out in the parks, but I think to be able to create a certainly a space for them to be off-leash is a positive. And I think certainly we started thinking more about certainly the circulation as it runs through here and with the overhead is really was that the right spot for that.

KYU SUNG WOO: I think --

LOUIS J. BACCI, JR.: It just seems like a big piece of real estate to give to a dog park in a place that could have some other more personal use.

STEVEN GORNING: So I think just to expand upon what Sean said, and I'll admit I'm dog owner and I use dog parks. I think twofold, you know, there is a big, giant park a couple blocks away, but to have a space to actually let your dog off-leash in an urban area is a huge advantage. Plus, if we concentrate the dog owners in one area, we preserve the actual green part of the green park a bit. And I would say there's nothing that creates social activity and connection with people on a 365, 24/7 basis is a dog park.

LOUIS J. BACCI, JR.: I agree. But

I don't believe all your dog owning tenants will be going to the dog park at the same time. There's plenty of people going in the rear. Just the dogs --

RICHARD McKINNON: One of the funny things about the big central park is that it's not supposed to be a dog --

LOUIS J. BACCI, JR.: It's not supposed to be.

RICHARD McKINNON: But it does get plenty of use that way.

LOUIS J. BACCI, JR.: Of course it does.

STEVEN GORNING: I think what we tried to do, and Sean and I spent a whole lot about the programming under here, is what's truly going to activate the space regularly. And not throughout the -- just throughout the day but throughout the year. You know, I



think exercise equipment is a fabulous idea and works in certain areas, but it's pretty limited in the time frame that people are going to use it, especially when many people, you know, in the area in the larger buildings are going to have indoor gyms.

LOUIS J. BACCI, JR.: I didn't mean they had to have exercise equipment. It's just that you've from something that was beneficial to the tenants and so forth, and it's still beneficial to tenant's dogs, I guess.

SEAN SANGER: Yes. And I do think that certainly the design of the what I keep calling the kind of the non-structured seating, I think it creates opportunities certainly for runners and stretching and those kinds of activities in the way those things are timely detailed, probably not the

same as exercise equipment kind of component.

LOUIS J. BACCI, JR.: And besides we're looking at views here, and I agree with my colleague Tom, going westbound on McGrath Highway you're never going to see that opening, it makes it one long building. The angle cuts it right off. So you'll never see it, but that's the design.

I think we asked for some more seating or some other detail on that triangle entrance. No? Beside the Lechmere Plaza. At some point we wanted to see some better than somebody just sitting on the grass I guess.

KYU SUNG WOO: I think we have seats on the other side here.

SEAN SANG: Yes.

LOUIS J. BACCI, JR.: Yes, this side.

KYU SUNG WOO: And then the grass.

LOUIS J. BACCI, JR.: And some other detail in there for the people, pedestrians, people going to Lechmere coming, waiting for cab, whatever they're doing. There's no -- I know you have the Lechmere seating. It would be nice to have something in there, a little different -- a little more detail in that lawn area.

STEVEN GORNING: Yeah, I think our goal was to leave the lawn as a lawn, an open lawn and surround it with some of the beach seating and cut out across from it.

LOUIS J. BACCI, JR.: It just seems there's, I believe we were talking about some other seating in that area and I don't see any.

Also one more thing, the addition of the pool is going to require a fence across

the opening of that.

SEAN SANGER: For a portion of that certainly around the immediate pool area, yes.

LOUIS J. BACCI, JR.: Okay. So it won't be a fence cutting across between both buildings?

SEAN SANGER: So, no. What we need to do is keep emergency egress out and that can't go through, it's secured.

LOUIS J. BACCI, JR.: So I guess we have to see the drawings of that. See what it looks like would be a good idea.

SEAN SANGER: Yes.

LOUIS J. BACCI, JR.: From the street view.

SEAN SANGER: And I think certainly as the pool space gets further developed, but certainly at the moment we're certainly

trying to be able to conceal, if you will, that security need, the fencing. But absolutely, that's a detail that will need to be fleshed out.

LOUIS J. BACCI, JR.: And I agree with we get a lot of beige in the neighborhood. Can we get a little color?

And I think that's about it.

H. THEODORE COHEN: Anyone else?

STEVEN COHEN: I just have one comment. I'm not sure where you left off on the subject, Hugh, or whether you were entirely satisfied, but that -- when you mentioned the possibility of extending the bays down a little longer, I hadn't picked up on that until you said that, but once you said it, it did strike me as something at least worth a little more study and perhaps not -- if not every bay perhaps creating some

sort of fit pattern or rhythm. But I do think it's worth studying. And when I look at those, you know, elements of the building, where it does extend down low, the proportion is pleasing. And I think more pleasing to my eye, anyway, than where it's just the two level high bay. So, you know, I guess I appreciate that you at least you look further at some possibilities with Suzannah.

Where did you leave on that, Hugh?  
Were you satisfied or would you be interested in seeing more study?

HUGH RUSSELL: I think maybe if Kyu Sung has done some studies, he can show them to Suzannah and it might be a good way to handle that. And I mean it's -- we're, we're probably stepping over the realm of urban design and building aesthetics and I have enormous respect for Kyu Sung and his ability

to, I think, as an architect and designer far greater than my own, so I was kind of figuring well, if he studied it and has come to this conclusion, I'm kind of willing to back up. But I, I think if he's got the studies, he can show them to Suzannah, then she can see that.

Have you seen them.

SUZANNAH BIGOLIN: I haven't seen them.

TOM SIENIEWICZ: I just wanted to say I appreciate Kyu Sung's description of why the view probably wouldn't affect the public experience from the viaduct because of the rapid, rapid perspective you would get moving there and being only a 40-foot dimension. So I'm willing to, you know, be less -- you know, I appreciated that perspective.

HUGH RUSSELL: And plus, and I think, I think the south head house represents the end of the platform and then the trains will actually be stationary to the left of that head house and there's a very nice shot down East Street to the park. So I think you may catch --

TOM SIENIEWICZ: Get that view.

HUGH RUSSELL: Get that view. And you may also see it at the next street at the First Street? And so....

H. THEODORE COHEN: Okay. Suzannah, and staff need anything more from us? Clear where we are?

JEFF ROBERTS: Yes.

H. THEODORE COHEN: I do want to thank you and I do want to say, you know, in addition to my initial comments, I really do like the massing and I really do like the way



the buildings look. I just want to make sure it can be as fine as it can be. And I'm just a little -- I can't really understand what the facade is going to be like when you see it from O'Brien. Especially the -- I guess that's to the north, which seems to be just, you know, have a flat facade but it does have all the activity on the corners so it's hard for me to really comprehend what's happening there. So I think if, Suzannah, if you and staff and you can all just think about it. I'm not saying it should be changed but, you know, just think about --

RICHARD McKINNON: We can prepare those for Suzannah, sure.

H. THEODORE COHEN: That would be great.

Anything else?

(No Response.)

H. THEODORE COHEN: Well, thank you very much. Things are looking great. Appreciate your coming in.

LIZA PADEN: So for the First Street PUD, they're requesting an extension to work through some issues on their design and they've asked for an extension on the Special Permit to August 18th.

STEVEN COHEN: So moved.

LIZA PADEN: Second?

HUGH RUSSELL: Second.

H. THEODORE COHEN: All those in favor?

(Show of hands).

LIZA PADEN: And to go with that one is the Major Amendment Special Permit #231A which has to do with 29 Charles Street and that also would go to August 18th.

AHMED NUR: So moved.

CATHERINE PRESTON CONNOLLY: So moved.

AHMED NUR: Second.

H. THEODORE COHEN: All those in favor?

(Show of hands).

LIZA PADEN: Thank you. Logistical nightmare.

On the other case before you for an extension is No. 296 which is 57 J.F.K. Street. Unfortunately they're not in town the original date and they'd like to have the hearing on July 21st and the decision filed by July 31st.

CATHERINE PRESTON CONNOLLY: Is that a good time for you?

TOM SIENIEWICZ: Ten days.

LIZA PADEN: We can work it out.

H. THEODORE COHEN: So that is the

Galleria?

LIZA PADEN: Yes.

H. THEODORE COHEN: And we had a lot of questions last time. There's going to be -- Suzannah, Galleria property?

SUZANNAH BIGOLIN: It's coming -- I'm sorry, I missed what we were talking about.

H. THEODORE COHEN: We were just talking about an extension. That they're looking for a very short time period between when they're here and when the decision is due. Liza thinks she can do it, but the question is we -- I think we had a lot of questions about it.

CATHERINE PRESTON CONNOLLY: Are they going to get through in one night?

SUZANNAH BIGOLIN: I think they will. Most of the questions were about

Winthrop Street and the use and management of -- it wasn't a lot of design questions.

H. THEODORE COHEN: Don't you think --

JEFF ROBERTS: I would like to remind the Board that if it doesn't -- if the decision isn't made by the Board on that night, you could --

LIZA PADEN: Get another extension.

JEFF ROBERTS: -- vote another extension.

H. THEODORE COHEN: I know. I'd rather not put us in that position. If you think it's going to need another night if you're comfortable with it, then that's fine.

All those in favor?

Second?

All those in favor?

(Show of hands).

LIZA PADEN: Thank you. And we have a new staff person Melissa is here at Community Development. And I'm sorry, I forget your last name.

MELISSA PETERS: Melissa Peters land use planner.

STUART DASH: She's in planning. She'll be taking lead on the citywide Planning Board for our department and she's in the community planning division.

H. THEODORE COHEN: Welcome. Nice to have you.

And as nothing else and I think we are adjourned.

(Whereupon, at 10:15 p.m., the  
Planning Board Adjourned.)

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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 6th day of July, 2015.

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Catherine L. Zelinski  
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