

CAMBRIDGE PLANNING BOARD
CITY OF CAMBRIDGE

GENERAL HEARING

Tuesday, January 31, 2017

7 p.m.

Second Floor Meeting Room.
344 Broadway, Cambridge, MA

Hugh Russell, Chair
Steven Cohen, Member
Louis J. Bacci, Member
Mary Flynn, Member
Thacher Tiffany, Member
Ahmed Nur, Member

Community Development Staff:

Jeff Roberts
Suzannah Bigolin
Swaathi Joseph
Iram Farooq

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Public Hearing

850 Cambridge Street, City of Cambridge seeks special permits pursuant to Section 4.56, footnote 6 to approve local government administrative office use; Section 5.54.2 to exceed the height limit of 45 feet but not to exceed 55 feet or, in limited areas, 65 feet, paragraph C, and to reduce the front yard setback to less than 10 feet for a section of a roof overhang; Section 6.43.5 to approve tandem parking spaces; and waiver of the special permit application fee for a proposal to demolish the existing school building and construct a replacement municipal school structure and administrative office building to include a municipal K-5 and 6-8 school with attached preschool 53

P R O C E E D I N G S

January 31, 2017

HUGH RUSSELL: This is the meeting of the Cambridge Planning Board. And I will be chairing tonight because my two superiors are away apparently at some nice places.

STEVEN COHEN: Where it is not snowing.

HUGH RUSSELL: It is not snowing. And I am a senior member.

I should also tell you that this is being recorded tonight as a test. I think you may remember we have been doing this for a couple weeks. The recording will not be shared with anybody. But soon we will be streamed out live, and you can see us in the comfort of your homes.

Is there an update from the CD Department.

JEFF ROBERTS: I'll give that brief update.

Looking ahead to the Planning Board agenda, we do have a -- well, we have an agenda tonight, which you will be getting to.

On February 7, we have our annual Town Gown reports. Those are from all our education institutions which seem to be of a growing number lately, so there will be presentations from the Hult International Business School, from MIT, Lesley and Harvard University, and that meeting will take place in this room.

I think I said last week it would be at the Senior Center. There is some ongoing construction at the Senior Center, which has prompted us to remain in the safe -- relative safety of 344 Broadway.

And I'm looking to see if we confirmed whether it would be televised by the cable department. Did we get an answer?

So we don't have an answer on that yet

but generally, in the past, the city cable has covered that.

As we noted, we are in the process of working out some of the technical kinks in the system here to web stream meetings.

One of the things I wanted to note in addition to what you noted, Hugh, is, it will become especially important to use microphones both for presenters and members of the board and public speakers.

I may start implementing a signal of some sort of letting you know when you are talking and you are not on the mic, so we can make sure everyone can be heard. I will make a sign of some sort.

That was a digression.

Back to the Planning Board schedule, we have meetings coming up February 21 and February 28, and then March 7.

So with the Town Gown reports, after that, there's a break.

February 21, we have public hearings scheduled, a project for a conversion to a hotel at 907 Main Street in Kendall Square.

The redevelopment of 211 Concord Turnpike, which the Lanes and Games site proposed for residential development there.

February 28, we have a public hearing on the Healthy Pharms Medical Marijuana Dispensary in Harvard Square. And while it is not a public hearing, it is scheduled as a Planning Board review of the comprehensive permit application for 675 Concord Avenue, which is a site that was acquired for Affordable Housing Development and they are seeking a permit from the ZBA.

Those are the things scheduled.

There are more things that we'll be putting on the schedule for those upcoming weeks.

I'll also note that the Ordinance Committee will have a hearing on February 2 on the Central Square Restoration Zoning petition, which was heard by the Planning Board, recommended favorably by the Planning Board.

And while there's not a date yet, some time in the coming weeks we expect there will be another Ordinance Committee on the Housing petition, which is the Planning Board recommended favorably on.

There's a lot going on in zoning and projects. And it will be a busy couple months.

HUGH RUSSELL: Thank you.

Liza, the transcript?

LIZA PADEN: We have a meeting transcript for December 6, it has been certified.

HUGH RUSSELL: Is there a motion to accept that?

STEVEN COHEN: So moved.

LOUIS BACCI: Second.

THACHER TIFFANY: Second.

HUGH RUSSELL: All in favor?

(Unanimous vote.)

HUGH RUSSELL: So the next item on our agenda is the MIT building for design review in Kendall Square.

And it says here that public comment will be taken. So who's going to present this?

Okay. It is your -- the floor is yours.

MEEJIN YOON: Hi. I am Meejin Yoon. That's spelled M-E-E-J-I-N. Last name spelled Y-O-O-N.

So thank you.

I'm a professor at MIT and head of the Department of Architecture, and we're pleased to be back for our second meeting for the design review for MIT, the Kendall new dormitory, the lovingly named Building 4.

MIT is very committed to graduate housing and adding graduate housing in a way that activates Kendall Square.

As part of the project, MIT is committed to renovating the Suffolk Engraving Building and the Hammett Building. And this includes investing in lowering both floors -- the ground floor, I'm sorry, of each building in order to create a better street and more active main street.

What you will see this evening is consistent with the last PUD approvals last spring as well as what you saw on November 29.

You will be seeing an evolution of the building based on the comments that were given at the time.

It seemed in general there was a positive reaction to Building 4 but a few areas to address and fine tune as well as a few questions.

So the design team has been working very hard to address those concerns.

One of the issues that arose was -- and questions which arose were about the building's relationship and interaction with the landscape.

The design team has been making changes along the gateway and the south facade to strengthen these connections and has been working very intensively with CCD on the open design details.

Tonight we'll preview a little bit of that.

But they will be continuing to work over the next few weeks and bringing back the open space design development to the board in the very near future.

So tonight, I will be joined by Sonia Richards who is the MIT director for Building 4.

Harry Lowd of the architecture firm

Nadaaa, as well as Robert Brown and Andrew Grote of Perkins & Will. And now I'll turn over the presentation to Harry Lowd.

HARRY LOWD: Thank you.

My name is Harry Lowd, H-A-R-R-Y L-O-W-D. I work for Nadaaa and we're the design architect for Building 4.

And this should go this way.

In response to the comments heard on -- in November, some of the issues that we looked at were the activation of the ground floor and some of the characters and entries along the gateway and on the south side and then the treatment of the cantilever section.

We looked at some of the materials and the lighting and then some other massing and technical details brought up in the meeting.

Just for orientation, Building 4 is between 3 and 5, which is just north of the open

space that you've been reviewing and to the east of the gateway where the T is housed.

This site plan shows the Suffolk Engraving Building on the northwest corner, and the Hammett Building on the northeast corner.

Both of those will be retail with the floors lowered, as Meejin said, so creating a sort of more seamless interaction between Main Street and Hayward and the gateway.

The plan at the moment is to do a large food hall sort of connecting Hayward to the gateway. Then also running south from the retail space sort of through the lobby which leads up to Admissions and Innovation Entrepreneurship, so connecting through the forum, through that lobby, into the retail space to try to get one ground plane that's activated both along the gateway, along the south and Main Street and Hayward.

The forum space, which is to the south of

the Welcome Center lobby, is a community space both for the MIT community and for the Cambridge community as a whole, and opens out towards the south through a NanaWall assembly that allows people to spill out onto this other open space.

And then to the east you have the residential lobby, which serves 450 units in the tower, plus the childcare center at level 2 and a series of MIT housing and common spaces.

One of the concerns brought up was the northwest corner of the site, which is where the Suffolk Engraving Building is, and this shows the existing condition and sort of how opaque it is at the moment.

And going to the November slide, there was a concern there wasn't a lot of interaction between inside and outside, that the entry to the retail was recessed off the gateway.

So what we did was put a NanaWall at the

northwest corner so that opens out to the gateway space that's here and then pull this entry flush with the exterior of the building.

As an aside, we moved the fire command center which was here and blocking the connection between the retail space and the lobby to be adjacent to the fire stairway, which is here.

Another concern that came up was the southern residential entry, sort of the scale of it and how it related to the landscape and then to the urban space as a whole.

So in developing that view further, just wanted to emphasize a few of the connections.

One is sort of the material connection between the soffit here, the wood on the interior and the soffit adjacent to the forum space.

And then also the glaze connection between the residential entry and the exterior space sort of opening up that space so there's a

lot of visual connection between the two.

And then the third point is really the connection of the open space at level 2, which serves childcare and the tower above to the open space in the south, and we realized that you will see a lot more of the open space in coming weeks.

But one of the concerns was how do people deal with seating both fixed and moveable in the open space.

So here you can see a fixed seating, which is here, and then within the open space, the space manager will have, I think it is 100 chairs, plus 25 tables with umbrellas so that people can move around within the space. And that serves both this space south of the building but also the gateway space.

So those chairs will move fluidly between the spaces, and I think the manager of the space

will actually be moving those on a daily or weekly basis to get the spatial organization they want.

One of the other concerns that came up, I think if we go back one, had to do with the way the cantilever works and how the open space relates to the cantilever above. Through the tree, you sort of see the cantilever here. I apologize for the tree. But it will be there.

It does create a sort of -- we're trying to create three scales of space.

One has to do with the human scale which is the entry into the building. That's both at the residential entry and into the entry in the forum and into the entry into the garbage.

AUDIENCE MEMBER: Could you speak up?

HARRY LOWD: Sure.

Another is the scale of the landscape, which is the relationship of the space above here

to the open space beyond.

And then the third is sort of an urban scale, which has to do with the relationship with the cantilevers which occur on Buildings 4, 3 and to some degree, on Building 5 and how those frame the urban landscape.

And one of the things you can sort of see is the outline of the cantilever here. And it is an opportunity that MIT is taking to do their Percent for Art and Sonia can talk about.

SONIA RICHARDS: Good evening. I'm Sonia Richards. S-O-N-I-A R-I-C-H-A-R-D-S.

As Harry mentioned, I'm the program manager for the site 4 Building for MIT.

So, as you are aware, MIT has a very strong commitment to public art. In fact, we have over 50 artworks on the campus that came about as part of the Percent-for-Art Program. We have a strong commitment to the art.

Our List Visual Arts Center, which is MIT's contemporary art museum, maintains and adds to the public art and their director of The List, Paul Ha, is very interested in the Kendall location and the opportunity that we might have in the cantilever, and maybe even possibly the open space, to add to the public art program at MIT.

A little about the Percent-for-Art process. In general, what we do is we establish a committee, and the List brings to us some preliminary opportunities for artists, which the committee vets and use. And we make a short list and then go out to those particular artists and ask for proposals to come back.

So the timeline this would happen is sometime this year, 2017, but we would have an artist selected and then we would go into a coordination and installation with the artist,

and at the time we would be opening the building, we would be unveiling and dedicating the artwork at the same time.

I have been fortunate in my time at MIT to work on a couple of projects that has had a Percent-for-Art project.

Most recently, Leo Villareal at our Building E52 and Antony Gormley at building B2 and it is a very exciting process and we are looking forward to doing that here.

Harry?

HARRY LOWD: So what we wanted to go through was some of the detail questions that came up at the last meeting.

First is a -- looking at the anodized aluminum samples which reflect the color on the tower panels and the gradation that goes from darker at the base to lighter at the top.

These photos are taken of a mock-up that

we did in context adjacent to the Hammett Building on Hayward Street.

You can see from this that there's a shift in the color as -- depending on your perspective.

So this is looking from the north from the east -- I'm sorry, from the south and east. And so in contrast to the Hammett Building, or to most of the existing buildings here, you will see that the color shifts across the panels whereas at Hammett there's not that same shift, although you will see there's a shift from shadow to light on this side.

One of the other questions that came up, it had do with the spandrel colors at the tower and then also the upper windows, which was a question that came up earlier.

So each bay here has three upper windows. They are always the larger pane, and they shift

from top to bottom basically.

And then with the spandrel colors, what you are seeing, three different shades of sort of a charcoal grey with different finishes on them that will stack up as you go up the building.

It is in a pattern that could be identifiable but is more random to the -- for most people. If you asked me what the pattern was, I could not tell you, but it is a difficult one to discern.

And then there were a series of renderings from afar that it was asked whether the panel color was changing as you were moving around the building or whether it was consistent. And the panel color is consistent but you do get a shift depending on the perspective that you are looking at the aluminum to the color. So these are adjusted so you are seeing a more true rendering of what the colors will be.

HUGH RUSSELL: So the colors are the same as they were in the --

HARRY LOWD: Yes, the colors are the same.

One of the questions that came up had to do with the exterior lighting. So there's a -- there's perimeter lighting, which both keeps -- deals with safety but also allows people to understand that the building is open and ready for use, but also we're lighting the soffits here on the south, downlighting, and also a few up lights along the perimeter to light the wood so you get that connection from inside to outside of the materials.

Then again on level 4, you will see the same sort of lighting on the soffit on Main Street, and then what Sonia was talking about, Percent-for-Art cantilever, which is on the south side.

Then there were some other technical and massing details that came into question.

So one of the items was where the lower penthouse, which is electrical, where that sits within the massing of the building.

And so these show from the north where it sits between E38 and the tower. From the northwest, same view. So it sits recessed from the face of the tower and also recessed from the existing building.

It pokes out a little bit on the south side past the corner of E38, but keeps in line with the corner -- the existing corner of E39 there, and from the southeast, it is not visible.

One other concern that came up was the ice and snow build-up on the cornices along the tower.

About a year ago we had gone through a study with RWDI about snow build-up and

coefficients of friction and sort of did a study of existing buildings on MIT's campus looking at the sill conditions and the different types of materials that have been used and took into account RWDI's recommendations to slope the cornices at 45 degrees and use a material, which is aluminum, which has that very low coefficient of friction and that minimizes, as much as we can, the snow build-up on the design.

Lastly, there was a question about where the MIT steam line and chilled water from the central facility is, where the existing line is and then also where the proposed extension is.

So the red indicates where the existing line is and the blue indicates where that will get connected through to Building 4.

And, I guess, to point out, this is where the existing line is currently, but also it will not be -- it will be going through the garage

that's scheduled to be there. It will not be underground.

SONIA RICHARDS: Thank you, Harry.

So as you can see, we have appreciated your comments from the last meeting both related to the ground floor space.

We worked very hard with the team, as well as the open space team, to think about that and to be able to strengthen the relationship of our ground floor to the public realm.

We hope we've answered the questions on some of the other topics that you had.

And, you know, we continue to develop the details since we saw you two months ago and we're excited about the design, and we know that in a couple weeks, you'll also see the open space presented back to you because I know they have been working hard with the staff about that.

So again, we're excited about where the

building is headed and we really want to get into construction and looking forward to that.

And we thank you for your time today and we welcome any questions or comments that you have.

HUGH RUSSELL: Any questions by the board?

AHMED NUR: I have one quick one.

Thank you.

I just had one quick one, which was the underside of that exterior facade, looks like you had a wood material to match the interior. The interior had lighting in it. But I know you don't have to go back there, but as far as the ceiling plans for that, concerning the fire suppressant and lighting and all that, right --

HARRY LOWD: Yes.

AHMED NUR: It looks like nice woodwork.

HARRY LOWD: Correct.

LOUIS BACCI: I have one question.

On the cantilever over Main Street, I think someone said that the artwork is possibly going there also?

SONIA RICHARDS: On Main Street, no.

We're considering it for the Building 4, on the open space side and also possibly on Building 3 on the open space side, yes.

LOUIS BACCI: But not on this cantilever?

SONIA RICHARDS: Not on this cantilever.

LOUIS BACCI: Thank you.

THACHER TIFFANY: You mentioned a committee to select an artist and that you would have an installation there. How is the committee established?

And who is invited?

And would you just choose one artist and have that there forever or would you anticipate changing it over time?

SONIA RICHARDS: That's a good question.

Both questions.

The committee is established -- The List takes the lead of establishing the committee so they have a number of people who obviously are engaged in the art community that are part of the committee.

And then they also gather the stakeholders for that particular project so probably the -- someone from MIT Housing, we like to get students engaged. Faculty members. Sometimes the Dean of Student Life may be engaged. Somebody from the School of Architecture.

It is a wide range of folks we get engaged in making the selection. And it is fun, quite frankly.

And regarding whether it would be changed out, I don't think I can answer that question

right now.

I mean, most of our installations are permanent on campus.

THACHER TIFFANY: I was under the impression it was a projection on there. But maybe that's from an early memory.

SONIA RICHARDS: I think that's thought of being one of the options for art, correct. I think we would go out and solicit proposals for a lot of different opportunities there.

HUGH RUSSELL: Do you want to make any comments?

SUZANNAH BIGOLIN: Our comments are very brief. We noted that additional information had been provided.

We had thought there was still some outstanding matters such as the Planning Board's comments about the housing entrance and making that kind of feel more welcoming and less of a

harsh environment and the concerns about the street scape between the T station and Main Street but I guess it's being addressed through the NanaWall opening up on that corner.

We also raised previously in our initial review, the opportunity to provide more variation along the blank stretch where the mechanicals are on Hayward Street.

And then there was also a pinch point in the plaza where the main entrance is, there's a tree that we are currently looking at that is part of the open space review.

So, I guess, things will kind of evolve as the open space comes forward as well. That summary -- and with regard to the colors, it is difficult with the images to work out how dark that panel will be, so we thought when we could look at the building permit, there will be a mock-up of the wall assemblies at that point in

time where we would get a better understanding of the colors on site.

HUGH RUSSELL: Thank you.

MARY FLYNN: Suzannah, I don't know if this relates for you or Sonia.

In terms of the artwork, if it is something that is on that cantilevered space, how does the MIT process then fit in with design review?

SUZANNAH BIGOLIN: We have suggested that when there's an artist and a proposal, that that come back to the Planning Board.

Usually we've done that as -- for their information and possibly comment, that's what we've done before.

Hugh might be more familiar with that process.

STEVEN COHEN: I have one question and maybe it is premature, and it is on the color,

and I don't know if you finalized your thoughts on it, having said all of that, the projection on the screen, we see more reds and pinks perhaps trying to pick up on the brick, and in the printed renderings they are cooler and more gold and yellows and much less red.

And again, understanding what phase we are at here, I'm wondering what your thoughts are and where you are going with the color?

HARRY LOWD: I think the colors will shift as you are moving around the building.

AUDIENCE MEMBER: Could you use the microphone?

HARRY LOWD: The colors will shift as you move around the building. I'm going back to the slide which shows the mock-up adjacent to the Hammett Building.

I mean, these colors are indeed true to the panels. There's no photoshopping or

anything. You are getting cooler colors in this image and warmer colors in this image. It is a different perspective.

What you are saying is true. I mean, you are going to get -- sort of, from one perspective, you get more of a red tone and in another perspective you get a cooler tone. It is just how the sky is looking that day. There's a wide range of variables that will contribute to the way the color interacts with you and that's why we have chosen this material rather than a flat painted material because it shifts.

HUGH RUSSELL: Sort of a follow-up question.

There are nine layers of building. There's seven colors. And it looks like each layer doesn't have a uniform color but it has a blend of different colors.

HARRY LOWD: So here, I will go -- there

are nine layers of the building and there are seven colors mocked-up there.

We are still working with a supplier to get the additional two colors. They will be within that range but that's what -- I mean, this is the range we have at the moment.

Within the panel colors themselves, because the process of anodization is a dipping process, you will, even though this band is one color, you will get variational on that band. It will not be 100 percent consistent from panel to panel.

Each one of these larger panels is made up of nine pieces, so you are going to get some variation even within that large panel and then you get a larger gradation across the building.

HUGH RUSSELL: Should we move to comments?

I probably don't have to say this for the

people that actually signed up, but if you want an opportunity to speak, if you did not speak, but I will ask you to limit your remarks to three minutes, and we have a visual aid that allows you to see the three minutes elapsed, green, yellow, and red, the three minutes is up.

So the first person on this list is Carol O'Hare.

CAROL O'HARE: Carol O'Hare C-A-R-O-L.
O-'-H-A-R-E.

Good evening. I wanted to congratulate this board on the audio-visual improvements. You are way ahead of the curve and thank you. Thank you.

I'm talking about signs and lighting. I'm, at this late -- I want to be assured that, I hope, the signage that will be on this building will be zoning compliant.

There's no reason why at the outset of

planning a building like this or buildings like this, there should be assurances that signage will be zoning compliant so that we don't have to keep recreating the wheel at the Zoning Board for varying signage.

Exterior lighting, there seems to be an awful lot of it, and especially given our efforts, which haven't been finalized, to control for environmental, aesthetic, dark sky, energy usage purposes, access lighting, that is not for safety and security reasons, a lot of lighting here. 26 wall-mounted downlights. Many soffit recessed downlights, and inground uplights. Type 4 wall-bracket-mounted-linear LED uplights with asymmetric distribution, isn't that latter facade lighting? And do we really want to light these building more than they will be lit by the lights from within?

I strongly suggest that the lighting be

toned down seriously to be consistent with efforts to downlight the city.

I hope that will happen. Thank you.

HUGH RUSSELL: Thank you.

Heather Hoffman.

HEATHER HOFFMAN: Hello. Heather Hoffman, 235 Hurley Street.

And I would, first off, like to echo what Carol said. And when we're thinking about residences and making it so people can enjoy their residences and sleep and maybe even have to waste a little energy, turn on their lights inside so they can read because they are not being blasted by neighboring buildings, I would like to give what I considered my quote of the day yesterday, which was from the mayor, which is "Where in Cambridge isn't residential?" And I quite agree with her.

So I asked MIT at one of the public

meetings they had, if they had any plans to light up the tops of their building or the outside of their buildings and they insured me they had no such plans.

So I hope that will be put into any permit that you write explicitly and I would suggest notwithstanding the failure of some lawyers to read the permits, only one sentence is required to say "no."

I don't think you have to write a thesis to say "no."

So I hope you will do that.

And I have to say when I was -- heard the thing about nine layers and seven colors and shading and all, that I was thinking one of the current fashions in knitting, which is gradients, which is moving slowly from one color to the other and, in fact, doing it sometimes with -- you've two colors and you have multiple strands

and you just change the colors of them as you go along. And that can be kind of cool looking.

I dare say I will not be a fan of this building. I look at that compared to what is there now and I find it not just jarring but that it really suffers by comparison.

However that's not going to win the day, because they are going to build this.

So I hope what we can do is make it as inviting as possible and as good a neighbor as possible so that, who knows, over the course of time and look at it for the many decades I plan on sticking around on this earth and in this neighborhood, that I will come to, if not love it, at least, you know, tolerate it.

So thank you very much.

HUGH RUSSELL: John Hawkinson?

JOHN HAWKINSON: Thank you and good evening, Mr. Chair.

John Hawkinson, 84 Mass. Ave.

Well, in any event, good evening.

As I said in November, I feel a little bit obligated to speak because I lobbied for the public ability to speak on this.

I think, through you, Mr. Chair, you had left by the time I spoke. And one thing I wanted to know, does -- MIT really needs to stop referring to this building as "Building 4." They already have a Building 4. It is very iconic and it's very clear. You promote gross confusion.

AHMED NUR: John, address the board and not --

JOHN HAWKINSON: Yeah, through the Chair.

Anyway, MIT promotes gross confusion and really they know better and Professor Yoon, I think, is the only member of the academic staff who is here and I think the academic staff perhaps feel a little more strongly than the

certificate staff.

There was some discussion I think, just looking at my remarks from November, about how the loading was going to work with the childcare and I thought, I don't know, maybe that will appear addressed in the open space presentation rather than this one, and similarly, I think I had a comment about the signage next to the T head house, and there was comment from the board about what the T head house would look like, which I don't think we really saw.

I'm not sure what is up with that. But it would be great to know.

And I think I idly wondered at the time whether MIT's acquisition of the Volpe Center Project would have any influence on these projects. And I still wonder that. I think there's some potential commonality and there's some desirous things in Volpe that might affect

the ways in which the overall SoMa, NoMA projects go, probably not to design and review of this building, but maybe, and I'm curious. Thank you very much.

HUGH RUSSELL: Anyone else wish to speak?

KENNETH TAYLOR: My name is Kenneth Taylor.

I have questions more than commenting primarily about the lighting.

I was able to review the plans from on-line to see the general nature of the lighting and I think it would be helpful for the architect to give more information about it.

If I understand the general categories, there's soffit lighting which presumably -- I will let you explain what the soffit lighting is.

There's public art lighting. There's sconce fixtures that show up on the plans.

And I suppose the other question I have

is, do you have any representations of the building at night, of people who are going to be living on this campus living, there 24 hours a day and their perception of the building, 12 hours will be in sunlight, and 12 hours will be in -- without sunlight, and it makes it very important to look at what the appearance will be the 12 hours when the sun isn't there.

It is fairly easy to do renderings for that and I think it is something the Planning Board might want to look at.

The question I have also, is this a LEED-compliant building?

Are you applying for a LEED light pollution credit? And if so, are you complying with the existing codes? Are you familiar with the proposed ordinance, and if you are familiar with the proposed ordinance, will it comply with the ordinance?

Thank you.

HUGH RUSSELL: Thank you very much.

Anyone else wish to speak?

(No response.)

HUGH RUSSELL: So now, we have an opportunity to give our opinions or discussion.

STEVEN COHEN: Before we start commenting, can we quickly review where we are procedurally. This is sort of a design review, and how is this fitting into the process? And is this our last go around on this building?

HUGH RUSSELL: Excellent question. I have no idea.

Jeff?

JEFF ROBERTS: I would like to say this is design review.

It is -- Special Permit has been granted for this project. One of the conditions is ongoing design review by the Planning Board.

Because the Special Permit approves a plan development with multiple buildings, the design review, I like to think of, as taking the place of what the Planning Board would -- the kind of detail the Planning Board would see at the Special Permit phase if it were a different project, just a single-building project.

So like any of those cases, the Planning Board would review the design, find that it is consistent with the guidelines for the area for which we provided and there's kind of a layer to the guideline.

There's guidelines that are approved as part of this PUD Special Permit. There's more guidelines for Kendall Square. And even more general guidelines for the city as a whole.

And at that point, if the Planning Board feels comfortable where the design is now at this level, it would be approved and then subject to

continuing review by staff.

Like with anything else, if the board wanted to see any aspect of it, again, just for information or comment, we could come back at a later time and do that.

But the purpose of this stage is for the Planning Board to give general approval for the design, so that they can proceed into the design development and head towards getting a building permit.

As we noted in our memo, because this is separated a bit from the open space design, I think the feeling was there were a set of issues unique to the building design that could move forward as a -- kind of an isolated set of issues.

They will be coming back with more discussion of the open space design.

The building permits wouldn't be issued

until the open space design is completed, which is one of the requirements of the Special Permit.

HUGH RUSSELL: So I'm hearing that our board at the member meeting did not look to the --

JEFF ROBERTS: The information that was presented was -- and summarized in our memo was requested by the board and this is a continuation of that discussion so that they could respond to those comments.

HUGH RUSSELL: So if we -- we could tonight vote to approve the design subject to the usual further review by the staff and that's the action I'm sure the proponent would like us to take.

AHMED NUR: I would like to start by complimenting and congratulating the design team. I was brought up by the Nile River, and when I

see this building, to me it looks like something I grew up with.

It is muddy at the bottom, something that got pulled out of the Charles River. Instead of being called "Building 4" maybe it should be called "Charles River House" or whatever.

So I'm excited by MIT taking the lead for its -- or maybe, for lack of a better word, showing their, art or capability of art, through their buildings in the art department.

So I am extremely comfortable with the general design approval with just one concern. And just from this perspective, if the building is so tall at this point, or this point of view, I don't know if it is a good idea to see penthouse HVAC units up there that high up.

I'm not sure exactly where I'm standing at this photo. But any point in Cambridge where the building is so close up, or we're so far

away, I can see that big of a rooftop unit, it throws people off a little bit.

That's the only thing I would say. I'm not against it. Maybe you can change the color of it or something, but aside from that, I'm pleased and ready to approve the design of the building.

MARY FLYNN: I like the design as well and interested though in some of the questions that were raised during public comment on the lighting, and I don't know to what extent you can do that this evening.

HARRY LOWD: Yeah.

We have been working with partners and the building will comply with the LEED before dark sky's credit so it will not -- so I'll go back to the -- so the number of uplights that you see are only these -- there are six here and seven here. And they are all under the soffit.

Those are the only uplights on the building.

MARY FLYNN: Can I correct something you said?

AUDIENCE MEMBER: The LEED standard has nothing do with dark sky. It is an electricity --

HARRY LOWD: It is a credit. There's an exterior lighting credit.

ANDREW GROTE: I'm Andrew Grote of Perkins & Will.

There's a light pollution credit in LEED 4 and that's what we are complying with.

The uplights in this building are designed to illuminate just the underside of the soffit, not extend beyond that, and it is during evening hours and the lights will go down after dark.

We didn't do a nighttime rendering of the

building because it looks pretty dark, so --

AUDIENCE MEMBER: Uplights are not on the facade of the building?

ANDREW GROTE: No. The building is not intended and it never has been intended to be illuminated on the facade at night.

They illuminate the underside of the soffit, so you see the panel of warm wood and do not extend beyond that.

AUDIENCE MEMBER: Thank you.

MARY FLYNN: Just one more question on that.

On the Main Street cantilever opening, there was some uplighting there too, I believe, under the soffit, same thing?

ANDREW GROTE: Yes. Same thing.

MARY FLYNN: So you were saying at some point everything gets darker in the evening.

Do you have like a sense of what time

things are going to --

ANDREW GROTE: And there's a lead prescription for the time and when things go dark and I don't know what it is but it is within those constraints.

MARY FLYNN: Thank you.

AHMED NUR: Can I interject here and just remind the public that the public here, you have three minutes to talk over there and then we comment, and during our commentary, if you wanted to speak, you probably are better off waiting until we are all done and out there, otherwise we'll never get through it. I just wanted to say per usual that that we have -- when the public hearing is done, the public can't come back in again and ask some questions to the proponents. Please.

HUGH RUSSELL: Thank you.

MARY FLYNN: I guess my only other

comment would be that in addition to the items that Suzannah has noted for continuing review, I would be interested in making sure that the public art piece does not come back.

If you could even do it when you are down to like a couple acceptable finalist, or something, so the board could weigh in on that, I would appreciate it.

HUGH RUSSELL: Could you put up the view of the Main Street.

I guess it could be useful to show where the retail signage would be, subject to review by staff. Clearly you don't want to have retail signage and we're not going to want it above the windowsill of the second floor. And I think that's probably where -- there's no particular conflict there.

Do you have thoughts about this?

HARRY LOWD: We've developed signage

plans that used the sill between the first and second floor, so use this band here, which is a traditional signage band.

Also on the Hammett Building, the same.

So those have been submitted to CD staff but I don't think we have them here tonight. But that is the intent.

STEVEN COHEN: Above the awnings?

HARRY LOWD: Above the awnings.

HUGH RUSSELL: The awnings might also contain words or something -- words or pictures or something telling you what is going on.

HARRY LOWD: Again, it does need to comply with the zoning code, so that's --

STEVEN COHEN: Before we leave that, from a pedestrian level to see the identification of the retailer --

HARRY LOWD: I mean I think the intent is there's more of a -- instead of what you see

currently, which is no connection between inside and outside, and, I think, lowering the ground floor is creating an opening storefront, will enable people more to understand what is going on inside. Whereas now at the Press Building, even for MIT Press, it is difficult to understand what is happening because it is four feet above where you are.

HUGH RUSSELL: The next picture I would like to see is the close-up of the residential entry.

So I note to the right of the doors there's a whole series of blank panels.

When I look at the plan, I see there's a humungus concrete wall holding the building up that's behind that.

Now, to me, that's an opportunity to do something, and I'll give you just an idea.

It is not one you are going to take but it is an

idea.

It comes from the Olivetti typewriter showroom in New York, and after they took the showroom down, they stored the panels for ten years, and then Evola (phonetic), the artist asked his buddy Jose Lacerte (phonetic) if he could find a place to put them and they were actually put in the Science Center, which had different lighting conditions and Evola came up and actually painted the sculpture because under the lighting conditions -- I was the project manager for the Science Center and I was heavily involved in this over 40 years ago.

So I'm thinking, like, maybe you should clear glass and you should treat that concrete wall as an art opportunity, do something that celebrates the concreteness of it and at the same time is a little more interesting than beige metal panels.

So I would like to add to the list of things that you think about as, is there some way to improve upon the beige metal panels, which I think aren't very interesting. I understand there's an MIT logo apparently on that, on some of them, but so I think that's -- if there was something interesting there, that would help. Obviously, the landscape, and the mixture of the landscape and the building, but there's been no architectural change since November. Basically you are trying to sell us what you showed us before.

So my colleague spoke about the penthouse. In November, the rendering from -- in front of the November thing shows the penthouse a very different color. This is the same rendering projected, and it is different than the printed one. This is a kind of beigey color.

HARRY LOWD: Yeah. I mean, it is the

lightest color in the range that we're looking at. It is more of a clear. So it will reflect more of the tone of the sky.

HUGH RUSSELL: And I guess maybe it will catch the sun and call attention to itself.

But it's -- you know, here it looked kind of innocuous, but as you get around -- I realize the rendering from the otherside is not from a point of view you can stand. It is sort've inside the Health Science Building about 200 feet away.

AHMED NUR: That penthouse I was referring to is the high-rise.

HUGH RUSSELL: I'm just -- and then from this view it looks rather.

LOUIS BACCI: Sign-ee. Billboard-ish.

HUGH RUSSELL: Somehow it doesn't have the same subtly and character that the rest of the building has, so I would like to add that

treatment of the facade to the list of things to be reviewed.

Those are my few comments.

AHMED NUR: Can I ask a question about your -- I'm sorry to take you backwards.

On the spandrels, you are commenting on concrete. You said you wanted to see some art with that?

HUGH RUSSELL: No. I'm commenting at the entry, there's a -- there's an entry door here and one side is clear glass in the lobby and the other side --

AHMED NUR: I want to see where that is. I was lost on that. Can you point?

HUGH RUSSELL: That area. And if you go to the plan, you will see that there's a huge concrete share wall behind that.

And actually, as you look through the building, there's a whole series of those share

walls.

AHMED NUR: I didn't know where you were talking about. And now I do.

HUGH RUSSELL: It is the panels that I'm not that -- go ahead.

STEVEN COHEN: To my imperfect recollection, this is largely consistent with the design that we approved previously.

HUGH RUSSELL: We failed to approve.

STEVEN COHEN: That we failed to approve.

I didn't see anything that dramatic. I do come back to color.

On this building, perhaps more than most buildings, the color really resides at the heart of the design.

And so I am looking forward to seeing the mock-ups of the actual materials and colors and important for the board to have that opportunity to comment and view that in reality.

And beyond that, tonight, I guess I have nada.

LOUIS BACCI: I guess I'm going over some territory we've already gone over tonight.

I would like to see this rendering in the dark. We never get to see them in the dark. We like to see the lights. It's always going to be a concern now. And could you have someone hone in the building?

HARRY LOWD: Sure.

LOUIS BACCI: Thank you.

The mechanical enclosure on the roof, material, color, height, and some information when you are looking from the west, it does appear to be billboard-ish.

And I also would like to see some kind of finalization, or close to it, on the color on all nine would be good. And the materials. Thanks.

HUGH RUSSELL: Okay. Are we prepared to

approve this design with the list of the items we discussed?

STEVEN COHEN: And essentially subject to continued design review.

HUGH RUSSELL: Coordinated through the staff and I heard a specific request that we would like to see the artwork, although I must say, I find it daunting to think that we would have some role in the knowledge or expertise in that process but we are definitely curious.

And I suppose now we should go around MIT and pick out things we think shouldn't be there.

I'm wondering about the one that's right next to the bus stop. I have been wondering about that one a lot. I'm beginning to like it. I think we don't want to take a design review of the artwork but would like to see it.

MARY FLYNN: Yes.

THACHER TIFFANY: Can I add one comment

before we -- because I think it will relate to our next discussion on the outdoor space.

And one thing I'm struggling with is understanding how you approach some of the entrances that are supposed to be a little more important and sort of feeling the space guide you there and it is a little hard to tell how the space is going to be used.

And let's say that the MIT forum is an important space, which is the main entry and like where can you see it from? It seems like it's enclosed at every point.

So maybe when we talk about the exterior space, it will be useful to think about where the point of entries are and how you get there from one sort of key path on campus. They feel kind of hidden.

I also have to chime in on the color. I'm struggling to try to like it.

Because I don't think this board is going to pick the perfect colors, let alone the perfect nine colors. So I don't want to attempt to do this.

I'm having trouble loving this sort of brown direction, but I don't know what to do other than say that.

It sounds like most people are kind of coming to terms with it, but ...

HUGH RUSSELL: For me, it was a revelation of 25 years ago when I walked down Batterymarch Street and saw the Batterymarch Building, which is, I think, about an 11, 12-story masonry building with brown brick at the bottom and white brick at the top.

And, in fact, the gradations are not terribly dissimilar to the colors with the red. And it is a huge kind of very masonry, very large building and how the color makes it much more

interesting on the street and it sort of pulls the white to where you are standing.

So this is a -- you know, it is a way to connect the ground and the sky and create a movement, and clearly, if you don't like the colors, just move around the quadrant and it will be different.

AHMED NUR: When I do look at it and I think it is a very, like natural, nature-wise, from the bottom of the river is dark brown and you move up where the muddy waters on a clear sunny day and that's what you see in the top of the water, and you just -- yeah, very earthy.

STEVEN COHEN: Crocodiles at the bottom.

AHMED NUR: I was going to add something about lighting. It was resolved. I'm glad to hear.

HUGH RUSSELL: Okay, are we ready to act?

I guess I'm looking for a motion that

gives the design review approval subject to the further issues that are identified in Suzannah's memo and the discussion tonight.

STEVEN COHEN: Of course it is design approval of the building and not the surrounding plaza.

HUGH RUSSELL: Yes. Exactly.

Would someone like to make a motion?

STEVEN COHEN: So moved.

LOUIS BACCI: Second.

HUGH RUSSELL: Any discussion?

On the motion, all in favor?

(Unanimous)

HUGH RUSSELL: We'll take a five-minute break while people set up.

(Short Recess Taken.)

HUGH RUSSELL: Next item on our agenda is 850 Cambridge Street where the City of Cambridge is seeking Special Permits to build the complex

you see in front of you.

LISA PETERSON: Yes, good evening. I'm Lisa Peterson, and I'm the Deputy City Manager and happy to be here today and talk about a project that we're really excited about.

You know, the Cambridge Street upper school and community complex, we really have this phenomenal opportunity to not only rebuild two schools, an elementary school and middle school.

We are talking the public school administration space that is really awful space right now at this point on Thorndike Street and are able to local it into this facility.

We are also rebuilding the branch library and expanding that building.

Rebuilding the Gold Star Mothers Park and expanding that. Have the preschool, the human service programs, the preschool, and the human after-school programs in here and then by putting

the parking underground, I think we are also excited to say we're able to increase the open space around here by about an acre, which really amazing if you know the neighborhood and you know how important Donnelly Field is to this neighborhood.

It is really the only significant open space to Wellington-Harrington neighborhood.

So it has been an important aspect in terms of what we're doing and what we're really trying to do for the neighborhood and for the students.

I do want to say also that we've been working hard on this project to really look at this building as a net-zero building.

It is extremely challenging. I think everybody knows us doing that and what that means.

And I think the design team will talk a

little more about the features in here. It will have no fossil fuel. There will be no oil or gas going into this building.

It is geothermal and we're really doing what we can to get to a net-zero building.

I think, ultimately, we'll achieve 100 percent once the city buys renewable energy through our electricity supply.

I don't think on the building itself we'll get to 100 percent but through the renewable energy that we'll buy through electricity that hopefully we'll get to be able to get to in the next several years and it will be fully a net-zero building.

I also want to say folks that are familiar with this site know Cambridge Street is a challenging street, and from a transportation perspective, the existing condition, or previous condition, I would say there's often conflicts

between bus dropoff and parent dropoff, bicyclists and pedestrians, so how to make that safe and we have given a lot of thought how -- and worked with, you know, CD and the Traffic Department to see how we can make that flow work as best as possible and make it safe for all users.

At this point I will hand it over to the design team.

We are fortunate to have William Rawn Associates on this with Arrowstreet.

I'll hand it over to Sam Lasky.

SAMUEL LASKY: Good evening everyone. I'm Samuel Lasky, I'm an architect with William Rawn Associates, and I'm joined with two of my colleagues from the office, Jim Pingree and Sindu Meier.

And we're pleased to be here and we're very excited to be working with the City of

Cambridge again after having had the privilege of designing the new library building.

For us, this is an exciting opportunity and we hope that some of the same ideas that guided that in terms of trying to be civic minded about the character of the street scrapes, especially along Cambridge Street, you know, that's guided a lot of our thinking, and of course for us the chance to design a school that can really change the nature of the facilities that were here.

There's a lot of spirit in those two schools. And yet, they were crammed into some pretty -- not wonderful facilities.

This building is bigger than the previous one, which is obvious when looking at the model, and it is a reflection how out of room and how crammed in the teachers and students were in the previous building.

So, you all have this, and I don't want to spend more time reviewing it with you all than need be, so I wanted to just go through a few things quickly by way of introduction and not belabor all of the materials that we submitted, but of course, if there are questions about specific aspects, we're happy to answer that.

So let me just begin by saying, you know, this photograph was Charlie from the History Department provided for us. It has been kind of a touchstone through the design of the project. And this was the original library on the site.

And the idea that Donnelly Field once stretched all the way to Cambridge Street and there was a connection between the two and this was, you know, kind of a library in the park, if you will, that has been fundamental how we thought about this project.

And, of course, we can't put a 270,000

square feet of building onto a site and have it look at this at the end of the day, but what can we do to try to have some, I don't know, gesture back to that idea and reconnecting Cambridge Street and Donnelly Field together.

And I think it manifests through this, what we have been calling the green spine, through the center of the build to allow you to see Donnelly Field and the trees that surround Donnelly Field when you are on Cambridge Street.

You know, if you have been by today, of course, the buildings have been demolished and so you can, in fact, stand here and look, imagine what it could be like to get to see through to Donnelly Field even when there's a building there.

I should say that our design process, we've had, I'll just, a lot, because I'm afraid I've lost track of the community meetings at this

point. It has been fabulous.

We appreciate that people have come out and have taken the time to share their thoughts with us.

At these community meetings, we broke up into these small group sessions, coerced members of the community to write out their thoughts on the flip charts and try to have a chance to listen to what people in the neighborhood were saying they hoped the school and this building would be about.

And so the design, you know, we tried not to develop the design until we'd had enough of those meetings we'd thought we kind of heard something from the community.

And so these are just some of those sessions.

So of course, one of the key things we heard was a lot of things about the school and

how that would work.

But in the context of tonight's conversation, these were kind of the four main things that we heard from the community.

So just to run through those, as I alluded to earlier, this idea that by taking this large building and dividing it into two halves and connecting them with these glass enclosures, connectors, we would breakdown the scale of the building on this site to make it two smaller space pieces, which are each quite big, but smaller than it otherwise would have been and establish that view from Cambridge Street to Donnelly Field.

The second thing, as Lisa just alluded to, creating open spaces that would face and affect all four sides of the site.

And really trying to create this arced gesture, a sense of civic space along Cambridge

Street in particular, places for students and parents to gather before and after school, bicycle parking, all the things that go along with a school, and also the kind of type of public space in front of Valente.

You are all, already, probably, familiar that on the Berkshire, at the corner, there's been the Reading Garden Park and we're recreating that here.

But it seemed to us that the previous Valente had been pretty disconnected from the street. It was a very closed off building and there wasn't a sense of public space in front of it.

And not just recreating that Reading Garden but creating a public space and kind of a plaza almost in front where people can sit and be in front of the library.

Of course the Willow Street Courtyard

Playground space for the school, so really we had the opportunity to take a lot of the mass of the building and pull it away from the neighboring buildings and create a large open space.

I know this is kind of the scale of the open space in front of city hall. It is pretty big.

And then, of course, some of this existed, and there were basketball courts and there were play spaces in front of the Frisoli Youth Center but this project, as part of the construction, will be rebuilding and improving those spaces, new trees, sort of redesign landscape that we think will be better.

There was quite a lot of asphalt there previously.

And then moving the pool from the center of Berkshire further south, so it has views towards Donnelly Field instead of buildings

surrounding it, it will get better sunlight because it is facing south at this point. So trying to be careful about the open spaces around the site.

This idea that a lot of what happens in these schools is spaces that members of the public can and do want to use. We heard that a lot.

You know, there are Thursday evening basketball or soccer groups that play in the gym and groups that want access to auditorium.

So one of the big ideas of the project and by dividing it into these two buildings, which creates what we have been calling a promenade, that runs from Cambridge Street all the way to Donnelly Field, and that as you can see in the diagram, these spaces that are -- we have been calling them the shared resources.

They are for the school during the day,

and they can be used by the community at other times within the City's resources to do with what you all end up choosing to do.

We felt our job was to find a way to set those up to be as accessible as they could be so that the city, Lisa, and her team, and everyone, can -- the school can find the best way to use those resources.

So that's a connection, if you will, that happens visually here, can also happen internally. And people can walk all the way through the building there.

And then the last point in that list of four was the prominence of the Valente.

You know, one of the community members said what is interesting about this project is that, of course, the school is a public building, but they are not so public anymore with security concerns. And so at the end of the day, the most

public part of the project is the Valente Library and we wanted to ensure that it had a very prominent location and that it seemed just, I guess to put it directly, more welcoming than the previous facility had been.

So you can get the sense, we are trying to open it up, allow people to see in, and when you are inside the library, to see out to Cambridge Street.

So those were kind of the four big ideas, urbanistically of the project.

And here's looking down Willow Street. Looking back, there's Frisoli, looking back at Willow Street and the south side of the building.

And so I am going to go back to that for a minute. And just to make sure that everyone is oriented, since it is a big project and lots of different things going on, I'll spend one more minute explaining what is where.

In this building, the King Open School and the Cambridge Street Upper School classrooms are predominantly located in this building.

So there's two separate entrances. One for the Cambridge Street Upper School, one for the King Open School.

King Open students, at each entrance, there's a secure entrance, and in the school's administrative spaces, and King Open students pass through the band and music classes and then can move up through their classrooms here.

Cambridge Street Upper School classes are here.

The library those schools share on the second floor. And the third floor are the Human Service Programs classrooms.

In this corner, the space access, out to this playroom is the Human Services Preschool program, so they will double their number of

classrooms from one to two in this facility.

And then Valente here and the promenade I described with access to those spaces that the students use during the day.

And then this corner here is where the entrance to the Cambridge Public School Administrative Offices will be.

So their offices are located on the second and third floor in this building and then there's an entrance to the pool, which is, as you know, only operational in the summer, at this corner.

So on -- of course the main entrances are facing Cambridge Street but there are entrances on both Berkshire and Willow. So take a big building and ensure there's access, life on all the sides.

And on this side, this is kind of a setback and that creates the garden that we

thought was helpful in letting people on Cambridge Street have a hint where the Public School Administrative Offices were located.

And then likewise, unlike a lot of pool buildings, we are putting glass along the entrance to the pool. We have organized the lobby to the pool, so there's a little bit of -- not as blank a facade, as some pool buildings often have, facing Berkshire Street.

I'll stop there, if everyone feels like they have gotten the basic orientation, and we're happy to talk about materials or other aspects of the design if any of the information that we submitted wasn't clear.

HUGH RUSSELL: I guess I would like to anticipate a question from Steve, which is, what is the action we need to take on this tonight.

JEFF ROBERTS: Okay, so this is sort of an interesting case from a zoning standpoint.

So it is a Res -- I'll put one thing out first. It is a Resident C1 District, and so even though it is a project of more than 50,000 square feet, it is not a project review Special Permit.

So this is unlike most of the cases that the Planning Board sees.

There are a few different actions that are being requested from the Planning Board.

These are not in the order of the memo.

But the main thing is, back in 2012, the city adopted a set of zoning provisions, which provides some dimensional relief for K through 8 grades school building.

And the city did this in anticipation of this program of reconstruction of many school buildings around the city, partly, to accommodate the new middle school or upper school program. I forget what it is called. It's grades K through 8 program.

So this is actually the second of these types of projects that the Planning Board has seen.

The Planning Board also reviewed the Martin Luther King project over on Putnam Ave.

The provisions of the zoning that was adopted in 2012 says that there are certain dimensional requirements that can be more flexible for these school buildings.

If a school building were to try to meet the dimensional requirements of the Res C1 District, it would find all kinds of trouble due to setback requirements and height and various other things.

The provisions say that, as of right, a school building could be -- it could either be built to what the current density of the existing school building is or to whatever the limitations are of the base zoning district.

In this case, this building is built to the Res C1 FAR limitation, .75, because of all the open space as you've seen around it.

In fact, the zoning calculation is a little more complicated than that because the whole lot includes both a residential and open space district.

Once all of that is averaged out, it still meets the dimensional -- or the density limitations, FAR limitations.

The zoning says that buildings can be, as of right, up to a height of 45 feet.

It goes on to say that the Planning Board can waive that height limit to allow buildings to go up to 55 feet or to allow portions to go up to 65 feet if they are setback at least 50 feet from abutting residential lots.

That's one of the pieces of relief sought by the Planning Board here to allow the height to

go -- I think it is primarily a three-story building but it goes a bit above -- some areas above 45 feet, and up to about 56 feet.

It goes just above that 55 foot.

The other piece of the zoning says that school buildings can waive the formula setback requirements but must provide a ten-foot setback along streets and a 15-foot setback from abutting lots.

In this case, this is a lot entirely surrounded by streets.

So normally it would be required to have a ten-foot setback. It has a ten-foot setback along most of the building.

But there is that portion where there's an overhang in front of the library, which goes up to, I believe, close to, or potentially over, the lot line. And so I think that's another provision that the Planning Board can waive, the

ten-foot setback requirements.

That's the other piece of dimensional relief that's being sought for this project.

STEVEN COHEN: Jeff, you are talking just the roof overhang?

JEFF ROBERTS: Just the roof overhang.

SAMUEL LASKY: Just that corner to the right in there gets within that ten-foot zone.

JEFF ROBERTS: Because normally the setbacks -- or the overhangs like that would be subject to setback limitations.

That's the sort of the main piece of it.

And as part of this zoning that was adopted in 2012, it anticipates the Planning Board would look holistically at the design of the build about and then could approve the dimensional relief that was needed.

And there are findings and those findings are listed for the Planning Board to make in

order to approve those dimensional modifications for the height and the setback.

SAMUEL LASKY: If I could just add, that area --

AUDIENCE MEMBER: Could you use the microphone?

SAMUEL LASKY: I just wanted to add that the area that is taller than the 45 feet is setback the 15 feet that Jeff identified and there's a diagram showing that.

JEFF ROBERTS: And we have reviewed the plans extensively to make sure they are conforming except for these areas where the Special Permits are being sought.

So the other Special Permits are a little more particular to this.

One is that the proposal includes the Cambridge Public School Administrative Offices.

They would be relocated from -- I'm not

sure -- I missed the very beginning, I'm not sure if Lisa described that.

It would be relocated from an existing building in the East Cambridge neighborhood, which the City rents space in to this facility.

It actually is a -- when we reviewed the zoning sermon, that while everything else, the pool, the library, even the youth center can all be included in that as kind of ancillary uses to the school, the administrative offices is a separate category of use. And so it does not follow the same -- the same rules as the school.

And that creates two things that would need to be looked at.

1, the Planning Board can approve a Special Permit to allow the use as one -- under the Institutional Use regulations.

A local government administrative office in a residential district requires a Special

Permit.

That Special Permit can be granted where it's being located on a lot that already has an institution -- has different institutional use on it. And the Planning Board -- there's some findings that are listed in the memo, but essentially it boils down to, you know, does this institutional use have a substantially different or more detrimental impact than what the current institutional use is.

So that's one additional Special Permit being sought by the Planning Board.

It has been noted that that facility also has dimensional relief that it needs that cannot be granted by the Special Permit.

The same as the dimensional relief for the school.

So that, we anticipate, will need to go to the BZA to get -- you know, for the height and

setbacks. We'll need to get variances.

So the final provision is just in the parking garage.

The proposal is to use tandem parking spaces. And the zoning -- the specific language of the zoning says that that can be approved by Special Permit in the case where there's a valet parking arrangement.

And the Planning Board has actually looked at similar cases in the past and has taken the interpretation, which we think is reasonable, that when you have a use like this, where the parking allocation is being very carefully controlled by a single employer on the site who can coordinate to make sure that people are parking and putting the cars in and taking their cars out and available to move their cars any time needed, that that serves the same function as a valet parking arrangement.

So there aren't people in bow ties and jackets. But the system that's being organized does serve that function.

So that's another Special Permit.

So those are the three basic categories. Dimensional relief for the school.

The approval of the administrative office as an institutional use on the lot.

And the use of tandem parking spaces to serve the parking requirement.

STEVEN COHEN: Simple question, Jeff, is there a design review that's a part of any of the requested permits?

JEFF ROBERTS: Well, the permit for approving the dimensional relief on the school is based on findings that the proposed changes have been designed to mitigation or to minimize adverse impacts giving consideration to arrangement of the building height, access and

egress from pedestrians, bicycles, and motor vehicles, location and screening of functions such as parking, loading, trash handling, and mechanical equipment. Current impact of existing building and use on the site.

So those are all kind of larger use space considerations.

In addition to those, there are the general citywide urban design city objectives.

So making sure the project is pedestrian and bicycle friendly. That it supports the existing and anticipated pattern of development in the area, that it reflects the complexity of development within the City.

Those types of factors.

Mitigates environmental impacts, provides open space.

So those types of issues, which are more central to the Planning Board's review of project

review cases.

HUGH RUSSELL: This is atypical of projects we see that there's been an extensive public process engaged in to review the project. We've got comments from the public and so that probably lightens our burden. But if people feel that process had some shortcomings, we'll ten those.

STEVE COHEN: Are we allowed to say it is simply a beautiful design at some point?

AHMED NUR: Huge improvement.

HUGH RUSSELL: So are there any questions that members of the board would like to state at this time?

AHMED NUR: I have one quick question. And the elevation, the 44, up on top, right up top, is that a parapet? Or is -- it looks like the floor is indented. I'm not sure that's a gutter or walkway for the people servicing the

skylight, and then you have guardrails. I'm assuming that may be a parapet that would act as a guardrail.

SAMUEL LASKY: It is not intended for any access.

AHMED NUR: How would they go out and service the solar lights.

SINDU MEIER: Sindu Meier, S-I-N-D-U
M-E-I-E-R.

We met with the Fire Department as well as the City, and by code we don't need to service the electrical -- PV panels. And we set all the serviceable items within ten feet away from the parapet to avoid having to build a parapet or put a guardrail around the perimeter of the building.

AHMED NUR: Okay. Isn't there a code?

HUGH RUSSELL: She just told us her understanding of what it is.

AHMED NUR: Okay.

HUGH RUSSELL: If it were a fan, it would have ten feet away. But apparently, solar panels don't follow the same rules, which makes sense if you are in the solar business, you don't want to have to shade the panels.

Also they are not -- they are sort of --

SINDU MEIER: And what --

AUDIENCE MEMBER: Microphone please.

AHMED NUR: You can bring the microphone with you, if you want. It has a wire.

SINDU MEIER: The inverters are what we need to service from time to time, and they are kept ten feet from the perimeter and accessible to maintenance people.

SAMUEL LASKY: I was going to add one thing.

It is hard to see in the model because they are hidden by the solar panels, but the mechanical equipment located at the roof is in a

series of wells that are sunk in, and therefore, not visible, but then have a layer of solar panels in effect over the top of them.

Some of the equipment Sindu was describing would need access and would otherwise be subject to potentially needing a guardrail or the like.

Down in these wells you don't have this issue.

LOUIS BACCI: On the solar panels, how much maintenance does it require, shoveling?

Do you expect trouble from the nearby baseball field, foul balls and so forth?

SAMUEL LASKY: I'm not sure I can promise what does or doesn't happen with baseballs.

Our understanding is that the panels do not require any form of regular maintenance.

If it snows, they get covered, and eventually it -- they are at these angles

approximately somewhere between a five- and seven-degree angle and judging what happens at my own house with the solar pans, it slides down off them when it warms up enough.

So part of the calculation of how much energy will be produced is recognizing that a portion of the year there's a loss of production due to coverage.

HUGH RUSSELL: Okay. We have a sign-up sheet.

LIZA PADEN: Nobody signed up.

HUGH RUSSELL: We'll open the public hearing portion and remind people of the Planning Board rules about public testimony.

We ask you to speak in three minutes, and we have a light system that will clue you in as to where you are in that three-minute period.

Green light that shows for about two-and-a-half minutes. Yellow light shows as

you get near the end of your time. And the red light shows, and I think eventually, when you are seriously over your time, it starts flashing and a siren goes off.

If you do speak, come to the podium and give your name to the recorder and please spell your name. They really like to get them right.

So who would like to speak?

HEATHER HOFFMAN: Heather Hoffman, 213 Hurley Street.

And let me start with, I'm looking forward to not having that very disconcerting hole in the ground. And this looks like a worthy replacement for it.

I was actually going to comment on something that I almost never comment on, which is the traffic and parking memo.

First off, I mean, understand that we know how many trips we get now because this is

pretty much going to replace what's -- what was there, but I find it intriguing that Traffic and Parking does not know there's a library and pool and community uses for the school outside of school hours and they do mention the administrative offices.

But I just find it very strange that they don't even mention that stuff.

Also, putting -- given the direction of Berkshire and Willow, Willow is one way away from Cambridge Street and Berkshire is one way towards Cambridge Street, does it make sense to put loading on the Berkshire Street side given that people are -- trucks will have to come through the neighborhood to get there.

And I understand they have to do that to leave Willow Street, but I don't know which is better, but that should at least be considered.

And I am pleased to see there will be a whole lot more open space because it is true that that neighborhood could use more.

I hope that there will be plenty of athletic field space.

East Cambridge is incredibly deficient in athletic fields. People from Kendall Square come up to use whatever we have in East Cambridge and it's somewhat of a hike for them because we have so little.

And there's -- and the residents of East Cambridge have a much lower participation rate in high school sports because we don't have the athletic fields.

I hope we'll do what we can to at least make some dent in that.

The other thing I wanted to talk about is the Reading Garden. I'm a little -- I hope that it will have at least as much presence to someone

walking by on Cambridge Street as it had.

That's one of my favorite things. I remember when it went in and it may well be you don't see a whole ton of people sitting there and all that, but I can assure you, that visually it made a difference.

I always walked through it because there were cool things. The benches especially. But it was really nice. And I hope we'll not lose that because, once again, Cambridge Street can certainly use the green oasis that we can get. Thank you.

HUGH RUSSELL: Anyone else wish to speak?

(No response.)

HUGH RUSSELL: I can see no one.

AHMED NUR: I can comment. Do you want me to start?

Could you speak to, or is there anyone here to speak about the -- this is a huge project

in terms of ground water or grey water, and I do see that you are doing a lot of sustainability and so forth.

But you have water, underground water retention, and is that within -- are you restoring water -- are you catching water from the roof at all?

SINDU MEIER: We do have a grey water system in the project currently to -- that will be used with our toilet system and we will collect water from the roofs.

We have a detention tank between the two buildings. It is about 30,000 gallons.

AHMED NUR: With you discharging it back to the ground?

SINDU MEIER: Some of it is being used for the grey water system and some of it discharged back into the land.

And we are also tying it into the

irrigation system.

The issue with irrigation is that while it is collected, it is never there when we need it because it is in August and July when we need to use that water for irrigation, but that's usually when the tank is empty, but we have the system in place.

AHMED NUR: Thank you.

So my daughters went to school at the King Open and I'm really glad to see this is a huge improvement.

I can't believe we're seeing this so fast. I like the design.

You know, this is not just for the students but for the community as well after-hours and it looks like it is built to sustain or welcome the neighborhood, the entire Cambridge neighbors.

It sort of ties into that library on

Broadway Street.

In terms of dates and so on and so forth, assuming everything goes through, what is your projection in starting this project?

LISA PETERSON: The building will open in September of 2019. I'm emphatic. It will open.

STEVEN COHEN: You've waited for the very peak of construction costs to put this out to bid.

SAMUEL LASKY: I don't know what will happen in six weeks.

STEVEN COHEN: You will be surprised what you see.

I hope the city has a very flexible budget and we're not going to have to cut back upon --

AHMED NUR: I don't have really that much to say other than it is a huge project. It does require - in terms of budget, did you get the

note for the municipal bonds?

Thank you.

HUGH RUSSELL: Any comments?

THACHER TIFFANY: I don't have much.

I think I'm heavily influenced by the fact that the Cambridge Library by the Richardson Building on Rindge is such a success.

I think it is one of our greatest buildings. So I'm very trusting of this architect.

There are a lot more ideas here. There's a lot more functions. So it seems like a really tough challenge, but I don't have anything critical to add.

I think it is really important that the spaces that are remaining can be really public and used successfully and have places for pausing whether it is the library park or the entryway or the ballfields behind.

It is too bad you can't just wander through the way you can wander the Richardson Library and through Rindge High School now. I'm sort of imagining there's some real functional reasons for not doing that here.

So I don't have anything specific other than that.

AHMED NUR: Can I add one more comment with regards to -- you just reminded me.

So as this has a lot to offer for the people that intend to go through, I just wonder if you considered bringing some of those amenities out to the public. There used to be a bus stop there. Is there still one?

SAMUEL LASKY: It was here.

It is current here during construction. It may stay there. I think that's to be determined.

AHMED NUR: If it remains there, wouldn't

it be great to accommodate that in the wintertime for people to wait for the buses or bring some of the bicycle people riding through that area, bring them in or services. I saw the bicycle storage area. I didn't really see any type of bicycle service amenities.

SINDU MEIER: We have two.

One in the garage and one outside.

AHMED NUR: That sort of stuff.

Pedestrians, people waiting for buses, people walking through on a hot summer day or a cold winter day, say, here is a little thing that we have can bring from the inside to the outside to welcome you in. The library adds that. But add something, tea or coffee or something because I know there's nothing there.

SINDU MEIER: I'm sorry, I misunderstood the question. I thought you meant a bike station.

I meant the bike station where you can pump your tires.

AHMED NUR: That's what I meant.

But I was too bobbling more into giving out -- more giveaways to the public, the pedestrians.

HUGH RUSSELL: Other comments?

MARY FLYNN: Overall it is an outstanding project.

I too am taking great comfort in knowing that it is the same architect that did the library. It is an outstanding building.

That was the first thing I thought of when I looked at this. It had similar characteristics. It is very successful as a library and it will work beautifully here as well.

The one question I had in terms of the connecting or corridors, I know they are glass

and everything, but at least in one rendering, it kind of looked as though it was just flat and maybe they weren't going to be able to see through all that well.

Is it really clear or is it opaque glass?

SAMUEL LASKY: So the connectors are clear glass.

And one of the things we found in a lot of our projects with glass is that the way to make it transparent in the daytime in places that you are trying to do that is have backlighting for the glass as much as possible.

In this case, because the connectors are glass on both sides, we believe they will be much more transparent. There will be some reflection. The light in here will be as bright as there.

You can't compete with the sun. You have to use the sun.

The same thing here is happening at the Valente Library. We have a clear story window in the back. That means when you look through -- you can see it there. And that glass at the back is what will make this actually more transparent. That's why we are depicting this as having that kind of openness.

So when we do these glass walls to try to let members of the public see the life within a public space, we found we have to kind of use these techniques, if you will, to try to make the glass perform in the way we're hoping it will.

And while I'm standing here, I wanted to make a comment about the library, Reading Garden. The plan is the benches that were mentioned have been carefully stored off site and will be put back into this garden. We loved that garden too. And we wanted to put it essentially where

it was and so that it would be visible from this corner.

This is it. This is the garden.

And as you can see in this view, not just that, but bring that around to the front of the library as well.

I don't know if that will answer our members of the public's question, but we were trying to be cognizant of that as well.

And if Lisa doesn't mind me saying this, I will say one other thing about the connectors, actually to your comment, which, again, is a little bit of a how the City chooses to use the building and we'll work with the City, but at the connectors, we're showing doors and so each base of the connector has a pair of doors and maybe this is me being optimistic but I could imagine there could be a special event where the City is managing something, I don't know what, the

Harrington Neighborhood Fair, whatever, and that day those doors can be opened.

We have doors into the space on either side, so you could lock off the school and people could potentially pass through there.

So, as you alluded to, during the school day, kids moving back and forth, for security reasons it can't be connected, but the possibility exists probably if one -- we wanted to set the stage and then the City can work with that in a way that makes sense.

HUGH RUSSELL: I'm going to echo my colleague's remarks that I am familiar with a number of buildings designed by the Rawn office.

They are among the finest that man has managed to create. And so I see the same level of concern and cleverness and freedom to do the right thing that is not necessarily preconceived.

I was a member of a library community

review committee, and I was astounded by the way Rawn office worked because first they figured out the basic place where they could go on the site and then they built this incredible model, all the furniture and all functions, and then they started showing us what they were thinking about for the outside of the building. And at one point Bill Rawn said there were 151 studies made of the exterior of the library.

SAMUEL LASKY: He might have been underexaggerating.

HUGH RUSSELL: But to have the confidence that you can design a building logically for the program and then be -- have enough ability to make the appearance of the building be appropriate and it just boggles me as an architect because it takes on a level of skill and confidence that few architects have. Many of them have the confidence but fewer have the

skill.

So there are many things about this building that are surprising, but as I honed in on it and think about what's this really going to be like at any time, it's like, Oh, yeah, this will work.

I have no other remarks to make.

STEVEN COHEN: I do. Actually, you reminded me, that building, at that time, I was the chair of the mid-Cambridge Neighborhood Conservation District, and after Bill Rawn had gone through all the neighborhood process, extensive review process, designing the building, then he came to our building and we were looking at it fresh, and we started making design comments, and he was very patient with us, notwithstanding some added frustration, you know, Oh, my God, now we have to start all over again talking about design.

But it was -- it was a great process and a great design. As I already indicated, I have nothing but kudos on this design, especially the front facade.

It is remarkable, in my view.

Having so little to say in that regard, feeling the need to say something, a couple quick engineering questions, probably softballs, right, for you guys.

But, first of all, looking at the facade and seeing all the glass and being cognizant of the demanding nature of the state energy code, I'm curious how you ten that there. I'm wondering, again, thinking about the library, whether you are using that same German double glass system up front there or not.

I'll follow up with my second question after you answer that one.

SAMUEL LASKY: Sure. In this case we're

not using that system.

This facade is predominantly facing north, or a little west of north.

And so what I'm saying is, that the library to have a connection to the park, which was essentially facing southwest, we had significant issues with human comfort in sort of the sense that people wanted to be by the park but that the glass could create a whole host of issues with human comfort.

That double-skinned curtain wall that you mentioned was about creating that level of comfort when confronted with overheating or glare.

We don't have those same issues on the north face and thank goodness given the budget constraints. That's a more expensive system.

In answer to your question about the quantity of glass in one place versus another and

the energy, I would say our approach was to use glass where we thought it served a significant civic function, so at the library and this promenade that fronts on the parts of the building that the community has access to. And then be very careful elsewhere in the building to provide what was appropriate within classrooms or other spaces but not more than was appropriate or necessary and that, in effect, we gave ourselves a glass budget as it relates to the energy budget and tried to use it in the places that -- we thought would have the most impact from a civic point of view.

Bill Rawn may have used in one of those meetings our mantra that we try to design builds with three or four things special and make other parts of the building conventional in order to ensure we respect the budget that our client has given us.

And so Valente and that promenade and the split of the building into two so that you can see through to Cambridge Street facade, those are the special components of the architecture. And thank you for your comment, but we tried to be careful and thoughtful elsewhere but not exactly the same way.

You had a second question.

STEVEN COHEN: First, good luck on that budget.

My second, and prosaic, I guess, engineering question, you are using geothermal here, I understand, and as we are sitting in a building tonight that also has geothermal and a bunch of problems.

I'm not sure what those problems were and how they were addressed and resolved or whether they have been addressed and resolved.

Is the technology and design in

engineering now advanced to the point where that you have a high level of confidence that this geothermal system will work adequately and appropriately and we won't have the experience we had in this building?

SAMUEL LASKY: Short answer is, yes.

Longer answer is, this building used or uses a system that is different in one key respect from the one we're using.

So this building used what is often called an open well system, so that ground water is being circulated from the ground up into the building systems and the heat exchange is occurring using actual water.

STEVEN COHEN: It is not a double loop?

SAMUEL LASKY: This is a closed well system. So the heat exchange system is occurring within the length of the well in the ground.

The well is typically much deeper. These

are 500 feet deep, if that isn't deep. But others are 1,000 feet deep.

So as you can imagine, if things don't work well and you get ground water into your system, you can have problems with the equipment.

So by having the closed loop system, as intended here, we would avoid those problems and we'll avoid others.

STEVEN COHEN: Thank you.

LOUIS BACCI: I think overall it is a great design.

I really would have liked to have walked down the center of that to get to Donnelly Field but I understand the reasons.

One thing I have a concern that, I believe, there are metal panels on the Willow Street side in the park, green, the coloring.

SAMUEL LASKY: I don't know whether this will be an answer you wanted to hear or not.

Back to everyone's favorite subject of the budget, the Willow Courtyard and the materials that were handed out this evening have been changed to a brick facade and not these high-pressure laminate panels in the colors the model depicts, this kind of tan brick on the sample board over there, I didn't want it to fall it on anyone, it is a little hidden, so it is a tan brick that has a range of colors with the gold.

We have used it on some buildings.

The Hines Convention Center. This is not the same as that. But just to give you a feel for that color range.

We made that change for budget reasons and we're comfortable that it makes sense in that location.

The fundamental design idea was that the terracotta that wraps kind of the outer portion

of that western building is one thing and the Willow courtyard would be different.

We wanted to change materials at the courtyard to help change the scale of the building.

I don't know if that addresses where you were going or not.

LOUIS BACCI: It answers it.

That's all I had actually.

HUGH RUSSELL: It seems to me, given the comments from the Board, that we could proceed to voting the Special Permits.

LOUIS BACCI: Absolutely.

HUGH RUSSELL: I don't have a memo that has the detailed findings, so I'm at a little loss to conduct the next part of the meeting.

AHMED NUR: We can defer to Jeff.

I just wanted to ask one more question while you are looking for that.

How deep are the window shelving on this facade and is it an operable window from the second floor? How do you maintain that with snow and whatnot?

SAMUEL LASKY: I'm trying to see which image would be clearest.

On the model you can probably see most clearly, that the outer curve and the inner curve, where the glass is, are two divergent curves, so it starts off at, I don't know, eight- or nine-inch deep and ends up about six feet deep.

It is a -- it is changing depth as it proceeds along the curve, and so --

SINDU MEIER: We are making one window operable for maintenance but we are not making it for use by public because then we would need a guardrail.

It is just for a maintenance person to

make sure to drain or sweep the leaves off.

AHMED NUR: Just for a recommendation if you're gonna do one window operable, I don't know how they're gonna jump from one window to the other to do the maintenance.

SAMUEL LASKY: One per bay.

AHMED NUR: That answers the question.

Obviously, would you take into consideration for the bird's safety for all the glass and so forth, it looks like a clear glass, right, is that what it is or somewhat tinted?

SAMUEL LASKY: It is clear glass.

HUGH RUSSELL: So, Liza, has provided me a copy of the January 26 memo, which was several pages of the findings we have to make. Pages 2, 3 and 4.

STEVEN COHEN: Mr. Chair, at the appropriate moment in the proceedings, would it be permissible to simply move in granting of the

requisite permits upon the findings set forth in the staff memo of such-and-such date just as to a means of expediting the matter or should we go through in further detail?

AHMED NUR: I think as Jeff stated before, there's -- there were three or four things. Jeff, do you mind going over that?

HUGH RUSSELL: I think what I would like to do is go through the Special Permits on Pages, 2, 3 and 4. And I think we don't have to debate each point, but I think we can pick out those obvious points.

The first is the permit to allow the local government administrative office.

And basically we have to find that the benefits will outweigh its detriments and there are a list of nine benefits that we could consider and five detriments.

So I think the -- let's go down the list

of the benefits.

Clearly the institution fulfills No. 4, identifies a citywide need.

The institutional use would be appropriate given the prolonged use of this site for educational purposes. And administration is one of the functions that has to be done to do education.

We don't believe residential development is appropriate on this site because of the need for the schools and the open space and also that the actual turf that's being taken up by the institutional office use is a pretty small portion of the site.

And it appears to me the list of benefits, and in terms of the five detriments we are to consider, while there's a small difference of the institutional use, it is not substantially greater.

I think the impacts on the traffic are not significant.

The scale of the new building is similar to the scale of the buildings on the other side of the street.

And there are no residential units being eliminated by this use.

And the use of the floors clearly don't eliminate services and activities which are beneficial to the neighborhood. They are a rich panoply of services that would be available to the neighborhood, which are -- they have been present on the site but now they will be enhanced significantly and the institutional use does not conflict with that.

The next Special Permit is building height above 45 feet and with a front yard setback. So the finding is that the changes, and presumably that means the heights that are being

sought, don't have adverse impacts on the neighborhood because of the arrangement and the setbacks, which are pretty significant of the highest portion of the Willow Street and the whole building is setback to Cambridge Street.

The functions of parking, loading, trash handling and mechanical equipment are very heavily screened or underground.

And then there's the -- we have the general permit special criteria, which we have been saying, yeah, we know what those are. They are basically -- they actually -- they come from the earlier zoning Supreme Court decision that the uses don't create nuisances or hazards that are significant, and we have -- so we are meeting urban-wide design guidelines. That's another list on another page. I'm going to skip over that.

Another is the use of tandem parking

spaces for the parking for the school.

My understanding is that other city school parking also have used tandem parking successfully, and we got a report from the Traffic And Parking Department that they are in agreement.

This is a reasonable approach. And that the design of the garage are appropriate. And here are the 1043 requirements, and again, I think we can find all of those in that.

So now we're down on the homestretch, the urban design guidelines, and one is that the project be responsive to the existing pattern development and I think we can see here from the model how that has been accomplished.

Pedestrian and bicycle friendly, that's been done.

Site design mitigates any possible adverse environmental impacts. I don't think

there are any. They are addressing storm water. There are no retaining walls. The building scale is appropriate and there's a tree protection plan in place.

In terms of the project overburdening the City infrastructure, we have no evidence of a LEED standards and the environmental measures being proposed are extraordinary.

Then the new construction will reinforce the complex urbanesque of Cambridge that's been developed historically. I think, there, they want to refer to the way in particular the Cambridge Street -- each of the edges has been considered and the open space, which is deemed to be an incredibly important thing about this whole block has been enhanced.

There's no housing. That's not applicable.

And then the last one is an enhancement

expansion of open space amenities, and again, we found that's what is happening. I think those are all the findings we have to make.

AHMED NUR: I need one clarification either from you or from Jeff.

On Heather Hoffman's point on traffic, the summarizing of that finding says here, one of the recommendation is meet general special permit criteria Section 10.43. If you look into that on B, it says traffic generated or pattern of access or egress, so traffic generated, there's some amenities added on this, as we were saying, the swimming pool, basketball court, and people driving in. Are we concerned the traffic -- have they addressed on this at all?

JEFF ROBERTS: I would say just the purpose of that memo from Traffic and Parking was to directly ten that general Special Permit criteria, that they don't believe the

development, as proposed, will have a substantially different impact on traffic in the area, the pool, the library, those are all existing, preexisting uses on the site.

It is the addition of the administrative office, which they looked at and commented that they don't believe that will have a substantial additional impact to what is already preexisting and what is proposed.

HUGH RUSSELL: If there are no comments, then I would be looking for a motion to grant this Special Permit sought with the findings and also include the conditions, the suggested conditions, found on Page 8 of 8. And were there suggested conditions from Traffic and Parking?

JEFF ROBERTS: Want me to look at that now?

I don't believe that they recommended any conditions in the Special Permit.

I think they did want to note, it is obvious to everyone, this is a city project, so there will be ongoing cooperation between Traffic and Parking on the project, but they didn't recommend any conditions.

HUGH RUSSELL: Is there PTDM plan required for this facility?

JEFF ROBERTS: There is.

I believe it is actually separate PTDM plans. Those will need to be completed as -- it doesn't need to be stated as a condition, but just as part of our PTDM ordinance, it is a condition that if you have to do a PTDM plan, it has to be completed before any permits are issued, so that's under -- in process now.

I just got notification that one of the plans for one component of the development has been approved and there's a couple others that need to be completed.

HUGH RUSSELL: So we can infer that Traffic and Parking feels that that process will be sufficient, that additional conditions beyond those that might come up in the PTDM plans, which are not under our jurisdiction directly, are sufficient for them to make the finding.

AHMED NUR: Hugh, I'm having a hard time hearing you.

HUGH RUSSELL: I'm sorry.

So what I'm hearing is, that there's no need for conditions on the Special Permit because the PTDM plan will ten any relevant matters that impact. So the impacts are small and the enhancements --

JEFF ROBERTS: Yeah, I'll throw one more thing on there just for good measure, just to remind you, this is not a project that needs Special Permits. There is not the finding required that the mitigation be provided to

balance adverse impacts. That would be for a 19.20 project.

This is a more general finding required regarding the impact on access, egress and circulation.

HUGH RUSSELL: We outlined a motion.

Who would like to make that motion?

MARY FLYNN: So moved.

HUGH RUSSELL: Is there a second?

STEVEN COHEN: Second.

HUGH RUSSELL: Any more discussion?

STEVEN COHEN: Do you want to include a positive recommendation to the Board of Appeals with respect to granting of variances?

HUGH RUSSELL: I think I would very much like to do that at the point that they go before the Zoning Board, but to make it a record --

STEVEN COHEN: It will come back to us?

HUGH RUSSELL: Right. Well, we'll have

an opportunity to comment on the variance.

But I think we should have, in this meeting's record, that we -- we are -- we feel the project would support the variances.

LOUIS BACCI: Absolutely.

HUGH RUSSELL: So that if -- so that when that happens, there's a record of what we thought tonight.

STEVEN COHEN: Uh-huh.

HUGH RUSSELL: On the motion, all those in favor?

(Unanimous.)

HUGH RUSSELL: I thank you very much.
This is an extraordinary project.

(Hearing adjourned.)

ERRATA SHEET

INSTRUCTIONS: After reading the transcript, note any change or correction and the reason therefor on this sheet. Sign and date this errata sheet.

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

CERTIFICATION

Commonwealth of Massachusetts

Norfolk, ss.

I, Jill Kourafas, a Notary Public in and for the Commonwealth of Massachusetts, do hereby 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 5th day of February, 2017.

Jill Kourafas
Certified Shorthand Reporter
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